

My Achievement Program Experience

Tom Oxnard

Background

- First layout in high school - HO
- Layout for my children - 1980s
- Subscribed to Model Railroader in 1991
- Started this layout in 1996
- Joined NMRA in 1998
 - Seacoast Division meetings

Progress

- First Open House in 2002
- Reworked layout several times
- Tour de Chooch
- NMRA convention in Hartford – 2009
- NER Convention- 2012 Syracuse

Retirement- 2011

- AP challenge - Bruce Robinson
- NMRA website - make a loose leaf notebook
- Golden Spike
 - display 6 units of rolling stock (some detailing)
 - construct 8 square feet of layout
 - construct 5 structures
 - 3 types of trackage (may be same type)
 - track wiring; one additional electrical feature
- Start to understand the application form

AP Certificates

- Railroad Equipment - Motive Power; Cars
- Railroad Setting - Structures; Scenery; Prototype Models
- Railroad Construction and Operation - Civil; Electrical; Chief Dispatcher
- Service to the Hobby - Official; Volunteer; Author

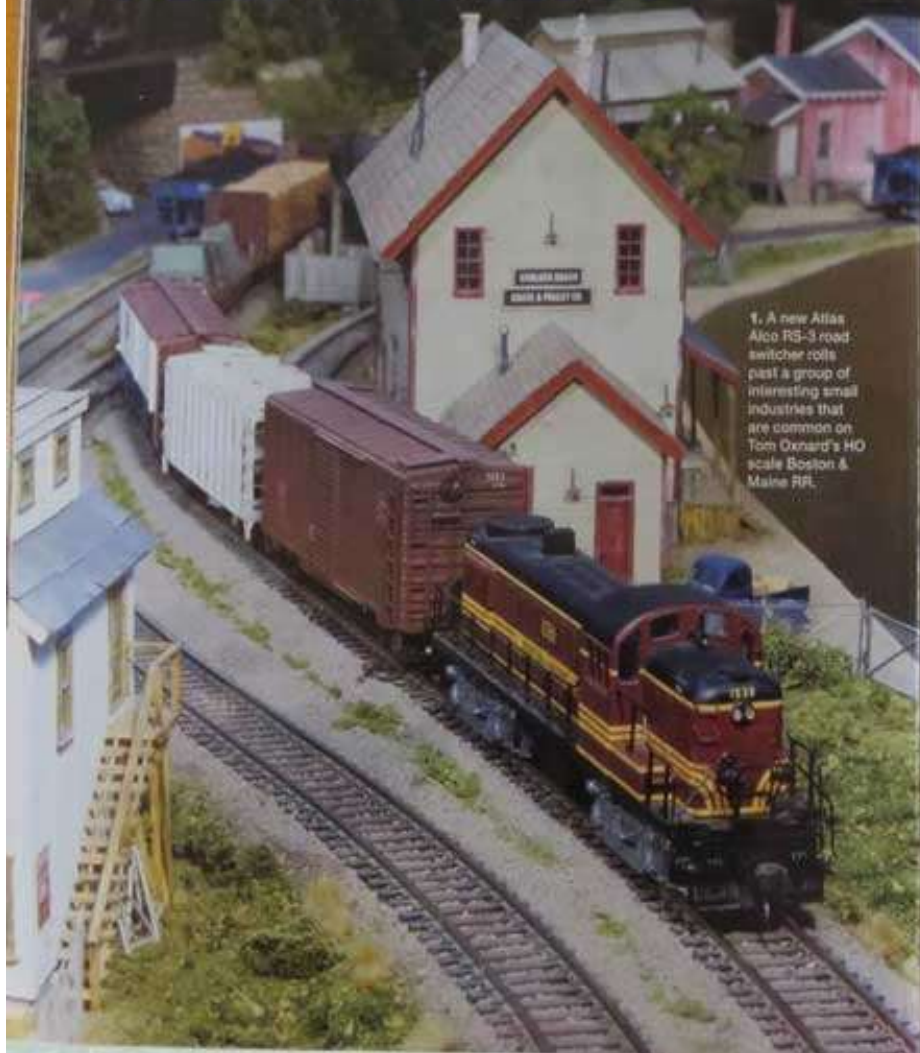
Document

- Everything you do on your layout- projects, construction, wiring, structures, products, techniques
- With camera and computer
- I kept a running narrative of everything I did
- Update it 1-3 times a year

First Article – Model Railroader

- Story of the building of the layout from my running narrative done over the years
- Pictures
 - tripod helpful
 - 3 light 750 total watt photo flood lights
- Talked about layout's origin and changes over the years

Modeling the main line of the Minutemen



1. A new Atlas Alco RS-3 road switcher rolls past a group of interesting small industries that are common on Tom Oxnard's HO scale Boston & Maine R.R.



2. Bradford is the small town on the original section of the layout. Building flats and tall shallow relief structures in the distance represent Bristol City.

