

# The Instruments of the 1927 Bristol Sessions

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*Images*



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A facsimile of the 1927 edition of the *Sears, Roebuck Catalogue*.  
Credit: Birthplace of Country Music Museum Collection

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### SUPERTONE GUITARS

**Mahogany Finish**  
Imitation mahogany body. White back top. Mahogany body neck. Special fluted with colored porous dots. The top edge and soundhole are bound with black celluloid. Guard plate of decorative inlaid paper. Neck, fingerboard with steel plate and brass gears. Nickel plated tailpiece. Standard set, shipping wt., 14 lbs. **1208271**.....\$4.79  
**1208272** Same as above, but in three-quarter set.....\$4.79

**Birchwood Brown Finish**  
Plywood laminated back and sides. Painted in a brownish color. Mahogany back top with decorative, unique sound patterns. Mahogany laminated body with three position dots, brass gears and steel plate. Nickel plated tailpiece. Standard set. A well made guitar. Good look, workmanship and tone. Shipping weight, 14 pounds. **1208273**.....\$3.95

**Combination Guitar Outfit**  
Can be played in Regular or Hawaiian style.

**Genuine Mahogany**  
Back and sides of natural genuine mahogany. Spruce top and mahogany neck. Head veneered and inlaid with pearl ornaments. Flamed fret board inlaid with pearl ornaments and bound with white celluloid. Rose wood bridge and bridge pins. Nickel plated tailpiece. Standard set. Shipping wt., 14 lbs. **1208274**.....\$14.95

**Our Finest & Heavily**  
Body of beautiful figured oak wood with top of selected spruce. Mahogany neck and soundhole, head inlaid with pearl. Spruce back and maple body. Body bound with white celluloid and inlaid with pearl. The edge of the top is inlaid with pearl and bound with colored inlay. Spruce neck with flamed fret board, inlaid and bound in pearl. Spruce bridge and bridge pins. Nickel plated tailpiece. Standard set. Shipping wt., 14 lbs. **1208275**.....\$19.75  
**1208276** Same as above, but in three-quarter set.....\$14.95

### HAWAIIAN GUITARS

**Standard Hawaiian**  
Body and sides of selected genuine mahogany. Spruce top, mahogany neck and back. Flamed fret board inlaid with pearl. Spruce bridge and bridge pins. Nickel plated tailpiece. Standard set. Shipping wt., 14 lbs. **1208277**.....\$7.25

**Genuine Mahogany**  
Back and sides of natural genuine mahogany. Spruce top, mahogany neck and back. Flamed fret board inlaid with pearl. Spruce bridge and bridge pins. Nickel plated tailpiece. Standard set. Shipping wt., 14 lbs. **1208278**.....\$9.75

**Natural Birchwood**  
Top, sides and back of figured oak. Spruce back and maple body. Body bound with white celluloid. Spruce neck with flamed fret board, inlaid and bound in pearl. Spruce bridge and bridge pins. Nickel plated tailpiece. Standard set. Shipping wt., 14 lbs. **1208279**.....\$4.95

*It's Easy to Order From the World's Largest Store. See Page 316.*

A page showing the variety of guitars for sale from the instrument section of the 1927 Sears, Roebuck Catalogue. Credit: Birthplace of Country Music Museum Collection



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This 1919 fiddle was owned by early country music player Herbert Sweet. The inside of the fiddle case is decorated with a record of the different places he played, including WOPI in Bristol, and artists he played with, including Ernest Stoneman.

Credit: Birthplace of Country Music Museum Collection, donated by Ruth Roe

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A formal photograph of Ernest Stoneman (seated center with guitar) and family and friends who joined with him to perform and record. Uncle Eck Dunford and Hattie Stoneman with their fiddles can be seen standing at the back.

Credit: From the [John Edwards Memorial Foundation Records](#), #20001, Southern Folklife Collection, Wilson Library, University of North Carolina at Chapel Hill

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This [Creole banyan](#) is the earliest known banjo to still exist, dated to sometime before 1777.  
Credit: [Creative Commons](#)

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***Music and Dance in Beaufort County (also known as *The Old Plantation*), attributed to John Rose, Beaufort County, South Carolina, circa 1785.***  
Credit: The Colonial Williamsburg Foundation. Gift of Abby Aldrich Rockefeller



