

# maviology

FALL-WINTER 2017

## MAKERS' SCENE

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# WHAT DO I MEAN WHEN I TALK ABOUT 'MAKERS'?

**I**N THE BRIEFEST terms, they are artists that leave their egos aside while producing a work of art with their hands.

Their craft demands the same knowledge, skill and style that artists possess.

The crucial difference between artworks and artisanship products is that they are far from the creator's identity, ego and troubles.

So, the output of artisans is not called 'works' but rather, 'products.'

The areas where artisans' products are exhibited, the materials used and spiritual values involved, and the ways they are consumed are different from artworks.

They occupy another stage.

Time passes, the stage changes shape, but it doesn't disappear; just like Shakespeare's Globe theater, they are infinitely inclusive, unpretentious, primitive but, simultaneously, dynamic, transformative, functional and lasting.

The implied meaning of the common word for "artisan" and "master" in Eastern languages must be this: They work to meet our needs beyond our expectations while making themselves invisible.

While they are indispensable to us, we do not pay deference to them. This is because their artistic activities take place in workshops rather than art studios.

Maviology respects the fact that creators, particularly denim makers, dedicate themselves to the demands of the user. Because of this, it admires the culture of artisanship – learning takes place by doing, skills are transmitted, and there is a shift from individualism to sociality – and its ability to adapt to change.

Noelle Swan says, "The maker movement is a reaction to the devaluing of physical exploration and the growing sense of disconnection with the physical world in modern cities." Yes! Many products produced by the maker communities have a focus on health, sustainability, environmentalism and local culture.

What more could you want?

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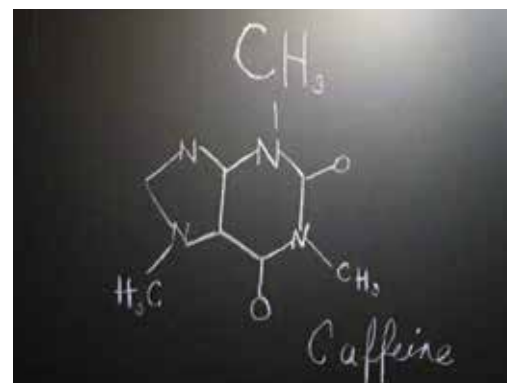
Artin Aharon from *Makers of Today's Istanbul* by Martin Parr





# Makers' Scene

The potential of individuals.  
Simple innovative solutions.  
Economic, social, and environmental challenges.



**A** RELOADED MAKER movement strikes back as a concept of collective ingenuity, including co-creation and inclusive economy.

Historically, the motive of innovation has been economical and limited to mass-produced consumer goods. Makers are democratising the established industrial system of production and creating a scene where the passive consumer becomes an active creator.

The creations of independent inventors, designers and tinkerers, in cluttered local workshops and bedroom offices, stir the imaginations of consumers and often provide breakthrough products or services that stand apart in a cluttered marketplace full of mundane ideas. On the other hand, an informal creative space where people can gather to share resources, knowledge or collaborate to create, appears.

In India, maker-spaces and fab-labs are cropping up in Mumbai, Bangalore, New Delhi and Pune. The movement here is still in its beginning stages, but it is already seeing innovative collaborations between engineers, designers, architects, artists, etc. who focus on commercialising grass root innovations.





Photographer: İzzeddin Çaltışlar



In Japan, to be a 'Maker' all you need is the power of innovation and the urge to create. Astounding innovations from 'classical' Kyoto, are based on the integration of the traditional handicrafts to the technologic achievements. An amphibious bicycle, a wind-powered irrigation system or a solar mosquito destroyer. Thai makers also proves of the movement gaining momentum in Asia, as well as in Europe.

Recently, the inclusive Maker Fair in Rome, was attended by a number of pavillions, which only totaled three last year. Separate pavillions, ranging from 3D printing to mobility and Security, displayed almost a thousand creations developed by makers. The fair evolved very fast in just one year.

So the scene is open. To make the best Espresso coffee or a better core function for an application. An educational robotic console or naturally-dyed tailormade kimono. Whatever the product is, the word "maker" undertakes favorable new meanings.

?





# Mavi F/W 2017 collection

Photographer:  
Emre Doğru / 212 Production  
Stylist: Carlo Alberto Pregnolato  
Hair: İbrahim Zengin  
Make up: Hakan Kültür  
Talents:  
Elise Gertrude  
Mildred Gustafsson  
Sam Way  
Billy Vandendooren





# Women's Denim Story

## MAVI MAKERS

Denim keeps moving forward this season, via authentic looks to more artisanal, self-expressing designs, which make each style stand out from the other. Pushing denim to a new stage, trends include removing patches after laundry to create shadow effects on cut-off cropped denim and tops, denim t-dresses, skinnies with side-seam details, mom-jeans with frayed and exaggerated hems, rip details on vintage washes, and washed out 90s' blacks. Decorative studs, embroidery, florals, geometric designs, as well as patchwork, create playful and unique looks for true denim lovers.

Re-constructed and released seams anchor 90s' high-waist jeans in vintage washes, boyfriend jackets with cut out shoulder details, long denim biker jackets with sherpa accents, high-rise skinny's, black-washed denim jackets and high-rise denim with eyelets and gold binding details in black or coated skinnies, round out the groups' iconic styles.

## 90s RIGID LOOK and TRUE DENIM

True denim has been re-invented and changed with cultures through its history. It's always recognizable with significant five pocket details, iconic fits and fabric characters. The latest technologies and new developments in fabric and finish are combined with the knowledge of true denim. Fabric development and finishing help us to create this authentic look in comfort denim and a 90s heavy stonewash look.



A 'no-difference, no-gender, we are all together' attitude drives the mood of this group. Key elements of this attitude include tees and military jackets with slogans, leather biker jackets paired with stone washed indigo, as well as black 90s high-waist tapered jeans with studs, rips and frayed hems, boyfriend and long-released hem detailed denim jackets, shirts in, dusty finishes and over-dyed indigos with stonewashing.

With the influence of the 90s', bold statement styles reflect the urban active street look including oversized sweaters in sporty details, second-skin tights, bomber jackets, skinnies to relaxed fit bottoms adorned with Mavi's logo and innovative materials and details.

## GALACTIC

Design lovers can also find iconic statement styles of the season in Mavi's Galactic collection. Besides coated blacks, the collection offers shiny and silver coating on denim and non-denim, localized coating on side seams and blocking at the bottoms. Geometric and star shapes in metallic colors such as bronze, silver and dark smoke, transform the skinnies – from five pocket to biker – into a premium evening item.







## Men's Denim Story

Fall 2017 delivers an eclectic mix of modern and vintage pieces, exploring the crossover between active wear and new authentic rigid looks.

Mavi's True Denim collection is about the denim enthusiast, modernizing the heritage guy with a younger, contemporary spin. Authentic retro constructions with comfort technology and grungy stonewashes evoke a throwback 90s nostalgia. Open-end textures with salt and pepper highlights are washed down to cool blue and icy fades, counterbalanced by winter grey casts, smoke and vintage charcoal. Super vintage finishes adopt a distressed look, characterized by artisanal denim patches, chaotic rips and heavier home-mended repairs. Deep statement cuffs with selvage, ankle crops and released hems, accentuate slim, tapered and engineered silhouettes. Leather and metal details with a timeless vintage reference are reworked, together with classic thread colors and exquisite craftsmanship. Vintage western shirts skillfully finished with patch and repair details, subtle paint splatter, cool laser effects and urban styling complete this true denim aesthetic.



Raw looks, dark inky washes and natural fades that replicate months of wear offer a cool up-styled look for our Brooklyn Vintage guy. A stonewashed pile-lined denim jacket is the essential cool weather companion, while a corduroy collar also updates this classic piece, washed to a mid blue shade.

### MAVI BLACK & ULTRA MOVE

Mavi's premium lines, Mavi Black & Ultra Move, underline high-end technology focus and urban styling in modern denim. Slim fits work well with new stretch technology, which now is the most desirable look for men's. We have been inspired by new innovations on the lux sportswear trend in terms of cuts, sporty selvage, zipped hems, shadow stripes, monochrome label developments and bold but minimal details. Monochrome shades on washes, deep blue black, dark indigo inky washes with 3D effects, makes the line look premium. Broken-in coated rinse and natural wear effects on authentic mid washes support the line in different shades.









Mavi pays tribute to generations that combine creative design with craftsmanship:

# Makers of Today's Istanbul

from the lens of Martin Parr, the great master of photography



Duygu Bircan, toymaker

**T**HE SERIES OF IMAGES that Martin Parr, one of the greatest living masters of photography and president of Magnum Photos, captured of the artisans, or makers of Istanbul, that combine authentic designs with their craftsmanship, came together in book form as part of Mavi's 25th anniversary celebrations. *Makers of Today's Istanbul*, the gift of Mavi to its birthplace, chronicles a new generation of artisans that has emerged as the city evolved in the last 25 years, along with the last representatives of traditional production.



