

Collectible Pipe-related Ephemera: Here Today, Not Necessarily Gone Tomorrow!
By Ben Rapaport

To crossover-collectors, this may be for you! There's lots of collectible stuff in circulation related to tobacco pipes. As Marian Klamkin in 1981 (*Collectibles: A Compendium*) reported: "There are a lot of specialties within this broad field of collecting. They range from tobacco tins to hand-carved pipes, from objects that had no original intrinsic value to things that were very expensive when new." And among those objects that had no intrinsic value are ephemera, a word many use, but not often understood. Derived from the Greek, *ephemeron*, meaning short-lived or transitory; the plural ephemera most often refers to printed matter produced for a specific purpose, then discarded when that purpose is achieved. Examples include sheet music, advertisements, postcards, tickets, stock certificates, posters, booklets, brochures, pamphlets, billheads, ledgers, scrapbooks, photographs, and myriad other items, all of them related in a thematic collection by subject, period of history, or other interest. You can get a general idea of what some folks collect by reading "How I Collect" (ephemerasociety.org).

This essay is about pipe-related stuff generally classified as ephemeral, e.g., written or printed materials (not books!) not envisioned or intended for long-term preservation or retention. Where to begin? I focus on printed matter—to the exclusion of premium catalogs and store coupons—and a few related collectibles. (Pipe and tobacco factory and retail tobacconist catalogs are the premier reference jewels for a collector, but a detailed discussion of these exceeds the scope of this narrative.) Here's a laundry list of all the mediums used to promote tobacco products at one time or another. Not all were paper products: painted barns, trolley signs, tobacco tin tags (a worthy collectible about which at least two books have been written), theater programs, advertising satins, silks, rugs and leathers, trade stimulators, cigar, pipe, and tobacco tokens (also known as store cards), caddy labels (pasted on a crate or barrel of chewing tobacco), knickknacks, mirrors, fans, pin back buttons, posters, electric and neon signs, billboards, tobacco product delivery wagons, and whatever else was used to convey a slogan, advertise a product, or reinforce

a brand name or trademark. Although not released by a tobacco company, sheet music and poems that conveyed the joys of pipe smoking can be considered ephemera.

It is a marketing norm for pipe makers, importers, wholesalers, distributors, and retailers to advertise their product line in trade journals, but throughout the last 150 years, a host of product-specific and generic promotional programs and giveaways from a few related sources, such as cigar makers, pipe tobacco manufacturers, and some non-traditional sources were produced and distributed to the public. This stuff is history on paper and cardboard, not nostalgic junk! You may not be aware of all of them, many are truly obscure, so here's an introduction to those with which I am familiar.

GENERAL PAPER

If you are a pipe industry historian, you might be a collector of company letterheads, invoices, and billheads, early industry stationery denoting company names and addresses bearing attractively designed logos and trademarks. Or you may be interested in deltiology, considered the third largest hobby in the world; postcards illustrating pipes are fairly commonplace. If you are philatelist, a new world of collecting is open to you beyond the pipe smokers depicted on the U.S. Postal Service William Faulkner 22¢ stamp in 1987, France's 2,30 franc Georges Brassens stamp released in 1990, or any of the stamps depicting Sherlock Holmes issued by the Comoro Islands, Dominica, Great Britain, Nicaragua, San Marino, Turks and Caicos, and others. From Cabo Verde to the Transkei and everywhere in between, stamps have been issued to celebrate the pipe, the pipe smoker or the tobacco plant. There is also a category known as poster stamps, issued from about 1890s through the 1930s to advertise a variety of products, and tobacco was no exception. These were similar to postage stamps in that they were gummed, some were perforated, and all were, so to speak, posters in miniature.

Numismatics or, more specifically, paper currency, is another collecting field where the interrelated topics of tobacco, pipes, and pipe smokers are amply evidenced. Find a

Vingt-Cinq Syllis note from as remote a place as the Central Bank of the Republic of Guinea, a 5,000 Franc note issued by Le Banque des États de l’Afrique Centrale, or a Ten Cedis note from the Bank of Ghana, and you’ll see a native pipe smoker illustrated. There are many dealers who specialize solely in this type of ephemera, so opportunities abound to get into this hobby at will. Writing about tobacco-theme billheads, postcards, stamps or currency deserves its own story, so I choose to address some of the less-familiar collectibles: calendars, notebooks, cigar bands, and cigarette and trade cards.