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Jimmie Rodgers (wearing glasses) and Jack and Claude Grant with banjos and what looks to be a banjo uke; Jack Pierce holds a guitar. At the 1927 Bristol Sessions, Rodgers would end up recording as a solo artist, while the two Grants and Pierce recorded as the Tenneva Ramblers. Credit: From the [John Edwards Memorial Foundation Records](#), #20001, Southern Folklife Collection, Wilson Library, University of North Carolina at Chapel Hill



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This five-string banjo was made by Charles Rauch and the Dayton String Instrument Company in the 1920s. Credit: Birthplace of Country Music Museum Collection

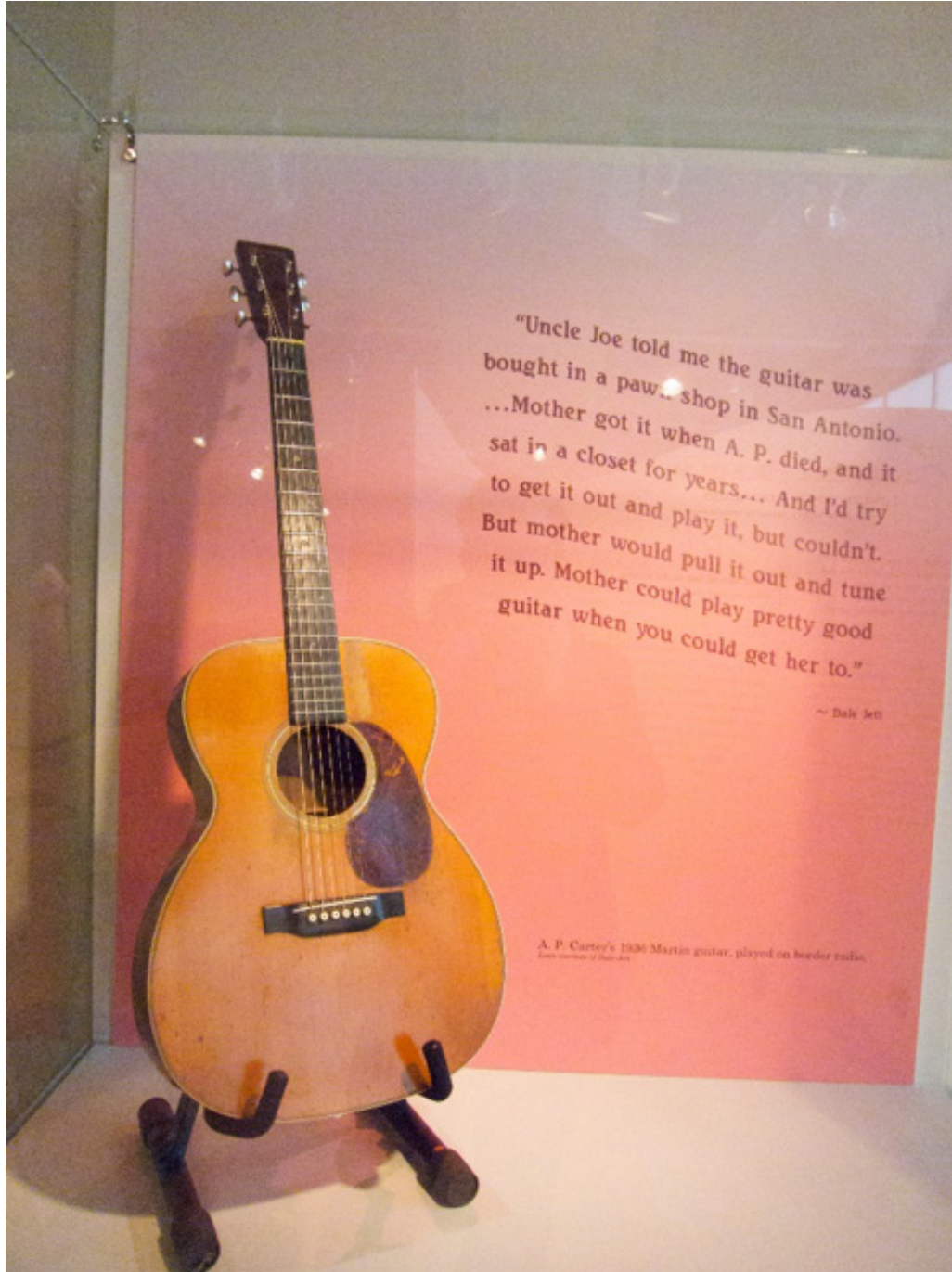
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A. P. Carter's 1936 Martin guitar, which he played on "border radio" in the 1930s. It is now owned and played by his grandson, Dale Jett.