MAVIOLOGY F/W 2017 15

Deniz Karacan, bicycle maker

In the *Makers of Today's Istanbul*, traditional artisans such as a sadekâr, tombak ustası, hallaç, sedefkâr and woodworker are juxtaposed with modern day craftspeople like an illustrator, toymaker, bicycle maker, chef, barista, retoucher and artists. Published in Turkish and English, and featuring 37 portraits and 79 photographs, the book introduces Martin Parr's approach to portrait photography and also documents a segment from the sociocultural change in Istanbul.

*Makers of Today's Istanbul* demonstrates that Istanbul, which Mavi expresses on every occasion as its best inspiration, can always create its own unique values under all circumstances and grow with innovations. Martin Parr says of this: "The book portrays incredible people who work in Istanbul, who create something different, and produce, together with their works and their ateliers. My job was to capture good portraits, show people as they are, supported by environments in their natural light, where they live and with what they produce, and to honor them with portraits. On the whole, I



Aslı Şarman, illustrator, designer





Şeyda Hacizade,  
luthier, toymaker



Artin Aharon,  
ironsmith



Gonca Arık and Özge Çağlayan,  
wood designers



Martin Parr

tried to create a meaningful work on craftsmanship in Istanbul. I value the importance of honoring people by visiting them in their workplace, as they work in their atelier or in a place where something they are very proud of creating is present. And I try to achieve this by getting them to look directly at the camera, and say, 'Here I am, and this is what I do. Please take a look and share this moment with me.' I really believe in the importance of photo books, and despite all this digitalization, I think they are an excellent way of looking at the images in a book, seeing the photographs in the book, and adding meaning to the narrative. And, of course, when the book is combined with good design and production, it truly gives meaning to the photographs.

I am delighted to return to this city a decade after the incredible experience of preparing *Parrjective: Style Hunting in Istanbul* for Mavi's 15th anniversary, and to bring all the pieces together with my favorite designer, this time for their 25th anniversary."

The book launch of *Makers of Today's Istanbul* took place at Arte Istanbul where Martin Parr talked with Ali Taptık. At the end of the event that saw great interest from the culture and the arts world, Martin Parr signed his books.



**MARTIN PARR**, the British photographer and currently the president of Magnum Photos, studied photography at Manchester Polytechnic, from 1970 to 1973. Since that time, Martin Parr has worked on numerous photographic projects, and gained international acclaim. In 1994 he became a full member of Magnum Photographic Corporation. Martin Parr also developed an interest in filmmaking, and has started to use his photography within different conventions, such as fashion and advertising. In 2006, he published *Parrjective – Style Hunting in Istanbul* on the occasion of Mavi's 15th anniversary. At PhotoEspaña, 2008, Martin Parr won the Baume et Mercier award in recognition of his professional career and contributions to contemporary photography.

Martin Parr curated the Brighton Photo Biennial that took place in 2010. Martin Parr was Professor of Photography at The University of Wales and a visiting Professor of Photography at the University of Ulster. Martin Parr has published over 90 books of his own work and edited another 30. Parr is currently working on a book on the University of Oxford, and other books on Scottish studies, which will be published in autumn 2017.

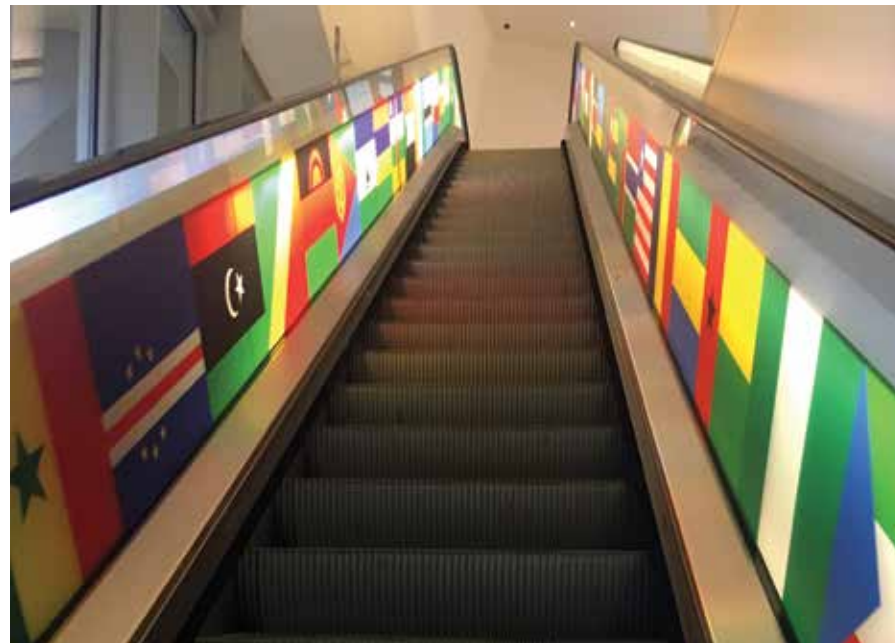
Martin Parr is known for his photography projects that document modern life, British social classes and the wealth of the Western world from a candid, satirical and anthropological perspective. Some of his most notable publications include *The Last Resort* (1986), *Cost of Living* (1989), *Small World* (1995), and *Common Sense* (1999).





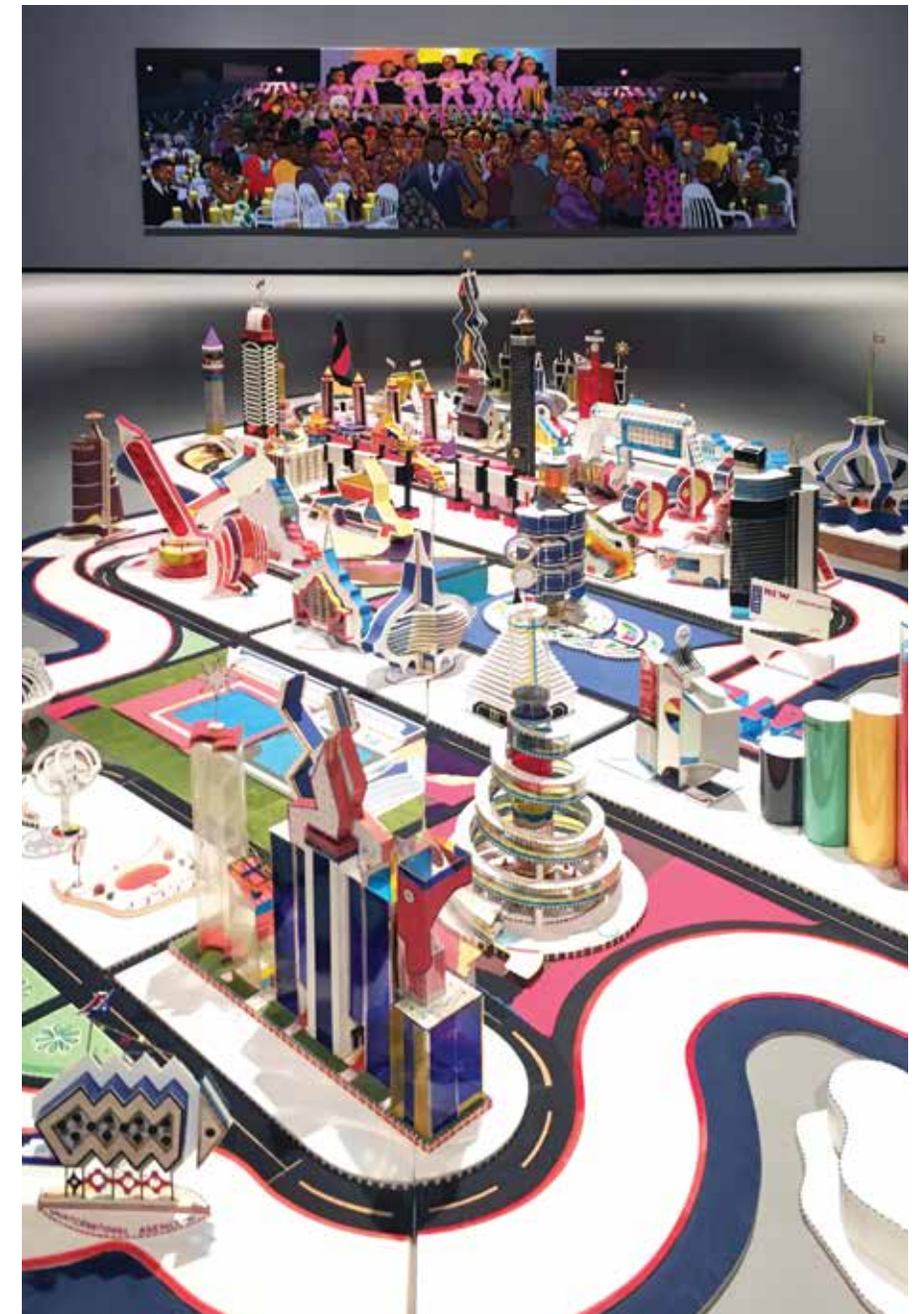
Kudzanai Chiurai

# Art/Afrique, Le nouvel atelier



The latest exhibition, designed by the Fondation Louis Vuitton's Artistic Director, was created in close collaboration with Jean Pigozzi.

