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Daring Attack
[Chess painting in mixed media, ©Elke Rehder, http://www.elke-rehder.de. Reproduced with permission.]

2017 Informal Tourney

ChessProblems.ca's annual Informal Tourney is open for series-movers of any type and with any fairy conditions and pieces. *Hors concours* compositions (any genre) are also welcome!
Send to: originals@chessproblems.ca.

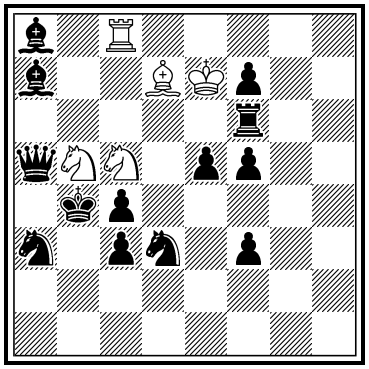
2017 Judge:

Paz Einat (ISR)

2017 Tourney Participants:

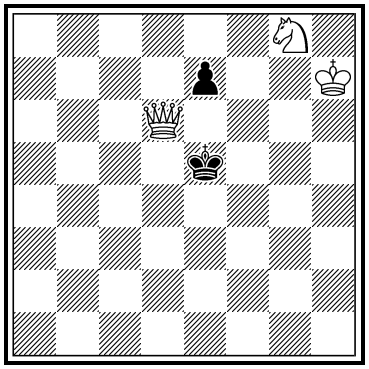
1. Alberto Armeni (ITA)
2. György Bakcsi (HUN)
3. Ivan Bryukhanov (UKR)
4. János Csák (HUN)
5. Jean-Christian Galli (FRA)
6. Emil Klemanič (SVK)
7. Branko Koludrović (HRV)
8. Sébastien Luce (FRA)
9. Karol Mlynka (SVK)
10. Paul Răican (ROU)
11. Manfred Rittirsch (DEU)
12. Adrian Storisteanu (CAN)
13. Jaroslav Štúň (SVK)
14. Pierre Tritten (FRA)
15. Arno Tüngler (DEU)

T319
Emil Klemanič



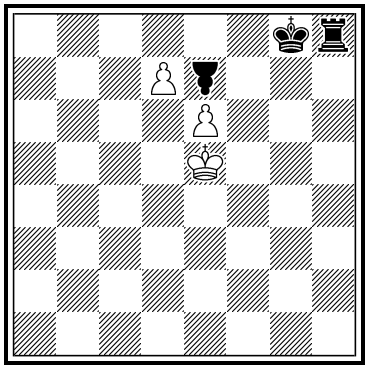
ser-h# 5 C+ (5+13)
2 Solutions

T320
Branko Koludrović



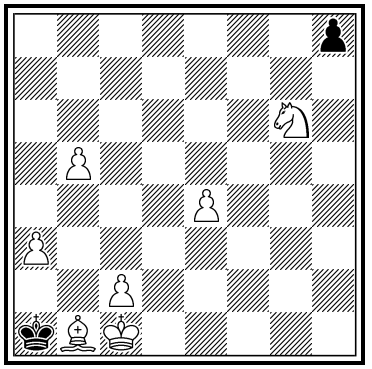
ser-h# 49 C+ (3+2)
Circe
Black Minimummer
White Minimummer

T321
Sébastien Luce



ser-s# 10 C+ (3+3)
PWC
♛ = Dummy

T322
Sébastien Luce



ser-h# 16* C+ (7+2)
Einstein

T319 (Emil Klemanič):
i) 1.Ba8-e4 2.Rf6-c6 3.Kb4×c5 4.Kc5-d5 5.Sd3-c5 Bd7×c6 #
ii) 1.Rf6-a6 2.Ba8-c6 3.Kb4×b5 4.Kb5-b6 5.Sa3-b5 Rc8×c6 #

T320 (Branko Koludrović):
1.Ke5-f5 2.e7-e6 3.e6-e5 4.e5-e4 5.e4-e3 6.e3-e2 7.e2-e1=R 8.Re1-e2 9.Re2-e3 10.Re3-e4 11.Re4-e5 12.Kf5-f4 13.Kf4-e4 14.Re5-d5 15.Ke4-d4 16.Kd4-c4 17.Rd5-c5 18.Kc4-b4 19.Kb4-b5 20.Rc5-c6 21.Kb5-b6 22.Kb6-b7 23.Rc6-b6 24.Rb6-a6 25.Ra6-a7 26.Ra7-a8 27.Ra8-b8 28.Rb8-c8 29.Rc8-d8 30.Rd8-e8 31.Re8-f8 32.Rf8×g8 [+wSb1] 33.Rg8-f8 34.Rf8-e8 35.Re8-d8 36.Rd8-c8 37.Rc8-b8 38.Rb8-a8 39.Ra8-a7 40.Ra7-a6 41.Ra6-b6 42.Rb6-c6 43.Kb7-b6 44.Kb6-b5 45.Rc6-c5 46.Kb5-b4 47.Kb4-c4 48.Rc5-b5 49.Rb5-b4 Qd6-d5 #

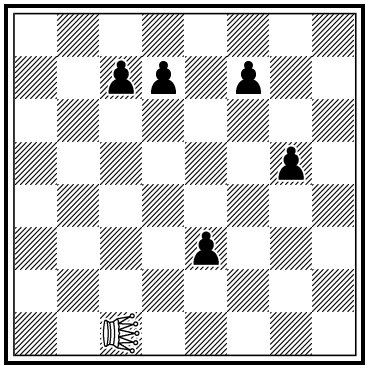
T321 (Sébastien Luce):
1.Ke5-d6 2.Kd6-c7 3.Kc7-d8 4.Kd8-e8 5.d8=R 6.Re8-d7 7.Rd7×e7[+Dd7] 8.Re7-h7 9.Rh×d7[+Dh7] 10.e6-e7 Kg8-g7 #

T322 (Sébastien Luce)
1. . . Sg6×h8=B #
1.h8-h7 2.h7×g6=S 3.Sg6-f8=P 4.f8-f5 5.f5×e4=S 6.Se4-d6=P 7.d6-d5 8.d5-d4 9.d4-d3 10.d3×c2=S 11.Sc2-b4=P 12.b4×a3=S 13.Sa3×b5=B 14.Bb5-c4=S 15.Sc4-a3=P 16.a3-a2 Bb1-c2=S #

ORIGINALS

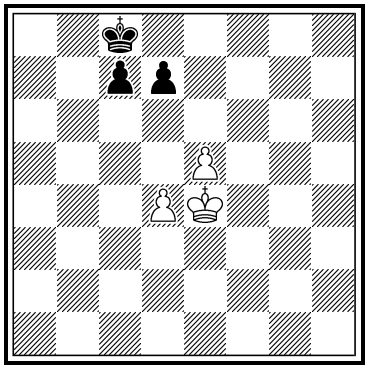
T323: There are identical moves in solutions with two different conditions, whereas also the stalemates occur on the same square; namely in position A and in position B. The final patterns of the stalemates are of course different. The solutions with the same moves are more common with lower number of black pawns (using these two conditions). It is more difficult to find such position when five black pawns are used (applying the condition that the white Locust will always stand in the stalemate position on the same square in the corresponding pair of solutions). (Author)

T323
Jaroslav Štúň



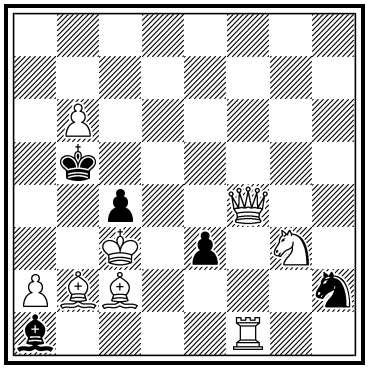
ser-= 11 C+ (1+5)
a) Enemy Sentinels b) PWC
B) ♟g5→g3
♕ = Locust

T324
Jaroslav Štúň



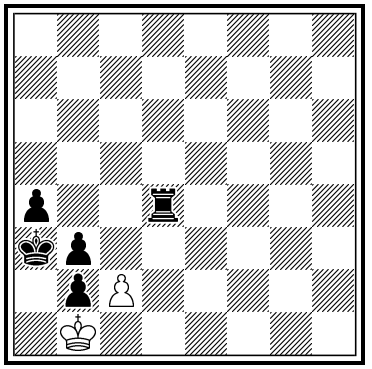
pser-h# 8 C+ (3+3)
Contra Parrain Circe Einstein
b) ♚c8→a8 c) ♟c7→f7
d)=c) ♚c8→c2
e)=c) ♚c8→h8

T325
Alberto Armeni



ser-hs# 6 C+ (8+5)
Mirror Circe

T326
Ivan Bryukhanov



ser-s# 11 C+ (2+5)
PWC

T323 (Jaroslav Štúň):
Aa) 1.Lc1×e3-f4 2.Lf4×c7-b8[+bPf4] 3.Lb8×f4-g3 4.Lg3×g5-g6[+bPg3] 5.Lg6×g3-g2[+bPg6] 6.Lg2×g6-g7[+bPg2] 7.Lg7×g2-g1[+bPg7] 8.Lg1×g7-g8 9.Lg8×f7-e6 10.Le6×d7-c8[+bPe6] 11.Lc8×e6-f5 =
Ab) 1.Lc1×e3-f4[+bPc1=L] 2.Lf4×c7-b8[+bPf4] 3.Lb8×f4-g3[+bPb8] 4.Lg3×g5-g6[+bPg3] 5.Lg6×g3-g2[+bPg6] 6.Lg2×g6-g7[+bPg2] 7.Lg7×g2-g1[+bPg7] 8.Lg1×g7-g8[+bPg1=L] 9.Lg8×f7-e6[+bPg8] 10.Le6×d7-c8[+bPe6] 11.Lc8×e6-f5[+bPc8] =
Ba) 1.Lc1×c7-c8 2.Lc8×d7-e6 3.Le6×e3-e2[+bPe6] 4.Le2×e6-e7[+bPe2] 5.Le7×e2-e1[+bPe7] 6.Le1×e7-e8 7.Le8×f7-g6 8.Lg6×g3-g2[+bPg6] 9.Lg2×g6-g7[+bPg2] 10.Lg7×g2-g1[+bPg7] 11.Lg1×g7-g8 =
Bb) 1.Lc1×c7-c8[+bPc1=L] 2.Lc8×d7-e6[+bPc8] 3.Le6×e3-e2[+bPe6] 4.Le2×e6-e7[+bPe2] 5.Le7×e2-e1[+bPe7] 6.Le1×e7-e8[+bPe1=L] 7.Le8×f7-g6[+bPe8] 8.Lg6×g3-g2[+bPg6] 9.Lg2×g6-g7[+bPg2] 10.Lg7×g2-g1[+bPg7] 11.Lg1×g7-g8[+bPg1=L] =

T324 (Jaroslav Štúň):
a) 1.d7-d6 2.d6×e5=S 3.Kc8-d7[+wPd6] 4.Kd7-d8 5.c7×d6=S+ Ke4×e5[+wPd5] 6.Sd6-c8=P[+bSf3]+ Ke5-d6 7.Sf3×d4=B 8.c8-c5[+wPd7] d5×c6 e.p.=S #
b) 1.d7-d5+ e5×d6 e.p.=S 2.Ka8-b8[+bPc5] 3.c7×d6=S+ Ke4-d5[+wSe5] 4.c5×d4=S 5.Kb8-c8[+wPc4] 6.Sd4-c6=P+ Kd5×c6 7.Sd6×c4=B[+bPd8] 8.d8-d5[+wPc7] Se5-d7=P # b)
c) 1.Kc8-d8 2.d7-d5+ e5×d6 e.p.=S 3.f7-f5[+bPd7]+ Sd6×f5=B 4.Kd8-e8[+bPe5] 5.e5×d4=S 6.d7-d5[+wPd6]+ Ke4×d5 7.Sd4-e6=P[+bPc3]+ Bf5×e6=R+ 8.c3-c2[+bPe7] Re6×e7=Q #
d) 1.f7-f5+ e5×f6 e.p.=S 2.Kc2-d2[+bPe5] 3.e5×d4=S 4.d7-d5[+wPd6]+ Sf6×d5=B 5.Sd4-e2=P[+bPc7] 6.c7×d6=S+ Ke4-f3[+wPc7] 7.Sd6-e4=P+ Bd5×e4=R 8.Kd2-e1[+bPd5] Re4×e2=Q #
e) 1.Kh8-g7 2.f7-f5+ e5×f6 e.p.=S 3.d7-d5[+bPf7]+ Sf6×d5=B 4.f7-f5[+bPd7]+ Ke4×f5 5.Kg7-h6[+bPe6]+ Bd5×e6=R+ 6.d7×e6=S[+bPd7] 7.Se6×d4=B[+wRf8] 8.Bd4-h8=S Rf8×h8=Q #

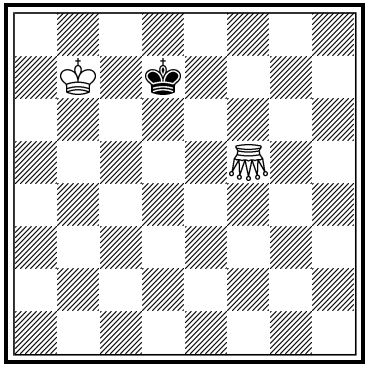
T327: The wG selfpins itself by the bR. All-uncapture retro plays. In the final stalemate pictures the bK protects, on average, one wK flight... (Author)

T328: C+ WinChloé. Ideal stalemates, 90° echo. (Author)

T329: Overall length record for this stipulation. (Author)

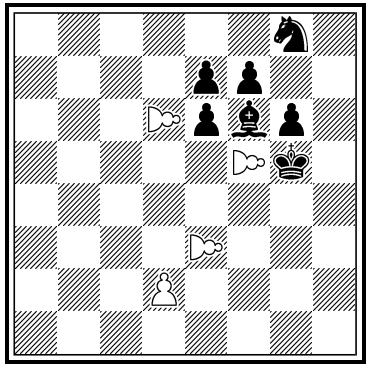
T330: Phoenix-Pronkin QR. (Author)

T327
Adrian Storisteanu
to Cornel Pacurar



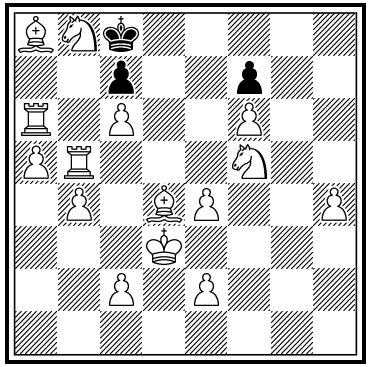
-5w & !=1 (2+1)
b) ♕f5→g4
♕ = Grasshopper

T328
Pierre Tritten



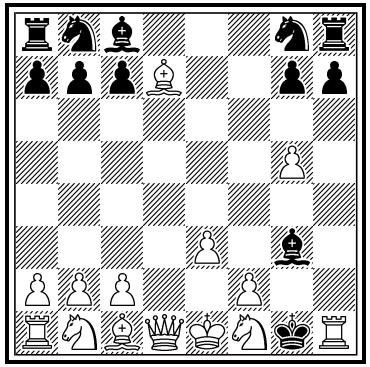
ser-= 11
b) ▷d6→h5
▷ = Friend

T329
Paul Răican



C+ (4+7) pser-h# 109

T330
Paul Răican



C+ (15+3) phser-dia 18 (14+12)
Annan Chess

T325 (Alberto Armeni):
1.Sh2×f1[+wRa8] 2.Sf1×g3[+wSb8] 3.Sg3-h5 4.Sh5×f4[+wQd8] 5.Sf4-d3 6.Sd3×b2[+wBf8] a2-a4+ 7.Sb2×a4[+wPa7] #

T326 (Ivan Bryukhanov):
1.c2-c3 2.c3×d4[+bRc3] 3.d4-d5 4.d5-d6 5.d6-d7 6.d7-d8=S 7.Sd8-c6 8.Sc6-b4 9.Sb4-a2 10.Sa2×c3[+bRa2] 11.Sc3-d5 Ra2-a1 #

T327 (Adrian Storisteanu):
a) -1.Ka6×Gb7 -2.Ka5×Ga6 -3.Kb4×Ra5 -4.Kc4×Gb4 -5.Kc5×Bc4 & 1.Gf5-b5 !=
b) -1.Kb6×Gb7 -2.Kc5×Gb6 -3.Kc4×Gc5 -4.Kb3×Rc4 -5.Ka4×Sb3 & 1.Gg4-b4 !=

T328 (Tritten):
a) 1.Fe3-e4 2.d2-d3 3.Ff5×g6 4.Fe4-e5 5.d3-d4 6.Fd6×e7 7.Fe5×f6 8.d4-d5 9.d5×e6 10.e6×f7 11.f7×g8=S =
b) 1.d2-d4 2.d4-d5 3.d5×e6 4.e6×f7 5.f7-f8=S 6.Sf8×g6 7.Sg6×e7 8.Se7×g8 9.Sg8×f6 10.Fh5-f4 11.Sf6-d5 =

T329 (Paul Răican):
1.Kc8-d8 19.Ka4×b5 39.Kc8×b8 60.Kb5×a6 82.Kb8×a8 104.Kb5×c6 105.Kc6-b5 107.c5-c4+ Kd3-d2 108.c4-c3+ Bd4×c3 109.Kb5-c4 Sf5-d6 #

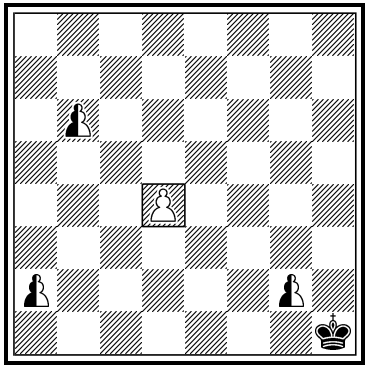
T330 (Paul Răican)
1.e2-e3 2.Qh5 3.Q×f7+ Kxf7 4.h2-h5 5.g2-h4 6.Bh3 7.h4×e7 8.e8=Q+ Kf7-d5 9.Q×d7+ Bd6 10.Se2+ (check from wPe3) Kd5×h1 11.Se2-f1+ (check from wPf2 Kg1 12.Qg4+ Bg3 13.Qd1 14.d2×d8=R 15.Bd7 16.Rd8-h4 17.h5-g5 18.Rh1+ dia

T331: AUW, Tanagra. (Author)

T332: Promotions, Excelsior, Tanagra. (Author)

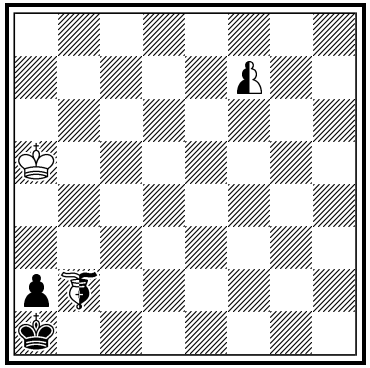
T334: 7-unit length record for this stipulation and fairy condition. (Authors)

T331
Karol Mlynka



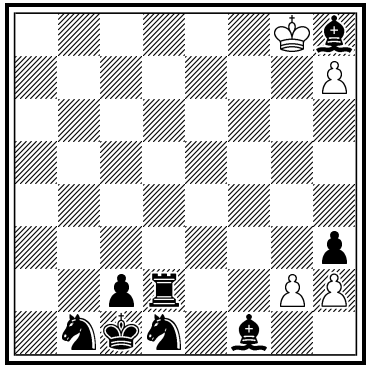
pser-h# 3 C+ (1+1+3)
AntiSuperCirce
b) ♟b6→h2 c) Circe & - ♟b6
♟ = Neutral Pawn
♙ = Royal Pawn

T332
Karol Mlynka



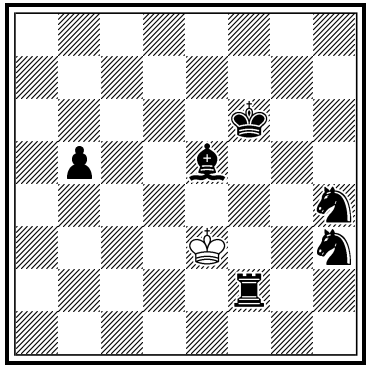
ser-h# 8 C+ (1+2+2)
Annan Chess 2 Solutions
b) ♟f7→c5
c) ♆b2→e1 & ♟f7→h7
♟ = Neutral Pawn
♆ = Bishop Hopper

T333
György Bakcsi
János Csák



ser-= 15 C+ (4+8)

T334
Paul Răican
Arno Tüngler



ser-% 55 C+ (1+6)
Vertical Mirror Circe

T331 (Karol Mlynka):
a) 1.nPa1=nS 2.nSb3+ nSc5 3.K×g2[bKg2→a8] rP×c5[wrPc5→c8=rQ] #
b) 1.K×h2[bKh2→h8] 2.nPg1=nQ+ nQg6 3.nPa1=nB+ rPd5 #
c) 1.Kh2 2.nPa1=nQ+ rPd5 3.nPg1=nR nQ×g1[+nRh8] #

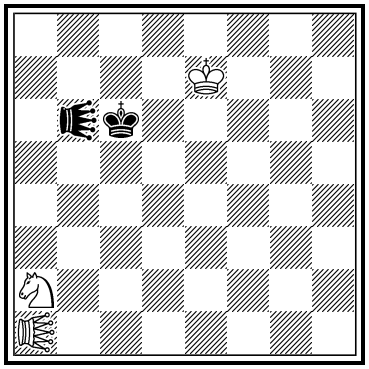
T332 (Karol Mlynka):
a.i) 1.nPf5 2.nPf4 3.nPf3 4.nPf2 5.nPf1=nB 6.nBc4 7.nBb3 8.nBHc3 nBc2 #
a.ii) 1.nPf6 2.nBHg7 3.nPf5 4.nPf4 5.nPf3 6.nPf2 7.nPf1=nB 8.nBd3 nBg6 #
b) 1.nPc4 2.nPc3 3.nPc2 4.nPc1=nS 5.nSe2 6.nSd4 7.nBHe5 8.nBHc3 nSc2 #
c) 1. . . nPh8=nB #; 1.nPh5 2.nPh4 3.nPh3 4.nPh2 5.nPh1=nS 6.nSg3 7.nSe2 8.nBHc2 nSc1 #

T333 (György Bakcsi, János Csák):
5.g×h8=Q 6.Qh8-a1 7.h7-h8=Q 8.Qh8×h3 9.Qh3×f1 14.h7-h8=Q 15.Qh8-h6 =

T334 (Paul Răican, Arno Tüngler)
1.Ke3-e4 12.Kg4×h3[Sb8] 28.Ke3×f2[Ra8] 43.Kh5×h4[Sg8] 55.Kf8×g8 %

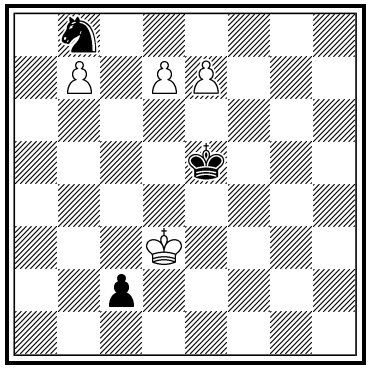
Hors Concours

HC177
Jaroslav Štúň



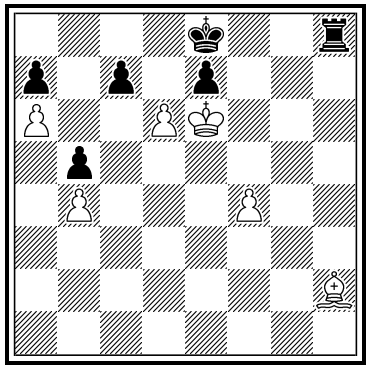
ser-h# 50 C+ (3+2)
PWC
Translation b1→d1,
except file a
♕♛ = Locust

HC178
Sébastien Luce



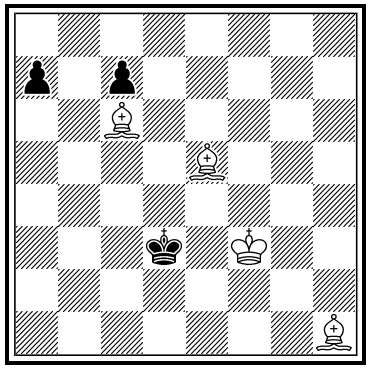
h= 4 C+ (4+3)
Backhome

HC179
György Bakcsi
János Csák



ser-h= 9 C+ (6+6)
b) ♖h8→a8

HC180
György Bakcsi
János Csák



ser-h# 5 C+ (4+3)
b) ♟c7→f4

HC177 (Jaroslav Štúň):
a) 1.Kc6-b5 2.Kb5-a4 3.Ka4-a3 4.Ka3×a2[+wSa3] 5.Ka2-b3 6.Kb3-a4 7.Ka4×a3[+wSa4] 8.Ka3-b4 9.Kb4-a5 10.Ka5×a4[+wSa5] 11.Ka4-b5 12.Kb5-a6 13.Ka6×a5[+wSa6] 14.Ka5-b5 15.Kb5-c6 16.Kc6-b7 17.Kb7-a7 18.Ka7×a6[+wSa7] 19.Ka6-b7 20.Kb7-a8 21.Ka8×a7[+wSa8] 22.Ka7-b7 23.Kb7×a8[+wSb7] 24.Ka8-b8 25.Kb8-c7 26.Lb6×b7-b8[+wSb6] 27.Lb8×b6-b5[+wSb8] 28.Kc7×b8[+wSc7] 29.Kb8-b7 30.Kb7-c6 31.Kc6×c7[+wSc6] 32.Kc7-b6 33.Kb6-c5 34.Kc5×c6[+wSc5] 35.Lb5×c5-d5[+wSb5] 36.Ld5×b5-a5[+wSd5] 37.Kc6×d5[+wSc6] 38.Kd5-c5 39.Kc5-b6 40.Kb6×c6[+wSb6] 41.Kc6-b7 42.Kb7-a7 43.Ka7×b6[+wSa7] 44.La5×a7-a8[+wSa5] 45.Kb6-b5 46.Kb5-a4 47.Ka4×a5[+wSa4] 48.Ka5-b4 49.La8×a4-a3[+wSa8] 50.Kb4-a5× La1×a3-a4[+bLa1]#
b) 1.Ke6-d5 2.Kd5-c4 3.Kc4-b3 4.Kb3-a3 5.Ka3×a2[+wSa3] 6.Ka2-b3 7.Kb3-a4 8.Ka4×a3[+wSa4] 9.Ka3-b4 10.Kb4-a5 11.Ka5×a4[+wSa5] 12.Ka4-b5 13.Kb5-a6 14.Ka6×a5[+wSa6] 15.Ka5-b6 16.Kb6-a7 17.Ka7×a6[+wSa7] 18.Ka6-b7 19.Kb7-a8 20.Ka8×a7[+wSa8] 21.Ka7-b7 22.Kb7×a8[+wSb7] 23.Ka8-b8 24.Kb8-c7 25.Kc7×b7[+wSc7] 26.Kb7-c6 27.Ld6×c7-b8[+wSd6] 28.Kc6×d6[+wSc6] 29.Kd6-c5 30.Kc5-b5 31.Kb5×c6[+wSb5] 32.Kc6-b7 33.Kb7-a8 34.Lb8×b5-b4[+wSb8] 35.Ka8×b8[+wSa8] 36.Kb8-a7 37.Ka7×a8[+wSa7] 38.Ka8-b7 39.Kb7-a6 40.Ka6×a7[+wSa6] 41.Ka7-b6 42.Kb6-a5 43.Ka5×a6[+wSa5] 44.Ka6-b5 45.Kb5-a4 46.Ka4×a5[+wSa4] 47.Ka5-b5 48.Kb5-c4 49.Kc4-b3 50.Kb3-a3 Sa4-c5 #

HC178 (Sébastien Luce):
1.c2-c1=B d7-d8=Q 2.Sb8-d7 Qd8×d7 3.Bc1-h6 b7-b8=S 4.Bd7-f8 e7×f8=R =

HC179 (György Bakcsi, János Csák):
a) 1.0-0 2.Rf8×f4 3.Rf4-f8 4.Rf8-a8 5.Kg8-f8 6.Kf8-e8 7.Ke8-d8 8.Kd8-c8 9.Kc8-b8 d6-d7 =
b) 1.0-0-0 2.Rd8-f8 3.Rf8×f4 4.Rf4-c4 5.Rc4-c6 6.Rc6-b6 7.Rb6-b8 8.Rb8-a8 9.Kc8-b8 d6-d7 =

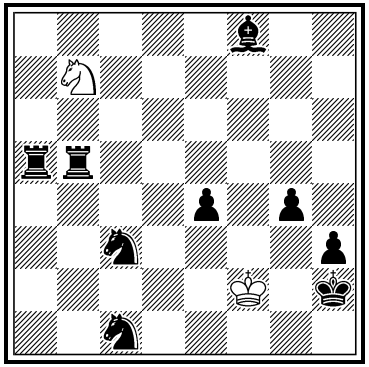
HC180 (György Bakcsi, János Csák):
a) 1.Kd3-d2 2.Kd2-e1 3.Ke1-f1 4.Kf1-g1 5.Kg1×h1 Kf3-f2 #
b) 1.Kd3-c4 2.Kc4-c5 3.Kc5*c6 4.Kc6-b7 5.Kb7-a8 Kf3×f4 #

HC182: 5-unit length record for this stipulation and condition. (Authors)

HC183: New length record for 11 units and this condition. (Authors)

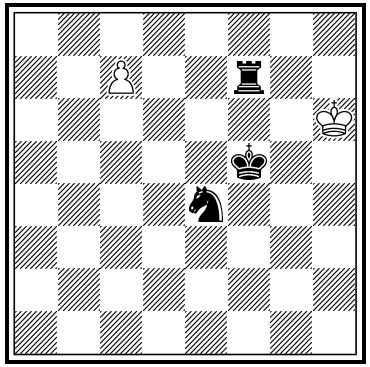
HC184: New length record for 12 units and this condition. (Authors)

HC181
György Bakcsi



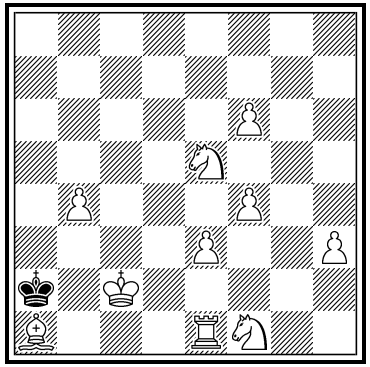
h= 7 C+ (2+9)
BlackChecks

HC182
Paul Răican
Jean-Christian Galli
Arno Tüngler



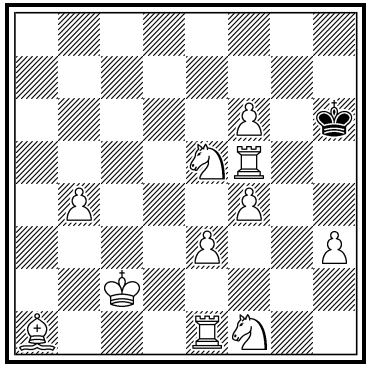
ser-F 18 C+ (2+3)
Vertical Mirror Circe

HC183
Paul Răican
Arno Tüngler



ser-h# 88 C+ (10+1)
Vertical Mirror Circe

HC184
Paul Răican
Arno Tüngler



ser-h# 95 C+ (11+1)
Vertical Mirror Circe

HC181 (György Bakcsi):
1.Bf8-c5+ Sb7×c5 2.Sc1-d3+ Sc5×d3 3.Rb5-b2+ Sd3×b2 4.Sc3-d1+ Sb2×d1 5.e4-e3+ Sd1×e3 6.Ra5-f5+ Se3×f5 7.g4-g3+ Sf5×g3 =

HC182 (Paul Răican, Jean-Christian Galli, Arno Tüngler):
1.Kh6-h5 14.Ke8×f7[Rh8] 16.Ke7-d7 17.c7-c8=Q 18.Qc8-c2 F

HC183 (Paul Răican, Arno Tüngler):
1.Ka2-a3 14.Kh4×h3[Pa2] 28.Ka3×a2[Ph2] 45.Kf2×e1[Rh1] 63.Ka2×a1 80.Kg2×h1[Ra1] 88.Kg8-f8 Ra1-a8 #

HC184 (Paul Răican, Arno Tüngler)
1.Kh6-h7 9.Ke6×f5 21.Kh4×h3[Pa2] 35.Ka3×a2[Ph2] 52.Kf2×e1[Rh1] 70.Ka2×a1 87.Kg2×h1[Ra1] 95.Kg8-f8 Ra1-a8 #

Schnoebelen Theme in Shortest Proof Games

by Vlaicu Crişan & Paul Răican

"Here is a quite new,
and I believe very difficult idea in retrograde analysis."
– Luigi Ceriani, Fairy Chess Review 1948

Wisdom Paradox (Cornel Pacurar - *Matter*, *AfterLight* and *Union* for iPhone, 2017)
(Woodwork, Michel Grandville, cca. 1870.)

Schnoebelen Theme in Shortest Proof Games

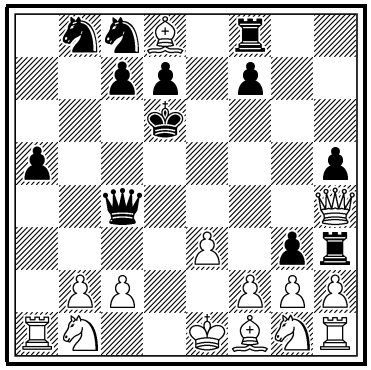
Vlaicu Crişan & Paul Răican

Paradox is the main point in Shortest Proof Games. Beside the classical themes – Ceriani-Frolkin, Phoenix-Pronkin, anti-Pronkin – new themes appeared in the past several years: Donati, Prentos, Hashimoto. One of the most spectacular is Schnoebelen: *a promotee is captured on its promotion square without having moved after promotion.*

The theme is named after Philippe Schnoebelen, who has introduced it in the area of shortest proof games. However, the idea was first presented in retrograde analysis in 1948 in the article "The captured promoted piece never moved" written by Luigi Ceriani and published in *Fairy Chess Review*. In the present article we will focus on shortest proof games realizing at least two such promotions.

The prototype problem appeared in 1996, showing two promotions (SB). The promotions are written in the order of appearance, with capitals for the white promotions and lowercase for the black:

ST1
Philippe Schnoebelen
3075 Probleemblad 09/1996
1st Honourable Mention

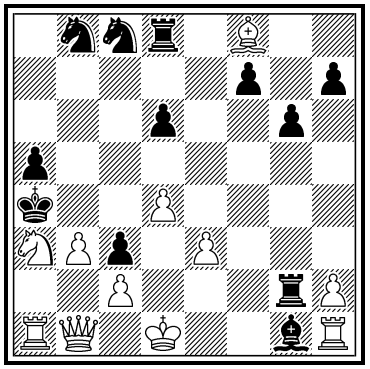


SPG in 15.0 C+ (14+12)

1.a4 g5 2.a5 g4 3.a6 g3 4.a×b7 a5 5.d4 Ra6 6.d5 Rh6 7.d6 Rh3 8.d×e7 h5 9.**e×f8=S** Qh4 10.**b×c8=B** Qc4 11. Qd4 Ke7 12.Qh4+ Kd6 13.Bg5 Se7 14.e3 **S×c8** 15.Bd8 **R×f8**

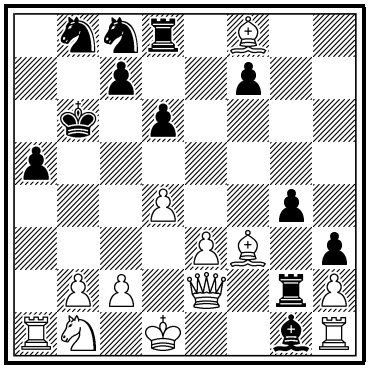
At the time, the theme of the problem was described as "Hyper-Frolkin theme where the Frolkin promotees do not move at all between promotion and capture". In the same year, two other compositions have appeared in the French magazine *Phénix*, showing other pairs of promotions:

ST2
F. Laroussinie
Philippe Schnoebelen
2341 Phénix 07-08/1996



SPG in 18.5 C+ (11+12)

ST3
Philippe Schnoebelen
2342 Phénix 07-08/1996



SPG in 18.0 C+ (12+12)

ST2: 1.a4 c5 2.a5 c4 3.a6 c3 4.a×b7 a5 5.f4 Ra6 6.f5 Rg6 7.f6 R×g2 8.f×e7 g6 9.**e×d8=B** Bc5 10.**b×c8=S** B×g1 11.d4 d6 12.Bh6 Kd7 13.e3 Kc6 14.Bb5+ K×b5 15.Sa3+ Ka4 16.Qb1 Se7 17.Kd1 **R×d8** 18.Bf8 **S×c8** 19.b3+

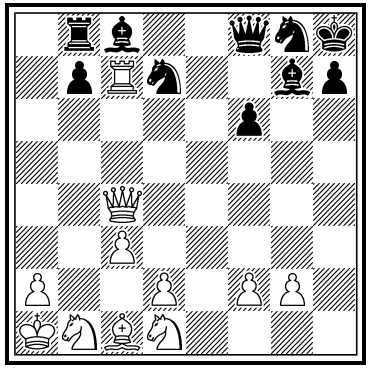
Schnoebelen BS. The only way to force the uniqueness of the promotion is to place the king next to the promoted piece before capturing it. Consequently a queen Schnoebelen can never be shown in an orthodox shortest proof game.

