BROADCLOTH AND GEORGETTE CREPE ARE MOST EXCLUSIVE COMBINATION

Fabrics United in Rose Shade for Afternoon Frock of Many Interesting Features—Hand-Worked Indestructible Voile Is Material in Frock Built Along Simple Lines.

Frock in Which Fabric is Chief Interest

Seasonable Combination of Cloth and Crepe

Tan Drapery is Moments Craze

BY some unaccountable whimsey of fashion the two fabrics most exclusive in combination are broadcloth and sheer Georgette crepe. They unite, in a lovely shade of rose, to form a new afternoon frock which has many interesting features. The skirt of rose cloth has a shirred yoke of the rose crepe, divided from a rose crepe shirred bodice by a cloth belt. Over the bodice is a little cloth bolero and the crepe sleeves have deep cloth cuffs. The collar and frills of hand-embroidered batiste are smartened by a many-looped bow of black velvet ribbon.

There is a deal of hand work on one little frock, simple as its lines may be. Plum-colored indestructible voile is the material and on sheer, silk-woven voile are mounted appliques of pussy willow taffeta in plum, raisin and wistaria tones, the circles and arabesques being joined under narrow silver braid, while shaded embroidery fills in each motif at the center. The deep cuffs are of cream satin with silver braid at the wrist and a fichu of cream Georgette crepe finishes the smartly simple bodice.

Inspired by Beer, who has intrduced a new form of drapery in one or two striking Spring models, modistes and manufacturers now are incorporating the fan drapery into many of the new silk frocks for Spring. A graceful model of mustard yellow pussy willow taffeta has a fan drapery faced with silk of slightly darker tone, the petticoat beneath being again mustard color. The sleeves are of mustard-color chiffon, with cuffs of the darker shade and a draped collar that points downward to a dull gold tassel at the back. The hat of gold lace and pale pink Georgette crepe is trimmed with pale pink velvet.

LONG, THIN ARM ON LONG THIN BODY IS IN FAVOR

While Season's Modes Are Various Enough to Create Confusion, Patterns Are Declared Simple Enough to Be Within Ken of Dressmaker.

WHILE the modes presented this season are of a variety so great that it causes a painful confusion in the minds of timid persons, it may be safely said that there is nothing ridiculous or impracticable. The little 1830 dresses for evening and afternoon wear are so simple in design that it is quite within the power of a little dressmaker to achieve several of different colors and materials. The short skirt, cut on form and gathered or corded to the round waist line of a straight corsage, is the first chapter of the story; the completion lies in the accessories of lace, embroidered muslin or tulle, in the many forms of collars, berthas and fichus, and in the sleeve finish and sash.

Sleeves continue in infinite variety. A long thin arm on a long thin body is well enough adapted to the long sleeve with busy puffs, frills and flounces applied to the region of the elbow. But such a sleeve is disastrous to the arm of the average woman. For an afternoon dress, a sleeve of transparent stuff, gathered into a short, close cap of the fabric of the dress and again into a wrist band, is one of the best. Also distinguished is a long tight sleeve with a small shoulder puff, and with the wrist part cut curving over the hand. This is the Henri II sleeve. Generally becoming is the plain cloth sleeve of elbow length finished with double lace or tulle frills, shortened on the inside of the arm. Looming over us is the shadow of the immense gigot sleeve of uncomfortable memory, but at present we have but a modified form of this old model and it is really good. The full upper part widens the shoulders agreeably and below the elbow a fine arm is clearly outlined.

* * *

The feminine world is greatly exercised on the subject of the waistline. The decision seems to be left to the women themselves, as the dress designers go cheerfully on producing the pinched-in-at-the-waist corsage, while as cheerfully continuing on the old lines. M. Worth expresses himself with his usual frankness as preferring the closely-fitted corsage with the slender waist and inflated sleeves of the restoration, the costumes he has produced this season on these lines of undoubted charm have had an immense success.

The striking novelty of the year, the "tie-back," plainly copied from the prettiest modes of the last '80s, is irresistibly fetching with the fullness of the short skirt drawn closely across the front and pushed into a puff at the back. The mincing elegance of the gait that seems a part of this costume is infinitely amusing. This flaring, uplifted back effect is carried into the coats of tailored costumes, which at this season of the year are preeminent in Paris. The skirt generally worn with this jaunty coat is the wide, bell-shaped one.

