

K. FREDERICKSON.
PLAYING CARDS.

(Application filed May 2, 1901.)

(No Model.)

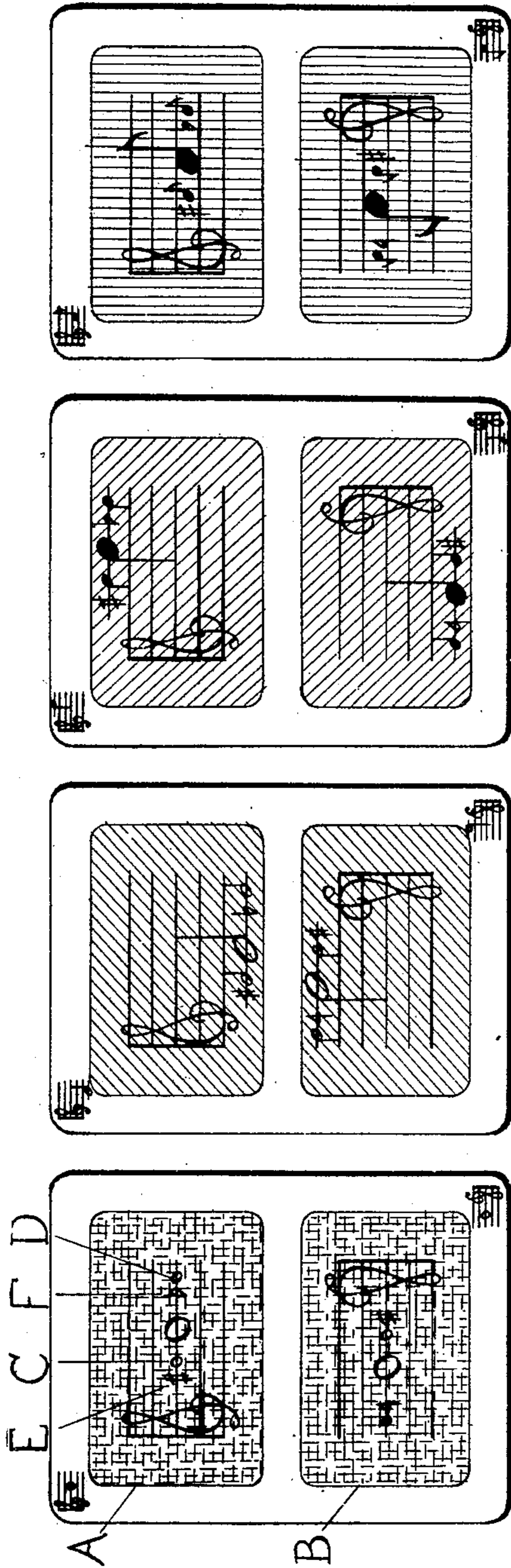


FIG. 1.

