The Best Practices Course - Coaching Call #1

Eric Bobrow: OK. So, this is Eric Bobrow and I wanted to introduce you to the monthly coaching call series. This call was done on January 5th, 2011, and we had, I think, about 45 people on the call. A lot of questions were submitted, and we covered a lot of ground during this call. Of course, there is no way that I could cover all the questions that came in, but I think we certainly knocked off a few of them and covered some interesting ground. So, I hope you enjoy it, and give your feedback in the comments area below. Thanks.

I'm really delighted, first of all, just to say hello and do the first of our monthly coaching calls. I've received quite a few emails in the last, I'd say, 24 hours, 36 hours, since I requested questions. I tried to compile them into people who had submitted. First of all, I just wanted to thank Earl Applegate for several questions, Michael Pierce, John Gilchrist, Michael Grant, Ann Mallory, Dave Olafs, Dale Weisl, Doug Rigg, Ron Hunts, and RJ Dial.

So, as I scroll though this, of course, too fast for you to absorb, but there are seven pages of questions here. So, obviously, I won't be able to address all of the questions in one coaching session. I am going to start out with one that I believe Doug asked here. I'll just highlight it on the screen. Doug asked about taking an existing project and changing the name of the file and creating a base file for a new project that he's working on.

This is an approach for creating a pseudo-template, basically, creating a new project from the shell of an old project instead of having a formal template file to start with. And he asked, the only issue is that it had some library reporting that says it's missing objects, yet he's erased and cleared out everything from the drawings. And it says that there are some missing from attributes. So, what I am going to do, I have that file open. I'm starting up another session of ArchiCAD.

Not quite what I wanted. Let me cycle over to that file. So, here we have this file open which I think is the beginnings of a new project or let's say a project underway that has this particular issue that Doug brought up. And what you'll see is the library loading report indicate that there are 39 things of note. And it says missing objects, and when I open this up, it says missing from attributes.

Now this is in ArchiCAD 14, and one of the things that GRAPHISOFT improved in 14 was the library management, and in our module on library management I covered things about this. One of the things that became clear in the report is that there are 39 things that are worthy of recording, but zero of them has been placed into the project. What that means is that we actually don't have missing doors or fixtures or other things that are placed on the plan.

We have things that are missing from the attributes. So, what are attributes? Well, attributes in general are those invisible things, the definitions that we use, such as layers, line types, materials, et cetera. Now, when it says missing from attributes, it means the things like this "aged copper" are referred to in an attribute. Now, typically, when we see this, this has to do with material.

So, if you think about copper or asphalt, these refer to materials where they are actually used by materials. So, in fact these are not the names of the materials. These are the names of texture files that are used by materials. So, I am going to go up to the options menu, to element attributes, into a section that we will spend some time later on in the course looking at, called Attribute Manager.

So, all of the items in this first group here, layer settings, line types, fill types, composites, et cetera are attributes, and they all can be managed in terms of using attributes [inaudible 05:06] . One reason why I chose this question to open up the coaching session is that there were a couple of other questions from different people that related to the same general area.

So, I can answer Doug's question, and then I can also go on then look at another one. So, I will do a whole training on Attribute Manager, but for now we'll just say that you can look in the Attribute Manager at your layer list, so you can see here these are the layers that are in the current project. And you'll notice the check marks when these layers are in use. [inaudible 05:40] , there's something on this layer for dims and something on it for layer lines, but there is nothing on the layer called "text s ie" at this point in the project.

Now, as I click through this layer combination, we'll see pen sets and the settings of a particular pen set. Now, I am going to jump over to the one with the paint [inaudible 06:04] which are the materials. And these materials are the ones that are in the project [inaudible 06:12] . For example, exterior brick new is the name of the material, and it has a texture file attached. So, this is what makes the brick look like something real or almost real in the 3D window and in rendering.

Now, as I scroll through this, you'll see somehow no textures somehow, textures, and as I go down through here, you'll see that [inaudible 06:36] aged copper. That is the one here. Now, what this indicates to me when I look and see the library loading report is that the aged copper is actually missing. Now, I've seen in some cases that it is identified in the texture list with an italic which makes it standout a little bit. But in this case, I am not seeing that.

In order to track down the aged copper here to see whether this is the one that is causing the problem or not, I am going to sort by texture. So you can click, say for example, by name, this is now sorting by name of the material, or I can click by texture and now it is sorting by texture and [inaudible 07:23] here is the aged copper.

So, this is a material called metal copper aged that uses the texture file called aged copper, and you can see that it is actually not in use. In other words, there is no check mark. So, one option in terms of clearing this library loading report would be to delete this material.

Another option would be to go into the texture and actually remove it. So, just as a little example, I'll delete this here, so I've now changed the definition. It would be just a simple color, no texture. And when I say OK, it will warn me that I'm modifying this texture. And I'll say modify.

Now, we won't see an instant result in the library loading report because we need to either refresh the element list, or go to the library manager. Let's try to refresh in the element list. And you see it was 39 now, now it says 38, and that aged copper has disappeared.

So definitely, I found the right place. Now, let's just look, for example, at the blue carpet here, and let's just see if I go to options, element attributes. And instead of going to the Attribute Manager, I go to the materials, knowing that there's actually a material that it is referring to. Now, I can't tell which material blue carpet is attached to because it could have any name. It could start with letter C for carpet, or it could start with a number. But let's just take a look if there is something.

So, if we... that I can [inaudible 08:57] find, and the flooring carpet. Here is flooring carpet. You notice in terms of the material definition that it has a little icon of a texture file. That is what I am pointing at here. The slot on the left of it would be the line work, typically for elevations or sections and carpet, of course. In this case it's just [inaudible 09:32] represented with a texture. Now, you notice that when I bring this up, when I say, "Hey, let me look at material settings," it is showing a blue. It looks very plain. When I go down to the texture [inaudible 09:43] , blue carpet is empty here.

So it's actually not showing anything. Now I would have expected just to say the blue carpet was missing. I have seen that in many other reports, when we are working with materials that will have a name and then it will say missing from current library. This is somehow a little bit different. It's showing that it has got a name, it looks empty, and when I say remove texture, if I do that, now it says no picture selected. So, it actually has changed.

But let me just say, "OK." And we'll just refresh the element list and see now it says 37 things are missing.

So ultimately in terms of Doug's question, why when he takes a project and saves it under a new name to start a new project and deletes everything in it or most of the things in it. Why does he still have some things missing?

