



Inis Meáin Enterprises: Authenticity, Design and Place¹

We don't just sell knitwear, we sell design and place. In the fashion world, the talk nowadays is about quality, heritage and tradition.

Tarlach de Blacam, 2011¹

In January 2014, the worst winter storms in years, complete with 20 metre waves, battered the tiny island of Inis Meáin, making travel and shipping nearly impossible. Despite this, Tarlach de Blacam, the CEO and owner of Inis Meáin Knitting Company, was stoic. Since founding the firm in 1973², he had grown accustomed to handling any number of idiosyncratic challenges inherent in island living, and the fierce winter weather was just one more. In fact, he found this a perfect time for reflecting on his 40 years on the island, and in the business. Indeed, despite the weather, or maybe because of it, January was the quietest month of the year on Inis Meáin.

He could reflect on the firm's performance with some sense of satisfaction. After all, the firm had not only survived but prospered for four decades – all this while based on a small windblown island of limestone rock 15 miles off the mainland of Ireland. Even more, while it had experienced some disappointing results in 2010-2011 in the aftermath of the European recession, the firm had rebounded strongly in 2012-2013 and prospects for the current year looked promising. But in business, resting on one's laurels can be suicidal; de Blacam knew that he would need a strategy in the future that would give effect to his already stated objective to “continue to do what we're good at, invest in our business and team, and grow the business and the island slowly.”³

But how exactly could such sustainable, slow growth be achieved? Wasn't rapid growth the best way to achieve scale? Given what de Blacam hoped to achieve, was “achieving scale” even necessary? Even more fundamental: could a world class, export-focused business continue to thrive on this remote, Irish-speaking, beautiful, sometimes even otherworldly-seeming island?

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The Place: Inis Meáin

Inis Meáin, the middle and smallest island of the chain of Aran Islands located off the coast of County Galway, is an Irish-speaking enclave of roughly 160-200 year-round inhabitants. It is the quietest and least commercialized of the Aran Islands, and as such, is a mecca for Irish-language enthusiasts and tourists who wish to experience what they see as a more “authentic” or “traditional” Irish experience on the western periphery of Europe.

Indeed, Inis Meáin can boast a certain amount of literary glory: John Millington Synge spent several summers on the island, and is said to have used local stories as his inspiration for *The Playboy of the Western World* and *Riders to the Sea*. More recently, Martin McDonagh captured (or maybe exaggerated) a slice of life on 1930s Inis Meáin with his dark comedy *The Cripple of Inishmaan*, currently a major Broadway success.

Although sometimes described as “barren” and “windswept”, the island is actually rich in flora and fauna, and thus far relatively untouched by the negative externalities of modern industrial life. It has also preserved the use of the Irish language in everyday life, and is seen as a last redoubt of traditional skills and crafts that have elsewhere been lost. Among these crafts is traditional knitting and the famous “Aran knits” described later in this case.

A hallmark of island living is a sturdy ethos of self-sufficiency. The island has cable connections to the mainland, a small modern harbour and an airport. With connections to the outside world still fragile, the community has had to cooperate to survive. As de Blacam says “everyone has to be good at something.” Although internet and satellite communications have helped, links with the mainland remain tenuous, as witnessed by the ongoing threat of cancellation of the island’s air service. De Blacam, in fact, has been a member of a community group, the “Save our Air Service Committee,” that has campaigned for continuation of daily air service to the island. Service is under constant threat as the government seeks ways to reduce its subsidies:

The loss of the service would result in job losses, disruption and possible closure of businesses,” said Mr de Blacam. “So many people depend on that infrastructure for health reasons, economic reasons, for their education. For many people, it’s not possible to continue living on the islands.”

Irish Examiner, 2012⁴

Surely, Inis Meáin is an unusual locale for a globally competitive business; after all, it meets none of the typical criteria for siting production and distribution facilities: infrastructure, transportation links, large labour pool, or supporting and related businesses. It is a pure aberration. But aberration or not, this enterprise is a fact of life and the most important one on Inis Meáin; its 16 employees, all but one of whom live there, represent nearly 10% of the people on the island!

