

Ørgreen Optics
Brand Book

Content

Ørgreen Optics
4 -5

Design
6-9

Colour Creators
10-13

Handcrafted in Japan
14-15

The Power of Craftsmanship
16-17

Lightness and Strength
18-19

Optical
20-21

Sun
22-23

Grand Danois
24-25

Snow Goggles
26-27

Flagship Store
28-29

Ørgreen Optics

Timeless, lightweight eyewear
in impeccable quality



Gregers Fastrup Head of Sales, Henrik Ørgreen CEO and Creative Director, Tobias Wandrup Head of Design

Currently sold, in over 50 countries worldwide, Ørgreen was established in 1997 in Copenhagen by an entrepreneurial trio of three young guys. Long-time friends with a shared passion for street culture and extreme sports, they entered the world of exclusive eyewear with an excess of creative energy and innovative drive. A will to explore and innovate.

Ørgreen found a niche in the market by uniting the minimalism and functionality from the Danish design aesthetic with meticulous Japanese craftsmanship and not the least with a uniquely curated colour universe. Based in a three-story old town house in Copenhagen, all frames are designed in Denmark and hand-made in Japan.

Ørgreen creates timeless, lightweight eyewear in impeccable quality with a distinctive edge of boldness and attitude

through the expressive use of colour, designed to enhance the individuality of the wearer. The will to stand out through colour innovation has been an essential element of Ørgreen's identity. The brand employs a full-time colour advisor who creates the colours drop by drop in order to ensure the uniqueness of each shade and each combination of colours, playing with contrasts and tonalities. The colour universe is inspired by an unending diversity of colour phenomenon and articulations – from vivid graffiti and sparkling asphalt to soft fur and the poetry of wild flowers.

What started on the streets of Copenhagen has evolved into one of the world's leading high-end independent eyewear brands and conquered the shelves of premium retailers and keeps growing. Henrik is still CEO and creative director today, Tobias is head of design and Gregers head of sales for Ørgreen.

Design

Ørgreen frames have a sense of movement.
Even though they're placed on your face, there's
nothing static about them

When sketching a new design, we look for just the right line, angle and energy to complement the shape of the eye. The top line is the heart of the frame, so we keep drawing it over and over again until we find the one that really beats.

Once we've found it we stay loyal to it. We never compromise and our lines are now recognizable and consistent in all our designs. Simple, streamlined and sophisticated, Ørgreen frames have a sense of movement so even though they're placed on people's faces, there's nothing static about them.

Our design and development phases have always been playful, but our end objective remains the focal point of our ambitions. Our design team uses hand drawings, 2-D and 3-D programs, models and prototypes—whatever it takes until the right look emerges. We believe these tools are essential if we want to keep making the best frames on the market.

We usually start out doing a lot of drawings. It can be drawings sketched by hand or using a Wacom board to draw up some interesting ideas. In the end we may be doing 2-300 drawings. We select 100 of them that we would like to pursue further. Then we move into the early prototyping phase of both front

and temples of the frames. We now master this phase, which is executed in our HQ, allowing us to move fast. These early prototypes are without hinges, but can still be put on a face so we can look at them and see how they work in action.

At this stage the team involved becomes bigger. We call in our sales team and an external panel who collectively brings the 100 prototypes down to 30 designs. The panel constitutes of people with different face types that we can try the frames on in order to base our decisions on what works on an actual faces.

Accordingly, the technical drafts of those 30 designs are shared with our factories in Japan where they create high quality prototypes made with hinges, nose pads and arms. After analyzing and correcting a first prototype, a second prototype undergoes another testing in front of the panel and at this stage the final 10 styles that are supposed to go into the collection are being selected. This also leaves space for some final adjustments before moving into production.

So our design process goes from the initial 300 drawings to approximately 10 styles that go into our timeless collections.



Blush from drawing to design



Tobias Wandrup Head of Design

What inspires Tobias Wandrup?

Where do you find your inspiration?