And the answer has to do with, in this case, the texture files that are missing from the attributes. Now if we look at the library manager at the source of this. In other words, why are we missing these textures, it looks like, Doug, you are loading the object library LCF file, which is the file that GRAPHISOFT supplies for the objects themselves.

Objects being in this case free-standing things like trees or cabinets and chairs, but also doors and windows, the essentially placeable elements. Now, instead of loading just the object library LCF, whether it's 14 or 13 or whatever, what you really want to do is load -- and I'll just go find this here. You want to load the library as a whole. Now if I highlight this, look here, you'll see that the object library 14 LCF is inside it.

I'll just open up that folder. You can see that this is inside it. This is only one part of the library. So you are not loading the entire library.

So while I was showing you earlier how to track down where the heck this message saying something is missing comes from, what I think you need to do actually, or what you need to do, actually load the library here. So now it says that it has got this one loaded. And we don't need this, because it is actually included. If we told it to load both of these, we'd have a lot of duplicates it would be loading this object library twice.

So I am going to click on the X here. Now in other versions of ArchiCAD, versions 10, 11, 12, this library manager looks quite different. But the same concept applies, which is that you should load the folder that has the entire library, not just the sub part that says the object library LCF. And now I am just going to say OK.

And after it reloads, we should see the library loading report change radically, perhaps just go away because it finds everything. Now it says -- OK, there is only one thing missing.

And it's a zone identifier. So in this case, what we've got -- so, basically we resolved the main problem which was that the library that was being loaded was incorrect. It was only part of the full library, and by changing that, all of those materials were found, all of the texture files.

And the thing that I showed you just slightly earlier was how do you find where those are referred? What does it mean that they are missing from attributes? They were missing from the materials definition, or they were referred to in the materials definition, and it didn't have them in a loaded library.

Now this one that says zone identifier is another question that often comes up for people, and I've had clients say, "Well, I'm not using this zone identifier. I don't even use zones," perhaps. Things like that.

Well let's take a look at this and resolves this library loading report issue. So I am going to leave this open here. And we'll go under options, element attributes, to a different attribute. We were looking at the materials, now we are going to look at zone categories. [inaudible 14:06] categories here. We'll see that the zone categories, and I am going to briefly go back to go over what are zones, just for those people who haven't used them at all or much.

These zones are generally used to delineate areas of your [inaudible 14:29] rooms or possibly subsections of your project like groups of rooms that have a certain usage. So you can see gross area is one, and if it was a commercial project, you could be subtotaling or designated rooms for uses, office storage or things like that.

Now when we have a zone, it has something below here that right now says "Missing." It's this zone stamp. So what is the zone stamp? It is the object in the library that puts the marker down on the plan referring to that zone.

It usually will have the zone name such as Office 101 or Living Room or Kitchen or things like that, and it may have other information such as the area and room finish codes that this is painted with a certain paint, etc. But each zone can have its own way of reporting on the plan, and so in this case, the zone for gross area is referring to a zone stamp or object that's missing, and of course, we see zone identifier 10 probably is what I was looking for.

I am going to change it to zone identifier 14, and we'll see this is a typical configuration for a zone stamp. It would put down the name of the zone or the zone category, and it would have the number of the zone and possibly square footage.

Now I'm not going to teach to you all the things about zones right now. I'm going to mention that this zone category was looking for a zone identifier that was missing, and that's why it was being reported in the library loading report as missing.

Now, I'm going to go down to the next one, residential [inaudible 16:11] , and again, it says "Missing," and I'll pick, again, one of the standard ones. Now these could [inaudible 16:17] be using different ones, for example, a basic zone stamp has some other attributes or this one for IFC use. These all have different styles, but the main thing is to avoid having the [inaudible 16:35] library loading report. We need to assign each one to a known one.

So I'm just going quickly [inaudible 16:44] . It is a little bit tedious because I have to go through each one and do it, but obviously there are only about 10, so I can do that pretty quickly. As soon as I complete this action and say OK, and then refresh the element list here, you see now it says 00.

Let's go to Library Manager and say "Reload Libraries," and apply all the changes. So now you can see the library loading report in the upper right corner here, and when I say-- look here, you see the loading report says 00, so there's actually -- in fact, as soon as I close the Library Manager, that library loading report disappears because the project is now intact.

So, there were several problems here with this file, and not to at all point fingers and say, "Doug, you should have known better." These are common confusions. So, I'll just mention... just to very briefly go back over the question is we should be loading the full library rather than the object library LCF that's included in it.

Secondly, if there are missing textures, and that can happen, particularly if they're custom textures, if they're things that are not part of the standard library, then you will see them in the library loading report as missing from attributes, and if they are -- look at them, and they look like they're names of materials, then look in the material definitions, and you can sort in the Attribute Manager. I'll just go back to the Attribute Manager one more time.

When we get into the materials, we can sort by texture, if we wish, and that allows us to see, for example, which material is referring to which texture because otherwise it is hard

to guess necessarily the name of the material that corresponds to a missing texture, but if you sort by texture, then it is easy to find them.

And then the final issue has to do with zone stamps, which a lot of people don't use and don't know much about. It can cause a library loading report to come up because there are zones, that you may even not be using, are defined to refer to perhaps an old zone stamp.

So in terms of where this came from, I'm guessing that, Doug, you've got a project file that you've been developing or using over the years, and so it's carried along certain references, in this case to the zones that were from an older library. And so because you've been carrying your own template file across, and not updating that, your library loading report probably always had that reference, once you left ArchiCAD ten behind, it had a reference to the missing zone.

So that I think probably exhaustively answers Doug's question and teaches some very useful things about Attribute Manager and library loading related attributes.

Now, I'm going to go and switch to a new question that related to, let's see if I can find where it is. Dave Olafs. I don't know if Dave's on the line now, but Dave mentions that he's been using complex profiles, let's highlight that here, complex profiles. Which, for those of you who are a little less familiar with them, they are a shape that you create and can be used with walls, beams or columns and that you then use with those elements to create a more complex shape than just a simple extrusion.

So he has created projects with complex profiles, and so when he has these numerous complex profiles, but he's afraid or not sure how to make them show up in the next project. In other words, he starts a new project from a template which he says is, weak, could be developed further, and he's frustrated because he doesn't have any of the created profiles from his previous work.

So this actually relates directly to Attributes Manager. We go to "Options, Element Attributes, Attributes Manager," where we just were. We'll see that in addition to things like materials and layers, we also have complex profiles that are defined, so that [inaudible 21:51] here.