CALENDARS

Although I cannot report on how many, over time, were thematically about pipes and tobacco, I cite those I have seen or once owned. For those who could be interested in such, there is little hope that you’ll find any at a pipe show or on the Internet nowadays. After all, once the year has passed, who would retain a calendar for posterity? The first calendar, chronologically, was *The Smoker’s Calendar* (The De La More Press, London, MDCCCIV [1904]), offering a very clever arrangement on each page of (a) the month, (b) the illustration of a smoker in regional garb, e.g., a Turk, and (c) a pithy quotation from some notable, e.g., Byron, about the smoking customs in that particular part of the world. In the following year came what could have been its American counterpart: *The “Sovrane Herb” and The Smoker’s Year. A Calendar for MDCCCXV* (Boston, 1905), in book format, illustrating the 12 months of the year accompanied by “...excerpts from the Wits and Historians of all ages...containing the virtues of the necessitous weed.” Another for the period was (the only exception I make) the book, Herford and Collins, *The Smoker’s Year Book* (1908), a lush volume with a poem and a corresponding, original, pastel-color, art nouveau image for each month. When it was published, *The Bookman* offered this review: “A yearbook consisting of a verse and illustration suited to the meditations of the smoker as each month comes around.” *My Lady Nicotine. The Smoker’s Calendar for 1915* (Hills & Co. Ltd., London) was a hanging calendar arrayed in a format with a ‘baccy quote for each week. What draws attention is the cover illustration of a tobacco jar, open cigar box, candle, playing cards and a calabash pipe.

The New York publisher Sully and Kleinteich must have been a friend of tobacco—I don't know for how many years this company designed and produced a calendar—but I know of two, both in private hands: *The Smoker's Calendar 1917* and *Just Smoke. A Calendar*, published in 1918. They are quite similar in content and size. The publisher described it as one of several "...handsomely printed in two colors, daintily blended, each calendar having a decidedly attractive trim of entirely individual character." Both contain quotations, one for each week, several of which are sourced to the likes of Barrie, Dickens, Lamb, and Thackeray. One exceptionally difficult calendar that eluded me for half a century is *For Smokers*, a calendar for 1920 (published in 1919) by G. Sully & Company that cites a quotation for each week of the year; unfortunately, without a company address, I don't know whether this calendar was targeted to an American or an English audience. Then along came Carl L. Mittell's calendar, *Puffs from an Old Pipe: Random Meditation of an Amateur Philosopher*; two versions were available: Frank W. Hall Publishing Company, New York, and Whitman Publishing Company, Racine, Wisconsin, both published in 1919.

Europe followed suit. *Tabak-Kalender 1927*, published in Germany by the Deutsche Tabak-Industrie, is a 64-page booklet illustrating 52 weeks, each week accompanied by a pipe-smoking vignette. After a respite of some 50 years, calendars resurfaced as a promotional item offered by both tobacco and non-tobacco entities. In 1973 and in 1979, Troost Tobacco released a small, cloth, hanging calendar with its traditional pipe-smoker-in-the-stocks trademark logo. In 1975, the Orlik Tobacco Company A/S, Germany, produced a full-color, large-format wall calendar promoting "Sweet Dublin" tobacco that illustrated a group of antique pipes for each month of that year. Anyone living in Germany at that time, as I was, could purchase a copy at any tobacconist for about \$5.00. In 1978, another German calendar arrived at the tobacco shops: "Vom Rauchen und vom Schnupfen" (From Smoking and Snuffing). In 1981, Tabak Forum, Bonn, issued "Immer der Richtige Zug für 1981" (Always the Right Puff) containing original comedic color illustrations of pipe smokers, one for each month. Five years later,

in an effort to promote his late father's extensive antique pipe collection, Peter Stokkebye published a slick, full-color, wall calendar, "The 1986 Calendar of Antique Pipes," as a giveaway. In 1989, Gavel, Köln, Germany, released a cleverly designed "Tabak Historica-Kalendar"; each monthly page contained a removable color postcard of an antiquarian tobacco object, several of which depicted antique pipes. And in that same year, Brown and Williamson published a promotional calendar, *Sir Walter Raleigh. Dates to Remember* and, in 1995, Ogden's issued a limited-calendar for St. Bruno tobacco, "Vintage Tobacco Posters."