ST3: 1.a4 h5 2.a5 h4 3.a6 h3 4.a×b7 a5 5.f4 Ra6 6.f5 Rg6 7.f6 R×g2 8.f×e7 g5 9.**e×d8=B** Bc5 10.**b×c8=R** B×g1 11.d4 g4 12.Bh6 d6 13.e3 Kd7 14.Be2 Kc6 15.Bf3+ Kb6 16.Qe2 Se7 17.Kd1 **R×d8** 18.Bf8 **S×c8**

Schnoebelen BR. Here the black king must travel a long way in order to reveal the identity of the white promotions. Also the white promoted pieces are captured by black officers, not the black King.

The first triple Schnoebelen appeared in the same year.

ST4
Olli Heimo
9319 Die Schwalbe 08/1996
3rd Prize



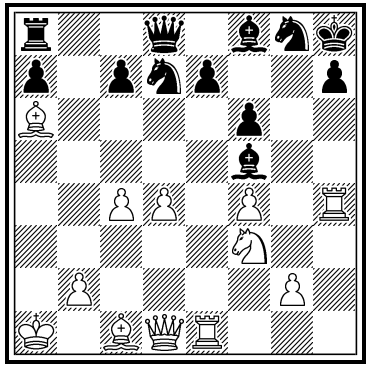
SPG in 18.5 C- (11+10)

1.h4 d5 2.h5 d4 3.h6 d3 4.h×g7 d×e2 5. **g×h8=R e×f1=S** 6.Se2 f6 7.Sec3 Kf7 8.Ke2 Kg7 9. **Q×f1 K×h8** 10.Sd1 Bg7 11.c3 Qf8 12.Kd3 a5 13.Kc2 a4 14.Qc4 a3 15.Re1 a×b2 16.R×e7 **b×a1=R** 17.R×c7 Sd7 18.Kb2 Rb8 19. **K×a1**

Schnoebelen Rsr. By showing the theme by both white and black, the doubling of the theme can be shown in 9 moves. The composer has the merit of adding another black rook promotion, echoing the white rook promotion.

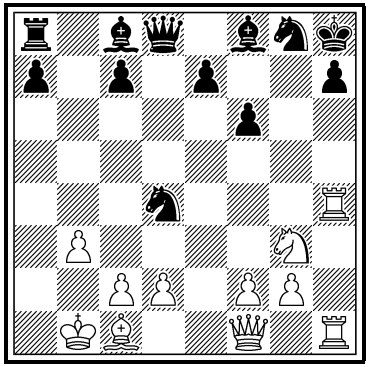
Eight years later, Unto Heinonen also successfully managed to triple this theme.

ST5
Unto Heinonen
StrateGems 2004
2nd Prize



SPG in 16.5 (12+12)

ST6
Unto Heinonen
R238 Probleemblad
03-04/2004



SPG in 16.0 C+ (11+12)

ST5: 1.h4 b5 2.h5 b4 3.h6 b3 4.h×g7 b×a2 5. **g×h8=R a×b1=R** 6.Ra4 d5 7.Rah4 d4 8.f4 d3 9.Sf3 d×e2 10.d4 f6 11.Kd2 **e1=R** 12.Ba6 Kf7 13.c4 Kg7 14.Kc2 **K×h8** 15. **K×b1** Bf5+ 16.Ka1 Sd7 17. **R×e1**

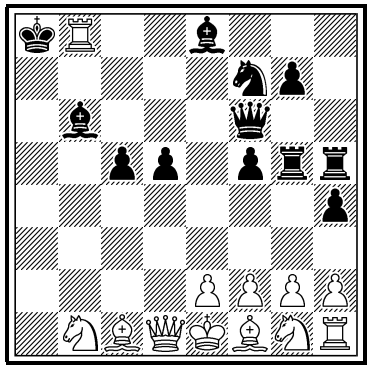
Schnoebelen Rrr. The theme is realized so naturally, that it seems almost effortlessly done! By passing on only two squares, d2 and c2, the identity of the black promotions on b1 and e1 is revealed. In order to eliminate the possibility of a black queen promotion, the white king must stay on d2 after the promotion on e1 occurs.

ST6: 1.h4 d5 2.h5 d4 3.h6 d3 4.h×g7 d×e2 5.**g×h8=R e×f1=S** 6.Se2 b5 7.Sg3 b4 8.Ke2 b3 9.**Q×f1** b×a2 10.b3 **a×b1=B** 11.Ra4 Sc6 12.Rah4 Sd4+ 13.Kd3 f6 14.Kc3 Kf7 15.Kb2 Kg7 16.**K×b1 K×h8**

Schnoebelen Rsb. The patterns seen in the previous compositions by Olli Heimo and Unto Heinonen are convincingly mixed together.

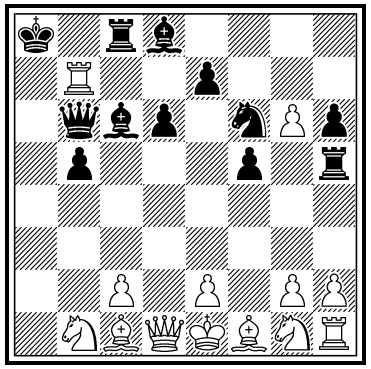
The next challenge was to show three Schnoebelen promotions by the same side. In only two years, Michel Caillaud was the first who succeeded to provide a brilliant solution. He was soon followed by Gerd Wilts.

ST7
Michel Caillaud
K. Prentos 40 JT 2004
1st Prize



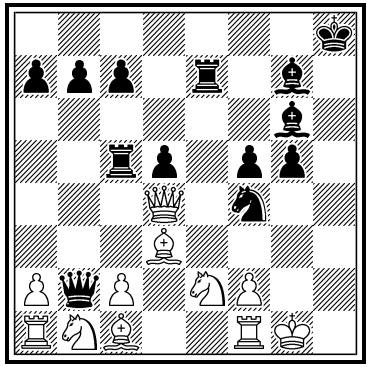
SPG in 19.5 (12+12)

ST8
Gerd Wilts
14635 Die Schwalbe 10/2010
1st Prize



SPG in 20.0 C+ (13+12)

ST9
Gerd Wilts
after Michel Caillaud
PDB Website 04/07/2010



SPG in 19.0 C+ (11+13)

ST7: 1.b4 h5 2.b5 h4 3.b6 Rh5 4.b×a7 Sh6 5.**a×b8=R** Raa5 6.d4 Rag5 7.d5 f5 8.d6 Sf7 9.d×e7 d5 10.c4 Kd7 11.**e8=R** Qf6 12.c5 B×c5 13.a4 Bb6 14.a5 c5 15.a6 Kc7 16.a7 Bd7 17.**a8=B B×e8** 18.Ra7 **K×b8** 19.R×b7+ **K×a8** 20.Rb8+

Schnoebelen RRB, with an additional Anti-Pronkin rook b8. The whole sequence is cleverly ordered, with the black bishop's arrival on b6 occurring before the black pawn c7's advance.

ST8: 1.b4 g6 2.b5 Bh6 3.b6 Bf4 4.b×a7 h6 5.**a×b8=R** Ra5 6.d4 Rh5 7.d5 b5 8.d6 Bb7 9.d×c7 Bc6 10.**c8=S** Qb6 11.a4 Bc7 12.f4 d6 13.f5 Kd7 14.f×g6 f5 15.a5 Sf6 16.a6 **R×c8** 17.a7 Bd8 18.**a8=B** Kc7 19.Ra7+ **K×b8** 20. Rb7+ **K×a8**

Schnoebelen RSB. Although it is one move longer than the previous example, this shortest proof game has one capture less. Again the white rook and white bishop are captured on b8 and a8 respectively, with the white knight c8 fitting well in the overall picture.

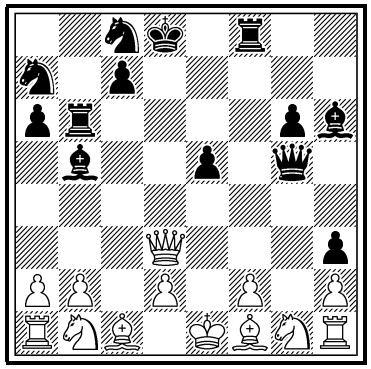
1.g4 Sc6 2.g5 Sd4 3.g6 S×e2 4.**g×h7** Sf4 5.h×g8=S Rh5 6.d4 Rc5 7.d5 g5 8.d6 Bg7 9.d×e7 d5 10.h4 Bf5 11.h5 Bg6 12.h6 f5 13.h7 Kf7 14.**e8=S** Qf6 15.**h8=B** Q×b2 16.Qd4 **K×g8** 17.Bd3 **R×e8** 18.Se2 Re7 19.0-0 **K×h8**

Schnoebelen SSB. The position is less appealing, as it isn't any closer to white homebase. The white castling releases the guard of the promoted white bishop thereby enabling its capture by the black king.

The theme Schnoebelen may be also implemented in fairy shortest proof games. In fairies, Schnoebelen queens and even Schnoebelen kings have been presented in several proof games mainly by Bernd Grafräth using conditions such as Circe, Patrol Chess, Immune Chess, and Losing Chess.

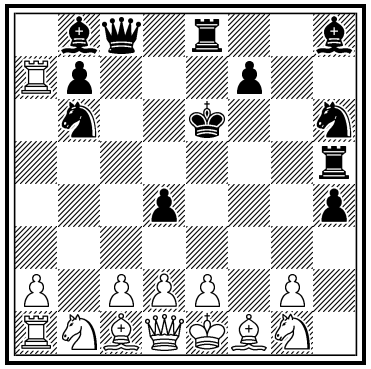
Our selection consists of fairy compositions showing at least three Schnoebelen promotions.

ST10
Nicolas Dupont
Problemaz 4/2008



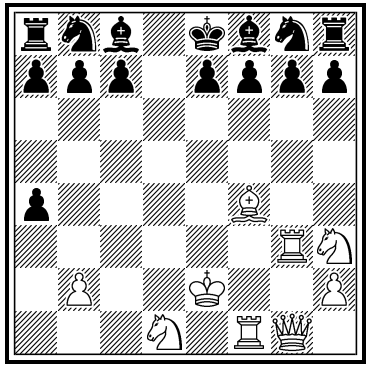
SPG in 18.0 (13+13)
Lortap

ST11
Kostas Prentos
Andrey Frolkin
france-echecs.com 21/01/2007
1st Prize



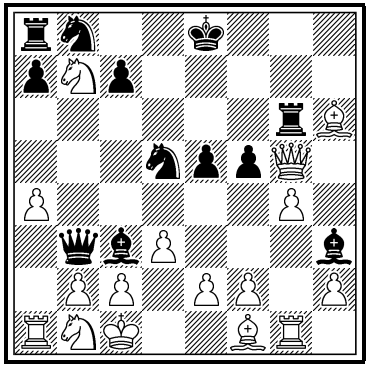
SPG in 18.0 (13+12)
Multicaptures

ST12
Michel Caillaud
Eric Pichouron
Eric Huber
R203 Problemesis 06/2005
1st Honourable Mention
dedicated to Pascal Slechten



SPG in 10.5 (9+15)
Masand

ST13
Nicolas Dupont
diagrammes 170/2009



SPG in 13.5 (16+12)
Cage Circe

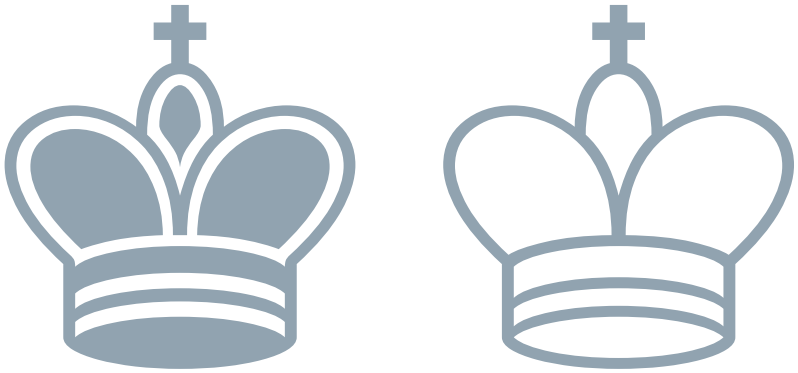
ST10: 1.c4 h5 2.c5 h4 3.c6 h3 4.c×b7 Sc6 5.**b8=S** Ba6 6.e4 Bb5 7.e5 a6 8.e6 Sa7 9.e×d7 e5 10.g4 Se7 11.g5 Sec8 12.g6 Qg5 13.**d8=S R**×**b8** 14.g×f7 g6 15.Qg4 Bh6 16.**f8=S** Rb6 17.Qd7 **K**×**d8** 18.Qd3 **R**×**f8**
Schnoebelen SSS. In Lortap, a piece may capture only if it is not controlled by a piece of its own camp. This condition enables the identification of promoted pieces without requiring trips performed by the enemy king. Here, the presence of wPs d7 and f7 without checking can be explained by the presence of promoted wS on b8, respectively d8. Also, the wQ can travel through d7 only if guarded by the promoted knight f8. The wQ must go on d7, in order to cut the guard provided by the bB b5 on e8, hence allowing the black king to capture on d8. A very subtle composition, worth studying!
ST11: 1.f4 d5 2.f5 d4 3.f6 Bf5 4.h4 Kd7 5.h5 Ke6 6.h6 Sd7 7.h×g7 h5 8.b4 h4 9.b5 Rh5 10.b6 Sh6 11.**g8=S** Bh7 12.f×e7 **B**×**g8** 13.**e8=S** Bd6 14.b×c7 Sb6 15.Rh3 Qd7 16.Ra3 **R**×**e8** 17.**c8=S** Bb8 18.R×a7 **Q**×**c8**
Another Schnoebelen SSS. In Multicaptures, a piece can be captured only if it is attacked directly in at least two ways, otherwise it is invulnerable. The white promotions to knight on g8, e8, and c8 are respectively used to enable the captures of bPs e7, c7, and a7.
We conclude the present selection with two tasks showing the four different promotions (AUW).

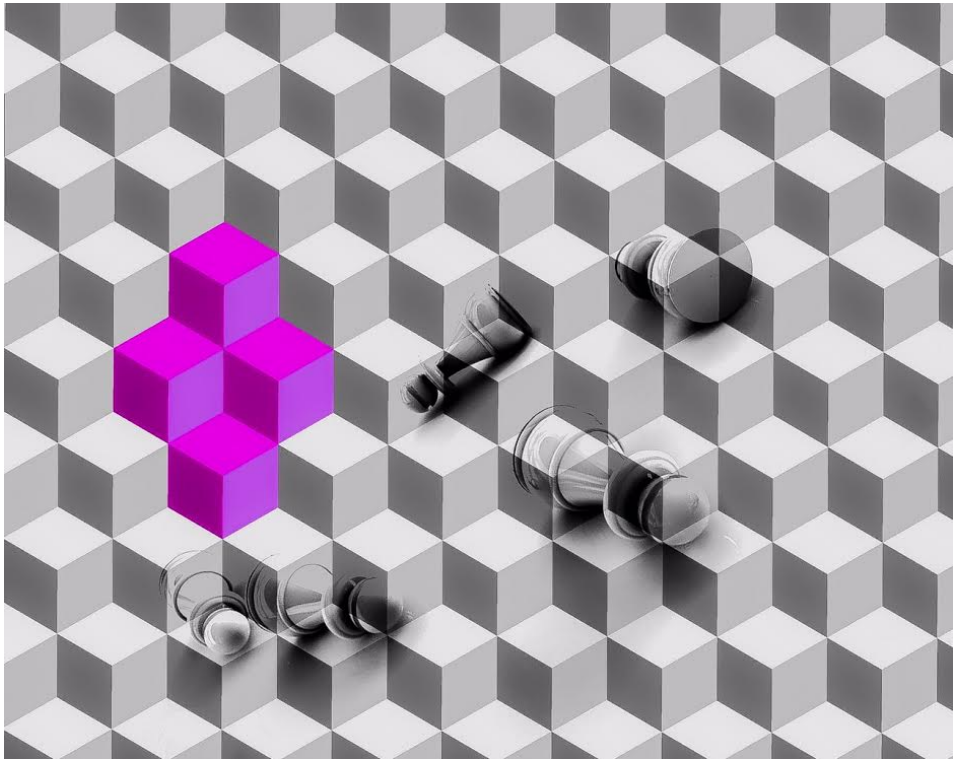
ST12: 1.a4 d5 2.Ra3 d4 3.Rg3 d3 4.Sc3 d×c2 5.d4 Q×d4 6.Bf4 **c**×**d1=Q**[+bPa4, +wQd4, +bPe2] 7.**S**×**d1** **e**×**f1=R**[+bPf2, +bSg1]+ 8.**K**×**f1** Sh3 9.Ke2 **f1=B**[+bPg2]+ 10.**R**×**f1** **g1=S**[+wSh3]+ 11.**Q**×**g1**
Schnoebelen qrbs – probably the first AUW-Schnoebelen. In Masand, a piece which moves and actively checks changes the color of all the units that it observes after the move. This condition is suitable for fast promotions, including a queen Schnoebelen. A nice realization, with the subtle presence of wSh3 being particularly remarkable.
ST13: 1.d3 h6 2.**B**×**h6(c1=R)** g5 (breaking the cage h7 for the rook) 3.**Q**×**c1** Bg7 4.**Q**×**g5(d1=B)** Bc3+ 5.**K**×**d1** Sf6 6.Sf3 (not playable before, because it creates a cage in g1) Rg8 7.Se5 Rg6 8.**S**×**d7(g1=Q)** (at this stage the promotion can be a queen, rook, or bishop) e5 9.Sc5 Bh3 10.g4 (anticipatory destruction of cage h1 for queen) Qd5 11.**R**×**g1** (demonstrates *a posteriori* that g1 was a queen, as there is a cage in h1 for the rook and one in h5 for a bishop) Qb3 12.**S**×**b7(c1=S)** Sd5 13.a4 (small technical move, not playable before because it opens the knight cage) f5 (breaks the cage h8 for the last annihilation) 14.**K**×**c1**
An unbelievable rbqs passive Schnoebelen, with all the promotions and captures performed by white.
Vlaicu Crişan & Paul Răican, Cluj & Tulcea, March 5, 2017

Minimalism in Chess Rebuses

by Jeff Coakley & Andrey Frolkin

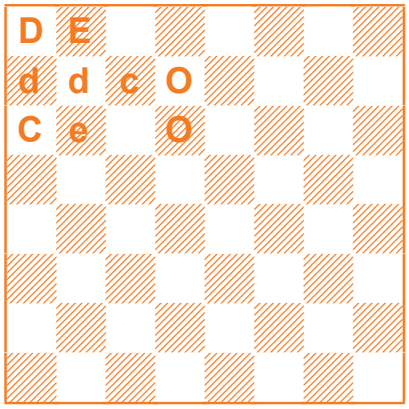
"Everything should be made as simple as possible,
but not simpler."
– Albert Einstein



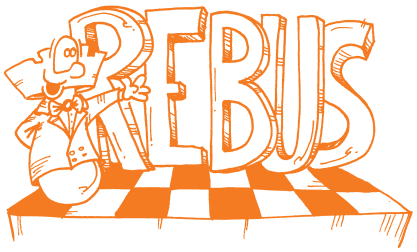


Piece by Piece (Cornel Pacurar - *Isometric*, *Union* and *Pixlr* for iPhone, 2017)

ABOUT THE CHESS REBUS



A rebus is a sudoku-style puzzle involving retrograde analysis. Letters on a diagram stand for specific pieces that form a legal position. The solver's task is to "decode the board".



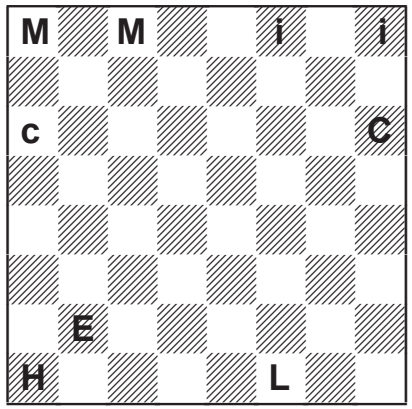
If you haven't seen rebuses before, or aren't sure how to go about solving them, then the basic positions in this article will provide an instructive survey of the tactics used in this type of problem.

MINIMALISM IN CHESS REBUSES

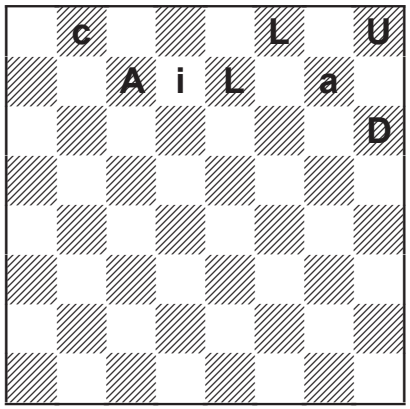
Jeff Coakley & Andrey Frolkin

Most chess rebuses involve complex positions with a multitude of pieces. This article goes to the other extreme, investigating the limits of compositions with minimal material. Except for the first problem, all of the rebuses presented are records of one kind or another. We begin with a two part dedication to the grandmaster of retroanalysis, Michel Caillaud, who celebrated his 60th birthday earlier this month.

M-1
Andrey Frolkin
Jeff Coakley
"Michel"



M-2
Andrey Frolkin
Jeff Coakley
"Caillaud"



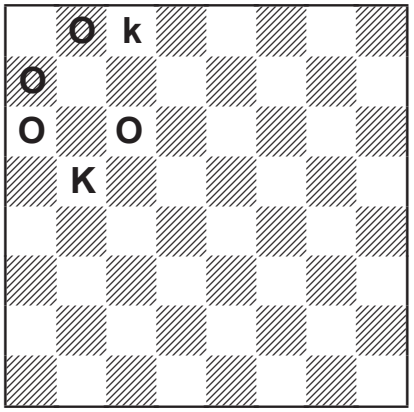
Each letter represents a different type of piece.
Uppercase is one colour, lowercase is the other.
Determine the position.

The stipulation is the same for all the problems in this article. In most cases, it is also possible to at least partially determine the last move, which may be ambiguous concerning captures or departure squares.

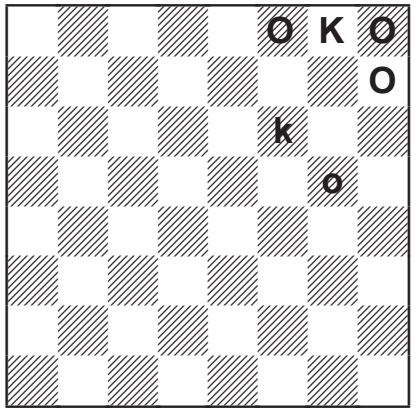
Minibus to Suburbs East
Antoine Duff

There are two ways to judge economy in rebuses, by the number of pieces and by the number of letters. The minimal record for fewest pieces in a normal rebus is 6, using 2 letters. The four positions in the "OK Corral" show how it's done.

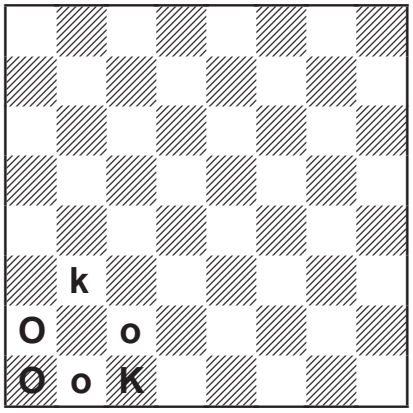
M-3
Andrey Frolkin
Jeff Coakley
"Oklahoma"



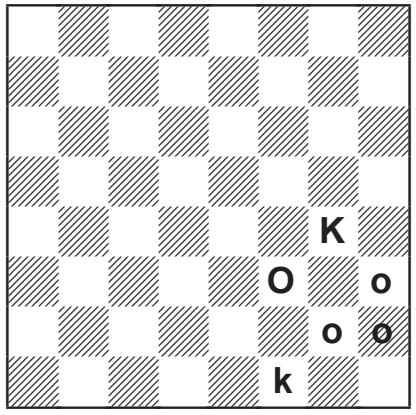
M-4
Andrey Frolkin
Jeff Coakley
"Okey Dokey"



M-5
Andrey Frolkin
Jeff Coakley
"Okapi"

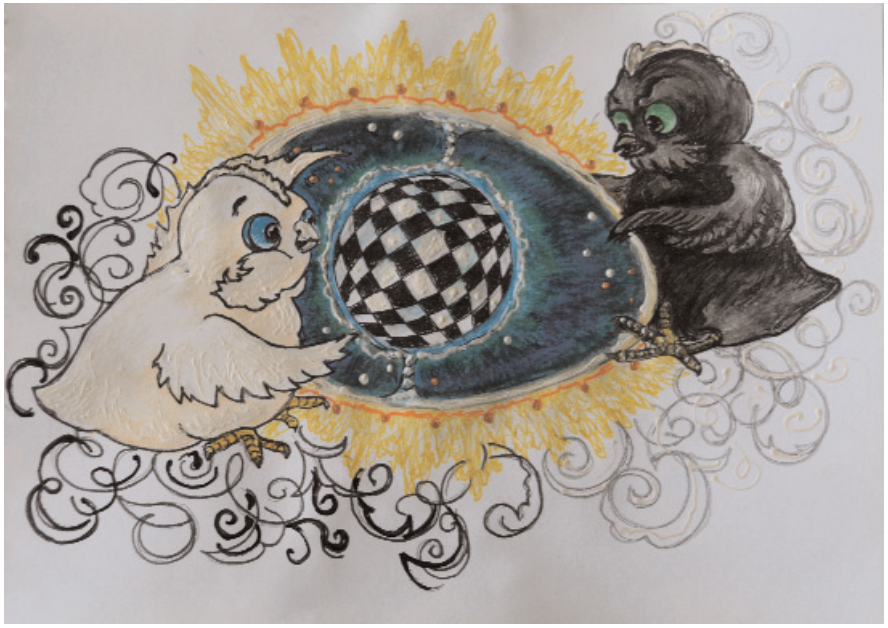


M-6
Andrey Frolkin
Jeff Coakley
"Okra"



For other articles about chess rebuses, see:

Bulletin issue 8	The Elvis Effect
Bulletin issue 9	Exploring Colours
Bulletin issue 10	Twelve Letters for the Holidays
Problemas number 15	New Directions
Puzzling Side of Chess 133	Year of the Rebus



Chicken Little and the Egg
Nina Omelchuk

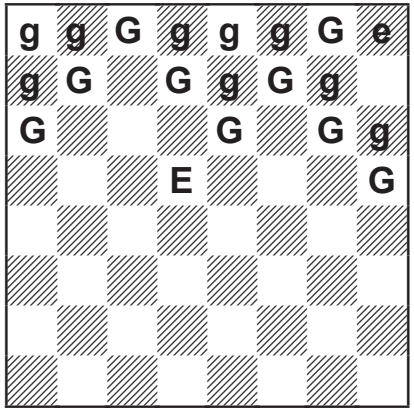
As you probably noticed, each of the "OK Corral" positions featured a different type of piece: rook, bishop, knight, and pawn. Composing a two letter rebus in which the second piece is a queen proved to be a formidable task.

In general, concepts like *material balance* and *bishop ratio* play no part in minimalist productions. But that is exactly what is needed in problem 7. The consequence is a dense cluster of 20 pieces. You might be surprised at what you find when you crack this egg.

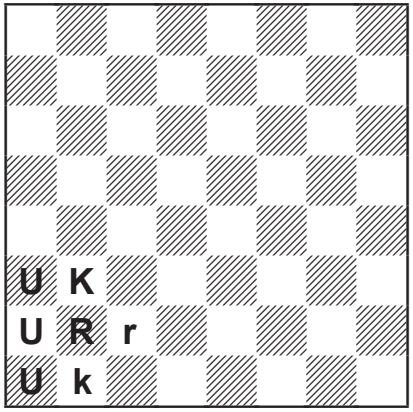
After that brief excursion into the depths of the retro world, we return to the land of chess frugality with "minibuses" 8 to 10. These are record positions for fewest pieces (7) with 3, 4, and 5 letters. The "balloon" is also a record for most letters (5) with 7 pieces.

Special thanks, as always, to Nina Omelchuk and Antoine Duff for their artistic contributions. It wouldn't be the same without them.

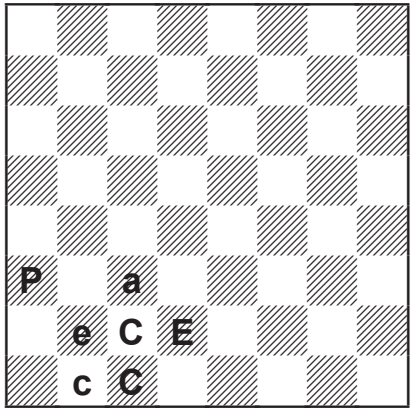
M-7
Andrey Frolkin
Jeff Coakley
"Egg"



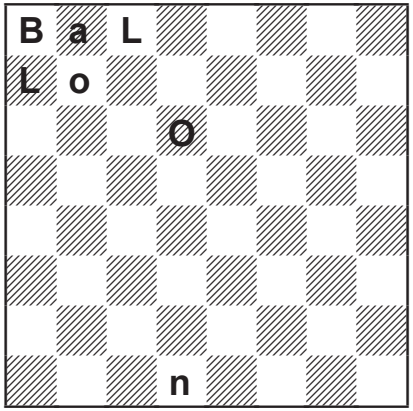
M-8
Andrey Frolkin
Jeff Coakley
"UKRaine"



M-9
Andrey Frolkin
Jeff Coakley
"Peace"



M-10
Andrey Frolkin
Jeff Coakley
"Balloon"

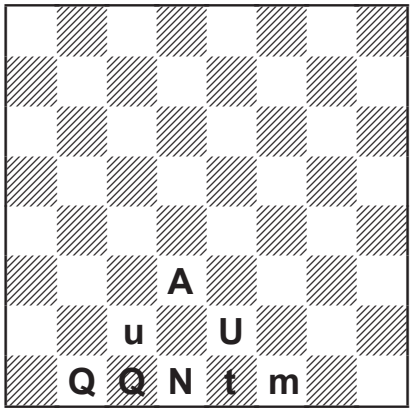


The next step in the minimalist progression is 8 pieces. This is the smallest number necessary for 6 letters. In such positions, all six types of pieces are on the board, a situation which is very fruitful from a retro point of view. In addition to M-2 from page one, we include two more problems in this category. Why they are called "quantum" and "vantage" is a mystery to us as well.

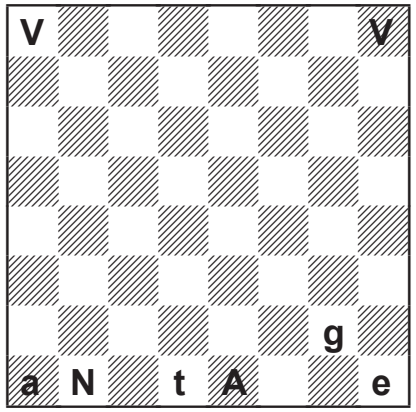
Minimizing the piece count for a certain number of letters is not the only kind of efficiency to consider. For example, it may have gone unnoticed that M-3 is the record for fewest pieces (6) in a rebus where the last move is a double check. We leave it to you to figure out what kind of records are set in problems 13 to 15.

These puzzles conclude the *standard* portion of the article. But we're not quite finished. There are four more *conditional* rebuses on the next page, plus a chart to summarize the current state of the various records.

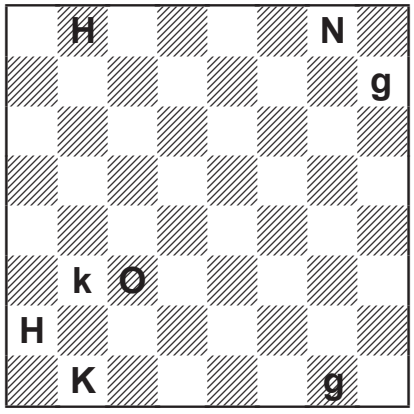
M-11
Andrey Frolkin
Jeff Coakley
"Quantum"

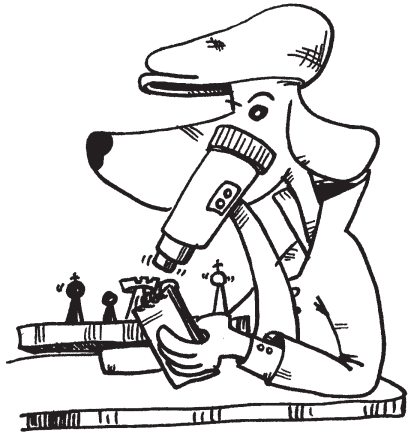


M-12
Andrey Frolkin
Jeff Coakley
"Vantage"



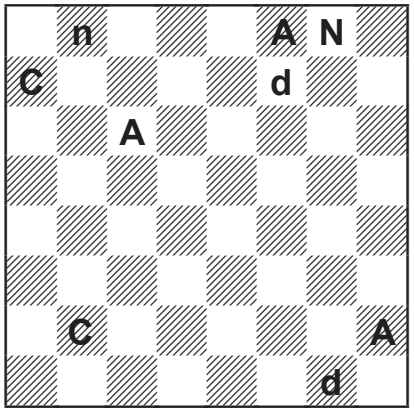
M-13
Andrey Frolkin
Jeff Coakley
"Hong Kong"



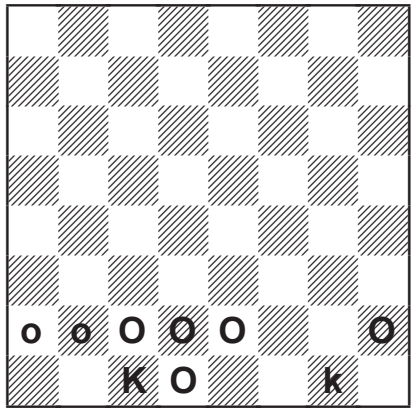


We only see what we look for.

M-14
Andrey Frolkin
Jeff Coakley
"Canada"



M-15
Andrey Frolkin
Jeff Coakley
"Kooky"



In the quest to achieve new minimalist records, we eventually shifted our focus to *conditional* rebuses with the stipulation "White to move", comparable to *type B* last move problems.

Knowing whose turn it is greatly simplifies things for both solver and composer. Three records were quickly broken.
M-16: 5 pieces with 2 letters.
M-17: 6 pieces with 3 letters, and a unique method for determining colours.
M-18: 7 pieces with 6 letters, a long-standing goal that is evidently impossible in a non-conditional position.

Our grand finale is the ultimate in minimalism. A one letter rebus! With only kings on the board, the game is over, so the stipulation for "zeds" might be better stated as "Black made the last move". Thanks to Andrew Buchanan for the underlying problem.

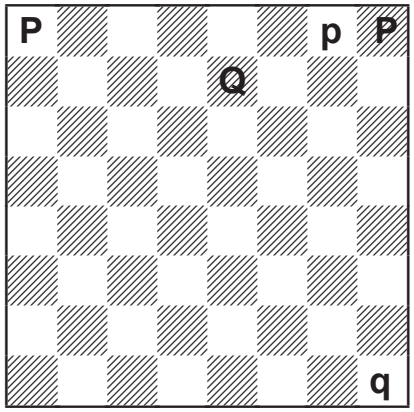
We hope you enjoyed the puzzles.