In direct contrast to this is a redingote costume, which is quite flat in silhouette. This delectable garment, of bleu d'horizon cloth, is made with a two-inch wide flatly-plaited skirt, hung to a perfectly plain short-waisted body. The plaits end at each side, where begin the, double-breasted fronts; the underskirt supplies the plaits of the front breadth. Falling over the top of a plain, high, stiff collar is a circular cape, quite a half a yard deep, that hangs in rippling folds. This cape-collar, unique and new, appears in varying forms on many of the latest productions. The latest pocket is cone-shaped. Two of them are placed quite close together on the front breadth and the hands of the wearer are thrust into them as she walks. Sometimes they are quite covered with bead embroidery and edged about the top with fur.

In this connection is an amusing detail noticed on a new form of the Russian blouse. On each side is a slash, reaching from the height of the bust to the belt line. It is fur-edged and fur-lined, and into it are thrust the hands. The gesture is extraordinary fetching. I have seen charmingly worn, with a short flaring jacket of dark brown wool velvet, a very wide, bell-shaped skirt of thick white wool barred with dark brown into rather large squares. In spite of the heavy material this costume had a pleasant suggestion of springtime about it.

* * *

Nothing can be more suitable for the ageing woman than the full skirt of the present fashion that flares to clear the top of the foot—pretty lace shoes and dainty silk stockings are by no means confined to youth—and are finished by one of the quaint "plain waists" with the modified leg-o'-mutton sleeves that take one far back into the past and yet are so extravagantly of the present; big at the top, they clasp the wrists close and are finished with lace frills that so charmingly shade the hands. The waist buttons frankly in the front and the shoulder draping of filmy stuff that matches the dress in color leaves open a small V-shaped decollete at the throat—while the high stock across the back covered by a falling circular frill, gives the finishing touch of high fashion to the whole toilette.

On elderly women—who have been sensible enough to care for their figure, and are consequently as slim and straight as their own daughters—the long, loose, low-belted garment is very attractive.

In fact, because it is chic, yet dignified, it is perhaps the best form for all general street wear. Particularly delightful is a garment with a heel-long, wide-belted skirt, gathered at the top and attached by a large silk-covered cord to a straight, round waist that is ever so little higher than the normal waistline. It buttons double-breasted, with two rows of handsome, or smart, buttons, depending on the material, and the special shape of the high turned-over collar permits it to be turned quite flat when the garment is unbuttoned and thrown open. It must not be forgotten, by the way, that the skirt laps also in a line with the double-breasted body, but it is not buttoned. The edges and corners are heavily weighted to keep them in place.

More stately than this and elegantly achieved in silk is the one-piece, long redingote, half-fitted in the back, but with loose, double-breasted fronts. There are large square hip pockets, real ones, and wide, flaring cuffs that finish sleeves sewed plainly into easy armholes, but are slightly full at the bottom.

Wonderfully practical are such garments, made either of silk or cloth. How charmingly they obviate the difficulties attendant on the ordering of a tailored costume that, if not done by the best tailor, is a horror to contemplate and a penance to wear.

* * *

It is only the countless little "nothings" that denote changes in the fashions at the present. Waists are to be a little flatter, and skirts a little longer, but it is probable they will remain just as wide, and perhaps more trimmed as the weeks roll on. The changes of last year were very great and the designers appear to be resting at this moment, perhaps to accumulate new forces for another great change.

The elderly woman must select the colors for her costumes as carefully as the forms. But if sufficient thought is given to the subject it will be found the field is a wide one. Many a grandmother with the soft pastel tints of skin and eyes that so often accompany white hair can wear pale pinks, mauves and blues as becomingly as the fairest of her grand-daughters. But these delicate shades must not be overdone; they must be carefully mingled with soft transparencies of tulle and lace, or confined to an under-corsage veiled by dark-toned mousseline de soie.

Answers to Correspondents

BY LILIAN TINGLE.

PORTLAND, Or., Jan. 6.—Will you kindly tell me how to make a calf's head brawn. Also can calf's feet be used anything like pig's feet? Thanking you. S. P. L.

Calf's Head Brawn. — Thoroughly clean the head, remove the brains and the soft bone and lay it in pickle for about a week, turning it night and morning. A "butcher's pickle" for "general purposes" may be made by the following formula, a smaller quantity being of course needed where there is only a single head, tongue or bit of "rib-ends" or other "family" items to pickle.

