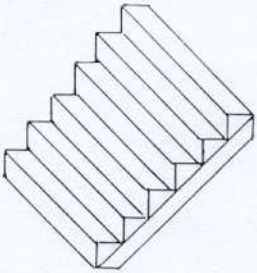
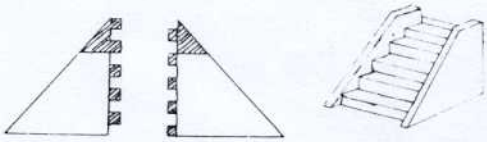
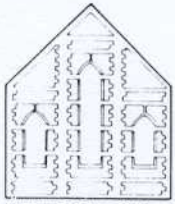


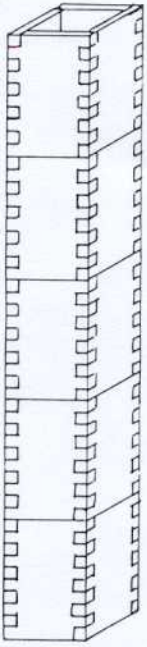
STEPS from triangular ridges (Moulds S2, B6 or T1) glued on to a shaped standard panel.



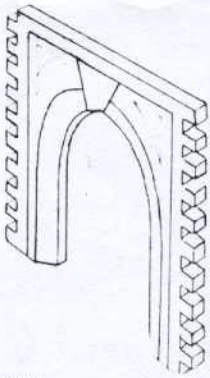
STAIR SIDEWALLS from gable castings. (Moulds S4 or B6.) Cut off shaded parts.



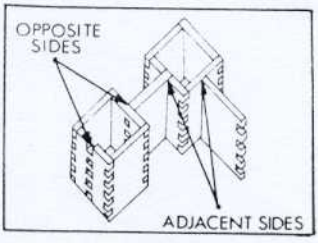
LARGE CHURCH OR ABBEY WINDOWS - layout of castings needed from mould S5.



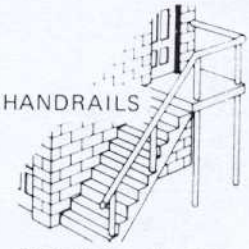
FACTORY CHIMNEY using half panel castings from moulds S3 or B5



STONE ARCH by removing the gate from arch casting in mould S6.



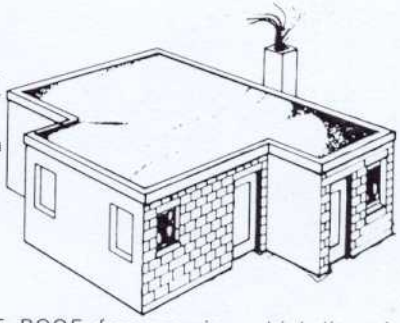
CASTLE OR FORT TOWERS - basic layout. (Moulds S1 & S4)



from plastic downpipes

CHIMNEY STACK from four extension castings. (Moulds S5 or B6)

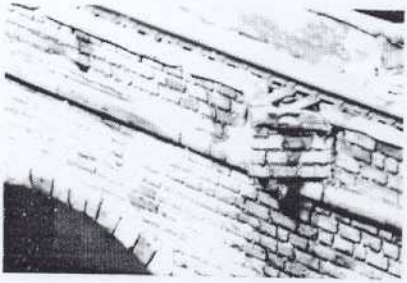
Pouring in Linkalite to make a solid platform.



FLAT ROOF from pouring a Linkalite mix into the INVERTED model.

COPING

USING A SIMILAR METHOD, 'DAS' CLAY CAN BE CUT INTO BLOCKS TO FORM COPING STONES OR KERBS FOR LONG WALLS, BRIDGES OR VIADUCTS, ETC.