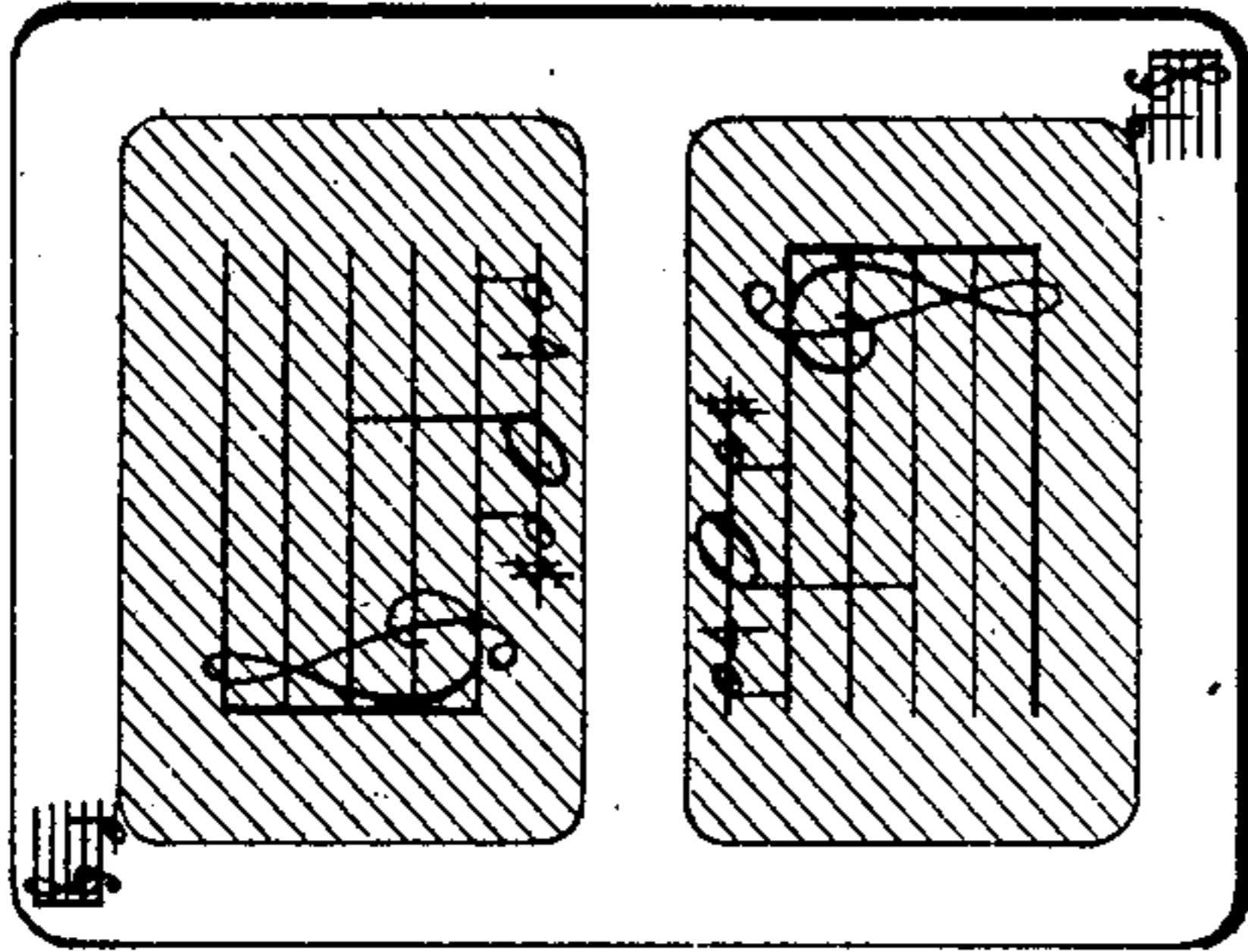


FIG. 2.

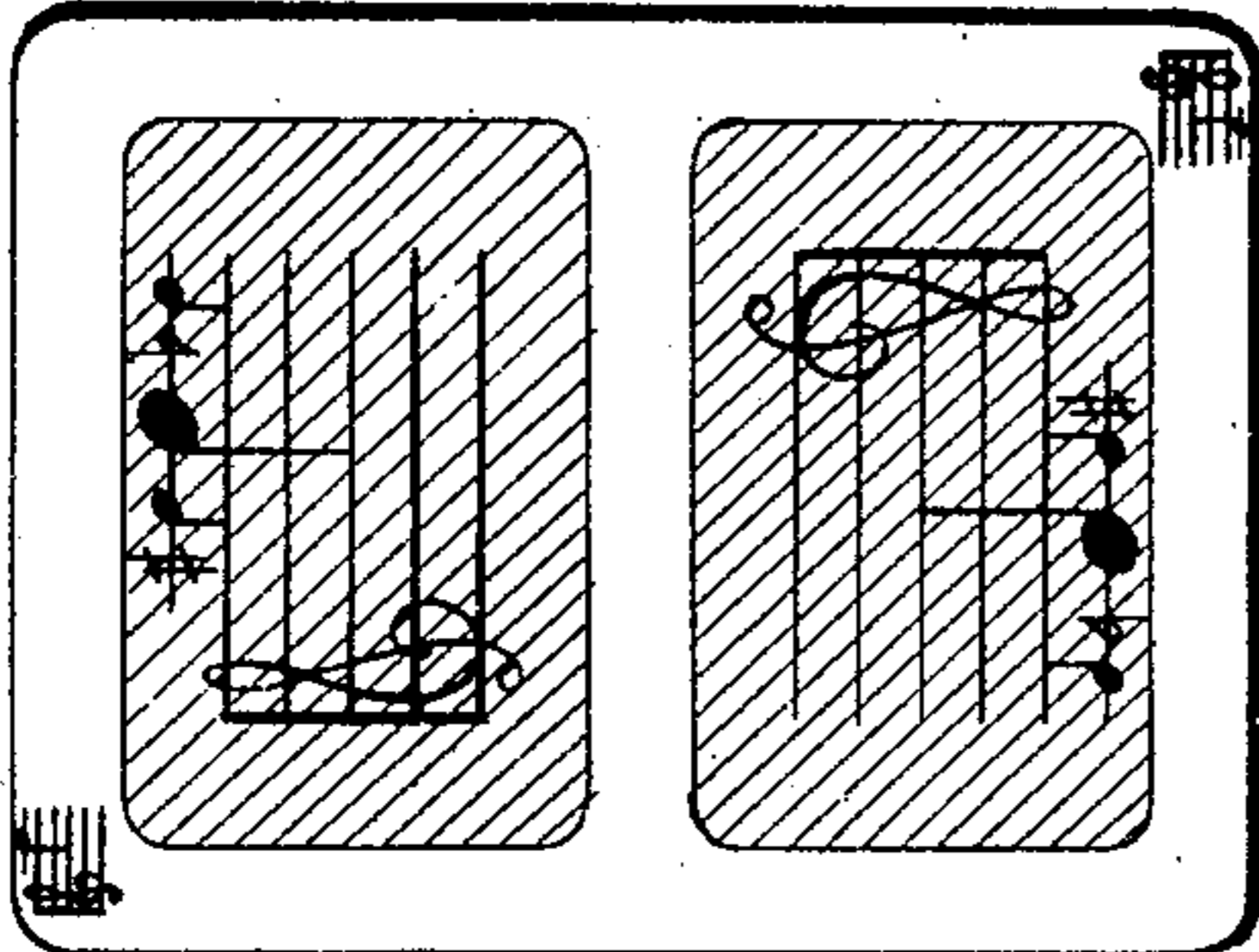


FIG. 3.