After many absent years, it was a pleasant surprise to receive a copy of a calendar from one of the most dedicated German antique pipe collectors I know, Wolfgang Cremer: *Kalendar 2016 Tabakhistorika* (Tobacco-Historical Objects). It's privately printed, bi-lingual, and illustrates in full color many of the prized artifacts in his collection. Finally, it is noteworthy that in the past several years, commercial publishers have released the occasional calendar with a pipe motif, and these can be found in national-chain bookstores in advance of Christmas or, even randomly, as a 2018 wall calendar, "Funny Tobacco Ads # Vintage Ads Posters" was recently for sale at Amazon.com.

NOTEBOOKS AND MEMO PADS

Just about every company in the United States advertising its plug, chew, twist, pipe, and snuff tobacco produced some type of promotional paper freebie from about the late 1800s through at least the 1950s. The next closest thing to calendars, and considerably smaller in size, were pocket-sized notebooks, memo pads, and almanacs, many of which were in the die-cut shape of the actual product. Companies such as Allen Brothers, American Snuff, Blackburn, Harvey & Leak, Bull Durham, W. E. Garrett & Sons, P. H. Mayo & Brother, and Taylor Brothers used this advertising medium. Some companies did not list their name, and the cover illustrated only the product, for example, Favorite, Black Maria, or Bull of the Woods plug tobacco. (Connorton's *Tobacco Brand Directory*, an

annual trade publication that ran from about 1887 through the early 1900s, can be used to match product name to company name.) Although these items are not true pipe ephemera, they're tobacco-related. These notebooks are very low-cost collectibles that illustrate and advertise the product simultaneous with invoking imaginative design.

POSTERS

For this exposé, I will not list the myriad manufacturer-sponsored placards and independent artistic works that illustrate the pipe smoker or the pipe. There are just too many to recount, but the best array of such posters is in book form (another exception to my rule), Mike Dempsey, *Pipe Dreams. Early Advertising Art From the Imperial Tobacco Company* (1982). Given their size, and the cost of mounting, matting and framing, a collector would need serious money and an auditorium, warehouse, or a similarly sized space to do visual justice to a reasonable collection of vintage advertising posters. A few books in French and German are similar, illustrated compilations of pipe- and tobacco-related posters, but images of continental pipe smokers or continental tobacco brands may not be of interest to an American collector.

CIGAR BANDS

There are, believe it or not, cigar bands for the pipe collector. The vast majority of old cigar bands are still in relatively plentiful supply, although the number of actual collectors today is relatively small, especially in the USA. A number of illustrated books on cigar labels and cigar bands have been published in the last several years, but no book, to my knowledge, has focused solely on labels or bands that illustrate pipes. The Belgian cigar company, Cogetama, may have been the first in 1972 to start the trend by having designed and printed two discrete sets of cigar bands—(Pipes/Pijpen)—that were available for the asking: each set contained 24 numbered illustrations, one set of assorted antique pipes (bearing the name Cogetama), and one set depicting various contemporary briars (bearing the name Nicoletto). And in similar fashion, other Belgian cigar firms followed suit in lockstep, such as Caresco, producing a series of 24 bands illustrating

assorted antique German porcelain pipe bowls. Another, Jubilé, released at least four discrete sets of bands, each set consisting of 12 pipe smokers. Tabacalera, S.A., Madrid, got in the game with a series set of 24 “TAF” cigar bands depicting antique pipes. And there’s Belgium’s (Guido) Gezelle’s series of 20 cigar bands depicting antique European pipes. Some of these are illustrated on the Web site of Gerard van Eijk, a Belgian cigar-box label and band collector:

<http://www.gerardvaneijk.com/S/C/seriecogetama3.html>. There was, at a time, a set of 24 cigar bands issued by Royal Flush; each cigar band bore a picture of a different old American tobacco tin. Altogether, four sets were released, each with a different color background: white, red, green, and yellow. As well, there is the P. P. Rubens (Arendonk, Belgium) series of cigar bands, a set of 24 illustrating tobacco boxes and jars, and snuffboxes. By far the most unusual comes from Murillo Cigars (The Netherlands): a series of 10 cigar bands, “Pijp Stoppers,” depicting antique pipe tampers made of various materials.

ALL KINDS OF CARDS

My own preference in pipe-related ephemera is cartophily—collecting trade cards—more specifically, cigarette (insert) cards, a promotional-advertising idea that began in the mid- to late 1800s when there were few magazines, and radio and TV were not yet mediums for advertising. Their use was twofold: to stiffen the cigarette pack and to promote the brand; eventually they became a marketer’s dream. They offered the broadest assortment of topics, and to give you some idea of the breadth and assortment of these quaint, diminutive pieces of cardboard, I devote more words to this collectible. (Learn more about their history: Sam Whiting, “What is it that we collect?” (card-world.co.uk), or “It’s on the Cards — The History of Cigarette and Trade Cards” (londoncigcard.co.uk).