Credit: © Birthplace of Country Music

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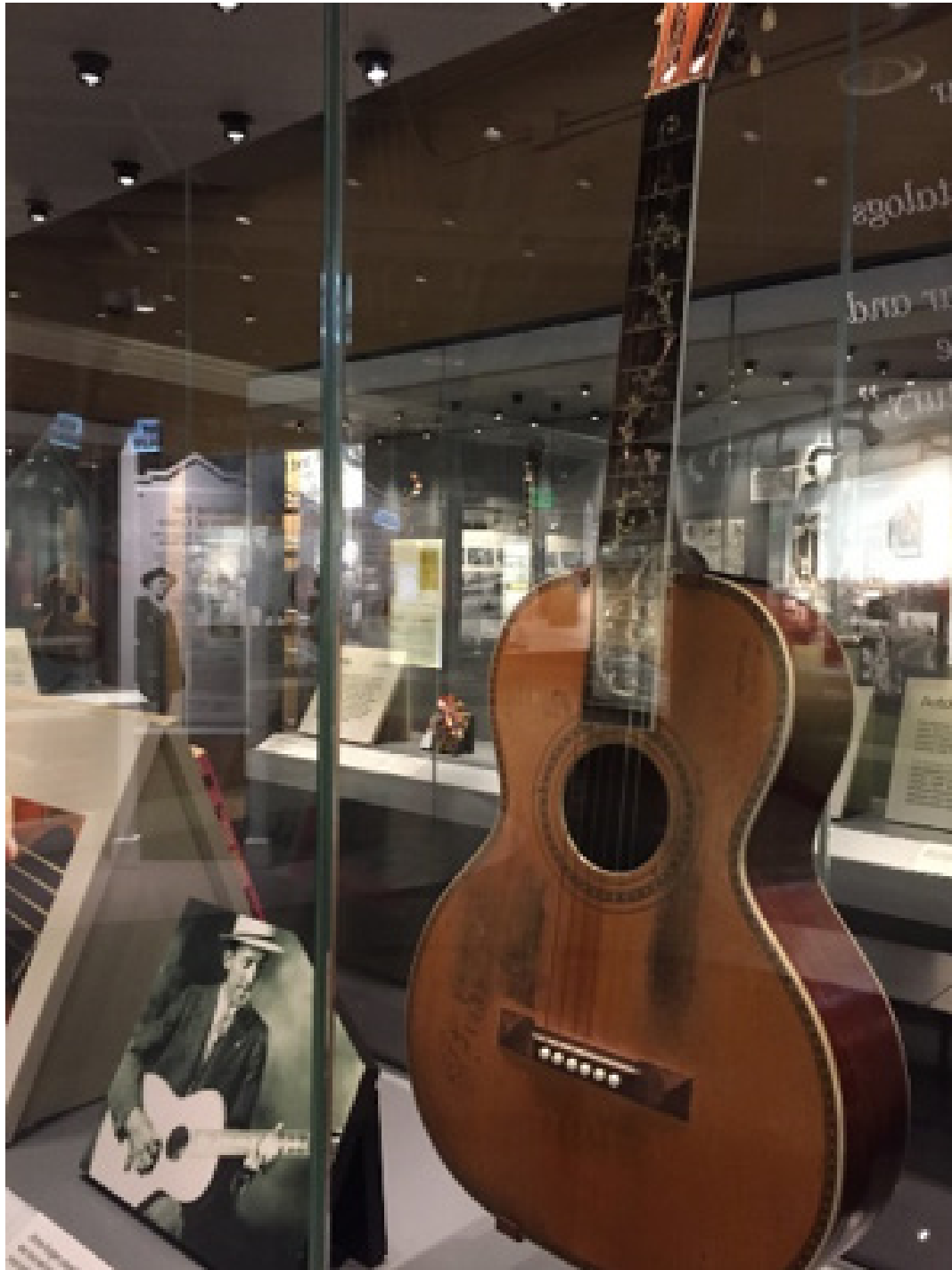
CARTER FAMILY

An early photograph of The Carter Family. Maybelle holds her guitar, while Sara has her autoharp on her lap. Credit: From the [John Edwards Memorial Foundation Records](#), #20001, Southern Folklife Collection, Wilson Library, University of North Carolina at Chapel Hill

