



The Making of Our Cover: Roaring '20s

How does a cover idea come about, you may ask? Sometimes it's a color that inspires us, or a photograph or piece of clothing. This month, it started with an emerald green, feathered cuff. I can't tell you exactly how or why, but somehow from this one object, an entire 1920s theme grew. This is why creating covers is so exciting—you're never exactly sure what it's going to turn into! Nail artist Elaine Watson sculpted beautiful long, green nails and played up the moons (as was popular in the '20s) with beads in an art deco style. Next, our thoroughly modern model took a step back in time as she sat down for makeup artist Patrick Tumey, who gave her a sweet red pucker and enhanced her already dramatically arched eyebrows. Hairstylist Jason Stanton turned our model's long hair into a bob with his modern take on the classic finger wave. Finally, photographer Cory Sorensen pulled the whole scene together by creating deep shadows and a pool of light around the model's face that really made the vintage quality come to life.



Nail Artist

Elaine Watson is a premiere nail art designer, has been a global educator for the past 15 years and specializes in acrylic work.



Photographer

Cory Sorensen has been a photographer for 16 years, with his work gracing the covers of magazines such as *Shape* and *Men's Fitness*.



Creating the Cover Nails



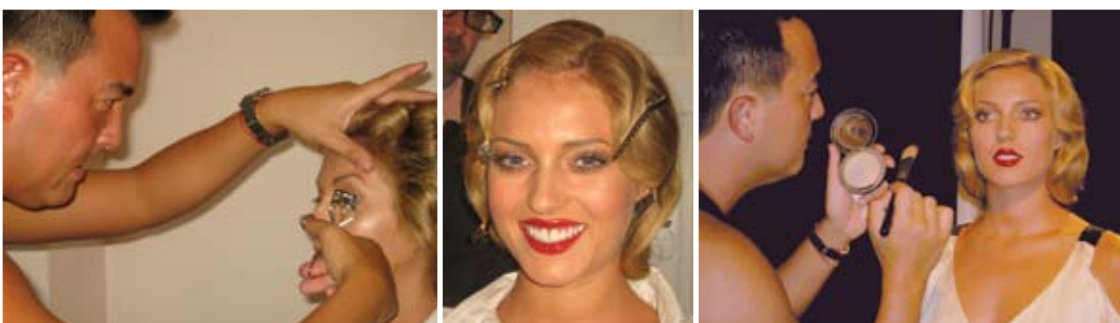
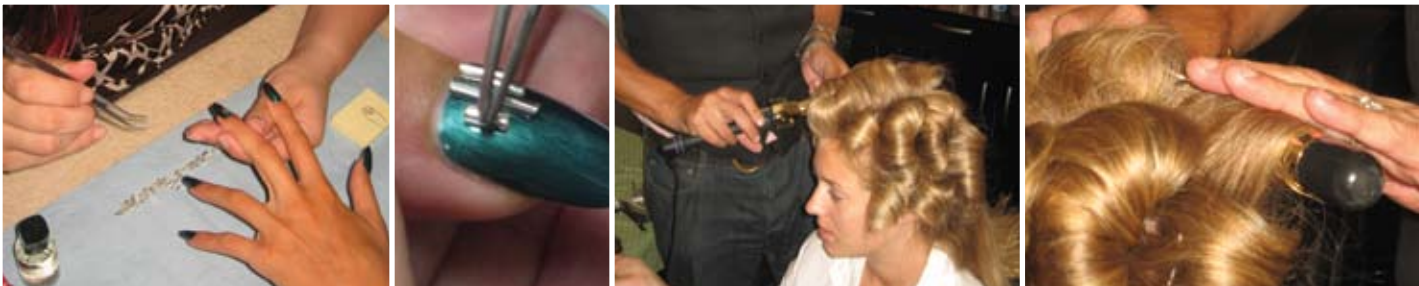
1 Watson began by prepping the nails and then applied forms.



2 Using clear acrylic so the polish would show through the back of the nails, she sculpted oval-shaped nails.



3 Once the acrylic set, Watson refined the free edge of the nails to a sleek almond shape.



Makeup Artist

Patrick Tumey is inspired by classic films and actresses, and applies that to his modern-day editorial and ad clients.



Hairstylist

From London to NYC to Los Angeles, Jason Stanton works by the motto: Be brilliant at what you do and have a great time doing it.



4 She continued with an electric file to remove excess acrylic and bulk from the nails.



5 Once the nails were smoothed and buffed, Watson applied two coats of shimmering emerald green polish.



6 Watson applied top coat (not fast-drying, as that is too thin) at the base of the nail, and used it to adhere the beads to the nail.