Jeff Coakley Prince Edward Island, Canada
Andrey Frolkin Kiev, Ukraine

PIECES \ LETTERS	2	3	4	5	6
5	M-16*				
6	M-3 to 6	M-17*			
7		M-8	M-9	M-10	M-18*
8					M-2 M -11 M-12

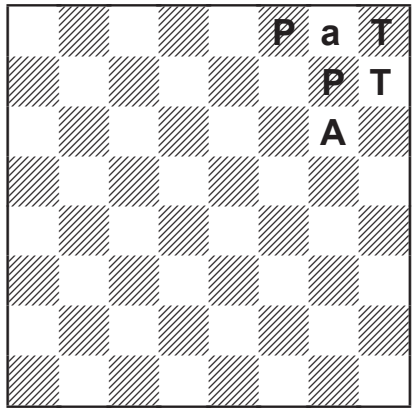
standard records * conditional "white to move"

M-16
Andrey Frolkin
Jeff Coakley
"P's & Q's"



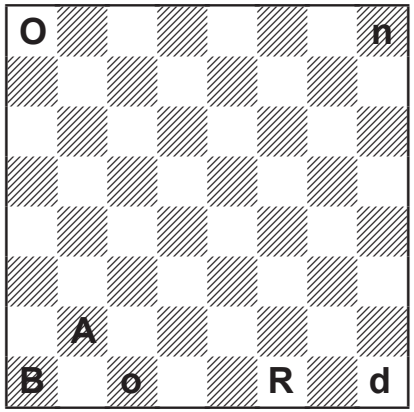
White to move

M-17
Andrey Frolkin
Jeff Coakley
"Pat"



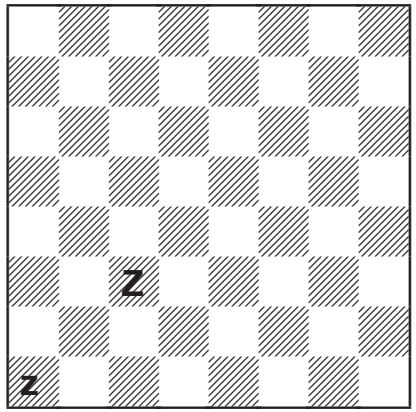
White to move

M-18
Andrey Frolkin
Jeff Coakley
"On Board"



White to move

M-19
Andrey Frolkin
Jeff Coakley
"Zeds" after Andrew Buchanan 2001



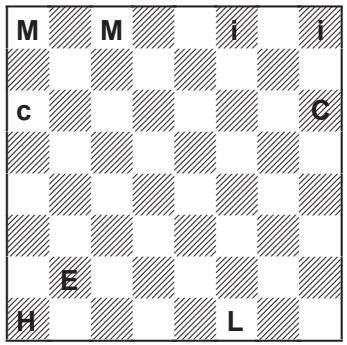
White to move

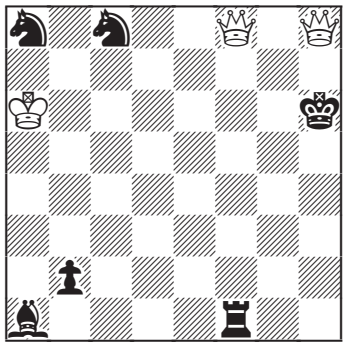
SOLUTIONS

Often there are various ways to logically deduce a solution. We give the reasoning that we consider the most direct.

Rebus notation continues to evolve. Some symbols have been discarded in favour of brief phrases. Hopefully what remains is self-explanatory.

M-1 "Michel"





(3 + 6)

C = ♔ Only letter with one uppercase, one lowercase.

E = ♗ Only letter not on 1st or 8th rank.

H ≠ ♕ If H = ♕ (a1+), then either M or I is a rook or bishop, giving an impossible second check.

L ≠ ♕ If L = ♕ (f1+), then either M or I is a rook or bishop, giving an impossible second check.

♕ = (M,I) One of the kings is in double check by 2 queens.

♘ = (M,I) The non-queen letter M or I cannot be a rook or bishop, placing both kings in check.

L = ♖ If L = ♗, then there is an impossible third check.

H = ♗ Uppercase = black. The bishop on a1 cannot be white with a white pawn on b2.

I = ♕ Only white pieces can promote on the 8th rank. Last move: 1.g7xh8=Q++

M = ♘

M-2 "Caillaud"

A = ♔

I = ♗ If ♗ = (CDLU), one king is in check by a bishop, and ♕ = Ø? No letter can be queen because there would be an impossible second check.

D = ♙ Only remaining letter not on 8th rank. Uppercase = black. The pawn on h6 cannot be white (giving check) or ♕ = Ø?

L = ♘ L ≠ ♖ If L = ♖ (e7+), then ♕ = Ø?

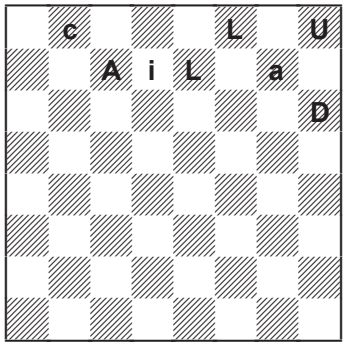
L ≠ ♕ The last move was not double check f7-f8=Q++ because uppercase is Black.

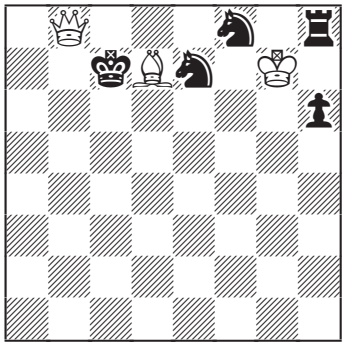
U = ♖ U ≠ ♕ (h8+) No last move.

C = ♕ The queen (b8+) could have moved, captured, or promoted on b8.

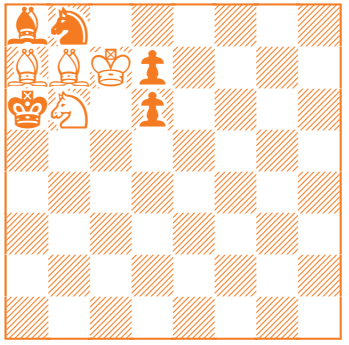
record: fewest pieces (8) for 6 letters

M-2





(3 + 5)



About the Chess Rebus "Decode Deco"

C = ♔ If E = ♔, then D = Ø?

D ≠ ♙ (a8) On 8th rank.

D ≠ ♕♗ (a7+) Impossible check.

D ≠ ♖ (b7+) Impossible check.

D ≠ ♘ (a8+) Impossible check.

D ≠ ♕♖ (a7+) Impossible check.

D ≠ ♘ (a8+) Impossible check.

D = ♗ (b7+) Check.

E ≠ ♙ (b8) On 8th rank.

E ≠ ♕♗ (b8+) Both kings in check.

E ≠ ♖ (b6+) Impossible double check.

E = ♘

O ≠ ♕♖ (d7+) Both kings in check.

O ≠ ♗ (d6+) Both kings in check.

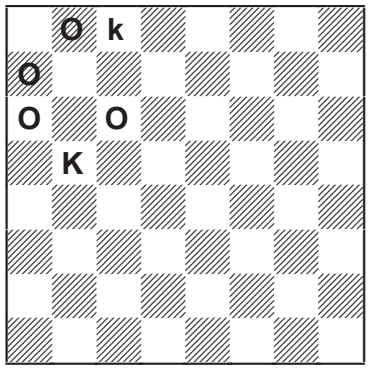
O = ♙ ♙d6 = black. If white, both kings in check.

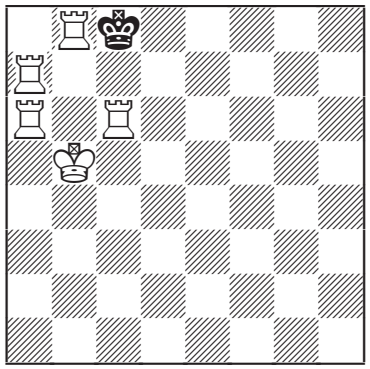
uppercase = black

last move: 1.B>b7+ (The symbol > indicates that the move may or may not be a capture.)

This nine piece problem has two potential king pairs (CE). Most minimalist rebuses, aiming for maximum efficiency with eight or fewer pieces, do not.

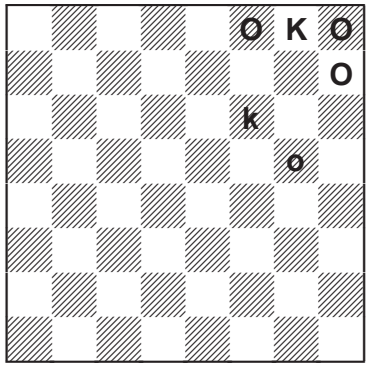
M-3

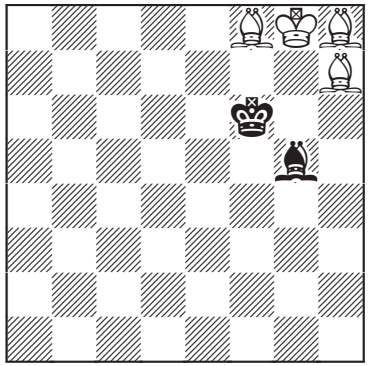




(5 + 1)

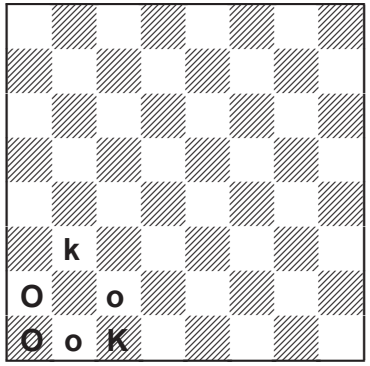
M-4

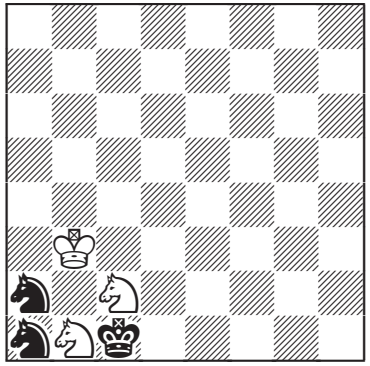




(4 + 2)

M-5





(3 + 3)

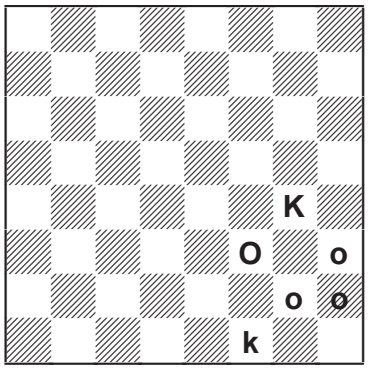
M-3 "Oklahoma" *Land of the Sooners.*
K = ♔
O ≠ ♙ O on 8th rank.
O ≠ ♕ (a6+, b8+, c6) Triple check.
O ≠ ♗ (a6+) Impossible check.
O ≠ ♘ (a7+) Impossible check.
O = ♖
last move: 1.cxb8=R++
uppercase = white
record: fewest pieces (6), last move *double check*

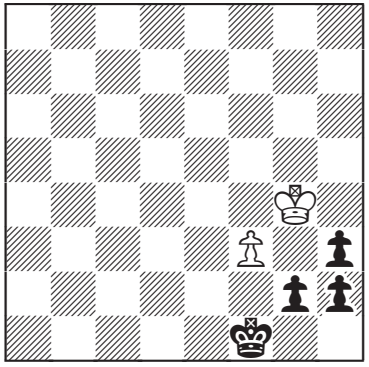
M-4 "Okey Dokey" *Okay.*
K = ♔
O ≠ ♙ O's on 8th rank.
O ≠ ♕♖ (f8+, g5+) Both kings in check.
O ≠ ♘ (h7+) Impossible check.
O = ♗
last move: 1.gxh8=B+
uppercase = white

M-5 "Okapi" *Giraffe-like animal of the Congo.*
K = ♔
O ≠ ♙ O's on 1st rank.
O ≠ ♕♖ (b1+, c2+) Impossible double check.
O ≠ ♗ (a2+) Impossible check.
O = ♘
last move: 1...bxa1=S+
uppercase = black

M-6 "Okra" *Vegetable sometimes called gumbo.*
K = ♔
O ≠ ♕♖ (f3+, g2+) Both kings in check.
O ≠ ♗ (h3+) Impossible check.
O ≠ ♘ (h2+) Impossible check.
O = ♙
uppercase = white White pawns on g2 h2 h3 are impossible.
last move: unknown
records: fewest pieces (6) for 2 letters
fewest pieces (6) type A (neither king in check)

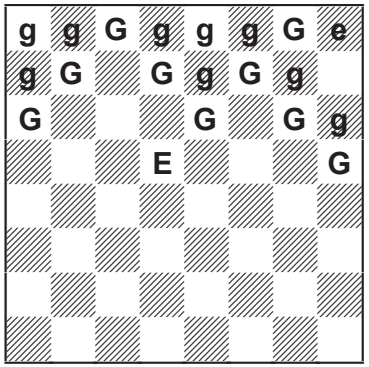
M-6

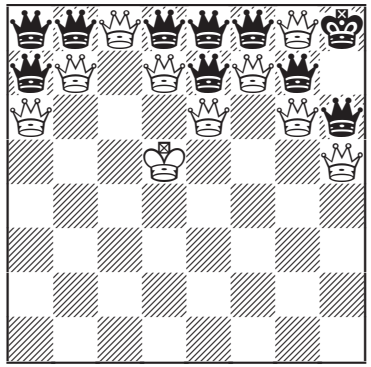




(5 + 1)

M-7 "Egg"



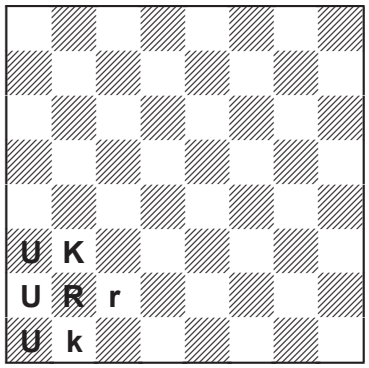


(10 + 10)

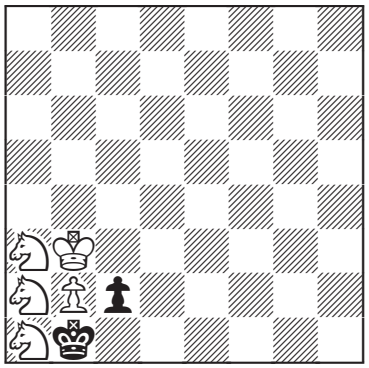
M-7 "Egg"
E = ♔
G ≠ ♙ On 8th rank.
G ≠ ♘ (e7+, f7+, g6+) Three checks.
G ≠ ♖ (g8+)
If G = ♖, the last move was 1.hxg8=R+ by White. But Black would have no move on the previous turn. Their rooks and king would all be blocked. The last move was not ...Sf6-g8, followed by hxg8(S)= R+, because the knight would be checking the white king from f6.
G ≠ ♗
If G = ♗, there are not enough missing pieces to explain all the bishops. White has promoted 8 light-square bishops. Black has promoted 6 dark-square bishops and 1 light-square bishop. For both sides to promote so many bishops on opposite colours requires more captures than promoting to other types of pieces. In this position, with 18 bishops, there are 12 missing pieces (11 officers and 1 pawn), but this is one short of the number of captures needed.
G = ♕
last move: 1.hxg8=Q+
uppercase = white

For more about *bishop ratio*, see "The Elvis Effect" (issue 8, EE-11) and "New Directions in Chess Rebuses" (*Problemas* 15).

M-8



"*Very interesting.*"

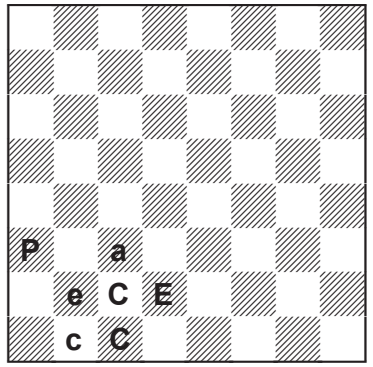


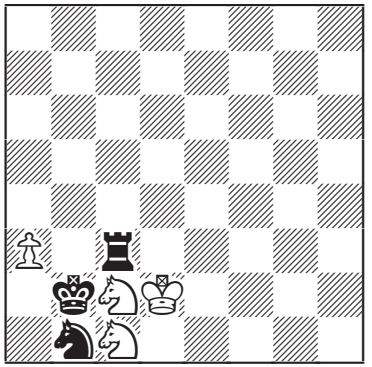
(5 + 2)

M-8 "UKRaine"
K = ♔
U ≠ ♙ On 1st rank.
U ≠ ♕♖ (a1+) Impossible check.
U ≠ ♗ (a2+) Impossible check.
U = ♘ (a3+) Check.
R ≠ ♖ (b2+) Impossible check.
R ≠ ♕♗ (c2+) Both kings in check.
R = ♙ Pawn on c2 must be black. If white, impossible check.
uppercase = white, last move: 1.N>a3+
record: fewest pieces (7) for 3 letters

M-9 "Peace"
E = ♔
C ≠ ♙ On 1st rank.
C ≠ ♕ (c1+, c2+) Impossible double check.
C ≠ ♖ (c2+) Impossible check.
C ≠ ♗ (c1+) Impossible check.
C = ♘ (b1+) Check.
last move: 1...axb1=S+, uppercase = white
A ≠ ♕♗♙ (c3+) Impossible double check.
A = ♖
P ≠ ♕♗ (a3+) Both kings in check.
P = ♙
record: fewest pieces (7) for 4 letters

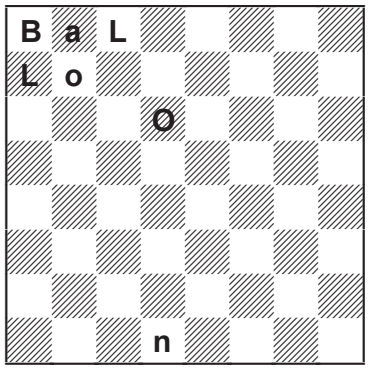
M-9

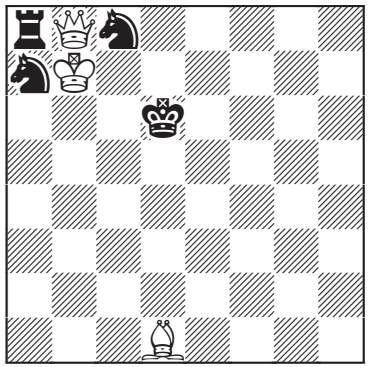




(4 + 3)

M-10



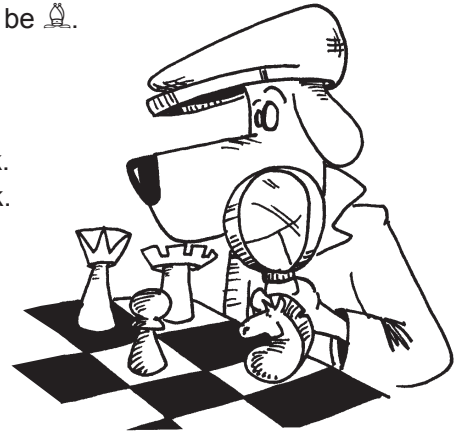


(3 + 4)

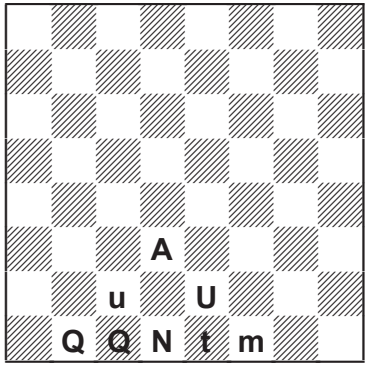
M-10 "Balloon"

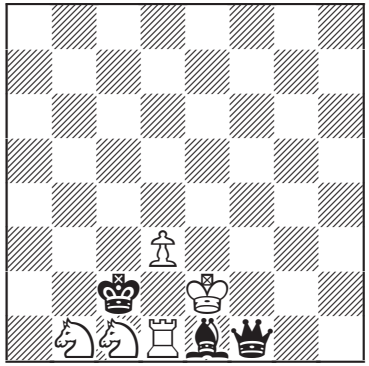
O = ♔

BALN ≠ ♙ On 1st or 8th rank.
B ≠ ♕♗ (a8+) Impossible check.
L ≠ ♕ (a7+, c8+) Impossible double check.
N ≠ ♕
If N = ♕ (d1+) Check.
A ≠ ♗ (b8+) Impossible double check.
L ≠ ♗ (c8+) Both kings in check.
♗ = Ø? No letter can be ♗.
A = ♕ (b8+) Check.
last move: 1.cxb8=Q+
uppercase = black
L ≠ ♗ (c8+) Both kings in check.
L ≠ ♖ (a7+) Both kings in check.
L = ♘
B = ♖
N = ♗
records: fewest pieces (7) for 5 letters
most letters (5) with 7 pieces



M-11



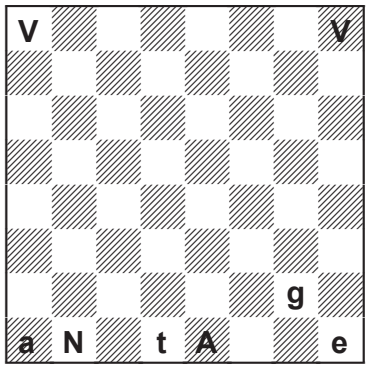


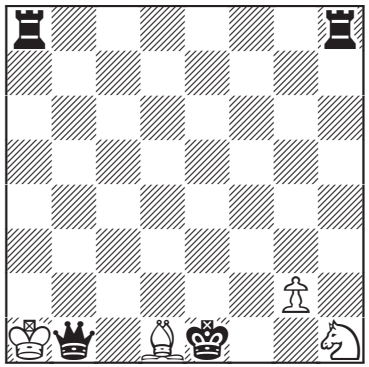
(5 + 3)

M-11 "Quantum"

U = ♔
A = ♙ Only other letter not on 1st rank.
Pawn on d3 must be white.
If black, check and ♕ = Ø?
No letter can be ♕ without an impossible multiple check.
uppercase = white
Q ≠ ♕ (b1+, c1+) Impossible double check.
Q ≠ ♗ (b1+) If Q = ♗ (b1+), check and ♕ = Ø?
No letter can be ♕ without an impossible multiple check.
Q ≠ ♖ (c1+) Impossible check.
Q = ♘
N ≠ ♕♗ (d1+) Impossible check.
N = ♖
T ≠ ♕ If T = ♕ (e1+), check and ♗ = Ø?
M ≠ ♗ (f1+) impossible double check.
T = ♗
M = ♕
last move: 1...Q>f1+ or 1...>f1=Q+
record: fewest pieces (8) for 6 letters

M-12





(4 + 4)

M-12 "Vantage"

A = ♔

G = ♙ Only letter not on 1st or 8th rank.

The other letters (ENTV) all attack one of the kings along a rank or file. No matter how ♕ and ♖ are assigned, they will both give check. The only possibility for the necessary double check is a promotion on b1 (=Q++ or =R++).

uppercase = black

V ≠ ♕ (a8+, h8+) Impossible double check.

V = ♖ (a8+)

N = ♕ (b1+)

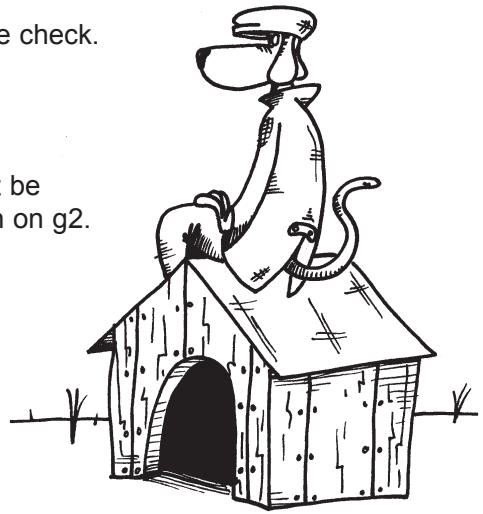
last move: 1...axb1=Q++

E ≠ ♗ (h1) A white bishop cannot be on h1 with white pawn on g2.

E = ♘

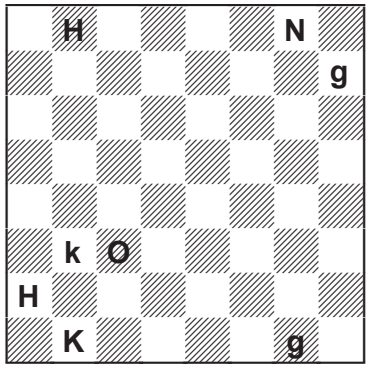
T = ♗

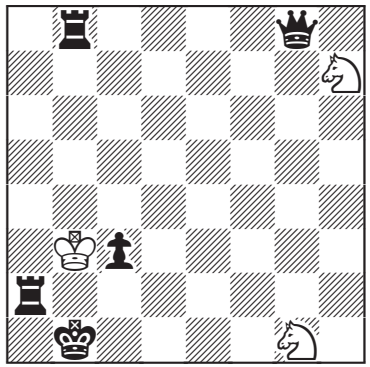
<u>record</u>: fewest pieces (8) for 6 letters



Hound drawings by Antoine Duff.

M-13





(3 + 5)

M-13 "Hong Kong"

K = ♔

G ≠ ♙ (g1) On 1st rank

G ≠ ♕ (g1+, h7+) Impossible double check.

G ≠ ♗ (h7+) Impossible check.

G ≠ ♖ If G = ♖ (g1+), <u>check</u>. Either H (a2+) or N (g8+) will be ♕ or ♗. Both kings in check.

G = ♘

H ≠ ♙ (b8) On 8th rank

H ≠ ♕ (a2+, b8+) Impossible double check.

H ≠ ♗ (a2+) Impossible check.

H = ♖ (b8+) <u>Check</u>.

N ≠ ♙ (g8) On 8th rank

N = (♕♗) (g8+) Double check.

The only way this double check could occur is with an *en passant* capture. Last move: 1...b4xc3 e.p.++.

O = ♙

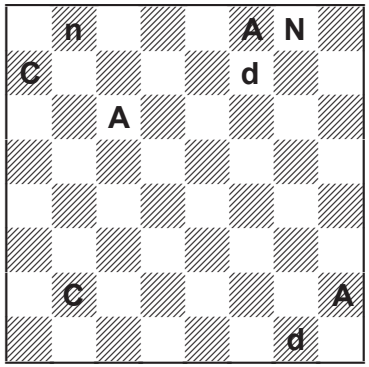
uppercase = black

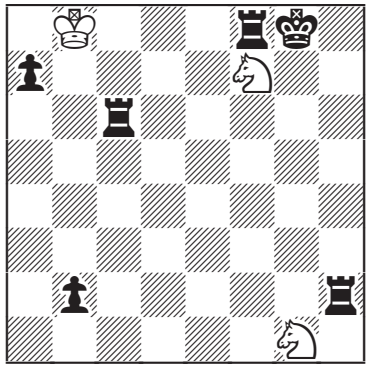
N ≠ ♗ (g8+) On Black's previous turn, before 1.c2-c4 b4xc3++, a bishop check from g8 is impossible.

N = ♕

<u>record</u>: fewest pieces (8) with last move *en passant*

M-14





(3 + 6)

M-14 “Canada”

N = ♔

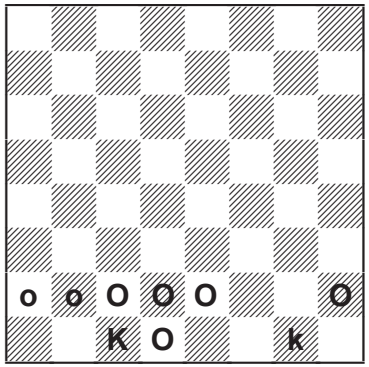
A ≠ ♕ (f8+, h2+) Impossible double check.
A ≠ ♗ On 8th rank.
A = (♖♘♘) Check. The king on b8 is in check from A. (♖f8+, ♘h2+, or ♘c6+)
D ≠ ♕♖ (g1+) Both kings in check.
D ≠ ♘ (f7+) Both kings in check.
D ≠ ♗ On 8th rank.
D = ♘
C ≠ ♕♖ (b2+) Impossible double check.
C ≠ ♘ (a7+) Impossible double check.
C = ♗ Pawn on a7 must be black. If white, impossible double check.

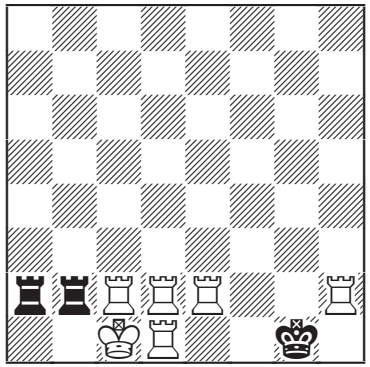
uppercase = black

A ≠ ♘ (h2+) Impossible check.
A = ♖ (f8+) Check.

Check from ♖ on f8 could only happen by castling.
last move: 1...0-0+.
record: fewest pieces (9) with last move *castling*

M-15





(6 + 3)

M-15 “Kooky”

K = ♔

O ≠ ♗ On 1st rank.
O ≠ ♕♘ (b2+, h2+) Both kings in check.
O ≠ ♘ (a2+, e2+) Both kings in check.
O = ♖ Check.

Check from ♖ on d1 could only happen by castling.
last move: 1.0-0-0+, uppercase = white
record: fewest letters (2) with last move *castling*

M-16 “P’s & Q’s” **White to move**

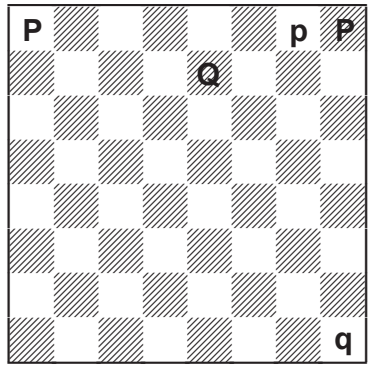
Q = ♔

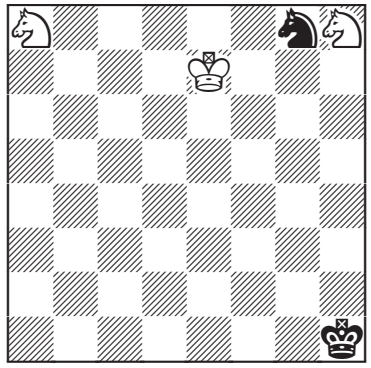
P ≠ ♗ On 8th rank.
P ≠ ♕ (a8+, h8+) Impossible double check.
P ≠ ♘ (a8+) Impossible check. Not 1.a7-a8=B+ because that would put the black king in check, making it Black to move.
P ≠ ♖ (h8+) Impossible check.
P = ♘ (g8+) Check.

uppercase = white The checked king on e7 cannot be black if it is White to move.

last move: 1...S>g8+
record*: fewest pieces (5) for 2 letters (type B)

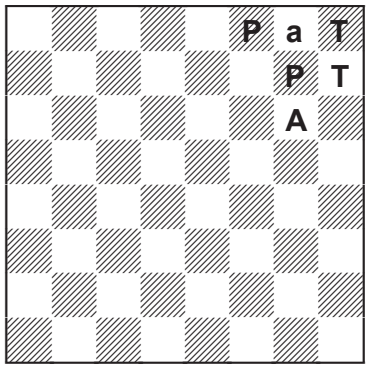
M-16

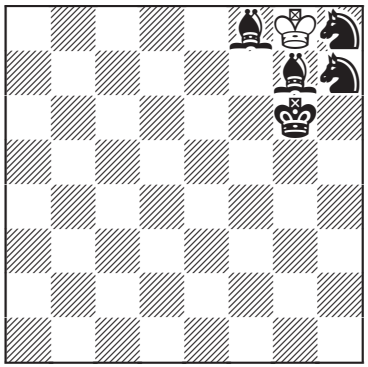




(3 + 2)

M-17





(1 + 5)

M-17 "Pat" **White to move**

A = ♔

T ≠ ♗ On 8th rank.
T ≠ ♕♖ (h8+) Impossible check.
T ≠ ♗ (h7+) Impossible check.

T = ♘

P ≠ ♗ On 8th rank.
P ≠ ♕♖ (f8+, g7+) Impossible double check.

P = ♗

Neither king is in check, but it is White to play, so Black made the last move. The king on g8 cannot be black because there would be no last move. Retrostalemate.

uppercase = black last move: unknown
record*: fewest pieces (6) for 3 letters (type B)

M-18 "On Board" **White to move**

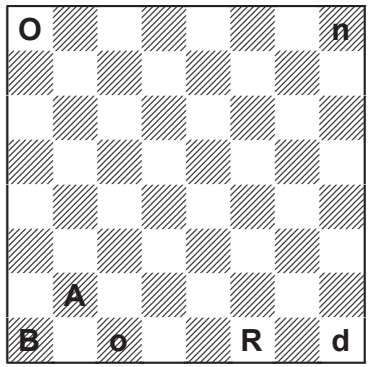
O = ♔

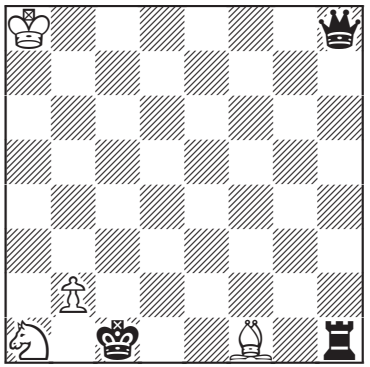
A = ♗ Only letter not on 1st or 8th rank. ♗b2 must be white. If black, check and ♕ = Ø? No letter can be ♕ without impossible multiple check.

uppercase = white

B ≠ ♕♖ (a1+) The black king (c1) cannot be in check with White to move.

M-18





(4 + 3)

B ≠ ♗ (a1) A white bishop cannot be on a1 with a white pawn on b2.

B = ♘

R ≠ ♕♖ (f1+) The black king (c1) cannot be in check.

R = ♗

D ≠ ♕ If D = ♕ (h1+), check.
N ≠ ♖ (h8+) Impossible double check.

D = ♖

N = ♕ Check. Last move: 1...Q>h8+

record*: fewest pieces (7) for 6 letters (type B)

M-19 "Zeds" **White to move**

Z = ♔ Obviously. But black and white, who is who?

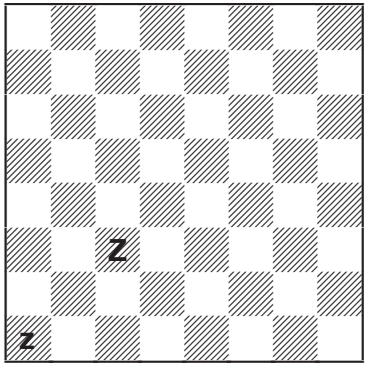
Colours are determined by *dead reckoning*, FIDE rule 5.2b. See *anselan.com* (A. Buchanan).

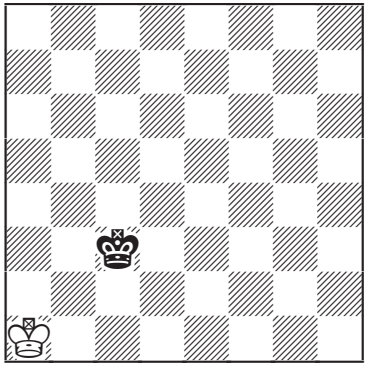
The position before the last move cannot be dead.

If the king on a1 is black, the last move was 1...Ka2>a1 or 1...Kb1>a1. If the move was not a capture, or if a knight or bishop were captured, the position was already dead before Black moved. If a queen or rook were captured, the position was also already dead because there was no choice except to capture. Therefore the king on a1 must be white!

The last move had to be the capture 1...Kxc3(QRp) so that the previous position was still alive. Long live the king!

