

TURKISH BRANDS

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country
is as rich
as its
brands.

TM

MUDO



FOUNDATION OF ADVERTISING

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MUDO

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Mustafa
Taviloğlu in a
Mudo Store
in the 1970s

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Looking, Seeing and the World of Details: MUDO

The Brand in Brief

The foundations of the Mudo brand were laid in 1964 by Mustafa Tavioloğlu and Doğan Gürün in a twelve-square-meter shop at Fitaş Pasajı 64 in Beyoğlu, İstanbul. The brand name was a combination of the first syllables of its founders' names.

Mudo started out selling souvenirs, LP record albums and T-shirts, and over the course of the next 44 years transformed itself into a pioneering company that introduced many retail novelties in clothing, household appliances and accessories to Turkey for the first time.

The company not only introduced novelties, but also followed up these product groups aggressively until consumers adopted them. As will be described in the following pages, Mudo applied the ideas of "lifestyle", "segmentation" and "niche"-without using these actual words-at a time when these concepts were not used frequently in Turkey. Innovative applications paved the way for the brand, and became the force behind it that has brought the brand its present personality. Mudo is a brand that from the start has been an almost perfect reflection of the personality of its founder, Mustafa Tavioloğlu. Through the brand's journey from a small shop to its amazing size today, "looking", "seeing" and-most importantly-"being able to notice the differences" have formed the main personality traits of the Mudo brand. These traits have always differentiated Mudo from its competitors. At October 2008, Mudo maintains its "Mudo-ness" in 24 cities, with 90 stores totaling a sales area of 73,556 square meters.

The Birth of Mudo

Mustafa Taviloğlu quickly turned his twelve-square-meter shop into a center for displaying novelties, and when Doğan Gürün left the partnership in 1970, Taviloğlu continued alone. He was wondering how the winds of change created by the world youth movement of the 1960s, and especially by French university students, would influence Turkey, and Turkish young people and their style of dress. On the one hand he wondered whether the style of the French youth would be popular in Turkey, and on the other he wondered what else he could do at Fitaş Pasajı 64. At the time, a segment for "young people's clothing" did not exist in Turkey: there was no textile manufacturing that took into account the lifestyle, tastes or fashion preferences of Turkish youth. Young people in Europe and France preferred casual, comfortable and versatile clothing.

Taviloğlu began looking for ways to make Mudo different from its competitors from day one. With this in mind, he had prints made on white flannel T-shirts in 1967. Thus, the first step from flannel undershirts to T-shirts was taken in the Turkish clothing industry. Later, in 1968, he began dyeing white flannel undershirts and selling colored T-shirts. Cotton, gabardine and corduroy pants, safari jackets, plaid shirts and espadrilles followed. These were sourced from Turkey, and imported goods had not yet flooded the country.

Everything in the small shop carried the Mudo label. In the words of Taviloğlu:

Right from day one, we were keen not to sell anything that was not Mudo. Safari jackets and corduroy pants, which were new in those days and sold in the shop, made the customers recognize our name well.

The products sold immediately after they arrived at the shop.

Taviloğlu used the window of his shop at Fitaş Pasajı 64 like a noticeboard for announcing the novelties of the day, and rearranged this showcase almost every day. Customers became used to this, and stopped by the shop to get the latest product news. Records indicate that in 1967, Mudo's weekly sales comprised 100 T-shirts and 50 pairs of pants. In 1970, Mudo Erenköy opened, with jeans and other casual clothing as its main merchandise. This became the first important step in the development of Mudo's stores.

During the many economic crises that followed in later years, instead of retreating into its shell and trying to defend the business it had, Mudo showed the courage to behave differently from its competitors and managed to come out with growth. Even today, on its website Mudo states "meeting the expectations of its customers in the best possible way, making them happy, and hence being customer-oriented" as its guiding principle. "Because without them, we would not be." Also, Mudo's philosophy today includes continuous change and development at its liveliest. The company describes its attitude as follows:

Change is inevitable, and brands that cannot keep up with change are heading towards an inevitable end. Once the brand is dead and the customer has left you, it is very difficult to get back up. Since we are aware of this, we are in a state of constant change and development.

Mudo and Competition

Mudo founder **Mustafa Taviloğlu** began our interview with the words,

What's important is becoming a brand in Turkey, and continued:

If you can sell your brand in Turkey, this means that your brand has attributes that will make it possible to sell it worldwide. Since the world is now a single market, in ten to fifteen years' time brands will not be associated with the country they initially started in. Therefore, the concept of 'global brand' is wrong. To become a brand, you need to be of a quality that will make selling to the world possible.

He also summarized his thoughts on increasing competition in these words:

The China phenomenon is a storm. If the weather report forecasts a storm, can you stop it? No. What can you do? You can take measures. This is what we are doing. Taking measures. (...) 'Know your competitor well' is our rule. Because if you don't know your competitor, you cannot play the game well. (...) We cannot do business without making analyses such as 'How much is it selling for around the world?' and 'What can we sell it for?' We take a good look at the competitor. If there is something the competitor inspires, we become inspired. Everybody does. But we don't copy. You know what they say: 'Getting inspired is inevitable.' But the inspiration must catch you while you are working. Otherwise, if you are being inspired in your chair, then that is copying, regardless of what you call it.

Mustafa Taviloğlu points out that competition makes the market grow and brings life, movement and variety, in addition to making the difference between brands more noticeable. ("Biz Daha Önce de Yaşadık Bunları", Sabah, 15 May 2005; retrieved from www.tumgazeteler.com, website accessed on 16 June 2008)

Mudo did not just preach these things: it applied them to daily life. This practice made the company a winner in the "Retailer and Chain Stores" category of the 2008 Hızlı Balık ("Speedy Fish") Awards, organized by the Turkish business newspaper Referans to support companies that adapt quickly to changing conditions in order to increase their competitive strength ("Türkiye'nin En Hızlı Balıkları", www.ekonews.com, 27 March 2008; retrieved from www.tumgazeteler.com, website accessed on 16 June 2008)

