



TALIA BONEH

C Magazine

[View my Staff Profile Here](#)

When my 15-year-old self walked into our journalism class for the first time, I would never have guessed how deeply intertwined my artistic skill, journalistic writing, and ability to synthesize information would become. To say that I was challenged every production cycle would be an understatement — with every new issue published in *C Magazine* throughout the 2024-2025 school year, I felt like every wrinkle of my brain had been utilized throughout the process of creating content for each issue.

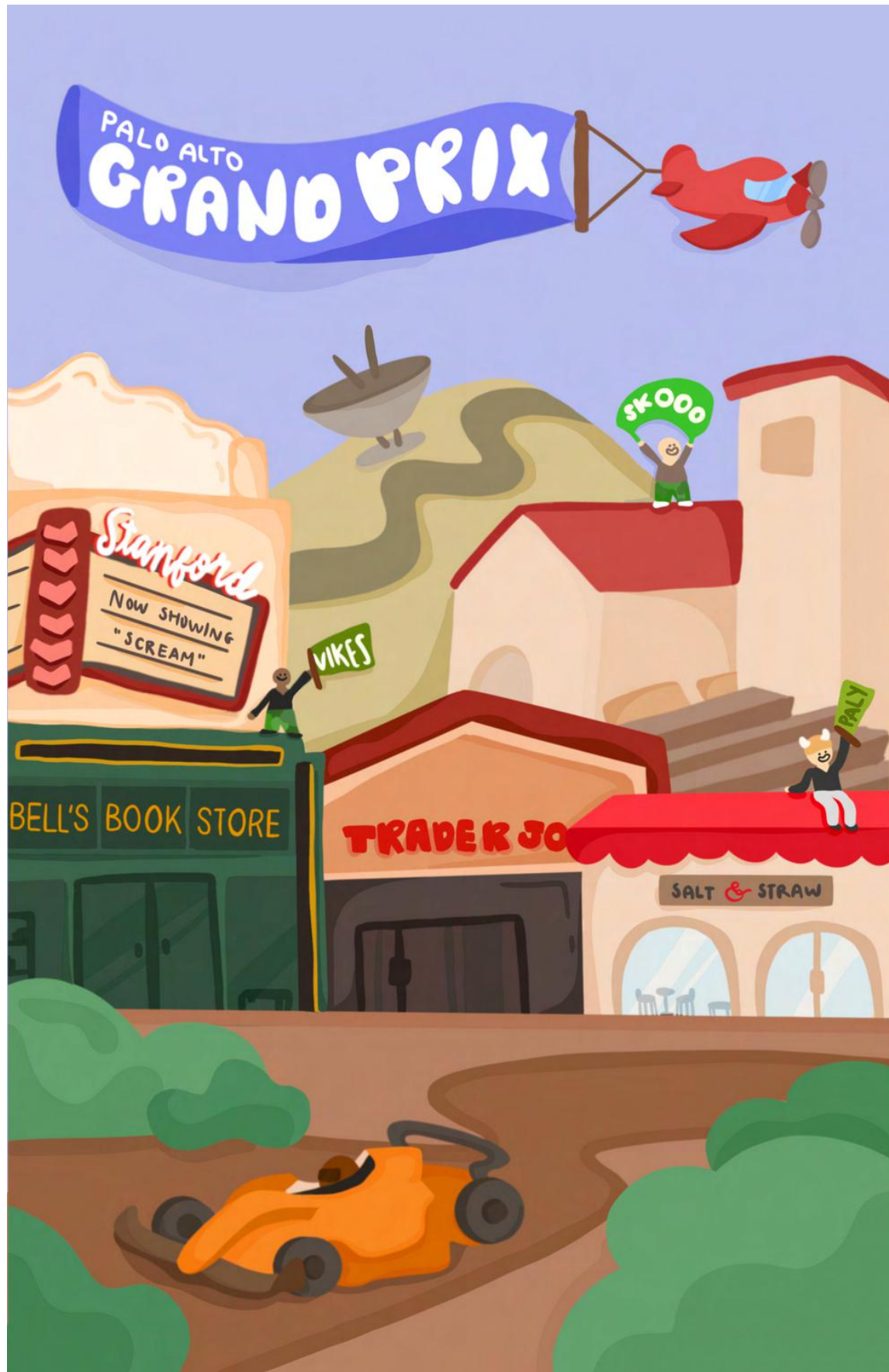
For the last year, I have had the privilege of serving as *C Magazine*'s creative director, where I helped to oversee each writer's spread designs and offer feedback. As I stepped into the role, I made the decision to implement something new in *C Magazine*'s issues that had not been done for the last few years: tear-out posters. This meant that in the middle of each issue, readers could tear out a full 11" x 17" poster to hang up as a representation of the issue and to go hand-in-hand with the cover story.