M-19



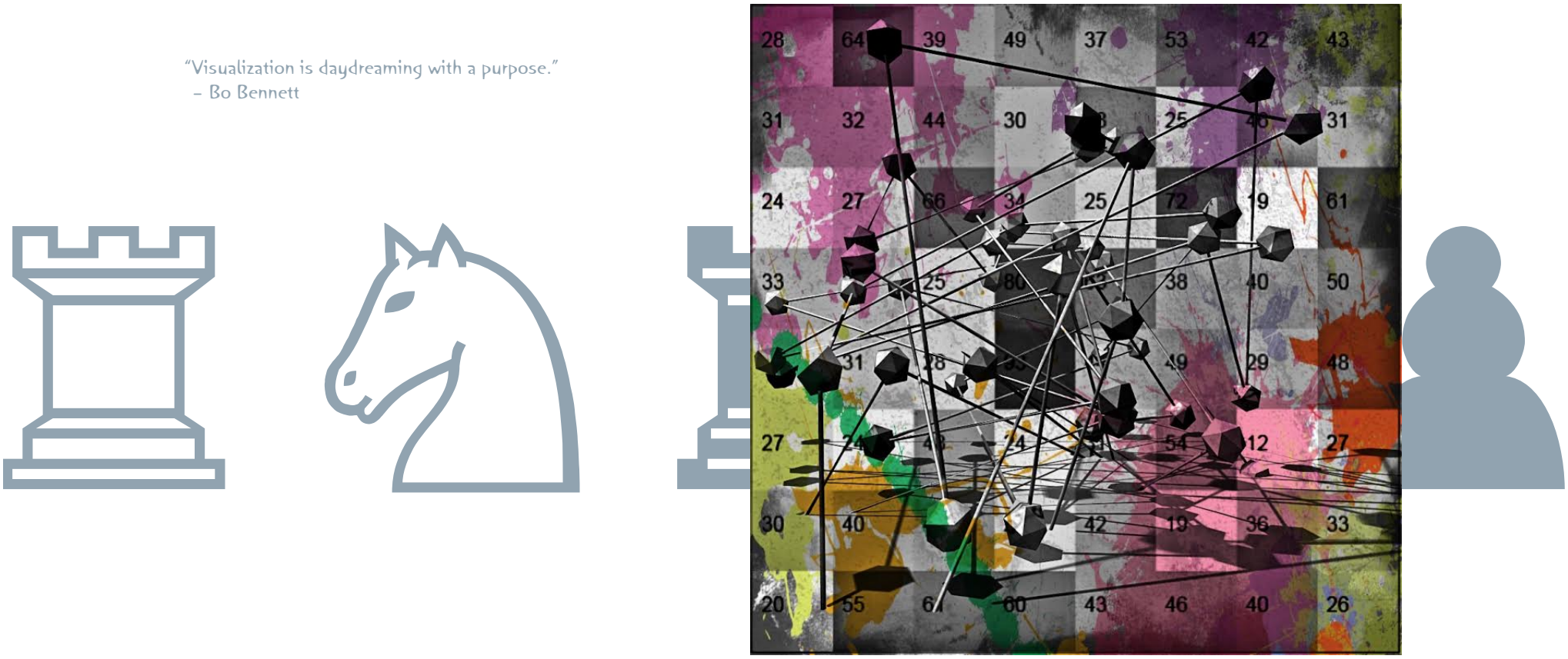


(1 + 1)

Proof Games Visualizations

by Cornel Pacurar

"Visualization is daydreaming with a purpose."
– Bo Bennett



Mental Imagery (Cornel Pacurar - *Matter*, *Pixlr* and *Afterlight* for iPhone, 2017)

Proof Games Visualizations

Cornel Pacurar

"We see not with our eyes, but with our brains. In fact, we see even without our eyes; dreams, waking visions, visualizations and the like all occur in the brain, just the same as eyesight. Our vision can be limited or enhanced by our eyesight, and our eyesight can, in fact, limit or enhance our vision."

Tara Sullivan, ACAT News, Spring 2003.

Techniques for creating images to communicate a message are as old as we are: since the dawn of humanity, one of the most effective ways to communicate concrete and abstract ideas has been through visual imagery.

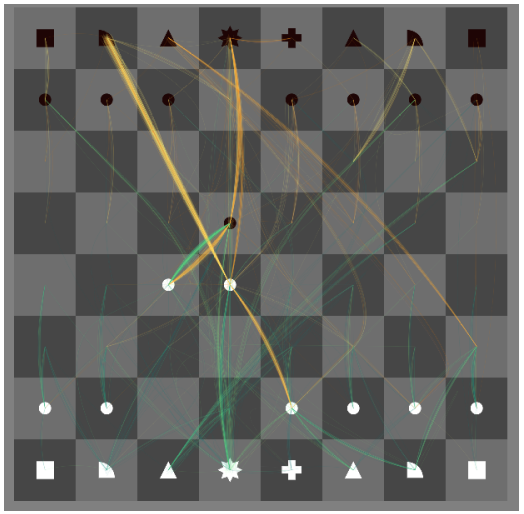
Living in a world flooded with data, it is only natural that, in order to better understand its significance, people place data in a visual context more than ever. Presenting data in a graphical or pictorial format, encoding it as visual objects, not only helps communicate information efficiently, but also reveals correlations and patterns that might otherwise go unnoticed in text-based data. Data visualization is nowadays one of the key steps in data analysis or data science.

With huge volumes of data coming at us at overwhelming speeds, in most cases we are not be able to comprehend it without a layer of abstraction, such as a visual one. Even when we do, there is no doubt that visual representations of data are much more appealing than text-based data. And they certainly look cool!

Consider for example Philipp Lenssen's simple visualizations through Google from 2006. He searched for terms like ["p c4" chess] and ["k e1" chess] and mapped the result on a chess board:

As noted by Momir Radovic, who is doing pioneering research (out of Atlanta, GA) into a new chess teaching method to replace the traditional approach with "moves first", "chess is a complex cognitive activity that rests on the recognition of chess objects, or pieces, whose form and function are firmly coupled through chess rules, with the functions then linked to actions – that is movements associated with pieces."[1] As seeing is believing, when it comes to the movements of chess pieces, probably nothing comes close to the power of visualization experienced when playing chess against the 'transparent intelligence' called the *Thinking Machine 6*.[2]

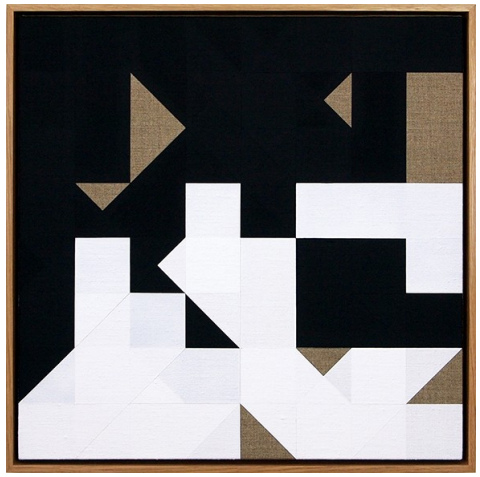
Thinking Machine (first implemented in 2002) is an 'artificial intelligence' program, ready to play chess with the viewer. During the game, the computer's thought process is sketched on screen as it plays. A map is created from the traces of literally thousands of possible futures as the program tries to decide its best move. Those traces become a key to the invisible lines of force in the game, as well as a window into the spirit of a thinking machine. The result is almost abstract art!



Arguably the most influential artist of the 20th century, Marcel Duchamp said that "Chess has the visual possibilities of art. It is a mechanistic sculpture that presents

exciting plastic values. If you know the game you can feel that the bishop is like a lever. It incites a whole new pattern when moved. There is a mental end implied when you look at the formation of the pieces on the board. The transformation of the visual aspect to the grey matter is what always happens in chess and what should happen in art."

In this spirit, in a series of chess paintings, British artist Tom Hackney translates the chess games of Marcel Duchamp into vivid geometric abstractions. Patterns of movement are fundamental to Hackney's process, who maps the predetermined data set (the moves of a given chess game) on the 64 squares of the canvas.[3]



Tom Hackney
Chess Painting No. 64 (Duchamp vs. Znosko-Borovsky, Paris, 1929),
2015, Gesso on linen, oak frame.
(Francis M. Naumann Fine Art, New York)

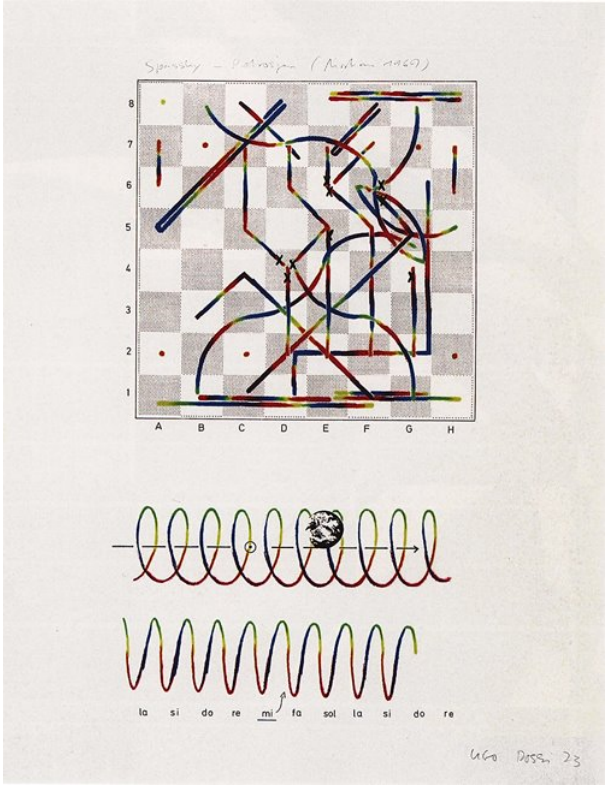
Another British artist who has recently fell in love with chess is Nette Robinson.[4] In 2011, she began painting portraits of chess Grandmasters and positions from famous games, like this one:

Nette Robinson
Alekhine vs. Lasker, Zurich, 1934
Acrylic on canvas.

In line with Man Ray or Marcel Duchamp, Dominique Digeon (France) also paints and draws on the theme of Chess. "Chess is like a thread of Ariadne for me," he summarizes[5], tilting the balance between chess and art back towards chess, with works showing chess games.

Dominique Digeon
Kasparov-Karpov
Casein on canvas.

Ugo Dossi (Germany) goes one step further and gives the game details at the top of his works.



Ugo Dossi
Spassky vs. Petrosjan, Moscow 1969

Coincidentally, the same chess game has been the subject of another work, by the Greek artist and chess historian Nicholas Sphicas.

Nicholas Sphicas
24. Ng5!! 1-0. From the game Spassky – Petrossian, Moscow 1969

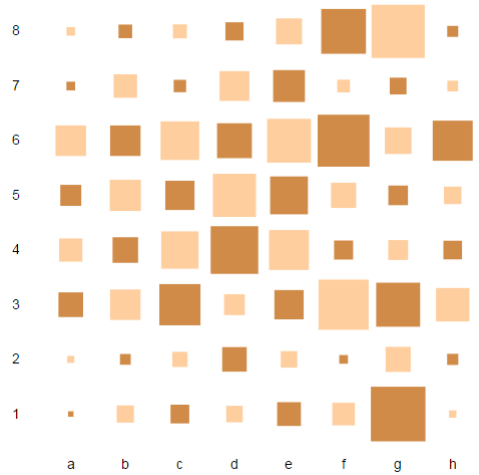
Finally, Ivan Llorens' (Spain) series of paintings *Chess Harmonies* "is a starting point towards a plastic investigation into the poetic of chess. A synergy from the aesthetic recreation of the game of chess. Chess Harmonies invites to open a dialogue with the receiver from a personal code of Data Visualization analysis of chess"[6].

Ivan Llorens
Combination of Chess moves Study
Oil on canvas.

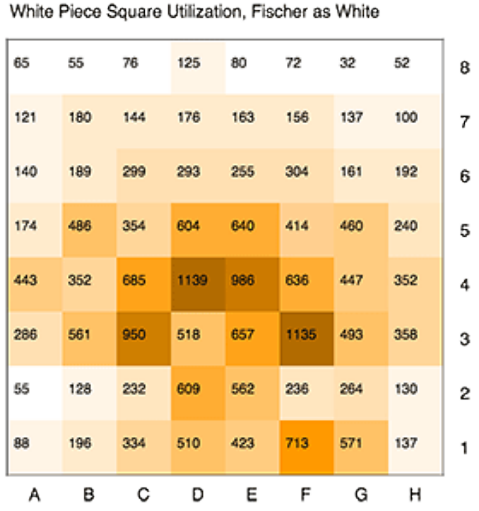
Chess is, no doubt, a cognitive and visual artefact!

During the last couple of years, a number of very interesting chess data visualization studies have been published on the internet, the list of authors including Seth Kadish (Portland, OR)[7], Steve Tung (San Francisco, CA)[8], Devin Camenares (Long Island, NY)[9], Oliver Brennan (Rotherham, South Yorkshire, UK)[10], Kiran Dale (Brighton, UK)[11], Joshua Kunst (Santiago, Chile)[12], and Buğra Firat (Vancouver, BC)[13]. They have all focused on actual chess games, their data sets ranging from a few tens to 2.2 million games.

A few examples follow below.



Kiran Dale
White piece square utilization, Kasparov as White



Devin Camenares
White piece square utilization, Fischer as White

For this article, I worked with three data sets containing correct (or not yet-proven-incorrect) orthodox proof games from the WinChloe database[14], as follows:

- 146 homebase proof games (visualizations 1-32)
- 37 miniature proof games (visualizations 33-64)
- All 4742 proof games, as above (visualizations 65-120)

As a side note, most of the 37 miniatures were "massacre" proof games.

A few definitions, for those readers not accustomed with this genre:

A *proof game* is a type of retrograde analysis chess problem. The solver must construct a game starting from the initial chess position, which ends with a given position (thus proving that that position is reachable) after a specified number of moves. A proof game is called a shortest proof game if no shorter solution exists.

Homebase proof game: in this sub-genre of Shortest Proof Games, all surviving units appear on their apparent starting squares.

Miniature: a chess composition with no more than seven pieces on the board in the initial position.

A game of chess is called a *massacre* if almost every move is a capture. When only the final diagram and the number of moves are given, deducing the game is a chess problem called a "massacre proof game".

The 120 visualizations can be further grouped as follows:

- Square occupancy: 1, 33-36, 65-86
- Square utilization: 2-13, 38-47
- Piece journeys: 14-30, 48-62, 88-118
- Distribution of the first movement: 31, 63, 119
- Piece captures 32, 64, 120
- Piece survival rates: 37, 87

Visualizations 1-13, 33-47, and 65-87 are what is called *heat maps*. Providing an immediate visual summary of information, a heat map (or heatmap) is a graphical representation of data where the individual values contained in a matrix are represented as colours. Heat maps 65 and 66 (square occupancy of all units for all 4742 proof games) represent the same data, but employ different colour schemes.

Visualizations 1-13, 33-36, 38-47 and 65-86 were created with a suite of simple, easy to use, and freely accessible *Javascript* tools written by Devin Camenares, who was inspired by the chess square utilization visualization study by Seth Kadish. These tools are based upon the *LT-PGN* JavaScript viewer, and calls upon that code for certain functions.

Visualizations 14-32, 37, 48-64 and 87-120 were created using *R* (an elegant and versatile programming language which has a highly expressive syntax designed around working with data and extremely powerful graphics capabilities), *RStudio* and the *rchess* package implemented by Joshua Kunst[15].

As explained by Joshua, the rchess package is mainly a wrapper of the *chessjs* Javascript chess library written by Jeff Hlywa. The main parts in the rchess package are *V8* package (an R interface to Google's open source JavaScript engine), *chessjs* Javascript library, *R6* package (for the OO system), *htmlwidget* package and *chessboardjs* Javascript library.

These visualizations were plotted with *ggplot2*, an open source implementation of Leland Wilkinson's Grammar of Graphics for R (a *grammar of graphics* is a tool that enables us to concisely describe the components of a graphic), created by Hadley Wickham in 2005.

Aditionally, for 32, 64 and 120 *igraph* and *ForceAtlas2* R packages were also used.

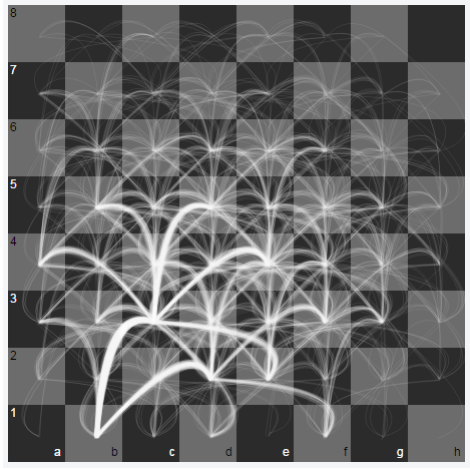
As a picture is worth a thousand words, I will now simply invite the readers to analyze and explore these 120 proof games visualizations, to compare them and find patterns, differences and correlations or, why not, admire some of them as abstract art!

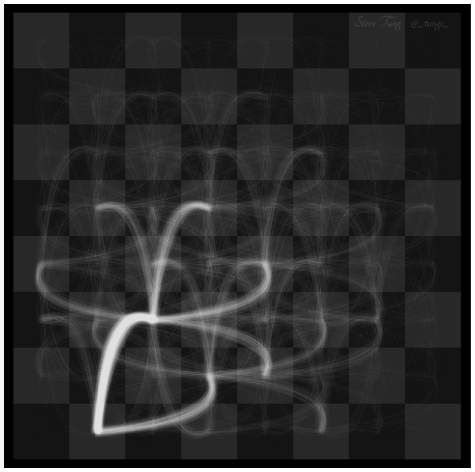
I just want to point out the following: the next image represents the survival rates of pieces for all 2.2 million master-level tournament games in *Million Base 2.2*[16] as of January 2013. Compare it with 37 and, especially, 87!

a	b	c	d	e	f	g	h	
55.2%	28.2%	34.1%	48.6%	100.0%	35.4%	25.9%	54.8%	8
65.9%	56.0%	34.3%	31.7%	41.4%	58.3%	66.3%	72.3%	7
								6
								5
								4
								3
66.6%	59.3%	41.8%	24.5%	36.0%	59.9%	69.0%	73.9%	2
55.2%	27.0%	32.4%	49.2%	100.0%	36.3%	26.6%	55.6%	1

Oliver Brennan – Survival rates

Similarly, compare 98 with the following two visualizations for the same unit (white knight c1)!



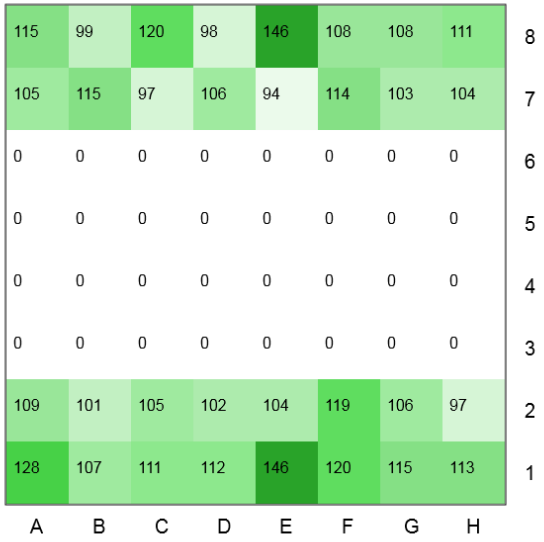


The one on the left (created by Buğra Firat with *chess-dataviz*, a visualization library for chess, written for *D3.js*) shows the journey of wSc1 during the World Rapid Chess Championship 2015.
The one on the right also shows wSc1's footprint, but was plotted (by Steve Tung), using the Million Base 2.2 database.

[1] http://iplayoochess.com/2011/09/14/heres-how-poor-chess-vision-sets-in-early-and-how-to-fix-it/
[2] http://www.bewitched.com/chess/
[3] http://worldchesshof.org/exhibitions/exhibit/corresponding-squares/
[4] http://netterobinson-art.co.uk/chess/4569622642
[5] http://dominique.digeon.pagespro-orange.fr/pages/echecs/parties-peintes.htm
[6] https://www.saatchiart.com/ivanllorens
[7] http://en.chessbase.com/post/seth-kadish-visualizing-chess
[8] http://imgur.com/a/pYHyk/layout/grid?forcedesktop=1
[9] https://en.chessbase.com/post/study-of-square-utilization-and-occupancy
[10] https://www.quora.com/What-are-the-chances-of-survival-of-individual-chess-pieces-in-average-games
[11] http://kyrandale.com/
[12] http://jkunst.com/
[13] https://blog.ebemunk.com/a-visual-look-at-2-million-chess-games/
[14] http://winchloe.free.fr/wc.html
[15] https://github.com/jbkunst/rchess
[16] http://www.top-5000.nl/pgn.htm