1977: A Turning Point for Mudo

Mudo continued to do business at its Fitaş Pasajı store in Beyoğlu until 1977, when it moved to a 1,250-square-meter building (now a Mudo Outlet store) in Mecidiyeköy, İstanbul. **Zafer Eser**, who began working at Mudo in 1978 as Head of Production and became General Manager in 2000, says he joined the Mudo family around five or six months after the opening of the Mecidiyeköy building, and has had the opportunity to observe the different stages in the brand's development over a period of thirty years. He summarizes his early years as follows:

In those days, the hiring of professional managers had just begun. For example, Kemal Noyan came from Neyir Company as the first professional general manager. I, too, came with experience from Sümerbank to work as Head of Production. Still, there were not too many of us professionals, and we joked about taking up such a vast space in the office. Everything we sold, except the finished knitwear, was produced especially for the Mudo label. The knitwear was bought finished. The production process was like this: early on, either Mustafa Taviloğlu would bring samples from abroad or our stylist would adapt the garments that Mustafa Bey had seen in magazines to the tastes of Turkish people. These drawings would then be sent first to the pattern makers, and later to cutters. All these stages were outsourced, and we would get the finished product.

We had no control over the choice of cloth or the other interim stages. Thirty years ago, the Turkish textile industry was not as advanced as it is today. Textile printing companies were very few: Aykut Hamzagil was the first that came to mind. So we started up a pattern unit in Mecidiyeköy to prepare the prototypes. With it, we were able to make the principal and detailed patterns in house. We started to control which cloth was to be used. Only the patterns and cloth would be sent to the sewing houses. The finished products were approved after quality control checks in those houses or in the factories. This continued until the early 1980s.

The Contribution of Communications

In early 1970s, Mudo began to run advertising created by Cenajans. The account then went to Ajans Ada, and later to Reklamevi. **Taviloğlu** recalled the owners when listing the agencies. He said he was very impressed by the advertising for Jill stockings, and therefore decided to work with Ajans Ada, an agency established by Ersin Salman, Zafer Ataylan and Nazar Büyüm. After saying that Mudo's relationship with Reklamevi and Atilla Aksoy has also been a long-lasting one, he touched upon an important fact in advertiser-agency partnership:

• The advertising agency is a part of the brand ▶

As early as 1977, Mudo was ensuring that the ® symbol appeared in the upper right corner of its logotype in its advertising, since even at that time Taviloğlu's brand understanding was quite advanced. Generally, Mudo advertisements used very little copy and large visuals. The most frequently used payoff presented Mudo as "the pioneer of novelties."

Nazar Büyüm, a partner of Ajans Ada and Chairman of the Board at Mudo for a period, described one of the Ada campaigns:

• One of our best remembered works for Mudo used black-and-white illustrations of one detail of a Mudo garment by our art director Aydın Ülken, in advertisements of 5 columns x 25 cm. ▶

Even though we have not been able to locate the material from this campaign, we can confidently say that Mudo paid great attention to detail in its formative years, and was very keen on passing this attention on to its customers.

Taviloğlu says that in those years he continuously observed the streets and the streetwise fashion.

• This is why so many people wear Mudo. We want the clothing not to be sulking or unreachable; we want it to suggest compassion and friendship. Mudo is the clothing line for those who like to be young. ▶

[Cem Serdengeçti, "Mudo Mustafa Taviloğlu", İstanbul Vizyon magazine 1980].



1977 - Mudo advertising in Şey magazine (Cenajans)

Brand Builders and Personality Traits

The managers we interviewed gave different examples of how the brand reflects the personality of Mustafa Taviloğlu. **Nazar Büyüm**, for example, when asked about his view of Mudo brand development, began by mentioning his acquaintance with Taviloğlu:

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- I met Mustafa Taviloğlu in 1977-78, through mutual friends. Later on, when Mudo decided to work with Ajans Ada, I saw how demanding, excited and involved in everything he is. ▶
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We learned that Taviloğlu's close circle called him "Mudo." Maybe because of this, the use of the slogan "Mudo is Mudo" began during the Ajans Ada period and remained in use for many years. What the slogan stressed, of course, was that Mudo is different, resembling only itself.

Nazar Büyüm said:

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- Mustafa followed closely what was happening in the world and the country. He was always alert. He was involved in every detail of the stores, giving equal attention to both the important and the seemingly insignificant, and never gave up until whatever occupied his mind was resolved. ▶
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Atilla Aksoy drew the following parallel between Mudo and Mustafa Taviloğlu's character:

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- I contributed to the brand in different roles, including Board membership. So I can relate the following observations with ease, starting with the 1980s. For one thing, there was always a dynamism in Mudo that we did not see much in other brands. Taviloğlu is a person with many personal interests, who is always well informed about global trends. You need a lot of training to walk with him in Paris! He has an eye that can see very early on which fashion values will rise, and the ability to select the one product that will be successful among a hundred others. He has infused all these things into the Mudo brand. This advanced entrepreneurial gift has a lot of advantages, although it sometimes creates the negatives that cause a blur in the brand perception. ▶
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Since September 2007, Mudo Concept, Mudo Collection and Mudo Accessoires have worked with the advertising agency Ogilvy & Mather. **Tibet Sanlıman**, President and Creative Director at Ogilvy & Mather, said:

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- Mustafa Taviloğlu will not do anything he does not believe in. For him, Mudo takes top priority, and he may even hurt everyone's feelings for Mudo. The most important factor in keeping the Mudo brand alive is Mustafa Taviloğlu, because Mudo is as dynamic, passionate and innovative as he is. Mudo advertising has an excited, joyful, lively style. Static fits neither Mudo nor Mustafa Bey. ▶
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5 August 1977 - Mustafa Tavilođlu and Mudo took an active part in the 1st Istanbul Fashion Show. The show was featured on the front cover of Sey magazine, with the model from the Mudo ads.



In our interviews, we learned that Mustafa Tavilođlu has the personality traits—such as closely following innovations, creating them, and sensing what new trends and products will be popular in the market—to have made a difference in the industry since the day Mudo was established.

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Mudo and the 1980s Export Drive

Mudo benefited from the export drive that followed the liberalization of the Turkish economy in the early 1980s, and made total annual exports of around 3-3.5 million USD between 1980 and 1983.

New Mudo stores opened during the same period. Retail sales were mainly in stores in Osmanbey (a high street on the European side of İstanbul) and Bağdat Caddesi (a high street on the Asian side of the city), and at the İnci Mağazaları store in İstanbul's Mısır Çarşısı spice bazaar.