1950s railroading on the Boston & Maine in northern New England

By Thomas Oxnard • Photos by the author

When I started my layout in 1996, my plan was to build a model railroad with a northern New England theme. It would include scenes of a typical small seaport, a small city town, and the countryside including the mountains. In particular, I wanted plenty of scenes showing seafaring figures at work or play.

I enjoy watching HO trains rolling through the countryside, but decided to go with a modest plan that I could build and detail within the time constraints of my busy family and professional life. Most of the time I'm the only operator, so I decided on a single-track main line with a variety of industrial spurs to provide some switching activity. Since I had little first-hand knowledge of the railroad industry, I figured I'd need to include a small yard

to hold my rolling stock and an engine terminal for the locomotives.

I've always liked the colorful paint schemes of the Boston & Maine R.R., so it became the prototype that I followed as I built my freeland railroad. This proved to be a good choice, as the B&M ran close to my home, and many of its signature structures and well-known scenic locations are nearby.

Early exposure

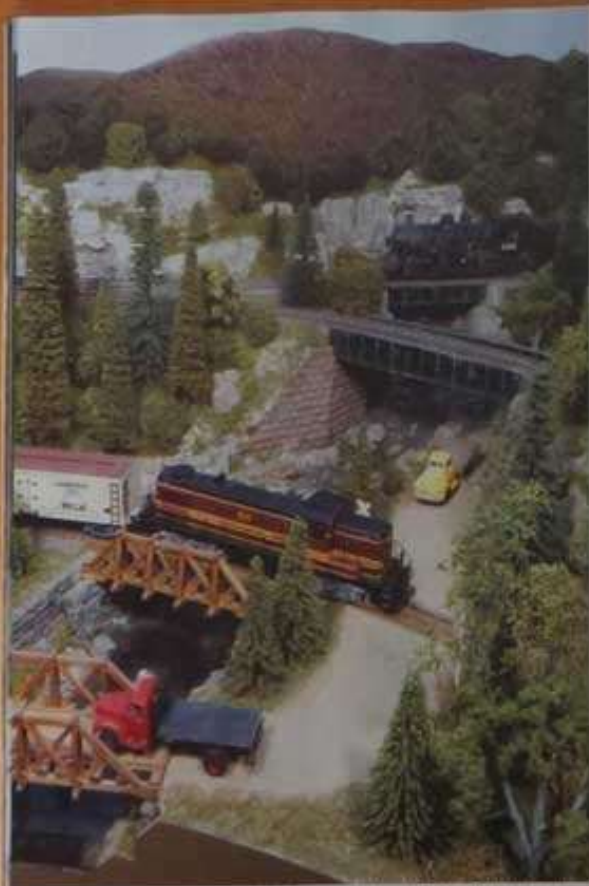
The traditional Lionel train set under the Christmas tree was my initial exposure to the hobby. My interest grew slowly as my family took trips by train into New York City. Those days, my father started an American Flyer gauge layout around the walls of my basement, but his railroad didn't survive the move to another house.

Then, as it did, inspire my brother and me to buy an HO layout on two sheets of plywood during our early teens. It was a large one with Empire set bridges, plastic mountains, and tunnels. We finished it with plastic buildings and scratchbuilt a few structures of local wood.

In 1992, I built a version of Linn Westman's 4 x 8-foot HO Railroad That Grows with a great deal of help from my local hobby dealer's classes on layout construction. It eventually grew into a 6 x 8-foot railroad, but I was soon disenchanted of a more elaborate layout with more spectacular scenery.

The ultimate plan

In the summer of 1996, I began to design my current railroad using John Armstrong's book *Track Planning for*



3. Cut stone was a common building material for retaining walls throughout New England, so Tom used it to support many of his scratchbuilt bridges.



4. Tom's neatly finished control panel is mounted on the end of his previous layout, which is incorporated as the middle lobe of the current track plan.

*Builders: Operations and Don Mitchell's book **Walkaround Model Railroad Track Plans** for inspiration.*

My initial layout space was 18 feet long and 15 feet wide. However, one end was limited to 11 feet by immovable utilities. My previous 6 x 9-foot layout became the middle lobe of the new railroad. This gave me an E-shaped configuration with two very narrow aisles. But as the sole operator, I could live with the narrow aisles.

Initial construction

Room preparation came first, so I cleared the space, insulated the walls, and finished them with Sheetrock. I also installed a drop ceiling and fluorescent lights. Then I added a backdrop made of 1/2" tempered Masonite with curved corners. I painted it white first and then blended in a sky blue with a roller. Then I added the clouds using flat white and gray spray paints.

My benchwork is freestanding, but quite solid, thanks to Linn Westcott's L-girder technique. It has 2 x 2 legs, plywood girders, and crossbracing that's secured with glue and screws. I made the benchwork in five separate sections that are held together with 1/2" bolts and wing nuts so it can be disassembled if moving becomes necessary.