The Entrepreneur: Tarlach de Blacam

The thing that hugely influenced me was the older people here – their independence and their self-sufficiency. The fact that you’ve got to make do with what you’ve got because you’re on an island, and that’s been my inspiration – always talking to the old women who worked at home making sweaters for their husbands and for the whole family.

Tarlach de Blacam, 2011⁵

Tarlach de Blacam has been described as “a man of many, *many* traits. Gaelic scholar, inspired designer, humanitarian, menswear entrepreneur”⁶ – a renaissance man. A native of Dublin, he earned a degree in Celtic Languages from Trinity in 1972 and seemed destined for a career in academia, but it was not to be. His interests took a more active bent, centering on community development in the Gaeltacht:

I married Áine Ní Chonghaile from Inis Meáin when she was working as a teacher in Dublin in 1973 and we decided to move to the Aran Islands in the same year to start a new life there. Inis Meáin was where I had been sent for regular trips to learn Irish (Gaelic) in 1968 and while a student at Trinity. This was the island where most of the scholars and writers of the great Anglo Irish and Gaelic literary revival of the early 20th century went to learn Irish/Gaelic.

Tarlach de Blacam, 2013⁷

Initially, de Blacam involved himself in various development projects intended to create permanent employment on the island, but eventually came around to starting his own enterprise, Inis Meáin Knitting Company [*Cníotáil Inis Meáin*], in 1976:

. . . . to try and stem the tide of emigration and to build a living, sustainable community on the island One of these projects was the knitwear company Inis Meáin Knitting Co. Permanent employment was essential for the sustainability of the island. We started a small factory with 6 domestic knitting machines in 1976, hand-finishing all sweaters. We employed mostly young islanders who had learned knitting skills from their parents. These were young people who were not prepared to work from home for the cottage/tourist industry. They were people who would have emigrated if our company was not there.

Tarlach de Blacam, 2013⁸

Drawing on the islanders’ tradition of hand-knitting, Inis Meáin initially catered primarily to the tourist trade with a line of traditional Aran sweaters. This in itself was not unusual; there were many such knitwear companies off the West Coast of Ireland. But over the next few decades the company evolved very differently, into a competitive space far removed from that of providing simple knit souvenirs for tourists, ambitiously entering the sophisticated, cosmopolitan and high-end fashion knitwear sector [**Exhibit 1**].

The Products

Although it no longer overtly caters to the tourist trade, Inis Meáin's designs are firmly anchored in the island tradition of hand knitting:

A cottage industry grew up from this beginning and womenfolk, mothers and daughters in most houses in the Aran Islands supplemented the family income by making sweaters for the growing Irish/Aran tourist industry. Merchants supplying tourist shops around the country and Irish ethnic stores in the USA contracted with island women to knit these sweaters for a developing market. Some of these merchants made a more sophisticated product using cashmere and silk qualities but maintaining the classic highly decorated patterns. Patterns varied from knitter to knitter with each knitter having their own combination of diamonds, cables, trellis, tree of life, moss, etc. But the basic formula of highly decorated classic shapes was maintained.

Myths grew up like the one that bodies of drowned fishermen were recognized by the knitter's trademark patterns. Inspired surely by the main theme of the drowned fisherman whose body was washed up on a distant coast in J.M. Synge's famous play "Riders to the Sea."

Tarlach de Blacam, 2013⁹

Such products were made for the tourist shops and Irish import stores abroad, but Tarlach and Áine noted that there was another tradition of island knitwear designed for home use and not 'for sale.' These were simpler and more distinctive knits, with different stitches and more colours, used for everyday wear. These traditional fishermen's garments, first knitted by women of the island for their own families, offered inspiration to the de Blacams, who re-designed and updated them, forming the basis for their authentic and distinctive knitwear lines.