And the symbol is intended to look like, you know, structural steel, an I beam, and you can see certainly that a lot of these profiles are related to that. There are steel sections for certain types of steel. But some of them are for walls, so this brick wall says, "With molding and footing," is a complex profile. And I'll show you, just to help understand this, I'll go back and we'll take a look briefly at the design menu, complex profiles profile manager where these sort of things live.

So if I look at the brick wall with molding and footing, as an example, you can see a little miniature of it. If I say, "Edit the chosen profile," you can see some shape in here. When I zoom in on this, you'll see that there is a shape that in this case is a footing for the wall.

If I go to a different [inaudible 22:51] , for example, the foundation concrete finish with a brick ledge, you can see that this one has the ledge here, and here's some, here is a shape

of concrete, you can see the fill here. Here's another shape, because these are created in two separate cores. So this is a shape that you could use to create a footing in a single step to basically draw it around underneath the walls of the building, in the foundation.

And I'll just turn off some of the stretch references so now you can see this a little bit more clearly what is going on. And let me just select everything so you can see here's the actual shape. So this is a complex profile.

And so Dave reports that he's creating quite a few of them and finding them very useful, but when he starts a new project, he doesn't have them because they're not in his template. Well there are two things that we do here, Dave, and let me just put up the Profile Manager.

I'm just going to the wall tool and I'll pick, I'm actually going to switch the wall type here. I'll just go in and say I want to work with a complex profiled wall, and I'll pick one that is say, that footing, and I'll just draw it. And I just want to do this so that those people who haven't seen these understand. I'll select just these two, these elements here, and I'll say show just [inaudible 24:46] 3D, and you can see that the shape that I drew very quickly is rather intricate, at least much more intricate than a simple wall.

So, how do you get this from one project to another or into your template? Well there are two ways to do it. You can basically select this, copy it, go to the other project or the template and paste it in and believe it or not -- some of you know this quite well, but for those of you who haven't tried it -- it will not only paste in those two little pieces of wall, but it'll bring in the definition. So that definition will all of a sudden be in the Profile Manager for that other project. So that's one way. And you can select a bunch of profiles, a bunch of things and bring it over.

And this will actually work for most any type of attributes that you need. So obviously these walls are made with a complex profile, but you can also have things with certain materials. So if you have certain materials that you created for stucco or sandstone or brickwork or anything, and you have an element that's drawn with that material, if you copy it from one project and paste it into another, it will bring across the definition of the material.

Now the material may refer to a texture file that isn't, may or may not be loaded in your library, so that would be a separate thing is to make sure the library manager has access to that texture file. But the definition of the material will come across. And in fact if you have things on a layer that doesn't exist in the other project, when you paste it in that layer will be added.

So any attribute that is part of the elements that you copy when you paste it into the other project will be added into the attributes. So that is a simple way to do it.

A more systematic way to do this is to go under the Options, Element attribute, the Attribute Manager, where we have the ability to open up more than one project and copy from one project to another. For example, if I go ahead and open, I go into, let's see master temp and go into U.S. master template here, and say, "Open."

So here you can see that I've opened up another project on the right side by clicking the "Open" button that was in this area. And you can see that there are quite a few different types of walls that exist here. This one on the left side would only have fifteen. Here we go up to thirty eight. So in the master template we have a lot of these, and if I wanted to bring in, for example this cement panel here, or if we bring in a few of them here, and I can use the "Command" key or on Windows it would be the "Control" key to select different types.

I'm just going to select these, and I can either append or overwrite. If I append, they will get new numbers on the end of this list, numbers 16, 17, 18, 19. If I say "Overwrite," then they'll retain their index numbers, which in this case they'll just keep their numbers, and they'll be added to the end of the list. In some cases they may actually overwrite an existing element.

I'll just say, "Overwrite," so you can see [indecipherable 28:19] with their original numbers. I'll say, "OK." It'll just tell me that I'm [indecipherable 28:24] or creating these, and now I'll go in here, you'll see that now these particular wall types are added to the profile manager, and I can go in and open it up to look at it.

And this is one contributed by one of our clients, Jonathan Davis in Los Angeles. You can see that it actually has some information here that it is intended to be the framing of the wall, and in fact also even has things like the waterproofing cap at the top.

So this is an example of much more complex walls. So, by using Attribute Manager, one can bring in groups of things, anything that you find useful from one project into another or into your template. Which then brings up the general question that some people have asked in our section of the training on templates. And that is, how hard is it to take the things you've created in a project -- and you sort of enhance the project -- how hard is it to improve your template using those changes or improvements?

And the answer is, it's actually fairly straightforward to do that, in many cases. Because some of the things that you'll do in a project will be to create custom materials, or custom wall types, or other custom attributes. And it's very simple to just go in and bind those in an Attribute Manager. Actually copy them from the project you've that been working on into the template, and add them to the template.

So that is one part of it that, actually, I'm sure some of you were not aware that you could do. So anyway, that I think answers Dave's question. Let me go see [inaudible 30:30]

at 11: 40. So, we're basically half an hour, and we've gone over two questions and focused a lot on attributes.

So in terms of Dave's question, can I save complex profiles from one project to another? Yes. This is the way you do it. And you make a library of complex profiles. So question, or the answer would be, the library exists in an ArchiCAD project file, like I just demonstrated.

And so you could add complex profiles to any project file that you have open. And perhaps create a file that would be a resource with maybe dozens, or as many complex profiles as you created. That way, perhaps, it's a resource. You don't actually need to load them all into the template, but you can go get them anytime that you want. So I think that probably is enough on that particular question.

Let me see, go back up, dupe. Earl Applegate, thank you much, you sent several emails, and a file here. I'm going to answer a couple of general questions that you have. I haven't had a chance to open up the files, so I may not open up your files, but I'll answer a couple of your general questions.

So when and why would you open a new instance of ArchiCAD? And so, when, you're asking, a new instance. Basically, it means that you have two sessions of ArchiCAD open at the same time. So here we have a project file open. And, if I look in my dock. Let's see, I've got, I had [inaudible 32:32] and I started up by accident.

I'm trying to get my [indecipherable 32:34] , let me respond to that in a second. But, so here's this ArchiCAD 13. So. I'm going to actually quit out of that, I don't think that I need ArchiCAD 13 running.

We have this untitled project here, and I clicked on it. You notice an untitled project. And in the dock, I guess it would be lower down, [inaudible 33:01] ArchiCAD. [inaudible 33:04] the GQ. This is the one that I had open.

So in other words, I've got two sessions of ArchiCAD running. And I can also switch between them. On Apple, it's holding down the Command key and typing Tab, and it brings up this dialog box where I can switch from any application to another one. And on Windows it would be similar, I believe it's Alt-Tab, would provide a switch between applications.