THE FONDATION Louis Vuitton, like other leading museums in Europe, devotes a major portion of its budget to acquiring works that reflect cultural diversity. As with Far Eastern and Asian art, the projection of African art, in local settings and in the diaspora, has been a favorite topic of research and collections. Museums not only collect and preserve information and documents; they orchestrate activities that encourage cultures and communities to coalesce and to provide learning experiences for them. This involves collaborating with African and Asian ethnic minorities on many levels. Because they formulate their human resource policies in a similar vein, more than half of the employees of the museums are from these groups. The theoretical approach taken on this subject in the program brochure for the Third International Conference on the Inclusive Museum (Yildiz Technical University, 2010, Istanbul), is that an understanding of European art requires consideration of African arts' impact upon it. Fondation Louis Vuitton's art museum, occupying an iconic Frank Gehry-designed building, takes a similar slant. Broad and comprehensive, the 2017 Art/Afrique exhibition of works by representatives of the African continent is based on pieces from the museum's permanent exhibition collection organized into a coherent selection. African national flags line the escalators between floors, permeating the building with the exhibition's theme. The exhibition, running until the end of September, is composed under two sub-headings: **Being There** and **The Insiders**.







Kemang Wa Lehulere

**Being There:  
South Africa,  
a contemporary scene**

*Being There*, a collective exhibition, is devoted to South Africa, one of the most dynamic places on the African continent. The country's potency, revealed to the world in the 1990s, is in large part due to the emergence of a new cultural ecosystem, which includes very involved and committed institutions, galleries and universities. This selection focuses on a specific time and space – the present day – as established through multiple themes and well-rooted historical continuity. This exhibition gathers several generations of artists with shared and reflected objectives, with works by some of the scene's earliest artists, who today are recognized figures on the international artistic stage, as well as works by those born in the 1970s. Works by artists born in the 1980s, thriving twenty years after the end of apartheid, display new issues and realities.

This selection assumes that artists are proactive co-creators of the economic and social fabric in which they live, that they are aware and confident of their ability to play a role and have lasting impact. – *Being There*.







Nicholas Hlobo



**The Insiders:  
a selection of works  
(1989–2009) from the  
Jean Pigozzi collection of  
contemporary African art.**

In 1989, inspired by the *Magiciens de la Terre* exhibition at the Centre Georges Pompidou and the Grande Halle de La Villette, businessman Jean Pigozzi called upon André Magnin, Assistant Curator for the exhibition's African section, to assemble a collection dedicated to artists living and working in sub-Saharan Africa. Mr. Magnin, a skilled art investigator, crisscrossed the African continent to meet self-taught artists who, at that time, had no mobile phones, internet or social networks. In this context, the decisive parameters were human relations and a firm grasp of the conspicuous freedom and originality of the artists' approaches.

The exhibition *The Insiders* is a selection of works by fifteen emblematic artists from Jean Pigozzi's collection. All are heirs to unique spiritual, scientific and technical wisdom and give form to their worlds across a variety of media and through a broad expressive palette.

The general view is that emphasis ought to be on the major added value produced by the artistic completeness achieved when the workmanship techniques used in the production of the touristic objects of primitive African art are combined with current political and social messages. This is definitely the case. The artists transform masks, objects, figurines – and much more – made from trash into an utterly distinctive and dramatic impressionism.

Chief Curator: Suzanne Page  
Advisor: Andre Magnin  
Assistant Curators: Angeline Scherf  
and Ludovic Delalande  
Architect: Marco Palmieri





# Made by hair

**T**HE AFRO LOOK TOOK off in the 1970s. On both sides of the Atlantic, fashion industry insiders used the name 'Afro look' for clothing featuring African and African-inspired prints, textiles and embroidery techniques. Usually these prints were applied to popular silhouettes, such as the miniskirt, bellbottoms, hot pants and maxi-dresses. The growing popularity of Afro-look designs stirred a debate within the fashion world about the origins of these popular designs.

Anyone who goes to Paris, Europe's fashion center, will immediately discover that the Afro look has spawned a new sector. Over thirty hairstyling salons grouped around the Château d'Eau metro stop have collectively turned the streets leading to the famous République Square into a hairstyling design center. Strolling in this area, at whatever time of day, you will find a street-show centered on this profession, new to the district. The spectacle not only consists of packed salons; it includes those waiting in line, parading their new hairstyles, or still others watching them or seeking a new look for themselves, not to mention the hair-care and accessories suppliers. They all contribute to the stupendous activity in the neighborhood. This activity – with the hairpieces, beauty supplies, colorful wigs, and the hawkers trying to draw customers to hair salons, from normal to high-end – creates a street carnival atmosphere. Like merchants offering discounts, hawkers shout, "Haircut 30 euros, manicure 15!"

J.D. 'Okhai Ojeikere, "Hairstyles", installation view: Fondation Louis Vuitton, 2017



Signs such as "Beautés d'Afrique," "La Belle dame" and "Glamour coiffure" make clear the intensive competition between salons but, particularly on Saturday afternoons, no hairdresser goes short of customers. Loud Jay-Z melodies bring a party atmosphere to the streets.

The relationship between female beauty and hair texture is highly visible today, as are the definitions of good and bad hair, and motivations for desiring good hair. Illustrative of daily life, the legacy of Afro-look hair demonstrates the value women place on their hair and their commitment to high beauty standards. When un-straightened, the shorter, kinky textures can be difficult to comb, style, and manage.

At this point, we should mention a maker's input. Magical fingers race against time to create forms that hold from one Saturday to the next. If this was all they achieved, that would be remarkable. But there are also customers demanding braids that approach works of art. They want to see their personal preferences reflected exactly in their hair. What's more, customers expect to hear "wow" when they leave the salon. The expected skill level matches that of a post-Renaissance sculptor.

Those who think all this is exaggerated should remember Nigerian photographer J.D. 'Okhai Ojeikere's famous series "Hairstyles." The series, consisting of almost 1000 hairstyles, presented the African woman, whether on the street, at a wedding or at work, and the artist regarded their hairstyles as "sculptures for a day."







# Wood, Stone & Indigo

**J**EANS HAVE BEEN a part of our lives ever since indigo partnered up with denim. What's more, the three of them – indigo, denim and jeans – are now intimately associated with one another. Natural indigo comes from the indigofera plant, which is indigenous to India. The blue hues it provides have been synthesized since the 1880s, when the German chemist, Adolf von Baeyer, discovered ways of making the dye. Visually, the artificial color fades in the same way as its natural counterpart, so plant-based indigo has been used less and less.

Indigofera and similar plants can grow in Anatolia. Here, a natural blue color, locally called *çivit*, has traditionally been obtained from the woad plant (*Isatis tinctoria*). This plant, which has yellow blossoms that hang in clusters, just like the indigofera plant has, grows wild in the volcanic soil around Cappadocia. The dried petals of these blossoms produce this blue color, which people used until recently to add a pale blue





finish to white undergarments. The same dye was naturally used to dye wool for the region's deep-rooted tradition of carpet making. One can also find evidence of its use other than for cloth and yarn dying, such as in the region's wood and stone buildings.

A sublime example of the use of indigo blue (çivit) in early Christian places of worship is the Tokalı Kilise (Buckle Church). One of Göreme's largest and finest churches, with an underground chapel and fabulous,

recently restored frescoes painted in a narrative (rather than liturgical) cycle. Entry is via the 'old' barrel-vaulted 10th-century Tokalı Kilise, decorated with frescoes of the life of Christ. Upstairs, the 'new' church, built less than a hundred years later, is alive with frescoes on a similar theme.