Their designs draw on traditional styles, colours and skills literally developed over centuries, which the couple refined and reinterpreted for each year's new collections. They introduced luxurious (imported) yarns and vibrant colours; indeed, Irish place names on the island, translated as 'The Tomb of the Red-Haired Person', for example, or 'The Church of the Golden Hair', attest to the islanders' love of colours. The company's designs, inspired by the land, the surrounding sea and the changing seasons, illustrate these bright and subtle colours [**Exhibit 2**]. Families often had their own distinctive patterns on sweaters showing simple moss and ribbing inspired by fields and potato gardens:

I think people can have a stereotypical view of sweaters. I saw beyond the Aran jumper, and looked at the complexity of the design in both the traditional work wear [fishermen's clothes] and dresswear [confirmation/communion knitwear, for example] and thought I could bring elements of it into contemporary living.

Tarlach de Blacam, 2011¹⁰

As an example of the way the couple drew upon a synthesis of traditional design and modern flair, for the 2011 season, the company revived a hundred-year-old sweater called the 'Máirtín

Beag’ after a local fisherman who used to wear it [Exhibit 3]. This twinning of older craft with modern design, adapted for contemporary needs, creates something comfortable and familiar, yet totally new. For the Autumn/Winter 2014 (AW 2014) collection, the theme is ‘stone walls’:

In our AW 2014 collection we have made this craft the inspiration for our knitting. We have designed a unique new pattern specially celebrating the craft of stone fence building. And we have revived some interesting and somewhat forgotten patterns that were island favourites and patterns that provided stability and strength to the work-wear sweaters that were worn everyday by islanders such as: The Beairtíní/Little Bundles, The Floating Moss, The Blackberry and The Sand stitch.

Inis Meáin website, 2014¹¹

Every collection, and every product, is connected to and rooted in place. Today, the firm’s range of products is wide, encompassing sweaters, cardigans, dresses, coats and shawls. They are knit from the highest quality yarns (many imported) including cashmere, silk, linen, alpaca and merino wool. The garments are designed by Tarlach and Áine, inspired by tradition, and produced on the island. They are classic and modern, functional and fashionable. Says de Blacam:

This is our inspiration and heritage, but we also meet the market, producing collections twice each year. This is possibly our greatest strength: staying attuned to what is happening in the market but never abandoning the inspiration of where we come from and why we are doing this.

Tarlach de Blacam, 2013¹²

The Business

A recent piece in the *Financial Times* profiling Inis Meáin was headlined ‘A Chic Knitwear Outpost in the Aran Islands’.¹³ Despite being labelled as ‘Europe’s most remote shopping destination’, Inis Meáin has emerged as one of the more significant knitwear companies in the world.¹⁴ Even with its small size and unprepossessing location, it is recognised worldwide for its upscale collections of jackets, shirts, sweaters and knitwear. It focuses exclusively on the high end of the market with garments selling in price from €250 to €1,500. Its annual sales total about 11,000 sweaters (average retail price €300) and 3,500 accessories (average retail price €140) with the retail mark-up on these at about 50%. Clothing bearing its distinctive logo – an upturned currach – is exported to exclusive stores and boutiques around the world. These include Barneys, Bergdorf Goodman and Paul Stuart in New York, Neiman Marcus throughout the States, Grey Flannel in London, Isetan Mitsukoshi and United Arrows in Tokyo, Richetti in Parma, and 14 oz. in Berlin [Exhibits 4 & 5]. Ironically, Inis Meáin’s products are far easier to find in the States or in Germany than in Ireland! [Exhibit 6].

In addition to its list of exclusive retailers, Inis Meáin also does a lively mail order trade, prominently displaying the Irish phrase *Go maire tú is go gcaithe tú é* [‘May you live long to wear it’] on its website. It also generates in-house sales in its whitewashed showroom above its

workshop, distinguished by floor-to-ceiling windows that open on inspiring Atlantic Ocean views.