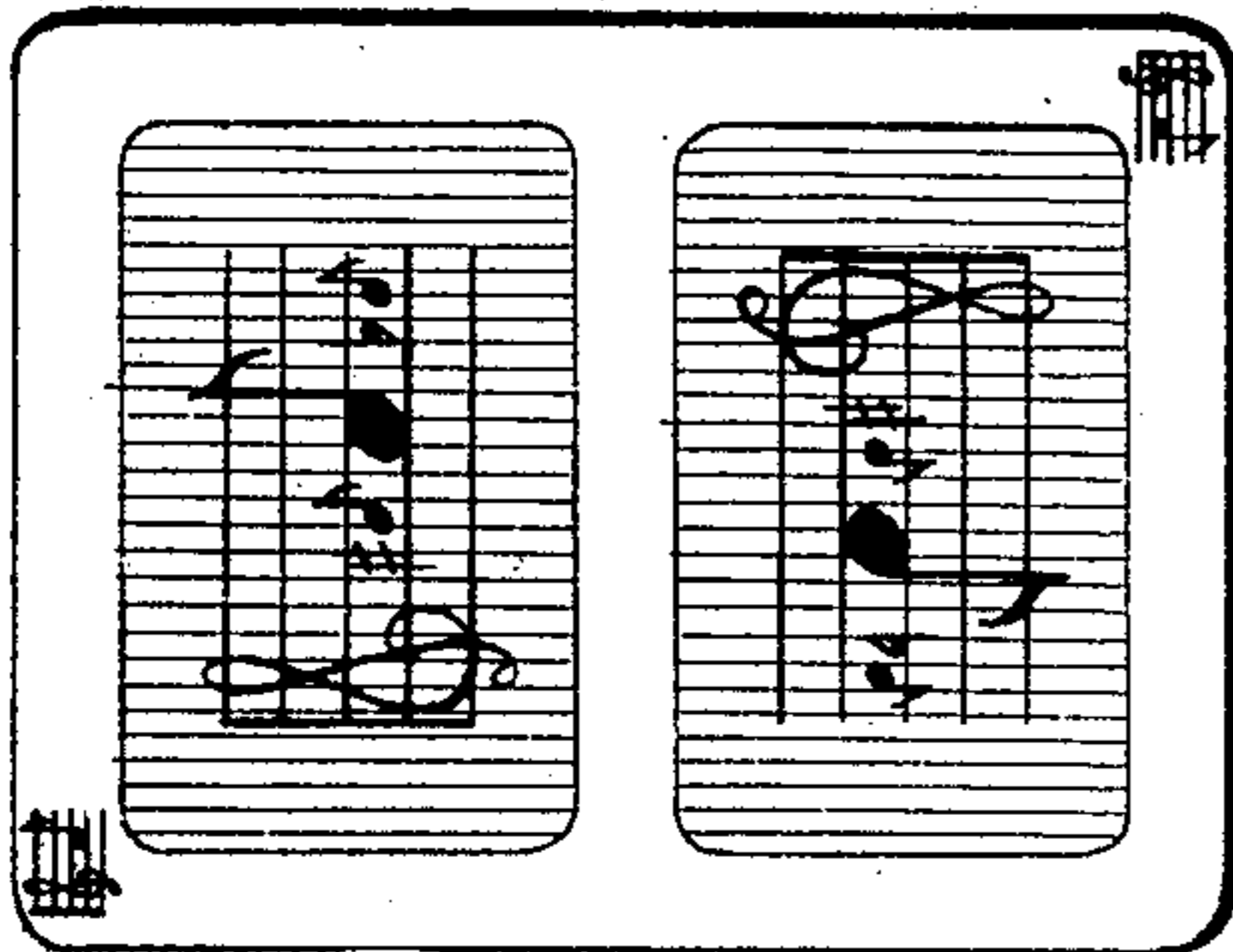


FIG. 4.