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**An Oscar Schmidt guitar once owned and played by Jimmie Rodgers is on display in the museum.**

Credit: © Birthplace of Country Music, on loan from the collection of Joseph R. Gregory



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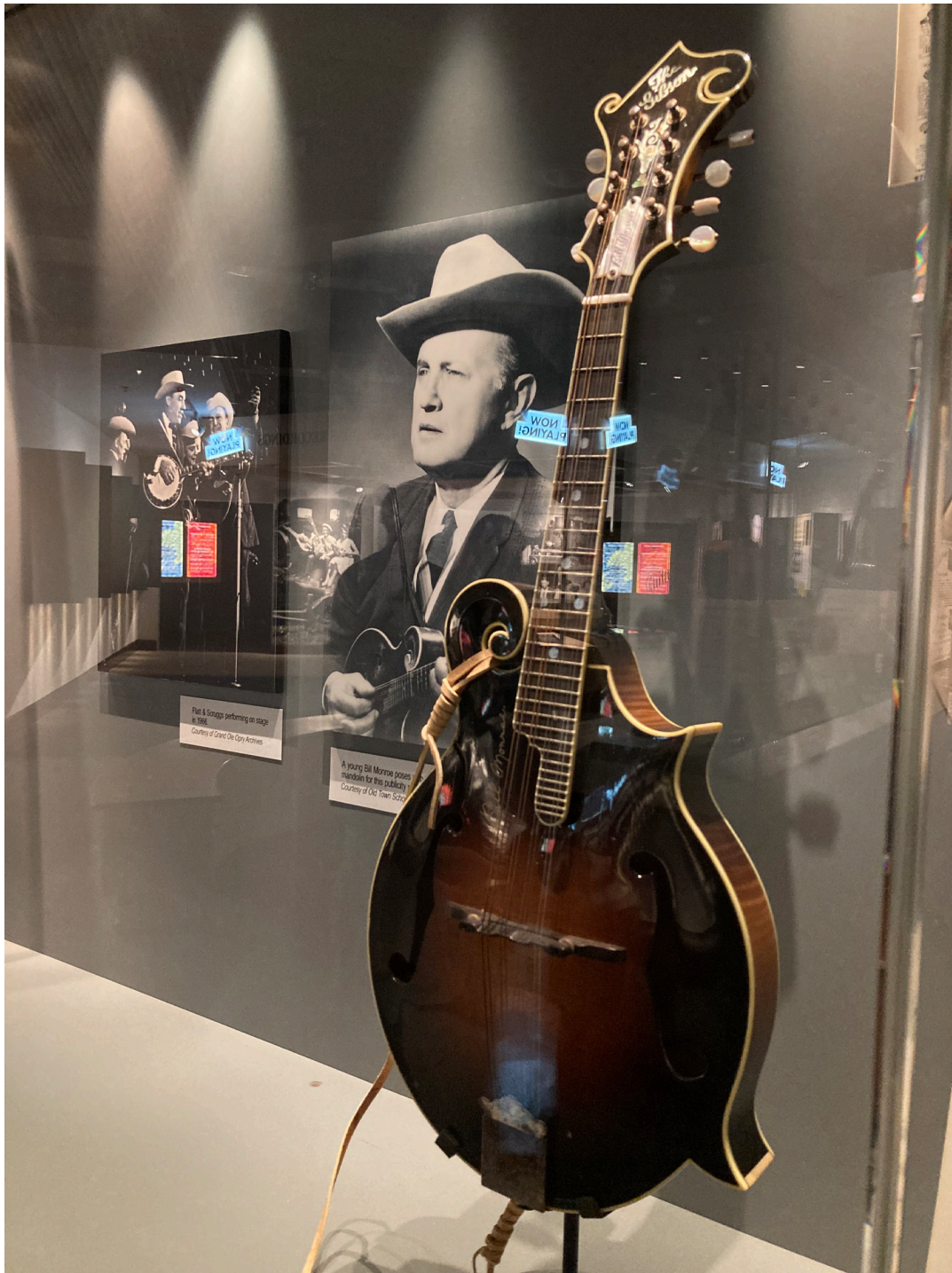


Jimmie Rodgers with his custom-decorated guitar. His name – written out in an inlay script – is seen on the neck of the guitar. Credit: Courtesy of [Country Music Hall of Fame® and Museum](#)

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**Bill Monroe owned and signed this 1922 F-5L Model Gibson mandolin, which he played on the Grand Ole Opry stage in Nashville, Tennessee. It is currently on display in the museum.**

Credit: © Birthplace of Country Music, on loan from the collection of Joseph R. Gregory

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This statue of famous mandolin player Bill Monroe stands beside the “Birth of Bluegrass” sign outside the Ryman Auditorium in Nashville, Tennessee.