Wholesaling began, and Tiffany & Tomato, one of the popular brands of the era, bought products from Mudo. In 1980, a special quality control unit was set up to cope with the increased exports, retail and wholesaling, and production was moved to a rented annex of 600-700 square meters in Mecidiyeköy. But following a three-year stint in exports, Mudo decided to go back to the retail store business, the one it knows well. Mustafa

Taviloğlu explained the reasoning behind this decision as follows:

- With the level of penetration we had reached and the fact that production for wholesale was difficult to control, we decided to focus on our retail store business, as it was very difficult to produce our own collection under the conditions of the day. Reaching a quality standard was nearly impossible. Therefore, we decided to sell other producers' collections in our stores. ↴

Mudo and Reklamevi Cross Paths

We asked Aksoy, who has contributed to the Mudo brand for many years, how the Mudo-Reklamevi collaboration began. This is what he told us:

- As I grew up in the mid-sixties, it was through Mudo that I discovered the T-shirt and polo shirt. In those years, Mudo was for us an oasis that presented a lifestyle seen only in American and European films. Mustafa Taviloğlu's entrepreneurship and far-sightedness was immediately noticeable. The shop in Fitaş lobby developed very fast, and of course, it didn't stop there. My second meeting with Mudo was during the first few months we set up Reklamevi, in May 1981. When we formed the agency with Bülent Erkmen and other partners, we advertised it in newspapers in order to attract new clients. Mustafa Taviloğlu called, and said he liked the ads and wanted to meet us. I will never forget my joy when I received that call. Mustafa Taviloğlu is one of very few people who have the eyes to see the differences between advertising agencies, hidden in the details. He also follows print advertising thoroughly. Today, however, most advertisers just watch TV advertising. A good advertiser should follow print advertisements, and scrutinize the agencies that created them. Taviloğlu has always been an advertiser that follows the ads. When we met, he came to discuss the agency commission. Since ours was a new agency, 15% agency commission was very important for us. Taviloğlu said, 'I will not agree to 15%,' and we all stopped. I started to explain why we could not work for a rate below 15%, and he continued, 'I will give you 25%, but I will expect the corresponding service.' And in fact we started to work at 25%, and bore the responsibility of high commission. ↴

Perhaps the most important factor that has made Mudo what it is, is making its products the heroes on its journey to becoming a brand. When consumers saw western-style clothing in films, and young people simply copied it by going out of their way to buy a pair of jeans on the black market, Mudo began offering such products at affordable prices in its stores. While using the lifestyle concept was not very widespread as a marketing tool in the 1970s, Mudo built its communications strategy firmly on it. Even in those years, instead of worrying about the kind of collection it should put together, Mudo was looking for the answers to the question, "What kind of a brand should Mudo be?"

1982: Mudo and the New Media Enterprise

In the early 1980s, although Mudo products were also being bought in Anatolian cities, the majority of Mudo's sales were in İstanbul. Hence, Mudo wanted to have a stronger voice in İstanbul. However, to take one example, outdoor advertising facilities were limited. [Atilla Aksoy](#), remembers Mustafa Taviloğlu saying,

“I wish we had billboards like this too, ▶

on their travels abroad.

And one day the decision was made: "If billboards don't exist, let's build them, then!" A host of problems arose following the decision. For example, no printing house could print such large posters. [Aksoy](#) explained how they solved the problem:



The Mudo and Hisarbank logos together in a magazine advertisement from 1982 (Reklamevi)

“I think Mimeray finally printed the posters as a number of 70 x 100 cm pieces. Then the iron frames to carry these as the billboards had to be made. I still remember a certain master ironmonger, Recep Usta, from the Üsküdar side of İstanbul, making the frames. Later, these were placed in different parts of the city. The construction of the Vakıf Han building in Taksim, next to the Marmara Hotel, stopped for a while during that time. We hung our 'billboards' over the 75 windows of the half-finished building! In the same year, Taviloğlu talked the fishermen he knew in Sarıyer into carrying Mudo 'billboards' on their boats during the summer, up and down both sides of the Bosphorus. All these things surpassed the annual advertising budget, so we decided to add the Hisarbank logo to the ads, to obtain the financial support of the bank. Later on, however, this created confusion and misunderstandings. 'Mudo has been sold to Hisarbank' became a common rumor. So we stopped what we were doing. We can safely say that Mudo is a brand with a mission to pioneer. ▶

[Mustafa Taviloğlu](#) touched upon the same subject in an interview:

“In those days the largest posters printed in Turkey were 50 x 70 cm. I saw these very large posters abroad. When I came back, I told my friend Atilla Aksoy to produce the same. He said no printing house could print that size. I insisted. We printed in twelve pieces. But where could we hang them? I had pieces of plywood put together and nailed up in different parts of İstanbul. All this cost 12 million TL, a huge sum at that time. The owner of Hisarbank, Ahmet Kozanoğlu, is my friend. I said to him, 'Ahmet, let's put the bank's name too on the posters, and you chip in a part of the cost.' It was a terrific campaign. (...) It happens if one wishes. You should not be content, be happy with anything. My daughter read me a sentence from *The Little Prince*: 'The eye does not see the reality. The core of reality can only be seen with the eye of the heart.' If you can see with your heart's eye, you can then succeed. ▶

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A New Location, Towards New Horizons

Between 1983 and 1984, Mudo once again needed new space, as there was a space shortage despite the rented annex in Mecidiyeköy. As a result, a location of 3,500 square meters was found in Maslak and the course was set, with the contribution of the professional management, towards a life with a better structure of technical and marketing organization.

Advertising created by Reklamevi—for example, for the 1983 Winter collection—used a style that was new for the time: advertisements show not the models but the products, and place more emphasis on detail. The payoff reads, "Fashion. Quality. Variety. Affordability. All in Mudo. Together."



Magazine advertisement for Mudo's 1983 Winter collection [Reklamevi]

"You Advertise Mudo": An advertising poster for the 1984 Winter season, calling for people to take part [Reklamevi]



Mudo set an example in many areas. For example, people were invited to model in the Mudo poster for the 1984 Winter collection with the headline "You advertise Mudo." Applicants were photographed by famous photographers. The aim was to bring young people as close to the Mudo brand as possible, and to become the subject of their talk. In other words, while Mudo was looking for new faces for its new season, it was also carrying out a PR activity.