De Blacam describes a typical day:

I mostly cycle to the factory and no two days are the same after that. Depending on the time of year, we may be focused on preparing new collections, traveling to meet customers and suppliers, visiting client's stores to spread the message of what we are about or simply delivering on time across the world. Issues on production and shipping will come up pretty much daily, too, as will visitors either to the island or to us ourselves, as we get quite a lot of international writers and journalists visiting us, and also plenty of old friends. I often break at midday for a refreshing swim in the Atlantic before our U.S. clients come online. I try to finish before 6 p.m., but I am regularly back in the factory later in the evening to talk to the technicians on the nightshift or just shift paperwork when the phone has stopped ringing.

Island life of course has added complexity, meeting boats and planes, shipping and traveling when weather is bad. Should I travel today in case the boats and planes can't sail or fly tomorrow? How quickly can I get a spare part for a faulty machine from Italy or Japan? How do I fix that steam press/forklift/boiler or whatever – there are no main dealers or tool shops on Inis Meáin except for what we carry in stock. But everyone is good at something and we all lend a hand to help each other out.

Tarlach de Blacam, 2013¹⁵

The vast majority of Inis Meáin's competitors are essentially other European (almost all Italian) knitting brands like Brunello Cucinelli, Cruciani and Cividini that make hi-end, distinctive, quality, artisan products. These companies concentrate on design, produce a small number of niche products, and avoid direct competition with major brands like Gucci. The products are sold by small independent retailers to 'thinking' customers who themselves are independent in spirit and well understand intangible concepts like 'authenticity' and 'provenance'.

Selling Authenticity and Place

In a world where almost anything could be made anywhere, identity is everything.

Peter Mandelson [former EU Trade Commissioner], 2007¹⁶

In international markets, the backstory of a product, where it comes from, who made it, how it was made and what materials were used, is becoming increasingly important. France and Italy, in particular, have great reputations for distinctive artisanal industries, captured by the concept of *terroir*, and embodied in characteristic qualities specific to local environments. Such economic activities are complex and rich, culturally and naturally rooted, and simply inimitable. The wines, champagne, beers, cheeses, breads and other food products possess subtle nuances and characteristics attributable to their place of origin. Important components of a competitive, world

class indigenous sector, they deliver valuable experiences to discerning global consumers through the integrity, character and authenticity that are hallmarks of their operations.

Even some major global enterprises are deeply embedded in local history, culture and ecology. Famed Scandinavian-designed home-furnishings company IKEA is one. This company's soul, maintains founder Ingvar Kamprad, emerges from the traditional and enduring handmade stone fences characteristic of his birthplace in rural Småland.¹⁷ Solid fences there are built from thousands of individual rocks, each one lifted from the rocky soil of the Swedish countryside. Rooted in the soil, built one stone at a time over the centuries, these stone walls serve as a continual symbol of the company's spirit. Another interesting example, closely related to Inis Meáin and also in the fashion industry, is Harris Tweed, the coarse-chequered cloth produced for centuries in the tiny Outer Hebrides island of Harris:

You associate Nike with very hi-tech trainers, and so to have this sort of almost peasantry looking kind of shoe, I think is really interesting.

Harriet Quick [fashion features director at Vogue], 2004¹⁸

Harris Tweed was once the favoured attire of the upper classes and country gentlemen, but over time, with changes in fashion and the advent of softer fabrics, demand for tweed declined, and many producers simply withered away. Enter Nike, the giant sportswear manufacturer, who chose Harris Tweed in 2004 to adorn one of its latest designer trainers, generating a turnaround in the fortunes of this unique industry. In this example, traditional craft begets distinctiveness, which in turn arms enterprises with an inimitable advantage they can use to successfully compete in global markets.

Perhaps this is the secret of how Inis Meáin, selling hi-end products into a sophisticated and dynamic market, survives when practically all Irish clothing companies have gone either to the wall or overseas. It sells style and quality alongside a can-do, self-sufficient attitude and inspiration provided by the native hand-craft traditions of its home place. As evidenced by the ways in which they retail Inis Meáin's products, the company's customers sense the influence of the elements and landscape that so define this island, manifest in intricate, elegant knits.