All of the layout edges are covered with 1/2" Masonite fascia. I've painted it brown to make it less noticeable. Dark green curtains, held on by hook-and-loop fasteners, cover the clutter and allow easy access to my tools, a vacuum cleaner, and everything else.

I run the railroad with a Digitrax Super Empire Builder Digital Command Control (DCC) system fitted with wireless radio throttles.

My central control panel allows me to align any of the 45 turnouts from one location, with dual color (red or green) light-emitting diodes (LEDs) to indicate the routing.

One large transformer runs the DCC system, and a second one supplies a capacitor discharge unit that operates the two-coil switch machines. I have one DCC plug port in each aisle. To prevent potential power problems, I ran 14 AWG bus wires around the layout with track feeders every three feet.

Scenery techniques

I gradually filled the layout's open spaces with stacked insulation board glued together with Liquid Nails for Projects. After shaping the foam, I applied a coat of latex paint and added ground foam texturing. One large mountain is sculpted from Styrofoam and plaster. Some areas also have cast



The layout at a glance

Name: Boston & Maine RR
Scale: HO (1:87.1)
Size: 15 x 18 feet
Prototype: freestanding SSM
Locale: New Hampshire seacoast to the mountains
Era: September 1954
Style: walkaround
Mainline run: 115 feet
Minimum radius: 22"
Minimum turnout: no. 8
Maximum grade: 3.5 percent

Benchwork: sectional, open grid, and L girder
Height: 42" to 48"
Roadbed: cork and Holmaose
Track: Atlas code 100
Scenery: extruded-foam insulation board base textured with plaster rock castings and ground foam
Backdrop: hand-painted hardboard
Control: Digitrax Digital Command Control (DCC)

Illustration by Rick Johnson



5. Consolidation no. 2260 is entering the steep grade leading to the steel truss bridge above Bradford as it heads for the Wareham staging yard.



6. Most of the downtown Bristol City structures are built on a narrow shelf supported by retaining walls. The shelf covers the back three yard tracks.

Hydraulic rocks that I scattered to the scenery with Copyslate planer.

The scenery was well along when I decided to add a city scene behind the main terminal. This yard consisted of a 21' wide shelf filled with seven tracks, leaving no space for anything more than a city backdrop.

John Pyke's book *Building City Scenery* gave me the idea to build a platform 44" long and 9" wide that covered the back three tracks along the wall. This gave me sufficient real estate to install three-dimensional buildings, partial buildings, and flats in front of the backdrop. Thus, my city now has a railroad station, hotel, many stores, some with interior details, interesting streets, figures, and vehicles. Lastly, I've added working traffic lights from Berkshire Junction and an animated sign from Miller Engineering.

A sloping hillside town makes the transition from the yard and roundhouse level down to the seaport. It also conceals the loop that provides access to the staging tracks beneath the yard.

As my scenery progressed, I added a variety of buildings and structures. Every kit I built taught me new modeling techniques, and I began kiln-drying and scratchbuilding to replace some of the original structures.

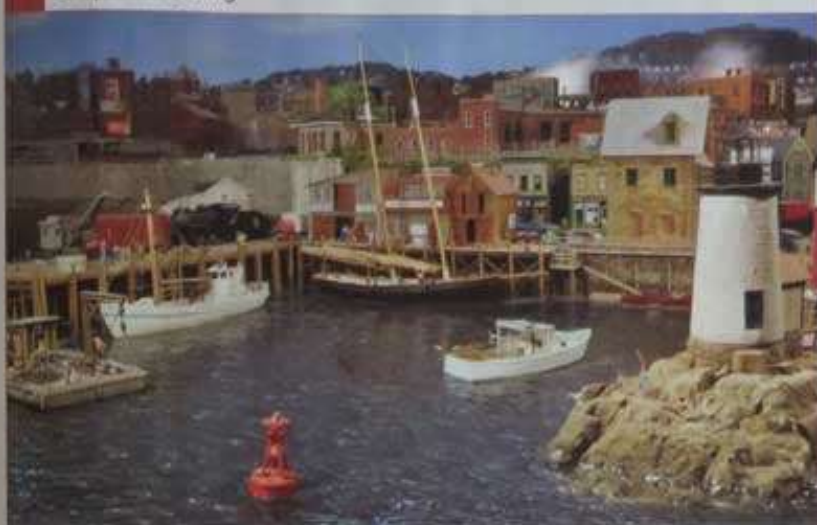
I'm fascinated by bridges, so I especially exposed buildings as many different bridge styles as I could. Thus, the town includes examples of Pratt truss, Warren deck truss, steel truss, through plate girder, deck plate girder, framed timber truss with tall bents, wood truss, and others.

Continual improvements

After six years, the initial construction was done and I began concentrating on improvements. Initially I was somewhat fearful of ripping up previous work, but the end result has shown me that it came out well and been worth the effort. Over the years I've broadened two tight corners and partially straightened a tight S curve. The hardest thing is re-sculpting the track with spray paint when it's surrounded by finished scenery. However, each time I've managed to improve the scenery, put in a better bridge, or add space for another interesting building.