I find inspiration in everything. I can look at a lamp and suddenly I see a nice angle, curve or line that makes my mind wander. As soon as that happens I just need to jump to the drawing board to draw some shapes based on what I just discovered and boil that lines down to a frame. But my inspiration source need not even be the lamp itself, its just an example, it can also be the shades the light from it creates. Basically it can be everything. A physical object, a dynamic movement in real life or in a film or image or a product. I'm never bound to one specific source of inspiration.

And that requires quite a lot from my mind, because its means that I always have to be open - open to the new and unknown. Always on guard. It requires a lot mentally as Im always sub-consciously searching for that inspirational source. I always have to be open and on the look - but it happens automatically, its how I am.

Though i'd say that it takes a very curious person to manage that, because most people would become exhausted of never locking something down and keep some variables constant but for me that freedom of never locking myself into one thought means the world to me.

How do you go about starting a new collection?

"I've always been a shape person, so it all starts there," says Tobias. "I love looking at them and designing them. If a shape gives me a specific energy, makes me happy and feels right, then my instincts are telling that it's a shape worth pursuing.

And once we've decided to pursue a shape we work around the essence of it to create a full collection. After being in the business for 20 years, we are proud of the fact that the lines we're working with now are based on the same principles we've been working with since we began. Its important for us to stay true to our design DNA while keep refining it for it to stay contemporary, yet timeless. The ultimate goal is to create an iconic design piece."

How do you then further develop the model?

"Here it's all about teamwork," says Tobias. "At Ørgreen, we have our own creative playground. A room where we sit around, share ideas and spark ideas using headlines. A frame may remind us of a personality or film character. Sometimes we think of that person before or after our creative process. But inspiration for our collection comes from innovative lines on unique cars — new and old — as well as aircrafts, gear from extreme sports or other items that have captured a certain aesthetic. We made a name in the optical industry by introducing the open temples concept as a style idea in our collection. It's a reference to the 1956 Corvette. The inspiration was so powerful, that we still use it in new ways today."

Many components to take into account then?

"The shape has to fit your face and your expression. The style has to fit with the trend. The colours are where your taste comes in. The functionality has to work and the quality has to be high", says Tobias.

Colour Creators

At Ørgreen we never use standard colours - it's been a rule from the beginning. We develop colours drop by drop to get the right tone