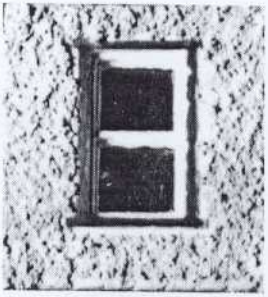
CEMENT RENDERING EFFECT

PAINT A STANDARD LINKALITE MIX (2 PART WATER, 3 PART COMPOUND) OVER THE AREA TO BE RENDERED, TAKING CARE TO AVOID WINDOW AND DOOR DETAILS. (Wipe off immediately if accidentally covered). WHEN SET, SAND DOWN WITH FINE SANDPAPER. IF ANY BRICK OR STONE WORK STILL SHOWS THROUGH, REPEAT ON THE AFFECTED AREA.

This method can be used whether or not the model has been previously painted, so an earlier building in brick or stone can later be altered to cement rendering.

PEBBLE DASH

PAINT THE AREA TO BE TREATED WITH GLUE (PVA OR RESIN W ARE SUITABLE), TAKING CARE TO AVOID WINDOW AND DOOR DETAILS. WITH A FINE MESH STRAINER, EVENLY SPRINKLE ON FINE SAND. PLACE A SHEET OF NEWSPAPER OVER AND PRESS LIGHTLY DOWN. LEAVE TO DRY THOROUGHLY BEFORE BRUSHING OFF SURPLUS AND TURNING THE MODEL TO TREAT ANOTHER WALL.



CORRUGATED IRON AND ASBESTOS SHEETING

THE CASTINGS FROM MOULDS T1 AND T2 CAN BE MODIFIED TO REPRESENT CORRUGATION BY LIGHTLY SANDING WITH FINE SANDPAPER. THIS IS BEST DONE AFTER THE MODEL HAS BEEN ASSEMBLED TO KEEP THE SANDING UNIFORM. PAINT OVER WITH A WEAK LINKALITE MIX TO COMPLETE THE 'ROUNDING' EFFECT AND DISGUISE FLAWS AND JOINTS, SANDING AGAIN IF NEEDED. PAINT LIBERALLY.

SPECIAL EFFECTS

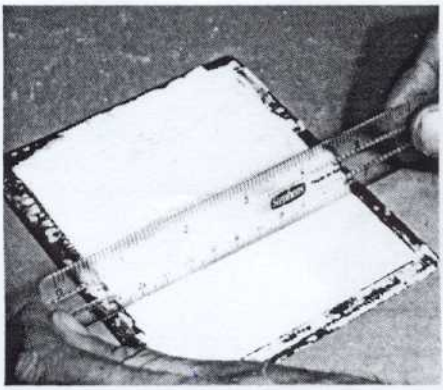
CONCRETE

OPTION 1

TAKE A LINKA SLAB (either constructed specially - see page 35 - or use the smooth side of the larger slabs from the plastic moulds such as PS2) AND SAND WITH STRAIGHT HORIZONTAL STROKES, USING MEDIUM OR COARSE SANDPAPER DEPENDING UPON THE ROUGHNESS OF CONCRETE EFFECT REQUIRED. REGULAR RIBBED LINES CAN THEN BE ETCHED IN IF DESIRED.

OPTION 2

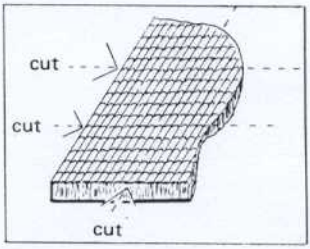
USING ANY OF THE LARGER PLASTIC MOULDS (PS2, PR1, ETC.) CAST THE MOULD IN THE NORMAL WAY. AFTER 10 - 12 MINUTES, WHEN CAST IS WELL ON THE WAY TO SETTING, POUR OFF ANY EXCESS WATER (or mop it up with kitchen roll) THEN TAMP SURFACE WITH A STRAIGHT EDGE, SUCH AS A RULER. TAMP ALL THE WAY ALONG UNTIL THE WHOLE SURFACE IS COVERED IN LITTLE RIDGES.