Pickle.—Two pounds bag salt, 6 pounds common salt, 2 pounds moist sugar, 2 ounces saltpeter to 3 gallons water. When ready for use, the time depending upon how salty a brawn is liked, take up the head, wash it thoroughly and boil it very gently, just simmer it in fact, until it is extremely tender without being ragged or overcooked. Remove all the bones and cut up the meat, lean, fat, gelatinous skin and tongue (previously skinned) into dice about ¾-inch square. Mix these all together and season to taste with pepper, mace, lemon juice, a little grated yellow lemon rind, powdered thyme or other preferred seasonings, spices, or herbs to taste. When agreeably seasoned and while still warm pack the mixture closely and firmly into a brawn-tin, bowl, bread pan or other convenient mould. Have ready some of the liquid in which the head was cooked, boiled down with the bones (and if liked a bit of onion) until it is well reduced to a gelatinous consistency. Strain and pour over the meat so as to fill up any "chinks" there may be with what will be a savory jelly when cold. Place a fitting board, tin or plate over the meat with a weight on top and leave in a cold place until quite cold and firm. Turn it out on a platter and serve with or without potato salad, or with a mustard dressing as a cold luncheon or supper dish, or serve arranged in very thin slices if preferred, garnished with a green salad or with sliced tomatoes or cold pickled beets or celery root or a "combination" vegetable salad. It also makes good sandwiches for a "carry lunch" or a picnic.

Calves' feet contain a good deal of gelatin and were therefore much used by the older generation of housekeepers, but they are now little used for this purpose on account of the trouble of their preparation and the low price of commercial gelatine. They may, however, be cleaned, blanched and simmered until tender and after the bones are removed they may then be pickled, creamed, curried, casseroled with mushrooms and poullette sauce, broiled, deviled, fried in batter with bacon or pressed and served cold as a sort of salad with tomatoes and vinaegrette sauce.

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Portland, Or., Jan. 12.—Will you kindly publish through the columns of Sunday's or Daily Oregonian, soon, directions for setting colors in cotton goods? I especially desire it for gray cotton voile and lawn. I always shrink cotton goods before making up. Thanking you in advance, I am, yours gratefully. MARY E. KELLY.

No "infallible" rule can be given for "setting" colors, since dyes vary in chemical nature as well as in durability. Gray is always most difficult and some grays are impossible to "set." A few general suggestions are given below. It is always wise to experiment with a sample before treating the goods or garment.

Fancy Colors.—One and one-half cups salt to 1 gallon water makes a solution useful for many colors. Soak on an average 15 minutes to one-half hour. Sometimes overnight soaking is required. For black and dark colors use 2½ cups salt to 2½ gallons water. Soak thoroughly and let drip in a shady place. Use strong blueing to avoid a brown shade in washing. Add a tablespoon of salt to the rinsing water.

For some shades of blue, slate and gray dissolve 1 ounce sugar of lead in 2½ gallons hot water. Stir with a wooden stick, let stand until lukewarm. Soak for 1 to 2 hours, let drip dry in the shade before washing. After being dried rinse very thoroughly in plenty of clear water to remove traces of the poisonous sugar of lead.

Vinegar is sometimes useful for pink, red or green goods. Use ½ cup very strong vinegar to 2½ gallons water. Immerse and let drip dry in the shade. The use of a little alum in the suds and vinegar in the rinsing water is helpful with some colors.

Washing with bran water and a little alum or oxgall (not both), without soap, and adding a little salt to the rinsing water is helpful for some delicate shades.

Do not use any soda or washing powder in washing gray fabrics. Perhaps with these suggestions and a few experiments with samples of your goods you may get fairly satisfactory results, though as I say, grays are always risky and difficult. Some reader may perhaps offer other suggestions.

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Canby Or., Jan. 18.—Will you kindly assist me through the columns of The Sunday Oregonian to make biscuits? I have tried and tried, and although successful in nearly every other thing I attempt, my biscuits are a failure. At present I am using Oregon flour and a phosphate baking powder. Received my recipe from a Portland friend, who attended your classes some time ago. 1 cup flour, 2 level teaspoons baking powder, 1-3 teaspoon salt, 1 tablespoon lard, ¼ to 1-3 cup milk. I handle them as little as possible, patting them into shape on the board instead of rolling. The oven is hot, but the biscuits form a hard, dry crust and rise just a tiny bit. They are not soggy. I make them so moist that I don't see how I can use less flour. Should they be allowed to rise slowly in the warming oven first? A guest last week made delicious biscuits for me and said the baking powder I use is slow and must be given a chance to raise first. She placed them in the warming oven and they rose up in such a dignified, queenly manner that I felt like kneeling in their very presence. I tried it next day (my guest had gone). I watched for them to come up, in vain. They did not budge as far as I could tell, and they baked as usual, with a hard, dry crust. Yet they tell me to have a very hot oven. Oh, please come to my rescue. I just must bake good biscuits and I want to learn to use any kind of flour, hard or soft. Will not try again until I see your reply. Kindly suggest a test for my oven. Maybe that is one of my troubles. Usually bakes them 15 minutes. Thanking you for past favors and for the many helps you give. Always look for your articles first thing. MRS. V. B.