Mudo and the "Young Personalities" Campaign

Fahri Sakkoğlu
47 yaşında
Başbakanlık danışmanı
ve medya müdürü.
Kısmi futbol sağıcı.



Mahmut Emeç
27 yaşında
Fiyatçı
Dünyevi
Büyükşehir
İşçisi.



Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

MUDO

Sinan Çetin
33 yaşında
Fiyat yönetmeni
Özge ve
Lacoste için
İşleri yönetiyor.



Leyla Akinler
21 yaşında
Tiyatro
Tiyatör ve Yönetmen.




Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

MUDO

Hinçal Uluç
46 yaşında
Spor yazarı ve
Erişkeç Dergisi
Genel Yayın Yönetmeni.
Galatasaraylı.



Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

MUDO

Duygu Aşena
40 yaşında
Kadınca Dergisi
Genel Yayın Yönetmeni.
Erişkeçlerin Kadınlarla
İşleri yönetiyor.



Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

Mudo Giyim (Genel)
Kadıköy, İstanbul, Türkiye
Tic. Sic. No: 270900
Muda Tüketici
Kampanyası
Mudo Giyim
Kampanyası
Mudo Giyim
Kampanyası

MUDO

Some of the people in the campaign—such as Ajda Pekkan, Hümevra, and Ali Kocatepe—were already famous at that time. Others, such as Hinçal Uluç, were not yet as famous as they are today. A third group was cast from unknown faces.

©Nükhet Vardar

People from all three groups shared the same thing: whatever their age, they were young in spirit and stood out with their personalities. Nearly all of them were Mustafa Taviloğlu's close friends, and agreed to take part in the advertisements because he asked them to.



Mudo and the "Young Personalities" Campaign

In the second half of the 1980s, Mudo opened its first store in Nişantaşı. The background to the opening of this store shows the evolution of the brand: other brands had started to enter the market with similar discourses, and Mudo decided to go beyond its position as a young people's brand that sold only casual, everyday clothing. At this point the store in Nişantaşı was opened, and from that day on Mudo parted with being a store selling "casual clothing for youth." With the Nişantaşı store, all products were brought under the Mudo Collection sub-brand. As [Atilla Aksoy](#) said:

During those years, we used the definition 'the classic elegance of the British, the comfort of American workwear, and the design of Italian garments' to explain to each other what Mudo Collection would represent. ▶

Thus, Mudo started marketing higher quality products that targeted consumers in the over-30, high-income group. Marketing collateral today still positions Mudo Collection as a "classic, daily clothing style that combines modern lines with British elegance and quality, as well as Italian chic."

In 1986, Reklamevi ran an interesting advertising campaign for Mudo in which people from different walks of life said they wore Mudo, and in a way widely registered the brand. Reklamevi's press bulletin for the campaign read: "People of different ages and from different walks of life, some famous and some not, but all young in spirit and successful, who like what they do, posed for Mudo. Because for them, Mudo meant youthfulness, and youthfulness is not about age but about an attitude, a way of thinking, a view of the world." The ads contained the prices of the products too, because the message was that despite their high quality, Mudo products were inexpensive.

[Atilla Aksoy](#) also believes that "Young Personalities" was a stepping-stone for the Mudo brand. He adds:

Using the famous and the streetwise together in the campaign helped to give the brand a solid foundation in reality. Furthermore, this realism was ahead of the celebrities in the ads. ▶

The same campaign continued in winter 1987. Again the company cast celebrities, the soon-to-be-famous, and the streetwise. The advertisements explained the particulars of the garments shown. However, this time the advertisements included a logo for "Mudo Collection 1987" designed as a seal.

Pulsöz Dr.Zahid Bulduz ve Doç.Dr.Azur Bulduz ortofonik Hafızalarını ayarladıkları dilin adlı bilimle dayalı konuşuyorlar

COLLECTION 1987 MUDO

Yakarak derisi gözetilmeden giyilebilir. Pamuklu gömme, Yün örgü jaketli tişört, Kapalı pantolon, Makine dikişli labirent ayakkabısı, Mudo Collection. Pantolon, Gözetilmeden giyilebilir gömme, Makine dikişli labirent ayakkabısı, Mudo Collection.

Sarıyer Teknoloji Devletleri Çarşının Tutarlı ve eğilim Özgün Romantizmaları aralarında. Fıstık sarılabirlikte taktik alıyorduk için. İyi bir zaman.

COLLECTION 1987 MUDO

Yakarak derisi gözetilmeden giyilebilir. Pamuklu gömme, Yün örgü jaketli tişört, Kapalı pantolon, Makine dikişli labirent ayakkabısı, Mudo Collection. Pantolon, Gözetilmeden giyilebilir gömme, Makine dikişli labirent ayakkabısı, Mudo Collection.

Fred McMillen ve orijinal Fiume Gençleri keskin rekabet yarışlarında 10 dakikalık sonra bir toplantıda ödevleri görüyorlar.

COLLECTION 1987 MUDO

Yakarak derisi gözetilmeden giyilebilir. Pamuklu gömme, Yün örgü jaketli tişört, Kapalı pantolon, Makine dikişli labirent ayakkabısı, Mudo Collection. Pantolon, Gözetilmeden giyilebilir gömme, Makine dikişli labirent ayakkabısı, Mudo Collection.

Pop müziğinin yeni akıllı Akşam ve Haricen, Discotivarda. Müzikler bir eğlence düzenleniyorlar.

COLLECTION 1987 MUDO

Yakarak derisi gözetilmeden giyilebilir. Pamuklu gömme, Yün örgü jaketli tişört, Kapalı pantolon, Makine dikişli labirent ayakkabısı, Mudo Collection. Pantolon, Gözetilmeden giyilebilir gömme, Makine dikişli labirent ayakkabısı, Mudo Collection.

"I Wish I Had Skipped Certain Details..."

