62
Tips
on

Graphic Design, UI/UX Design, and Visualization for eLearning

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62 Tips on Graphic Design, UI/UX Design, and Visualization for eLearning

Introduction

Dear Colleagues,

To be appealing and effective, most eLearning deliverables require more than just text and a few random graphics. To be visually attractive and coherent, eLearning requires good graphic design *and* good user interface (UI) design *and* good user experience (UX) design to help ensure learners can access the content they need. Sometimes you need good visualization, too, when explanations require more than words.

With that in mind, our August 23 & 24 eLearning Guild Online Forum, "Graphic Design, UI/UX Design, and Visualization for eLearning" will focus on the art and science of using visual design to enhance learning.

We asked the presenters for that forum, noted experts in the field, to give us their top tips for graphic design, UI/UX design, and visualization for eLearning. Here are 62 tips from 12 contributors that focus on such topics as what is best illustrated by a still image vs. an animation, why navigation should be at the bottom of a page, and the importance of keeping virtual keyboards in mind.

We edited the tips and organized them into three categories: Highlighting Learning, Aesthetic Considerations, and Tricks and Tools.

I hope you find a great deal of valuable information in this eBook, and are able to use many of the tips to maximize the quality of your eLearning projects. I also hope you consider attending or presenting at an upcoming eLearning Guild Online Forum!

Sincerely,

Chris Benz
Director of Online Events, The eLearning Guild

About Our Tipsters
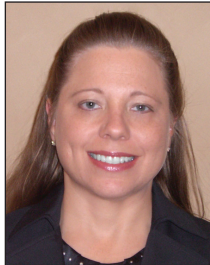
Noelle Archambeau, *Learning Consultant, SAP Marketing*

Noelle Archambeau is an instructional designer, trainer, and learning consultant with more than 15 years of experience creating effective online training programs. Noelle currently designs and develops interactive eLearning courses and engaging virtual classes for marketers at SAP. She has taught graduate-level visual design and instructional technology courses for Penn State and La Salle Universities, and she led the E-Learning Special Interest Group for the ASTD Greater Philadelphia Chapter for three years. Noelle holds a master's degree in educational media and computers from Arizona State University.

Reashonda Breckenridge, *eLearning Manager, Wyndham Exchange and Rentals (RCI)*

Reashonda Breckenridge has a knack for creative eLearning design elements. Her artistic ability arises from her start in fashion design. Reashonda has over 14 years of experience developing Webinars, instructor-led training, and eLearning courses. Her capabilities range from skill-gap analysis and curriculum development to training facilitation.

Phil Cowcill, *Coordinator, Mobile Application Development, Canadore College*

Phil Cowcill started multimedia development in 1985, when he was part of a team that developed Canada's first Level III Interactive Videodisc. He has been working full-time in the multimedia field since then. In 1995, Canadore College hired him to set up, co-ordinate, and teach the interactive multimedia post-graduate program. Thompson Publishing released Phil's first academic publication in 2004, and Macromedia/Adobe hired him in 2007 as a quality assurance engineer. Phil also travels and speaks at a variety of educational and multimedia conferences all over North America.

John DiMarco, *Assistant Professor, St. John's University*

John DiMarco is a communication professor, author, consultant, and designer. He helps people and organizations with technical, persuasive, and instructional communication, and he teaches both online and classroom courses at St. John's University in New York City. He is the author of *Digital Design for Print and Web: An Introduction to Theory, Principles, and Techniques* (Wiley 2010) and *Web Portfolio Design and Applications* (Idea Group 2006). John is the founder of PortfolioVillage.com, and has worked on digital design, training, and eLearning projects for organizations including Canon USA, GlaxoSmithKline, John Wiley and Sons, and St. John's University.

Bryan (Roger) Egle, *Senior eLearning Design Specialist, Wyndham Exchange and Rentals (RCI)*

Bryan (Roger) Egle is certified in Franklin Covey's Presentation Advantage. He has over eight years of experience developing and delivering instructor-led training across the globe. His experience also includes facilitating Webinars and other virtual corporate classroom options. Currently, he is developing highly interactive and engaging technical eLearning courses for new hires and as refreshers for tenured employees.
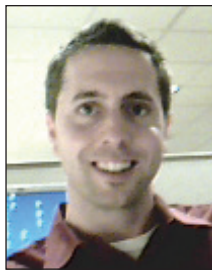
Mark Harter, *Learning Technologist, Catalyst360°*

Mark Harter has nine years' experience in the eLearning industry, with a focus on rapid eLearning design and development, classroom and virtual facilitation, graphic and Web design, Flash, and video production.