Yours indeed (like that of the Mouse in "Alice in Wonderland") is a sad, sad tale. But all is not lost. I see gleams of hope for you.

First about the baking powder. The formula you quote is intended for a tartarate powder. Small "measuring" teaspoons are meant, not the very large kind. Compare your teaspoon, tablespoon and cup. The half-pint cup should hold 16 level tablespoons. The level tablespoon should hold three level teaspoons or four "measuring" spoons. One-half level tablespoon baking powder to the level cup of flour or two level tablespoons to the quart of flour will be found on measuring equal to the "two heaping teaspoons to the quart," called for by the "instructions" on many baking power cans. Some phosphate powders call for less than this and for "time to rise" in a warm oven (as your guest gave the biscuits). Read your baking powder instructions carefully, then, first. If you can't succeed with what you have, get a fresh can of tartarate powder and try that. Your baking powder may have become damp and lost strength, but I do not think this is the reason. It seems probable from what you say that in your zeal to have a "soft dough" and "handle as little as possible" you make the dough too soft and handle it so little that the gas escapes instead of being imprisoned and blowing bubbles in your dough. With a "soft" flour it is sometimes wise to give just a suggestion of kneading to get a smooth, even grain. Not really knead, you know, but just lightly coax and smooth a little. Less liquid is needed with a soft flour than with a "hard" one. A good guiding rule for beginners is to mix the liquid in from a "well" in the center gradually until the whole mass is the same consistency, is soft but leaves the bowl clean, not sticky, and can be gathered up into a light, comfortable lump on the mixing knife or spatula (don't use a spoon) without dropping off in bits as it is transferred from bowl to board. Use a thin film of flour and don't either pat or roll so hard as to squeeze all the life from the dough. Use a smoothing action on the surface, so that the thin film of flour is not broken, but the surface is freed from wrinkles and seams. Don't roll the biscuits thin; leave the dough nearly an inch thick when you cut it. A tall biscuit always looks lighter than a flat one, even when the latter is not heavy. Have your baking pan lightly greased. Arrange the biscuits in even rows, for even baking, near enough almost to touch each other, if you like the "soft-sided" effect, or a little apart if you like a firmer crust all round. Brush the tops with milk. For very brown tops dissolve a little sugar in the brushing milk or use a little egg and milk if available. With a tartarate powder bake at once. With a phosphate powder a short "rising period" in the warming oven is sometimes needed. You may test your oven with a spoonful of flour on a bit of paper. If it begins to brown round the edges in three minutes it is usually about right for medium-size plain biscuits. If it browns soon it is too hot for anything but very tiny ones. If it does not brown it is too cool. This is not an accurate test, you know, but a useful guide for beginners. Medium-size biscuits should bake in 12 minutes. Smaller ones in a few minutes less. Large ones longer, of course. Too quickly baked biscuits or biscuits not baked thoroughly in the center may sometimes look nice enough, but will have a raw sort of little smell (to an acute nose), will lack flavor and, worst of all, are likely to be indigestible. Overbaked biscuits are hard and uninteresting. I suspect your oven is a little too hot and that you bake your biscuits with too much heat from below. In biscuits you really want the browner part on top, not a hard crust below and a pale, soft top. Try putting a baking sheet under them or baking them nearer the top of the oven.

Now, cheer up and try again, after reading all this, and write again if you still have trouble. Better still, write and tell me you have conquered this "useful and elegant" art of biscuit making. It is not so easy to help you without actually seeing you work; but my guess is that your mixing, handling and baking are at fault rather than your formula or materials.