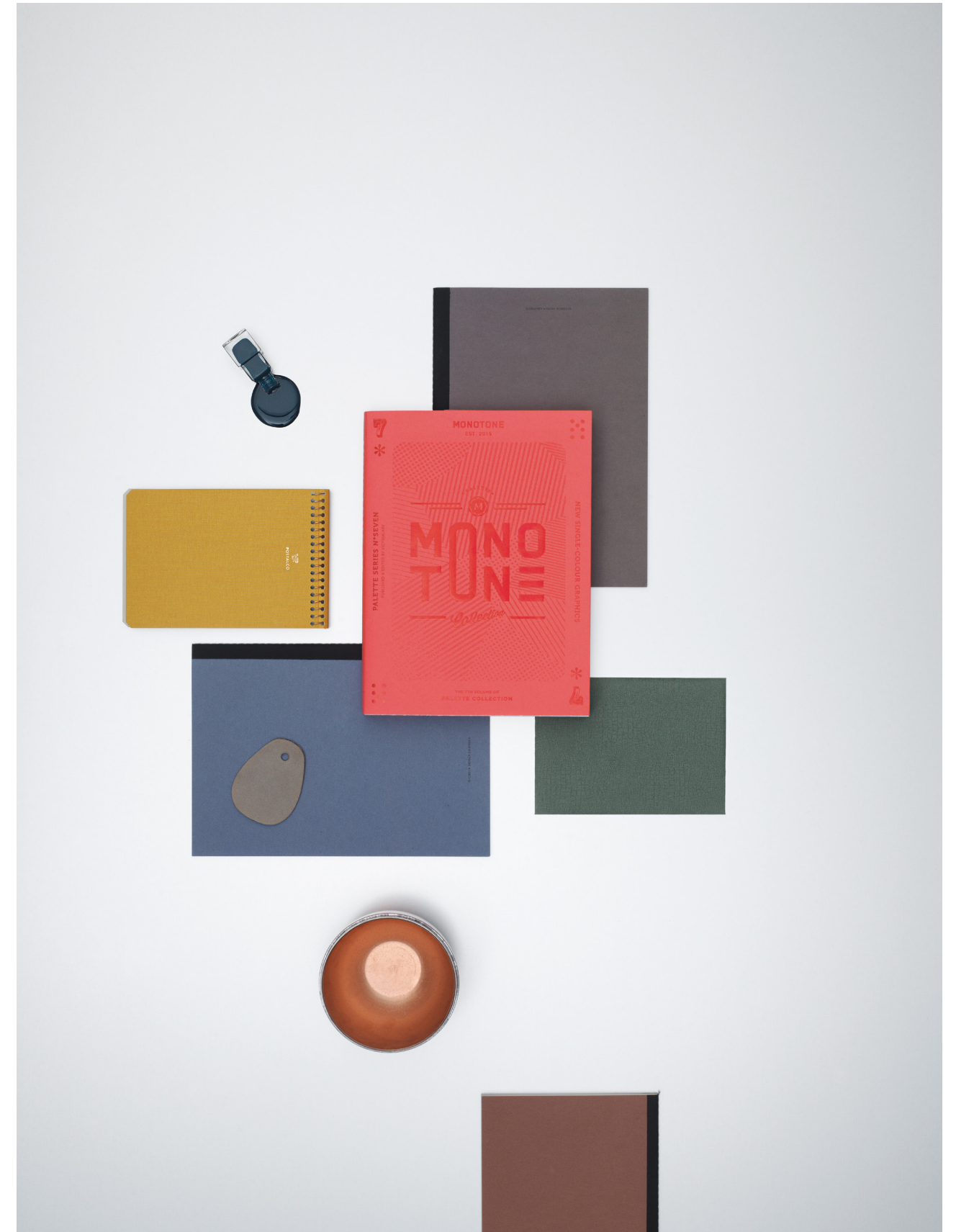
Unique colours and innovative combinations have played a significant role in Ørgreen's signature style since the beginning. Behind the creative development of what today amounts to more than 400 different combinations is full-time colour advisor, Sahra Lysell.

A highly productive, artistic soul who develops new colours for each new collection. It's all based on her personal colour philosophy, which is a key element deep in our DNA. Equipped with both an innate feel for colour and training as a designer, her sure touch in this area has turned the characteristic two-tone Ørgreen look into the firm's unmistakable brand signature.

Ørgreen has been designing high-end prescription eyewear and sunglasses since 1997, and is renowned in a large part of the world for its innovative, flowing lines and two-tone designs. A typical Ørgreen creation manages to combine a stylish colour on the outside of the frame with a strongly

contrasting shade or natural finish on the inside. Ørgreen's exclusive glasses are made by hand, with a colouring process that consists of more than 15 individual steps, carried out with well-practiced skill at the world's leading pigment factories in Japan. Everything at Ørgreen is thought out down to the tiniest detail, so it is only natural that the company should be one of the few design firms in the world to employ its own full-time colour advisor. For each new season, Sahra creates an innovative set of colours with a carefully selected range of shades and finishes. She finds inspiration all around her, including – for example – in graffiti culture.

"This is a world that awakens emotions in me, on account of it being an unpretentious art form with an over-the-top attitude to colour. There are no rules to obey, which inspires me to apply the same approach to my own world", she says. Sahra also makes frequent trips to New York, Paris, Tokyo, London and Milan, where she finds inspiration in anything from street life and local markets to record sleeves, makeup and books.



