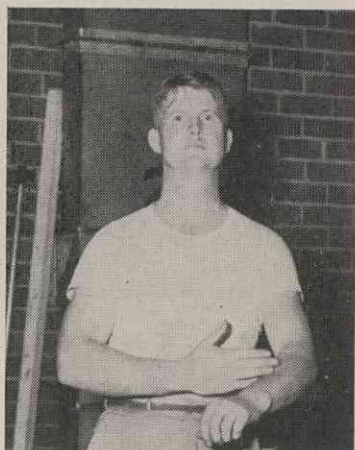


# CELLOPHANE SIGN LANGUAGE . . .

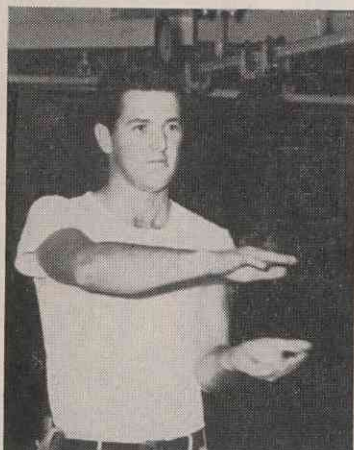
To control the huge cellophane casting machines the operators use a rather unique "sign language".

These signals, some of which are pictured here, provide for the operators a quick, effective and

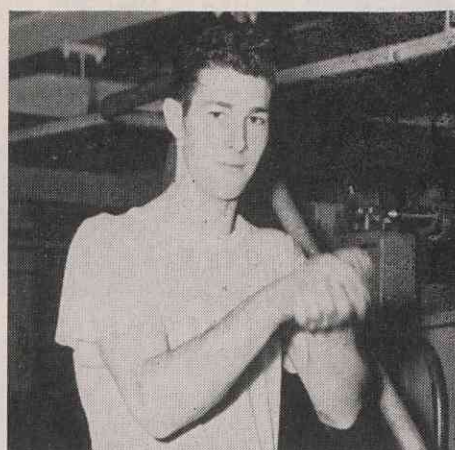
silent method of communicating with each other—a method made necessary by the loud roar of the machines and the distance separating the wet and the dry, or wind-up, end of the casting machines. "B" and "C" shift men demonstrate the signals.



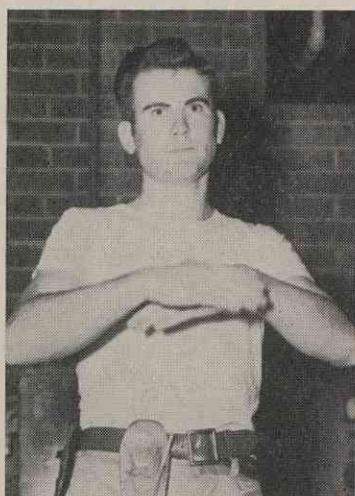
Earl Garren, casting operator, is shown giving the operator at the wind-up end a roll break signal. Signal is made by striking at the forearm with heel of the hand.



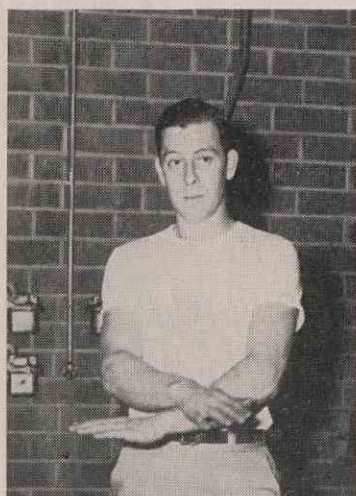
Hands held like this and moved in a horizontal line tells the wet-end operator that the film edge has too high a bead. Jesse Ashe, coating operator, demonstrating.



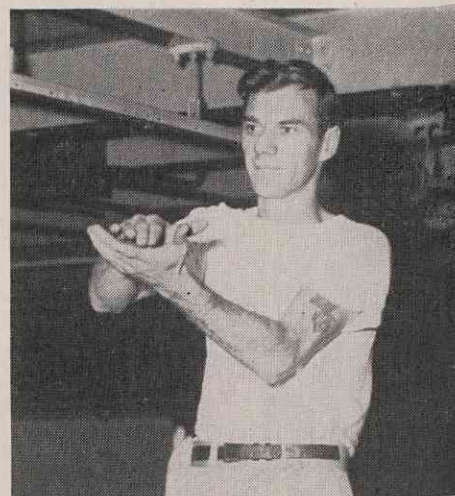
Robert Miller, dry-end operator, moves clasped hands with a rolling motion to signal the operator at wet end of the machine that a wrinkle has appeared in the film.



Casting operator Tom Hooper tells man at the wind-up end of the machine that film has broken at the wet-end. In making signal, hands are rotated in a tumbling motion.



Hopper operator Carl Watson calls for a unit weight adjustment by crossing, uncrossing hands. If wt. is high, top hand is raised. Lower hand is dropped if wt. is low.



Palms of the hands rubbed together with a grinding motion tells a wet-end operator that film on the dry-end has a folded area. Demonstrator of signal is Tom Cooper.