So, why would you have two sessions open? So that you can copy and paste between them would be one thing. So, I can literally have things, one file open, copy some things, go to the other and paste them in.

Another thing would be to refer back and forth. Perhaps you want to check on an as-built version of the file, or another project file that you've got. A third situation might simply be that you're working on two different projects. Maybe your client calls up and wants you to answer a question.

So instead of closing the file that you've got open, you open up a second session of ArchiCAD. And in fact, it can be very useful to have multiple sessions. If you're busy, if you have a lot of stuff you're working on. I've had as many as four or five ArchiCAD sessions at the same time running. And given the amount of memory that current computers have, it can be quite effective. Just be able to do that.

So that's a simple question here. Hopefully that has shed some light on that.

Oh, by the way, in case some of you don't know how to start a new session of ArchiCAD -- by the way, on the Mac, if you say go to the dock, and you click on the icon for ArchiCAD in the dock, it will bring up a running session, it won't start a new one.

On Windows, I believe, if you click on the quick start icon that you've got in the bar at the bottom of the screen, it will start up a new session of ArchiCAD automatically.

But on the Mac or on Windows, if you have a session running, you can go to the File menu and say either New or Open, and when you bring up the New command, you can say Launch a new instance. Or when you say Open a file, there's a checkbox that says Launch a new instance. So, that would be how you would get another session of ArchiCAD or instance to work with.

Let's see about some other questions. As I said, I got quite a few questions, seven pages, and when I copy [inaudible 35:45] them in here, I think the one that I saw from Michael Pierce here is a good one. It's an easy question to answer. So, let me address that.

So Michael writes, "When I import a DWG file into ArchiCAD, in this case, ArchiCAD 11, it comes in at the wrong scale, even though both files were drawn at a scale one-to-one. It's readable and all the line work is there, it's just that it comes in as a little dot on the page instead of at full scale." And he said he would send that to me.

[inaudible 36:28] I do have that file that you sent. So, let me go ahead and try to open this. So, let's see, here's Michael Pierce, and so here is a project file. And here is topography PLN. Well, let me open this one, and see which it is.

Now it says it's missing the libraries, because I don't have these loaded. Given that your question has to do with the DWG file scaling, I'm going to ignore this. And of course, the project will show up with a lot of missing dots, you know, missing doors, windows and other things. And other things are missing, of course. But that's not really critical to this question.

Now it looks like this particular window is a little bit too big, so let me just do that.

So, here we see site plan, and I'm seeing a bunch of dots off to the side. Let me just zoom in on this. And I'm going to measure, so I'll use the measure tool here, and see what measurement is of, as I measure this along, oh 29 feet. So this, certainly, I don't know what we're looking at because we're missing all the library parts.

But it certainly looks like a real famous, looks like probably a covered area here. And if I were to measure, this scaling is 16.25 inches apart. So this is certainly -- it looks like it's a reasonable scale.

Let me see in our navigator, in the view map, I'm only seeing, I'm not seeing any views defined. So this particular file here is, I'm not sure what's there. It says site plan.

Now, if I have any drawings, let me just see if there's a drawing here. I apologize, I didn't get a chance to look at this before and select all [indecipherable 38:48] . We don't have

that drawing. And let me just check the layers and see if these are, these look like standard layers here.

So, let me see. You had another file that you sent. So, let's just open that up. [inaudible 39:03] open by launching a new instance here. I'll say topography PLN, and so we'll open that. As I'm opening it, I'll just briefly say that when you're bringing in a DWG file, there's a scale factor that you have the option of adjusting.

When you bring things in from an architectural context, then the scale in the [inaudible 39:33] would typically be one inch. If you're not aware of the measurement unit, would be one inch, because most people in the US run with feet and inches in AutoCAD..

OK, this is topography. AutoCAD will call it's internal measurement unit an inch. Now, when you're working with a survey, it's often worked with in decimal feet, and so when a surveyor is working they're often having their measurement unit be a foot which of course is 12 inches and 12 times larger.

So when you're bringing in the file from DWG, you may need to adjust, particularly when you're bringing in a survey, to say that the measurement unit is a foot rather than an inch. That it would make it much bigger, corresponding to the issue you're experiencing.

Now let's just zoom in on an area here. See, if I measure from here to here... Oh, it says distance of zero inches, so it's so small, and here's it's a distance of a quarter inch. So, OK. This is a rather small thing, it certainly looks like to me that these are steps up to a house or something like that, and of course, they're just terribly terribly small.

If I select this, let me just see if you brought this in. So you brought all of this in as line work. You basically opened the DWG, and it is all editable, which is one way that we can work with DWG. We will be spending some time later in the course on how do you work with DWG files, what are some of the options, so you understand.

I'll just briefly mention that opening a file like this apparently was opened is only one of the ways and in fact it's less frequently used than other methods. Let me just bring this down again. So let me just say, so how do we [inaudible 41:52] this? In other words, this was brought in at the wrong scale, how would we fix that issue?

Well, I'm going to go select everything by using the arrow tool and saying select all. Now you can see everything is selected, and I will go to the edit menu and say that I'd like to reshape these things and resize them.

Resize is Control K or Command K is the shortcut. Next is what scale would I like this to be at, or how big do I want it to be? I don't really know, but let's just say what if I wanted it to be 12 times bigger? So if I made it 12 times bigger, that's 1200 percent and say OK.

Now, you'll see the status bar here is down at the very bottom of the screen. It says, "enter resizing center point," and that means that it's saying when I resize it, what part do I want to stay constant? It doesn't matter too much here because this is just placed in the middle of empty space, so I'll just click anywhere and it will become bigger.

Now you noticed that I still have a bunch of things selected, and they didn't actually change... Let me say fit in window, and you can see that the things that I had selected or that were stayed visible didn't move, this did. Now, I'm a little unclear what those elements are and why they didn't resize but let's look here.

I think that the 12 times bigger was actually going to make the difference. In other words, if I measure, I use this measure tool here, we can see this is now saying that it's one and a quarter inch. So it's actually bigger, but it's nowhere near what it should be.

When this was saved and brought in, it's likely that this was a paper space information. If you think about it, the size of this information on a piece of paper was pretty small. Let's just say if these steps were 11 inches along, we'd have one, two, three, four, five, six, seven, eight, nine... Nine steps might be something like eight feet along.

If it was at the typical scale for a site plan at one inch equals 20 feet or something like that, that would just be a fraction of an inch across. It would be very, very small. So in other words, when this was brought in, we were probably looking at the paper dimensions on a layout sheet, on a plot sheet.