I replaced some of my original buildings, which weren't up to my current standards of detail. The overall village received a facelift, and I landscaped the central green with a moonstone garden, cannons, bridges, and people. To complete the scene, I added nearly 400 hand-painted figures and more than 100 hand-finished vehicles.

Seaport modeling



Most of New England's smaller coastal towns are compact enclaves that were built close to the water in an age when people had to walk everywhere. Many of the dockside structures are historic buildings that haven't changed in years.

The seaport is the first thing visitors see as they enter the railroad room. I enjoy sailing along the coast of northern New England and wanted to capture the charm of its docks, wharves, buildings, rocky shores, and lighthouses. The scene has a variety of fishing and other workboats, a tugboat, and pleasure boats. Of course, many figures are posed to show people busy with their daily activities.

The ocean is a piece of 1/4" Masonite painted with a blue-green-black blend of acrylic paint. I then applied the seaweed by coating the piers, walls, and rocks with white

glue and sprinkling on seaweed. I painted the seaweed with Poly Scale Empire Builder Green.

I glued the boats on the Masonite water and then poured on a 1/16" layer of Envi-Tex Lite. I held this in place using several layers of Scotch masking tape as a dam around the edge. The result was a beautifully smooth and clear finish, not quite like the ocean. I added waves using Polywater Water Gel which I slowly applied over three hours. It made a very choppy surface, so I applied another thin layer of Envi-Tex Lite to make the perfect ocean. — E.O.

Rolling stock improvements

In addition to upgrading the scenery and structures, I reworked most of my rolling stock. I began assembling train craftsmen car kits by Parnis & Camerlengo. Here, again, I learned many detailing tricks and began using similar techniques on my older cars. I detailed many of my vintage cars with new side ladders, grab irons, stair steps, and running boards. I weathered my models with an airbrush.

I spent an entire summer converting all of my cars to Kadee Magna-Matic knuckle couplers. Then I replaced all the car wheels with RP-25 contour wheels and added weight as needed to bring everything up to the National

Model Railroad Association's recommended weights.

My modeling workbench is upstairs in our hobby and computer workshop. Even though my wife spends hours on the computer and I spend time on my projects, we do spend some quality time together.

Motive power

As the latest development, I chose September 1954 as its time period. This allowed me to use Electro-Motive Division GP9s, but my GP14, GP18, and some newer cars had to go. That's when I realized that I was missing some important B&M locomotives, so I added a Broadway Limited #27 for passenger

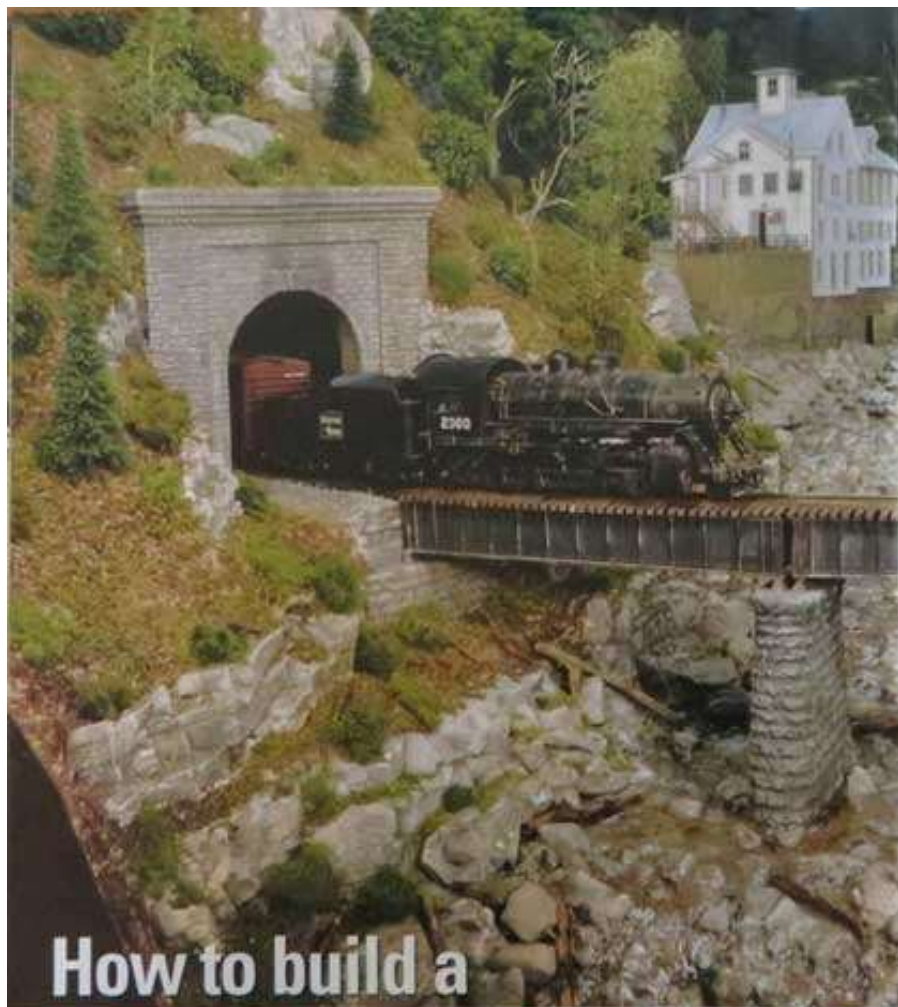
trains, an Atlas GP2, a Piko 2000 GP9, and my first brass steam locomotive, an O-B-O engine.

