ALL WRAPPED UP IN

RTB
New York
RTR Bag is a purveyor of walking advertisements.

Founded in 1989 by Parsons graduate Ron Raznick, RTR is the city’s premier provider of luxury packaging. RTR produces bags for major department stores like Macy’s, Lord & Taylor, Bloomingdale’s, and Dillard’s, as well as specialty retailers such as Ron Herman, AG Adriano Goldschmied, Scoop, Shopbop and Moda Operandi. Branded packaging is one of the most effective means of advertising in New York City, and RTR’s custom packaging provides infinite possibilities for brand exposure.

First known for its dramatic leopard print paper, RTR’s products now including boxes, bags, and packaging in a variety of styles and materials. Fully customizable and boldly unique, RTR also makes it easy and stylish to be green, with reusable canvas and felt totes, as well as shopping bags made of recycled papers and plastics. We call it Envirochic™.
SCHLEP IT
TO SHOW HOW MUCH YOU CARE

This is our favorite RTA Bag. It holds more than your garments and sandy flip flops. It carries the weight of a cause.

Heidi we’ve got you covered! Don’t run out of bags.
This unique Marc Jacobs Christmas bag puts a festive, loving spin on shopping.
In celebration of their new San Francisco store, we designed this bold, fashion-centric bag in reusable and recycled plastic material.
An environmentally friendly alternative to the iconic Bloomingdale's brown bag is available in New York City.
This evocative bag displayed a simple holiday message.
These bright, bold bags flaunt the store’s annual Hot shopping event.
This distinctive Christmas bag avoids the schmaltz of the season.
FULLY CUSTOMIZABLE & TOTALLY UNIQUE
MAKE IT ALL ABOUT YOU
FULLY CUSTOMIZABLE & TOTALLY UNIQUE
MAKE IT ALL ABOUT YOU

inspired. kravet
Show off your hidden quirks with simple yet surprising gift boxes.
Let your voice be heard with these stand out gift boxes, fully customizable to your unique style.
Be bold; mark a special occasion with a distinct canvas tote that customers will cherish.
Get creative and show off what makes your brand what it is.
Bring some mystique to your brand with an eye-catching tote — everyone will want to know what you’re all about.
Customize these classic totes with your brand’s unique style.
Make your bags sparkle as much as your products with stand-out metallic totes.
The very best way to strut your stuff!
These translucent vinyl bags let the world see what you're up to.
Go bold with custom laser-cut bags and give the world a peak and what you have to offer.

FULLY CUSTOMIZABLE & TOTALLY UNIQUE
MAKE IT ALL ABOUT YOU

212.620.0011
RTRBAG.COM
IWANTBAGS@RTRBAG.COM
Simple and chic, these high-end shopping bags speak for themselves.
Customers will love showing off these stylish shopping bags long after they've shopped with you.
Reusable metallic totes will make everything you do shine.
Show your eco-credentials with clean, modern reusable shopping bags.
Over the past 25 years,

RTR Bag has become one of the most trusted names in custom packaging, and the media has taken notice.

Here's what the press thinks about us.
ANIMAL MAGNETISM

The grrr and growl of animal markings, particularly leopard and cheetah, come and go in fashion. Spot them returning this spring and charging out in full force next fall.
GOURMET MAGAZINE

NEW YORK MAGAZINE

FULLY CUSTOMIZABLE & TOTALLY UNIQUE
MAKE IT ALL ABOUT YOU

212.620.0011
RTRBAG.COM
IWANTBAGS@RTRBAG.COM
Brown Baggers by Lauren Collins, 2008

Receptracles usually have three purposes. They protect things. They make them easy to transport. They either draw attention to or conceal the items inside them, depending on what those items are, and how proud or guilty the person doing the carrying feels about them. A multitude of vices can be camouflaged with clever packaging: plain-paper wrappers for porn, the one-hitter disguised as a cigarette, a brown bag hiding a pint of whiskey. Practitioners of another sin of consumption—luxury shopping—tend toward blatancy, lugging old Tiffany bags around town to the point of disintegration, and using Christian Louboutin satchels for their gym clothes. But in these dismal days even big spenders want to look like they’ve come from a sample sale; the scheme is cruddy bags with nice stuff inside, instead of nice bags masking the crud within. At Prada, customers have been asking clerks to put their goods in unmarked bags, so as not to broadcast their purchase of a pocketbook, or a cashmere sweater, that costs a month’s unemployment. If Santa has a sack, in 2008 it is probably a brown bag.