So, in order to make this scale properly, what we'd need to do, and I'm not sure about this particular stuff over here that didn't resize, but I'll just go ahead and resize this again. I'll select all, and let's say that I'll reshape, resize this. If it was one inch to 20 feet that would be 240 to 1.

So, let's just try that and say OK and click. Now it's going to be way much bigger, and when I zoom in on the area and measure now, you can see... Oh, two foot 10 inches, or 25. It could have been any number here but obviously I've managed to enlarge it to some reasonable extent.

If you knew that this was all exactly what that distance was, let's just propose this is a method that you can use when you don't know the scale of things, or let's say you don't beforehand know what scale it should be, but you want to make it a certain size.

Let's say that we knew, and I'll just use the measure tool again, that this distance here, instead of being 46 feet, let's say that it was supposed to be 18 feet. I'm just making a wild guess here based on the number of steps and that extra thing here. Maybe 15 feet, let's call it that.

So what I'll do is that I'll select everything, and I'll do the resize, but this time I'm going to say that I'd like to define it graphically. So when I do it graphically, I can then click on some points. You'll see the status says enter resizing center point. So I'll click, for example, let me just zoom in a little bit. [inaudible 46:41] extra here.

Here, let me say from this point here, or let's say that this distance here which says 25 feet six, I'm going to make it eight feet. So I just click on it, then you can see that there is the distance in the tracker is showing up. I'm going to type in eight and say that I want that to be eight feet when I hit the enter key.

See, things got smaller, and now if I measure, hit the M key to start the measure and go along here, you can see that distance reported is eight feet. The question that you brought up here is of course more complex than I can answer in a short coaching call, but briefly, when you're bringing in a DWG, there is scale factor or measurement unit that determines how big things will show up.

It is important to get that right. It is based on two different things from the way that the file is supplied. One has to do with how the file was internally represented in AutoCAD. In other words, was it represented in feet and inches or in decimal feet.

Of course, if you're in metric system then this is perhaps a question, is it in centimeters or millimeters? It would be a similar type of question. So, I'll show you very briefly one place where that is determined when you bring in the file. The other thing is, is this a paper space drawing or is this a model space?

Most of the time we're going to get model space information, meaning that just like when we're working in a project on a plan or an elevation, these things are drawn at real size. In other words, you say that something is ten feet long because it's ten feet in the real world as opposed to how big it is on paper.

In this case it looks like probably the file that you were working with was saved in a paper image, in other words you were looking at a layout sheet as opposed to the model space information.

Now, if I go to the file menu and say that I'd like to, let's say, place an external drawing. So when I place an external drawing, I can go search for a variety of different things.

So, I'm jumping a tiny bit, but I'm going to show you how. Go to where your files were saved, Q and A, and Michael, and here's your Topography DWG, so I'll say open it. And you see here, it says "What is the drawing unit?" Is one inch, or one foot, or millimeters, or meters, or custom, and then you can type in how many inches this is. So you can actually then do that.

So, what I would generally recommend when you bring in something is that you try it at your best guess, whether it's usually, one inch or one foot; or in terms of metric, whatever you think that is. Place it, and then measure it, and then see what scale, actually, it should be.

In other words, if it's not the right size, figure out the multiple that it needs to be, and then go undo bringing in the file, and bring it again with a different drawing in it. Now, this particular one, let me just say, let me try, say, 240, and I can replace this, and let me mount here, mount, click this off to the side.

Now, it's asking for a text file. I'm going to skip all the text files, this is a separate [inaudible 50:35] , and you can see that this actually put in window. Way too big, compared to what we guessed at. So let me undo that.

In fact, I'm not sure how you brought it in Michael, but let me just do it the way that I would bring it in typically, which is to place the [inaudible 50:56] , and here's our Topography DWG. The drawing unit, actually, I'm going to guess, would be a foot.

So, this is the typical one that you would use for a surveyor's drawing in the U.S., place it, click, and you can see it actually is fairly reasonable in comparison to what I was looking at. In other words, it's maybe a third the size or half the size of that. But if we were to measure this, and let's just see what this came out as. So if I measure from this point down to here it says two foot eight and a half. So that actually isn't correct, so we have to see, maybe it should be three times that, etc. Or four times that. I'm not quite sure.

But that is one place where you would determine the scale factor when you bring it in. The other thing is that if you're using other options to bring in the file, you would be looking at the translation set up for translating AutoCAD files. Very briefly, because we're going to spend a full week of the course on DWG translation, I'll just point out that when you bring in a file you use what is called the translator. The translator determines how you're going to treat the file.

And so for editable import is a common one, and you'll see in the settings that it says, "What is the drawing unit?" Here is the one inch or one foot or other options here, which you can modify. Typically I leave these ones that are pre-set in ArchiCAD alone, but I duplicate it, and now I've got a copy. And I might rename this copy and say, or rename it here and say, "Survey Import."

So now I have a new translator that is a copy of the earlier one, and I'll just give it a description for surveys. You could have information about what consultant it's related to, if it is specific. But here you can see, "Drawing Unit," is one option, and I can say one foot. So now if I click to, there's the one that says, "One inch." I click the survey import, you can see it switches to one foot. So, basically I'm creating a new setting that I would use. So, when you bring in a DWG file, it's important to figure out what the appropriate scale is, and these are some of the quick tips that I would use.

If you do bring it in at the wrong scale, the simplest thing usually is to undo the import and then bring it in again and with a different setting. But as you saw earlier, I can take the import that's already been brought in and use the resize command, and in many cases that will work reasonably well to just make sure the line work is correctly placed.

So now it's about 12:03 pm. So we've gone just under an hour since we got started, but it's been an hour since the seminar time frame of the schedule. Let me see if there is one more question that I can do, and then I will open it up to your questions, assuming that you were able to switch the webinar around and have you talk.

Let's see, all right. So here is a question from John Gilchrist that is straightforward for me to answer. He asks, says, I set my window and doors by header height, and a favorite window might include a header height of seven feet above the first floor. That's certainly a very common situation. Now when he goes up to the second floor and places the same window, it will somehow will be placed seven feet above the first floor, not the second. Is there a switch I missed in setting up the favorite?

Yes, and I will show you that in a second. My header heights seem to have a mind of their own, so they put in their own numbers. They don't listen to you. Well, here is the situation. So let me go, and I'll just create a new file here, so we have a clear field.

Basically windows and doors have a lot of [inaudible 55:50] things that you can adjust. One of them has to do with whether you are putting them in by header or sill, then related to that is what story it's part of.