“The Twenties and the Thirties [1920s and 1930s] were to become the heyday of card issues when almost one hundred different manufacturers produced between them well

over 2000 series” (The London Cigarette Card Company [comp.], *The Complete Catalogue of British Cigarette Cards*, second edition, 1982, 12). As a general rule, cigarette cards came in sets, each card in the set numbered, illustrated on one side, and on the reverse appeared a detailed explanation of what the illustration represented. Most large-scale tobacco companies in the USA and abroad invested heavily in this marketing program. Most British and American series consist of either the standard 25 or 50 cards; others may consist of as few as 10 or 12. Subject matter ran from cats and dogs to flags and flowers, cinema stars to footballers, trains and trolleys, but too few on the very product that these companies manufactured: tobacco products. And it might appear to be a collector’s oxymoron, but a number of British tobacco companies promoted cards illustrating pipes, even though those companies did not manufacture pipes. Complete sets of those in the table retain high current-market value.

Cigarette Card Sets With A Pipe or Tobacco Theme

Set Title	Company	Issue Year	Number of Cards
World’s Smokers	Allen & Ginter, Richmond, VA	1888	50
Types of Smokers	Franklyn, Davey & Co., U.K.	1898	10
Baker’s Tobacconist Shops	A. Baker & Co., England	1901	41 (?)
Types of Smokers	Hudden & Company, U.K.	1903	25
The Smokers of the World	Dominion Tobacco Co. of Canada, Montréal	1905-1906	50
More Lea’s Smokers	R.J. Lea Ltd., U.K.	1906	12
Tobacco Growing in Hampshire	Brigham & Co., U.K.	1912	3 (extra large)
Votaries of the Weed	Gallaher Ltd., U. K.	1916	50
Smokers Golf Cards	Imperial Tobacco Company of Canada, Ltd., Montréal	1925-1926	127
Pipe History	BBB (A. Frankau), U.K.	1926	25
From Plantation to Smoker	John Player & Sons, U.K.	1926	25
Pipes of the World	W.A. & A.C. Churchman, (Imperial Tobacco) U.K.	1927; reissued in 2000	25
World’s Smokers	Teofani & Co., U.K.	Post-1920	50 (unlike the Allen & Ginter set, the backs are blank)

You probably noticed that the preponderance of tobacco-theme cigarette cards in this

table is from British firms. However, the Allen & Ginter Tobacco Company of Richmond, Virginia, set of World's Smokers is considered the most in-demand set today. In late 2006, Scottsdale Baseball Cards (www.scottsdalecards.com) offered a complete set in good to fine condition for \$1,250! While you may find this price exorbitant, in 2012, Robert Edward Auction sold a set in very fine to excellent condition (a reserve of \$300, an estimate of \$500) for \$948; that's about \$20 a card, or about 386 Starbuck Ventis! (If you followed Gary Schrier and Briar Books Press, you would know that a few years ago, he reprinted this set as a gift.) Following next is the Teofani set of 50 with a current-market value of around \$750, and the BBB set of 25 cards with a current-market value of about \$500.

None of the aforementioned cards will ever command the outrageous price of the infamous holy grail of tobacco and sports cards, one of American Tobacco Company's Piedmont Cigarette Baseball series, T-206 (523 cards altogether), the Johannes Peter ("Honus") Wagner card issued in 1909. It is believed that only about 50-60 entered circulation, and soon after was removed from the marketplace, because some say Wagner was a virulent anti-smoker; others say that he was not offered compensation for the use of his portrait, so he denied the company permission to print more. The few in circulation have commanded sky-high prices. In 2005, one T-206 was sold for \$1.1 million, plus a buyer's premium of \$165,000. Another sold in the spring of 2007 for \$2.35 million, and six months later, for a whopping \$2.8 million. Not a shabby track record for what is little more than a colored piece of cardboard, about 1-7/16" x 2-5/8." (Being the subject of so much conversation and competition, there's a book about it: Michael O'Keeffe, and Teri Thompson, *The Card. Collectors, Con Men, and the True Story of History's Most Desired Baseball Card*, 2007).