Ron Raznick, the president of R.T.R. Packaging, in the Flatiron district, which has for twenty years made shopping bags for such clients as Takashimaya, Ron Herman, and W Hotels, has noticed the vogue for discreet packaging. He is calling it “inconspicuous chic.” He has not experienced a decline in business owing to the recession, he said, the other day over the phone, but people are choosing “more classical stuff”: embossing, UV coating, thick stock. “It’s like there’s two types of women,” he said. “There’s, like, a blond girl that might have great big, whatever, features, but there’s a lady who’d look really classy and wear a black dress that’s elegant, but still look sexy—we’re doing more like that.” (Does that make Forever 21, whose bright-yellow plastic bags have a tiny “John 3:16” printed on the underside, a redhead?) Shopping bags with rhinestones, or shopping bags treated to look like patent leather, are not in favor right now; recyclable ones, and those made in natural fibres, are. If Anya Hindmarch, who created a sensation last year with her canvas totes imprinted with “I’m Not A Plastic Bag,” were to attempt to capitalize on the recent mood on Fifth Avenue, she might do well with “I’m Not A Bag from an Expensive Store.”

Hemlines are supposed to fall in recessions; shopping bags apparently turn monochromatic. Raznick recalled having shown a boutique owner some prototypes: reusable jelly bags, beach-style totes. “She goes, ‘I love this stuff, don’t get me wrong, but with the economy, and the type of clients we have, they’re not going to want to have something that’s right in your face and glitzy.’ ” The boutique owner went for a plain black model. Another client selected a flashy metallic bag but toned down the printing. Raznick said, “Instead of the name being huge, she did it, like, vertical on the bag.” Recently, he produced a Reusable Brown Bag for Bloomingdale’s—only the fourth in the series since the original Big Brown Bag debuted, in 1973, to accommodate oversized pillows.

Gerard Prendergast, a professor of marketing at Hong Kong Baptist University, and a co-author of a 2001 study titled “Consumer Perceptions of Shopping Bags,” said by telephone that he had not heard of luxury shoppers preferring no-name bags to branded ones. “I’m very excited!” he said. “This is a new topic for research.”

In the study, Prendergast and his colleagues conclude that, among other things—the typical shopping bag is reused 2.7 times; a well-made bag is good for fifty to a hundred schleps—the effects of conspicuous consumption in Hong Kong suggest that consumers like to use brand-named and attractive shopping bags due to a ‘sense of vanity.’ ” Prendergast was asked to hypothesize about the reasons that would compel New York shoppers to want to use plain bags. “One would be a sense of guilt,” he said. “But since when have the wealthy felt guilty?” He continued, “If the market starts to believe that brown bagging implies you are hiding a luxury brand inside, then brown bagging could also become a form of conspicuous consumption. If you’ve got it, you don’t need to flaunt it!” He thought a while longer, and added, “The C.E.O.s of G.M., Ford, and Chrysler might want to brown-bag their corporate jets.”
Glossary of Terms

We want all of our customers to feel comfortable ordering from us. Here’s a glossary of some of the most common (and a few uncommon) terms of our trade.

And of course, feel free to ask us any question if anything is unclear.
Abrasion Resistance
The ability of ink or paper to withstand rubbing and scuffing.

Acid-Free Paper
Paper manufactured with a controlled pH that is neutral or slightly alkaline.