In all phases of Mudo's life, details have formed the backbone of communications. In an interview, [Taviloğlu](#) said,

«I wish I had skipped certain details,»

and points clearly to the importance of details in his personal life ("Mudo Mustafa Taviloğlu"). Another communication based on details and created by Reklamevi was run. The advertisement, titled "About a Good Shirt," earned Reklamevi an Award of Merit at the 1st Crystal Apple Creative Award (a creative advertising contest organized annually by the Turkish Association of Advertising Agencies). Copy from this advertisement clearly puts forward the sensitivity of Mudo: "A good shirt is not easy to find. What makes a shirt a good one is generally the important details, and those who find details unimportant generally miss these. Take the collar, for example. The collar of a good shirt is always folded twice. Then the cuffs. They must be double-stitched. How about the arms?... " And so the explanations continue.



The print ad "About a Good Shirt" brought Reklamevi an Award of Merit in the "Fashion and Accessories" category at the 1st Crystal Apple Creative Awards for 1987-88

Increased Customer Traffic and "The 9 New Rules of Being Well-Dressed"

Mudo won both the Crystal Apple Award in its category and the Grand Prix at the 2nd Crystal Apple Creative Awards for its print ad "The 9 New Rules of Being Well-Dressed." Aksoy says the ad created a demand that revolutionized customer traffic in stores, and adds:

- In my professional life, this was one of the rare examples of the clear power of advertising, leading the consumer directly to a purchase behavior. ▶

"The 9 New Rules of Being Well-Dressed" earned Reklamevi the Grand Prix at the 2nd Crystal Apple Creative Awards (1989)

Mudo 17

In this ad, the usual pioneering spirit of Mudo is witnessed from a different angle. This time Mudo shows its rejection of the idea that everyone should follow the same rules, with examples. While the old rule claims "everything must match," the new approach says, "there is nothing that won't match!"

The following year, Reklamevi won a Crystal Apple Award of Merit for its print advertising for Mudo Collection.

The advertisement that won an Award of Merit at the 3rd Crystal Apple Creative Awards for the 1989-90 advertising period. The caption is a quotation from Françoise Sagan: "Men should behave like men: strong and childish." (Reklamevi)



Father's Day and Mudo

Mudo has always cared about Father's Day. Here are some examples of Mudo's Father's Day communications. Even after many years, these campaigns touch fathers and say significant things about the brand.



A Father's Day ad, winner of an Award of Merit at the 17th Crystal Apple Creative Awards for 2003-04 (Tayfa)

Teşekkür ederim, baba...

MUDO
[CITY]

Binlerce düşünce... Bir büyük fikir. Hayata geçen büyük fikirler Mudo City'lerde!

©Nükhet Vardar

Mudo City Almaty • Mudo City Carlsbad • Mudo City Eran • Mudo City Garmel • 11 yıl boyunca Mudo City Capital'de...

Four Profit Centers and the Move to Ambarlı

Mudo began working with a management consultancy in order to better manage its fast growth, as its operations were now quite diverse, ranging from production to retail stores, and from clothing to accessories and household goods. There were also foreign license agreements. In order to see the individual contributions each of these things made to the bottom line, company operations were divided into four centers: Mudo Stores, Mudo Concept, Mudo Production, and Mudo Ready-to-Wear. This step prepared the way for moving into a 7,000-square-meter office and warehouse location in Ambarlı, a move that was completed in 1999. With this move, private label production was reviewed once again, and purchasing from outside sources was given greater weight.

At May 2008, the production department of Mudo was twelve strong and worked on men's and women's shirts only. For these products, the models, main patterns and series patterns are all created in-house by a computerized pattern line, and later the drawing phase begins. Clothes are supplied to the sewing houses together with the patterns. The sewing houses are responsible for the subsequent phases of cloth cutting and sewing and the quality control. Quality control of the finished products is carried out by private label staff at Mudo; only those products that pass the control are purchased by Mudo. There is no production inside Mudo at 2008, and cloth cutting is outsourced. Therefore, production is coordinated by a core team only.

As production has decreased, purchasing has naturally increased. Most of the purchasing for Mudo Collection is done within Turkey. Mudo has a very large database of suppliers. Companies that can produce the specified products at the lowest possible cost are selected from this database. The second purchasing activity involves importing foreign brands directly. The third is importing fashion clothes that are not produced in Turkey. Finally, some accessories and household goods are also purchased from the Far East, in particular from India and China. In the accessories



Samples of Manajans/JWT's work for Mudo Collection in 1992: "I don't want fake smiles," and "I am a completely city person."



industry, the percentage of imports can be as high as 70 to 80%. For Mudo Collection, this portion is only one-third. In recent years, the share of imports from India has become the largest, due to the quotas on imports from China. As a result, Mudo Concept appears as a rare example of a company that can present the products from "forty different countries of the world" under one roof.

Marketing communication continued with Mudo Collection, and between 1992 and 1995, Manajans/JWT had the advertising account. In this period, advertising mainly used close-up visuals and put forward the brand identity, drawing a parallel between the brand identity and the lifestyles of the people using the brand. Again, the difference of the brand was communicated to the consumers with clues.

The Growth of Mudo Concept

Hülya Uslu began working as a salesperson at Mudo Store on Rumeli Caddesi in 1987, while she was still a student, and took part in the opening of Mudo City in Akmerkez shopping mall. At August 2008 she is Group Director of Mudo Concept. Uslu acknowledges that Mudo Concept began with an insight from Mustafa Taviloğlu in the small division in Akmerkez. The first branded store opened in a 1,000-square-meter space in Profilo shopping mall. Mustafa Bey was impressed by the development of retail stores abroad, and wanted to market a wide range of souvenirs just as he had done in the small shop in Fitaş Pasajı. The slogan used in the launch, "Everything for home and life," was also a clear expression of the brand positioning. The decision to create Mudo Concept was an important turning point for the Mudo brand. [Nazar Büyüm](#) expressed his opinions as follows:

☛ Mudo Concept was not an easy risk to take in Turkey, since the idea was to bring together thousands of objects that were meaningful by themselves but nearly impossible to match well with others, in order to create a different image. Had the details not been well taken care of, the whole thing could have turned into a town fair. It was that sort of a risk. But Mudo managed to create Mudo Concept extremely successfully under Mudo umbrella. ☛

Mudo Concept has grown very fast, and once again proved successful, especially in furniture sales, in the past two years. Since these products are large, Mudo Concept's need for additional space has also increased rapidly. At June 2008, Mudo Concept was using three different buildings with a total space of over 24,000 square meters in Ambarlı. Outlets were using 3,000 square meters, and Mudo ready-to-wear brands were using a closed area of 5,500 square meters as a warehouse. Mudo carries out its business in a central building of 37,500 square meters, along with a total of 73,556 square meters of retail space. Also in 2008, a 6,500-square-meter Mudo Concept store—the largest of its kind—has opened in Panora mall in Ankara. At 2008, Mudo Concept products are on sale in 34,000 square meters of the total sales area. The Mudo Concept stores that stand out are Maslak and Nişantaşı (both in İstanbul), İzmir, Antalya, and Ankara Panora.