Erin Sappington Krebs, *Solution Architect, SweetRush*

Erin Sappington Krebs specializes in designing performance-based solutions for interactive and engaging online and instructor-led training programs. A leading industry evangelist, Erin shares her in-depth knowledge of the industry through presentations, articles, and publications. Prior to joining SweetRush, she worked in the learning and development field in a variety of capacities, including consultant, project manager, instructional designer, and trainer. Erin holds a master's degree in learning systems design and development from the University of Missouri and is a Certified Professional in Learning and Performance (CPLP).

John-carlos Lozano, *Creative Director/Partner, SweetRush*

John-carlos Lozano is one of the industry's emerging innovative creative designers. John-carlos currently leads a creative team of multi-talented graphic designers, animators, illustrators, and interactive designers developing eye-catching and innovative eLearning solutions. Before joining SweetRush, he worked as a freelance designer for branding and Web design, and spent two years designing and illustrating Yahoo! Messenger's first avatars. Today, John-carlos is creating new approaches for developing engaging and effective user experiences for online training. He believes that internal training should be just as interactive and engaging as external training. John-carlos holds a B.A. in design and a B.F.A. in illustration/animation from SJSU.

James Macanufo, *Coauthor of* Gamestorming

James Macanufo believes that visualization is essential to understanding what things are, how they work, and why they matter. James works side-by-side with high tech, government, and military clients to shape strategy, transformation, and communication programs. He leads the Visual Thinking practice at Dachis Group, and with coauthors Dave Gray and Sunni Brown, he wrote the book *Gamestorming* as a guide to getting started in combining the power of visualization with the structure of the group process.

Jack Massa, *President, Guidance Communications, Inc.*

Jack Massa's mission is making complex information clear. Jack has designed, developed, and delivered training solutions for Unisys, Equifax, the Home Depot, InterCall, Digital Insight/Intuit, and many others. He holds a master's degree in creative writing and certificates in learning design and computer programming. Jack is an associate fellow of the Society for Technical Communication, and was recently vice president of technology for Greater Atlanta ASTD.

Dorian Peters, *Creative Leader, Web and eLearning Interface Design, Faculty of Education, The University of Sydney*

eLearning interface design evangelist Dorian Peters has spent the last decade specializing in design for eLearning. Dorian currently directs online strategy for the University of Sydney's Faculty of Education. She is a founder of the E-learning Network of Australasia and a member of the Centre for Research on Computer Supported Learning & Cognition. Dorian's award-winning work in eLearning experience design includes corporate eLearning and interfaces for educational technologies. She has designed for universities such as Carnegie Mellon and Cambridge, and corporations such as Westpac Bank and BMG music. Dorian also publishes articles on design in journals, conferences, and trade magazines.

Mark Simon, *Senior Training Specialist, HiMark Solutions*

Mark Simon has over 20 years of hands-on experience with the design, development, and delivery of eLearning and instructor-led training. He also serves as an adjunct professor in the instructional design program at UMass-Boston. Mark's article *eLearning No-How* was a 2009 cover story in *T+D Magazine* and was rated the *T+D* number-one article of the year for 2009. He has also written articles for *Learning Solutions Magazine* and presented multiple sessions at The eLearning Guild's DevLearn Conference & Expo. Mark holds a master's degree in instructional design from UMass-Boston and a B.S. degree from Miami University (Ohio).

ONLINE FORUMS

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Graphic Design, UI/UX Design, and Visualization for eLearning

To be appealing and effective, most eLearning deliverables require more than just text and a few random graphics. eLearning requires good graphic design to be visually attractive and coherent, good user-interface (UI) and user-experience (UX) design to ensure learners can access the content they need, and sometimes good visualization when explanations require more than words. This Online Forum will show you how to add these skills to your eLearning toolkit. *Learn more* at **http://bit.ly/olf97info**

THURSDAY, AUGUST 23, 2012

OPENING SESSION

101 - **Design for the Mind: Visual, UX, and Graphic Design for a New Generation of eLearning,** Erin Sappington Krebs & John-carlos Lozano, *SweetRush*

PRINCIPLES AND BEST PRACTICES

201 - **Design for Communication: Strategies for eLearning Professionals**, John DiMarco, *St. John's University*