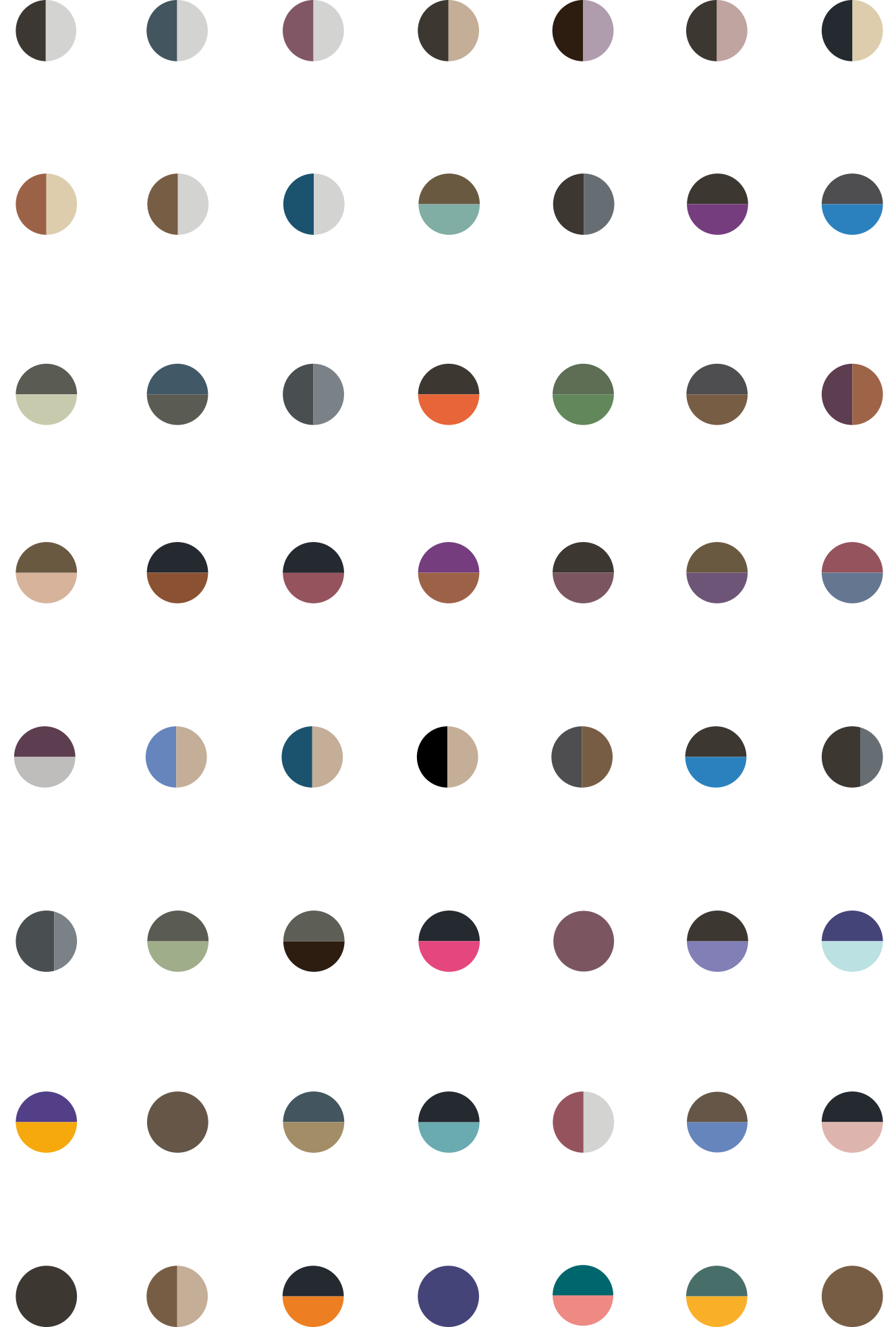
My most important work tools are
my imagination and my self-control.
In that order



Sahra does a lot of work involving contradictions and contrasts, and is well-known for pushing the boundaries and making the impossible happen. She has created, along with other achievements, Ørgreen's unique Electro range – a set of colours that shimmers in ambient light and changes with the amount of sunlight falling on the glasses by shifting, for example, from bronze to green. Ørgreen currently holds a patent on this colour technology. Sahra has also created a series of designs that function almost like makeup. She has discovered how certain colours cause the face to be illuminated from the inside of the glasses, to give the woman wearing them a fresher look.