Credit: © Brian Crawford, [Creative Commons](#)



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Luthier Jayne Henderson playing one of her ukuleles.  
Credit: Courtesy of Jayne Henderson of [EJ Henderson Guitars and Ukuleles](#)

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**Anthony Zablan playing the ukulele at the Pan-American Exposition in Buffalo, New York, in 1901.**  
Credit: Courtesy of Hawaii State Archives

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**Janette Carter's Orthey autoharp – she played this instrument at The Carter Fold in Hiltons, Virginia, and later signed it. It is currently on display at the museum.**

Credit: © Birthplace of Country Music, on loan from the collection of Joseph R. Gregory

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**Ernest Stoneman playing the autoharp and harmonica.**  
Credit: Courtesy of Patsy Stoneman



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Maybelle became so well-known for her autoharp playing that companies like Sears sold affordable autoharps with “How to Play Like Mother Maybelle” instructions, as seen here in a display from the museum’s *Hometown Stars* special exhibit in 2017.

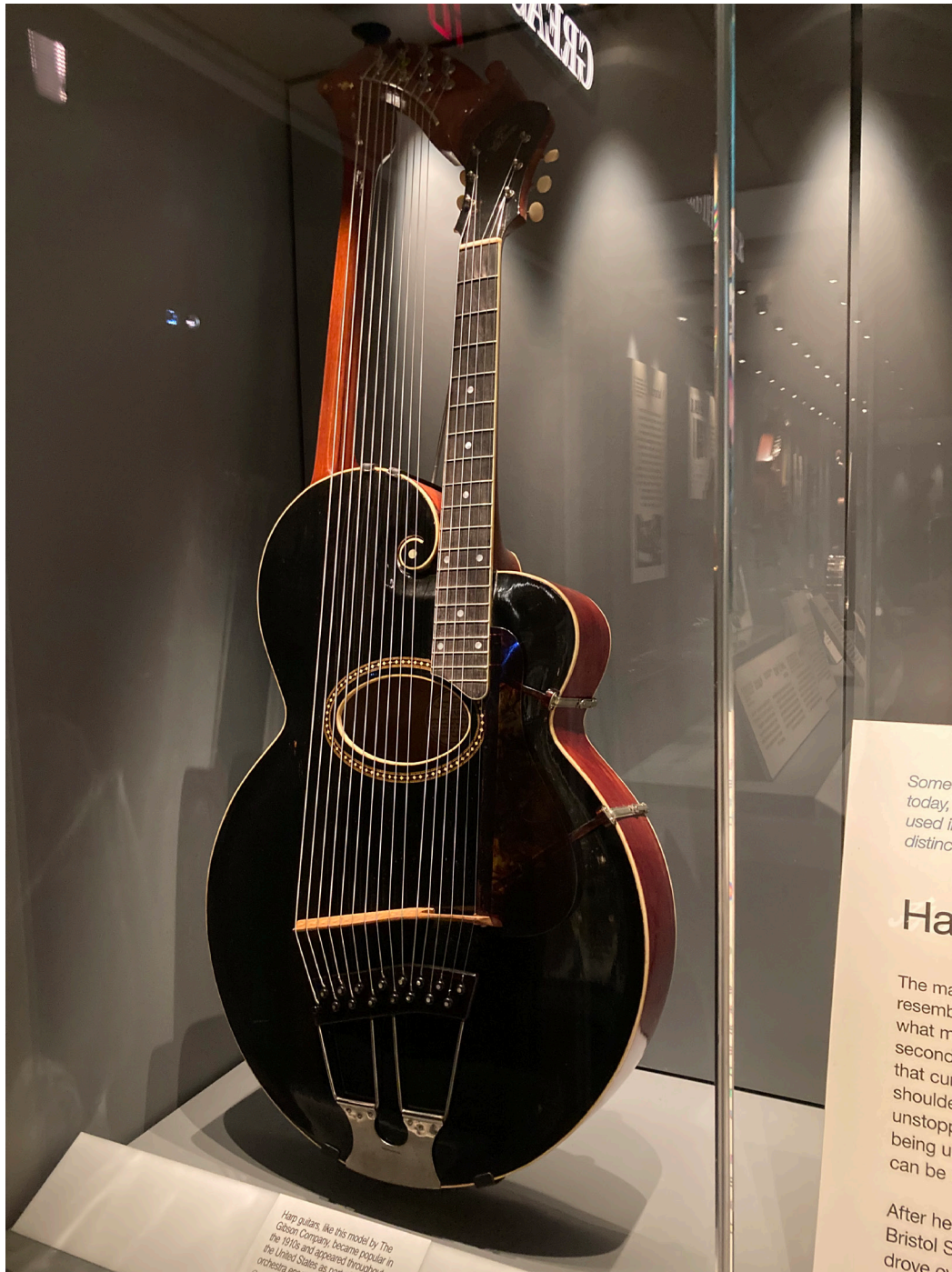
Credit: Birthplace of Country Music Museum Collection, donated by Charles and Nancy Casey