301 - **Effective Use of Color in Your eLearning Designs,** Reashonda Breckenridge & Bryan (Roger) Egle, *Wyndam Exchange and Rentals (RCI)*

APPLICATIONS

202 - **Can You Draw Me a Picture? Communicating Ideas with Diagrams,** Jack Massa, *Guidance Communications, Inc.*

302 - **Guidelines for Effective Learning Interfaces**, Dorian Peters, *The University of Sydney*

FRIDAY, AUGUST 24, 2012

PRINCIPLES AND BEST PRACTICES

401 - **Visualization for All,** James Macanufo, Dachis Group

501 - **Graphics for the Graphics-Challenged**, Mark Simon, *HiMark Solutions and UMass-Boston*

APPLICATIONS

402 - **A Non-graphic Designer's Guide to Good-looking Learning**, Mark Harter, *Catalyst360°*

502 - **Educate, Don't Decorate: Using Relevant Visuals,** Noelle Archambeau, *SAP Marketing*

CLOSING SESSION

601 - **Design Mobile First to Improve User Experience,** Phil Cowcill, *Canadore College*

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Eighteen Tips on Highlighting Learning

Sometimes the *learning* part of eLearning can get lost behind the other components – and if the graphics, UI, and UX don't come together with the content to create a substantial and rewarding learning experience, what's the point? Our experts offer guidance on making sure your learners get everything possible out of their experience.

The graphics and visuals in your courses should always educate, not decorate. Robert Mayer's research (*Multimedia Learning*, 2001) showed that decorative graphics are distracting and can actually hurt the learning process. Instead, use a graphic or photo that illustrates the content and aids in the learning process.

Noelle Archambeau

Use simplified or abstracted visuals (rather than fully detailed realistic images) to promote understanding.

Dorian Peters

Remember that words combined with pictures teach better than words alone. Make a list of the top five ideas you need to teach in your eLearning project. Plan to include a picture that effectively communicates each idea.

Jack Massa

The vast majority of the general population are said to be visual learners; therefore, create your eLearning, instructor-led training, and/or presentations for the majority of your audience. Visual learners need to be visually stimulated, excited, and motivated with nuggets of content candy to satisfy their mental taste buds.

Reashonda Breckenridge and Roger Egle

Stick with some of the eLearning golden rules: For print, always use serif typefaces – the ligatures make longer strings of text easier for the brain to interpret. You can also consider this for the Web, but for the most part, sans serif typefaces are more widely used online. Use larger type; typically 13 point or above is preferred; you don't want your learners straining to read the content. Never overlay large amounts of text onto a busy background – this will make reading harder for the learners and cause them to not fully read through the content. Formatting is key; always use consistent colors, padding, letter spacing (referred to as kerning), and line spacing (also called leading) for your text content. An orphan, a dangling single word at the end of the paragraph, is another culprit to avoid.

Erin Sappington Krebs and John-carlos Lozano

Metaphors are a special type of visualization that you should use carefully. Metaphors are most useful for introducing new ideas, but their value beyond that in creating deeper understanding is limited. We often understand new ideas by comparing them to a known quantity, "This new software is like a cockpit," but that same metaphor can then block deeper understanding if we use the metaphor and the models that come along with it too extensively.

James Macanufo

Animations are a great way to show learners how something works or to focus their attention, but ensure that your animations are adding value, not Vegas. Unless you're creating a course on traffic lights, you shouldn't have text and graphics that blink or flash at the learner. Items like these can be very distracting and may cause learners to unexpectedly close your course. Instead, change the color or size of an item to draw attention to it, or simply put a box or circle around it.

Noelle Archambeau

Set the learning in real-world graphical contexts (rather than fantasy worlds) to facilitate transfer of learning to the workplace.

Dorian Peters

Avoid extraneous detail. Simple line drawings often teach concepts better than more detailed drawings or photos.

Jack Massa

Using the "Now" way of presenting objectives using standard bullets and a wall of words will provide the learner the necessary information; however, using the "Wow" way of presenting objectives with bold colors, contrast, and creativity is much more impactful and helps the learner retain the content.

Reashonda Breckenridge and Roger Egle

Think like a Web surfer. When you are surfing through the Web, looking for articles on eLearning, for example, do you read through each paragraph word for word or do you simply scan for key information? Use bullets and fonts to highlight key concepts for learners without bogging down your pages with text. Also, think about splitting text into shorter paragraphs or two columns if the content is dense. Ever notice how magazines often split text into two columns? It makes it easier to read.