In urban architecture, the use of the same color on doors and windows was more about safety than esthetics. Centuries ago, people discovered that indigo blue wards off scorpions, and its use spread to nearly all Mediterranean

traditional architecture for this reason. In places where there is no çivit, a stone locally called göztaş can produce a similar color. The doors of some of Cappadocia's old buildings retain natural çivit residue dating back up to 100 years. Most of these doors are the work of Armenian woodcarvers. This color penetrated the grain of the wood so well that it seems to doggedly maintain its protective function against the abrasions of time. As with our jeans, it demonstrates its presence regardless of how much it fades.





# A sintine object



**T**ODAY, THE FIRST thing that comes to mind when we say 'boomerang' are popular souvenirs of Australia decorated with indigenous Australian art. While these designs give us an insight into a traditional art form, the real craft of a boomerang is the woodworking required to shape its aerodynamic form, which exploits the laws of physics. Regardless of how frequently modern paxolin and carbon fiber-based boomerangs with computer-assisted,

performance-enhancing designs are found these days, the know-how behind their existence originates in thousands of years of woodcarving experience.

The boomerang requires distinct skills to make and to use. It is much more than a simple toy that speeds through the air and returns along a circular trajectory. The boomerang represents a major step in human control of nature. This tool embodies the aerodynamic form of tapering airplane wings, the ability to glide effortlessly due to the low air-resistance of its smooth surfaces and, because of the location of its center of gravity, to maintain its balance as it spins through the air. Furthermore, complex heating and curving processes give the wood its optimum structure. Determining at which points to curve the wood and the temperatures to heat and cool the wood gives the boomerang its exquisite form.

While the boomerang is generally identified with Australia, it is known that it was used as a hunting implement in Ancient Egypt too. The strongest proof of this is Tutankhamun's personal collection. Without entering a discussion of who historians believe used the first boomerang, we can declare this heavier-than-air flying tool an early innovation in craftsmanship.

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**First, an author: Her name is Büşra Yılmaz.**  
**A story-sharing platform: Wattpad**  
**An anonymous profile: MishaPM**  
**And a story: 4N1K**

**T**HIS IS HOW the marathon begins. As Yılmaz uploads her novel chapter by chapter, Turkish readers using the platform discovered it and the number of follower-readers, each expectantly awaiting future chapters, climbs to 187,000. The story gets longer and it carries over to a second book. In the end, the chapters that comprise “4N1K” and “4N1K-2” are read 30,500,000 times.

# Sam Way's Way

This anecdote illustrates a successful hook up between an author and her readers. But that is not all. The story's protagonist, Ali, connects easily with his readers because the author gives him a face by using photographs of a young model. Readers, especially young female ones, identify Ali with the facial features of this young man and become infatuated.

On the one hand, the story becomes popular in Turkey and this leads to a print edition and film. On the other hand, Sam Way, the young man in the photos used to depict Ali, becomes a famous model in another corner of the world. Sam Way was born in Crediton, a small provincial town in England. At 15, he took a break from pursuing musical dreams and began working with the likes of Kate Moss and Bruce Webber. He hit the runway for Calvin Klein and, starring in Diesel commercials, starts to build a great career.

For those who follow Sam Way through the world of fashion, he represents professionalism, modesty, courage and luck. Meanwhile, in another world, he has become a fictional hero who has entered the dreams of hundreds of thousands of young readers. In contrast, he sees himself neither as an indispensable model nor as Ali. What he really wants to do is to make music. He wants to provide his fans with more than a face on a poster. Cognizant of his literary casting in Turkey, he believes the “4N1K” phenomenon opens the door for him to share his music with his Turkish fans, which has since brought him good fortune.

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Photographer: Emre Doğru



# Mavi Celebrates 20th Year in the US

1997-2017

1997



Mavi launches in the US after establishing itself as Turkey's leading denim brand.

1998



Mavi collaborates with designer Adriano Goldschmied and introduces the "perfect fit" concept with the Molly bootcut.

1999



Mavi launches its US wholesale business with Nordstrom and Bloomingdale's.

2000



DNR features Mavi president Ersin Akarlilar as an innovator helping to shape the young men's apparel business.

2001



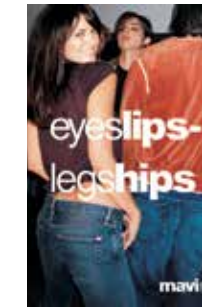
Mavi becomes the first Turkish brand to run advertising campaigns in the US including in the iconic Times Square in New York.

2002



Mavi opens its first flagship store in New York.

2002



"Mavi fits" becomes the campaign slogan, highlighting the brand's focus on the perfect fit.

2004



Cosmogirl readers vote Mavi as the sexiest jeans brand in the US.

2005



Mavi's signature skinny jeans, Lindy, becomes a bestseller in the US.

2006



Mavi named one of the world's best jeans by Time magazine and opens its 100th retail store internationally.

2007



Mavi partners with photographer Oliviero Toscani and art director Nicola Formichetti for its advertising campaign "As you like it".

2009



"Here is Istanbul" campaign launches on NYC taxi tops.

2010



The "Meet the Mavi's" motto emphasizes that there is a perfect Mavi for each. This is the perfect fit approach.

2011



Mavi partners with photographers Mert and Marcus in LA, for its fashion campaign shoots.

2012



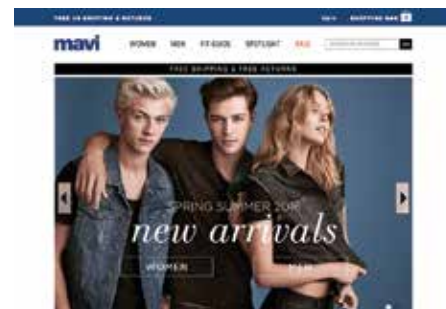
Mavi taps top model Adriana Lima as the face of the brand.

2013



Mavi collaborates with designer Hussein Chalayan to launch the Mavi & Chalayan capsule collection.

2014



Mavi launches its US e-commerce website mavi.com.

2015



Photographer Benny Horne captures top models Frida Gustavsson and Francisco Lachowski for Mavi's seasonal campaign.

2016



Mavi taps international model Lucky Blue Smith as global face of the brand.

2016



Mavi launches its Indigo Move collection with designer Adriano Goldschmied, featuring Victoria's Secret darling Elsa Hosk along with Jordan Barrett and Francisco Lachowski.

2017



Mavi celebrates its 20th anniversary in the US.



# A brief history of Mavi's communications in North America

2000. New York. Molly fashion shoot.



2001. First advertising film in the US and Canada: "Made in Maviland."



2001. New York. "Made in Maviland" campaign in Times Square.



2002. Maroon 5 CD: a Mavi-label promotional single.



2001. New York. "Made in Maviland" campaign in Times Square.



MAVIOLGY F/W2017 37

## 90's Girl Power: A New Product: Molly

A new youth movement that had begun in the US was sweeping the world: Girl Power. Leading the charge were girls with strong and sexy personae, whose standard-bearers were the Spice Girls, the band that suddenly, between 1996 and 1998, became the best-selling female pop group of all time. With one foot in the most western part of the world, Mavi Jeans was one of the first brands to recognize the potential in this movement.

Molly's timely features and unique fit immediately attracted the attention of many customers. The pants' look was at odds with that of traditional blue jeans, boasting a low-cut waist and flares that gave it a sexy, feminine silhouette. A fabric called Nostalji, developed by denim manufacturer BOSSA to meet emerging demands,

along with the textures specific to the new Molly fit, made it possible for Mavi Jeans to rapidly enter the market. Once those who tested Mavi Jean's fast delivery were convinced, young women wearing Molly became visible on the streets of New York.

### "Made in Maviland"

A key objective in the strategy was to reinforce the brand's uniqueness, quality and expertise to highlight its global denim positioning. The first advertising campaign's slogan was designed to play on the brand's mystery: "Made in Maviland." New York-based agency, David Sirieix Advertising, created the spot, which featured two young people looking for an imaginary denim country, Maviland. Mavi Jeans began advertising in the US on an unprecedented scale for a young denim brand, its campaign airing on television channels such as MTV, E!

VH1 and Style. The campaign continued with magazine ads and billboards in various city locations, first and foremost being New York's legendary Times Square, as well as in Los Angeles, Chicago, San Francisco and Miami.

### Mavi in Times Square

Mavi Jeans was the first Turkish brand to advertise in New York's famous Times Square. Outreach also involved placing ads in the most popular-selling youth magazines, participating in above-the-line brand fashion shoots, and increasing brand recognition. Finally, by gradually eliminating Jeans from the name and simply writing Mavi, the brand continued its message of permanence.