At 2008, a second-generation Taviloğlu, Ömer Taviloğlu, is the General Manager in charge of Mudo Concept. The aim is to delegate more authority to the younger generation, so that they can take on more responsibility and carry the power of Mudo forward into the future.

Akmerkez Mudo City Opens

Akmerkez Mudo City opened in 1994. When we asked [Mustafa Taviloğlu](#) how the idea for Mudo City came about, he said,

☛ That, too, is the result of following a dream, ☛

and told us this story behind Mudo City:

☛ In Saint-Tropez there was a shopping location, open three days a week, where the world's high society met. I sensed there this phenomenon that could be called a 'mixed store.' We turned it into the idea of a 'shop within a shop.' We had a small place in Akmerkez. When a larger space was offered, the Mudo City idea developed. To be able to fill this large space, we put other textile products alongside Mudo Concept, and the Mudo City concept was born. ☛

Thus, Mudo City turned into a series of stores where people with different lifestyles could find more than one alternative for the products they were looking for. Hülya Uslu remembers that long queues formed on special days in Akmerkez. She said that to keep the product range continually up to date, they have scoured magazines and attended household goods trade fairs such Maison&Objet Paris-or, for larger purchases, Ambiente Frankfurt-regularly for 15 years. As a result, they have been easily able to observe and notice in advance where the world is going and what the new trends are. Uslu also pointed out that a satisfied customer is the best advertisement with the highest return on investment for their brand, and mentioned Mudo's advantages in this respect. The slogan used was "Mudo City: The World Is Here." According to Uslu, it was customer demand that directed them in their rapidly widening product portfolio:

“ In the early years, our aim was to present our customers with novelties, to bring to them the new products we saw abroad, without commercial concerns. For example, we discovered French press cafetières on a trip abroad, started to sell them in Mudo Concept stores, and reached an incredible level of sales. Likewise, we had Panama armchairs made in Turkey. It is still a popular, high-selling armchair. Our customers quickly adopt the novelties we introduce. Trust in the Mudo brand definitely plays a role in this. ”

Mudo and Foreign Brands

Mudo purchased licenses from Chevignon in 1988 and Nafnaf in 1989 to produce and distribute their products in Turkey, and carried these until 2003. (Mudo terminated the licenses on account of unprofitability. The same year, the brands move to Hamoğlu Holding.) Nafnaf was primarily a feminine brand targeting girls. In the 1990s, the age group was pushed up to women in their forties, and working women were targeted. Chevignon is a "unisex" brand, and represents a consumer group who earn their living, and who are freedom-loving and free-moving. Mustafa Taviloğlu said the following about this cooperation with foreign brands:

“ Actually, I cannot regard it as very successful. We probably helped those brands make more than what we ourselves made. Had we channeled that energy somewhere else, for example by investing in our own brand, we would have done the right thing. ”

Atila Aksoy says that although Nafnaf and Chevignon were the right brands for Turkey, perhaps the timing was too early, and adds:

“ The seeds of popularity that brands such as Gap, H&M and Zara enjoy today in Turkey were planted in those years by Nafnaf and Chevignon. ”

At 2008, Mudo has no production or distribution licenses for foreign brands. Mudo Collection has a portfolio of products that can be worn at any time, and can be labeled "classic." Therefore, the foreign brands that are sold in Mudo stores are there with the aim of presenting to customers products from the supporting collections of fashionable brands that will not be included in Mudo Collection. Some examples of such brands are René Derhy, Sud Express, Pssy, Les Petites, Carling, and Anapurna. Taviloğlu sees these as

“ the salt and pepper of Mudo. Mudo simply buys and sells these brands. ”

Carling, for example, includes in its collection the products of sudden changes in fashion, without ever compromising its permanent values. Some of the brands are considered to be among the top 100 brands of the world, and Mudo carries them simply to provide a solution under the Mudo roof for those who like to say, "I wear fashion."

Mudo Garage: A New Understanding of Mudo Stores

Mudo likes to try the untried and never gives up until the Turkish consumer adopts the trends that Mudo finds right and believes in. Thus, Mudo introduces quite a number of pioneering enterprises. [Taviloğlu](#) describes his business philosophy as

☛ not being afraid of change; on the contrary, living at peace with it. ☛

He adds,

☛ Doing something before its time is often wrong, too. But I will never give up doing what I believe in. ☛

["Ben Zor Değilim, Asıl İşim Zor"].



"No Bag Is Big Enough for Garage" was a winner in the "Best Retail Store" category at the 3rd Kırmızı Awards in 2005 (Tayfa)

Mudo Garage applied a "garage sale" logic in its retail stores in 1998 and enjoyed great success: **products from the past season were put on sale in the Maslak store at prices discounting the next season's stock-keeping cost.** The title of the newspaper advertisement created by Tayfa agency read, "No bag [is] big enough for Garage." The ad won a prize at the 3rd Kırmızı Awards, an annual awards ceremony organized by Hürriyet newspaper since 2003 to promote creativity in print advertising. [Taviloğlu](#) said this about the ad:

☛ Our business has to be seen in homes, it has to ferment. We believe it ferments better in print, in newspapers and magazines. (...) At Mudo Garage we have an annual sale. So it is important that the customers who show up buy a lot. When the agency came up with 'No bag is big enough for Garage,' the customers really bought a lot. There were long queues. ☛

[Ayten Serin, "'Garaja Bagaj Yetmez' Bize İlaç Gibi Geldi", Hürriyet, 14 February 2006, p. 15]