The colours used for glasses cannot be compared with those of the wearer's clothes, as they need to complement the person's face without necessarily having to be changed on a day-to-day basis. This makes it even more important to get the colour shade and finish just right.

"One of my goals is to create unique colour combinations that are capable both of reflecting people's personalities and matching their image, while remembering the important point that it's the person who wears the glasses, and not the other way round", Sahra concludes.

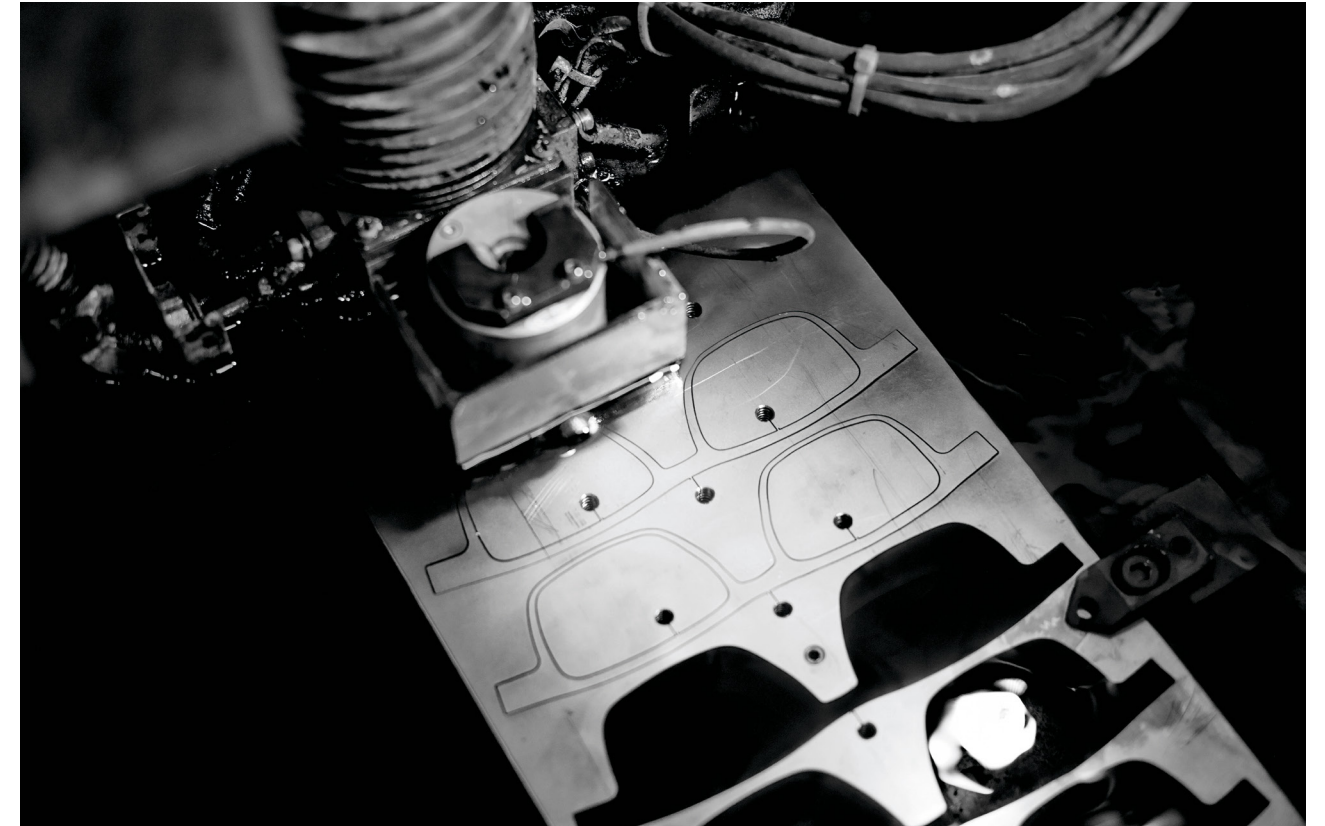


Handcrafted in Japan



Worker polishing a frame

Individually handcrafted over 4-6 months.
Each frame goes through more than
100 production steps



Cut-outs from sheet titanium

What makes each Ørgreen frames unique is not just the Danish design or the color combinations but likewise the materials and quality of its construction. All the manufacturing processes related to our frames take place within the most skilled factories in Japan, globally renown for delivering the highest quality products in the eyewear business.