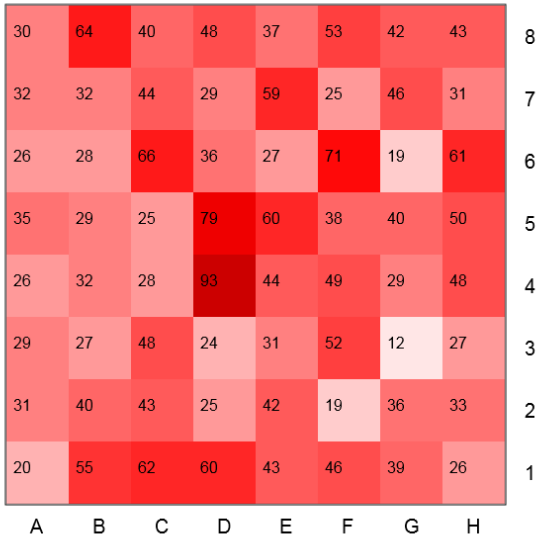
1

Square Occupancy: Homebase



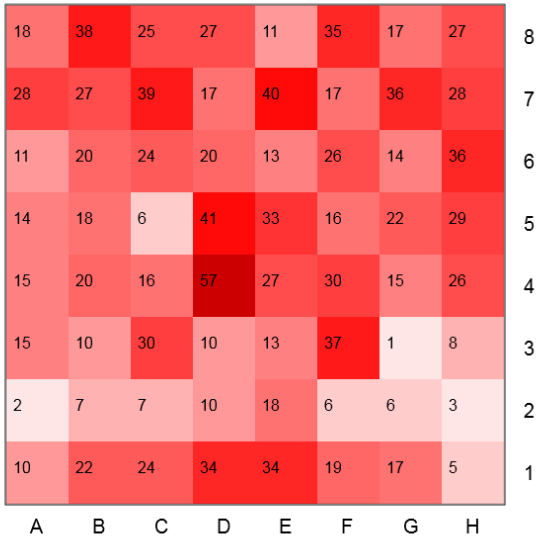
2

Square Utilization: Homebase



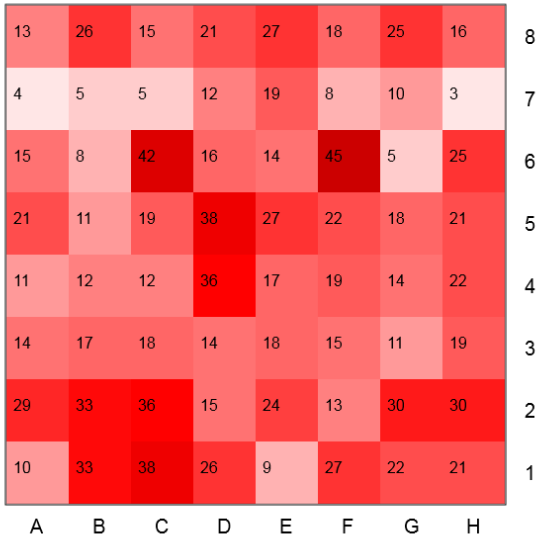
3

Square Utilization: Homebase White



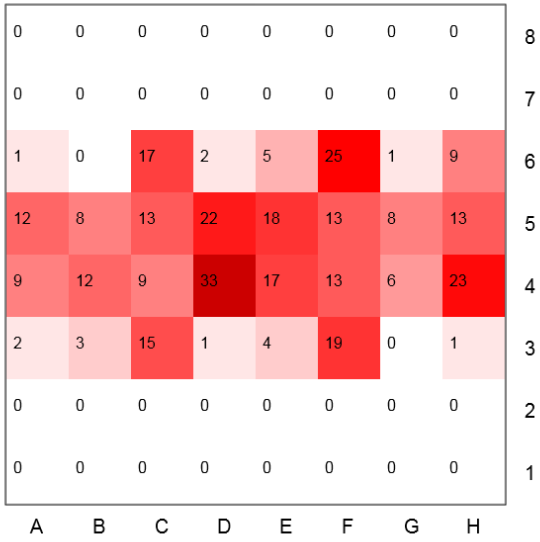
4

Square Utilization: Homebase Black



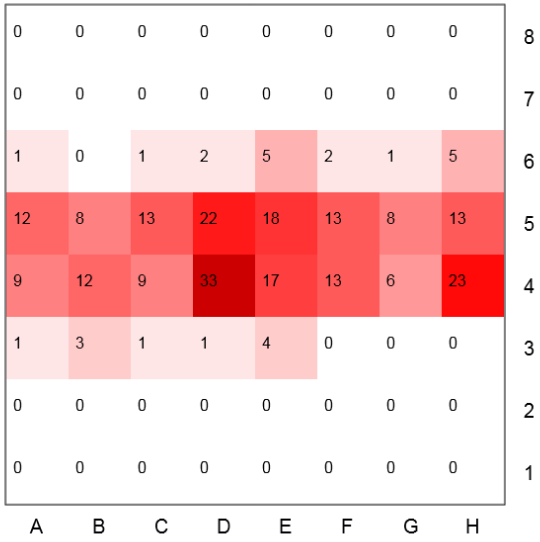
5

Square Utilization: Homebase First Move



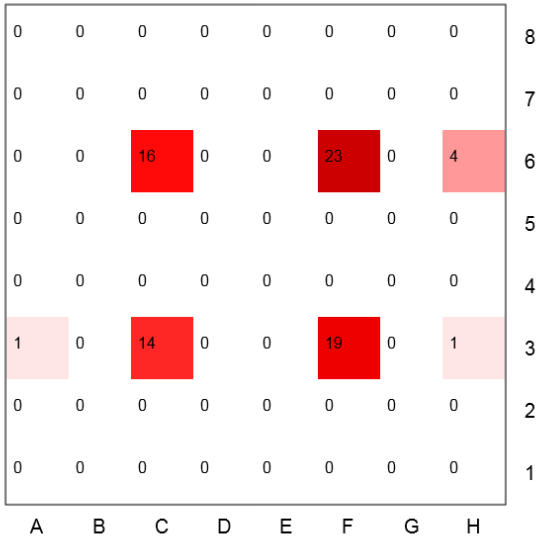
6

Square Utilization: Homebase First Move Pawns



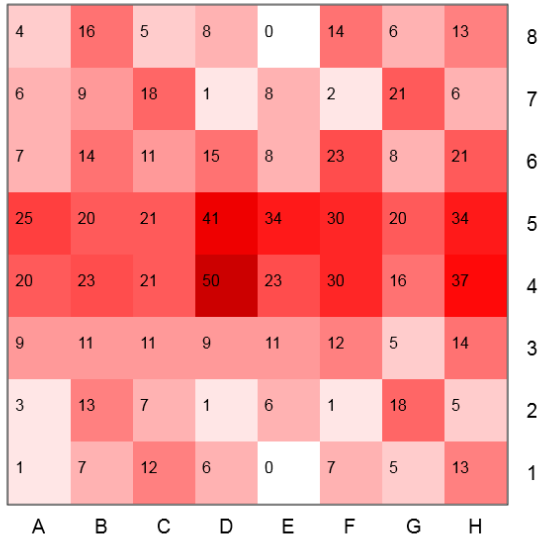
7

Square Utilization: Homebase First Move Knights



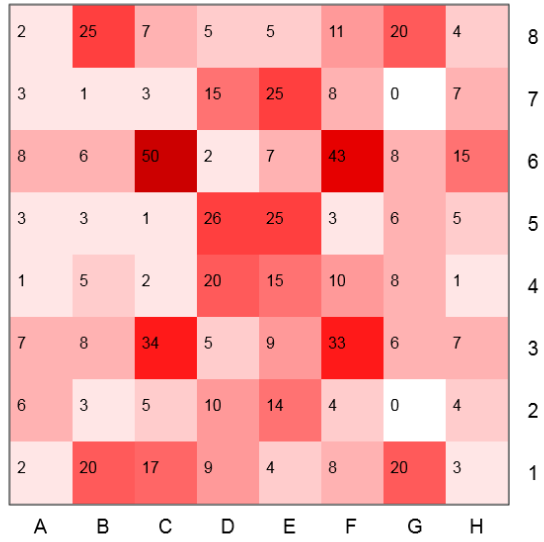
8

Square Utilization: Homebase Pawns



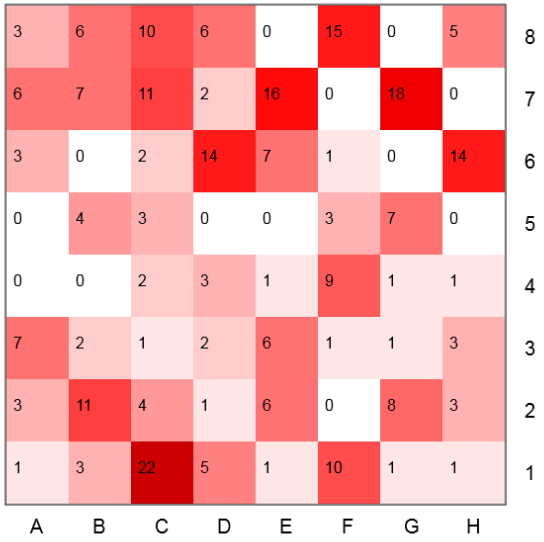
9

Square Utilization: Homebase Knights



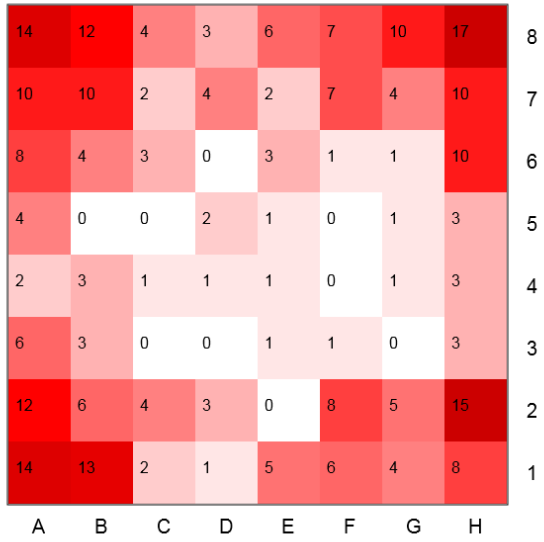
10

Square Utilization: Homebase Bishops



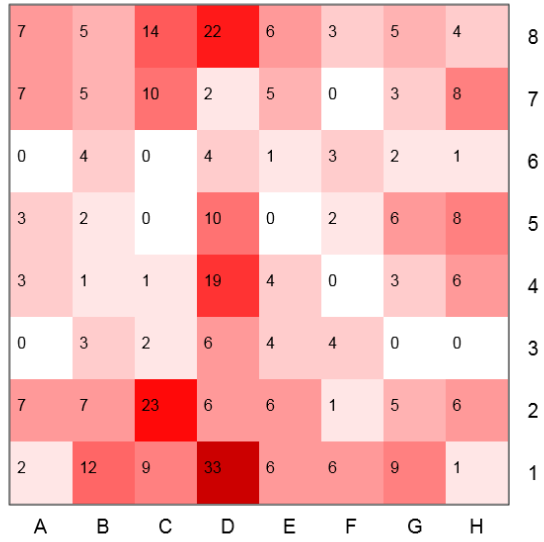
11

Square Utilization: Homebase Rooks



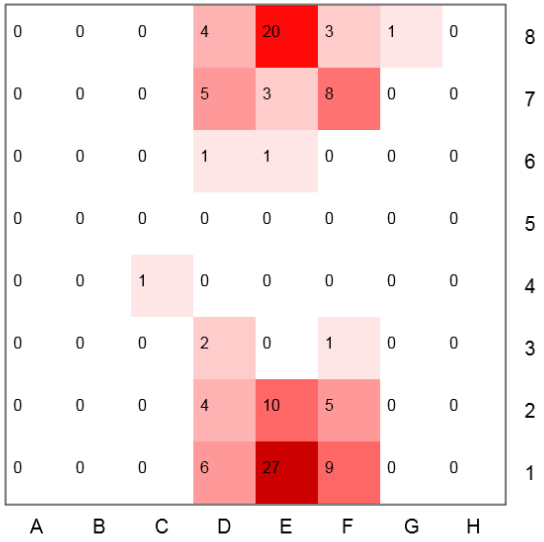
12

Square Utilization: Homebase Queens



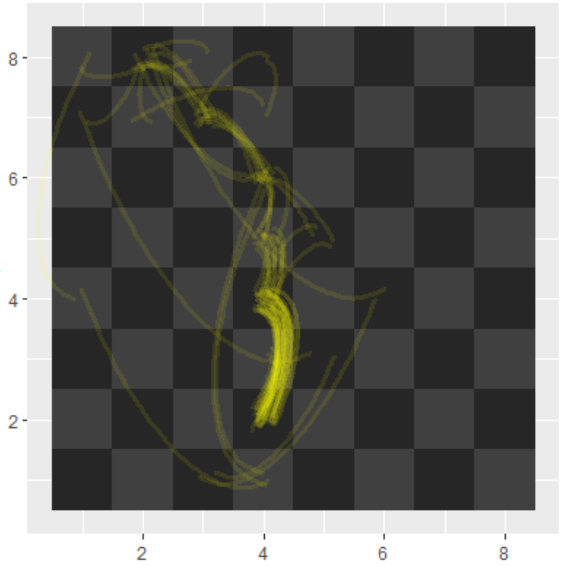
13

Square Utilization: Homebase Kings



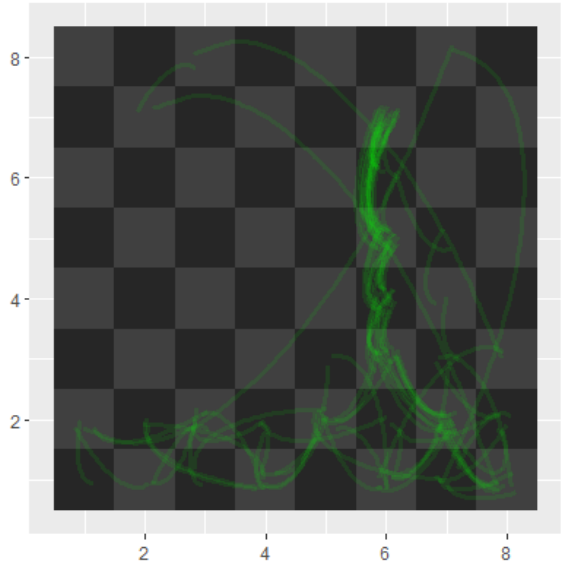
14

Homebase: d2 Pawn



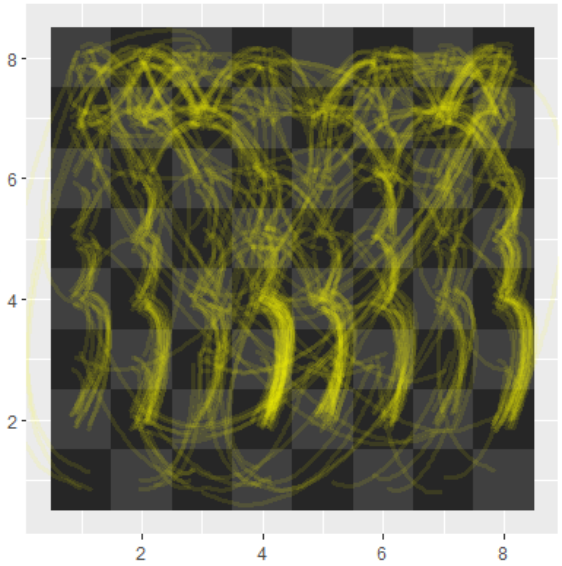
15

Homebase: f7 Pawn



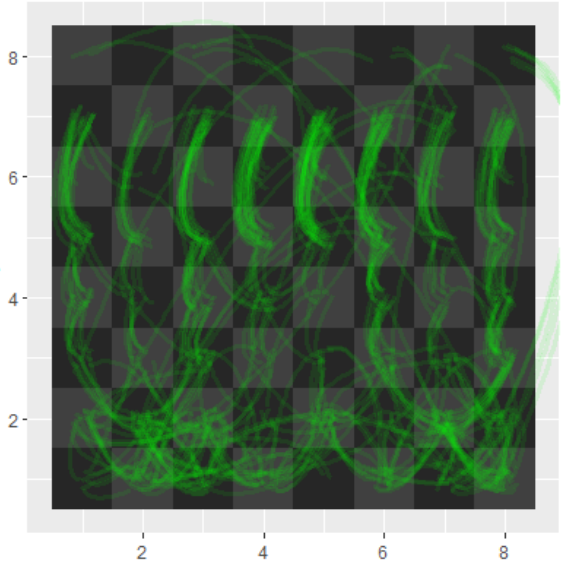
16

Homebase: White Pawns



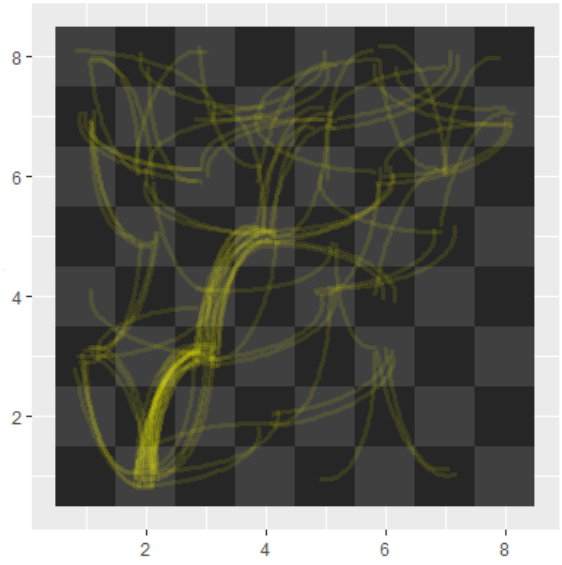
17

Homebase: Black Pawns

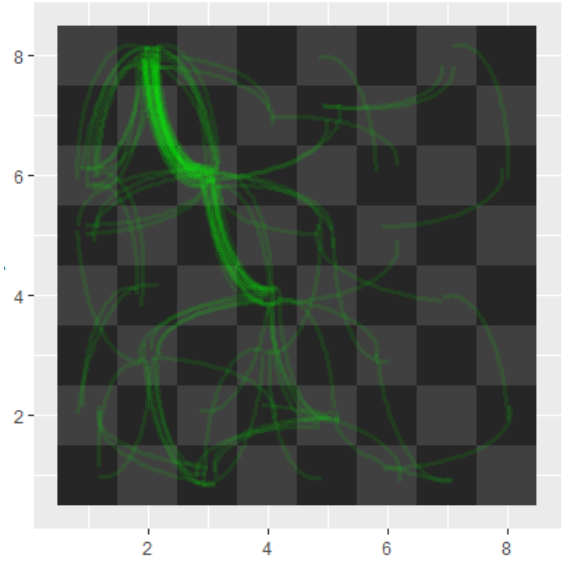


18

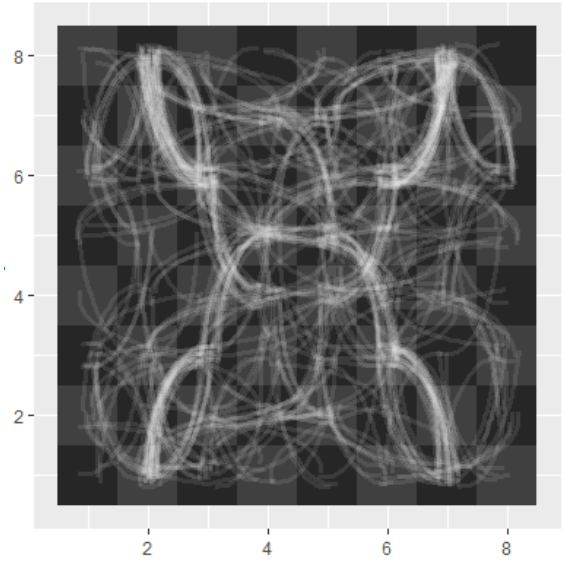
Homebase: b1 Knight



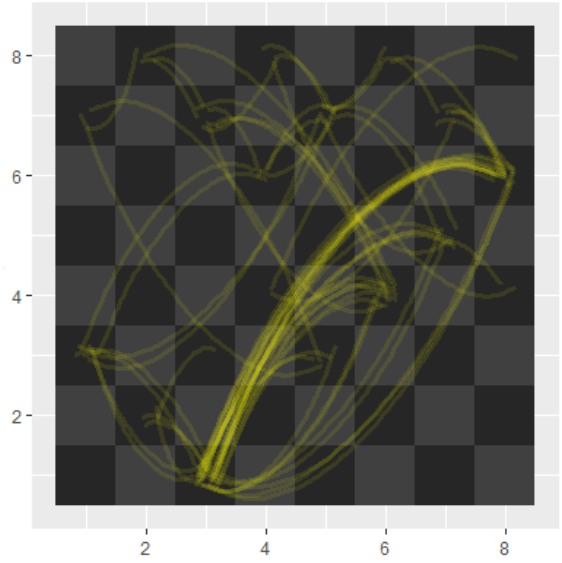
19
Homebase: b8 Knight



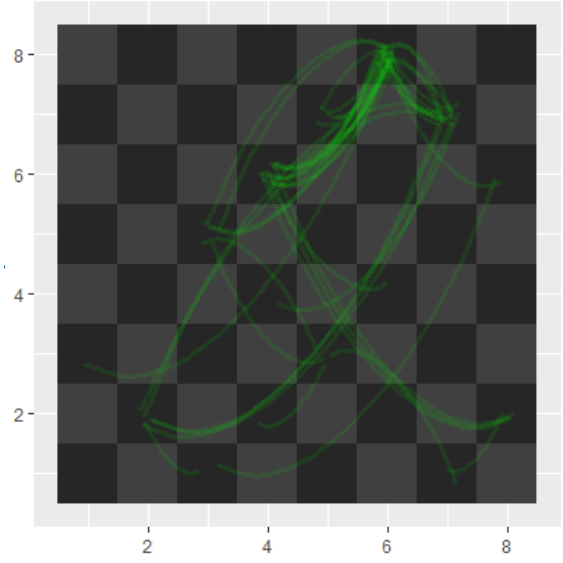
20
Homebase: Knights



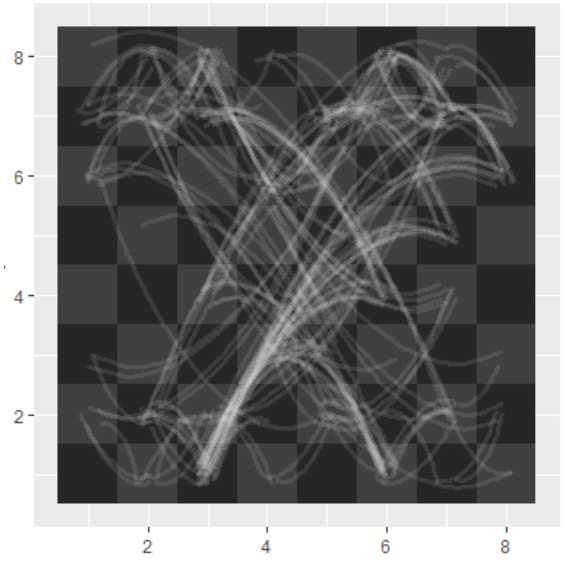
21
Homebase: c1 Bishop



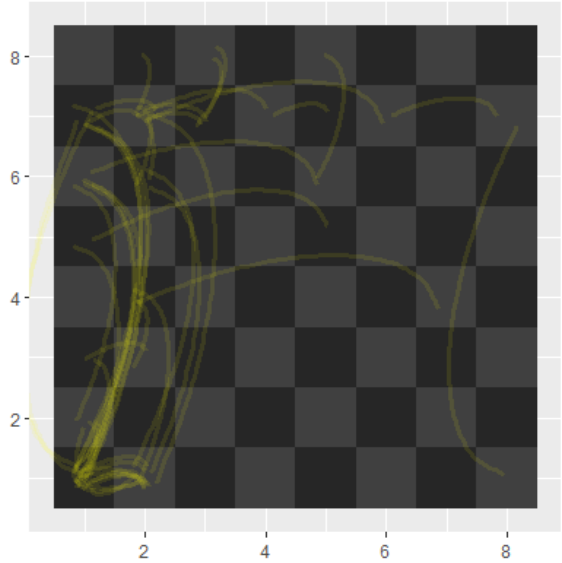
22
Homebase: f8 Bishop



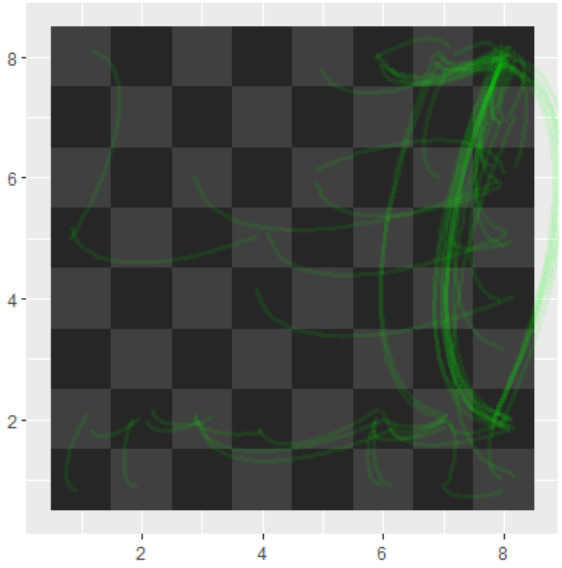
23
Miniatures: Bishops



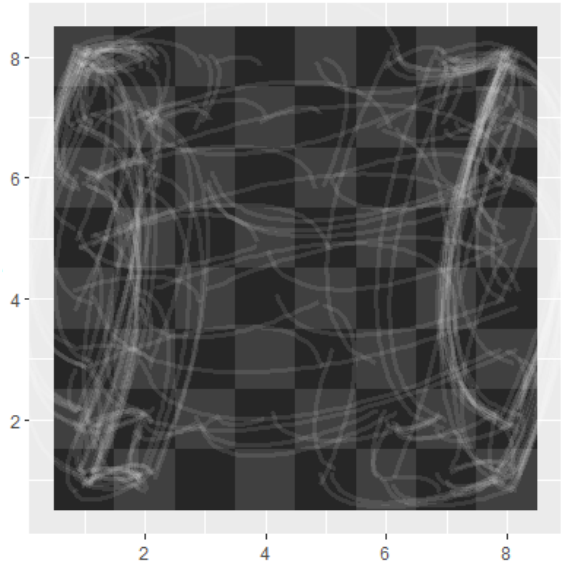
24
Homebase: a1 Rook



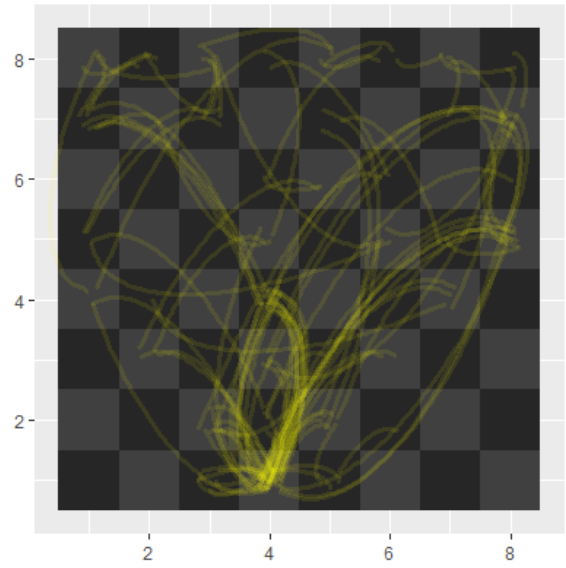
25
Homebase: h8 Rook



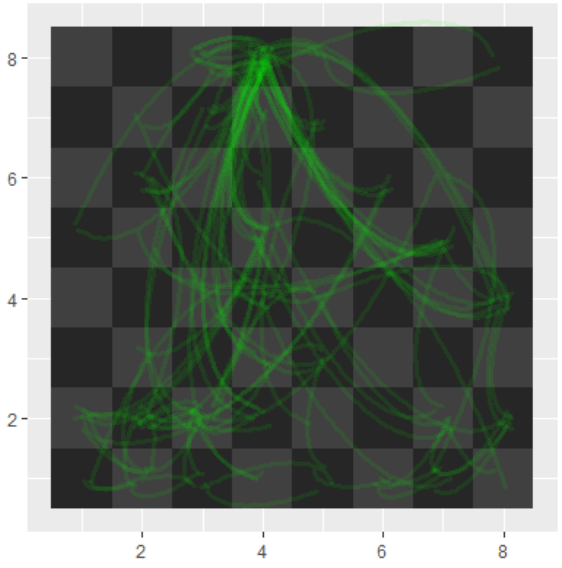
26
Homebase: Rooks



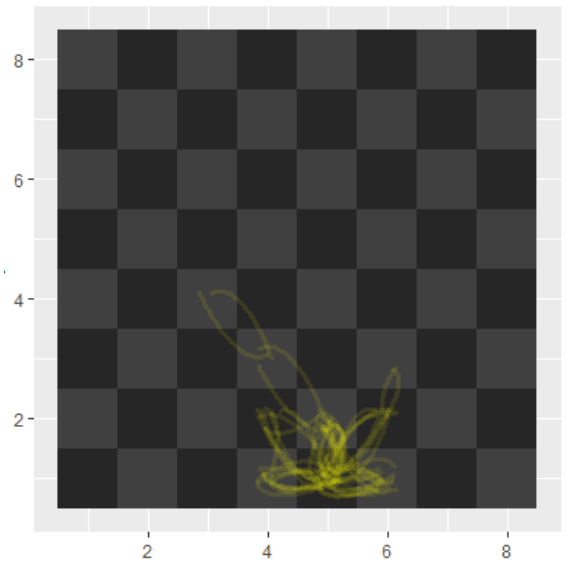
27
Homebase: White Queen



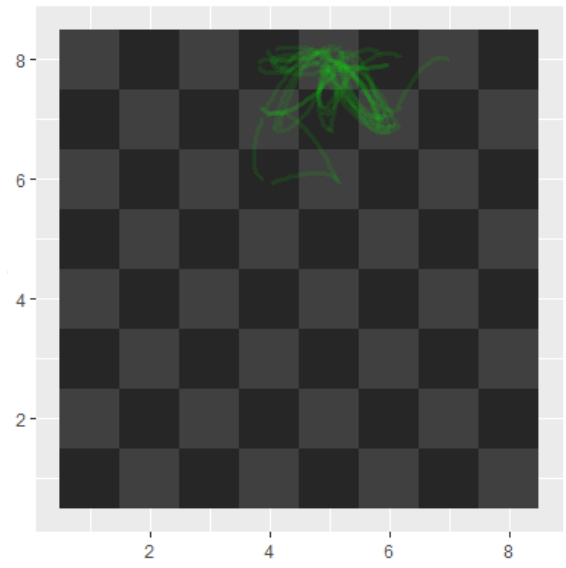
28
Homebase: Black Queen



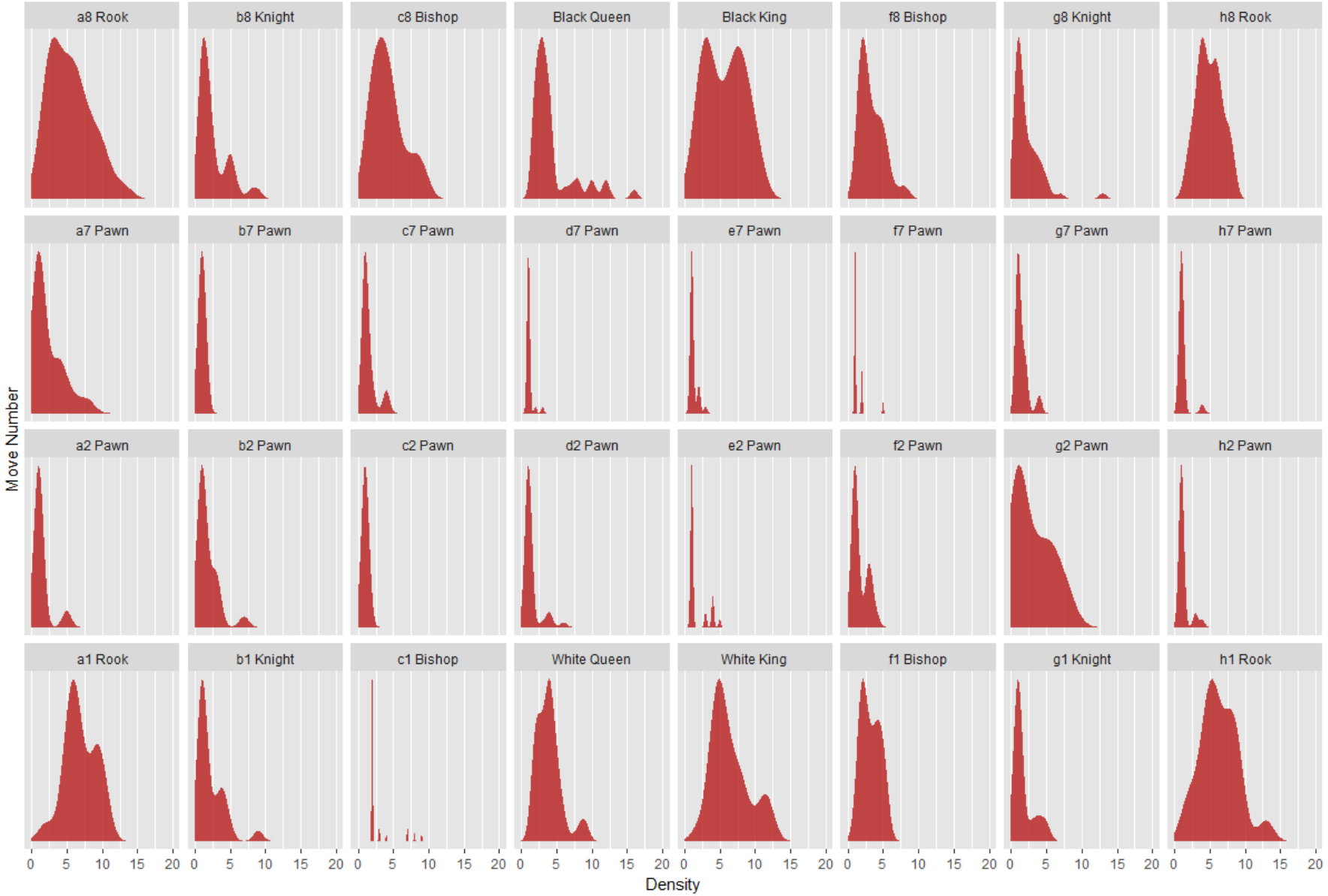
29
Homebase: White King

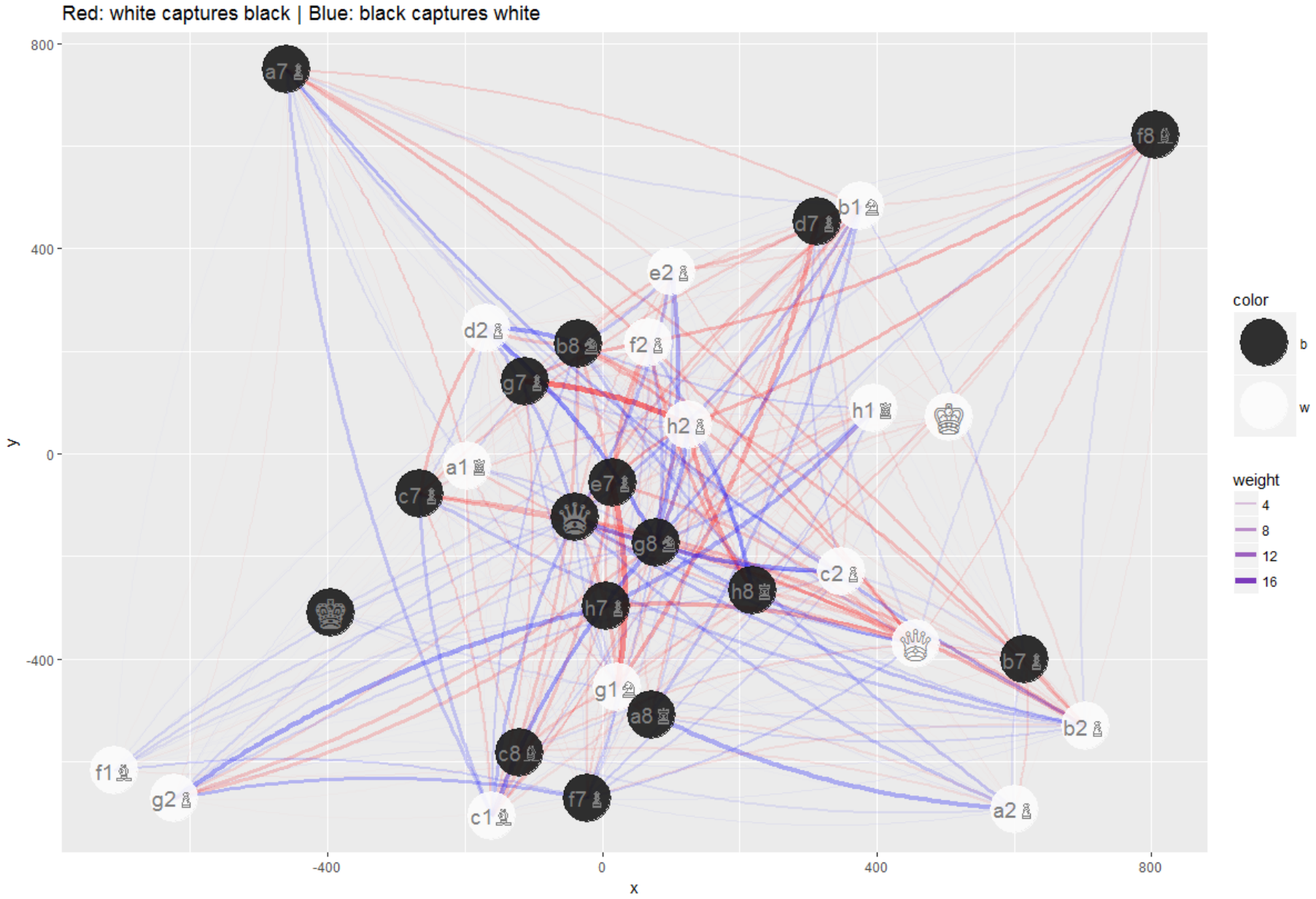


30
Homebase: Black King



31
Homebase: Distribution of the first movement




Red: white captures black | Blue: black captures white
800
400
0
-400
y
-400
0
400
800
x
a7
f8
b1
d7
e2
d2
b8
f2
g7
h1
h2
a1
c7
e7
g8
c2
h8
h7
b7
g1
a8
b2
c8
f1
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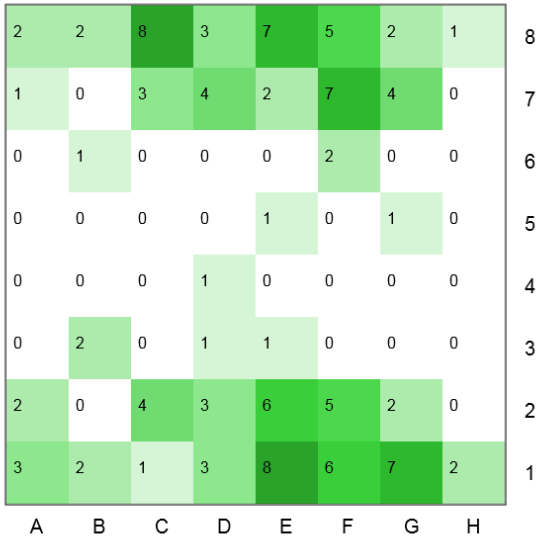
f7
c1
a2
color
b
w
weight
4
8
12
16

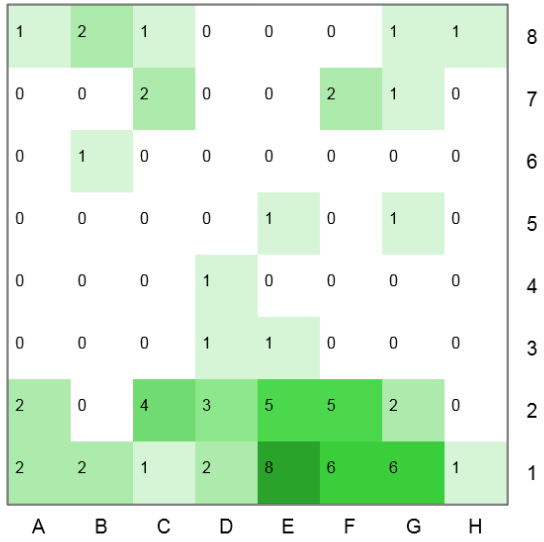
33

Square Occupancy: Miniatures



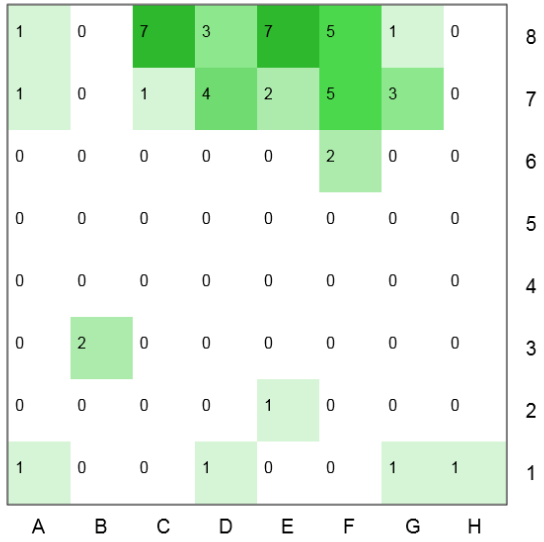
34

Square Occupancy: Miniatures White



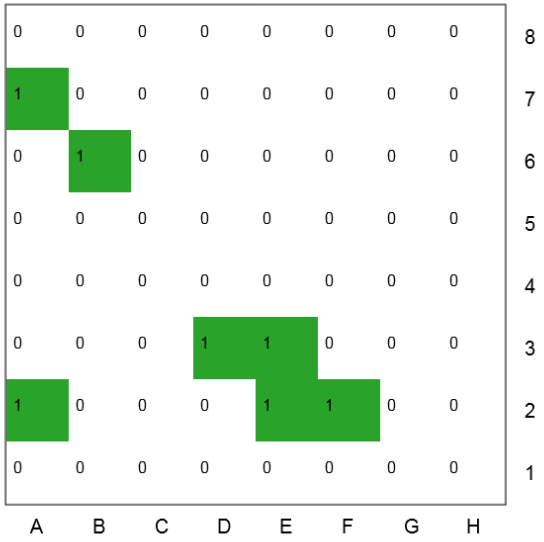
35

Square Occupancy: Miniatures Black



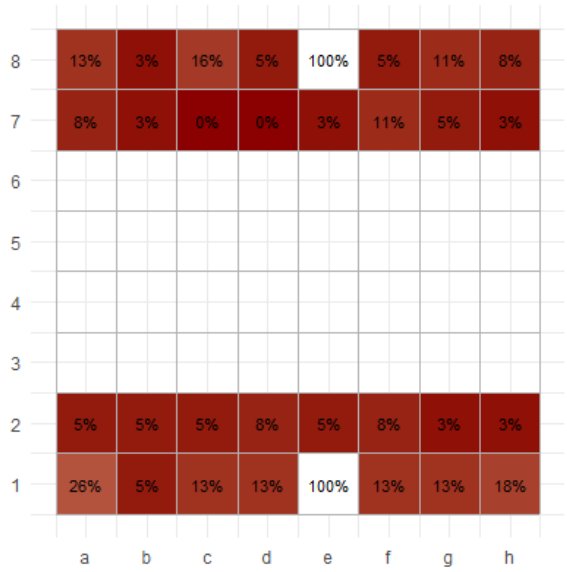
36

Square Occupancy: Miniatures Pawns



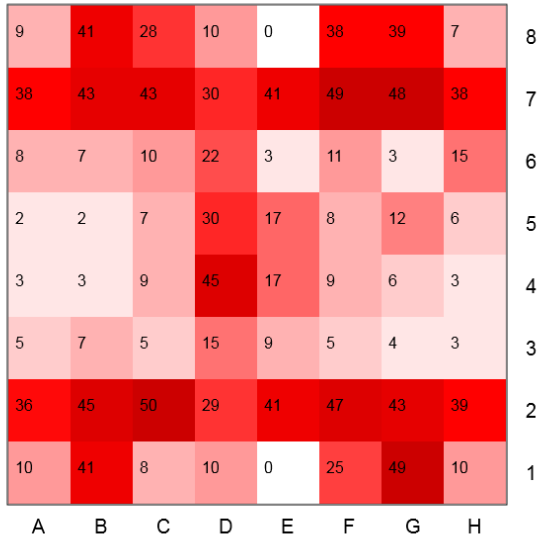
37

Survival Rates: Miniatures



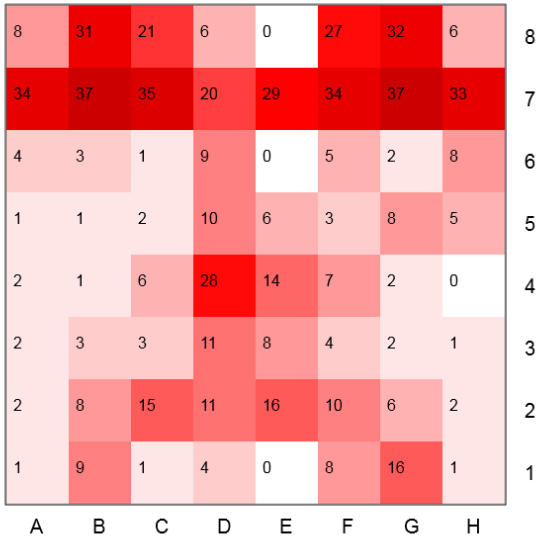
38

Square Utilization: Miniatures



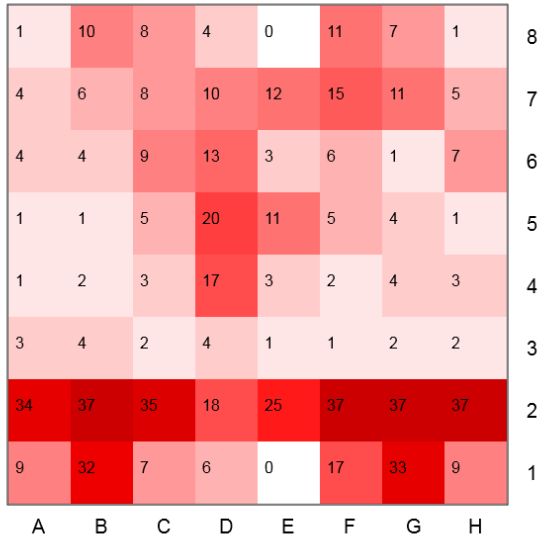
39

Square Utilization: Miniatures White



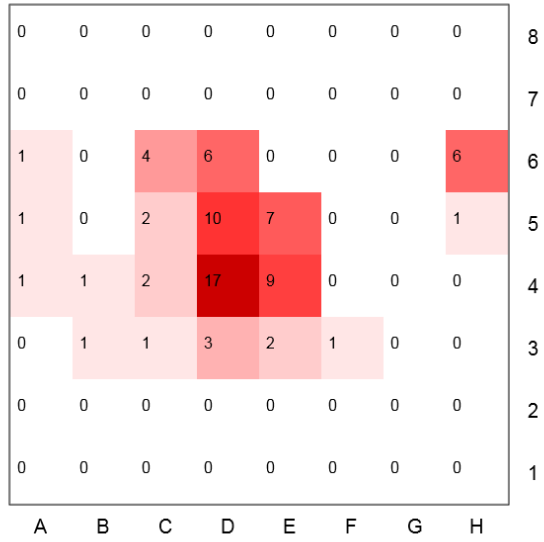
40

Square Utilization: Miniatures Black



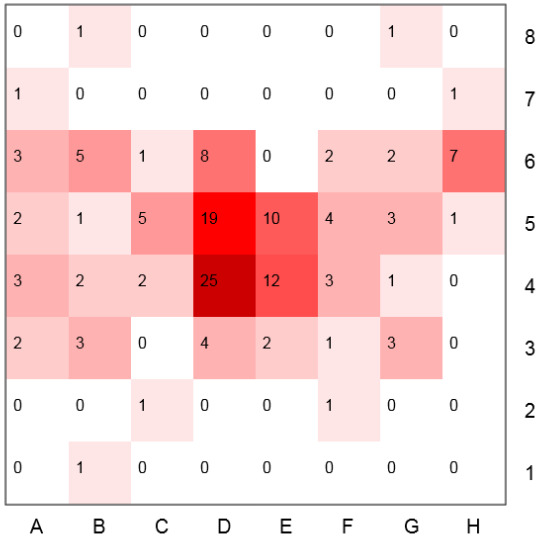
41

Square Utilization: Miniatures First Move



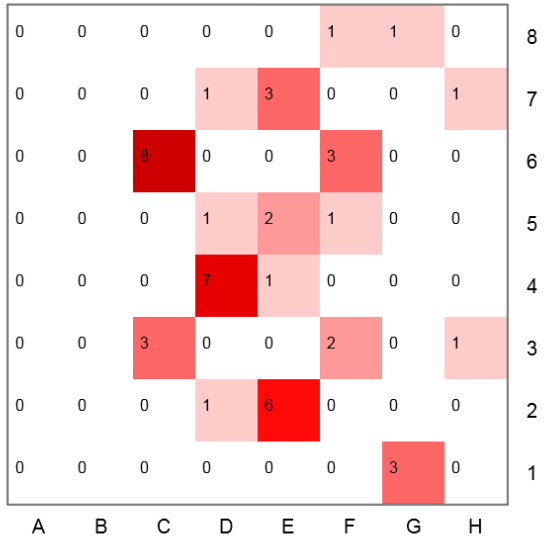
42

Square Utilization: Miniatures Pawns



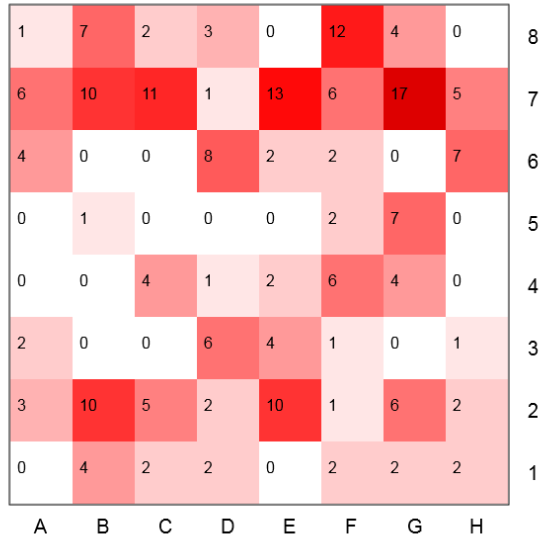
43

Square Utilization: Miniatures Knights



44

Square Utilization: Miniatures Bishops



45
Square Utilization: Miniatures Rooks

	A	B	C	D	E	F	G	H	
8	7	22	13	3	0	12	20	6	8
7	26	22	12	10	11	25	17	17	7
6	1	0	0	1	0	1	1	1	6
5	0	0	0	0	0	0	1	0	5
4	0	0	0	0	0	0	0	0	4
3	1	2	0	0	0	0	0	1	3
2	20	22	14	11	6	34	29	30	2
1	8	23	3	2	0	14	35	7	1
	A	B	C	D	E	F	G	H	

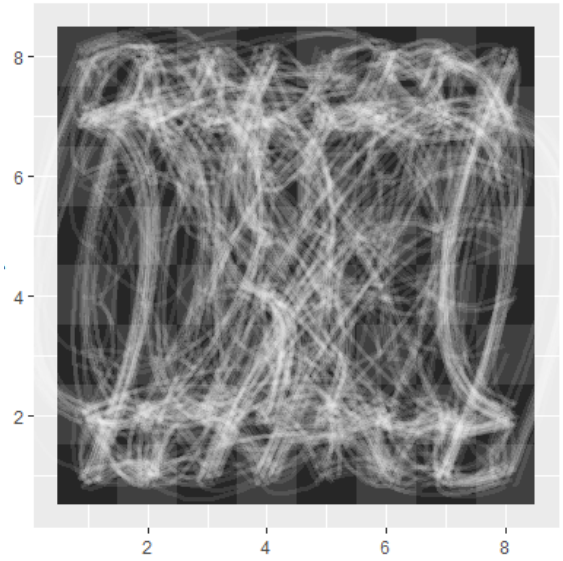
46
Square Utilization: Miniatures Queens

	A	B	C	D	E	F	G	H	
8	0	11	8	0	0	3	11	0	8
7	5	10	20	8	5	6	11	14	7
6	0	2	0	2	0	1	0	0	6
5	0	0	0	9	1	1	1	5	5
4	0	0	1	9	0	0	1	3	4
3	0	1	0	4	0	0	1	0	3
2	13	12	27	5	7	3	6	7	2
1	1	13	3	4	0	3	8	1	1
	A	B	C	D	E	F	G	H	