My friend Mike Semonski helped me upgrade my DCC system with wireless throttles, allowing me to move around freely to view the moving trains from all angles as they come and leave the yard and travel along the line. Mike also installed sound in six of the engines, and that added an entirely new dimension of fun.

I bought a wireless micro-camera system from Micro-Mark and placed it in an open house. I now have the engineer's view of the entire layout and can appreciate the scenery from a different view on the TV. My visitors love it.

Second Article – Model Railroader

- New 12 foot section
- I spent 1 year creating a great scene with thought of publishing another article
- Lots of pictures documenting every step
- Broad appeal to readers



How to build a

DEEP ROCKY

An impressive scenic feature greets visitors

By Thomas Oznard • Photos by the author



Boston & Maine 2-8-0 Consolidation no. 2360 leads a local across a deep ravine in New Hampshire's White Mountains. It's heading for Bristol on Tom Oznard's Boston & Maine layout.

RAVINE

As my retirement approached last year, I realized I was going to need a new project to work on for my layout. At the time my New Hampshire Division of the Boston & Maine RR was in the drab state of being nearly finished and I'd run out of real estate in my home town. Then "Modeling the main line of the Mountaineer" in the December 2009 *Model Railroader* T.I. slowly replaced most of the early structures with better ones built from craftsman kits, scratch-built many others, and raised much of the scenery to higher standards.

Participation in a recent National Model Railroad Association regional convention and speaking on a number of topics inspired me to find more real estate to expand my layout. All it took was moving a fence and tearing down a small wall to describe way for a first extension of my shortest peninsula. This addition proved to be a major improvement, and it gave me a wider aisle.

Planning goals

As the project began, I wanted an impressive scenic feature would amaze me as soon as they entered the layout room. In particular, I was looking for a river flowing through a deep rocky ravine with a mountain behind it.

My plan was to have a 2-span deck girder bridge in the middle of the scene to carry trains across the ravine. The view on the river beyond the bridge would lead the eye to a pair of impressive scratchbuilt New England-style mill buildings in the distance. Both of these structures feature solid construction.

In designing the mountains, I had to think in terms of the cabo, space that was available from side to side, from the track to the rear wall, and how high they could go. The ultimate height was determined by how steep or precipitous I wanted to make the front slope.

My mill building was only a foot from the wall, so I reduced the overall height of the mountains to 20", which is about a foot below the ceiling. This reduced the angle of the slope for more realism.

The ravine starts at a 52" elevation, and descends 11" on its way down through the scene.

Once my planning was complete, it was time to move into the construction phase, which follows step-by-step.

Tom Oznard and his wife, Sally, are both pediatricians who live and practice in Exeter, N.H. They have four grown children, Nate, Andy, Geoff, and Rachel.



STEP 1 LOCATION

Positioning a deep ravine in the benchwork is important, as it affects how the benchwork is built. I wanted my spine at the end of an aisle near the room entrance, so I was able to locate it between the L-girders in the benchwork. I've found Linn Westcott's book *How to Build Model Railroad Benchwork* (Kalmbach Books, 1990) is an invaluable resource that I often refer to.

I placed my first joint 12" in from the fascia so it could become a reference point for the depth of the ravine. I wanted my 2-span bridge to sit on a stone pier that was more in keeping with typical B&M railroad practices, and that also partially determined the depth of the ravine. At this time I also decided that most New England waterfalls are much shallower than a cascade all the way to the floor, so I drastically reduced this feature. Instead, I turned the course of the river into a shallower stream that flowed from a mill pond down to the edge of the fascia.



STEP 2 TRACK SUPPORT

I installed the subroadbed as a continuous piece of 1/2" plywood and Homasote through the bridge site. Then I added the necessary risers and cleats to support both banks and ensure perfect alignment of the bridge approaches at each end. Finally, I made the cuts to open up the 14" space for the bridge in the middle of the curve.

At this point I cut a piece of 1/4" plywood that spanned the top of the L-girders and formed the bottom of my ravine. This panel is sized to support the bridge pier and both stone abutments.