I don't like fashion. In fact, I hate it with a passion.

Tarlach de Blacam, 2012¹⁹

One plausible reason for so much international interest in Inis Meáin's products is that people realise that while the company uses machinery to enhance production, it always remains faithful to its roots and heritage and the tradition of hand knitting. To discerning buyers, beautiful quality clothing which embodies a unique story and history of a distinctive place is very important. More and more people are interested in finding out where and how a garment was made. Such aspects are becoming more valuable than overhyped brands.

The emotional and experiential connection between the customer and the authenticity of island life is also crucial. Inis Meáin seeks to create this sense of connection by showing stunning black and white photographs of the island and islanders to wholesale buyers as a key part of its sales pitch [**Exhibit 7**]. Clearly, Inis Meáin is selling more than clothes. The stone walls, tiny

gardens, fishing boats or currachs and, of course, the clothes and knitting are actually selling an idea, a place where survival depends on dexterity and skill, a place that has bred a fierce independence which in turn inspires an ascetic way of life and a sense of quality and durability.

But Inis Meáin is not mired in old ways of doing things; it maintains a practical, grounded approach to business. It handlooms its products on state-of-the-art, Japanese-designed equipment and imports its yarns from a variety of sources, from local providers to those located in the rest of Ireland, Italy and South America.

Tarlach spends three months every year travelling with fellow director Seán Mac Réamoinn to the fashion capitals of the world, showcasing the latest collection of luxurious knitwear at high-profile events like Pitti Uomo, the bi-annual menswear tradeshow in Firenze, and the Bread & Butter tradeshow in Berlin. The company also collaborates with top Italian fashion brand Luciano Barbera, sharing a beautiful showroom on prestigious Fifth Avenue in New York. Levi's creative team even made a visit to the island in 2011 to work on a collaboration between Inis Meáin and Levi's Vintage.

Inis Meáin employs a full-time staff of sixteen people. The company is a multicultural hub where Irish is spoken alongside Italian, German and French. De Blacam feels passionate about the Irish language, a major element in the company's success story:

It's crazy – I get emails from people in Germany and Japan, and their Irish spelling is a lot better than some Irish people's ... It's a reflection of what has been done to the country – I get down about all the things we are losing, the demise of Irish is a microcosm of that.

Tarlach de Blacam, 2011²⁰

Traditional Chíc: Inis Meáin Restaurant & Suites



The clothing company is not the only de Blacam enterprise on Inis Meáin selling 'place'. Tarlach and Áine's son Ruairí and his wife, Marie-Thérèse ('hottest, hippest couple in Irish food' gushed the 2009 *Bridgestone Irish Food Guide*²¹), have created a successful and innovative seasonal business, Inis Meáin Restaurant & Suites. Both the restaurant and five-suite hotel, which offers guests books in lieu of televisions and bicycles in place of van shuttles, are frequent award winners. With an understated building that blends seamlessly into the landscape and a dining room with panoramic views of the island and ocean [**Exhibit 8**], they have created what critics call 'Ireland's ultimate destination restaurant' and 'the very best of new Ireland in a part of the country that still feels pleasantly unspoiled.'²²

The main ingredients used in the restaurant are sourced on the island or in the surrounding seas. Home-grown pork comes from traditional breed saddleback pigs, while potatoes and vegetables are grown in small fields sheltered by stone walls. The only fertiliser is seaweed from the shore.

Lobster and crab are caught by local fishermen, and scallops come from the Inis Meáin bank less than a mile offshore. Ruairí and Marie-Thérèse have successfully utilised local resources of food, landscape and sense of place, together with their passion and skills, to create a special dining and recreation experience. They have reached qualities of value and service comparable to any in the world, yet the experiences remain understated but classy. Theirs is a business of authenticity and integrity, whole and uncompromising, loaded with character.