### Mavi Fits and "This Love"

The following year, Mavi reinforced the same message with the campaign "Mavi Fits." The advertising film used

simple, four letter words like Mavi, to describe in easily comprehensible terms Mavi's place in its customers' lives. The film, set at a house party, showed young people having a good time. They expressed their feelings using sentences that contain these words. Produced by director Ridley Scott's RSA USA and directed by the Malloy brothers who had done many major films, the film appeared on MTV and MTV2. Advertisements were also placed in YM, Teen People, Jane, Wallpaper and other such magazines. Upon receiving considerable interest, scriptwriter Jae Goodman says of the campaign: "The idea sprung to light with Mavi's passion for perfectly fitting blue jeans, and we whipped up this slogan: 'Mavi Fits.' We believe that the perfect fit means more than a pair of jeans sitting well on the legs and hip; it comes with a feeling of comfort, which is people's most basic desire. We all want to feel

comfortable, good and positive when we are with others and the people we love. The campaign emphasizes these minutes of comfort and the perfectly fitting and great looking jeans that make this possible. We conveyed in the film the moments we feel the most comfortable. This could be done only under experienced director[s] like the Malloys, a photographer like Katrina, and the team that worked to make it possible. For the stylist Casey Storm, the most difficult part of the job was to get real people to look like they are genuinely having a good time. In the end, we were successful."

The music, This Love, became as popular as the film itself. Thousands asked who performed the musical soundtrack. The response was instant, and the previously unknown group that performed the song, Maroon 5, released a Mavi-label promotional

single. The band got its start with this piece and went on to establish an amazing career and leave its mark on the 2000s. Meanwhile, a coincidence emerged: the father of Adam Levine, Maroon 5's lead singer, owned several Mavi jeans sales points.

### Ongoing Success

A fashion editor, after saying that Mavi's brand had brought trendiness, high quality and reasonably priced products to the youth clothing segment, describes the market conditions of those years as follows: "I will use a single word to describe Mavi: trustworthy. Young customers could trust Mavi to give them the latest product and the best quality. Despite being a denim company, Mavi had always leaned in the direction of trendy products. When pleather was the trend, it made pleather products. Nowadays, everyone is wearing denim,



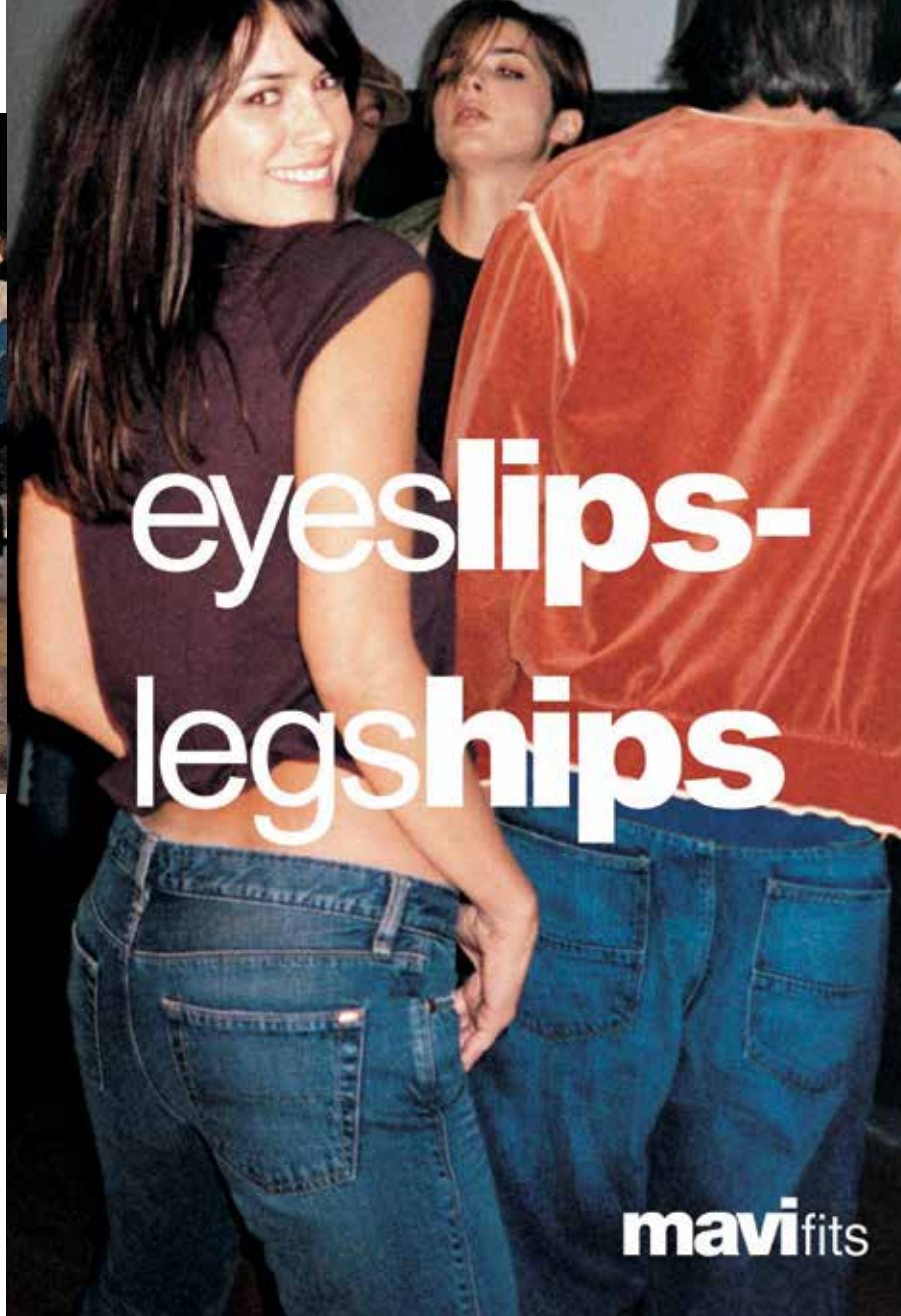


roadtrip



peekaboo

2002. Promoton of the "Perfect Fit" concept in the North American market.



eyeslips-  
legships

mavifits

even as dresses. A pair of low-rise jeans worn with a black top and high heels [is] perfect evening garb ... The denim market is constantly expanding. High-end designers also want a share of this market. For example, Jill Stuart created new blue jeans products for the market. Similarly, Stella McCartney came up with her own blue jeans designs. This demonstrates that the competition in the market will continue to grow. In the US, everyone is a potential denim customer! Moreover, denim and those who wear it, are more sophisticated than ever before."

Former MTV Network fashion stylist Chamisa Lamm loves the way each jeans fit has its own name, which is one of the ways that the brand differentiates itself from competitors. Customers who like a particular model can simply ask for it by name, making shopping easier. She also says that these aren't

the only contributions Mavi has made to the denim market: "Mavi has also brought important aspects to the game, such as quality stitching, feel of the fabric, nice inner and outer logos, etc. The other thing I really like is the availability of inseam sizes. This is important for people like me because I always end up taking my jeans in to be hemmed, and then they end up losing some of their appeal because the hem is always different. The denim market is going so strong now, this is the most important time to be focusing on the market by providing so many different washes and fabrics and new and different twists to each jean."

At the end of 2002, the chairman of Mavi America was referred to as one of the 100 most powerful people in the menswear sector. The most influential writers now considered Mavi to be an established international brand.

### Perfect Fit Concept

Mavi chose to conceptualize the needs of the customer as it developed its brand identity. The "Made in Maviland" campaign, which the company used in its first foray into the North American market, and the functionality contained in the motto "Perfect Fit," used in its general communication strategy, helped determine the brand's trajectory in later years.

Mavi's "Perfect Fit" concept expressed customers' three strongest desires: Mavi reflects my lifestyle, it fits perfectly, and it offers a perfect value for its quality. Remaining faithful to this fundamental belief gave the brand a voice in global markets, and the company built its plans accordingly. The idea evolved from marketing acumen based on meticulous engineering, mold-breaking creativity, and sophisticated calculations in

product development. Over the years, it gave rise to more concepts. As "Perfect Fit" has integrated with other Mavi values, it has come to mean collaboration and the synergy that creates. Indeed, the concept has continued to deliver positive results. Consumer research findings related to Mavi boil down to the following general opinions: 1) It's as if Mavi is reading my mind. It takes what I am imagining and makes it real; 2) Whatever I put on, it's perfect. It meets my fashion expectations immediately; and 3) It expresses its high quality everywhere.

Over the years, as Mavi reviewed and revised the brand's positioning, strategy, and mission, it also reappraised the perfect fit approach. Eventually, "Mavi Fits" would come to express the general customer sentiments that Mavi reflects my lifestyle completely; it suits my dress



### Making the Perfect Fit

For the fashion-conscious under-25 set in the United States, Mavi jeans are a Turkish delight

By PELIN TURGUT ISTANBUL

**T**URKISH COFFEE, TURKISH CARPETS, yes. But Turkish jeans? No item of clothing is as American as a pair of jeans, and on market is harder to crack. So when the father and son team behind burgeoning Turkish denim brand Mavi set their sights on the New World, people naturally thought they were mad. Even madder, rather than sell their jeans at Wal-Mart on the cheap, as many developing country producers do, the pair went for the gold: fashion-conscious youths willing to fork out \$60 a pair.