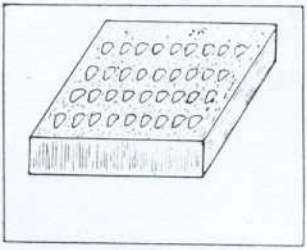
WHEN THE CAST HAS FINALLY SET, THE RIDGES CAN BE LIGHTLY SANDED IF THEY ARE TOO PRONOUNCED AND EXTRA LINES ETCHED IN IF WANTED.

OPTION 3

THIS CENTRES AROUND THE CAST FROM MOULD PR1, FINE PANTILE ROOFING, AND IS ESPECIALLY USEFUL FOR CONCRETE PAVING SLABS FOR PLATFORM EDGING.



SCORE AND SEPARATE THE CAST INTO SLABS OF SUITABLE SIZE. (5 tiles deep by 10 tiles wide is a useful platform edge size.) BECAUSE THIS PARTICULAR CASTING IS EASY TO CUT ALONG THE TILES, A LARGE NUMBER OF IDENTICAL SIZE SLABS CAN BE AMASSED QUICKLY.

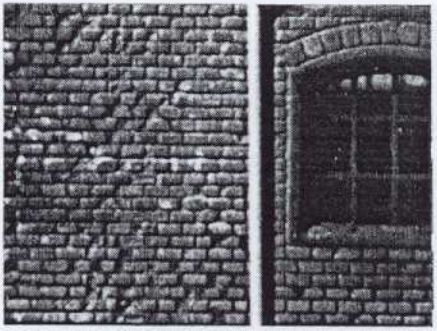


USING FINE SANDPAPER, SAND EACH SLAB, FACE DOWN, UNTIL ONLY THE TAIL OF EACH PAN TILE VALLEY REMAINS, GIVING A CONCRETE DIMPLE EFFECT FOR PAVING, SLABS CAN NOW BE LAID, BUT FOR PLATFORM EDGING ROUND OFF THE FRONT EDGE WITH FINE SANDPAPER BEFOREHAND.

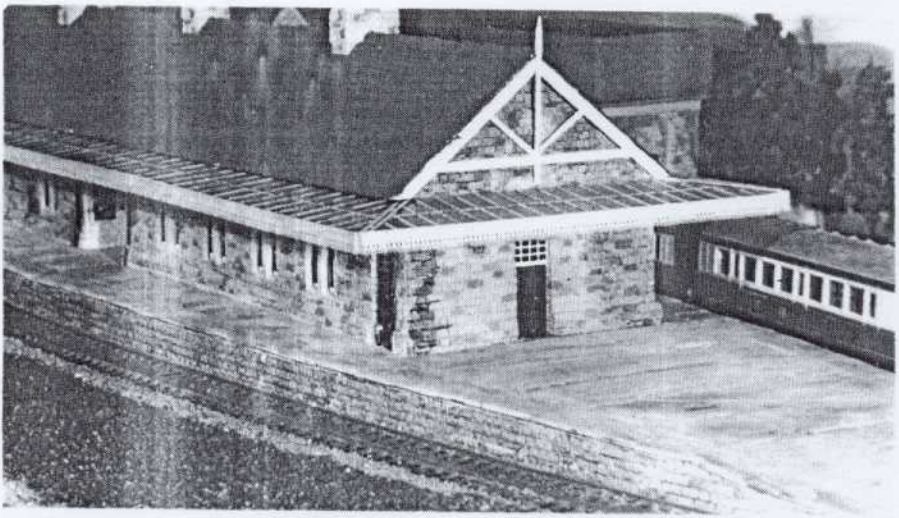
PERISHED STONE AND BRICKWORK

When casting normally, it is best to ensure the moulds are washed and free from soap. However, there are occasions when you may purposely choose to introduce soap to induce flaws and defects into castings, to create the effect of perished stone or brickwork on old buildings. Before casting, put a drop or two of washing up liquid into each casting recess, then cast in the normal way.

Once you have discovered how much soap is needed to induce the degree of dilapidation required, keep it constant for all the castings for any one model.