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Harp guitars, like this model by the Gibson Company that is currently on display in the museum, became popular in the 1910s and appeared throughout the United States as part of mandolin orchestra ensembles.

Credit: © Birthplace of Country Music, on loan from the collection of Joseph R. Gregory

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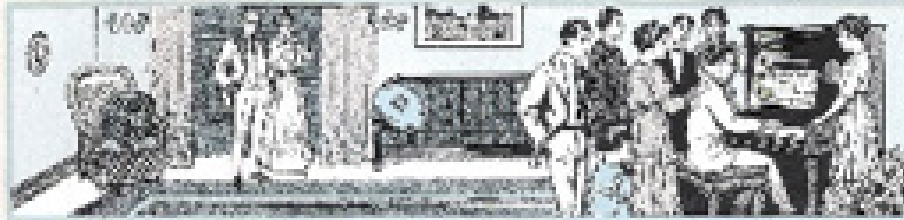
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Alfred Karnes photographed with his harp guitar.

Credit: Courtesy of [Blue Ridge Institute and Museum at Ferrum College](#)



### Clayton Piano—Pompeian Style

251K2003—Mahogany Veneered }  
251K2001—Quarter-sawn Oak Veneered } \$198.00

Shipped from factory near Clayton.  
Sold on payments of \$3.00 a month. Price includes four-legged stool  
to match, handsome velour scarf, complete instruction book and certificate  
for music lessons at reduced price.

Height, 4 feet 9 1/2 inches.  
Depth, 3 feet 7 1/2 inches.

Width, 5 feet 11 1/2 inches.  
Shipping weight, about 1,000 pounds.

© 1920 Montgomery Ward & Co.      MONTGOMERY WARD & CO., CHICAGO

This Pompeian-style Clayton piano, sold in Montgomery Ward & Co.'s Windsor Piano catalog circa 1920, included a four-legged stool, reduced-price music lessons, an instruction book, and a velour scarf with its purchase. Credit: Courtesy of Michael Stinnett, Antique Piano Shop Inc., [www.antiquepianoshop.com](http://www.antiquepianoshop.com)

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DeFord Bailey playing harmonica on the stage of the Grand Ole Opry in 1974.

Credit: Photograph by Henry Horenstein, [Collection of the National Museum of American History](#)



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This circa 1920 Hohner harmonica was known as the “Tuckaway.” It is seen here with its original box.

Credit: Birthplace of Country Music Museum Collection

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**Henry Whitter wearing a harmonica “rack” and holding his guitar.**

Credit: From the [John Edwards Memorial Foundation Records, #20001](#), Southern Folklife Collection, Wilson Library, University of North Carolina at Chapel Hill



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A jaw harp.  
Credit: [Public domain](#)

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**Two sets of bones, circa 1927.**

Credit: Birthplace of Country Music Museum, donated by Dom Flemons

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Fragment of a terra cotta red-figure kylix or cup, Greek, 510-500 BC. The image is of a dancer using a bones-like instrument as part of the performance. Credit: [Public domain](#)



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Lithograph after William Sidney Mount's *The Bone Player*, 1857. The bones could be held in one or both hands, as seen here. The player would move his hands in such a way that the bones would knock against each other. Credit: [Public domain courtesy of the Metropolitan Museum of Art, Purchase, Leonard L. Milberg Gift, 1998](#)



The majority of 20th-century kazoos – like this metal one on display in the museum – were made by George D. Smith and his company, The Great American Kazoo Company. Credit: © Birthplace of Country Music, donated by Kazoobie Kazoos

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