So let me just draw a simple shape here [inaudible 56:07] this, and let me go up to the second floor and show the first floor as a traced reference, and I'll draw another shape that's not quite as big. So if we go to 3D [inaudible 56:19] , I've created just a very simple little box shape.

Now when I put in a window, for example, and it has a certain height here, five foot, whatever. Let's just say it's at seven feet above, and I just pop that in. It says seven feet above, and it's actually going -- as I click here, you notice it's floating up in space. Hey, that's not [inaudible 56:47] . Why is that? Because the -- when I go back to the floor plan, I am on the second floor. So it thinks that I am relating to the second floor.

Now, normally you're not going to be putting it in 3D. You can insert windows in 3D, but let me go back to the first floor plan here. And [inaudible 57:09] here is seven feet, let me just scroll over, you will notice that it says the anchor is header to story one here, and then there is header to wall base.

So if I say header to story one, and I click, place this. And I'll put another one down here, and now I go up to second floor plan. You see that it automatically switched header to story two. So in other words, this particular window setting when I switched stories, automatically knew that. So I'll just put in a window here, and we'll go back to 3D, and we'll see the windows look quite reasonable.

So, it has to do with which story it is relating to. Now if we had a wall that was multiple stories high, perhaps -- let me just take this wall and stretch this up here somehow. Now there's a question, when I pop in that window, what it relates to, in other words, is it -- I popped it in, and it went up to the second floor. Let me go back to the first [inaudible 58:21] floor plan, and we're actually not even seeing that wall on the floor plan. Now, isn't that interesting?

So, I'll go to the first floor plan, and we'll see there's that wall. The wall is there, but we are not seeing the window. So why is that?

There are a couple of things we need to adjust. I've selected this wall, and one of the things we need [inaudible 58:45] is to say, should it show on just the home story only, or on all relevant stories?

Well obviously I made this wall double, the height of two stories. So, it would make sense to show in on all relevant stories. Now when I go up to the second floor plan, we are going to see there is the wall showing up on the second floor, and of course the window is showing up in the proper place.

Now, when I select this window, and I look at its settings, here. You see anchor is header to story two. So in other words, it knows that it should be a certain height above the story line as opposed to a certain height above the wall base. So above the wall base, that's the sill to wall base, or that's a header to wall base here.

So now if I say OK, we go back to [inaudible 59:48] see this window. Did I change that successfully? OK. This is 17 feet, and we open this up -- header to wall base, 17 feet. So, it's interesting, it didn't actually update that when I had the dialog box open, but it did after I completed it. It looked at the appropriate height above the wall base.

So, without trying to figure out exactly what your situation is, John, I'll say that what you want to do in general is setup windows to have their [inaudible 01:00:31] related to the story that the wall is on. In other words, header to story one, there, and set that up as a favorite as opposed to doing it on an arbitrary story.

And maybe that's not clear, let's go back to the floor plan [inaudible 01:00:50] change, select this and let me make this a wider window, so we can see that it's rather different window. So this is now a wide window, and I'm going to go and use the "Favorites" palette. So here's "Favorites," and let me just, with this selected, say I'd like to save the current selection as a favorite, and we're going to call this a "Wide Window." I just made it wide here.

If I go down to the first floor plan, and I pop this in, actually let me just activate the wide window, I'll double click on it. And I pop this in, it disappears, meaning that it is actually going to be floating. So let's take a look in 3D, and we're going to see, yes, that window, that Favorite was set to be on a particular story.

So let me adjust this, let me select this and change the settings here, say that its anchor is header. Let's say "Select Story," and we'll say link it to the selected story here. So I've now done that, and of course it's now anchored to that. But of course I need to set it to the appropriate height. Now, I'm going to click on the Wide Window and tell it that I'd like to redefine with the last selection, so I'm updating it.

So now if I go back to the floor plan, and let's just say, double click on Wide Window, and I pop it in, you can see that the window shows up properly. So this Wide Window Favorites settings has now been redefined.

So, we're going to be spending some time in the next week on Favorites and interactive legends, so I will be explaining more about Favorites at that time. But the bottom line is that you were missing this one setting which has to do with, if I scroll over [inaudible 01:03:06] , what is its anchor, which story is it related to, and that was affecting the way the Favorites was interpreting it.

And probably in general, it's maybe simplest to define a Favorite from the first floor, have an element on the first floor and define that favorite from there. If you have it on another story, then it's quite possible that there may be some confusion with the header height or cell height relating to a particular story.

So, I'll just leave it at that, saying that that points you in the right direction, and I will try to explain this during the next weeks' sessions. So, it is now 12:13, and we have certainly another 17 minutes to the original scheduled call since we got started at ten after. I'm certainly happy to go a little longer.

We're going to try now to see if I'm able to hear your questions. So we still actually have 40 people on the call, so that's great. I see more people came in after the beginning. So if you have a question, then please, in your -- let me see if I can have this other computer recording things.

In your Go To Meeting Control area, there's a section for the questions here. Actually, let me see. Do we have any questions already put in? Question... oh, OK. Well, I see some early questions that just say I don't hear anything, and then I see, OK. So those were earlier ones. Now I have sound.

OK, so we had some earlier ones, I wasn't aware that [inaudible 01:05:13] . I don't see the audio thing, it wasn't our number. OK. So, scale is noted at one [inaudible 01:05:22]. OK so, Dave, I see that you've made a mention of something that the scale was noted at 1, 1/28 of an inch to one foot 0.

So, thank you for pointing that out. So that is -- sometimes of course you're going to note on a drawing that a particular, for DWG, that the scale is already noted, and you can use that as good information. And, Dave, you also said they were locked or grouped. OK, so those elements that didn't rescale you pointed out were locked or grouped. That's perhaps why that should happen. You should always include a graphic scale.

Dave, you made some great comments. I appreciate that. I wasn't aware that these things were being typed in. Oh golly, you're saying very weak audio. I apologize. I guess we'll have to see how the recording goes.

So now let me see if there's some... Michael asks, "How do you bring a JPEG or PDF file into ArchiCAD and resize that?"

Gerald Hoffman says, "Can you show us the questions of everyone?" I'm not sure, Gerald. I'm going to be learning more about how to do the GoToWebinars and get better as I go along.

But I will answer Michael's question, "How do you bring in a JPEG?" and talk about floor plan, cut plan.

OK, Robert Stenslin. Now, I'm wondering if we can get anybody to be unmuted. Let's see.

Merrick asks, "Can you snap to walls in PDF imported drawings?"

