

SINGAPORE

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# ELLE



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## RED HOT

Singapore's  
2002 sizzle list  
of faces & places

## OLD UNFAITHFUL

Yes, you cheat.  
Do you know why?

## TAKE A BOW MR CHOW

Roland Chow  
flashback and all  
our hair doyens

## NOT WHAT SHE SEEMS

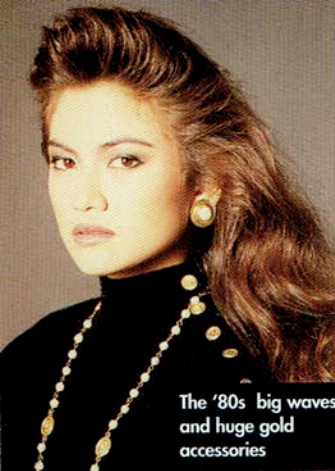
Why Neil  
Humphreys  
won't date a  
Singapore Girl

## NEXT FACE

Fall Beauty  
Sneak Peek

# PASSION FOR FASHION

Celebrating the biggest names in local fashion



The '80s big waves and huge gold accessories

# HAIR IT FOR THE BOYS

## CASEY CHUA

### Casey Inc. Palais Renaissance

I got into hairdressing at a time when it was considered something that you did because you didn't finish school. I lived in London for nine years. I guess I went there because it was the place everyone wanted to be.

I did a basic course at the Morris School of Hairdressing, had 10 months training at the Sassoon school, then went on to learn colouring and other techniques in France and Germany.

I probably did my most high profile work from 1982-89. It was loads of fun. There was a lot of experimental work going on which allowed me to apply the things I'd learned in

London. It was an era where everyone was pushing Singapore fashion, designers like Esther Tay, Thomas Wee and Tan Yoong were gaining loads of recognition and department stores were buying their clothes to sell. There was also a lot of new photographic talent — Willie Tang, Derek Tay and Lee Jen — who were all very experimental at the time. As you can imagine, there were fashion shows galore

and plenty of editorial work to keep all of us busy.

My contemporaries at the time were Georgie Yam, Gerald Kong and Roland Chow. Of course there was creative rivalry, but there wasn't any big bitching going on. We all had the fire in us to succeed, to experiment and to create.

The bigger the hair the better back then, thanks in part to TV shows like *Dallas*. We were also doing hair at lots of couture trunk shows for brands like Nina Ricci, Ungaro, Matsuda and Issey Miyake. It was an era with lots of wealth and people were able to spend both money and time on couture. When it came to French brands, we did extremely coiffed hair, for the Japanese brands, we did sleek, very individual looks.

For the woman or man in the street, though, perms were as far as it went.

Highlights were worn by those who had lived abroad. Of course today, the colour business has definitely overtaken the perm.

I enjoyed the editorial work, the fashion shows, but you cannot be best at both editorial work and running a successful salon. I decided to step away from the limelight because I simply wanted my privacy back. I think I survived the salon business by being consistent and professional. I think as long as the fire's in your work, it will show.



A fashion spread in the first Club 21 magazine, hair styled by Casey



From Casey's vast editorial portfolio



Casey was in charge of the then Guess? models hair when she hit Singapore to promote the brand



The inaugural issue of the Club 21 magazine, which garnered Casey an award



One of few pictures available of Casey