I finished painting the stone pier and matching abutments, scratch-built the two-span deck girder bridge, and hand-laid the code 83 track through the site. Then I fit and installed the fascia and trimmed it to define the shape of the river bottom.

I test-fit cardboard mockups of all the major structures included in the scene and began fitting blocks of shaped foam board for the tunnel.

STEP 3 STACKING THE SCENE

To support the scenery, I stacked up roughly contoured layers of 1" and 2" extruded-foam insulation board and glued the pieces in place with Liquid Nails brand Projects & Foamboard adhesive no. LN-654. This adhesive requires some time (usually overnight) to cure, and setting some weight on top helps make the bond more secure.

I filled in both banks of the river up to the mill dam with additional layers and scraps of foam that I cut to fit—essentially creating a long U-shaped riverbed. The 2" riverbed widened to 7" at the fascia. I also installed plywood foundations for the buildings around the dam.

The mill and track in that area are 2" above the dam. Below the bridge, I was able to work a further 3" drop into the riverbed between the plywood edge and the end fascia. I also had to trim another inch out of the fascia to lower the water level so it matched the revised, deeper shape of the riverbed.



STEP 4 ROCK DETAILS

I carved the mountainsides and blended in all of the stacked foam corners and edges using a variety of routing tools, a wood rasp, and coarse sandpaper. At the same time, I began making dozens of castings using Hydrocal in rock molds.

Once I had made a good supply of castings, I stained them all with New Hampshire granite colors I mixed from Woodland Scenics liquid pigments including Stone Gray, Slate Gray, and Calcicrete. After they dried, I laid all the castings out in trays so it would be easier to see their details.

I started placing the castings along the mountainside (just above the future mill locations). Whenever my rock combinations looked right, I secured them with more Liquid Nails. Next, I added more rock castings along the riverbanks (bottom), notching the banks and trimming the castings as necessary on a bandsaw. Once the adhesive got overnight, I applied Sculptamold to blend the rock castings into the foam surfaces.





STEP 5 ROCKY BANKS

I narrowed the riverbed to create a steeper watercourse as I worked upstream toward the mill dam with the rock castings. I also angled the faces of the individual rock castings slightly toward the inside along both banks when looking upstream. Next, I made rough cardboard mock-ups of my future structures to help visualize the finished scene.

Then I took a break from the rock installation work to build and finish some of the other details like the stone retaining walls and the mill dam. I scratchbuilt the large wooden mill buildings for both river banks. By then, the adhesive had set and the rock castings were secure so I moved on to filling in any gaps with Sculptamold and applying the finished scene's texturing to everything adjacent to the ravine.

In preparation for the next step, I carefully checked the entire watercourse to make sure any open gaps between the stacked foam blocks were sealed.



STEP 6 CREATING THE RIVERBED

Mixing and pouring a plaster riverbed that "fits" down and around the rocks was my next step. Regular plaster will work, but I chose Hydrocal for a harder surface. My riverbed is 40" long and required far more Hydrocal than I could work in a single batch. Therefore, I divided my finishing pours into 12" segments.

I let each pour set for 20 to 30 minutes before I began carving rock details with a 1/4" chisel. The idea was to carve the riverbed into rocks that looked like they came off the mountainside. In the process, I tried to create channels for the water to flow and places where it could pool.

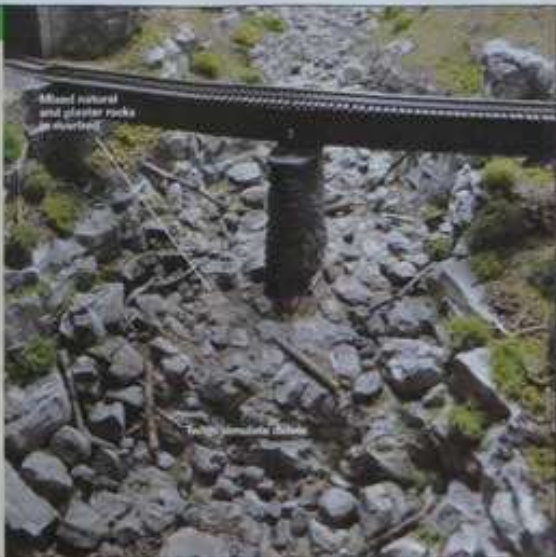
As I carved the details, I removed the chips with a 1/2" paintbrush and a shop vacuum. I sprayed the area with a diluted mixture of India ink and alcohol to bring out the details. If I wasn't happy, I went back and carved more. When I was done my ravine had five flat areas and five cascades (waterfalls) using the tiers that were built in during construction.

STEP 7 REAL DETAILS

As a finishing touch I gathered small stones, 1/4" to 5/8" in diameter, from my gravel driveway to simulate more of the loose debris that comes off the mountainsides. I stained all of these natural stones with diluted Poly Scale Concrete paint to give them more of a granite color. Then I placed them in the riverbed and secured them with white glue. When the painted gravel was mixed in with my carved plaster rocks, I found it hard to tell them apart.