Integrity and character are also seen in the water-harvesting system for the hotel which captures rainwater, and in the bilingual menus. All in all, it is an impressive example of a successful business creating sustainable value rooted in the heritage of a truly distinctive place. In other words, this is an enterprise that successfully balances financial, human and environmental goals, lives its values, acts with integrity and possesses a deep sense of responsibility to the past, present and future.

What we do looks easy because we make it look easy. But simple is very difficult since everything has to be thought through long and hard. The easier it looks the better we are doing it.

Ruairí de Blacam, 2011²³

Ruairí describes his philosophy in powerful terms, central to which is promising less but giving more so guests' expectations are exceeded. He compares running a restaurant to the stage, a set where you're always on show: 'When the curtain comes up, we the actors are there to help visitors experience Inis Meáin.'²⁴

It's a strategy that has worked. Nicholas Lander, *Financial Times* food writer and a famous restaurateur, selected it as one of his dozen best restaurants of 2011.²⁵ Lander's most exceptional memories of the year resonated from an overnight stay on the island and taking a walk past the island's characteristic tiny, stone-walled fields, noting the venture's deep roots in Europe's most western extremity:

[N]one of this had really prepared me for the sense of place that I felt throughout dinner, triggered initially by a bowl of steamed periwinkles gathered from the shore. Looking up at the far wall I spotted a blown-up black-and white photograph from 80 years ago of a local fisherman in his windproof sweater, cleaning the periwinkles he had just caught...

Nicholas Lander, 2011²⁶

The Future

I believe that the future is bright for us. There is a great revival of interest in authentic products like ours and the provenance of those products and long may it last.

Tarlach de Blacam, 2014²⁷

As he sat back and contemplated the development of the family's knitting, restaurant and accommodation businesses, Tarlach de Blacam had equal reason for optimism and concern. After all, both de Blacam enterprises had remained true to their roots and heritage, giving effect to a philosophy that was unapologetically Irish yet thoroughly international, cosmopolitan and competitive; they had successfully employed heritage and culture in novel, creative and high quality ways to create value in the cutthroat global business of high-end fashion. And they had accomplished this in a place considered by the EU as 'peripheral' and by most as disadvantaged at best. Most ironic of all, perhaps, is that they did this in a location which to many represented the very heart and soul of 'old Ireland', as they worked to capture in their products and services the independence, resourcefulness and skills of the islanders among whom they lived.

But there were big, even fundamental questions too. Was Inis Meáin Knitwear merely an anomaly, a 'one-off'? Could it continue to grow slowly, steadily, and sustainably? Would its 'heritage marketing' approach continue to be effective? Could it ever become "scalable" and was "scalability" even necessary? And ultimately, was their room in the 21st century Irish 'smart' economy so beloved by politicians, yet so dependent on multinationals, for a small, indigenous firm that competed at the very intersection of the traditional and modern, the local and global, and indeed, the Old Ireland and New?

In particular, Tarlach pondered his own succession plan which he hoped would insure that work would continue on the island for the benefit of the islanders who had been central in the success of the enterprise. Of course, there were many ways this might be implemented: the family might continue to be involved, or some international brand might be interested in franchising Inis Meáin's products (which would still be made on the island). He was intrigued by the phenomenal success of one of his competitors, Cruciani, which recently began making small lace wristbands or bracelets selling for about €5 each. Its four-leaf clover bracelet, a tiny jewel of Italian craftsmanship, designed to communicate Cruciani to a young and increasingly well informed public, achieved cult popularity with 6 million sold in its first three months. The company franchised the bracelet to the Chinese for several million Euro. There is surely a good lesson here, he thought, of what Inis Meáin might be able to do in the future to help drive its own growth and development.