—

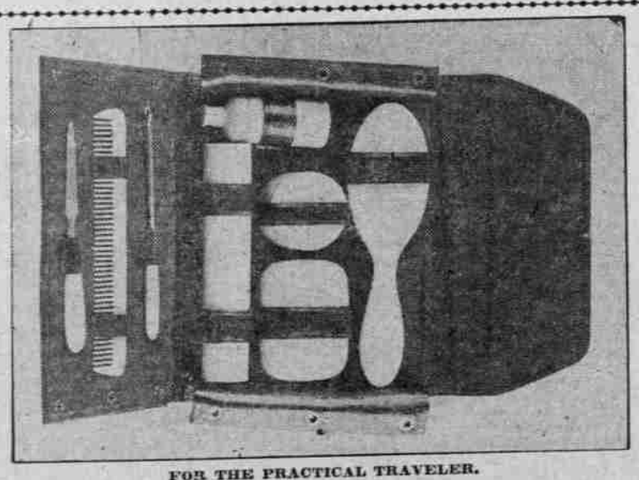
PORTLAND, Jan. 20.—Your column in the Sunday Oregonian is most helpful to me, so I am asking you a point on table etiquette. Is it proper to eat the lettuce leaf on which one's salad is served or a patty shell? Thanking you kindly, MRS. B. G.

The answer to this as to most questions of "correctness" is "it all depends." If the lettuce leaf and the pattie shell are intended to be eaten it is both rude and silly not to do so, provided that you like lettuce and that you can digest patty shells. Sometimes, however, the patty shell is not intended for food, or is so badly made as to be unfit for food, or is so large as to be inconvenient for food, in which cases it would be correct to leave it. In the same way a lettuce leaf is sometimes used only as a sort of "doyley," for decorative effect with a salad, and while good to look at, may not be very tender or may be wilted and unattractive when the salad above it is eaten. You would leave such a lettuce leaf; but it is very discourteous to your hostess to eat only the "mixed-up part" of a salad in which crisp, choice lettuce leaves deliverately play an important if subordinate edible part, and (as I have occasionally seen) are left uneaten, to be thrown into the garbage can. Or where a delicate light patty shell or bread case has been carefully made for eating in combination with its filling it is wrong from both a "gastronomic" and a "conventional" or etiquette standpoint to scoop out only its interior (as you may have seen a child do to a jelly tart) and leave the carefully selected shell as if it were merely one of the "dummy" kind, only intended for "looking," not eating. You see, you cannot escape the use of "judgment" in these things. It is as incorrect to say "never eat the lettuce leaf or patty shell" as it is to say "always eat them." It is really quite easy to know which rule to apply in any particular instance if you just use "good sense."

You may like to know that Miss Anna Barrows, a National domestic science authority from Teachers' College, Columbia University, who was in Portland recently, spoke emphatically against the silliness and wastefulness of the thoughtless or ignorant guest or hostess who leaves untouched the delicate lettuce or choice, well-made patty shell, or who serves wasteful "semblances of food" for the sake of "show" only, without considering edibility, quality, suitability and gastronomic effect.

NEW TRAVELING KIT IS FOR PRACTICAL PEOPLE

Contents Are Adequate for Good Grooming, but There Is No Space for Fripperies—It Would Answer for Man or Woman.



FOR THE PRACTICAL TRAVELER.

A TRAVELING business woman's neat kit has every need for an adequate good grooming, but no space for fripperies in the way of cosmetics or perfumes. Indeed the case of toilet articles would answer quite as well for man or woman, if the woman were of a practical rather than a luxurious and frivolous taste

The traveling case is of dark blue saffian leather lines, with moire silk in the same shade. The various belongings are ranged in orderly and compact manner, and are of imitation ivory. They include brush, comb, toothbrush holder, toothpowder jar, soap and sponge cases, buttonhook and manicure file.

BODY-TRAINING Nemo MILITARY-BELT

MODEL 1905 1916 MODEL

The CORSET of HEALTH, STYLE and COMFORT

FOR SLENDER WOMEN

Our original "Military-Belt" Corset was introduced in 1905. It reigned supreme for years. A host of women would wear no other corset; and many thousands remember it yet.

Three years ago came that wretched fashion craze—the "slouch." Too many women changed from corsets to "rags;" but now, common sense having returned, they long for their old favorite.

Well, it's here! We have made a new Military-Belt Corset that's even more graceful and helpful than the old one, and the Introductory Sale is now on. Two models, for SLENDER and MEDIUM figures only:

No. 330—With short top } $3.50
No. 333—With higher top }

You can't "slouch" in this corset—the Military-Belt bids you to stand erect, to breathe deeply and to assume the poise of youthful health and grace.

If "topless" corsets have left you with a lump of fat above the waist-line, these corsets will take care of *that* most comfortably.