Mudo Expands into Anatolia and Opens Its Own Stores

After 1970, Mudo worked with a large number of wholesalers in Anatolia. In fact, this number reached 150 for a while. However, market conditions in 2000 and increasing competition pushed towards a reduction in the number of interim sellers. As [Taviloğlu](#) explained:

☛ Sustaining relationships with wholesalers is not easy, because as the number of stores in the retail chain increases, it becomes harder to control the products and the prices. ▶

For this reason, beginning in 2000 Mudo began to open its own stores and expand to Anatolian cities outside the big three. Retail stores in Turkey multiplied very fast, especially after 2006 with the entry of foreign retailers. Local companies tried to follow suit and match the growth trend, but demand did not grow as fast as the supply. New shopping malls targeting specific areas far exceeded the potential, while some areas had no malls at all. [Zafer Eser](#) ensured that Mudo observed these developments closely:

☛ We noticed the growth of shopping malls especially in the big cities, and decided as early as 2006 to open Mudo stores in other cities. ▶

He said that earlier on it had been difficult to find 700- to 800-square-meter spaces in Anatolian cities, but with the building of new shopping malls the problem was solved. When deciding on a city, Mudo takes into particular consideration its population, purchasing power and lifestyle. Mudo opens only one store per city. [Zafer Eser](#) points that Anatolian consumers cannot quickly get used to new stores and adds:

☛ Those who wish to open stores in Anatolian cities must be prepared in advance to show patience for at least two years. If they aim to see results in a short period of time, they may be disappointed. ▶

In our interviews, we learn that İstanbul still has other potential locations for business. If we disregard the I8 or I9 shopping malls located almost side-by-side in the Levent-Maslak and Beylikdüzü areas, opening new shopping malls in mall-free areas with increasing population can still be a good investment. The success of the malls of course depends heavily on the managerial skills of the retailers. All these things need to be seriously taken into account in the decisions to open stores.

Mudo noticed the special needs of Bodrum—an internationally popular resort town in south-western Turkey—and opened the first Mudo Marina there. Marine stores mainly present summer clothing along with other products related to the sea and seafaring. At October 2008, Mudo Marinas will be operational in Mersin, Ku_adası, Alanya, Marmaris and Bodrum. With these stores, Mudo aims to operate all year round along Turkey's southern coast in small, specially selected stores.

The Birth of fts 64

Mudo has been known as a young people's brand since the day it was born. However, the growth of the younger population and the changes in their preferences because of the choices available to them has necessitated the creation of a new brand, fts 64, which targets urban 16- to 26-year-olds. (fts 64 comes from the name of Mudo's first shop, at Fitaş Pasajı 64.) fts 64's positioning is based on "street clothing" and the advertising, by Works agency, uses the slogan "The city belongs to us now" The brand is defined as "a brave brand, living in the city, involved in its environment." It is the brand of young people who own the streets and voice their reactions freely. With this brand, Mudo reflects the preferences of young people, after researching where they live and what they like. In June 2008, fts 64 started to display in specially allocated corners of Mudo stores. There is also an fts 64 store in İstanbul's Meydan shopping mall. Considering growth in 2008, it seems natural to predict that there will be more fts 64 stores soon.

FTS 64
advertising
from 2007
(Works)

FTS.64.NEWS

FTS 64 ON AIR!

2008 İkbahar-yaz

GELDİ BİLE!
SENİ BEKLİYOR...
FTS 64 İkbahar-Yaz koleksiyonu hazır!

80'LER YENİDEN...

DİSKO DİSKO 300-500

"BU FİLMİ DAHA ÖNCE GÖRMÜŞTÜM!"

©Nükhet Vardar



Mudo Establishes Mudo Academy

Mudo Academy was established in 1999, and was the idea of Mustafa Tavilođlu. In retail, finding qualified personnel is difficult and staff turnover is high. Hence Mudo decided to establish Mudo Academy, with the aim of training people for the sector and developing them within the Mudo culture. In 2008 the ninth program will be conducted. Eight or nine people are accepted each year. To qualify, applicants must have a good education, command of at least one foreign language, and two to three years of work experience. Those who successfully complete six months of training start as a middle or upper management trainees in Mudo. Training support is provided by organizations such as PricewaterhouseCoopers, Bilgi University, Management Centre Türkiye, and Soysal training and consultancy services. In an interview, Tavilođlu had this to say about choosing people he will work with:

“I prefer working with people I like, selling what I like. My work is my fun. (...) I try to catch the kind of people who are constantly changing their ideas and exploring, regardless of their age or financial background.”

(Esra Sayin, “Bir Varoluş Öyküsü”, Look). Hülya Uslu, told us that the idea of Mudo Academy was born on a trip to the Maison&Objet Paris trade fair in 2000:

“I remember very clearly Mustafa Bey explaining that it was difficult to 'take root' with people joining the Mudo family from the outside, and that 'we must plant seeds now and grow them together.’”

Zafer Eser points out that most of the Assistant General Managers of 2008 joined Mudo through this program. Similarly, four or five managers from Mudo Academy serve at different levels of Mudo. Atilla Aksoy claims that both training salespeople to be in touch with customers and gaining managers for the company lay at the heart of the Mudo Academy idea. Mustafa Tavilođlu believes it was a tardy decision, and adds:

“Taking root can be difficult with people who have previous experience. Thus we initiated the Academy, but we have a long way to go. We will continue to be personally involved in Mudo Academy.”

Mudo in 2008 and Its Communications Perspective

Tibet Sanlıman told us that the Mudo Concept store opened in Nişantaşı in January 2008 with a sincere, exciting advertising campaign in typical Mudo style:

“When the brand is sincere, the consumer connects immediately. It is important that the consumer approves of a brand’s sincerity. Mudo has succeeded in being such a brand over the years.”

The campaign's objective was to announce the new Mudo Concept store, and to combine this news with an interesting, memorable visual. The team at Ogilvy & Mather decided to use one the best symbols of the Nişantaşı area: the flower sellers. The campaign received high praise and the mayor of Şişli district, Mustafa Sarıgül, even permitted the erection of a Mudo tent to protect the flower sellers from sun and rain!