Next, I sifted some finer gravel from the driveway into the riverbed and secured it all with diluted white glue. As it dries, the white glue turns clear and disappears.

The spring thaw brings high water to the ravine that carries all sorts of dead branches and small brush that washes off the steeper slopes. I simulated this debris with broken, bits of dry twigs gathered from my shrubs. I glued these into places where the branches would probably get caught between the rocks.

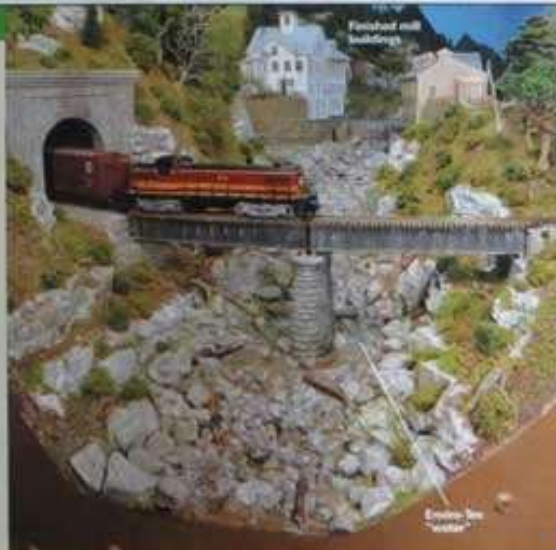


STEP 8 ADDING WATER

I simulated water with Enviro-Tex acrylic finish, making three separate pours above the dam and let them set for three days. Starting at the top, I poured "water" below the dam and worked it into the outflow areas with a clean disposable paintbrush.

As I poured the Enviro-Tex I could see how far it flowed downhill until it was stopped by the rock formations and rose in the riverbed. I brushed the material evenly around the other rocks and into the side channels within each area. Next, I poured the middle section down by the bridge and used a fresh disposable brush to work the Enviro-Tex in and around these details as before.

Before my last pour, I made a dam using clear plastic tape along the fascia to prevent an overflow. Then I poured the lower end of the stream with enough Enviro-Tex to just reach the tape. Once it hardened overnight, I went back and embellished areas with simulated falling water and filled in any empty pools.



Third Article – Model Railroader

- Accepted by MR but not published
- Built a gate, with full scenery, in front of my furnace with a full backdrop to hide it
- Construction pictures and diagram of the gate
- Leads to 19 more feet of real estate



Second AP Certificate- Scenery

- Used my new 35 sq ft ravine addition
- Prototypical rendering of scenery
- Has to be judged and receive 87 ½ points
 - Terrain (35 points) - hills, water, trees, roadbed, cuts, ditches, streets, rocks, avoid inconsistencies
 - Structures (20 points) - placement, appearance
 - Background (25 points) - wall treatment, depth, distance, horizon, sky

Second AP Certificate- Scenery

- Has to be judged and receive 87 ½ points
 - Lighting (20points) - from RR cars, signals; buildings and streets; overall lighting effect
 - Realism/Conformity (25 points) - how well you did it
 - Photos, write up, materials, methods







Third AP Certificate - Structures

- Most difficult, each one is judged - 87 ½ points
- First entries - 3 structures – 2012 Syracuse Convention
- Built for a new section; not “planted”
- Built to be judged - extra effort and detail
- NER website - Model Contest form

Process

- Long list of detailing - no gaps, precise glazing, flashing, electrical service, weathering
- Took them to Rich Bretton (a judge) - critique, got suggestions, more work
- 2 structures got Merit, one did not

Forms

- Seem tedious at start
- Keeps many modelers from doing AP
- Keep notes of construction, and your detailing and finishing methods
- Remember how you constructed it step by step

Northeastern Region Model Contest

Model Description Form

Revised 9/18/05
Supercedes all previous forms

Date

Entry No.



Model Champlin Box Co.

Scale/Gage H0

Special handling Requirements

Be sure to fill out this form carefully. An accurate and complete description of the model and how it was built, detailed and finished will help the judges award the maximum score. A typed description following the order given below may be substituted for this form.

Model Basis: ☒ Scratch-built ☐ Modified Kit ☐ Modified Ready-to-Run If not scratch-built, describe how you changed or added to the existing model or kit

I wanted to build a 2 story wood industry with lots of complexity and roof detail with interior details

Conformity: (25 Points max.) Describe the prototype or prototype intent of the model. Prototype plans, photos and/or other data must be attached to achieve more than 15 pts.

Built to 90% of original H0 scale size, to fit a specific area of my layout, triangular space. Typical of a trackside industry with access to tracks and to trucks; interior details with 2 lights

Plans: ☒ Drawn by modeler ☒ Magazine Article ☐ Prototype ☐ Kit Plans

Other: Plans modified and redrawn from MR, May 2013, stairs well removed, foot print changed, different roof detail, window placement changed

Construction: (40 Points max.) Describe the material and construction methods.