And for more than a year after Mavi began exporting to select U.S. department stores late in 1996, sales were painfully slow. Then came Molly, a line of low-rise, slightly flared women's jeans with a wholesome name that became a success in the U.S. Word on the street fanned sales, and soon youthful celebrities like Chelsea Clinton, Geri Halliwell and über trendy MTV presenters were seen sporting Mavis. Molly was followed by Mark, Minnie and Meg, and Mavi grew by double digits each year to become one of America's top brands for under-25s. North American sales were \$43 million last year, while worldwide sales totaled \$250 million. In March, Mavi will make its mark on American soil with its own two-story, 500-sq-m flagship store in New York's Union Square.

It is an unlikely success story. But Sait Akarlar, the affable 63-year-old patriarch who created the brand in 1991, is nothing if not self-confident. Orphaned at an early age, as a teenager he worked as a valet in a garment shop. By 18, he owned it. A workaholic of modest tastes, he began manufacturing jeans when Turkey started liberalizing its economy in the 1980s, capitalizing on top-quality Turkish cotton and competitive labor costs to produce for brands like Lee and Wrangler. "Eventually I decided we had learned this business and were ready to do it ourselves," he says. In 1991, Mavi, which means love in Turkish, was born.

It took some foresight to predict that jeans would take off in this mostly Muslim, albeit secular, country. Like Coke and rock 'n' roll, jeans arrived with American G.I.s in the '50s. They became a leftist uniform in the '70s, but it wasn't until the '80s with the advent of liberal leader—and fan of all things American—Tungat Ozal that they gained mass acceptance. A largely youthful population—some 55% of Turks are under the age of 25—helped the rise of Mavi, and by 1990 it had overtaken Levi's as the country's No. 1-selling jeans brand. That same year, Akarlar invested \$20 million to set up Europe's largest independent fashion jeans factory in Cekircekoy, a tiny hamlet in rural western Turkey, 120 km from Istanbul. More than 1,500 people work here at the company's mammoth factory in

the middle of rolling farmland, earning out up to 11 million pairs of jeans a year, more than half of which are for well-known brands like Calvin Klein, Guess, Esprit and Mustang, and the rest for Mavi. State-of-the-art production facilities at Cekircekoy gave Mavi the edge they needed. Unlike other global brands, which employ different controlling its own tech production plant are allowed to travel jeans to accommodate different consumers: T-shirts for North Americans, Canadian mer-cuts, and German fashion-conscious. "We do the same product to different markets," says Erin Akarlar, Sait's son who runs American operations. "You don't want to agree to terms," says Akarlar Jr. "I want things you can do, jeans. It's always an issue for that, the company nature, cultural design, taste, mood. Travel is crucial, Akarlar Jr. about two-thirds of his time roaming the globe for new Akarlar's sister ERM in this subtropical Latin edge to its It's ironic that Turkey's overseas retail brand should Akarlar Sr. takes pride in his no Western an item to heights. "I firmly believe it have ties with the West," he modest Istanbul offices. He framed picture of a giant in Times Square. "We have with Eastern culture." His compact, but just as upbeat of push and pull in Turkey and yet Western, but "Turk connect with the West," he meet they will. Following stores, Australia and Scandinavia are in the pipeline. Yes, the Turks are coming, one pair of jeans at a time.

441 firmly believe that Turkey's future lies with the West. We have nothing to do with Eastern culture."

TIME, MARCH 3, 2003

2003. Mavi news in Time magazine.



WILL THE U.S. GO IT ALONE IN IRAN?

TIME SPECIAL REPORT

SOLVING THE MYSTERIES OF DNA

The 50th Anniversary: Reliving Watson and Crick's historic discovery





2011. Sydney. Lindy at spring-summer collection shoots. Photograph: Chris Searl



2011. Istanbul. Denim Kitchen concept at the Galatasaray store. Photograph: Haldun Kirkbir



2016. Istanbul. Indigo Kitchen concept. Photographs: Haldun Kirkbir



2014. Indigo Kitchen by Paola Navone collection and pop-up store concept.

year to become one of America's top brands for under-25s. North American sales were \$45 million last year, while worldwide sales totaled \$250 million."

**Meet the Mavi's: Lindy's Perfection**

Personalization of the 100-plus styles of blue jeans the company offered the consumer each season naturally proceeded from the naming of each fit. Accordingly, the fits, with monikers such as Lindy, Molly, Martin, Cora and Hunter, began to accrue real-life stories. The Lindy fit, for example, stood out as the blue jeans of choice for stylish women in various parts of the world. The first skinny fit, Lindy met an array of fashion expectations with its low-cut waist, body-hugging sexy look, and cigarette legs. Many publications characterized it as 2005's perfect fit. It caught the fashion moment alright, but that was not the only reason for

the jeans' success. Lindy benefited from the contributions of Venucia De Russi, who, in addition to designing patterns for world-renowned brands, also made those for Madonna's stage costumes. High-heel stilettos and knee-high boots created a dramatic look. Lindy also eliminated the looseness around the waist that women often complained of. A virtual addiction to the Lindy look sprouted in many fashion-wise cities, and it adorned the pages of major publications such as i-D, Maxi, BlackBook, and Paper. Updates in subsequent years sustained the fit's favored position with many women. In short, everyone, unfailingly, could find a perfect fit with Mavi.

**Maviterranean Fashion: Mavi Jeans to Mavi:**

Young, talented designers from every corner of the world gathered in Mavi's office to reinterpret fashion trends

through the company's Mediterranean identity. Team members working in this multicultural environment in Istanbul were discovering world markets and, when the need arose, rotating to the New York office, which had its finger on the pulse of global fashion.

A new strategy finally emerged at Mavi Jeans. The brand decided to drop Jeans from its brand name. It would elevate itself to a fashion brand, while remaining denim-focused and maintaining brand continuity, yet differentiate itself from competitors that fulfilled similar needs. The transition from jeans brand to fashion brand expanded the company's procurement and marketing networks to encompass a major part of the world as it developed its visual identity around the "Mediterranean Spirit." At every stage, the brand expressed these ideas in the products it marketed

domestically and abroad; these concepts determined collection designs and applied to even the smallest items, accessories such as colored cotton kerchiefs, Bodrum sandals, blue beads and silk scarves. Product diversification had caught on, yet customers continued to perceive Mavi as a jeans brand first and foremost.

The most tangible and lasting fruit of Mavi's relationship with the Mediterranean was the Denim Kitchen store concept, which the brand shaped into something unique. Riffing on the theme that the kitchen is at the center of life for Mediterranean people, this store idea was realized first by New York-based Pompei A.D. and later, as Indigo Kitchen, by the design offices of Barcelona's Lázaro Rosa-Violán. Inspired from the same source and continuing the philosophy, Italian designer Paola Navone created the

Indigo Kitchen pop-up store collection, interpreting Mavi's Mediterranean world using a contemporary and imaginative exoticism. The Mavi Indigo Kitchen by Paola Navone collection contained the artist's signature fish figure and blue polka dots in a diverse accessory line. Following her first project in Istanbul, Navone said in an interview: "I rarely work with fashion brands. Working with Mavi was a good opportunity. They shared the story of Mavi and Indigo blue with me. Indigo is my favorite of all the colors. I'm attracted to the way it is so inconsistent and flawed. I am a designer who loves to emphasize flaws in my work. I love creating works that have lost their perfection due to man, nature or weather. I also loved the way the project is filled with so many kitchen ideas. Especially, the fact that pop-up stores were to be created temporarily accorded well with my eagerness for transience."

**Global Image**  
Perfectly capturing Mavi's Mediterranean spirit and style, the photographs have had a great impact globally, particularly in the US, Canada, Europe, Australia and Russia. The company then took its expertise in jeans and applied it to all product groups through its lifestyle collections.