These factories take care of sourcing the raw materials such as pure titanium and beta titanium, the basic processes of cutting, bending, milling, stamping, soldering, polishing, coloring the frame as well as the most important operation, which is getting the perfect finishing of the frame.

One of the key reasons Ørgreen works with Japanese titanium is the strength and durability of the material, resulting in ultra-lightweight frames that provide perfect comfort for the end user. Before being cut into the designed shape the raw materials go through many different processes performed by very skilled craftsmen.

Ørgreen's Japanese partners are in fact located in an artisan district with a legacy of working with metal for centuries. "We work with as many as 12 different Japanese factories, each with their own area of expertise", explains Ørgreen's production manager Jeff Riese aka Hesh. "Each senior artisan in its field is revered as a master – an eyewear sensei."

A Ørgreen frame is conveyed by hand through more than 100 steps before it is ready for delivery. This ensures that materials, quality and finish are always top-notch. Quality is a cornerstone of our philosophy, as we demand excellence in each step, from initial design to final product.

Our essential criteria for success are, striving towards zero defects and continuous quality improvement. Thanks to the craftsmen and to their colleagues Ørgreen is able to reach the highest level of quality you can find in the market. Meet some of them on the following pages.

The Power of Craftsmanship

It makes me so proud to think that all the work
I do is on people's faces all over the world

Soldering worker Miwa-san



Bending worker

Keisuke-san

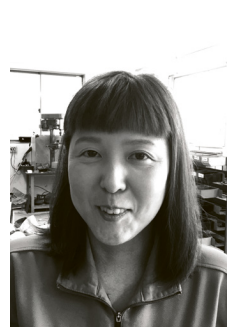
"I've only been working with Ørgreen for 1,5 year", but I love working with the company. My job is switching between bending the sides of the frame and welding the hinges onto the temple. I like the welding part because it gives me the opportunity to immerse myself in a precision-demanding task where you work with small pieces. My favorite Ørgreen sunnies is Street Hassle, but I'm also a big fan of the Asger Juul Larsen co-lab shades."



Polishing worker

Hiro-san

"I've been working in this industry for 30 years and the last 9 of them for Ørgreen. Ørgreen frames are flat and it is difficult to make them 100% perfect and this is why I am very proud of my work. Still I feel I just started learning about the polishing of a frame even though I have been doing it for so many years. Only for Ørgreen I have polished more than 270.000 frames so far. When I joined I was able to polish almost 200 frames a day now it is only 100 pieces a day because you keep raising our standards. I am still in my learning process but I want to become like my teacher. He is still better than me but soon I will close the gap."



Soldering worker

Miwa-san

"My work is all about soldering the hinges and temples. I've been doing it for almost 14 years. I like eyewear and I like what I do. It is all about precision and details. It's incredible how much work goes into crafting a single pair of Ørgreen glasses. My work is just related to a small part of the frame, but nevertheless it is equally important for the final product. It makes me so proud to think that all the work I do is on people's faces all over the world."

While reading the stories of our Japanese colleagues you will notice that they are referred to as '-san.' It's a suffix meant to show respect when communicating with Japanese people. It often works like a 'Mr.' or 'Ms.' would in English and it's usually placed after the name. The Japanese language holds many other honorific suffixes, but using '-san' is a catch all that can be used for both sexes. it also works independently of whether the person is single or married. Though it is important to bear in mind that '-san' is a uniquely Japanese speech pattern.



Lens cutting workers

*Tamamura-san, Yamakawa-san,
and Takeuchi-san*

Tamamura-san: "We are working with lens cutting which is the fine art of cutting lenses of various materials. The lenses are fitted to each Ørgreen style and goes into the frame as a placeholder for the actual prescription glasses that the opticians insert in the frame later on."