Type of Material: ☒ Wood ☒ Card ☐ Plastic ☐ Metal ☐ Plaster ☐ Other

Made your own: ☐ Masters ☐ Molds ☐ Patterns ☐ Tooling ☒ Artwork ☐ Other

Walls from clapboard sheets, 10"x10" braces, grey primer. Nail holes 24" spacing, few clapboards lifted. Foundation is wood coated with sparkle to simulate cement, also Pike stuff concrete block. Floor is scribed sheet, ceiling is card stock. Ticky windows with tissue paper window shades; bent cardstock, shingles, tar paper, chimney is Pike stuff concrete block; Board + batten addition; some shingles are lifted

Detail: (20 Points max.) Describe the level of detail and list the commercial parts e.g. PSC brake casting.

Leading Docks made with 2"x8", 2"x10", 1"x6", 8"x8" all braced; Stairs are scratch built - 2"x12" stringers, Railing is 1"x4" on 4"x4" posts; Smokestack is Styrene tube with 1"x3" styrene rings; Water tank made from card board tube 1"x6" vertical, balsa top, paper 1"x2" rings on base; Dust collector is scratch built from styrene tube, 2"x6" wood, spruce; Interior - 2"x4" studs, painted detail parts from Model Tech Studio Extension light - chimney supports; Flashing added; Figures at machines

Appearance: (25 Points max.) Describe the intended appearance, finishing, lettering and weathering.

Finishing Method: ☒ Air Brush ☒ Hand Brush ☐ Wipe-on ☒ Paint ☒ Stain ☐ Chemical Etch

Lettering Method: ☐ Hand painted ☐ Decals ☒ Dry Transfers ☐ Photographs ☐ Computer Aided

Flat white paint is burnished with wire brush; India ink wash; floor + deck are stained; weathered with chalks; rusting solution; dry brush; India ink; Sawdust on floor; posters + signs; "Champlin Box Co." is taken from a list of industries serviced by the B+M in Boston; Sign is handmade, dry transfer

Scratch-Built: (15 Points max.) List each of the parts you made yourself. Strip wood and scribed or embossed siding are considered basic (scratch-built) materials; however, if you cut your own strip wood or siding so indicate for extra credit. Unmodified kit models are generally limited to a maximum of 10 points.

Boxes cut from wood strips; sliding doors built from scribed wood and 1"x6" bent brass handles; Door slider support, electric box; Bent fauna is 1"x4" on 1"x8"; Dust collector - See drawing, Water tank; chimney; Docks, stairs; interior studded walls; Water tank pipes are brass wires, whole building is scratch built

AP Structures

- Any type – buildings, bridges, towers, cranes
- 6 different types of structures
- One of 6 must be bridge or trestle
- 6 must be scratchbuilt
 - develop your own plans
 - or use historical pictures
 - collect in a folder
- All must be super-detailed, even an interior

Judging

- 6 of 12 must earn 87 ½ pts in NMRA sponsored contest
- Include plans, pictures and other documents

9 More Structures

- Now I understood the rules better
- Built years earlier and “planted”
- Find old notes, instructions, or architectural drawings
- Fill out form point by point, every minute detail, sit and study each model
- Takes time











Kind Stock
K.L.N. 5+M 27
B.C. 100
FREIGHT WAY















Learn your Techniques

- Start with basic kits
- Move on to kit bashing / kit mingling
- Perfect your skills on craftsman kits
- Finally onto scratch building
- Add more details, interior details, lighting
- Remove planted structures and upgrade

Judging

- Complete all forms, paperwork, architectural plans, photos, etc
- Set up home layout visit with 2 judges - Rich Bretton, Paul Lessard
- Judged both Scenery and Structure AP
- All structures clean and in excellent shape
- Provide table to write on

Judging

- Mirror, flashlight
- Lunch – 4 to 5 hour process
- Scenery takes $\frac{1}{4}$ time of Structures

Judging

- Think of judging as very helpful to you
- Get 87 ½ pts, not a contest against someone else for 1st or 2nd place
- They evaluate your work
- Make written suggestions, great learning experience
- Resubmit a model after upgrades

AP Process

- Seacoast Division - experts, judges, mentors to field questions and explain rules
- Read and reread each chapter several times in the process
- Don't read more into it, not complex
- Enter a judging contest at the Regional Convention
- Get tips from other modelers

AP

- Plan ahead to create the perfect model, take your time
- Plan lighting and interior
- Add lots of detail and weathering
- More points for everything you scratchbuild

Next

- Cars AP
- Build 8 operable cars, all superdetailed
- 87 ½ pts on 4 of 8 cars
- I just submitted 5 F and C superdetailed cars at NER Conv
- Will need to scratch build 4 cars

Conclusion

- New challenge
- Scenery and Structure seem to go together
- Author was a bonus
- Civil and Electrical together
- Keep documents and records
- Lots of fun