Erin Sappington Krebs and John-carlos Lozano

We use mental models to help us share, understand, and remember information. Mental models are powerful, but research shows that we can only keep five to seven items – or "nodes" – in a model before it starts to break down. When creating visualizations, use this rule of thumb to test the density of any model you would use.

James Macanufo

Your learners will remember a visual much more than they will a screen full of bullet points. If you must use bullets, stick to the "six-by-six" rule – six bullets per screen and six words per bullet. However, try to eliminate bullet points. Your learners will thank you for it.

Noelle Archambeau

Test conceptual pictures, such as diagrams, with representatives of the audience. Don't ask how well they liked it, but instead test to find out if they learned from it.

Jack Massa

According to Wikipedia, about eight percent of males and half a percent of females are color blind in some way or another. That means that if you are presenting to 100 people, eight of those in attendance might not be able to see colors like you can – so always be mindful of contrasting color. The same color can look completely different based on the color of the background. For example, a single shade of grey could appear to be two different shades when seen on differently colored backgrounds, but when used on a white background, it's the same shade. Contrasting color is important when designing eLearning for a colorblind audience. Don't say, "Click the red button," even if the button is red, which helps 92 percent of the learners. Instead, say, "Click the Next button."

Reashonda Breckenridge and Roger Egle

Design the navigation to provide full control for experts and more limited control for novices.

Dorian Peters

Know your screen-capture type sizes. Type some text above or below the screen capture, using a type size that is the minimum size for your learners to read. Is the text on the screen capture as big as the text you just typed? If not, you should adjust the size of your screen capture.

Think about it: would you write your text in a six-point font? Of course not. Then don't include screen captures that have type sizes that small, either!

Mark Simon

The navigation interface should be intuitive – you shouldn't need to explain how to navigate.

Phil Cowcill

Twenty-one Tips on Aesthetic Considerations

You want your project to look good … *really* good. eLearning is a visual medium, but it can't just be striking – it has to complement, to *deepen* the lesson. Our tipsters help you marry your art to the instructional ideas.

A simple step that will make your graphics look much better is to use gradient fills for your graphic objects. Use gradients to add depth to your graphic objects and make your graphics more aesthetically pleasing to the eye. A simple two-color gradient using white and one of your theme colors goes a long way to making your graphic look more professional.

Mark Simon

Buy a copy of *The Non-Designer's Design Book* by Robin Williams (the author, not the actor), and ensure your designs use her four PARC principles:

- Proximity – "Group related items together. Move them physically close to each other so the related items are seen as one cohesive group rather than a bunch of unrelated bits."

- Alignment – "Nothing should be placed on the page arbitrarily. Every item should have a visual connection with something else on the page."

- Repetition – "Repeat some aspect of the design throughout the entire piece."

- Contrast – "If two items are not exactly the same, then make them different. Really different."

Rearrange the letters in PARC to learn what your designs will look like if you don't use these four principles, and no, it's not a fish … try again.

Noelle Archambeau

Let the artists make the art. Find their art and use it as inspiration for your design. This could be an ad you see in a magazine, a TV commercial, or a Website. Many times you can apply just the layout or the color scheme.

Mark Harter

Use only one typeface family. Try using one typeface with different styles (bold, light, black). At most, use only two typefaces that are completely different (serif with sans serif).

John DiMarco

Don't limit your use of color, contrast, and creativity for presentations, eLearning courses, and/or PowerPoints. Use color, contrast, and creativity in leader guides, participant guides, handouts, etc. When learners turn away from the screen to refer to a handout or a participant guide, keep their focus with the corresponding materials.

Reashonda Breckenridge and Roger Egle

Align your graphics with your text. To a graphic artist, "alignment" refers to the physical alignment of objects. However, in this case, alignment refers to an alignment of key words in your text with the graphic image.

As you review the text, identify "visual clue" words that lend themselves to graphics. For example, if the text describes a program that runs under another program or within a certain operating system, "under" and "within" are visual clue words that will help you draw the graphic properly.

Mark Simon

Remember, digital slides are free, so you don't need to cram everything onto one slide. Instead, break up your content so you have one main point or idea on each slide.

Noelle Archambeau

White space on a page or screen is okay. Every item on the page needs to have a connection with something else on the page. This helps enforce not just dumping things on a page because there happens to be room.