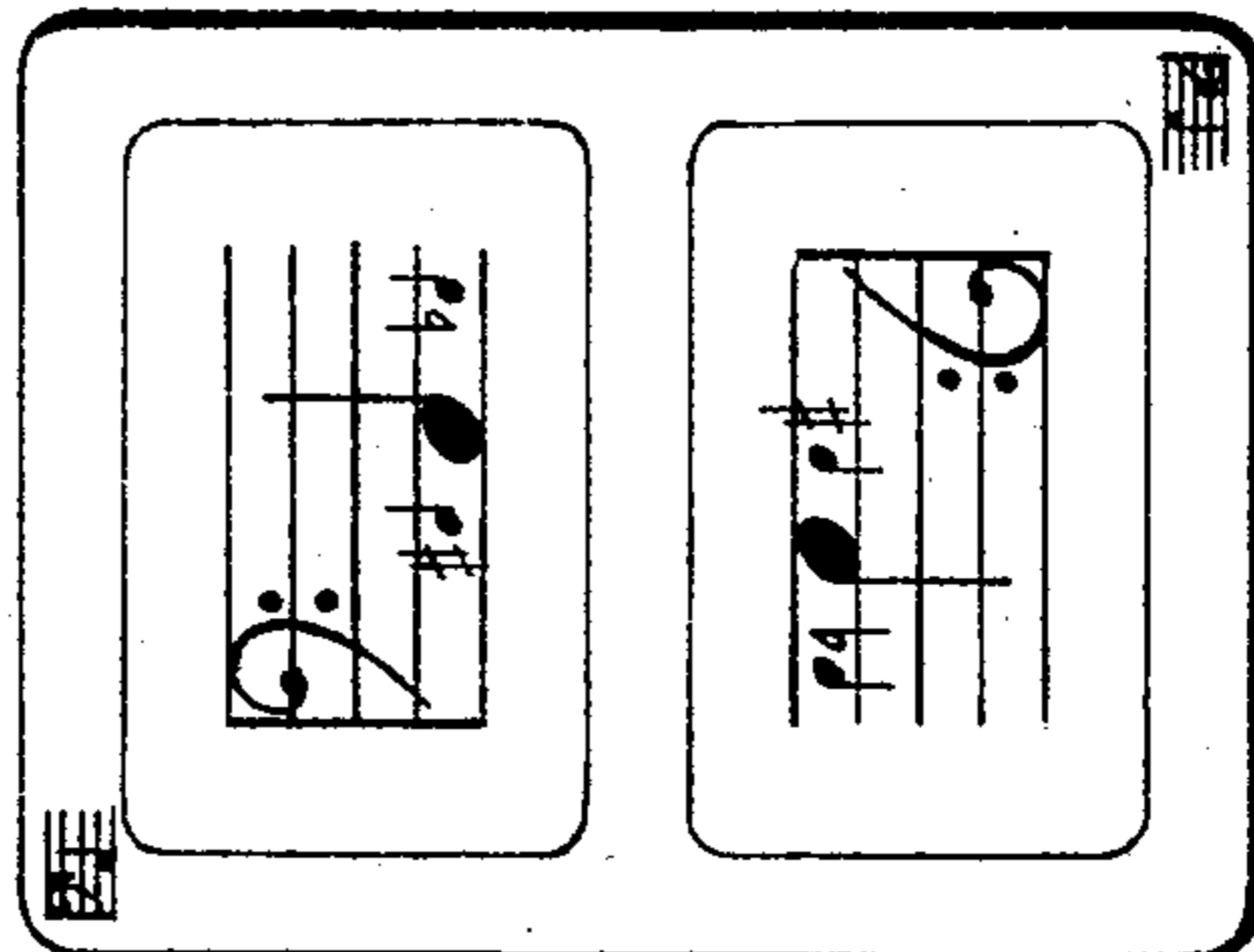


FIG. 5.