Modest and even retiring by nature, Tarlach felt a sense of achievement that, in a world homogenized through globalization, where Ireland had almost no indigenous clothing companies left, his enterprise had more than held its own with the world's top fashion houses – competing with the traditional designs inspired by the tiny offshore community which was its home. He wondered too whether anyone else might learn from his example, which he hoped provided a glimpse into what might be, and pointed towards a strand of national development founded on resourcefulness and resilience too often given short shrift by policymakers.

But outside, the winter storm continued to rage. Although there would be no air service or ferries until the storm dissipated, the machinery at Inis Meáin continued to hum, creating the garments that so far continued to be in demand by the world's most elite retailers.

Exhibit 1: Tarlach de Blacam wears a linen bow tie and a hand sewn decoration on a classic linen jacket for Inis Meáin's 2013 Spring/Summer Collection.



Exhibit 2: Recent advertising images used by Inis Meáin.

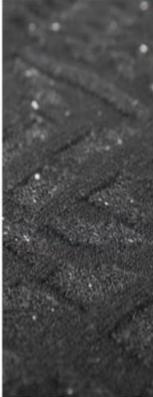


Exhibit 3: Máirtín Beag Fisherman's Sweater which retails at €295.00 (top) modelled on the original 'Geansaí' worn by Máirtín Beag (bottom).



Exhibit 4: Miyamoto-san, Inis Meain agent for Japan (top) outside and customers from prestigious retailers Floraison, Osaka (bottom right) and Wako, Tokyo (bottom left) inside the Tokyo building used for the company's February 2013 presentation to Japanese customers.



Exhibit 5: A 1973 picture of harvesting rye on the island (lower photo) provides the backdrop for Inis Meáin's presentation (upper photo) of its Spring/Summer 2013 Collection in June 2012 at the Pitti Uomo Firenze, Italy.



Exhibit 6: Inis Meáin Stockists Worldwide.

Europe

14 oz. Berlin, Germany
Grey Flannel London, UK
Adare Cottage Limerick, Ireland
Altra Moda Traunstein, Germany
Amin Kader Paris, France
Anderson & Sheppard London, UK
Andrea Bergmann & Carsten
Mumme GbR Leipzig, Germany
Ballymaloe Shop Shanagarry,
Ireland
Best of Brands Hoogland,
Netherlands
Brigdens Derby, UK
Classico AS Oslo, Norway
Cleo Dublin, Ireland
Cleo Gallery Kenmare Kenmare,
Co. Kerry, Ireland
De Lange Herenmode Huizen,
Netherlands
Dee Cee Style Zurich, Switzerland
Dennis Collections Leiden, Holland
Die Form Oldenburg, Germany
Diehl & Diehl Frankfurt, Germany
Doherty Evans & Stott Online
Stockist, UK
Drakes London London, UK
Ecke 32 Konstanz, Germany
Frans Boone CW Sluis, Netherlands
Galvin for Men Mullingar, Ireland
Granny's Bottom Drawer Kinsale,
Co Cork
Graziano Battistini La Spezia
Grey Flannel London, UK
Grows Venice, Italy
Guarantweed Irish Oldenburg,
Germany
Haberdash Stockholm, Sweden
Hagen Grote GmbH Krefeld,
Germany
Hans Allde Stockholm, Sweden
Hollington Paris, France
Hoyer Strommen Langhus, Norway
Isidoro Gallery Pescara, Italy
Kafka Aberdeen, UK
Kitchener AG Bern, Switzerland
Ladage & Oelke Hamburg,
Germany
Lacerba Vincenzo Rimini, Italy
Lisa Albani Schuhe Solothurn,
Switzerland
Lotterleben Juist Juist, Germany
Manufactum Waltrop, Germany
Meindl
Bekleidung Kirchanschöering,
Germany