I'm wondering if we can get anybody to be unmuted here. I just want to do this quick test. Dave Olafs, I'm going to give you the chance if you're still there. I think you are still there and say unmute you. Dave, are you there? Hey! All right, it works. So thank you for

the comment you typed in. Did you have any other comment or question that I didn't mention here?

Dave Olafs: I did. On the last topic you were talking about windows on, say, the ground floor or first floor. [inaudible 01:08:08] stories. It used to be in the older versions you were able to go into the storage settings, and then make a list of all the elements that were installed in that one particular story. Then, with the push of a button, highlight those elements and then say copy to the next story. [inaudible 01:08:26] still do that?

Eric: So, the question is, there was a feature that was available in the story settings. If I right click here on any of the stories in the navigator, and I go to "View Settings". Actually, I'm sorry. I go to "Story Settings". There was an addition to setting that says what the heights of the stories. There was another thing that allowed you to copy things from one story to another. Now for whatever reason, GRAPHISOFT put it in a separate command, that you see is just below "Storing Settings."

It says, "Edit elements by story." And you can do the same things. You can go to a particular story, let's say the first floor. You can say, "I don't want all types, I just want the walls. Or I want the walls and the objects."

You can say, "Copy here," and then you can go to the second floor. And then you can say -- well, let's see. I apologize. I haven't actually tested this. This says, "Copy from the first floor." Select action. So...

Dave: OK.

Eric: Oh, if we click on this check mark, then.

Dave: [indecipherable 01:09:42]

Eric: From story, second floor. All right. So I haven't actually worked with this, but this is certainly a way to copy things. And then, I guess you can go to the other story and paste them. I think that's... So, this is the place to look. I haven't actually worked with it since they changed that. Anyway. Thanks, Dave, for that. I'm going to mute you, unless you have another quick thing?

Dave: Well, I have one comment. Unfortunately, when you were talking about my question, I got into a business call that I had to take, and I missed your entire dissertation.

Eric: OK. Well, hopefully it was all recorded.

Dave: OK, that's fine.

Eric: Yeah. All right, so thanks. Let's see. Who else had a question? Oh, so Michael. Since Michael Pierce, we just did this. Let me see if you're still on, and I can unmute you. I see you there, and you had your hand raised, so I'm going to unmute you. Michael, are you there?

Michael Pierce: Yeah, I'm here.

Eric: Hi, Michael.

Michael: Hi.

Eric: All right. So, you had a question about bringing in the PDF?

Michael: Right. You gave a good answer on how to rescale bringing in the DWG file. But the other question I had was, sometimes it's just simpler to bring in a JPEG or a PDF, and how do I resize it?

Eric: OK, here's how you do it. So I would say "Place external drawing."

Michael: Where's that?

Eric: Here's your PDF. OK?

Michael: OK, yeah.

Eric: Now, when I place the PDF and click, and let's just see, it's thinking about it. I have got a spinning wheel here.

Michael: Yeah. [inaudible 01:11:36]

Eric: Basically, it will interpret the PDF, first of all, based on your current drawing scale. So in other words, if I'm a quarter-inch to a foot right now, and when it's placing it, it will assume that the paper size of the PDF should be based on quarter-inch. So, if you've got a PDF that's a page image or a sheet image that is going to fit on a 24-by-36 sheet, then it would be the size related to quarter-inch. So, 24 inches times a quarter-inch to a foot would be, what? 96 feet, or whatever.

Michael: Yeah.

Eric: Now, I've still got the spinning beach ball. Don't quite know what's going on here. Let's see if it comes back. So I will just talk while it keeps spinning, to see whether it actually completes.

Michael: OK.

Eric: Basically, that would be the first tip, set your scale initially to whatever you think is appropriate to the paper size of the PDF, and that might just get you right in the ballpark right away. But secondly, you can select the PDF that you've placed, and you can resize it using that same Resize command, and type in a value, a percentage. And also, PDFs as well as other graphics, like JPEGs, will have a setting. You open up their settings dialog, you'll see controls there. Let's see. This is still spinning. I'm going to force quit.

Michael: Yeah, I think some of these files are so big that it just doesn't work.

Eric: So, I'm not sure about that particular one. If we bring up... switch, no I don't want to, how do I... Oh here, I've got this, here's the other.

Michael: That's my file, so you can bring in a PDF or a JPEG to that file and resize it, that would be useful.

Eric: Well let's just see. I don't want to try that particular one.

Michael: No, no.

Eric: This is a...

Michael: Try the JPEG then.

Eric: [inaudible 01:13:57] Q&A, and so that was the PDF. Oh, here is the JPEG. So let's try the JPEG. Now, I am noticing it's 2000 by 2000 roughly. That's a fairly sizable file there. And [inaudible 01:14:16] . I'm just clicking arbitrarily. Let's see if this is going to spin or what. ...hidden window... OK, it's... Hidden window isn't... It didn't place it's, let's see, if I edit undo drawing... Let's see, this drawing here -- this drawing is source file. So if I click place this, and then say here is the JPEG. This is another way you can do it, and now it's -- for some reason that JPEG is not coming in. So I'm going to have to just beg your understanding, and say that I haven't tested out your particular files, so I don't know what is going on with them.

Michael: Right.

Eric: But in general, if set your scale ahead of time to the appropriate scale, then the JPEG or PDF will come in related to that, and you can always select it and resize it afterwards by going into the dialog box.

Michael: Well, shouldn't that bring it always in at one-to-one? Shouldn't both files be at the same scale, or not necessarily?

Eric: Well, a JPEG is unlikely to be one-to-one because it's defined as a certain number of pixels per inch, and you're not going to have something that's 100 feet long by so many pixels per inch. It's going to be out of scale. And a PDF is the same thing. The PDF is not going to think of itself as 100 feet big. It's going to think of itself as a certain size on paper, the printable size. So then you want to set your scale of your project at that particular point in time or your worksheet to match the intended paper size, paper scaling.

Michael: OK. I have one more little question for you. I saved this file a couple weeks ago. This project is in Italy. It's a house in Italy. So I'm working with an Italian engineer, and he's very, very good. But he's working on Vectorworks, and I'm working in ArchiCAD now. And I have Vectorworks loaded, but it's really hard to translate between ArchiCAD and Vectorworks. So what I did at one point was I saved this file as an IFC file and tried to import that to Vectorworks, to send him a Vectorworks file. That messed up everything. That not only screwed up the Vectorworks file -- I mean, the images were there, just all the colors and the line weights, everything changed. But not only that, it changed all my library parts to IFC parts.