Liebig (named after its founder, Justus Liebig), a German meat-extract company, began publishing its world-renowned six-card—with a few notable exceptions of 12 and 18 card—series of chromolithographed trade cards around 1872; when it ceased publishing

cards in 1974, it had produced more than 11,000 discrete topical sets (counting all the sets in several European languages and English in which printed, the number is closer to 18,000), but alas, for a European company at a time when the pipe was popular, for whatever reason, this was not an oft-repeated theme. I am aware of only a few Liebig sets: Series Number 532, “La première pipe” depicting young children attempting to smoke a pipe was released in 1897 in five different languages, and three different sets of “Le Tabac” released at different time intervals; “Le Tabac” is quite similar in images to Player’s “From Plantation to Smoker” (see Table). A chromolithographic set of six cards about which I know very little was released in France (timeframe and company unknown) that bore the following imaginative images: an Andalusian cigarette smoker; 1001 Arabian Nights; a French cigar, le Petit Bordeaux; the Chinese narghile; the dream of an Alsatian (beer and pipe); and a Norman pipe smoker. There’s another set, a sort of premium *cum* trade card that’s not in the table, because it’s an ephemeral oddity with no identified manufacturer: 270 black & white, German-language cigarette cards issued in 1938. It’s actually four related sets, each set numbered, each set bearing a separate title: Tobacco, The Making of Cigarettes, The History of Tobacco, and The Culture of Smoking. Of the original 270, only 225 cards entered circulation, because the Government changed the law in that year prohibiting all companies from giving away premiums inserted into cigarette packs.

There’s also the opportunity to collect the specific albums into which cigarette cards were to be mounted. German companies such as Waldorf-Astoria, Cigaretten Service, Pet, Cremer, Cigaretten-Bilderdienst Altona-Bahrenfeld, and British firms, such as Capstan, Carreras, Churchman’s, Kinney’s, Player’s, Senior Service, and Wills were very popular in the 1920s–1930s. The topics of these albums were anything from uniforms to flowers to country maps, movie stars to wild flowers, etc., and they are offered on eBay from time to time, blank albums, and albums partially or completely filled with the appropriate cards. Then there is a slightly different type of album, one that already contained illustrations of, for example, governors, coats of arms, world’s beauties, decorations, etc.,

rather than one into which cards were inserted. In the late 1800s, Allen & Ginter was the most prolific American proponent of this album style covering assorted topics and titles such as “American Indian Chiefs,” “George Washington,” “Quadrupeds,” “Napoleon,” “Birds of the Tropics,” “Decorations,” “Racing Colors of the World,” “World’s Inventors,” and many more. There is no Allen & Ginter album of its “World’s Smokers”; the only tobacco-themed album is “With The Poets in Smokeland.” I’ve never found a list of them all, but anyone desiring to collect these unique albums better have very deep pockets. Thailand, at a time, issued cigarette cards, and there’s even a book in Thai published by River Books in 1997 that contains myriad examples of them. As well, there’s a website that not only sells this book, but also reproductions of selected Liebig cards: <http://www.bkkbooks.com/Cigarette-Cards-Maps-Prints.htm>.

Trade cards, customarily slightly larger than cigarette cards, came in a variety of sizes and messages, such as chewing and plug tobacco from companies such as bread, perfume, liquor, soap, and household cleaning products— think Liebig—that had no role in the tobacco industry. Some super-designed cards are more interesting and attractive than the ordinary 3” to 4” piece of colored cardboard; the two best types, the most fascinating, in my opinion, are die cuts (made in the shape of the product advertised) and those that are metamorphic (having one or more folding parts to produce a change in the card’s image). From time to time, some companies issued sets (a set usually consisted of six) of matchbox labels illustrating contemporary briar pipe by their trade name, e.g., Charatan or Dunhill. They are about the same size as cigarette cards, but they are one-sided. An exceptional number of Japanese matchbox labels also illustrated pipes. These are less popular with most collectors, because information about them is scant.

If not cigarette or trade cards, how about Tarot cards? Milan artist Osvaldo Menegazzi designed some outstanding sets of cards for those who play Tarot and for the very serious Tarot card collector. Two series are for the piper, each a set of 22 full-color, original-design cards nested in a nickel-plated tobacco box, each a limited edition of

1,500 sets, both released in 1980: “Tabacchiera. Tarocco del Tabacco” and “22 Arcani Fumatori,” the former illustrating various tobacco accouterments, such as antique pipes, tobacco jars, snuff rasps, etc., and the latter illustrating antique pipes and pipe smokers.