Mark Harter

Keep image styles consistent. Keep photos and graphics separate and group them according to a page style and content structure.

John DiMarco

Hide menu items. Less is more.

Phil Cowcill

When it comes to using colored fonts, background, trims, etc., you don't always need to go with the "Standard" color options. This tab is called "Standard" for a reason. I personally follow a quote by RuPaul, "Life is about using the whole box of crayons." I believe this statement to be oh so true! I was never satisfied as a child with the small eight-count box, or the 16, or even the 32-count box. I always wanted the largest-size box of crayons. It is the same with designing eLearning; use the "Custom" tab versus the "Standard" tab when selecting colors. It is like having an unlimited-size box of crayons!

Reashonda Breckenridge and Roger Egle

Draw inspiration from your surroundings. Look at the technology around you – is there an app on your iPad that has visual features you just love? For design, it is best to look at who is doing it well outside of our industry. Ad agencies, which are trying to capture the public's attention quickly and efficiently, inspire us daily. Think about how to best integrate this inspiration into your eLearning designs. Ask yourself, does this only make it more aesthetically pleasing? If the answer is yes, then think a little deeper. Design is not just about painting pretty pictures; it is about telling your story.

Erin Sappington Krebs and John-carlos Lozano

Select colors thoughtfully. There are many considerations to take into account when determining colors to use with your graphic, which makes it very surprising when color selection is simply based on the designer's favorite color, or mood at the time the graphic was created. Here are just a few considerations:

- If designing for a business, check to see if they have a document listing the acceptable colors for use in company materials. Your graphic doesn't need to be limited to those colors, but should use at least one of the colors as a base, along with complementary colors.

- If there is no design document for a business, consider using colors the business's Website uses.

- Try to use common colors throughout a given document. In cases where you are using graphics created by others, this may be difficult, but if you are creating all graphics, DO NOT use more than one color scheme for your document's graphics.

- Don't forget that eight to 10 percent of people are color blind, and red-green color blindness is the most common form. Thus, if you are choosing a color key for your graphic, you can use red or green, but try to avoid using both.

Mark Simon

To gain negative space, eliminate unneeded things on pages. Ask yourself to "justify" the need for content on a page.

John DiMarco

When using clip art, use a single consistent style throughout the project. When combining clip art elements into a single display, make sure they are all viewed and lighted from the same angle.

Jack Massa

Have a consistent layout. Put objects in the same place each time – title, navigation/options, content, feedback/messages, page counts, score, etc.

Phil Cowcill

Color is the eLearning designer's tool of choice when creating training masterpieces. We believe that color is to learning as water is to the ocean. It cannot be one without the other. Whether one is designing fashion, interiors, and/or instruction, color makes a statement, attracts attention, and sets the mood.

Reashonda Breckenridge and Roger Egle

Instructional design and creative design go hand-in-hand. When you design courses, always start by clearly formulating the instructional goal. Once you identify that goal, it is good for the instructional design and creative groups to have a quick meeting before the content-gathering phase. This meeting is important so that you can discuss any initial ideas or directions. The creative team might provide some extra direction on what types of questions to ask the SMEs that the ID may not have thought of.

Erin Sappington Krebs and John-carlos Lozano

Focus on the most important visual components: BANGPP (balance, alignment, negative space, grid, proximity, perimeter edge).

John DiMarco

Study great paintings. How do the artists use color and shape to tell a story? How do they use light/dark values and textures to convey emotions?

Jack Massa

Please do not use those cheesy clip-art screen beans anymore … that's all.

Noelle Archambeau

Twenty-three Tips on Tricks and Tools

The further you get into a profession, the more you find nitty-gritty little tricks you wish someone had told you about. Here, our experts share their best secrets on visual design matters great and small.

Keep virtual keyboards in mind – they cover up screen real estate.

Phil Cowcill

Almost everyone knows about the Ctrl-Z keyboard shortcut, which invokes "Undo" in just about every Windows application. This is extremely handy when doing graphics work because it is easy to make a small slip that makes a huge unwanted change to your graphic. Ctrl-Z fixes that quickly.

Ctrl-Y is the less well-known cousin of Ctrl-Z and it is primarily known as a keyboard shortcut for "Redo," which will reverse the action of Undo. HOWEVER, Ctrl-Y also has the ability to work independently of its cousin Undo and will repeat your previous action (the same functionality as F4 in MS Office applications). That means if you go through the pain of changing the color of an object to a specific RGB value, you can select other objects and press Ctrl-Y to change their colors, too.