Eric: OK. When you're taking things back and forth between programs, there definitely is some protocols that you need to follow to avoid messing things up. And so I think that's beyond the scope of today's coaching call.

Michael: OK.

Eric: But we will be looking at translation stuff in the course, at least having some module or a week on that. So we'll have to defer that. So, I'm going to turn you off, Michael. Thanks for your questions.

Michael: Thank you.

Eric: So, now scanning through the questions, now that I know where they're showing up on my screen. And as I mentioned, I don't know how to show it to all of you, or if there's a way to share that. So I apologize. I'm seeing Chris Sinkinson had mentioned, "Keep losing your sound." I'm curious if other people have that problem. I think Chris, you may be in the UK, so maybe there's some issue with going so far away, you know, around the world. RJ Dial made a comment saying, "I'm setting the window height. I found that if I save the favorite as header height relative to wall base, the window will place correctly on any floor." That may be a good general rule, given that most of the time, or at least the majority of the time, walls are a single story.

Obviously, you can do multiple story walls, but if it is a single story, then you set the header height relative to the wall base, then that's probably a good basic setting that you can use. Dave Olafs' comment that, "the JPEGs and PDFs can be power hogs and slow down the application. If I can download a DWG, I will, because I can actually use the drawing with modification." That's a very good point, Dave. So, Robert Stintslin says, "Sound is good." Good, all right. So then at least for you, and I'm hoping for many of you, it's fine.

Mauricio Mendez asks, "If I make a PDF publish, do I have to update the layout book, or will it be auto updated?" So, for this question, I'll just briefly mention, I don't have time to demonstrate all the ins and outs. But when you're publishing PDFs, you can publish individual things, like I can just have this file open and go say that I'd like to save as a PDF file, that would be a manual thing.

That would be basically saying that I'm, right now at this point in time, I'm [inaudible 01:20:13] current front most window of the floor plan, or the elevation. We can also, of course, have a layout sheet open. If we want to do multiple things, then we would use the publisher. So the publisher, well in this particular project we don't have anything... Michael didn't have anything set up for that.

But you can publish things automatically, or you can publish whole groups of sheets or drawings, and do multiple things. They will not update until you tell it to create another set of PDFs. In other words, to say I'd like to publish this again, so it won't automatically update. But I think the question, as I reread it, is "Do I have to update the layout book, or will it be auto updated?"

And so the question, in terms of the layouts, a layout basically -- and if I bring this up we don't have it on here. But a layout, basically, has master page information that's automatically updated. But the drawings that are on the layout sheet each have their own setting for whether they automatically update or not. In other words, it is possible for drawings to be placed where they don't update until you tell them to.

That's actually a good setting, I recommend in many cases, because you don't have to wait when you flip to a page to see all the drawings update, you can just decide when you need to have it updated. So, if it's on auto update, I believe that it will update the drawings on the sheet, or, let's say, when the sheet is about to be exported in the publisher, I believe the drawings will look at their settings and say, "Oh, I'm supposed to automatically update," so they do get up-to-date. If they're on manual update, they will not.

And so the solution there is either go to the sheet individually, or each sheet, and say update, using the green button that I'm pointing at on the right, here, this update button. Or you can use the drawing manager. In the drawing manager, in this project I only have a couple of drawings, but there is the option to select, for example, all the drawings here in update, and you can select -- you may have 50 or 100 or more drawings, and you can say update.

Generally, we recommend doing that if you're about to publish a set from your layout just to make sure everything is up-to-date. At least it's a safe way of doing that. So, let me see, we're now 12:32, let me see if there's anybody else. Sedao mentions, "Your sound comes and goes, I'm in New York City." Well, I guess I'll have to find out more about that, and RJ Dial, "Audio was good on the USA phone number line." So I wondered, Dale if you were on, what do you call it, the Voice over IP direct connection or not.

Now, Dale, you did ask, "Will you answer the other questions in the future or in your written documents, which day. I want to understand the survey question." So, generally for the coaching call, as you can imagine, I got seven pages worth of questions, and if I were to answer each one of them in depth, it would take many, many hours, and so that's not part of the course materials. You know, that I just can't offer.

But every question you send in, I will give an exhaustive answer. Obviously, the coaching calls give you an opportunity to hear each other's questions, and I will, in 90 minutes, answer quite a few things. I will also answer questions by email when I can, particularly if they are relatively short or straightforward. I'm responding, as I'm sure you've noticed, to many of the things you've written in comments on the web pages.

But if you do want some more detailed answers to things, then we have one-on-one coaching that is available, and so I think all of you who are on the call right now were signed up for the course with the launch special, which I am closing as of now.

In other words, there won't be any more people who will get this offer, and that offer, as you know, included one hour of my time to work with you one-on-one.

So, I do invite you to start looking at those questions you have and deciding which ones you might want to just get some personal help with, and I will spend an hour with each one of you, of course with 150 of you, that's actually going to take awhile, but I don't expect everybody is going to want to meet with me or use that time in the next few weeks.

So, I'm figuring that it will probably take a few months for people to get around to saying, "Hey Eric, I want my hour." Beyond the hour, if you get some help and you want some additional help, then I am available for additional coaching, and either I myself or one of our team would help you at that point.

So, the coaching that we're going to do, it is basically what we have for the coaching call, 90 minutes. I will be doing another Q&A call, a one hour one later in January that will be the bonus one for anyone who has posted a question or comments on the site.

So, if you found this useful and you haven't already posted a comment on the website, go ahead and make a comment, perhaps about this coaching call or about any of the course materials, and I'll add you to the list that will get the invitation for that extra coaching call.

So I just wanted to give people an incentive to make this site a lively one, make it actually full of questions and answers, and of course, I am not the only person who has answers. In fact, it was interesting today to see some of the things that people have typed in that were answers to each other.

So I want to thank you for that because, obviously, you all bring to the table quite a bit of experience, some of you more in ArchiCAD and some less. So please, in the Best Practices website, we're creating a community of people who want to use ArchiCAD well.

I learn as I teach, and all of you of course signed up in order to learn that you can also teach or answer questions or get into dialogue on the website, and I do want to encourage that. So my encouragement up to this point was to just exhort you to add comments and to give a prize, which is that you get to sit in on another Q&A call, which hopefully you find useful.

So, I'm going to sign off for now. I really appreciate your coming to the call. I am hoping that the recording went well. I have a second machine here that is... I've been using Camtasia, and I had done some testing before we got started, so hopefully this worked, and assuming it worked, then I'll have that posted this week.

So thanks for watching, and I'll be back in touch by email shortly.

Take care.

Transcription by CastingWords