While conducting global communications with the most famous photographers in the fashion industry—like Mert and Marcus, Mariano Vivanco, Sebastian Faena, and Benny Horne—Mavi enlarged its international family and used world-class models in its advertising films and shoots. The brand worked with names such as Jon Kortajarena, Kendra Spears, Aline Weber, and Adam Senn to capture the fashion image for Mavi's lifestyle centered around denim. Over the years, other top models who have collaborated





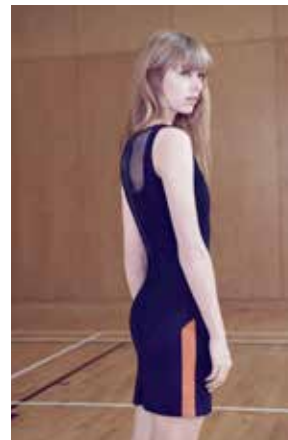
far left:  
2011. Los Angeles.  
Fashion shoot.  
Photograph:  
Mert and Marcus



left:  
2012. Ibiza.  
Fashion shoot.  
Photograph:  
Mariano Vivanco



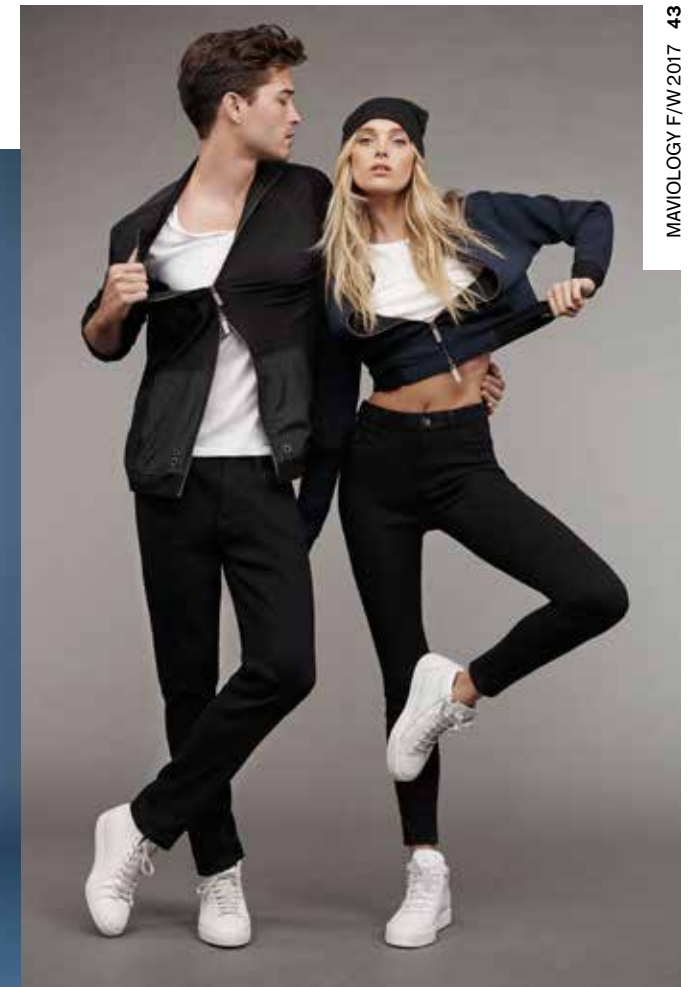
2016. Fashion shoot with  
Lucky Blue Smith  
Photographs: Benny Horne



2012. London.  
Chalayan/Mavi fashion shoot.  
Photographs:  
Benjamin Alexander Huseby



2016. Feather  
Photograph: Benny Horne



2016. New York.  
Indigo Move fashion shoots.  
Photograph: Benny Horne

with Mavi have included Magdalena Frackowiak, Francisco Lachowski, Frida Gustavsson, Lucky Blue Smith, Elsa Hosk and Jordan Barrett.

### Mavi Gold and Chalayan

Mavi raised the bar with its innovative Gold collection. The brand continued to collaborate with designers whose unique styles made a difference—and who became a part of Mavi. The world of fashion was excited at the 2013 launch of the Chalayan/Mavi collection, the fruit of the brand's collaboration with Hussein Chalayan and Mavi's first release of a special Gold collection in the US. The event generated considerable media attention, ranging from the New York Times to Women's Wear Daily. The US affair was followed by a launch party in Turkey that was broadcast live worldwide on the Internet. This was the first-ever fashion event use of

Google+ Hangouts on Air technology and the presentation entered Google's Worldwide Best Cases list.

Chalayan's premium jeans series included twenty designs consisting of skinny and high-waisted jeans, shorts, dresses, and tops for women in a capsule collection he created for Mavi Gold. Having prepared his first denim collection, Chalayan said, "Mavi uses an extraordinary denim fabric and jeans with perfect fit. I aimed to develop new techniques using my luxury-based design experience and my passion for innovation, to design a modern and elegant collection what would flatter the body by shaping it with denim."

The Chalayan/Mavi collection pioneered the athleisure trend that gained prominence in the world of fashion in later years. In keeping with the collection's message that sports,

movement, and dynamism are a natural part of life, its video shoot took place on a basketball court. Together, the collection and its promotion put Mavi in the vanguard of this new trend.

### Move in Mavi

The position of Mavi America's Gold series in the general product scale further crystalized in 2011. Management had announced that, in Mavi's twentieth year, it wanted to give women a design of jeans with a difference that could be seen at first glance and touch. Accordingly, it presented a collection designed on life in Los Angeles, calling it 'Perfect Feel.' Within the first three days of entering stores, the series sold one thousand pairs of jeans. This demonstrated that, once again, Mavi had been on the mark in determining what the consumer wanted.

The following year, the Mavi America Gold series expanded into an even

larger collection by moving beyond jeans to include other products. Now, movement and comfort were emphasized; unlimited freedom of movement and a slenderer look were expected from jeans that were suitable for the hustle and bustle of city life and could be worn anywhere, day or night.

The company pioneered a new generation of blue jeans that stood out for their stretch feature, clean wash and white edging. It achieved this by combining the potential market demand for fabric developed through the POP technology of ISKO™, one of the world's leading denim manufacturers, with innovations in jeans manufacturing. Mavi sold this product series under the name Popstar.

The know-how collaboration continued with ORTA through the Feather collection, an ultra-lightweight,

high-performance denim line, which was the result of efforts that lasted more than one year. The premium denim fabric ORTA developed specifically for Mavi combined its patented Alchemy technology with the brands' designs, which had features seen for the first time in this product category. It was a new-generation fabric that had a luxurious feeling, produced by its superlight and soft, high-performance qualities. Mavi combined this fabric with its exclusive Mediterranean colors to develop products the likes of which had never been seen before.

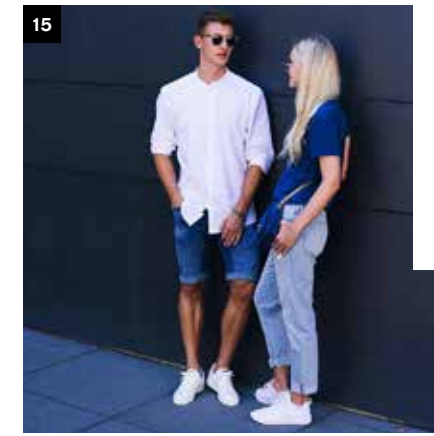
In 2016, Mavi launched Indigo Move with the collaboration of Adriano Goldschmied, indisputably the world's greatest master of denim and a legendary figure in fashion history: "Mavi is blue. The passion for the blue is what I found at Mavi the

first time we met and worked together, twenty-five years ago. From that time, an amazing team of people, powered from that passion, created the Mavi of today, one of the leading global brands in the denim industry. The most exciting thing that I realize today is that the energy and the desire for innovation of those times is growing more and more and creates the condition for incredible achievements in the future."

The Indigo Move collection was an innovative leap forward in product development resulting from three years' work in the company. When the fabric's widthwise and lengthwise stretch feature was combined with Goldschmied's touch, a brand-new clothing experience emerged. The contact the jeans made with the body was immediately noticeable and different.







# #ilovemavi

Fashion bloggers from different countries show their love for the Mavi brand by posing in Mavi products.