In the 1920s and 1930s, many English tobacco companies issued the occasional promotional deck of 52 playing cards that advertised the company’s popular brands of tobacco, cigars or cigarettes. In the Fall 2008 issue of *CIGAR Magazine*, Tony Hyman’s “Henry’s Hard-A-Port” illustrated examples from three late 19th-century decks from Moore & Calvi, “Hard-A-Port” cut plug, “Trumps Long Cut,” and “Wake Up” cut plug tobacco: scantily clad women, the risqué girlie motif not untypical of that day. A 52-card set of these burlesque *femmes fatales* in good to better condition can cost \$300 or more. A good reference book for U.S. issues is Robert Forbes and Terence Mitchell, *American Tobacco Cards: Price Guide & Checklist* (1999). These card decks fell into disfavor by the 1950s, at least in the United States. Years ago, Tiffany—not the world’s premier jeweler, but the playing card company—offered a boxed set of two decks of bridge cards, each card depicting an early 20th-century Dutch clay pipe. And in 2005, the International Academy of the Pipe, celebrating its 20th anniversary, decided to promote itself and rekindle an interest in collecting cards; it designed a deck of playing cards, not with images of scantily clad women, but with an image of an antique pipes on each card. Sets may still be available for sale at the Academy’s website: www.pipeacademy.org. And the beat goes on. In 2013, *The Pipe Smoker’s Poker Deck*, a 54-card deck featuring full-color portraits of pipes from more than 50 of the world’s most beloved pipe carvers, and a 2014 calendar, *Smokin’ Girls of Burlesque* were published. Both items were for sale on the Web.

Last to be mentioned is the greeting card, but not just any greeting card, the one that celebrates Christmas. They’re harder to find nowadays in your local Hallmark store, but they are still produced and sold in big box stores such as Barnes & Noble. It’s that very special card from Saint Nick/Kris Kringle/Santa Claus/Father Christmas, which began as

a popular illustration created by Thomas Nast in 1862 for *Harper's Weekly*, having been inspired by Clement C. Moore's poem, "A Visit from St. Nicholas." It is reported that in the proceeding 24 years, Nast designed 76 different illustrations of this jolly, rotund chap in a red suit as sleigh master, on rooftops, with and without his bag of toys, descending chimneys, filling stockings, spying cookies and milk, and in myriad other poses, always with a clay pipe either in mouth or in hand. Just about every card company seized upon the idea and, through time, has produced variant Christmas card images of Santa with his pipe in just about every size and format, each bearing holiday greetings. A few pipe collectors have taken an interest in collecting these cards and they honor this holiday tradition by mailing them each year to their pipe friends. (The most prominent Xmas card collector was the late Tom Dunn.) Nowadays in this anti-tobacco clime, it is rare to find any card company offering a Nast-like Santa in its Christmas card line.

As I wrap up this story, I want to digress from the central theme to comment on what I believe is the latest rage in pipe-related collectibles: the pipe club pin; it's not paper-related, but it qualifies as ephemera. Those who religiously watch the Olympics should be familiar with the frenetic ritual of all the athletes and spectators trading enamel and metal lapel pins from all the participating countries; it's been an anticipated event since the 1980s. Well, they're not alone. Visit the annual World Cup of Slow Pipe Smoking sponsored by the International Comité International of Pipe Smokers Clubs at any of its overseas venues: hundreds of uniquely designed pipe club pins are sold and traded before, during, and after the competition. They make a colorful collection, whether worn on a vest, hat, or smoking jacket, or framed, if that's your kind of thing. In the past few years, American pipe clubs have followed suit, designing, producing, and giving its members a lapel pin illustrating the club's logo. Attend an American pipe club meeting and you might find a member willing to gift you a club pin.

The majority of pipe collectors I have met through the years have never cared much for pipe-related ephemera; I know that it's not for everyone. Calendars are temporal and take

up space, and cigar bands and cigarette cards play a minor support role. Nonetheless, collectively, they are visual evidence that beyond the pipe as object, one can expand his or her collecting horizons with relevant books, an appropriate work of art and, being apprised of this information, perhaps a few cigar bands and cigarette cards that have, through the years, promoted the pipe. For those who are fascinated with these so-called temporal things, I'll wager that they'll keep what they have garnered for however long they smoke or collect pipes!