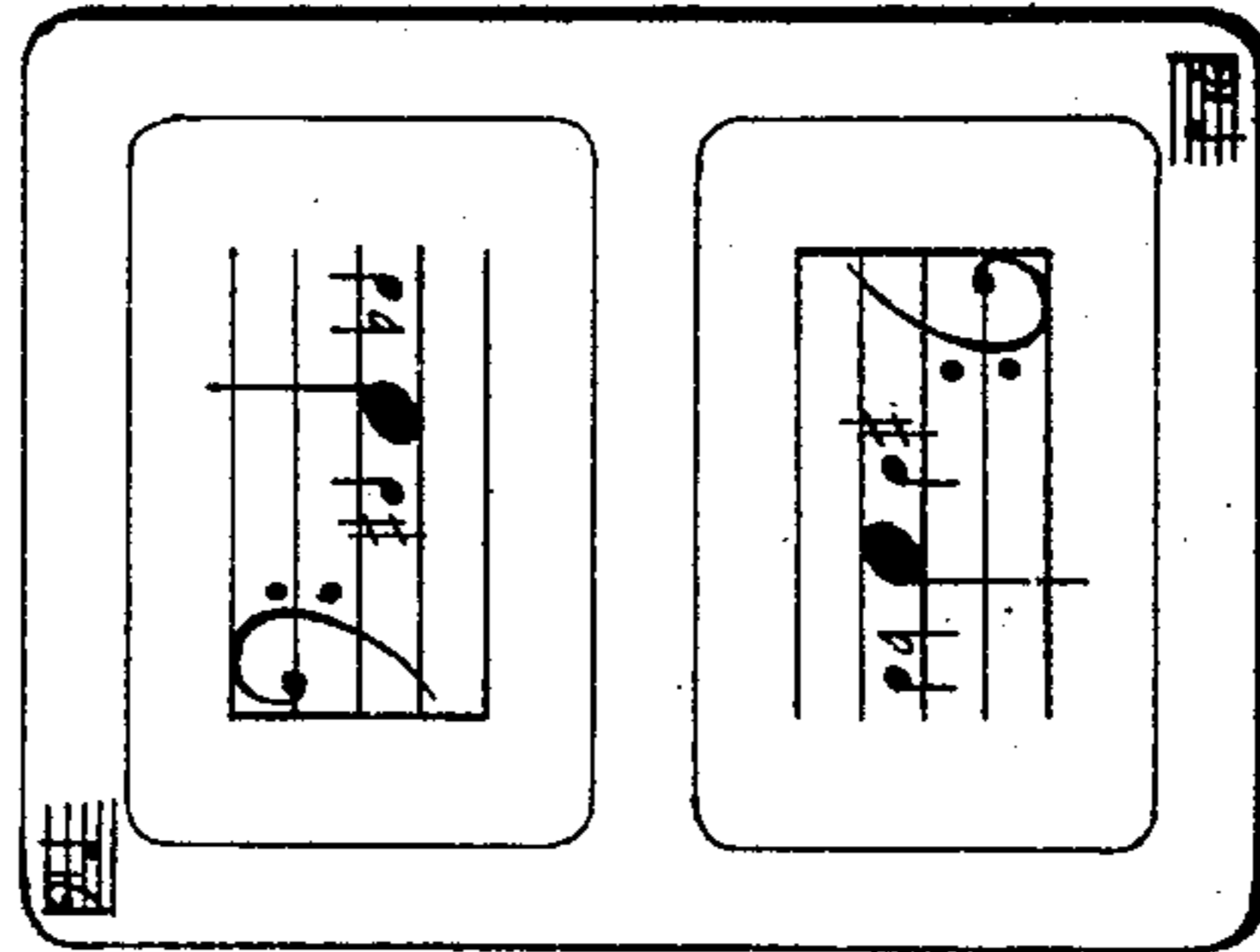


FIG. 6.

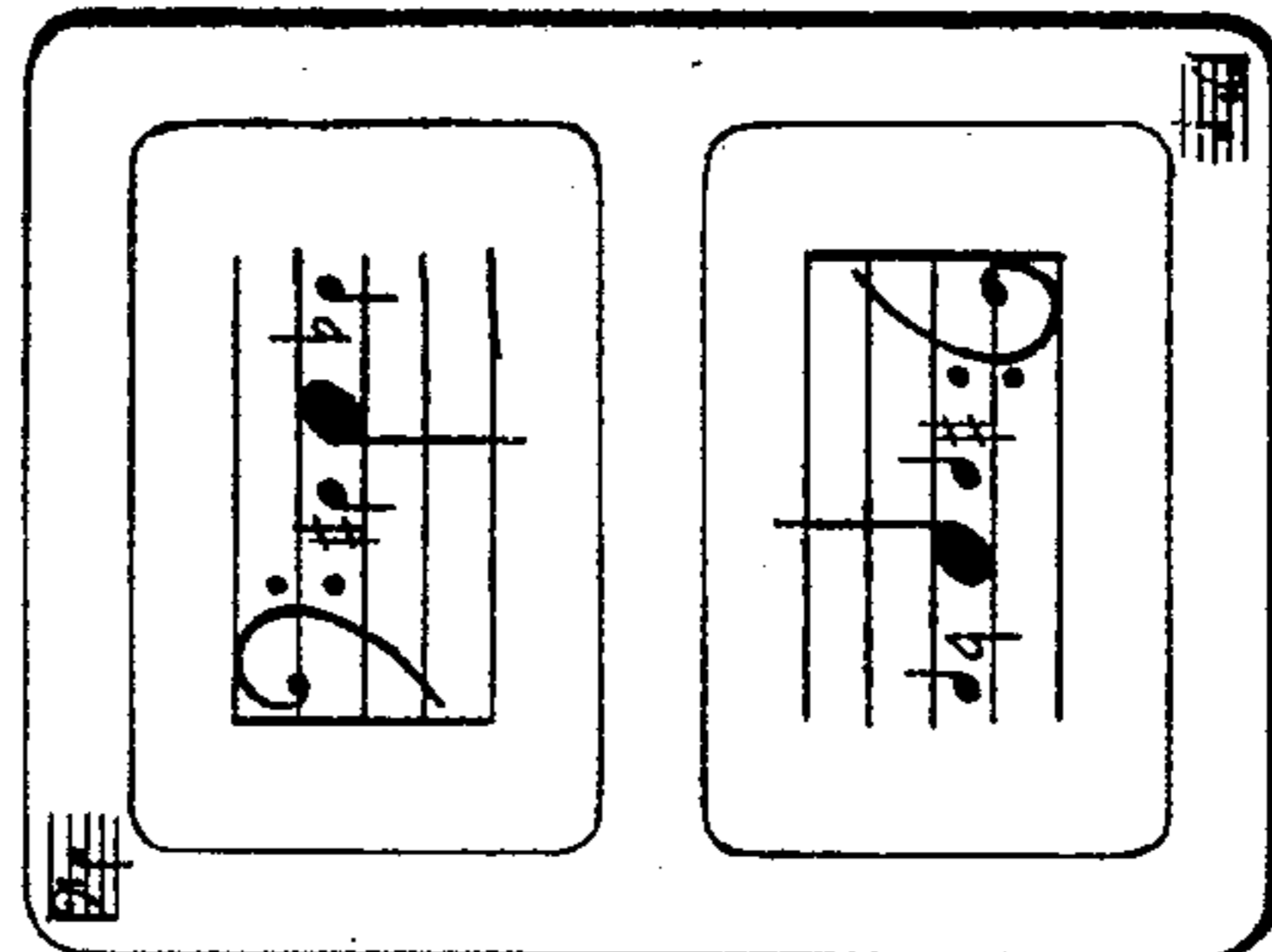


FIG. 7.