Additives
Any ingredients, other than pulp, added to paper during the manufacturing process. Paper additives may include clay fillers, dyes, organic materials, sizing or other chemicals.

Against the Grain
Folding paper at right angles to the grain.

All-Rag Paper
Paper made from a pulp consisting of rags or short cotton fibers.

Anodized Grommets
Non-tarnishing metal rings.

Aqueous Coating
A water-based coating applied on an offset press, as a final step in printing. Aqueous coating can give a dull, matte or gloss finish, and like varnish or UV coatings, protects the surface of the printed piece.

Artwork
Any image or text to be imprinted, such as a logo, company name, or drawing.

Basis Weight
The weight in pounds of 500 sheets of paper (a ream) cut to a given standard size known as the basis size, which varies depending on the grade of paper.

Beater-Dyed
The process of using paper pulp, dyed to a match color, to create colored paper.

Beers Box
A pop-up style box that folds flat.

Beersplex Box
A combination of a Beers box and a simplex box construction.

Bleaching
A chemical process used to whiten and purify pulp used for paper.

Bleed
A printed color or image that runs off the trimmed edge of the paper, achieved by printing a larger area and trimming off the excess. The bleed also refers to the area that will later be trimmed.

Blind Embossing
Creating a relief impression (pressing artwork onto a surface) without adding ink, foil or other color. The blind emboss is visible because of the shadow it casts through a raised image, and in some cases because of a change in the surface texture of the area.

Board Caliper
Refers to the weight of the board.

Calendering
The process of finishing a sheet of dry paper by pressing it between a set of chilled metal rollers, generally at the end of a papermaking machine. The paper passes through these rollers to increase the smoothness and gloss of its surface.

Calendered Paper
Paper with a smooth finish produced by its being passed through the calender of a papermaking machine.

Caliper
The thickness of a single sheet of paper or plastic under specific conditions. The measurement is made with a micrometer, expressed in thousandths of an inch (mils or points).

Camera-Ready Artwork
Artwork (an image or text) ready for photography.

Cell
In gravure printing, the small etched depression (representing one halftone dot) in the surface of the gravure cylinder that carries the ink.
CMYK
Abbreviation for the four colors used in printing, namely cyan (blue), magenta (red), yellow and black.

Coated Paper
Paper surface treated with clay or some other pigment and adhesive material to improve the printing quality. The coated finish may be dull, matte or gloss. Coated papers are generally available in white or natural (off-white).

Color Correction
The process, in four-color separations, of adjusting the color values to achieve a more pleasing or accurate image.

Color Separation
The process of converting full color images into the four process ink colors of cyan (blue), magenta (red), yellow and black, using photographic and electronic scanning processes.

Color Matching Systems
A method of specifying a specific, standard color by means of numbered color samples available in swatchbooks. Pantone and Toyo are two commonly used color matching systems.

Color Transparency
A full-color photographic positive on transparent film. Also called a chrome.

Custom Embroidery
See Embroidery

Cyan
One of the “process colors.” Also referred to as process blue.

Dandy Roll
The wire cylinder on the papermaking machine that impresses patterns and watermarks on the surface of the paper. Also called a dandy.

Debossing
The process of pressing artwork onto paper using a metal or plastic die to create a depressed image.

Deckle Edge
The wavy, feathery edge of a sheet of paper created during manufacturing.

Densitometer
An instrument used to measure the optical density of ink on paper. Used to insure consistent color and coverage within a press run and in subsequent runs.

Die
The metal or plastic shape used to create an impression — an “emboss” or “deboss”. A die is also used to cut paper or cardboard in an irregular shape.

Die Cut Bags
A bag with handles formed by cutting into the bag.

Die-Cutting
The use of a metal blade, formed to match a desired shape, to make a precision cut in paper or plastic.

Doctor Blade
In gravure printing, a thin-edged, flexible metal blade fitted on a rotogravure press that scrapes the excess ink from the surface of the engraved printing cylinder prior to printing.

Dot Gain
The tendency of the dots in screened images to print larger than they are on the film or the printing plate.