Takeuchi-san: "We cut lenses for both opticals and sunglasses. Especially in the sunglasses I think that Ørgreen uses many beautiful lense-hues with interesting surfaces. Everything from mirroring to gradings and in various colours."



Colouring master

Tohiro-san

"I've spend 20 year on colouring frames. I am now the manager controlling the staff and the overall processes. I work closely with Sahra in developing the exact colour hues that she visualizes. Sometimes it's challenging because she find real-life colour inspiration references that we together have to translate into the exact same colour hue on a titanium frame. And keep in mind when the colour meets the titanium surface it may react differently. It often requires many iterations to fine-tune and hit the exact hue Sahra envisions, but it's the best feeling when we nail it."



Wire-cutting worker

Kurosawa-san

"I work for Ørgreen for 4 years but I have been within the industry for 10 years now. I enjoy wire cutting the titanium sheets. Not many people are able to use the particular machine, which I think makes it special. Most pressing companies have to make a mold. But here we can just use a drawing, so it is faster and better. The drawing comes directly from Tobias' design team. Having worked with his team for the last couple of years I have now come to appreciate Danish design very much. The frames are clean and simple and adding a unique colour to them is a genuine way to make simple frames that stand out."

Lightness and Strength

Other countries that produce titanium simply
can't compete with the Japanese

Titanium is found in the earth's crust and has been discovered in rocks retrieved from the moon. Given its high-tech, aerodynamic attributes and unique material properties, titanium is also a favourite over at NASA for their spacecraft construction.

Inherent in Titanium is a sleek, sophistication where minimalism is the modus operandi. When processed the material has a streamlined aesthetic that is totally aligned with the Danish angle on elegance at Ørgreen Optics. Understated. Clean. Uncluttered. And contemporary, yet timeless. Combine that with Ørgreen's signature design trait and compelling original

colours – and you'll understand titanium's role in our supremely subtle styles that enhance your face without imposing themselves on your personality.

To date, Japan leads the world in the extraction and production of titanium. "Other countries that produce titanium, such as Italy, simply can't compete with the Japanese. Adding their unsurpassed craftsmanship, superlative colour expertise when it comes to colouring titanium and their attention to precision, nobody does better", Henrik Ørgreen notes.



Raw titanium rock.

When processed into metal, it's a surprisingly light, flexible, durable material with shape and memory. Meaning, you can bend titanium frames and they'll spring back into shape. An amazing feature — especially compared to acetate frames or other metals. Almost half the weight of stainless steel, titanium frames also excel in terms of comfort. Add to that, the fact that titanium is nickel-free and hypoallergenic, and you have a phenomenal high-end material with a cult following.

Optical



Blaze, August 2016 collection. Next page January 2017 collection

All frames are made of titanium and beta-titanium, light yet durable metals in an exceptional quality designed to last. Colours are exquisitely composed in an array of opposites, from strong to fragile, intense to tranquil, raw to refined, sweet to serious and audacious to understated. Designed and developed in Denmark, each frame is handmade in Japan, respected for its high standards and irrefutable quality.



Aurora
55 □ 18 -144



Glory
53 □ 15 -138



Sparkle
52 □ 15 -135



Spectrum
50 □ 16 -132



Gradient
59 □ 19 -152



Chroma
53 □ 21 -140



Halo
48 □ 22 -140



Contrast colour 2-tone colour Mono colour



Sun



Dusk, October 2016 collection. Next page October and January 2017 collection

Working solely with precious metals such as titanium and beta titanium, we proudly present a collection of sunglasses in a league of its own. Dive into an intriguing universe, rejecting an eclectic mix of many-fold influences. Look for lean and mean lines typical of Ørgreen in ultra-light titanium models, along with unusual colour combinations - as usual. A cosmopolitan approach that takes you on an aesthetic journey of tomorrow.