Mark Simon

If you're using PowerPoint, create your design – fonts, colors, item placement, etc. – on your slide master. If you need to make a change (e.g., increase the size of the text), go back to the slide master and make the change there so all of your slides update to match. This will save you time and ensure your course has a consistent look and feel. It will also ensure that titles and text are in the same place on every slide. It can be very distracting to your learners if your text "jumps" from slide to slide.

Noelle Archambeau

Photoshop is not the only tool out there. Staying in the same product line, Adobe's Fireworks is an excellent tool that has vector capabilities but is strictly for Web graphic editing – and has less of a learning curve.

Mark Harter

Use a three-by-three grid to place text and images in the right spots on the screen or page.

John DiMarco

Always place images and related text close together on screen. Avoid separating related text into a text area or caption, or on a subsequent screen.

Dorian Peters

We automatically look for and respond to people, and human figures have an important role to play in visualization. If something is unclear or complex, try to put a person in it. As part of internalizing information, we often position it relative to ourselves and to our experience. Putting a person into a visualization scene immediately aids this process.

James Macanufo

For mLearning, place content at the top of the page and navigation/important items at the bottom. That way you don't cover the content with your hand when navigating.

Phil Cowcill

If you're using PowerPoint, make sure you enter your titles in the "Click to add title" field. Most rapid eLearning programs and virtual classroom tools use what you enter in the "Click to add title" field to automatically create the navigational menu. If you see slide 1, slide 2, etc., in your menu, then you are not using the "Click to add title" field. A quick way to check this is to switch to outline view in PowerPoint and make sure the title shows on the top line of each slide.

Noelle Archambeau

When working with a larger team spanning technical systems and versions, use more common system fonts unless the use of a unique font either helps the content or your client mandates it.

Erin Sappington Krebs and John-carlos Lozano

PowerPoint gets a bad rap. The 2007 version (and newer) is an excellent learning-development tool due to more robust image-editing features and style commands.

Mark Harter

Always review and revise your designs. Design is a process which goes from complex to simple.

John DiMarco

Where possible, narrate a video or animation rather than presenting the explanation in onscreen text.

Dorian Peters

Look at every graphic display you create in terms of its single most important idea. What part of the display is your eye drawn to first? That point should begin to communicate your key idea.

Jack Massa

If your organization's templates do not work for your eLearning courses, then ask your branding team to create a slide or screen design that will work for you. Remind them that you are creating training for your employees, not marketing presentations for customers. You need a lot of white space for your content, and your company logo does not need to dominate every screen. And it's better to work with your branding team up front rather than go behind their backs, because eventually they will see one of your courses.

Noelle Archambeau

For mLearning, keep important features within thumb-touch range, and provide right- and left-hand options.

Phil Cowcill

Do you have an idea repository? Keep an idea journal for inspiration. When you see something that could work, document it and take good notes. Then, when a project comes up, you have a journal to reference for awesome ideas. Examples of documentation are to keep a simple Word file with screenshots, Delicious bookmarks, or just send yourself e-mails – anything that works for you.

Mark Harter

Use animations to teach physical procedures (e.g., food handling), and still images to teach conceptual processes (e.g., business procedures).

Dorian Peters

It is powerful to ask someone to make a picture to help explain something, in part because it can bring their mental models to light. An obstacle here is the common response, "I can't draw." One way to overcome this is to simply say "Children make pictures all the time to explain their worlds to each other. We were all children once, so we knew how to do it once. You just have to remember."

James Macanufo

Nothing in a display should be placed arbitrarily. Align text with text and the edges of shapes with other edges. When you break from this principle, do it for a good reason. For example, you might have one element not aligned with anything if you want that element to stand out.

Jack Massa

It is always good to turn bullet text into graphical text if possible. People are able to take in visual information much quicker than reading text if the information is presented clearly.

Erin Sappington Krebs and John-carlos Lozano

Know your basic graphic-design principles by reading a book, taking a tutorial or class, or learning online. A one-hour investment to learn the basics is applicable immediately. Basic principles include proper alignment, repetition, and proximity to a given space. Apply these principles to get it done.

Mark Harter

For mLearning, landscape or portrait? Most apps are optimized for portrait, but landscape is catching up. Try to develop flexible design to adapt to both views. The goal is to reduce scrolling.

Phil Cowcill