January 2008
billboard
advertisement
announcing
Mudo Concept
Nişantaşı
[Ogilvy &
Mather]

Mudo 29

In 2008, Mudo decided to pay more attention to the online store it had launched in March 2007. The new sales medium and the Mudo difference were announced as "a store open 24/7" and "the site that delivers the fastest."



2008
mudo.com.tr
advertisement
(Works)
(Works)

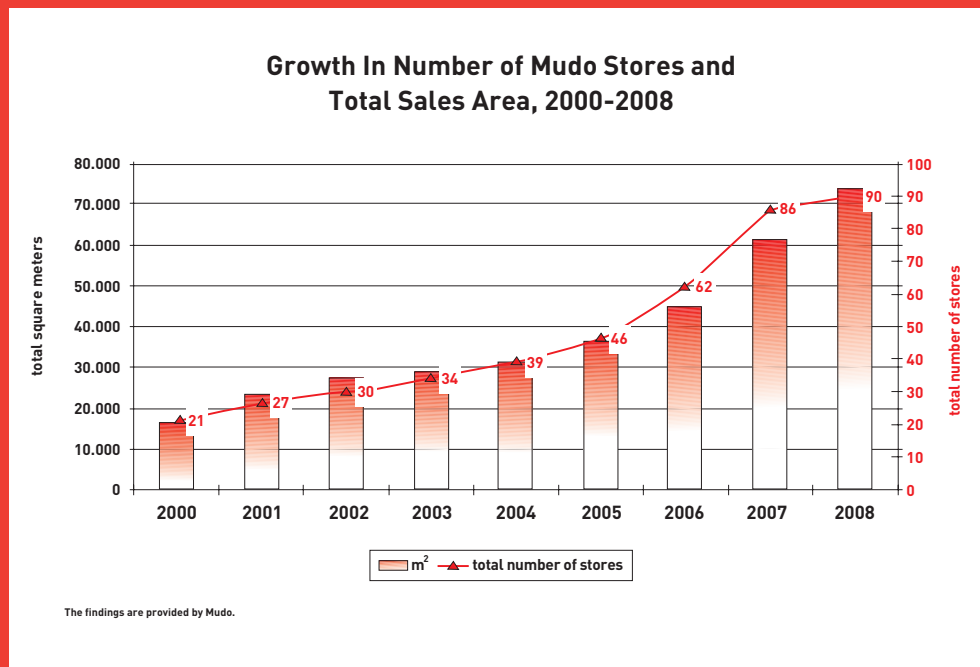
Mudo in 2008 and Future Targets

Zafer Eser explained that in 2007 Mudo Concept had 31%, Mudo Collection 30% and Outlet a 22% share of Mudo's total revenue. Its 64 (the sub-group that deals with the imported accessories and brands) had a 17% share. He adds that he believes these ratios will persist in the near future, and that Mudo Concept is an important milestone for the Mudo brand:

“Mudo Concept's share has become even greater in the past two years. Mudo Concept was a must for growth. Had we continued with Mudo Collection alone, we would not have reached today's volume. Mudo Collection is very important too. It is our main brand, and we never forget it.”

In 2007, Mudo sold 3.75 million items through Mudo Concept, along with 4.61 million pieces of ready-to-wear clothing. This brought the total of products sold by Mudo to 8.4 million pieces. Mudo has decided to cover the whole of Turkey by 2010-11, beginning in cities without a Mudo store. Hülya Uslu drew attention to the large stores in recent shopping malls instead of smaller ones, and Mudo pioneers in this respect, too.

At June 2008, Mudo Concept was offering 20,000 products, excluding furniture. The virtual store represents a business volume almost equal to that of an average Mudo store. The online store offers approximately 5000 products, excluding furniture. 20% of electronic sales go to İstanbul, and 80% to Anatolia proper. With the start of furniture sales in October 2008, a higher volume of business is targeted for the virtual store. Mudo revenues grew by 30% in 2007, and a similar increase is expected in 2008. We learned that until 2010, Mudo will concentrate on the domestic market.



Growth in number of Mudo stores and total sales area, 2000-08

The total sales area, which was 43,000 square meters at the end of 2006 and 59,000 square meters at the end of 2007, will reach 80,950 square meters in December 2008. Warehouse space was 2,000 square meters in 1994, and is now 38,000 square meters in 2008. Likewise, there were 55 Mudo stores at the end of 2006 and 77 at the end of 2007. This number will reach 94 by the end of 2008. Mudo will continue opening new stores in and after 2008. 18 new stores were planned for 2008, and 15 are planned for 2009. Of course these plans may be revised according to the performance of the economy, but new store openings are still forecast. The targeted geographical areas and cities are those with high sales potential that do not yet have a shopping mall, such as Thrace (a region in north-west Turkey) and the cities of Trabzon and Gaziantep. The adjacent graph shows clearly the increase in the total number of stores and sales area.

Along with all these numerical data, a study by GfK of 192 respondents titled "Furniture, Home Decoration, Kitchen and Bathroom Categories - Purchasing Behavior and Brand Image" ranked Mudo Concept second as "the preferred store until today," with a 50% score. It is associated with "worth buying as a present" and "an expression of energy and dynamism." The defined brand personality is "sporty, entertaining, pleasure-oriented, young and crazy." A new Mudo brand, less expensive than Mudo Collection and more expensive than the end-of-season products, is planned for 2009.

Mudo is continuing confidently on the route it has known to be right since 1964, and pioneers the introduction of novelties to Turkish society. Simply put, Mudo exemplifies what "looking, seeing and noticing the details" can add to a brand.

August 2008

Updated September 2008

MUDO BRANDS

- Mudo Collection
- Mudo Concept
- Mudo Accessoires
- FTS64
- Mudo
- Mudo Outlet
- Mudo Bahçe

MUDO STORES

- Mudo City
- Mudo Concept
- Mudo Store
- Mudo Marina
- Mudo Outlet
- Mudo Bahçe
- Mudo Pera
- Mudo Collection
- FTS64

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Original Copy: Nükhet Vardar

English Translation: Haluk Mesci

Editor: Zoe Barnett

Graphic Design: Yaratıcı Stratejiler

Page Layout: Erol Orhan

This case was originally published in Turkish in "Türk Markaları-II" by Nükhet Vardar, Foundation of Advertising Publications, 2008. This English translation is for Mudo's complimentary distribution.

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