Dots Per Inch (DPI)
A resolution measurement for printers meaning the number of dots in a screened image that fit horizontally and vertically into a one-inch measure. Generally, the more dots per inch, the greater the detail in the image.

Dropout Halftone
A halftone in which the highlight areas have no screen dots. Also called a highlight halftone.

Dummy
An unprinted mock-up of a to-be-printed piece, using the same materials as the final piece.
Duotone
A two-color halftone made from a regular black and white photograph.

Duplex Paper
Paper or board with a different color or finish on each size.

Dye Transfer
A full-color print made on specially coated paper from reflective art or transparency.

Emboss
The process of creating raised letters or shapes on paper using a metal or plastic die. An embossed surface will have a textured feeling.

Embroidery
Decorative needlework, used to customize ribbon or bags.

Engraving
A relief printing plate used in letterpress. Also refers to the intaglio plate used for the production of engraved printing.

Felt Side
In paper manufacturing, the top side of the sheet, as opposed to the underside, also known as wire side.

Finish
A general term for the surface characteristics of paper or board. The finish of a surface may affect its printability. Coated papers are generally available with either a matte, dull or gloss surface. Uncoated papers are available in a wider variety of finishes, for example: Felt is a finish that simulates the soft surface appearance of felt fabric; Groove is a textured finish with shallow or parallel grooves; Laid is a traditional paper finish with a translucent pattern of lines running both parallel to and across the grain; Linen is a finish that simulates the texture of linen fabric; and Vellum is the most popular finish for uncoated paper and is a smooth finish with a few irregularities.

Flat Color
Generally refers to solid colors or tints rather than process colors.

Flexography
A relief printing process that uses rubber of photopolymer plates that wrap around a cylinder of printing press and print directly onto the paper or plastic surface. Flexography, also known as flexo, is best for printing large areas of solid color, but is not well suited for multiple color jobs requiring tight registration.

Foil Stamping
The use of a thin sheet of metal, plastic or other material (clear or opaque) which is “stamped” onto the paper surface. Foil stamping can be combined with embossing or debossing.

Folded Handles
Flat paper handles that fold down onto the top of a bag.

Font
A specific type or style of text to be used.

Fountain
On a printing press, the ink reservoir that holds the ink for use while the press is printing, and from which the ink is metered to the form by rollers.

Fountain Roller
On a printing press, the roller that revolves in the ink fountain and meters out the proper amount of ink to the distributing rollers.

Four-Color Process
The method of reproducing a “full-color” image by converting it into the four “process” ink colors – cyan (blue), magenta (red), yellow and black, when printed over one another, they simulate the continuous tones and full range of colors of the original image.

Gang Printing
The running of any number of different jobs on the same sheet. After printing, the sheet is cut and the cost is pro-rated.
Ghosting
A condition in which the printed image appears again (faintly) where not intended. Usually caused by an uneven distribution of large, solid areas of ink.

Glassine Pad
A semi-clear plastic pad.

Gloss
A shiny look to a surface that can cause inks to be appear richer in color.

Grain
The direction in which most fibers lie in a sheet of paper. The direction of the grain is important for strength and fold quality. A sheet folded with the grain folds easily.

Gravure
A printing method based on intaglio printing, in which the image area is etched below the surface of the printing place. The gravure plate or cylinder is immersed in ink and then wiped clean with a doctor blade, leaving ink only in the etched areas. There are two basic gravure presses rotogravure, which prints from cylinders onto a web of paper; and sheet-fed, which prints from flat plates curved around the cylinder of the press onto individual sheets.

Gripper
A row of clips that hold the paper as it travels through the press. Leaving “gripper space” requires that an area of the paper (approximately 3/8”) not be printed along the leading edge in a sheet-fed press.

Grommet
A metal or plastic ring used to reinforce holes.

 Gusset
Narrow panels, generally the sides of folding bags, that fold in upon themselves for storage.