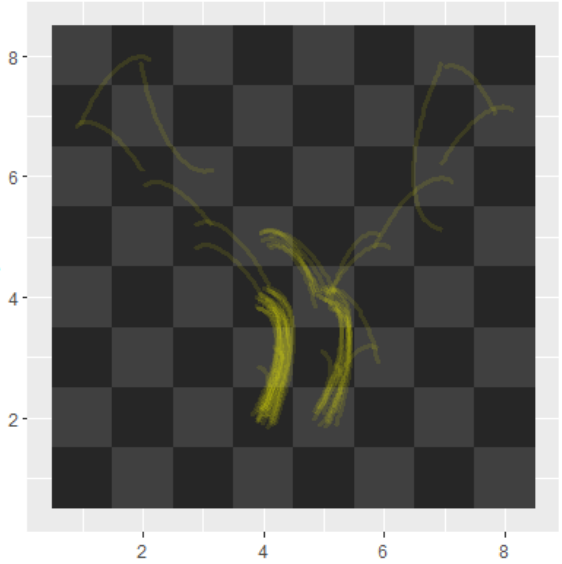
47
Square Utilization: Miniatures Kings

	A	B	C	D	E	F	G	H	
8	1	0	5	4	0	10	2	1	8
7	0	1	0	10	9	12	3	0	7
6	0	0	1	3	1	2	0	0	6
5	0	0	2	1	4	0	0	0	5
4	0	1	2	3	2	0	0	0	4
3	0	1	2	1	3	1	0	0	3
2	0	1	3	10	12	8	2	0	2
1	1	0	0	2	0	6	1	0	1
	A	B	C	D	E	F	G	H	

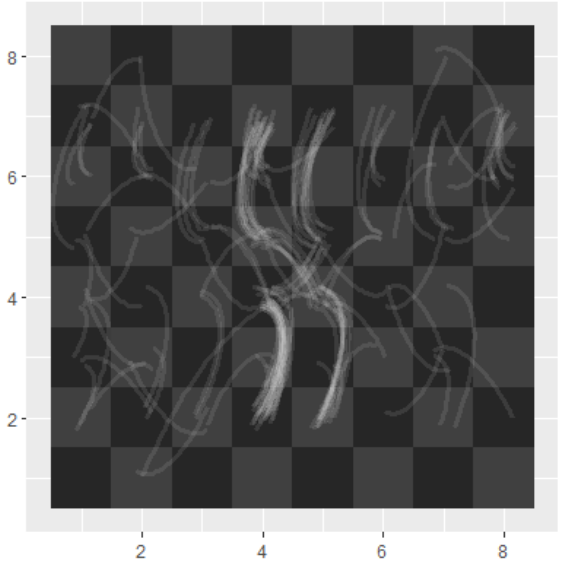
48
Miniatures: All pieces



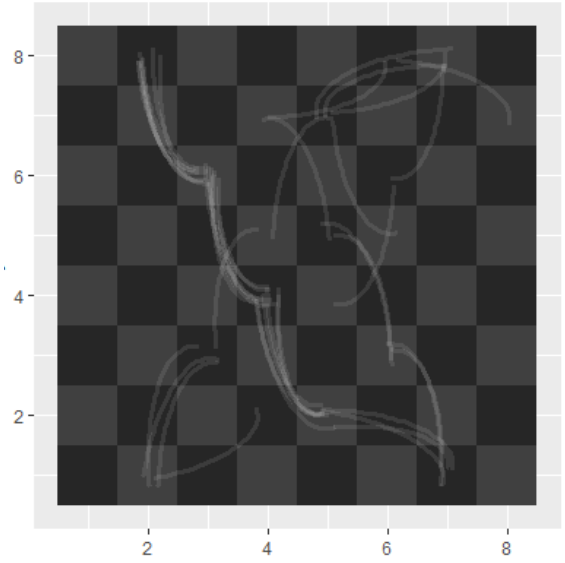
49
Miniatures: d2 and e2 Pawns



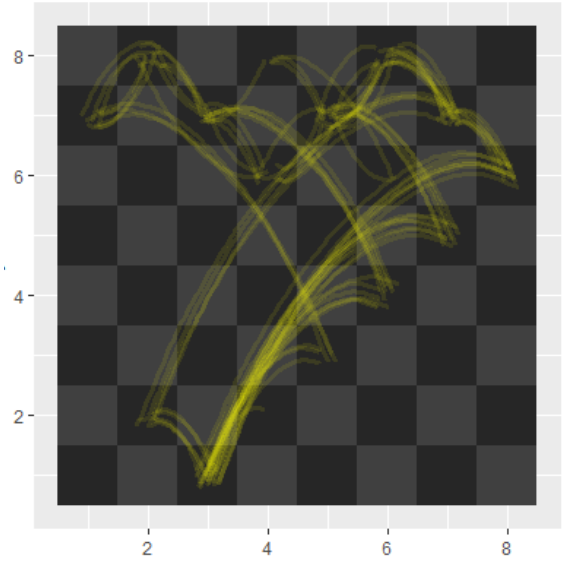
50
Miniatures: Pawns



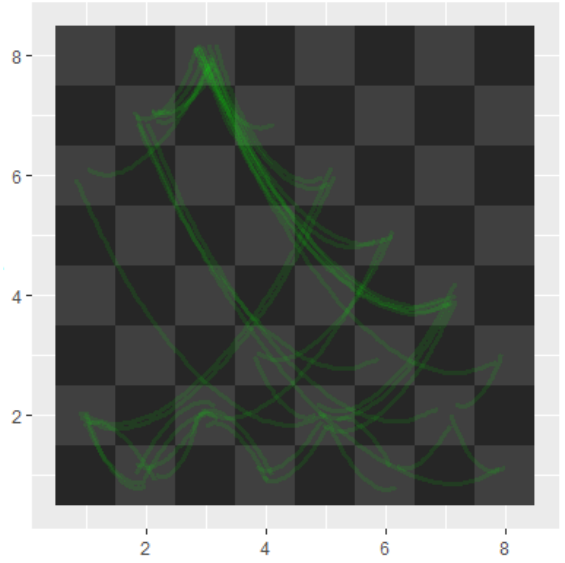
51
Miniatures: Knights



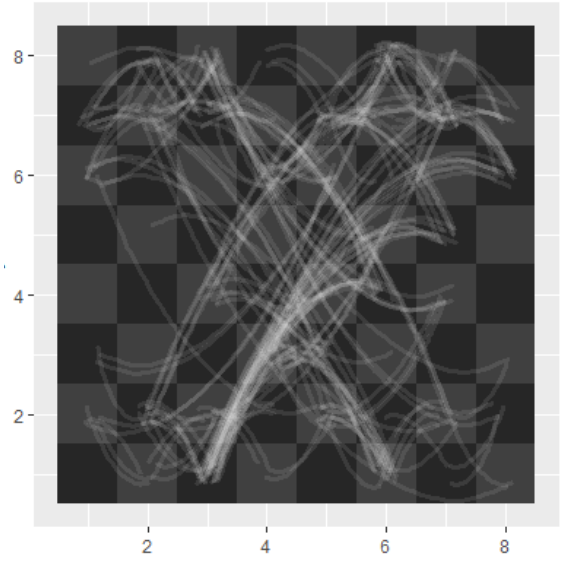
52
Miniatures: c1 Bishop



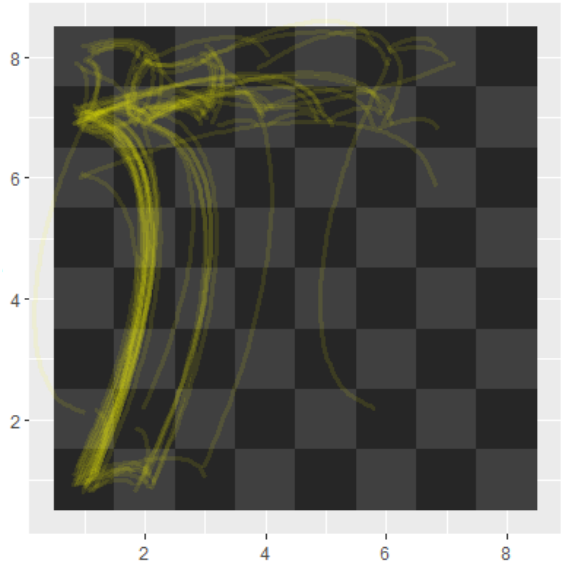
53
Miniatures: c8 Bishop



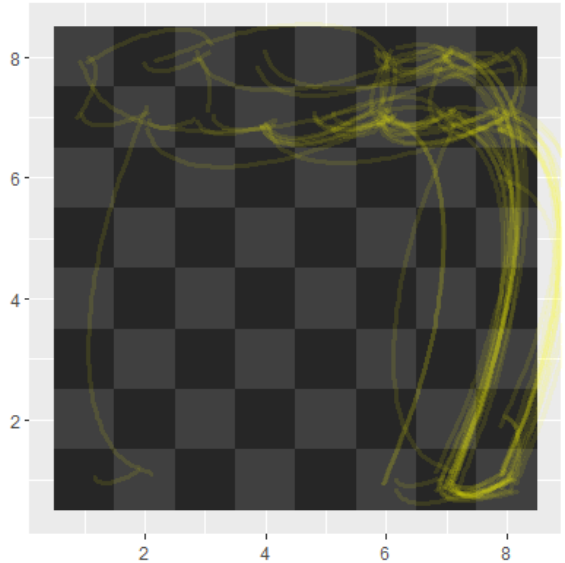
54
Miniatures: Bishops



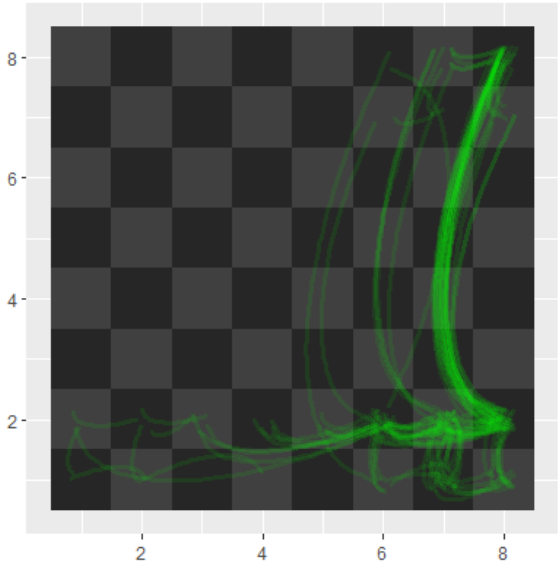
55
Miniatures: a1 Rook



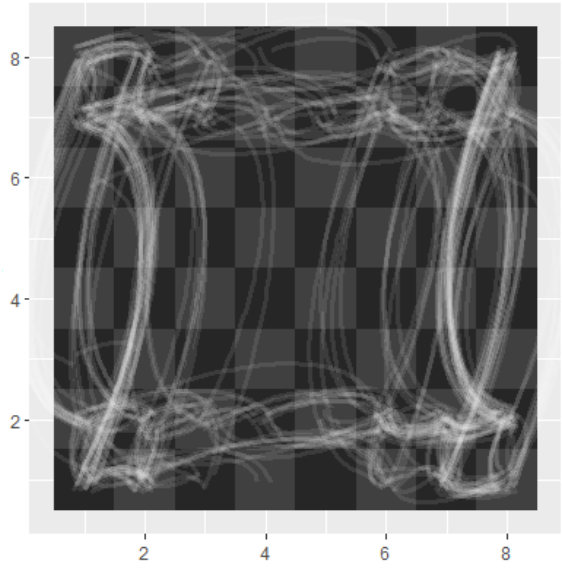
56
Miniatures: h1 Rook



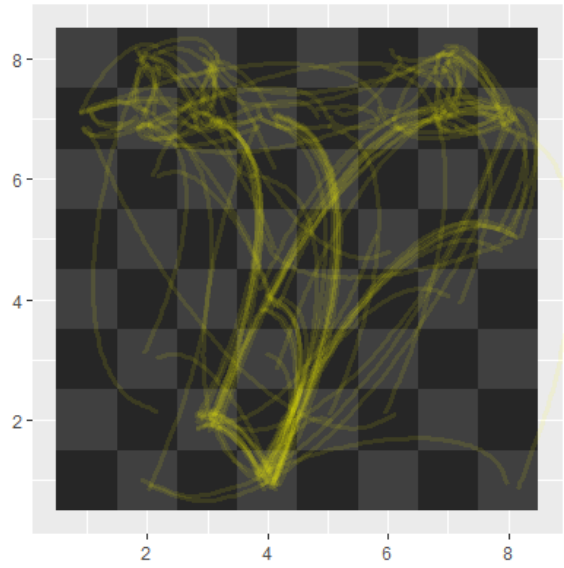
57
Miniatures: h8 Rook



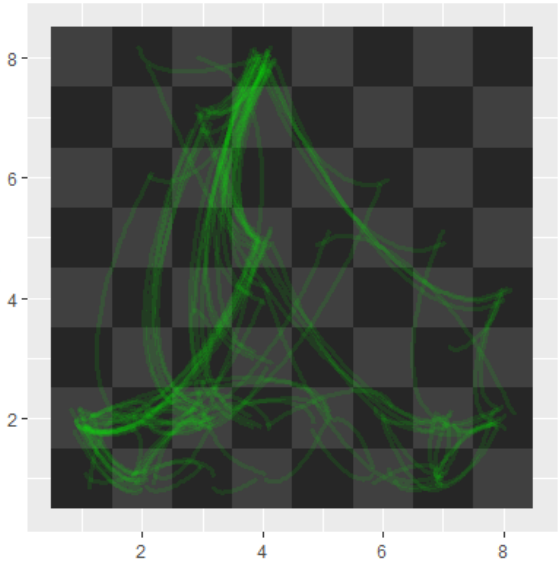
58
Miniatures: Rooks



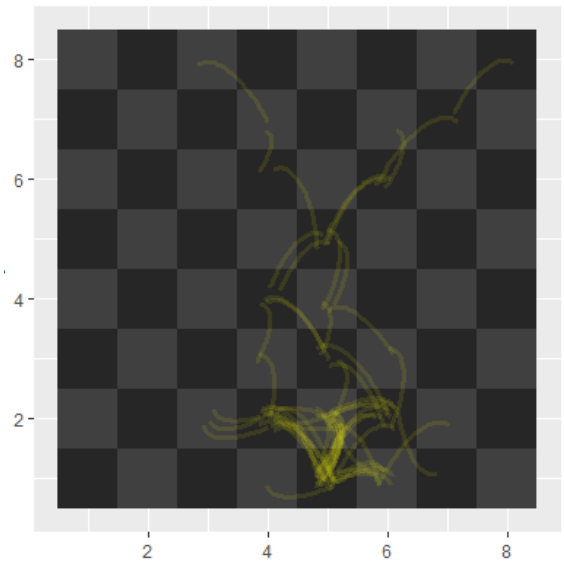
59
Miniatures: White Queen



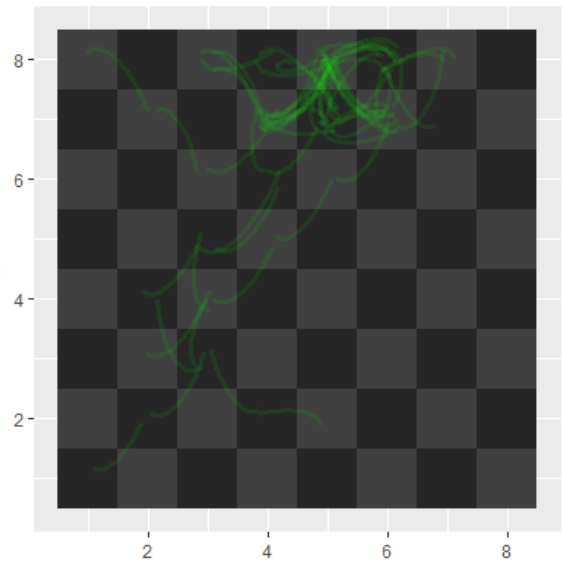
60
Miniatures: Black Queen



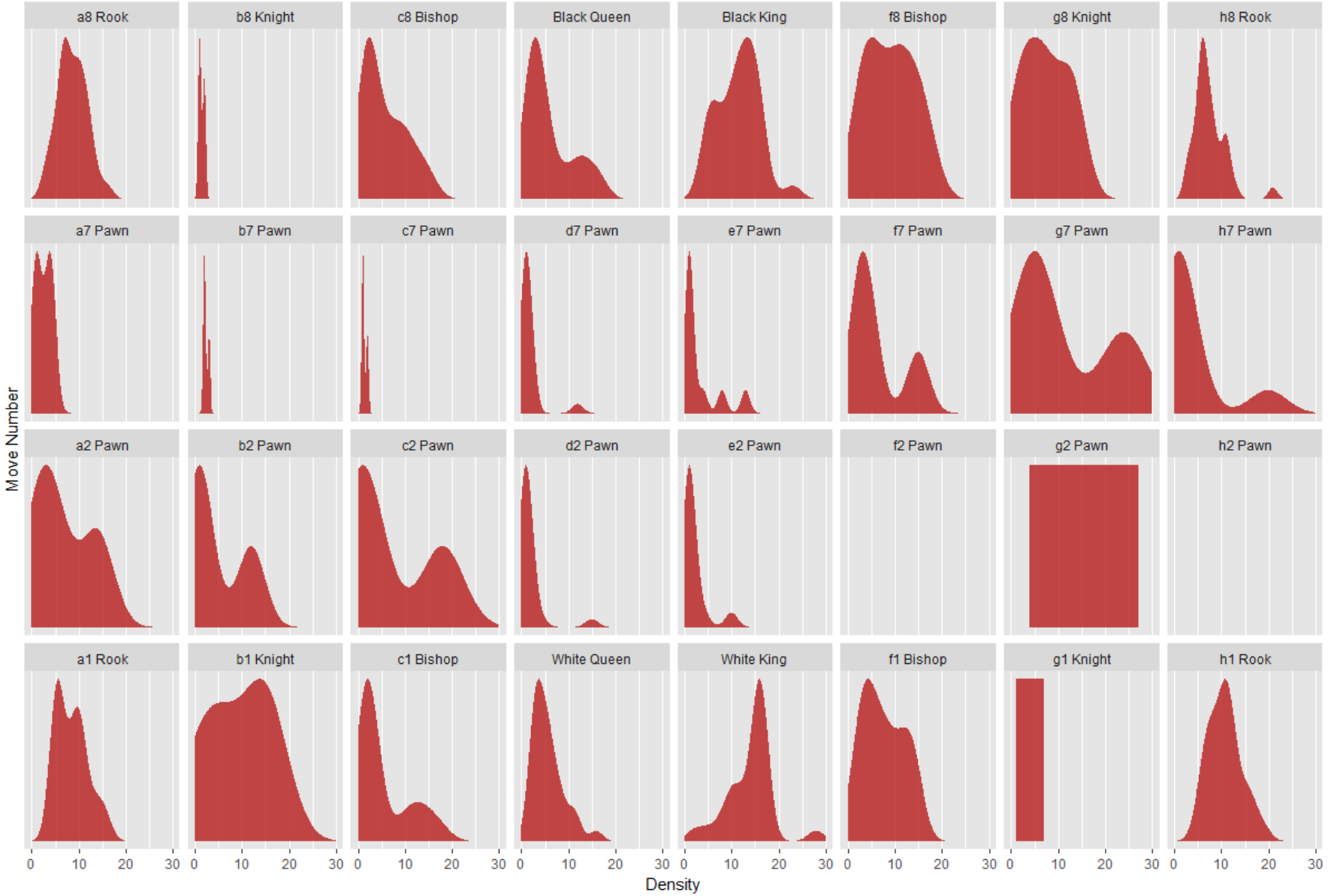
61
Miniatures: White King

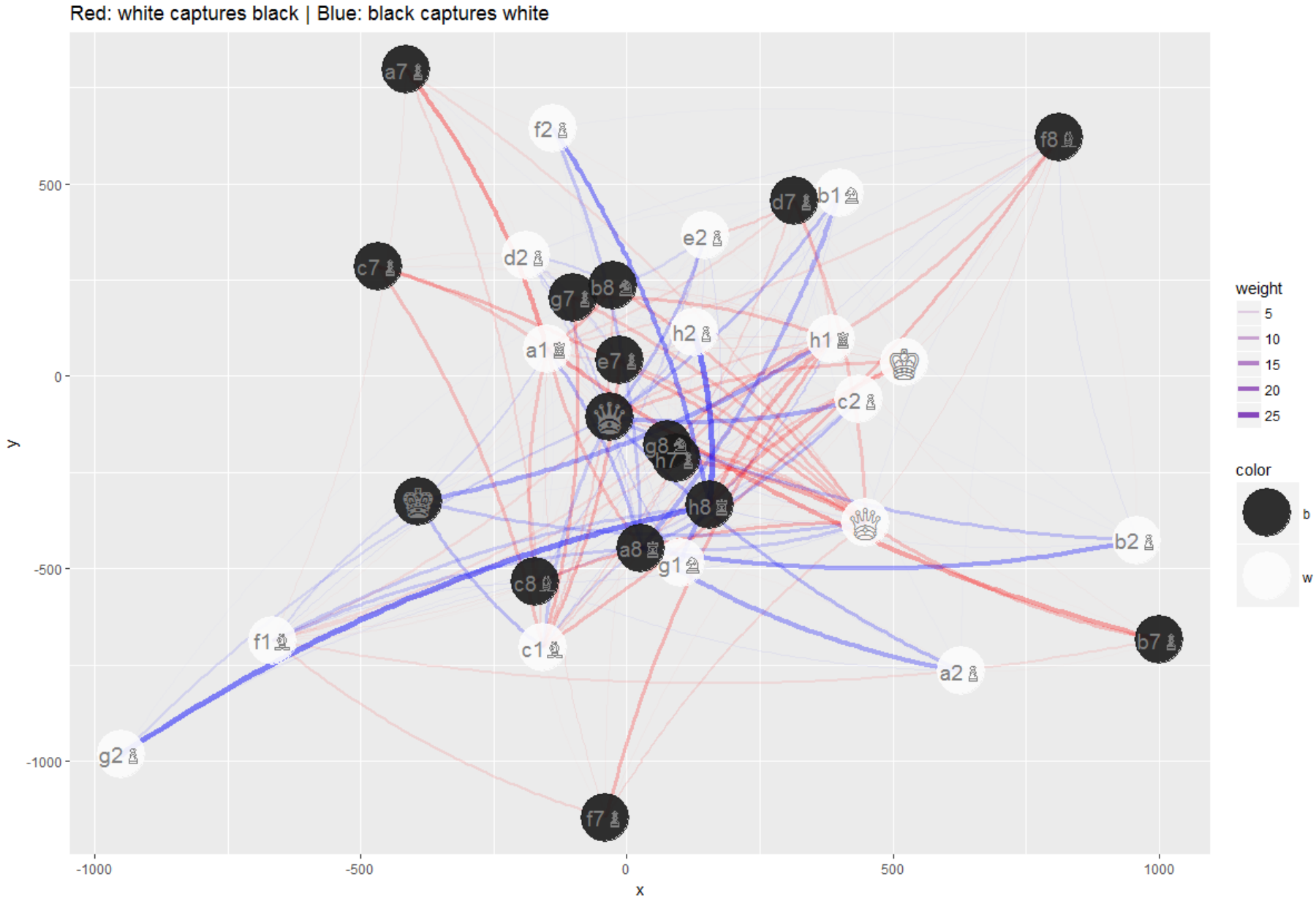


62
Miniatures: Black King



63
Miniatures: Distribution of the first movement




Red: white captures black | Blue: black captures white
a7
f2
f8
d7
b1
e2
d2
c7
b8
g7
h2
h1
a1
e7
c2
g8
h7
h8
b2
a8
g1
c8
f1
c1
b7
a2
g2
f7
500
0
-500
-1000
y
-1000
-500
0
500
1000
x
weight
5
10
15
20
25
color
b
w

65

Square Occupancy: All

	A	B	C	D	E	F	G	H	
8	3053	3091	2869	2533	2574	2820	3148	2941	8
7	3200	3181	3336	2900	2952	3326	3052	3083	7
6	991	1090	1317	1171	1182	1406	1014	1004	6
5	781	738	773	944	887	800	817	917	5
4	776	721	706	873	903	696	770	881	4
3	904	963	1149	1090	1078	1250	911	936	3
2	3218	3321	3496	2957	3084	3424	3285	3152	2
1	3298	3370	3065	2808	2911	3091	3453	3280	1
	A	B	C	D	E	F	G	H	

66

67

Square Occupancy: White

	A	B	C	D	E	F	G	H	
8	163	183	185	127	126	155	195	164	8
7	139	163	115	112	108	108	127	152	7
6	265	171	165	132	139	208	143	242	6
5	238	270	143	263	218	157	266	286	5
4	496	412	511	580	616	481	431	500	4
3	590	744	936	930	940	1032	730	612	3
2	3061	3181	3381	2849	2972	3323	3139	2988	2
1	3151	3213	2900	2672	2818	2953	3294	3122	1
	A	B	C	D	E	F	G	H	

68

Square Occupancy: Black

	A	B	C	D	E	F	G	H	
8	2890	2908	2684	2406	2448	2665	2953	2777	8
7	3061	3018	3221	2788	2844	3218	2925	2931	7
6	726	919	1152	1039	1043	1198	871	762	6
5	543	468	630	681	669	643	551	631	5
4	280	309	195	293	287	215	339	381	4
3	314	219	213	160	138	218	181	324	3
2	157	140	115	108	112	101	146	164	2
1	147	157	165	136	93	138	159	158	1
	A	B	C	D	E	F	G	H	

69

Square Occupancy: Pawns

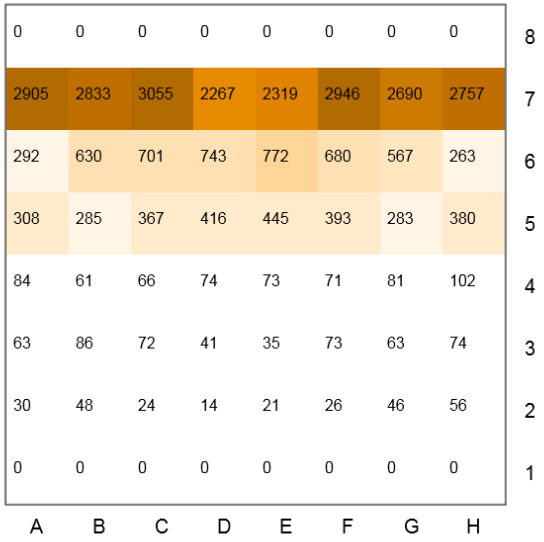
	A	B	C	D	E	F	G	H	
8	0	0	0	0	0	0	0	0	8
7	2941	2902	3082	2288	2371	2975	2740	2786	7
6	341	703	745	769	812	741	615	306	6
5	393	353	410	497	514	446	354	462	5
4	395	305	374	448	546	335	296	402	4
3	305	629	644	740	748	640	585	299	3
2	2962	3080	3266	2455	2542	3170	2985	2886	2
1	0	0	0	0	0	0	0	0	1
	A	B	C	D	E	F	G	H	

70

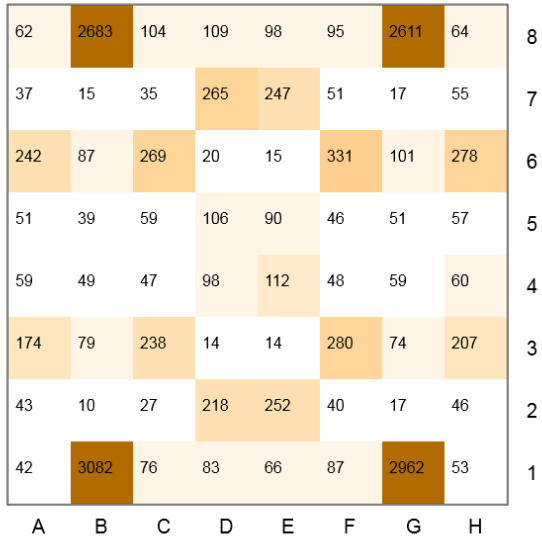
Square Occupancy: White Pawns

	A	B	C	D	E	F	G	H	
8	0	0	0	0	0	0	0	0	8
7	36	69	27	21	52	29	50	29	7
6	49	73	44	26	40	61	48	43	6
5	85	68	43	81	69	53	71	82	5
4	311	244	308	374	473	264	215	300	4
3	242	543	572	699	713	567	522	225	3
2	2932	3032	3242	2441	2521	3144	2939	2830	2
1	0	0	0	0	0	0	0	0	1
	A	B	C	D	E	F	G	H	