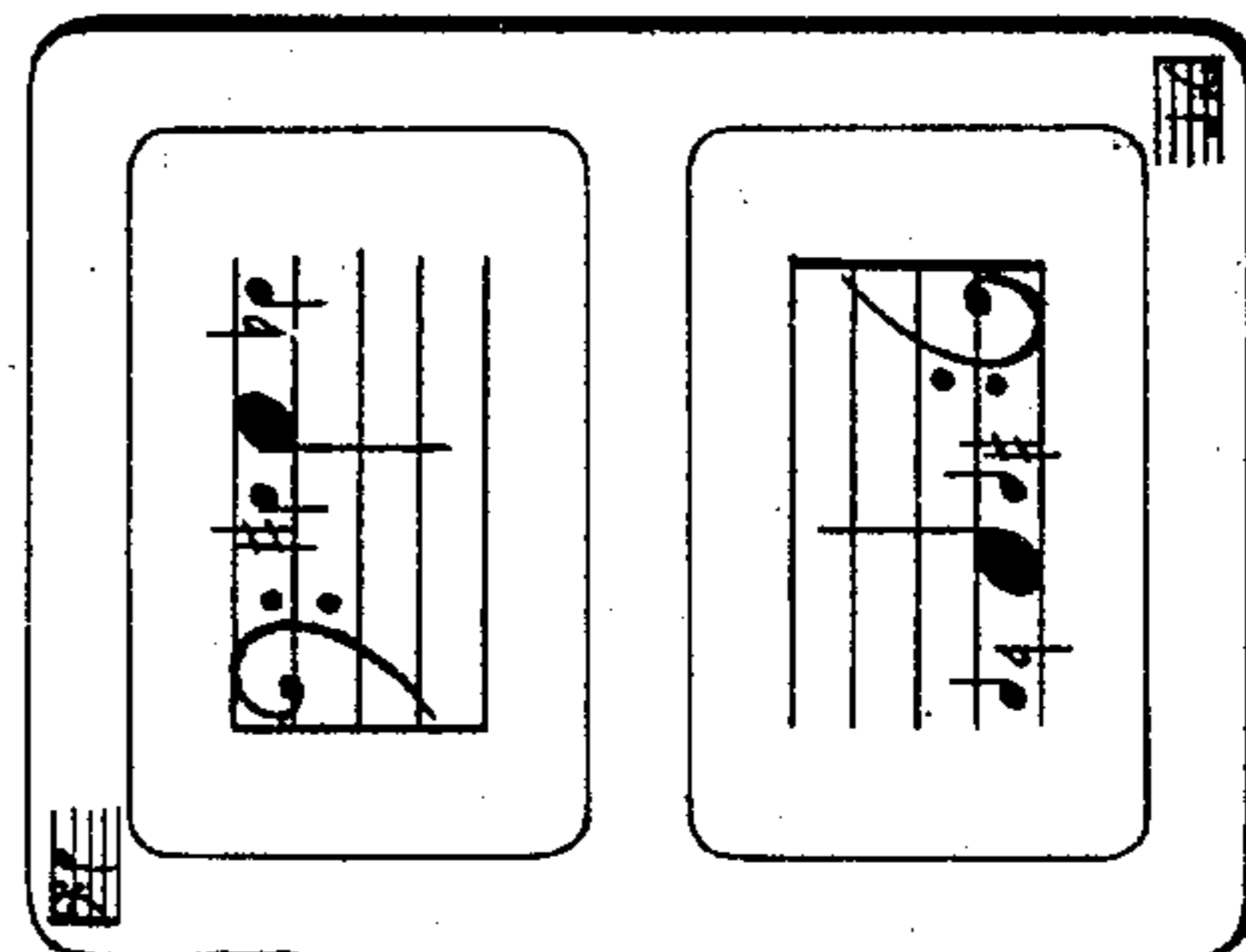


FIG. 8.

Attest
W. H. Hansen
Mary J. Perry.

Inventor
Kate Frederickson
By *Cassell Severance*
Attorney.

UNITED STATES PATENT OFFICE.

KATE FREDERICKSON, OF CHICAGO, ILLINOIS, ASSIGNOR OF ONE-HALF TO
HARRY W. PERRY, OF CHICAGO, ILLINOIS.

PLAYING-CARDS.

SPECIFICATION forming part of Letters Patent No. 702,298, dated June 10, 1902.

Application filed May 2, 1901. Serial No. 58,454. (No model.)

To all whom it may concern:

Be it known that I, KATE FREDERICKSON, a citizen of the United States, residing at Chicago, in the county of Cook and State of Illinois, have invented certain new and useful Improvements in Playing-Cards; and I do hereby declare the following to be a full, clear, and exact description of the invention, such as will enable others skilled in the art to which it appertains to make and use the same.

My invention relates especially to a set of playing-cards designed to combine amusement with instruction in the written or printed music staff and notes and in the principles of harmony.

An essential feature of my new set of playing-cards is the printing or placing of a portion of the music-staff, with the clef-mark and different notes thereon, on the faces of the cards, the large note or notes on each card from which that card takes its name representing but one value and one tone and the notes on each card differing in value or in tone from those on all the rest of the cards in the same deck, pack, or set. The notes for one deck or set of cards may be selected from either the treble or the bass clef, the clef-sign invariably forming part of the staff design on each card in the set, and I desire to have my patent protect me in the use of either or both clef-signs in any one set of cards.