Halftone
The reproduction of a continuous-tone image in which the graduations of tone are obtained by the relative size and density of tiny dots in a regular pattern.

Halo Effect
The piling up of ink at the edges of the printed letters and halftone dots, especially in letterpress printing.

Hickey
A defect, or spot appearing in the printed piece. Hickies are caused by dust, lint or bits of ink skin and show up as specks surrounded by a halo effect.

Hot Stamping
Using pressure and heat to melt foil onto a surface in a desired shape (such as the shape of an image). This can be combined with embossing to create a sculptured effect. This effect does not work with some papers.

Ink Holdout
A characteristic of paper that keeps the ink on the surface, preventing it from being absorbed into the paper’s fibers and minimizing dot spread (similar to dot gain), resulting in a sharp, clean printed image. Coated papers generally have good ink holdout.

Kraft Paper
A paper manufactured using kraft pulp. Originally developed and used for its strength, kraft papers are often used for their “low-tech” or “organic” feel.

Lamination
Technically, the bonding of two sheets, either of the same or of differing materials. Generally meaning the application of a thin plastic film to a printed sheet for protection or appearance, creating a hard, glossy surface that is impervious to stains.

Layer Board
A paper board used to separate layers of candy in a box.

Letterpress
A relief printing method which uses plates that raise the printing areas above the non-printing areas. Rollers are used to apply ink to only the raised areas, and the inked image is transferred directly to the paper or similar surface.
Lines Per Inch (LPI)

Literally, the number of lines in an inch used as a method of measurement for the resolution of an image. The greater the number of lines per inch, the higher the resolution and the sharper and greater the detail in the image. The term “Dots per Inch” or “dpi” is becoming more common. The numerical values of “Lines per Inch” and “Dots per Inch” are not interchangeable.

Logotype

A name, symbol or trademark for a company, recognizable as representing only that company. Also referred to as a logo.

Machine Finish

An uncoated paper with a smooth but not glossy finish.

Magenta

One of the process colors. Also referred to as process red.

Make Ready

The process of setting up the press, in preparation for printing, so that the final printed impression will be sharp and even.

Matte Film

Film used to produce a flat, non-glossy look.

Matte Finish

Paper with an uncalendered (see Calendared), lightly-finished surface.

Matte Ink

Ink used to produce a flat, non-glossy appearance.

Memory

The ability of a material which allows it to retain a fold or similar property.

Metallc Inks

Inks containing metallic bronze or aluminum powders in a varnish base which produce the appearance of gold, silver, copper or bronze.

Mezzotint

The line conversion of a continuous tone photograph to imitate an etched pattern.

Moiré

An undesirable pattern created by the incorrect alignment of the screen angles of multiple screen layers or by a conflict in resolution when a screened image is re-screened electronically.

Mullen Tester

A machine used to determine the bursting strength of paper.

Offset

1. An indirect printing method in which ink is applied to the raised areas of a printing plate, then transferred to a blank rubber plate (a “blanket”) which then transfers the final image to the paper of similar surface.
2. The ink smudges created when wet ink transfers from one printed sheet onto the next sheet in a stack.

Opacity

A measure of how opaque a paper or plastic sheet is. Opacity is not always related to thickness or weight. The more opaque the sheet, the less “show through” it will have.

Opalescent Finish

A pearlized finish.

Opaque

Non-transparent; not allowing light to pass through. May refer to paper or printing inks.

Overall Print

Covering an entire surface with ink.

Pantone Matching System (PMS)

A color matching system used to print colors according to a specific system of color identification known as the Pantone colors.

Paperboard

Paper with a thickness greater than .012 inches or 12 points.
Paper Grades
Categories of paper based on such characteristics as size, weight and grain.

Perfecting Press
A printing press that prints both sides of a sheet or a web in a single pass through the press.

Pica
A typographic unit of measurement
12 points = 1 pica, 6 picas = 1 inch.

Platform
A box with a base inside.

Point
A measurement used for the thickness of paper.
1 point is 1/1000 or .001 inch.