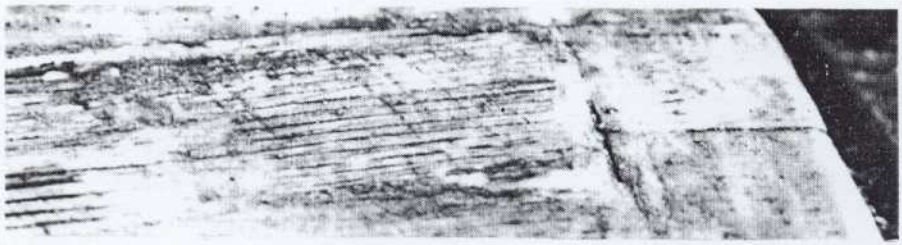


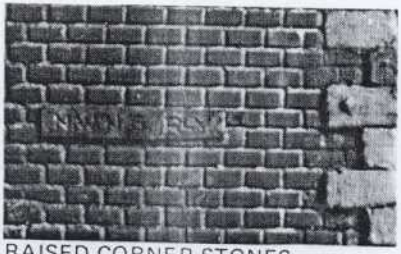
Above: CLOSE-UP OF BRICKWORK PURPOSELY FLAWED & PERISHED.



Above: CONCRETE STATION PLATFORM BUILT FROM THE THREE TECHNIQUES SHOWN ON PAGE 27. Some of the slabs can be purposely cracked for effect - if this does not happen accidently!

Below: CLOSE-UP OF THE CONCRETE SURFACE.





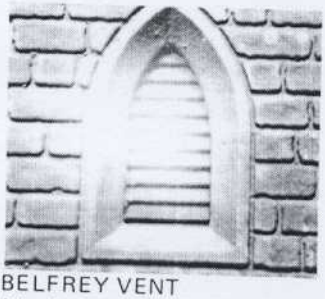
RAISED CORNER STONES
(Das clay)
STREET SIGN
(Etched copper offcut)

UNUSUAL BUILDINGS
(Mould T3)

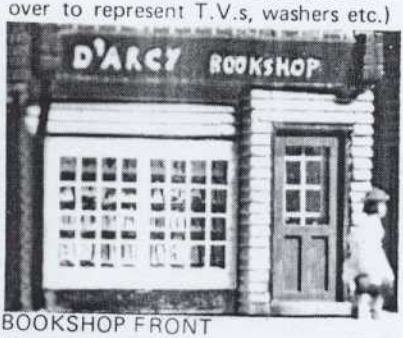
INLAID PUB SIGN from B5 on to standard brickwork

GRAVESTONES
(Linka offcuts, sanded and shaped)

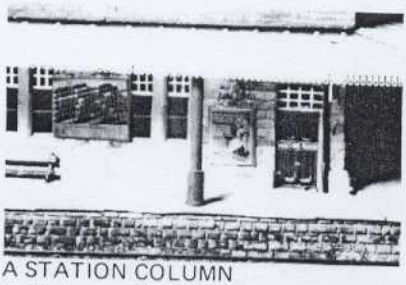
SHOP WINDOW CONTENTS
(Scrap Linka pieces, cut and shaped. Cuttings from colour magazines stuck over to represent T.V.s, washers etc.)



BELFREY VENT
(Mould T1 Lapboard)



BOOKSHOP FRONT
(Mould T2)



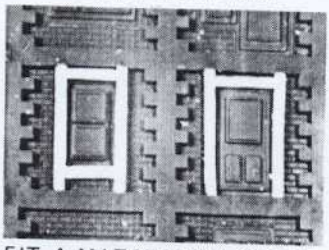
A STATION COLUMN
Built from chimney pots (mould S5) and beading (mould B6).

INSETS

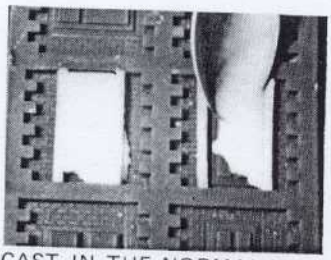
The purpose of insets is to take a door or window feature from a brickwork casting and insert it into a stonework surround, or vice-versa, thus dramatically increasing the range of castings possible.