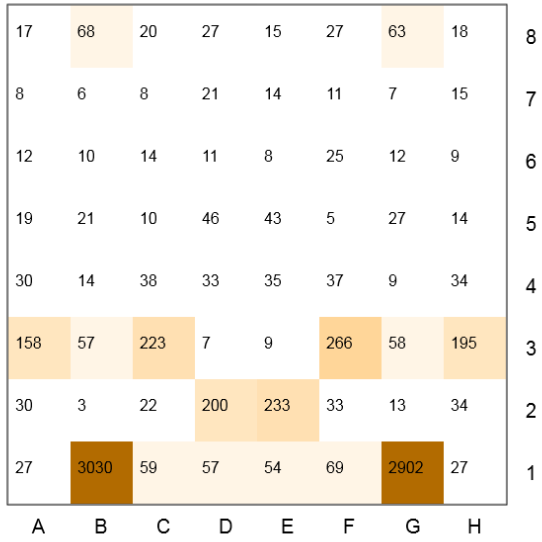
71
Square Occupancy: Black Pawns



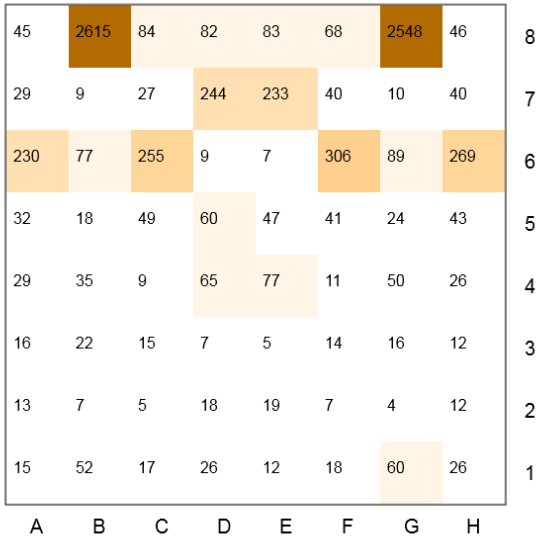
72
Square Occupancy: Knights



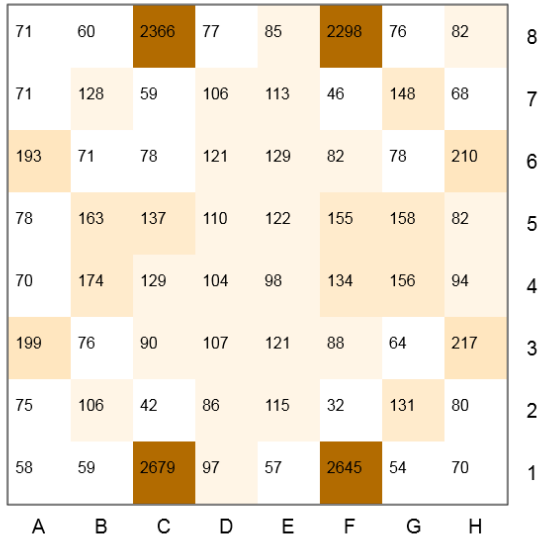
73
Square Occupancy: White Knights



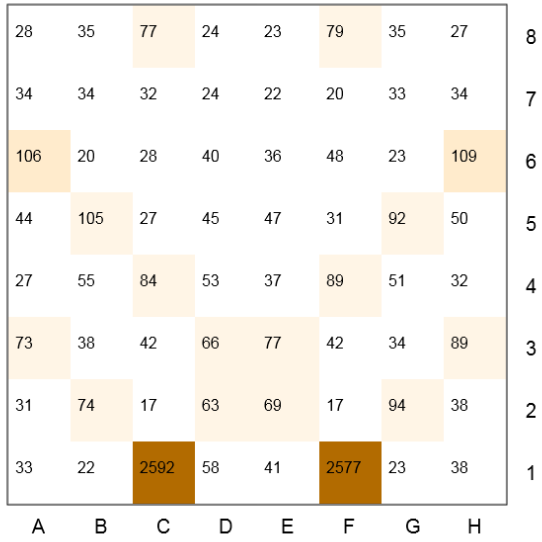
74
Square Occupancy: Black Knights



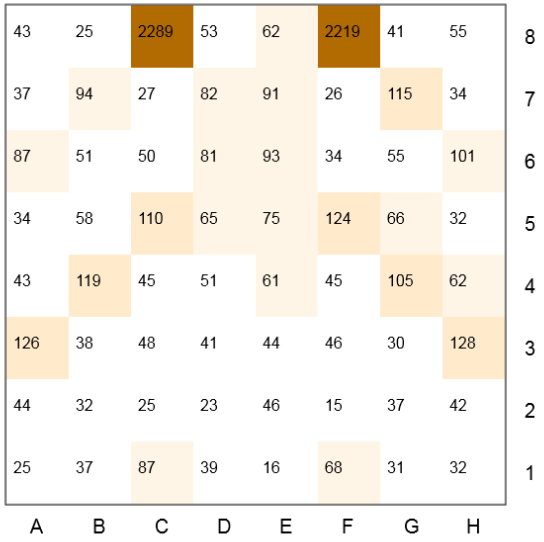
75
Square Occupancy: Bishops



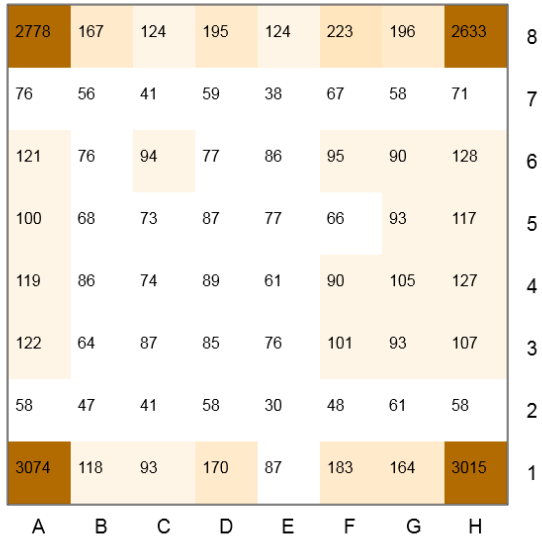
76
Square Occupancy: White Bishops



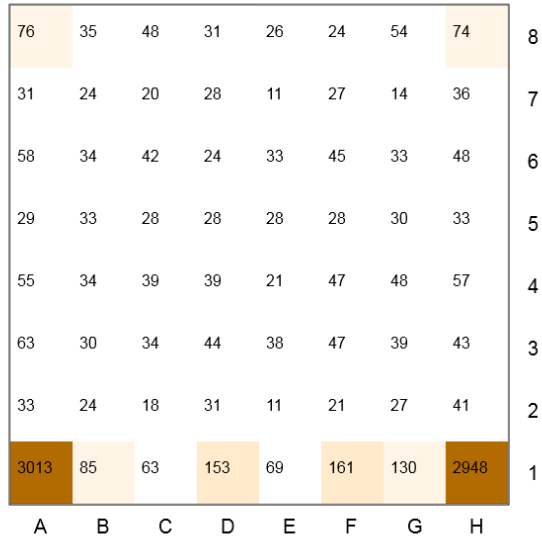
77
Square Occupancy: Black Bishops



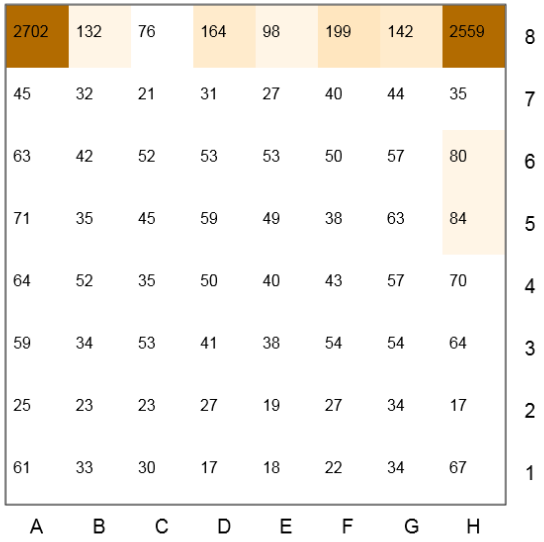
78
Square Occupancy: Rooks



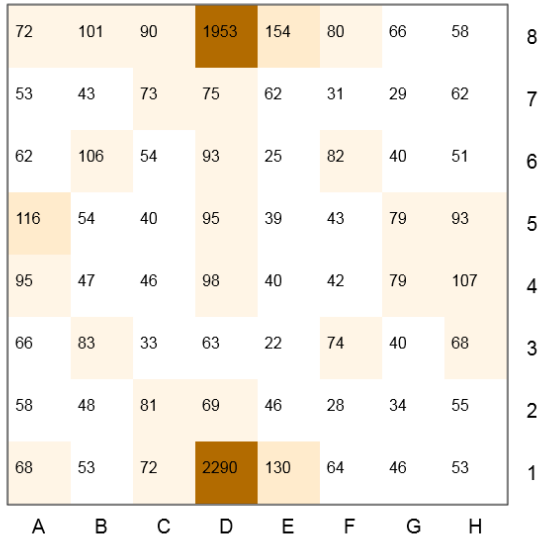
79
Square Occupancy: White Rooks



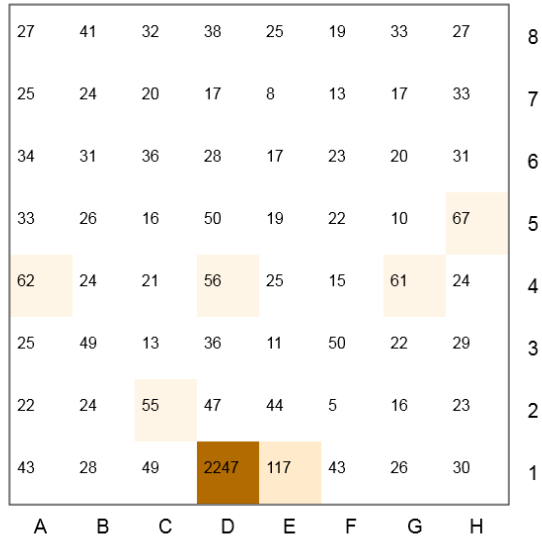
80
Square Occupancy: Black Rooks



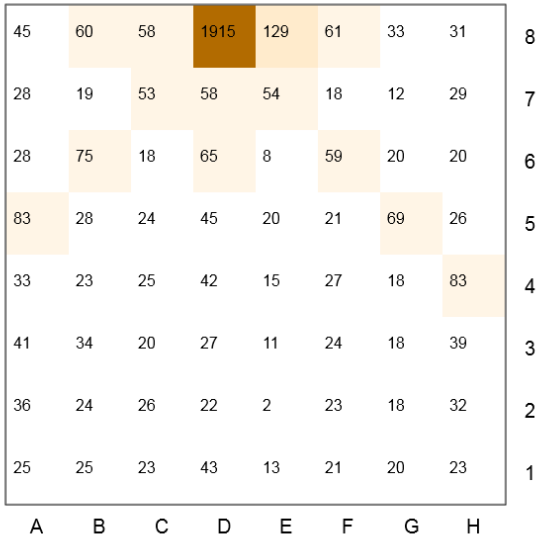
81
Square Occupancy: Queens



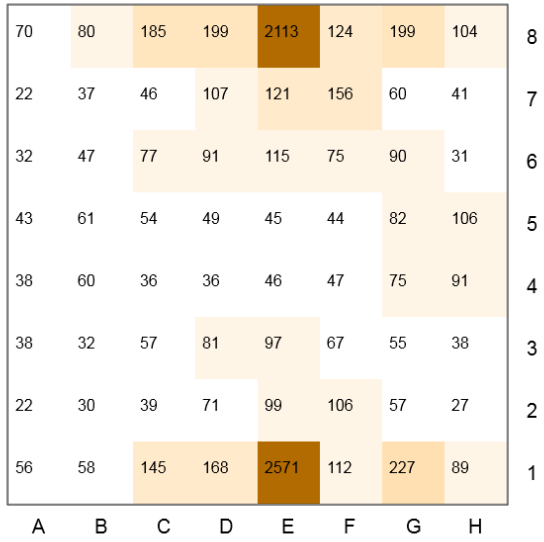
82
Square Occupancy: White Queens



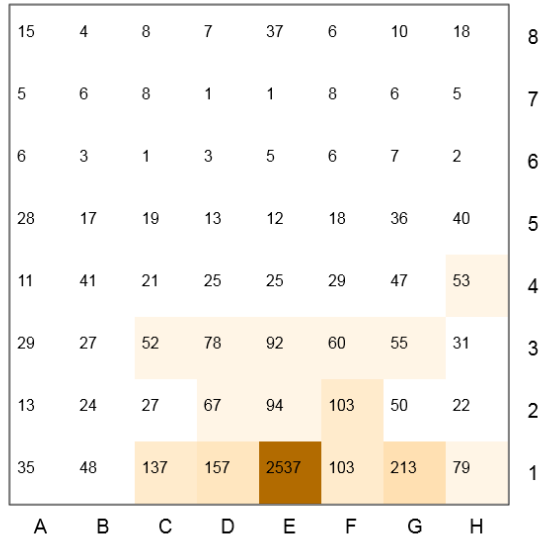
83
Square Occupancy: Black Queens



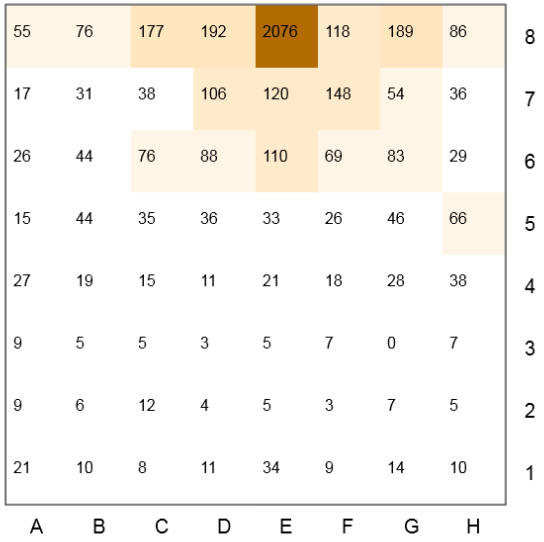
84
Square Occupancy: Kings



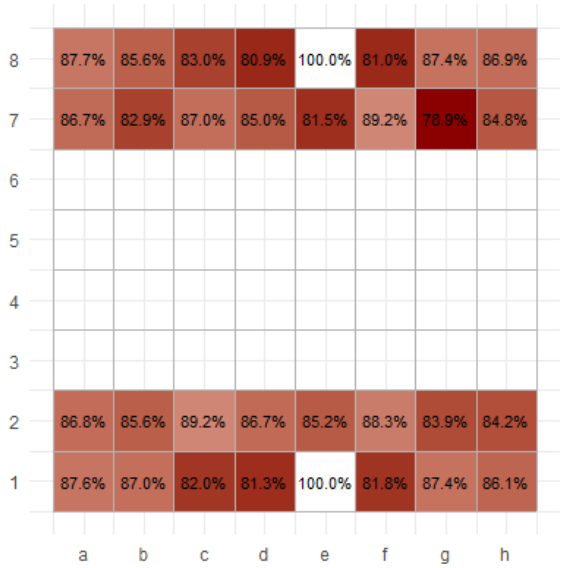
85
Square Occupancy: White Kings



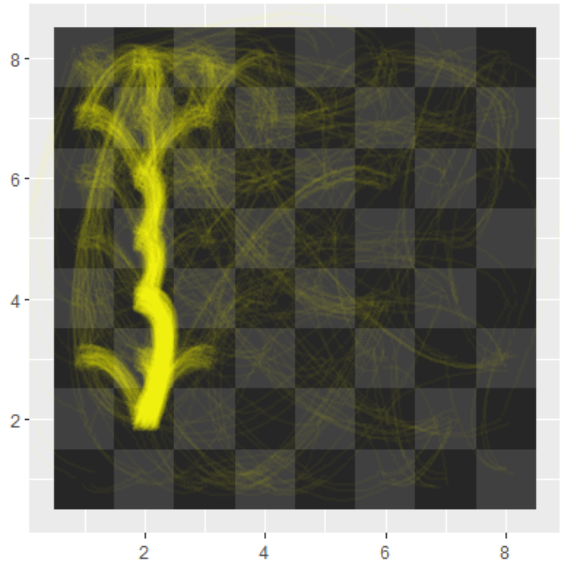
86
Square Occupancy: Black Kings



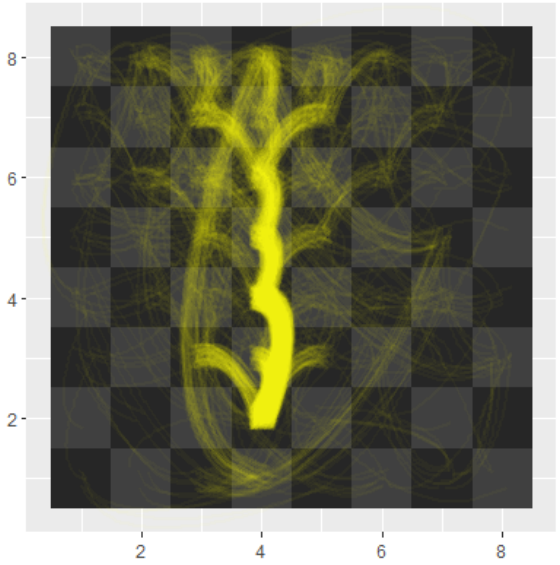
87
Survival Rates



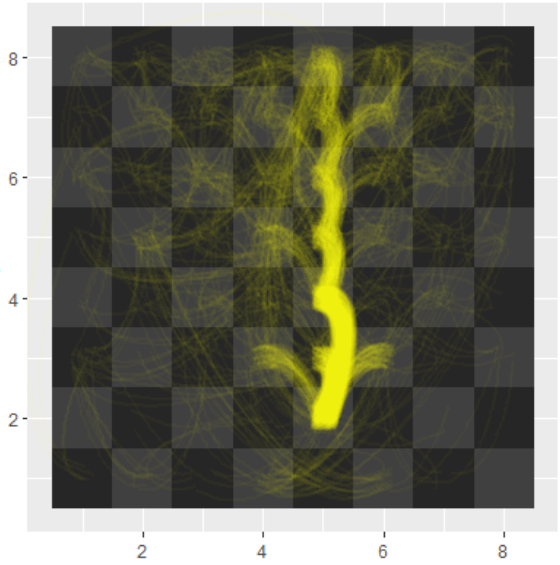
88
b2 Pawn



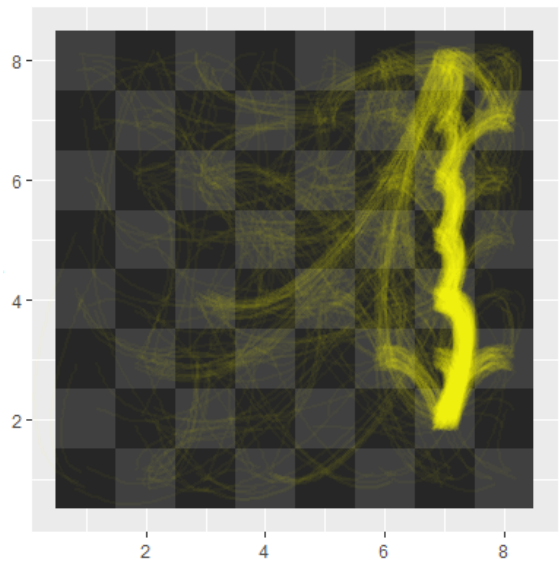
89
d2 Pawn



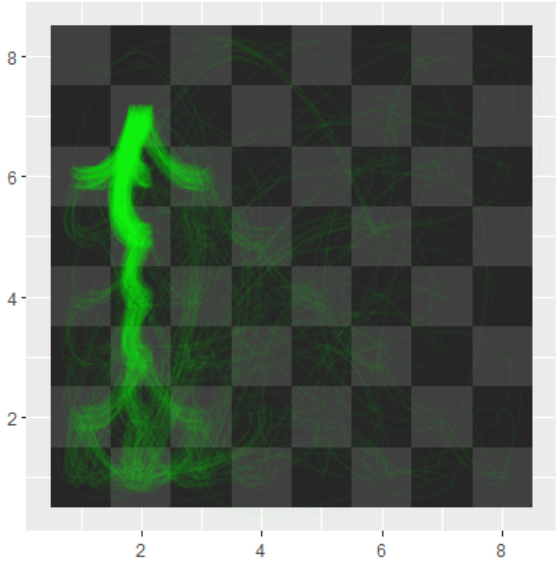
90
e2 Pawn



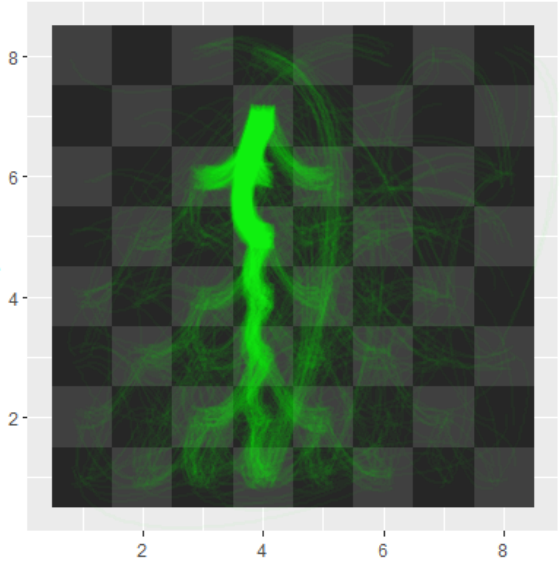
91
g2 Pawn



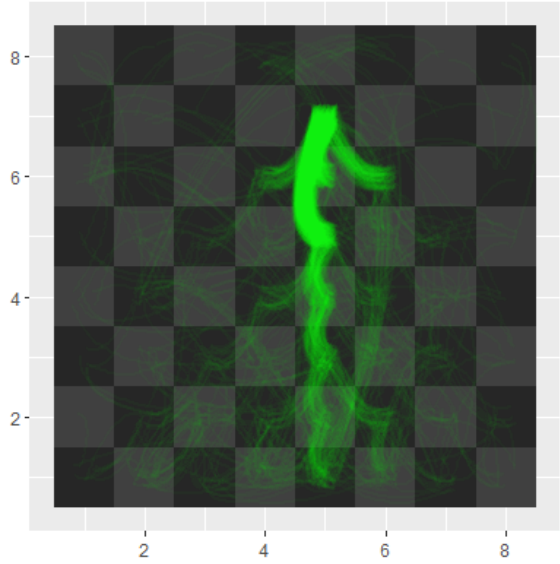
92
b7 Pawn



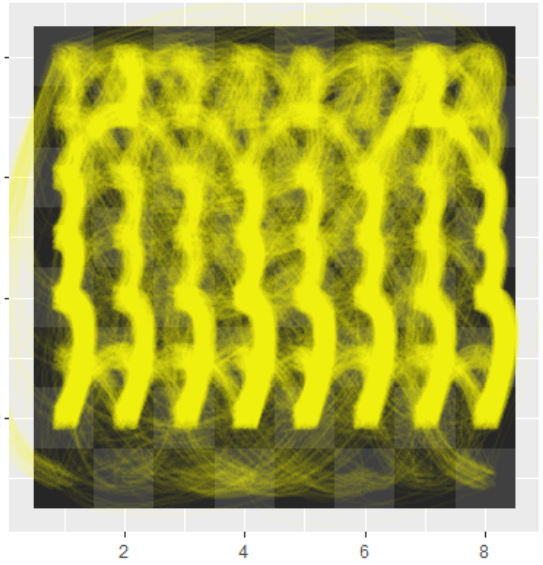
93
d7 Pawn



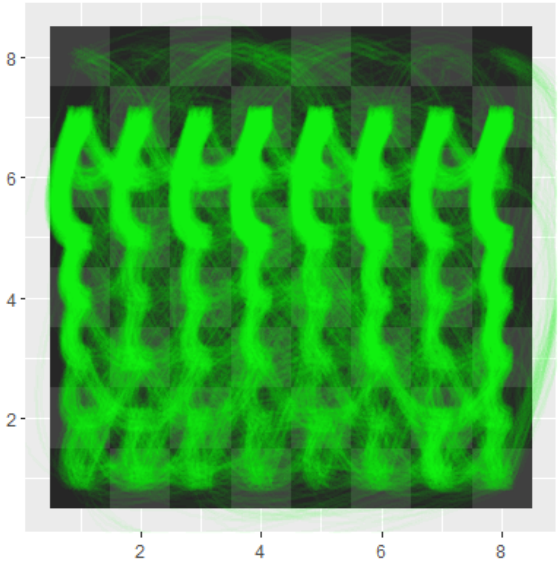
94
e7 Pawn



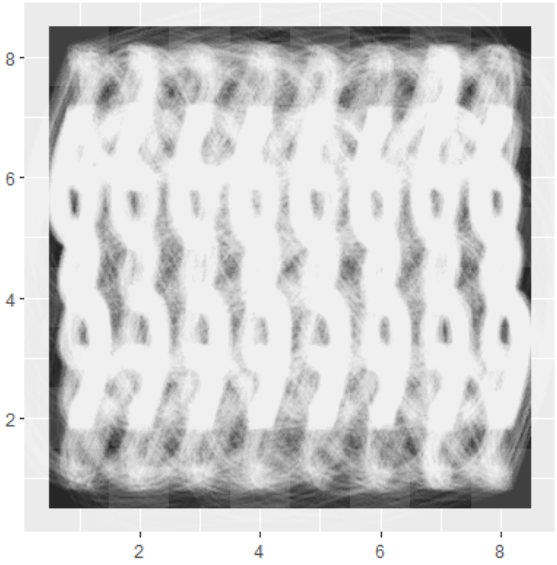
95
White Pawns



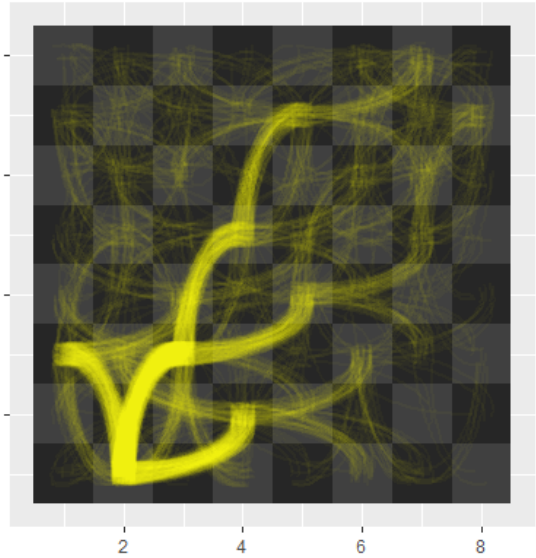
96
Black Pawns



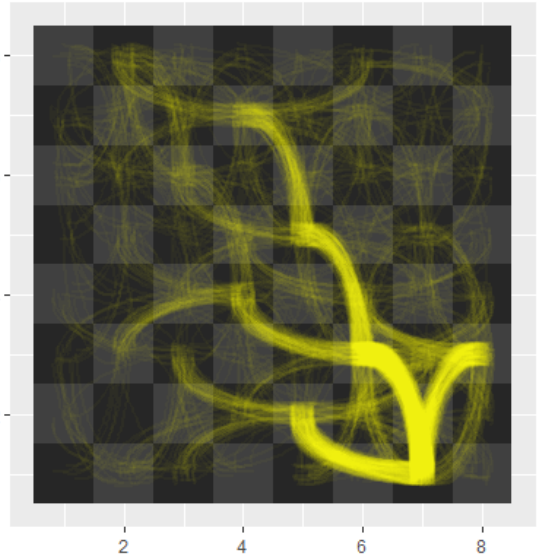
97
Pawns



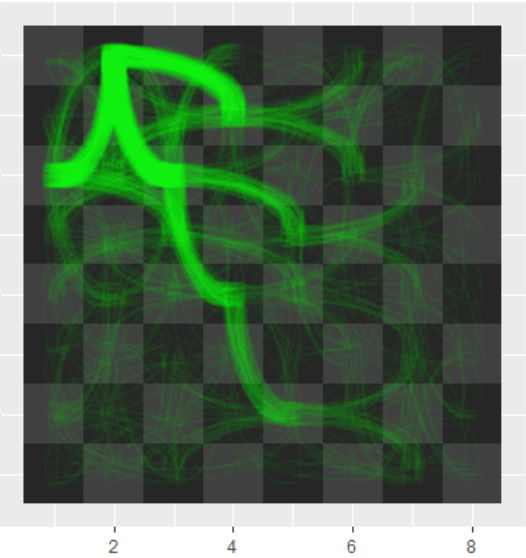
98
b1 Knight



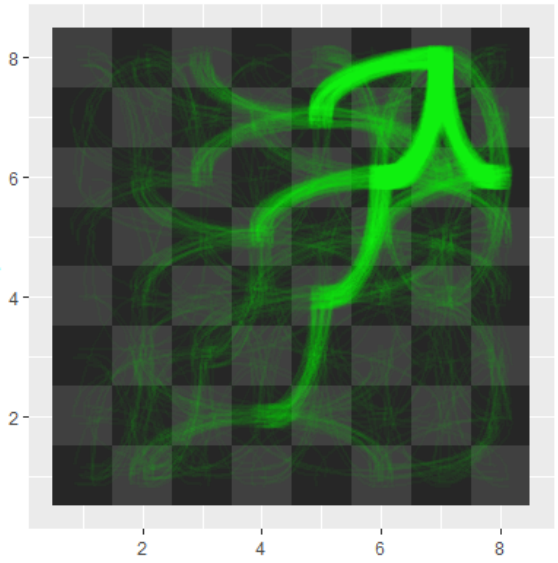
99
g1 Knight



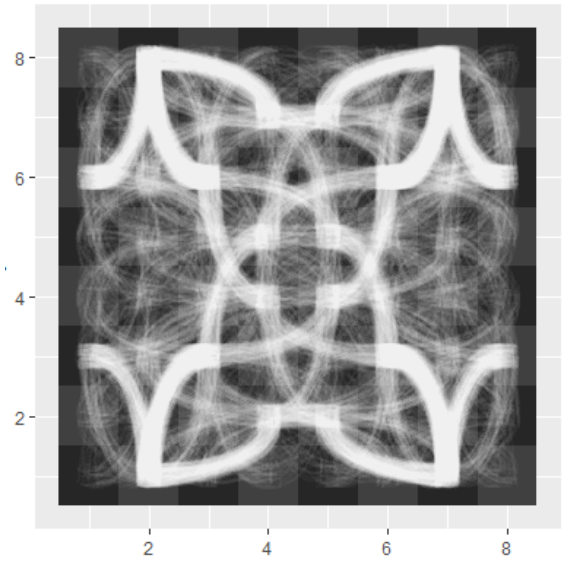
100
b8 Knight



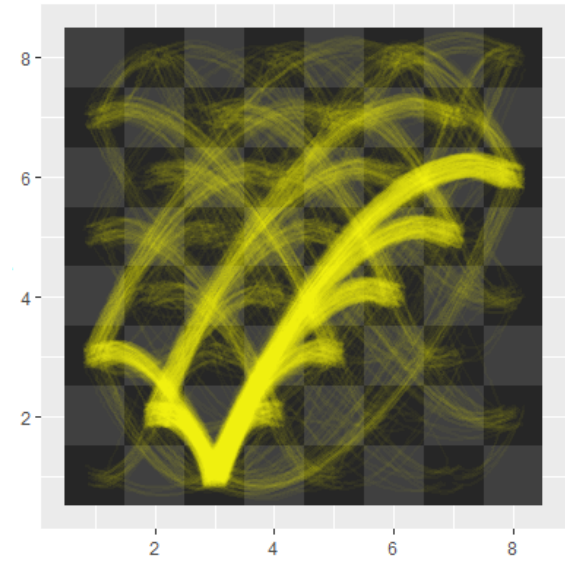
101
g8 Knight



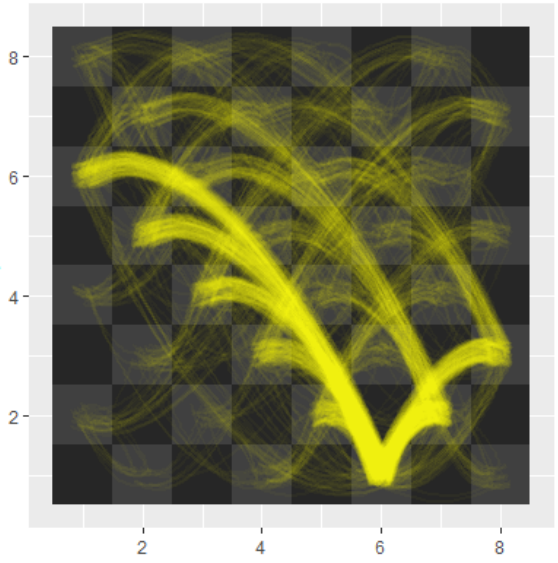
102
Knights



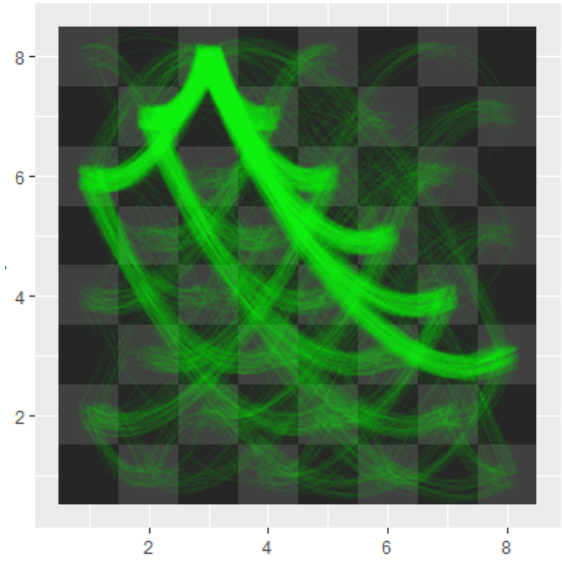
103
c1 Bishop



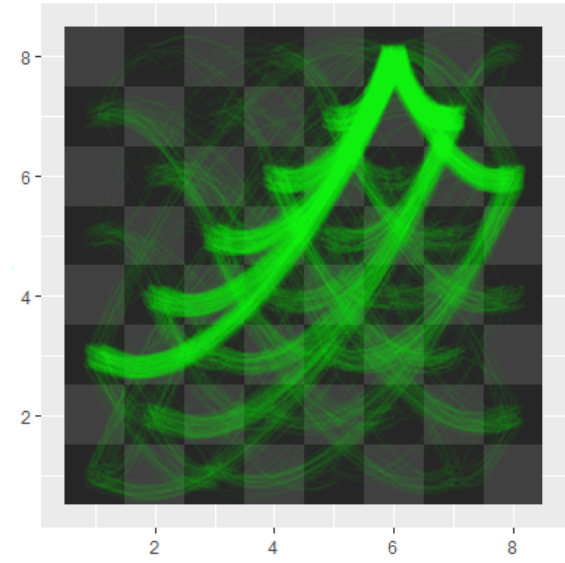
104
f1 Bishop



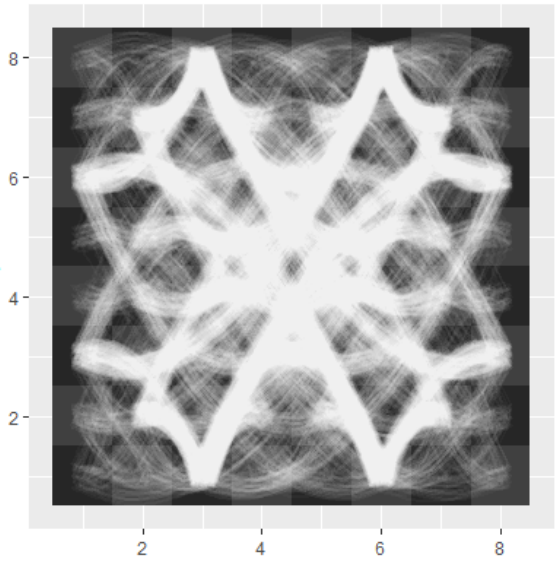
105
c8 Bishop



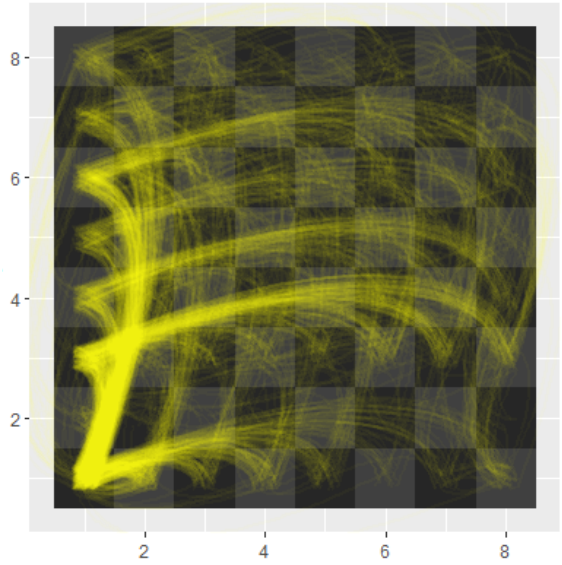
106
f8 Bishop



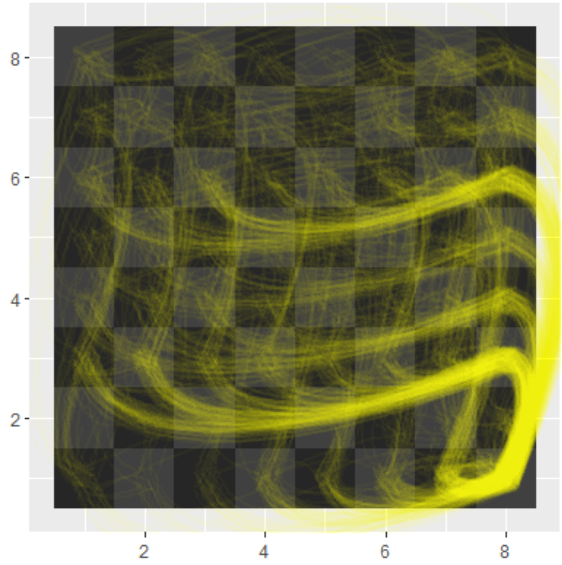
107
Bishops



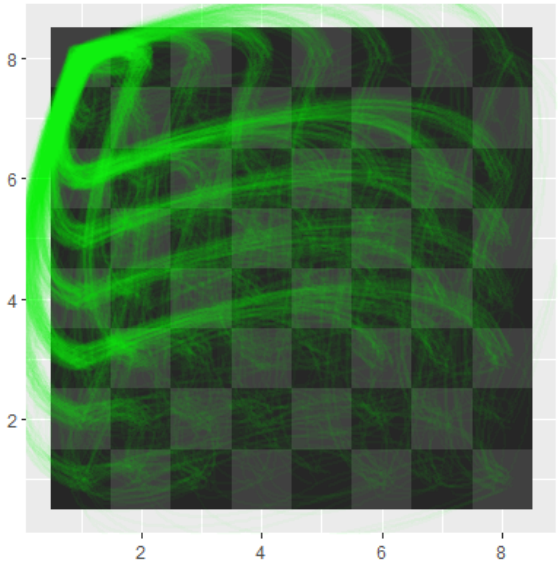
108
a1 Rook



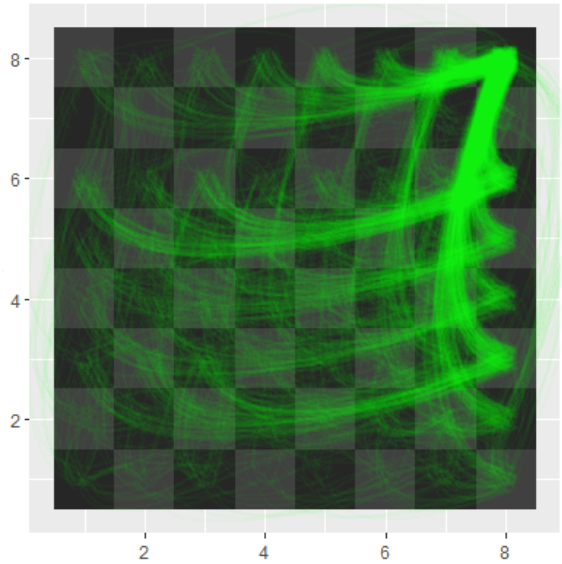
109
h1 Rook



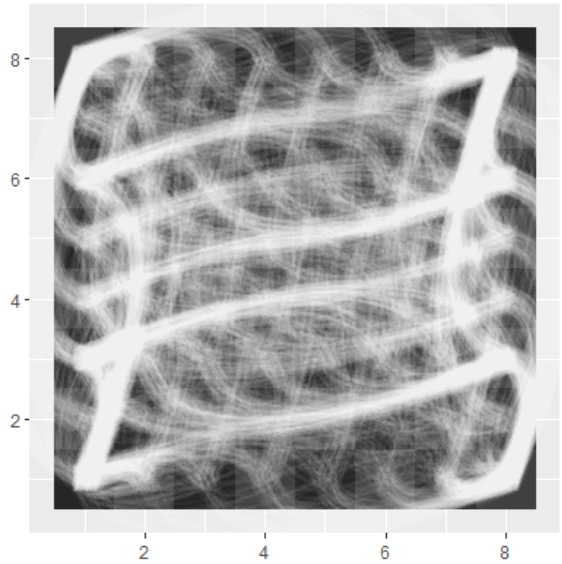
110
a8 Rook



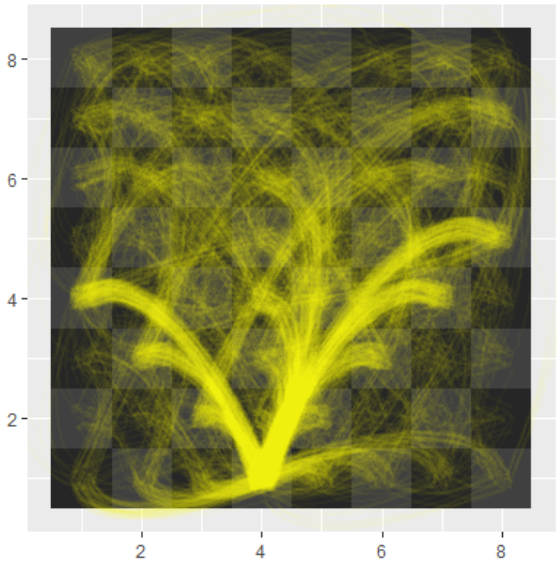
111
h8 Rook



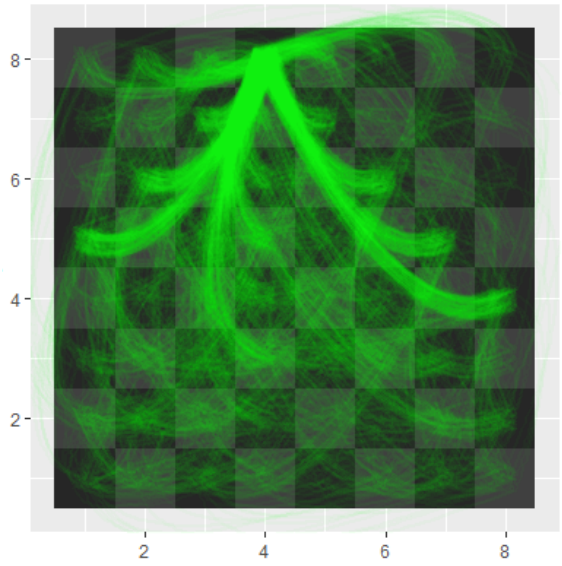
112
Rooks



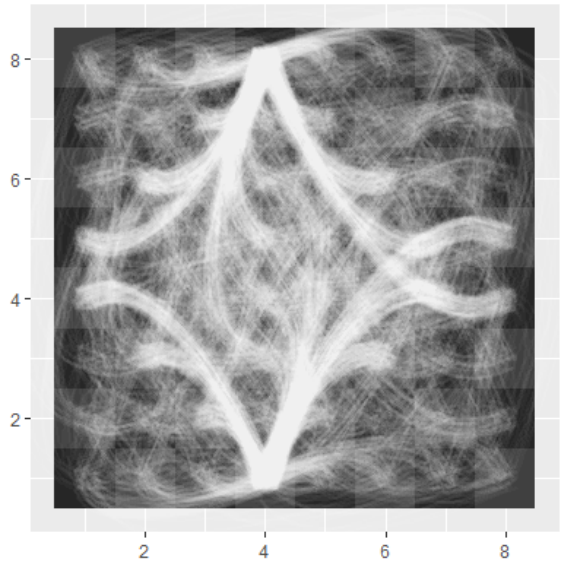
113
White Queen



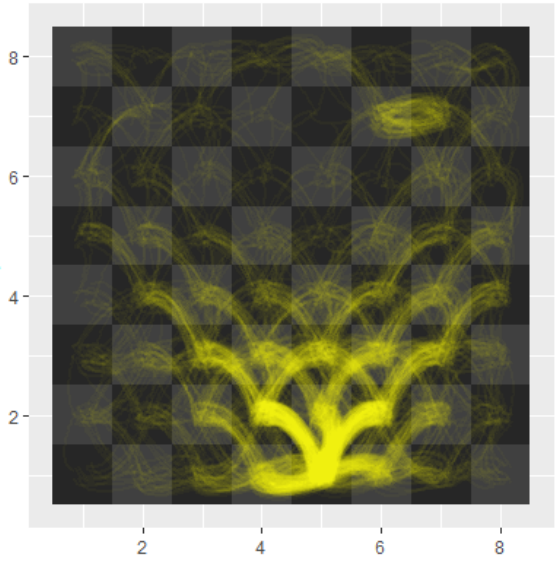
114
Black Queen



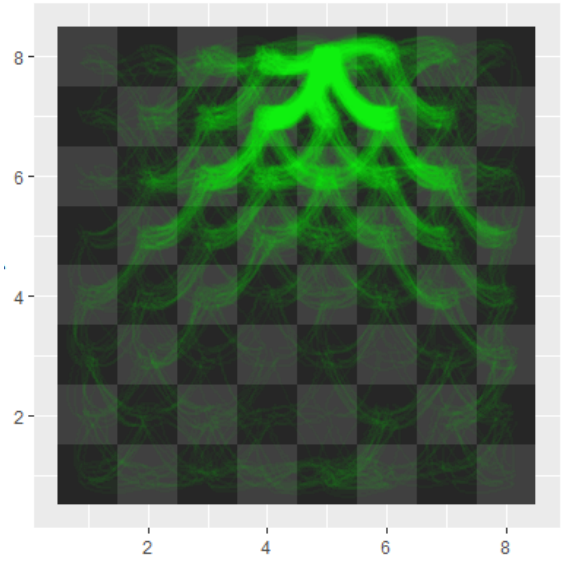
115
Queens



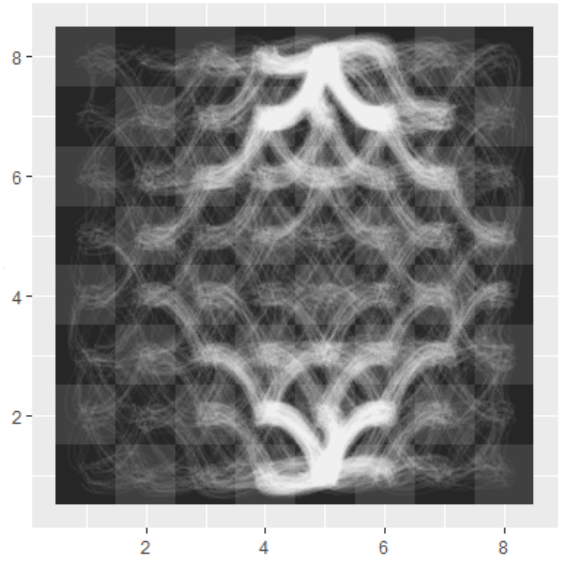
116
White King



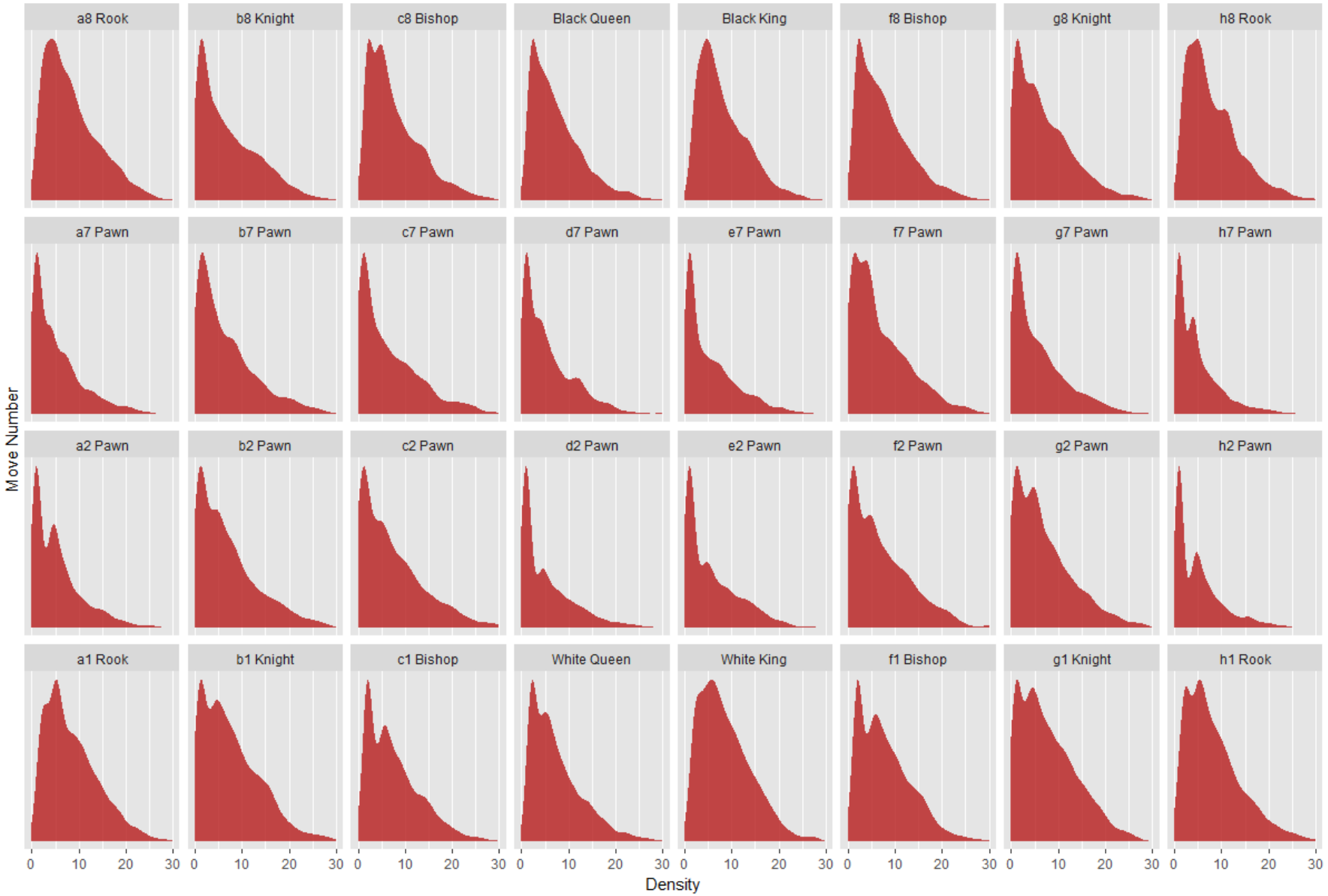
117
Black King

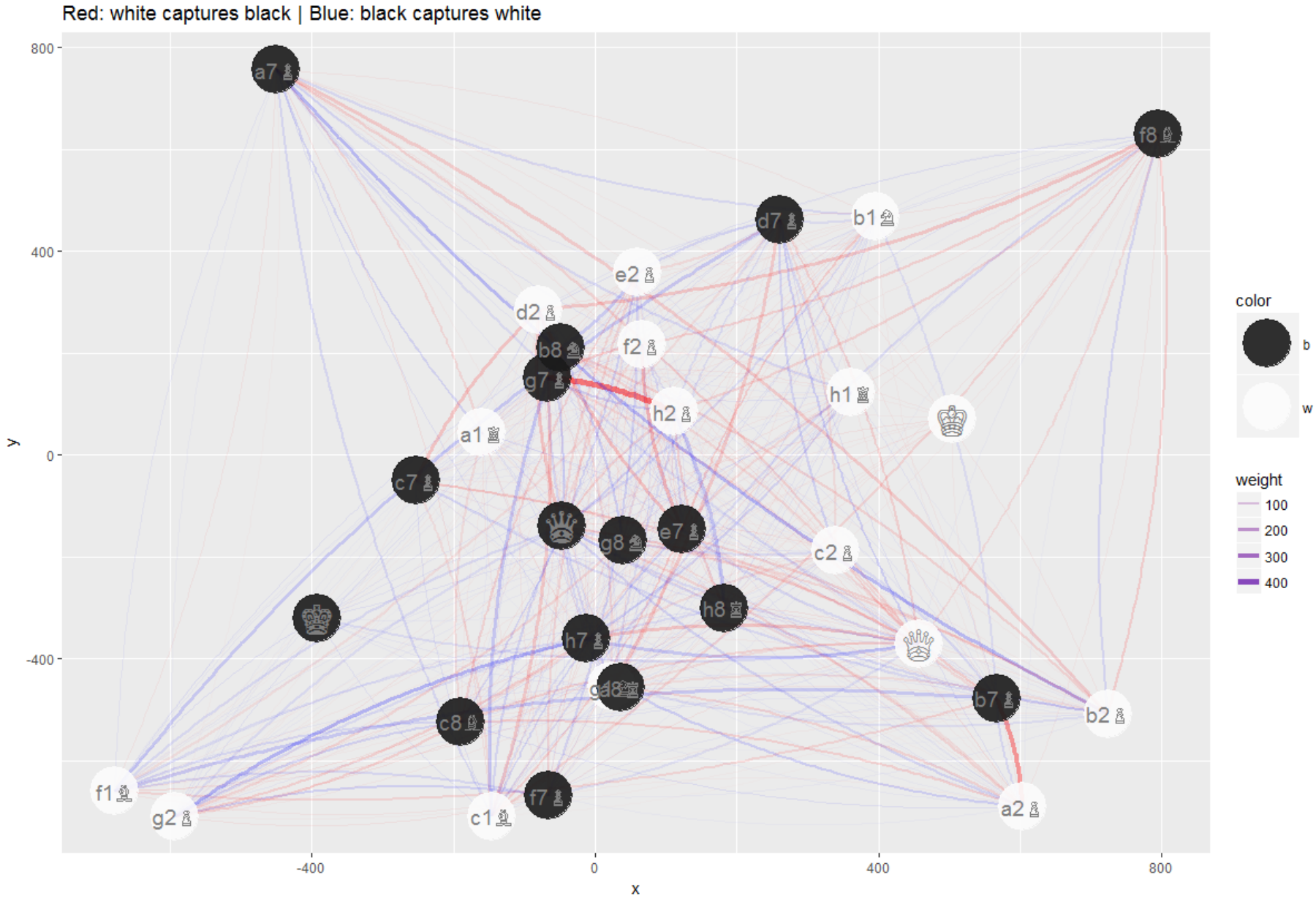


118
Kings



119
Distribution of the first movement

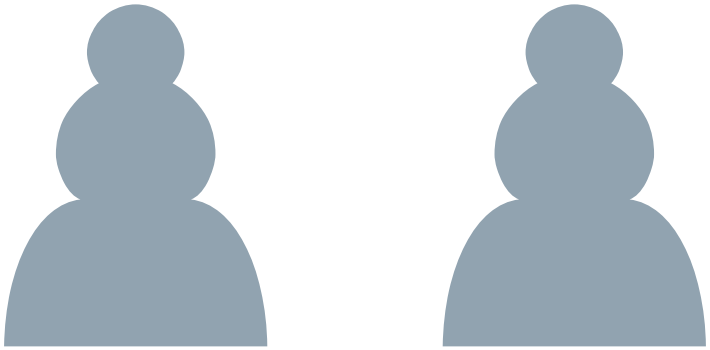



Red: white captures black | Blue: black captures white
800
400
0
-400
y
-400
0
400
800
x
a7
f8
d7
b1
e2
d2
b8
f2
g7
h2
h1
a1
c7
g8
e7
c2
h8
h7
g8
b7
b2
c8
f1
g2
f7
c1
a2
color
b
w
weight
100
200
300
400

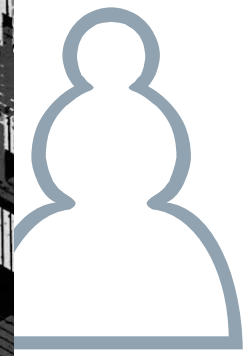
Twofold Excelsior Promotion Into the Same Fairy Piece in ser-s#10 Without Special Conditions -- Part 2

by Sébastien Luce

``*Double, double toil and trouble;*
Fire burn and caldron bubble. ''
-- William Shakespeare, *Macbeth: IV.i 10-19; 35-38*



Night Cauldron (Cornel Pacurar - *Isometric*, *Matter*, *Union* and *Pixlr* for iPhone, 2017)



Twofold Excelsior Promotion Into the Same Fairy Piece in ser-s#10 Without Special Conditions – Part 2

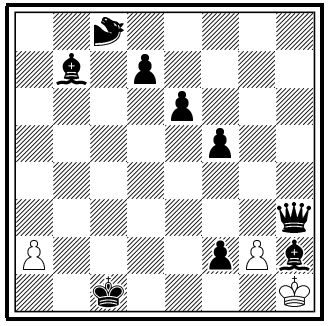
Sébastien Luce

I took great pleasure in reading, in the last issue of the *Bulletin*, Manfred Rittirsch's article about ser-s#10 with double promotion to the same fairy piece.

Then, as a game, I tried to do the same task with another piece, then another... In the end, here are 12 new problems!

Thank you, Manfred!

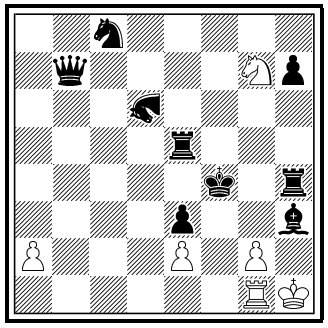
TEP26
Sébastien Luce
Original



ser-s# 10 C+ (3+9)
Leaper(1,6)+(1,7)

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g×f5 7.f×e6 8.e×d7 9.d×c8=L1617 10.b8=L1617+ Bxb8 #

TEP27
Sébastien Luce
Original



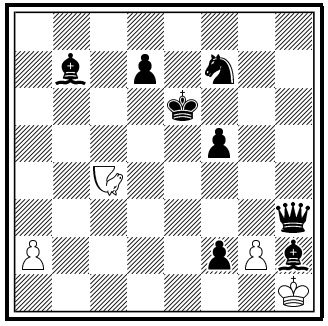
ser-s# 10 C+ (6+9)
Antelope

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g×h7 9.h8=AN 10.b×c8=AN+ B×c8 #

Antelope: leaper (3,4).

The key point is the antelope on d6 to prevent cooks. If it is captured by the white knight to control e4 & f5, then square g2 would no longer be controled by black in the final mate.

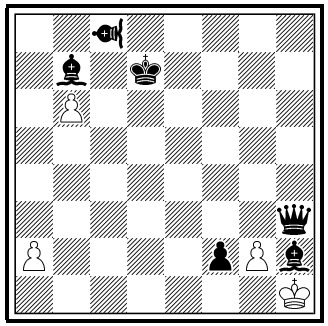
TEP28
Sébastien Luce
Original



ser-s# 10 C+ (4+8)
Zebra

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g7 9.g8=Z 10.b8=Z+ Bxb8 #

TEP29
Sébastien Luce
Original

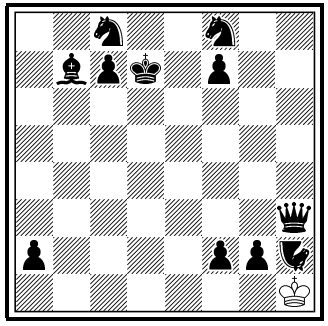


ser-s# 10 C+ (4+6)
Squirrel = Squirrel

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g7 9.g8=SQ 10.b8=SQ+ Bxb8 #

Squirrel: knight + leaper (0,2)+(2,2).

TEP30
Sébastien Luce
Original

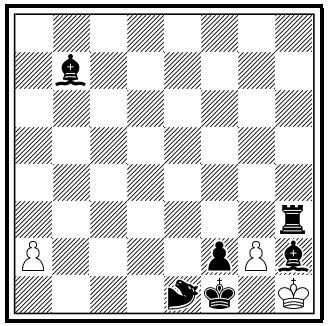


ser-s# 10 C+ (1+11)
Hippogriff = Hippogriff

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g7 9.g8=H 10.b8=H+ H×b8 #

Hippogriff: knight + grasshopper.

TEP31
Sébastien Luce
Original

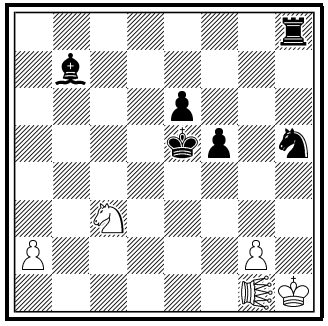


ser-s# 10 C+ (3+6)
Quintessence = Quintessence

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g7 9.g8=SZ 10.b8=SZ+ B×b8 #

Quintessence: nightrider that changes direction in every 2:1-step by 90° in alternating sense – moving in 2:1-steps on a zig-zag line.

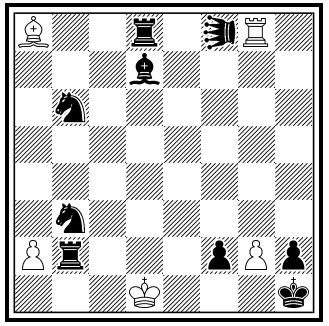
TEP32
Sébastien Luce
Original



ser-s# 10 C+ (5+6)
Locust = Locust

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g×f5 7.f6 8.f7 9.f8=LO 10.b8=LO+ Sf4 #
The mating move is a typical way to parry check from a locust.

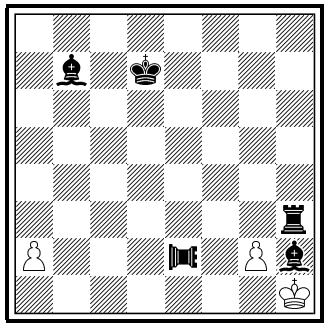
TEP33
Manfred Rittirsch
Sébastien Luce
Original



ser-s# 10 C+ (5+9)
Hamster = Hamster

1.a4 2.a5 3.a×b6 4.b7 5.g4 6.g5 7.g6 8.g7 9.g×f8=H 10.b8=H+ Bc6 #
Hamster: like a grasshopper, but deviates by 180° over the hurdle.

TEP34
Sébastien Luce
Original

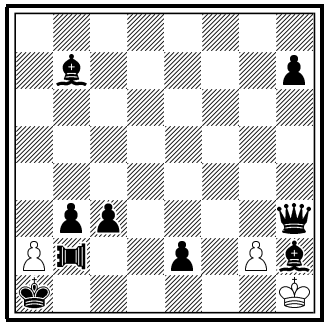


ser-s# 10 C+ (3+5)
= Mantis

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g7 9.g8=M 10.b8=M+ B×b8 #

Mantis: knight + locust.

TEP35
Sébastien Luce
Original

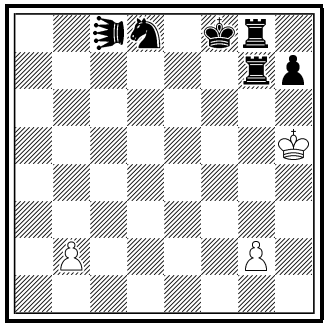


ser-s# 10 C+ (3+9)
= Beetle

1.a4 2.a5 3.a6 4.a×b7 5.g4 6.g5 7.g6 8.g×h7 9.h8=BT 10.b8=BT+ B×b8 #

Beetle: moves like a grasshopper, but makes a knight move in one direction or another when crossing the hurdle.
For example, here the beetle b2 can move to d5 or e4 via c3 but also to g3 or g1 via e2.

TEP36
Sébastien Luce
Original
dedicated to M. Rittirsch



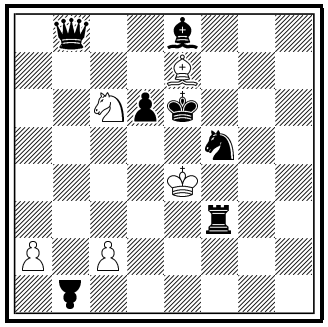
ser-s# 10 C+ (3+6)
= Marguerite

1.b4 2.b5 3.b6 4.b7 5.b×c8=M 6.g4 7.g5 8.g6 9.g×h7 10.h8=M+ R×h8 #

An improvement of Manfred's problem. I insisted that he co-author, but he decided I sign it alone.

Let us conclude with one of the best realizations, in my opinion, from Manfred himself!

TEP37
Manfred Rittirsch
Original
dedicated to S. Luce



ser-s# 10 C+ (5+7)
= Friend

1.a4 2.a5 3.a6 4.a7 5.a×b8=F 6.c4 7.c5 8.c×d6 9.d7 10.d8=F+ B×c6 #
Friend: can only move or capture when it is observed by a piece of its own camp, and then it moves like the piece(s) which observe it.
Here a very clever strategem is used: bQb8 controls Fb1, which pins the wPc2. To break this pin, wPa2 promotes, by capturing on b8 to friend, which moves as a knight (being controlled by wSc6) and covers black king's flight d7. The second excelsior, also a friend promotion, controling f7 and giving check! To parry that, black must capture the observing knight c6, and white is checkmated.