Afterglow
56 □ 18-143



Dusk
55 □ 17-141



Grant
55 □ 18-143



Dye
55 □ 16-138



Dazzle
49 □ 19-135



Shimmer
57 □ 17-141



Vivid
55 □ 17-138



Sunbeam
56 □ 17-138



Gloom
47 □ 21-138



Contrast colour 2-tone colour Mono colour



Grand Danois



Edward 5P, Winona 3, Oldman 5P

This exclusive collection of frames represents Ørgreen's dedication to state-of-the-art craftsmanship, elegantly combined with its design philosophy. Expressed in a selection of precious metal plated frames - with and without diamonds.

As with all Ørgreen products, we are committed to using only the most premium of materials and the utmost professional craftsmen and suppliers, handpicked with the greatest care.

All processes in the elaboration of the Ørgreen frames are carried out by hand. Starting their journey in Japan, the frames are skillfully handcrafted in 100% titanium and beta titanium. For the frames with diamonds, each style is set with 1 to 10

high quality diamonds, appearing as a luxurious yet subtle detail. Subsequently the diamond frames are shipped to a goldsmith's workshop in Denmark for the careful mounting of the diamonds. Ultimately the frames return to Japan for the conclusive processes. Firstly a sandblasting process to achieve the correct finish and last but not least a number of precision plating processes in either Gold, Palladium or Ruthenium.

Ørgreen Optics supports the Kimberly Process to eliminate 'conflict diamonds' and strictly adheres to all United Nations guidelines and official resolutions regarding this issue.



Winona 3, Suzie Blue 3

Snow Goggles



TAMOK Snow Goggle collection

We are proud to be the first Danish brand to introduce a true technical goggle impeccably crafted from premium materials



TAMOK T04

The TAMOK goggle is named after Norway's pristine Tamok Valley, an adventure lover's paradise near the Arctic Circle. Each TAMOK goggle comes complete with three different lens colours to equip you for all kinds of winter conditions – from comfortably cold to ferocious and unforgiving. Designed with Ørgreen's signature cool sophistication fusing functionality with mega minimalism, these unisex goggles are packed with technical prowess.

Frames are produced in Thermoplastic Polyurethane (TPU), a material which stays flexible at even very low temperatures. They come with a triple-layer moisture wicking face foam which gives you a super snug fit for handling high altitude extremes. Add to that dual anti-fog coated lenses with 100% UV (UVA & UVB) protection and a silicone lined strap for a secure helmet fit and you have a trusty companion for tackling the steepest slopes.

Flagship Store



Collection launch event in store

Store Regnegade 1, Copenhagen K



Ørgreen opened it's own boutique Ørgreen København in the heart of Copenhagen in 2011. An über interesting duplex designed to echo the sleek and chic lines of their designer eyewear. Located on the most haute street in town, a mecca for fashionistas and design addicts, fans of the brand can find a complete selection of Ørgreens latest, greatest collection of frames in the season's intriguing colours, along with selected styles from merging designer brands.

Walk into the ultra modern interior and you'll instantly recognise the same 22 degree angle which epitomises Ørgreen's style. Seen on the display shelves, furniture and walls throughout the open, airy 150 square-metre space. Look up and you can't

help but notice the slim line of fluorescent lighting along the edge of the ceiling slowly changing colours. A cool move which alludes to the vibrant colours discretely featured on the inside of the two-tone frames. Every piece of furniture is an original design custom-made for the shop. Including oak stand-alone units with leather, where every detail reflects the brand's attention to perfection. Even the hanging lamps signal Ørgreens eyewear universe, comprised of a cluster of reflective lenses.

Swing by Store Regnegade 1, Copenhagen K, if you are in the neighbourhood.

For news, updates and an easy overview of all styles
and colours in our current collections, visit:

orgreenoptics.com

Get social with us



Facebook **Orgreen Optics**
Instagram **@orgreenoptics #orgreenoptics**
YouTube **Orgreen Optics**
Pinterest **Orgreen Optics**
Twitter **@orgreenoptics #orgreenoptics**
Vimeo **Orgreen Optics**

Ørgreen Optics

Hauser Plads 30A, 2nd floor
1127 Copenhagen K, Denmark
+45 3333 0359
info@orgreenoptics.com