In the preferred form my set of new playing-cards comprises fifty-two cards divided into four suits of thirteen cards each, corresponding to the cards in a pack of ordinary playing-cards; but I wish to make plain that I do not limit myself to the number of cards in the set, the number of suits in the deck, nor to the particular notes shown and named in this specification and the drawings that form a part hereof.

In the accompanying drawings, illustrating my invention, Figures 1, 2, 3, and 4 represent one card from each of four suits in a set of cards printed in the treble clef, and Figs. 5, 6, 7, and 8 represent four different cards from one suit in a deck of cards printed in the bass clef.

In order that the notes on the cards may be instantly recognized as to their different positions on the staff, and consequently as to

their respective names and values in the suits, regardless of which end of any card falls nearest to the player when the card is thrown upon the table, I place the same design twice upon each card, the two imprints being inverted with relation to each other, it being understood, however, that this is non-essential to the invention, being only a preferred form for the convenience of the players. I also print the same staff and note design in miniature in the upper left-hand and lower right-hand corner of the card as appears in the center of its face for the purpose of an index-mark by which the cards can be selected readily when several are held in the hand in such manner that some of the cards conceal the central designs on others.

Referring to the drawings, Figure 1 represents the seventh card in the whole-note suit, each suit in the treble clef including the thirteen notes from C on the line below the staff to A on the line above the staff, inclusive. Fig. 2 shows the first card of the half-note suit, (C on the line below the staff.) Fig. 3 shows the last card in the quarter-note suit (A on the line above the staff,) and Fig. 4 shows the sixth card of the eighth-note suit, (A.) For the purpose of making the suits (preferably four in number) more readily distinguishable one from another than solely by the character of the large note or notes shown on the staff in the middle of the cards or by the form of the notes in the index-miniatures in the corners of the cards I prefer in practice to print the two largest staff designs with their notes on each card in black upon tinted backgrounds of a distinctive color for each suit—as, for instance, canary-yellow for the whole-note suit, violet for the half-note suit, emerald-green for the quarter-note suit, and light crimson for the eighth-note suit—it being understood that I do not limit myself to the use of these particular colors for this purpose. I prefer to have the tint-blocks made of approximately the shape and relative size shown by the lines A and B in Fig. 1 and to use auxiliary tint-blocks of the same shape, but of diminutive size, for printing a background of the same tint in the two corners of each card where the miniatures of the staff and notes are to be printed, although the same purpose will

be served as well if the whole face of each card has a solid tint. On each side of the large natural note that gives each card its name and value is printed the same note in miniature, as at C and D in Fig. 1, the one on the left being preceded by the sign of the sharp, as at E, and the one on the right preceded by the sign of the flat, as at F. In making combinations of notes to form scales, intervals, and chords, as hereinafter explained, it is sometimes necessary to use the sharp or flat note instead of the natural note of the same name, and it is to supply this need that these diminutive flat and sharp notes are placed on each card, as shown.

Figures 5, 6, 7, and 8 show, respectively, the cards bearing the quarter-notes A, C, E, and G on the bass clef in another set of cards printed in the bass clef, and are therefore all from the same suit. (In the bass-clef deck the notes in each suit run from E on the line below the staff to C on the line above the staff, inclusive.) For a clear understanding of the methods of playing these music-cards, as explained in the rules for games that are made a part of this specification, it may be observed that the last three of these cards, Figs. 6, 7, and 8, taken together form a musical chord, that any two adjacent ones, as Figs. 5 and 6 or Figs. 6 and 7, form an interval in music, and that certain of them, together with the intermediate cards not shown, form scales in certain keys, the corresponding sharp or flat being used instead of the natural notes when required.

From this description of the cards comprising part of the whole deck it will be seen that many musical combinations can be formed with the various cards and that competitive games based on the forming of these combinations are especially suited for the music pupil, who in playing the several games described and suggested in the following rules will quickly and agreeably learn the different notes in the music-scale, their values and positions on the staff, and the composition of scales in different keys of musical intervals and chords, with all their variations, and that the pupil will, furthermore, soon acquire proficiency in sight-reading of printed music.

For the purpose of explaining the uses of my invention and of showing how the games instruct the student in music I have prepared the following rules for games to be played with my new cards and a few suggestions to music-teachers.

Rules for Games, (for Treble-Clef Deck.)

Game 1—Notes.—The cards run from C on the line below the staff to A on the line above the staff. There are four cards for each note—namely, a whole-note card, a half-note card, a quarter-note card, and an eighth-note card. These four constitute a group or trick. The cards are shuffled, and four are dealt in rotation to each player one at a time. There may be any reasonable number of players.

The player to the left of the dealer calls on some other player for a card to help complete a group of which he holds one or more cards in his hand. For instance, if he should hold the quarter-note E on the first line he calls for the whole-note E on the first line or for the half-note E on the first line or for the eighth-note E on the first line. The caller must always state accurately the kind of note wanted, its name, and its position on the staff. If he makes a mistake in thus calling for the card desired, he forfeits his turn. Should he succeed in obtaining the card called for from the player of whom he asked it, he has the privilege of calling again from the same player or from any of the others until he fails to get a card called for, when he draws the top card from the remainder of the deck, which has been placed face downward in the center of the table. If in thus drawing from the deck he gets the card last called for, he has another turn to call; but if he fails he ceases to call and the player to his left proceeds in the same manner until all the groups or tricks are completed. As soon as any player secures the four cards comprising one group he lays them on the table beside him. Should a player run out of cards, he draws the top card from the deck, but is not permitted to call for another card until his turn comes around again. When all the groups have been completed and the game is finished, the player having the largest number of groups or tricks is declared the winner of the game.