Press Proof
A test printing of a few sheets, using the actual materials as a final proof prior to printing the entire job.

Printing
Applying artwork onto a surface using ink.

Printing Plate
Also known as a plate, this is a surface that has been treated to carry an impression. Printing plates may be metal, rubber, synthetic rubber or plastic.

Process Color
The four basic colors (CMYK, or cyan, magenta, yellow, and black) used to create specific colors through various combinations of the four.

Registration
The alignment of two or more printed images so the resulting image is sharp.

Resolution
Measured in dots per inch, resolution refers to the sharpness or clarity of a printed image.

Reverse Plate
A printing plate in which the tonal values are exactly opposite from the original art. A reverse plate is made from a film positive instead of a film negative.

Reverse Type
Type that drops out of the background color and appears in the color of the paper.

RGB
Abbreviation for red, green, and blue, the three colors used in cameras.
Rigid Box
A hard, non-collapsible box, also known as a set-up box.

Roll-Out
Ink put down by hand roller on poly or paper for testing or sampling purposes to determine color or other characteristics.

Rosette
A cluster resembling the petals on a rose, created by the overlapping of the dots that make up the four-color process images.

Rule
A line, used for a variety of typographic effects.

Score
A channel pressed (or embossed) into a paper or paper board creating a hinge, allowing it to fold more easily. Scoring generally increases the strength of the folded material by compressing the paper fibers and reducing the stretch.

Screen Printing
A printing process where a squeegee is used to force thick, opaque ink through a fine fabric mesh (the screen) onto the surface to be printed. The image is created by applying an emulsion or stencil to the screen to block out the negative (non-printing) areas.

Set-Off
The undesirable transfer of ink from one printed sheet to another. Also called offset.

Sheet-Fed Press
A printing press that prints on individual sheets of paper.

Silk Screen
See Screen Printing.
Simplex Box
A box that folds down from the ends of the box but offers a rigid box look.

Slip Sheetinng
Inserting blank sheets of paper between printed sheets coming off the press to prevent “set-off” (or “offsetting”).

Specialty Papers
Any non-standard paper, including various textures, weights and colors.

Spot Color
A single color that does not need to be combined with any other color to be printed.

Spot UV
The application of UV coating to a portion of the paper surface, generally to achieve a contrast between a gloss, matte or uncoated surface. (Also see UV Coating.)

Spot Varnish
The application of varnish to a portion of the paper surface, generally to achieve a contrast between a gloss, matte or uncoated surface. (Also see Varnish.)

Stripping
The process of assembling two or more negatives to create a printing plate.

Synergistic Display Program
A comprehensive, color-coordinated, program that incorporates boxes, bags, tissue paper, ribbon, bows and finishing touches to creatively display your company’s name, logo and promotional colors.

Thermography
The use of a resin powder that, when heated, fuses to an inked surface and swells to create a raised, textured image.

Tissue Paper
A very thin, lightweight paper. Also referred to as tissue.

Tooth
Refers to that quality of a paper’s surface that feels and looks rough textured.

Trapping
The very slight overlapping of adjacent colors to assure there are no gaps allowing the background surface to show through.

Uncoated Paper
The basic paper, produced on the papermaking machine with no coating operations.

UV Coating
A thin, plastic-like coating applied to either all, or a portion (“spot UV”) of a paper surface after printing (for esthetic reasons or to protect the printed surface). The UV coating finish can be either matte or very glossy.

Varnish
A thin coating applied after printing, used for esthetic reasons or to protect the printed surface. Varnish can be either matte or gloss and can be applied to either all of the surface or to a portion (“spot varnish”).

VeloX
A trade name (VeloX Print) commonly used to mean a positive non-continuous tone or photo print.

Web Press
A printing press that prints onto a continuous sheet of paper, fed from a large roll (called a web). Web presses print much faster than sheet-fed presses.

Zinc Engravings
Line or halftone etchings made on zinc for letterpress printing. Also called zines.