In appearance, construction, material and style, this corset sets a new high standard of value at $3.50

It is the acme of comfort, and the best corset in existence for women of slender and medium figures.

Ask your dealer for the NEW Nemo "MILITARY-BELT."

Good Stores Everywhere *Nemo Hygienic-Fashion Institute, N. Y.*

NERVOUS BEARS KILL CUBS

Keeper Enters Cage and Mother, in Fear, Slays Offspring.

NEW YORK, Jan. 22.—"An attack of nervousness and uneasiness, which had been noticeable in the mother bears for some time past, was responsible for the murder of the cubs at the Bronx Zoo," said Curator William T. Hornaday. He referred to a most extraordinary happening at the zoo when Sandek, a great big grizzly bear, killed her three cubs, and Olga, a pretty, little brown Russian bear, in an adjoining cage, after witnessing the act of Sandek, killed her own two cubs.

In the afternoon a keeper attempted to enter the cage in which Sandek and her three cubs were lying. Immediately the big bear gathered her little ones and growled ominously at the keeper. He advanced, bearing some food for the animals, when suddenly Sandek, with one stroke of her huge paw, sent one cub hurling into a pool of water in the cage. For some time the little one swam around, but finally the mother placed her paw on its head and kept it underneath the water until it drowned. Then she turned on the other cubs cowering in a corner and chewed at their throats until they, too, were dead.

In the meantime Olga, in the next cage, was looking through her bars, growling and pawing the ground. As Sandek killed the last of her cubs and lay watching their bodies, Olga, with a half growl, half scream, turned on her own little ones and choked them to death. It was an almost inexplicable action. Following the enactment of the double tragedy, the mother bears were inconsolate and could not be induced to eat.

BOY TRIES TO KIDNAP AUNT

Jersey Justice Hits Youth Hard; He Is Charged as White Slaver.

NEW YORK, Jan. 19.—For trying to kidnap his aunt, with whom he was in love, Arthur Cooper, 22 years old, of Washington, N. J., suffered the heavy hand of Jersey justice. When arraigned before Magistrate Carsten in Hoboken, this is what was done to him: Sentenced to the penitentiary for three months as a disorderly person; held for the grand jury, accused of carrying a pistol; held for the Federal authorities under the Mann white slave act; held for the New York authorities for making threats against his aunt.

"I intended to shoot her and myself if she made an outcry," said Cooper, but his attractive aunt, Mrs. Bessie Zubrod, who is the wife of his uncle, foiled him. He had so annoyed her with proposals of elopement that last week she had him arrested and he was ordered to stay away from her. He returned Tuesday with a pistol, forced her to pack a bag and then with the weapon in his pocket, pressed against her side, led her through New York to the Hoboken terminal of the Lackawanna Railroad. They just missed a train to Washington, and Mrs. Zubrod, in her third trip to the women's room, warned a station employe and Cooper was overpowered and arrested.

OPERA BACKERS MUST PAY

Chicago Venture Still a Loser, but Will Be Kept Up.

CHICAGO, Jan. 22.—Backers of the Chicago Grand Opera Company who pledged $110,000 for the 1915-16 season and who expect to be called upon to pay their pledges this season as formerly, said recently that they were perfectly willing to renew the guarantee for 1916-17.

"We have lost money this season, as we have in all other seasons, and as we will continue to lose, but we are willing to keep on sustaining financial losses for artistic gains," said Charles G. Dawes, one of the guarantors.

Cuticura Heals Chapped Itching

Burning Hands Trial Free

Bathe and soak the hands on retiring in hot Cuticura soapsuds. Dry and rub Cuticura Ointment well into the hands. The result is wonderful.

Sample Each Free by Mail

With 32-p. Skin Book on request. Address post-card "Cuticura, Dept. 18G, Boston." Sold throughout the world.

TODAY'S BEAUTY HINT

It is not necessary to shampoo quite so frequently if your hair is properly cleansed each time by the use of a really good shampoo. The easiest to use and quickest drying shampoo that we can recommend to our readers may be prepared very cheaply by dissolving a teaspoonful of canthrox, obtained from your druggist, in a cup of hot water. This rubbed into the scalp creates a thick lather, soothing and cooling in its action, as well as very beneficial to scalp and hair. After rinsing, the scalp is fresh and clean, while the hair dries quickly and evenly, developing a bright luster and a soft fluffiness that makes it seem very heavy.—Adv.