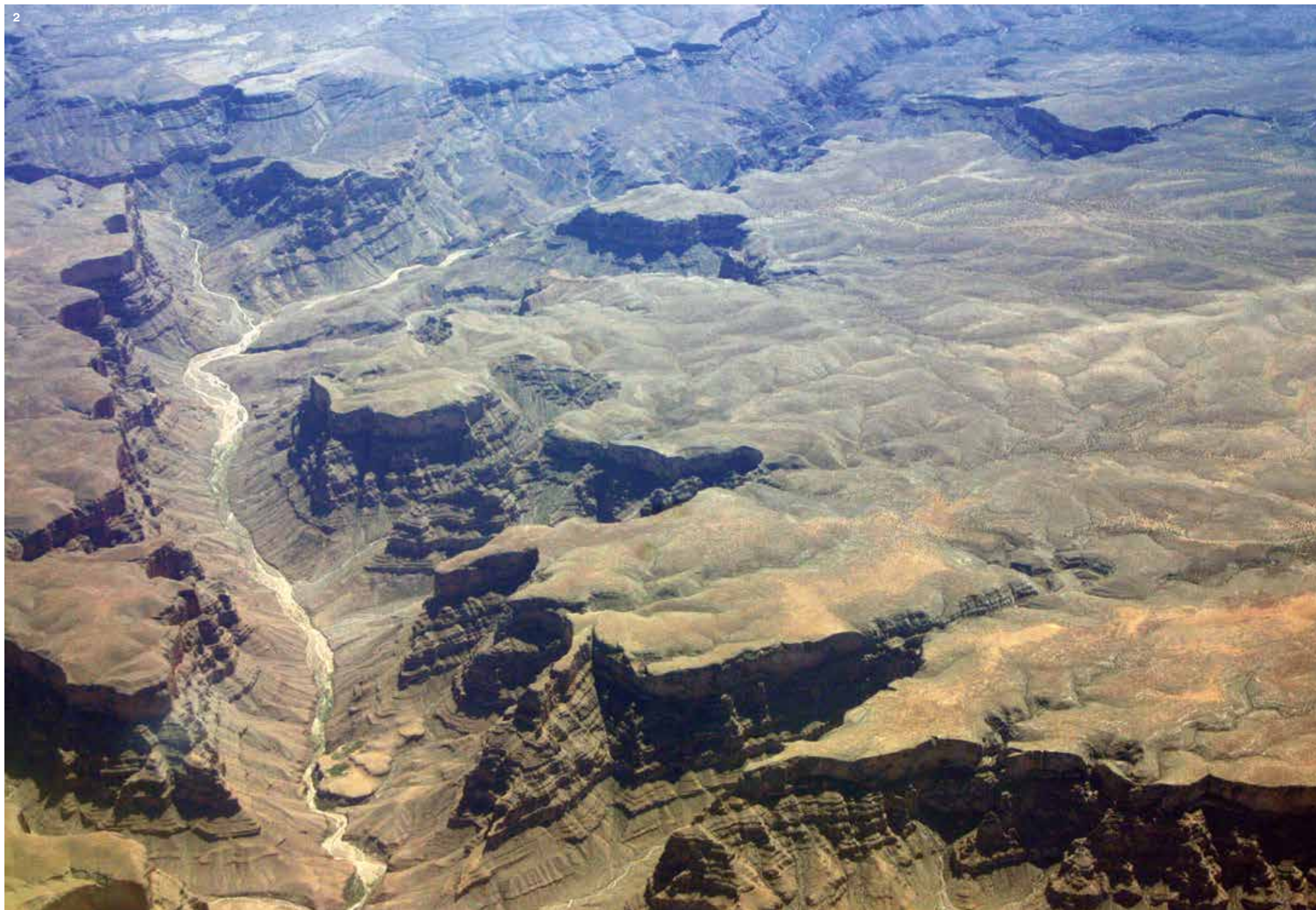
1. @oznurimre 2. Vuslat Camkerten 3. @alipeeva 4. Ayşe Gürkaş 5. @boyuba 6. Burak Noyan 7. Kimyanah 8. @selcanatilgan 9. Ceylin Kocagöz 10. Umut Çoban 11. Cansın Güven 12. @franklin\_road 13. Esra Ulu 14. Anthony Urbano 15. @zeitzeichen 16. @fooduristik 17. @elifsibil 18. Hilal Mert 19. @melishelvaci 20. Merve Nur Okumuş 21. Metin Kayın 22. ninahuebscher 23. Aambrosiaa 24. @thefamjewels





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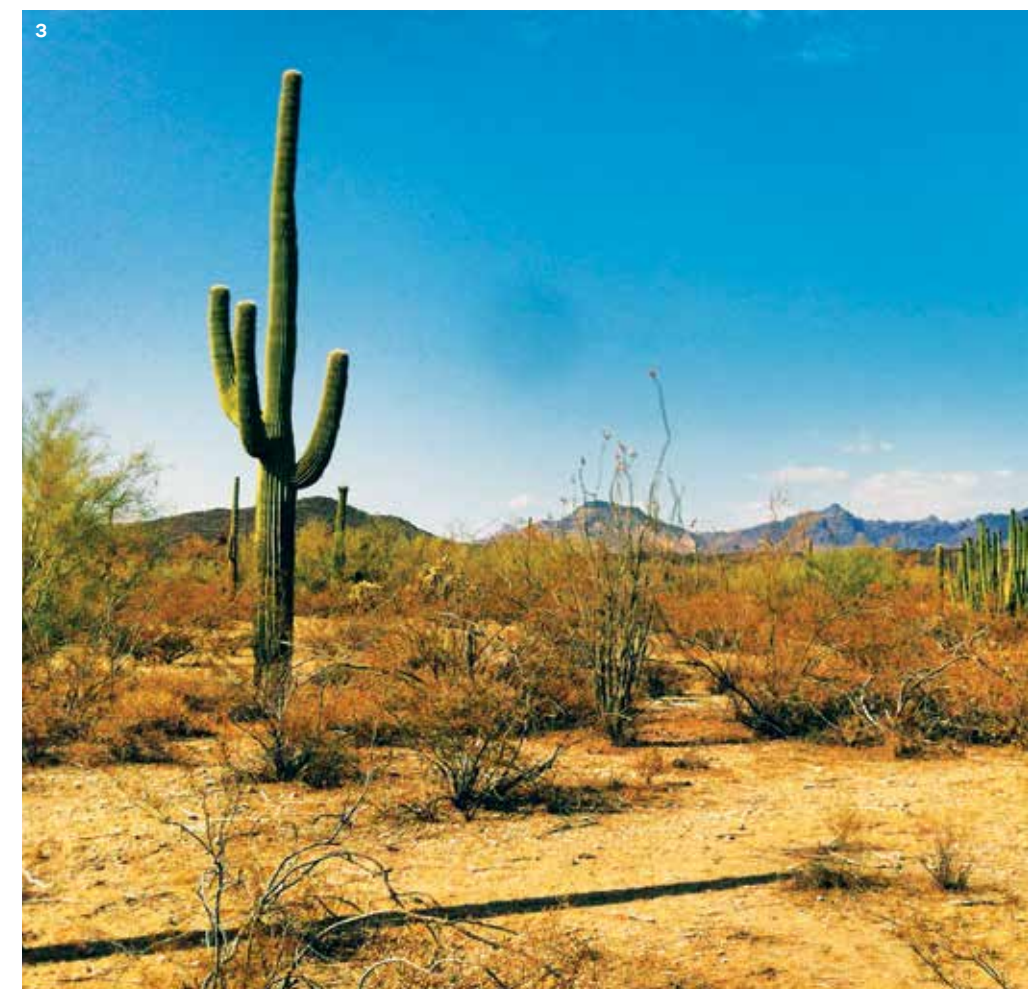
# Fashionable Landscapes



2

**N**ATURE, WITH HER colors, shadows, rain and wind, has always been the first and most functional source of inspiration to all kinds of creatives, including fashion designers. Spectacular landscapes especially have been the inspiring fountains of many designers. Artists and designers

usually put them side by side with grand vistas of nature to expose their talents. While the designers' inspiration is largely unknown, the landscape effect is generally uncanny. This sort of macro level camouflage is often a result of a work with photo-composition. Therefore, the themes of the works ranging from space to



3





flowers left on mood-boards, remains to be hidden. We the people, thinking themselves smart for comparing a dress with a landscape, usually has no clue as to this liasonship. As a deep reader of today's fashion, Maviology presents the most fashionable landscapes of 2017 fall and winter season. It's up to you to observe your favorite shop-windows and discover which creations are based on which landscapes. We are certain that you get the hints now.

?



1. New Mexico
2. Nevada
3. Texas
4. Sahara
5. Vermont
6. Arizona



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Publisher on behalf of  
Mavi Giyim San. & Tic. A.Ş.  
**Elif Akarlılar**

Associate publisher  
**Pınar Gözeri**

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Cover Photo  
**Emre Doğru**

Fonts used in this issue  
**Audebaud**  
by **Matt Desmond, MADType**  
**F Grotesk** by **Radim Pesko**

Published by  
**Mavi Giyim Sanayi Ticaret A.Ş.**  
Sultan Selim Mah.  
Eski Büyükdere Cad. No: 53  
Kağıthane 34418 İstanbul  
Phone: +90 212 371 20 00  
info@mavi.com  
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Printed by  
**Mas Matbaacılık A.Ş.**  
Hamidiye Mah., Soğuksu Cad., 3,  
Kağıthane, İstanbul, Turkey  
Phone: +90 212 294 10 00  
info@masmat.com.tr

Printed in İstanbul  
August 2017



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Published with the contribution of Maviology.

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15th Istanbul Biennial




16.09–12.11.17

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