CREATING THE INSET

The door or window can be cut out of its brickwork surround (see page 17) or the casting can be sanded down to the inset with a power sander, (the quickest method - see page 24), or it can be cast, as shown here:



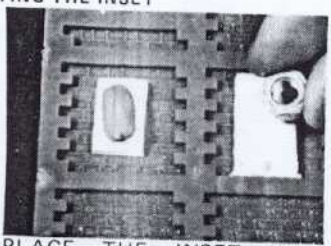
1. FIT A MATCHSTICK FRAME - WORK AROUND THE DOOR OR WINDOW.



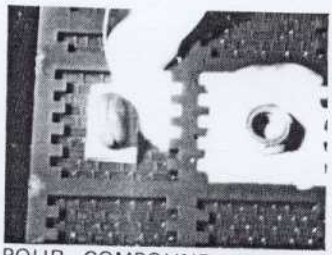
2. CAST IN THE NORMAL WAY. (After extracting these special castings, do not, at this stage, remove window pane webbing.)

Note that a range of ready made metal door and window insets is available - see centre pages.

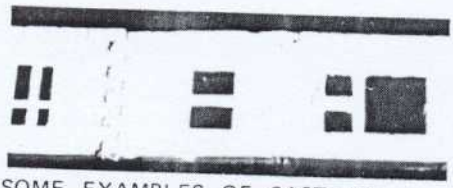
CASTING THE INSET



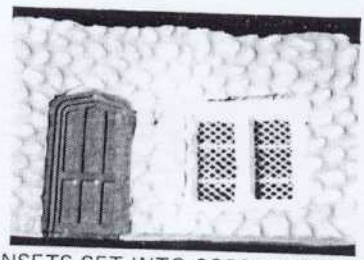
1. PLACE THE INSET IN A STANDARD PANEL CAVITY AND ADD A WEIGHT SUCH AS A PIECE OF PLASTICINE OR A SMALL METAL NUT.



2. POUR COMPOUND AROUND THE INSET & LEAVE TO SET.



SOME EXAMPLES OF CASTINGS POSSIBLE WITH THIS METHOD.



INSETS SET INTO COBBLESTONES MOULD (PS3) FOR AN UNUSUAL WALL EFFECT.

CASTING VARIATIONS

ADDITIVES

SALT can be added to the compound to speed up the setting time. Such castings can be extracted as soon as five minutes after pouring. Too much salt will weaken the castings.

P.V.A. (SCHOOL GLUE) ADHESIVE can be mixed in with the water before it is added to the compound during casting. 1 part PVA to 10 parts water is suitable. The resultant castings have a greater strength and are water-resistant and therefore suitable for outdoor work. However, this strength comes ONLY AFTER THE CASTINGS HAVE DRIED OUT - THEY ARE FRAGILE DURING EXTRACTION.

COLOURING PIGMENTS can be added to the white compound if coloured castings are required. Powder paints (available from most art stores) are the easiest to use as they can be mixed in while the compound is dry, though liquid colouring such as poster paints or drawing inks can be added while mixing the compound. Beware of adding too much colouring as this can make the castings weak.

SPECIAL MOULDS

Occasionally you may have need for a special casting - a pedestal, plinth, cornice or any other specially shaped piece of masonry.

If you only needed one, you would simply carve and shape it from some standard Linka part as shown in the 'Cutting and Shaping' section of the manual, but if you need a number, a temporary mould can be made from Plasticine.

After carving the special piece needed, place it on a flat surface and press a suitable sized block of softened Plasticine over it and work the Plasticine well into it. Now carefully remove the special piece, very gently flexing the Plasticine so that the new 'mould' is not damaged or distorted.

This Plasticine mould is good enough for pouring and extracting a small number of castings and in any case it can be remade by repeating the above process as necessary.

A more permanent special mould can be made by using liquid latex instead of Plasticine.