Michael Barrie Dublin 2, Ireland
Monn Selected Stores, Switzerland
My o My Helsinki, Finland
Nitty Gritty Stockholm, Sweden
Pro-Idee Online Stockiest, Germany
Prussing & Koll Dresden, Germany
Robert Schmitz Düsseldorf,
Germany
Rosso Prien/Chiemsee
Sfäär Tallinn, Estonia
Sport Boutique Alberti Riva Del
Garda, Italy
Stellify Rostock, Germany
Stepenak Vienna, Austria
Stoer Oosterbeek, Netherlands
Superdenim York, UK
Tenue de Nimes B.V. Netherlands,
Amsterdam
The Bureau Belfast Belfast,
Northern Ireland
Thema Selection Zurich,
Switzerland
Theo Vousten Schijudel,
Netherlands
Van Lange Exclusieve Breda,
Holland
Venturelli Spilamberto, Italy
Volls Darmstadt, Germany
Wools Roma, Italy
Zeitzeichen Wuerzburg, Germany
Zooloose Basel, Switzerland

America

A Suitable Wardrobe Petaluma, CA
Axel's Vail, CO
Barney's Selected Stores, USA
Beecroft & Bull Virginia Beach,
VA
Ben Silver Charleston, NC
Bergdorf Goodman New York, NY
Butch Blum Seattle, WA
Button Down San Francisco, CA
Carl Sterr Birmingham, MI
Carson St Clothiers New York
Churchills of Mount Kisco New
York, NY
Cuffs Chagrin Falls, OH
David Chase Nantucket, MA
David Wood Portland, MA
F Camalo Lafayette, LA
Freemans Sporting Club North
Bergen, NJ
Garry's & Co. Newport Beach, CA
Gentry Ltd Kansas
George Green Chicago, IL

Guideboat, Inc. San Rafael, CA
Haberdashery of New
England Nantucket, MA
Khakis Carmel, CA
Lawrence Covell Denver, CO
Liles Clothing Raleigh, NC
M Penner Houston, TX
Madrigal Carmel, CA
Marc Allen Providence, RI
Maxwell & Co. Falmouth, MA
Mitchells Westport, CT
Morris & Sons Chicago, IL
Moshers Newton Centre, MA
No Man Walks Alone Inc. New
York
Neiman Marcus USA, Slected
Stores
Paul Stuart New York, NY
Pitkin County Dry Goods Aspen,
CO
Plain Clothes Birmingham, AL
Pockets Menswear Dallas, TX
Raleigh Limited Indianapolis, IN
Robert Simmonds Fredericton, NB,
Canada
Roger Stevens Milwaukee
Shaia's Homewood, AL
Stackpole Moore Tryon Hartford,
CT
Steve Giles Oklahoma City, OK
Susan Graf Ltd. California, CA
Taylor Richards &
Conger Charlotte, NC

Rest of the World

Beams Selected Stores, Japan
Henry Bucks Melbourne Victoria,
Australia
Isetan Mitsukoshi Tokyo, Japan
United Arrows Selected Stores,
Japan
Wako Tokyo, Japan
Millimetre Online Stockiest, Japan
Ostriv Kiev, Ukraine
Fukaya Fukuoka, Japan
Grown In The Sun Co. Kanagawa
Light Up Tokyo, Japan
Takashimaya Osaka, Japan

Exhibit 7: Old images used by Inis Meáin in marketing.

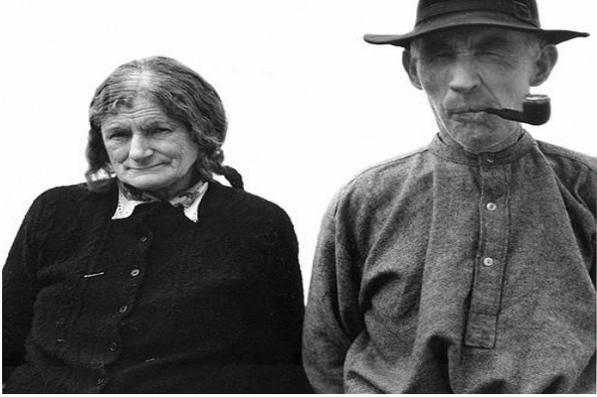


Exhibit 8: Images of Inis Meáin Restaurant & Suites.



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