Game 2—Keys.—Decide upon the key in which the game is to be played. Then proceed as in game 1, but insisting that the sharp or flat notes of the key be called correctly.

Game 3—Intervals.—Decide upon the interval. Then proceed as in game 1, but calling for the card required to complete an interval instead of for the cards to form a group of four. Pay no attention to the value of the notes in forming the intervals, considering only their positions on the staff. Insist that the notes of the intervals be called correctly. If when the player lays the interval down upon the table face upward beside him a mistake is detected by the other players, the one forming the interval forfeits it, and the cards are put back in the middle of the deck on the table. Play until no more intervals can be formed. The player having the greatest number of intervals at the end wins.

Game 4—Chords.—Decide upon the kind of chord in which the game is to be played. Play as in intervals, game 3, calling for cards that together will form the desired chord. The chords may be formed in first, second, or third position; but all the notes of the chord must be in the same octave. The player forming the greatest number of chords wins.

Game 5—Combination of all chords.—Play as in game 4, no chord being decided upon, however, each player being allowed to make

up any chord he wishes in his own hand. A three-tone chord counts one, a four-tone chord counts two, and a five-tone chord counts three. The player having the greatest number of points at the end of the game wins.

As regular playing-cards.—Almost any of the games played with the ordinary playing-cards can be played with these cards. There are four suits of thirteen cards each, ranging from C on the line below the staff to A on the line above the staff. The lowest note in each suit (C on the line below the staff) corresponds to the ace. The next note above (D on the space below the staff) corresponds to the two-spot, and so on upward until F on the top line represents the jack, G on the space above the staff represents the queen, and A on the line above the staff corresponds to the king. The two light-note suits (the whole and half note cards) take the places of the two red suits in the deck of ordinary playing-cards, the whole-note cards being used for hearts and the half-note cards for diamonds. The two dark-note suits (the quarter and the eighth note cards) take the places of the two black suits, the quarter-note cards being used for spades and the eighth-note cards for clubs.

Suggestions to teachers.—An interesting way of teaching music-pupils the notes on the staff is to shuffle the cards and give the deck to the student, asking him or her to pick out and place together all the notes that are alike. Then have him arrange the cards with the notes in their proper order from C on the line below the staff to A on the line above the staff. Play game 1, using only part of the notes on the staff—for instance, from A on the second space to G on the space above the staff. The pupil will then soon be able to play with the full pack. In playing the games of intervals and chords there will be a tendency to form all of the combinations on the natural notes. Require that in some of the games the intervals and chords be formed either on the sharp or on the flat notes. If it becomes necessary to use a double flat or double sharp in forming scales, intervals, or chords, insist that it be called correctly, although it is not marked on the card. Games can be played in all major and minor keys, in perfect, major, minor, diminished, and augmented intervals, in triads, seventh, ninth, mixed, diminished, and altered chords, &c. The teacher can suggest from time to time that form of game best suited to bring about desired results as the pupil progresses.

Having described my invention, what I desire to secure by Letters Patent is—

1. A pack or set of playing-cards having on their faces a portion of the music-staff, a clef-mark and different notes placed thereon, notes of different values being used to mark

different suits in the pack, substantially as described.

2. A pack or set of playing-cards, having on their faces a portion of the written or printed music-staff with the clef-sign and different notes thereon, the suits being represented by the different values of the notes, the whole notes constituting one suit, the half-notes another suit, the quarter-notes a third suit, and the eighth notes a fourth suit, substantially as shown and described.

3. A pack or set of playing-cards having on their faces a portion of the music-staff, some having the sign of the treble clef and different notes thereon, from C on the line below the staff to A on the line above the staff, and others having the sign of the bass clef and different notes on the scale, from E on the line below the staff to C on the line above the staff, the cards in the pack constituting suits of thirteen cards each, all of the whole-note cards in the treble clef forming one suit, all of the half-note cards in the treble clef another suit, all of the quarter-note cards in the treble-clef another suit and all of the eighth-note cards in the treble clef a suit, and all of the whole-note cards in the bass clef composing a suit, all of the half-note cards in the bass clef a suit, all of the quarter-note cards in the bass clef a suit, and all of the eighth-note cards in the bass clef still another suit, substantially as described.

4. A pack or set of playing-cards showing on their faces a portion of the music-staff with the sign of the clef and different notes thereon, divided into several suits of an equal number of cards each, all the cards of each suit differing in time value of their notes from all the cards in all of the other suits, and the note or notes on each card in any suit differing in name or position on the staff from all the notes on all the other cards in the same suit, substantially as shown and described.

5. In a pack or set of playing-cards, each card having on its face a portion of the music-staff with the sign of the clef and a natural note of the scale thereon, the printing of the sharp note of the same name at one side of the natural note and the flat note of the same name on the other side of the natural note, the signs of the sharp and the flat being used, substantially as shown and described.

In testimony whereof I affix my signature in presence of two witnesses.

KATE FREDERICKSON.

Witnesses:

M. E. HART,
H. L. HANSEN.