With this new responsibility, my job as creative director extended beyond advising staff writers with their own designs. I was now also tasked with compiling all the information in our magazine into a poster. I soon realized that making a poster became so much more than simply drawing a "page-filler," and it was more about capturing the essence of the magazine and the major themes throughout the issue. There were countless points throughout the process of drawing each poster where I felt stuck, discouraged, and slightly regretful of taking on this role.

But, it has been through these difficult moments that I have realized I have grown the most. By making these posters, it's become clear to me that getting comfortable with working through these uncomfortable moments is a necessity for learning. It is because of these challenges that I have had the opportunity to learn how to push myself to create illustrations that reach their full potential. Design-wise, I am now accustomed to mixing photos with illustrations, incorporating small easter eggs that hint to topics throughout the issue, and committing to a concept.

Beyond poster designs, a large part of my role as creative director was about uplifting the staff and guiding them in the right direction with their designs. With these discussions, I have become extremely accustomed to utilizing the connotations of certain colors or graphics to convey a message. For example, I advised stories that tackled hard-hitting, serious topics to lean into the heavier usage of text and graphics. In contrast, for other light-hearted, happier stories, I was a huge advocate for brighter colors, playful illustration and tasteful doodles.

Overall, I am extremely grateful for my experience as creative director, and I am happy to say that I will be taking on the role as Editor-in-Chief in the 2025-2026 school year. Next year, I will use what I've learned about the importance of challenges to elevate *C Magazine*'s design and journalistic presence.



“THE PALO ALTO GRAND PRIX”

C Magazine Issue 1 Volume 13

This poster accompanies our cover story about Formula 1 (F1) Racing and depicts a racecar driving across the page. To create a poster that a typical Palo Alto High School student would feel inclined to hang up in their room, I incorporated local gems from Palo Alto throughout the design such as the Trader Joe’s across the street or the Stanford Dish Hiking Trail. Overall, this poster was meant to mimic the iconic F1 posters in Monaco where cars zoom down a windy, twisting road; every detail, from the clothing worn by the cheering students to the title of the movie being shown on the Stanford Theatre, connects to a different story in the magazine — making this poster full of hidden easter eggs.

Can you find them all? [View the full issue here](#)

“PALY’S WINTER WONDERLAND”

C Magazine Issue 2 Volume 13

Because this issue was set to come out in December (otherwise known as peak holiday months), I designed this poster to resemble a snow globe that encapsulates small references to the diverse range of stories featured throughout the issue, as well as local landmarks. For example, the Golden Gate Bridge or Paly’s Media Arts Center help connect this poster to our community, and the small ice skaters at the bottom of the snow globe serve as a tie-back to a story in this issue about cultural dancers. The background text features the title of each story, blended together to create a cohesive background.

[Full Issue Here](#)





“A MEANINGFUL MESS”

C Magazine Issue 3 Volume 13

This poster used an interdisciplinary approach by mixing photos and illustrations to create a cohesive spread; again, I tied everything in this illustration back to our local community by referencing a recent celebration our journalism program held in a letter in the top right corner, Palo Alto-themed postcards, and edited photos from around the city. For this issue, I also had a lot of fun adding in small easter eggs that related to journalism as a whole, such as writing ED48907 (freedom of the press law for high schoolers) on the yellow sticker of the license plate.

Receiving postcards means that someone is thinking of you — I wanted to convey that same joy and appreciation in this poster through both the featured elements and the bright colors I used.

[Full Issue Here](#)

“A LOOK OUT THE WINDOW”

C Magazine Issue 4 Volume 13

Made for an environment-themed issue, this poster was all about appreciating the world around us and raising awareness for the changing climate. The doodles I added on top of images emphasize parts of our world that people might value most — the winding roads through mountains, peaceful hills for watching the sunset, the sun rising over wildlife, or huge beds of flowers nestled along the highway. I chose the slogan “we breathe in the air we create” because it effectively encapsulates the main theme of the issue and this poster: the environment that we live in reflects how we treat it, and it’s up to us to start caring for it properly.

[Full Issue Here](#)



“IT’S A C MAG SUMMER!”

C Magazine Issue 5 Volume 13

Given that this issue would be released near the tail-end of the school year, I wanted to lean into a poster that embraced the summer spirit and had a strong use of colors and textures. For example, I had to learn how to mimic the look of pool water by layering patterns at different opacities, and consequently spent a lot of time nestled in the corner of our journalism room messing with the texture. By the time I added my finishing touches, I was proud of the time I spent learning how to make this poster strike a balance between a cartoon-like and realistic style.

[Full Issue Here](#)