Sébastien Luce, Clichy, March 20, 2017

Amazon: Queen + knight.
Antelope: 4:3-leaper.
Beetle (german: *Skarabäus*): Same as grasshopper, but makes a knight step (deviating by ~27° in one sense or the other) over the hurdle.
Bison: 3:1+3:2-leaper *(= camel + zebra)*.
Boy scout: 1:1-spiral rider = zigzag bishop.
Camel: 3:1-leaper.
Cardinal: Line piece moving like a bishop, additionally reflecting by 90° at the edge of the board in the corner of the ultimate square, thus changing the square color.
Contragrasshopper: Same as Grasshopper, but the hurdle must be adjacent to the CG, whereas the distance of the arrival square to the hurdle is arbitrary.
Double-grasshopper: Allowed and obliged to make 2 consecutive grasshopper leaps, where the first one must not capture.
Eagle: Same as grasshopper, but deviating by 90° over the hurdle.
Friend: Moves only when it is controlled like the controlling unit(s).
Giraffe: 4:1-leaper.
Girl scout: 0:1-diagonal spiral rider = zigzag rook.
Gnu: 2:1+3:1-leaper *(= knight + camel)*.
Grasshopper: Moves on queen lines over a random piece (hurdle) to the square adjacent to that piece in the same direction.
Hamster: Same as grasshopper, but deviating by 180° over the hurdle.
Hippogriff: Knight + grasshopper.
Kangaroo: Same as grasshopper, but needs exactly 2 hurdles on the same line that do not need to be in juxtaposition with each other.
Lion: Same as grasshopper, but the distance of the arrival square to the hurdle is arbitrary.
Locust: Same as grasshopper, but can only move over an opponent's piece if the adjacent arrival square is empty, capturing the hurdle.
Marguerite: Same as grasshopper, but deviating by any angle over the hurdle *(= grasshopper + moose + eagle + sparrow + hamster)*.
Moose: Same as grasshopper, but deviating by 45° over the hurdle.
Nightrider: Makes any number of 2:1-steps on a straight line without capturing before the last step.
Octopus (german: *Krake*): rook + 1:1+2:1-leaper.
Okapi: 2:1+3:2-leaper *(= knight + zebra)*.
Princess: Bishop + knight.
Quintessence: Same as nightrider, but changing direction in every 2:1-step by 90° in alternating sense, thus moving in 2:1-steps on a zig-zag line.
Rose: Same as nightrider, but changing direction in every 2:1-step by the same minimum angle, thus moving in 2:1-steps on a circle.
Sparrow: Same as grasshopper, but deviating by 135° over the hurdle.
Squirrel: Knight + 2:0+2:2-leaper.
Trojan horse (CAT): Starts with a 2:1-step and is able to step further parallel to the 2:0 component of that step according to a dabbaba rider (= in 2:0-steps) up to an obstacle (edge of the board or piece) in the same move.
Ubi-ubi: Makes any number of consecutive 2:1-steps in a single move without capturing before the last step.
Zebra: 3:2-leaper.
Zebu: 3:1+4:1-leaper *(= camel + giraffe)*.

UNIT COUNT TABLE

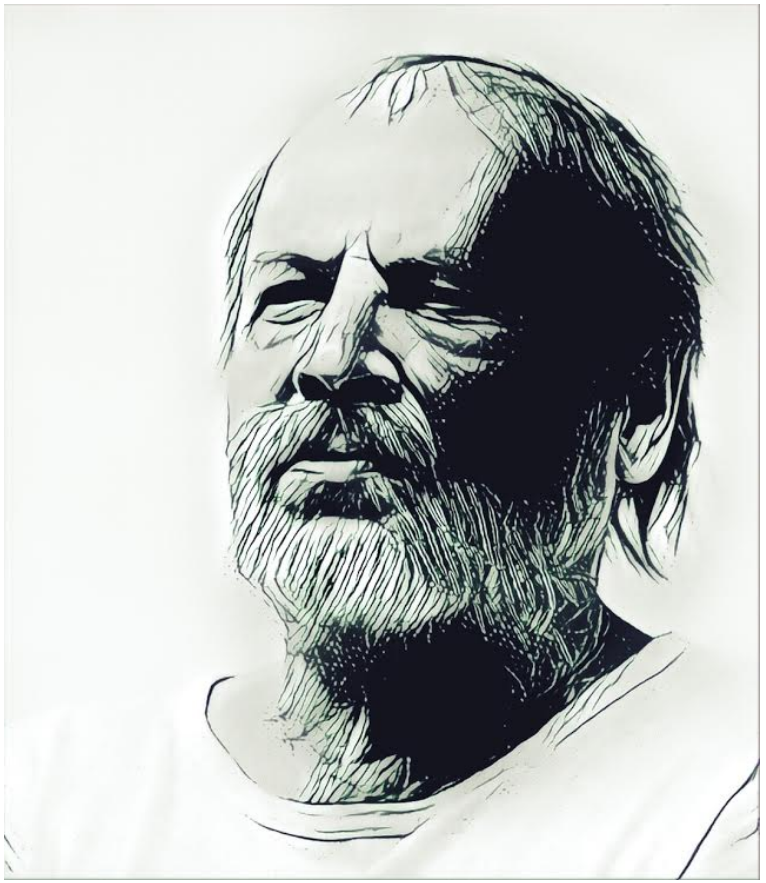
FAIRY PIECE	PIECE COUNT (w)	PIECE COUNT (b)	PIECE COUNT (total)
6:1+7:1-leaper	3	9	12
Amazon	3	4	7
Antelope	6	9	15
Beetle	3	9	12
Bison	4	5	9
Boy scout	3	5	8
Camel	5	7	12
Cardinal	3	5	8
Contragrasshopper	5	5	10
Double-grashopper	6	4	10
Eagle	6	4	10
Friend	5	7	12
Giraffe	5	7	12
Girl scout	4	3	7
Gnu	5	7	12
Grasshopper	4	6	10
Hamster	5	9	14
Hippogriff	3	9	12
Kangaroo	7	3	10
Lion	4	6	10
Locust	5	6	11
Mantis	3	5	8
Marguerite	3	6	9
Moose	4	5	9
Nightrider	5	6	11
Octopus	3	5	8
Okapi	4	5	9
Princess	4	5	9
Quintessence	3	6	9
Rose	5	4	9
Sparrow	3	7	10
Squirrel	4	6	10
Trojan horse	5	7	12
Ubi-ubi	3	9	12
Zebra	4	8	12
Zebu	4	8	12

Dictionary and Unit Count Table by Manfred Rittirsch, Buch am Erlbach, March 26 2017

Series-mover Artists: Unto Heinonen

by Arno Tüngler

"He composes everything."
– Juraj Lörinc, "Chess Composition Microweb" March 1999



Unto Heinonen
Photo credit & copyright: Hannu Harkola (Helsinki, 2014)
Prisma processing: Cornel Pacurar

Arno Tüngler

Series-mover Artists: Unto Heinonen

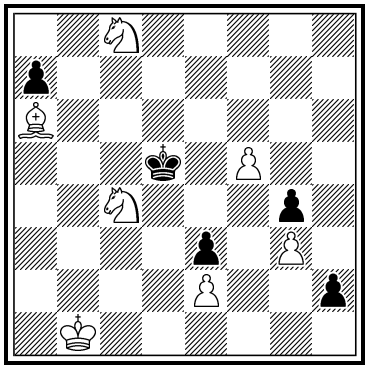
Juraj was right – Unto Heinonen really composes everything. However, series-movers have a special position in his artwork as you notice in a search of his problems in the Chess Problem Database Server (http://pdb.dieschwalbe.de/index.jsp). Of the 1654 problems registered under his name 877 are series-movers, more than half! It is obviously impossible to cover even part of this huge creative output, so I show here only six examples, of outstanding quality, that have especially impressed me. Have a look yourself. I am sure you will easily find another set of examples, just as excellent or better.

Most of our problems are once again promotion tasks - **UH-1** shows three parallel promotions in both solutions, in a harmonious but still diversified interpretation and an attractive initial position. Afterwards, a threefold "Babson", black being forced to promote into the same officer white had already promoted twice! Then see how with two different stipulations we come again to an AUW, featuring a surprising repetition of white final moves.

George P. Sphicas, another great artist in this realm, commented on **UH-4** in StrateGems: "Achieving the task of four excelsiors and AUW with only 10 units is admirable. For this stipulation, series-selfmate, the best economy was 13. Bringing it down to 10 is fantastic! It is worthwhile to examine this excellent composition carefully. Particularly clever is the absolute need to have an S on a1 (and arriving there only via c2), B on b3 and Q on c3, and the logic of why nothing else is possible. While the blocker on a3 could be S or R, certainly the most efficient is the Rook, assuring the unique order of moves and a beautiful finale. A great combination of logic and elegance!"

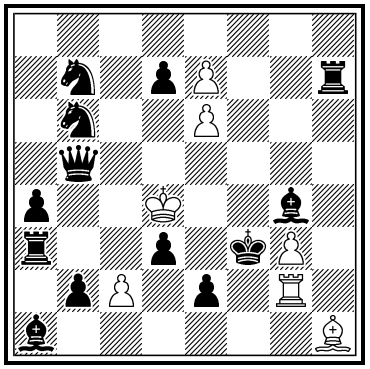
The two final masterpieces are actual length records, but how extraordinarily composed! Hans Gruber was seemingly out of breath after solving **UH-6**: "Incredibly rich, fireworks of ideas from the start to the end!" You may be surprised when checking out which of these problems made it into the corresponding FIDE Albums. On a final note, I wish you much fun with a deeper study of Unto Heinonen's magnificent series-mover treasures.

UH-1
Unto Heinonen
StrateGems 1998
1st Prize



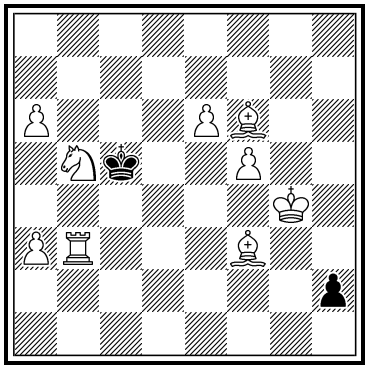
ser-h# 12 C+ (7+5)
b) ♘c4 → c2

UH-2
Unto Heinonen
Die Schwalbe 2005
2nd Prize

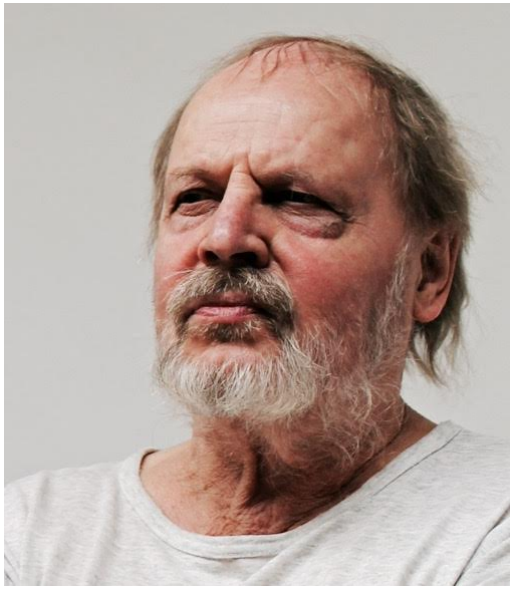


ser-s# 8 C+ (7+13)
Madrasi
4 Solutions

UH-3
Unto Heinonen
diagrammes 2001

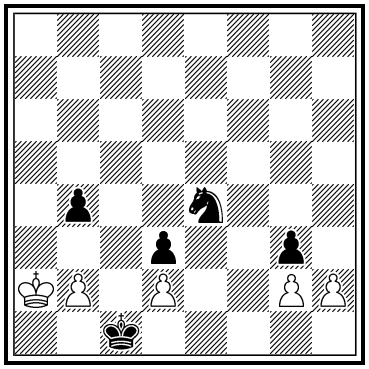


ser-h# 4 C+ (9+2)
b) ser-h= 4
2 Solutions



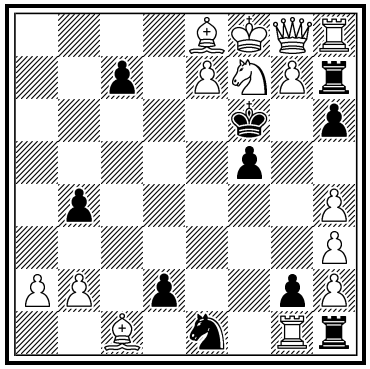
Unto Heinonen
Photo credit & copyright Hannu Harkola (Helsinki, 2014)

UH-4
Unto Heinonen
StrateGems 2012
1st Prize



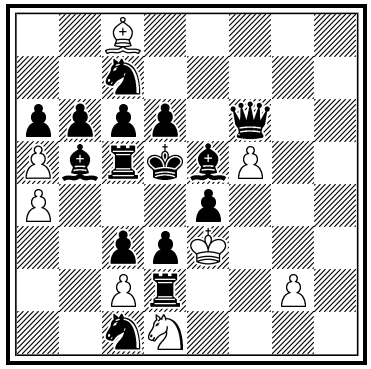
ser-s# 30 C+ (5+5)

UH-5
Unto Heinonen
Problemkiste 2000



ser-r+ 58 (14+10)

UH-6
Unto Heinonen
Problemkiste 2011



ser-s= 120 (8+15)
Black Maximummer
White Minimummer

Solutions:

UH-1: a) 1.h2-h1=S 2.Sh1×g3 3.Sg3-e4 6.g2-g1=S 7.Sg1×e2 8.Se2-d4 10.e2-e1=S 12.Sd3-c5 Sc8-e7 #; b) 1.h2-h1=B 3.Bf3×e2 4.Be2-c4 6.e2-e1=B 7.Be1×g3 8.Bg3-e5 11.g2-g1=B 12.Bg1-c5 Ba6-b7 #

UH-2: 1) 1.e7-e8=Q 2.Qe8×d7 4.e7-e8=Q 6.Qe7×a3 7.Qa3×d3 8.c2-c4+ b2-b1=Q #; 2) 1.e7-e8=S 3.Sf6×d7 5.e7-e8=S 8.Se4-d2+ b2-b1=S #; 3) 1.e7-e8=R 3.Rd8×d7 5.e7-e8=R 6.Re8××e2 8.Re1-f1+ b2-b1=R #; 4) 1.e7-e8=B 2.Bc8×d7 4.e7-e8=B 6.Bg6×d3 7.c2-c4 8.Bd3-e4+ b2-b1=B #

UH-3: a1) 1.h2-h1=Q 3.Qf1×b5 4.Kc5-c4 Rb3-c3 #; a2) 1.h2-h1=B 3.Bg2-f1 4.Bf1-c4 Bf6-d4 #; b1) 1.h2-h1=S 3.Sg3-e4 4.Kc5-d5 Rb3-c3 =; b2) 1.h2-h1=R 3.Rd1-d5 4.Kc5-c6 Bf6-d4 =

UH-4: 1.h2-h4 5.h7-h8=R 7.Rd8×d3 8.Rd3-a3 13.d7-d8=S 15.Sc6×b4 16.Sb4-c2 21.b7-b8=Q 22.Qb8×g3 23.Qg3-c3 28.g7-g8=B 29.Bg8-b3 30.Sc2-a1+ Se4×c3 #

UH-5: 1.a2-a4 5.a7-a8=B 7.Bf3-g4 8.Rg1×g2 10.Rg3-b3 12.Bf3-c6 13.Rb3-c3 14.b2-b3 16.Ba3×b4 17.Bb4-a5 21.b6×c7 22.c7-c8=S 23.Ba5-d8 25.Rc1-d1 26.Bc6-e4 28.Sd6×f5 30.Bf3-g4 31.Sf5×h6 32.Sh6-f5 34.Bh5-g6 35.Rh8×h7 37.Rh5-g5 41.h7-h8=R 43.Rh4-g4 48.h7-h8=R 50.Rh3-g3 55.h7-h8=R 57.Rh2-g2 58.Qg8-h8 Rh1×h8 +

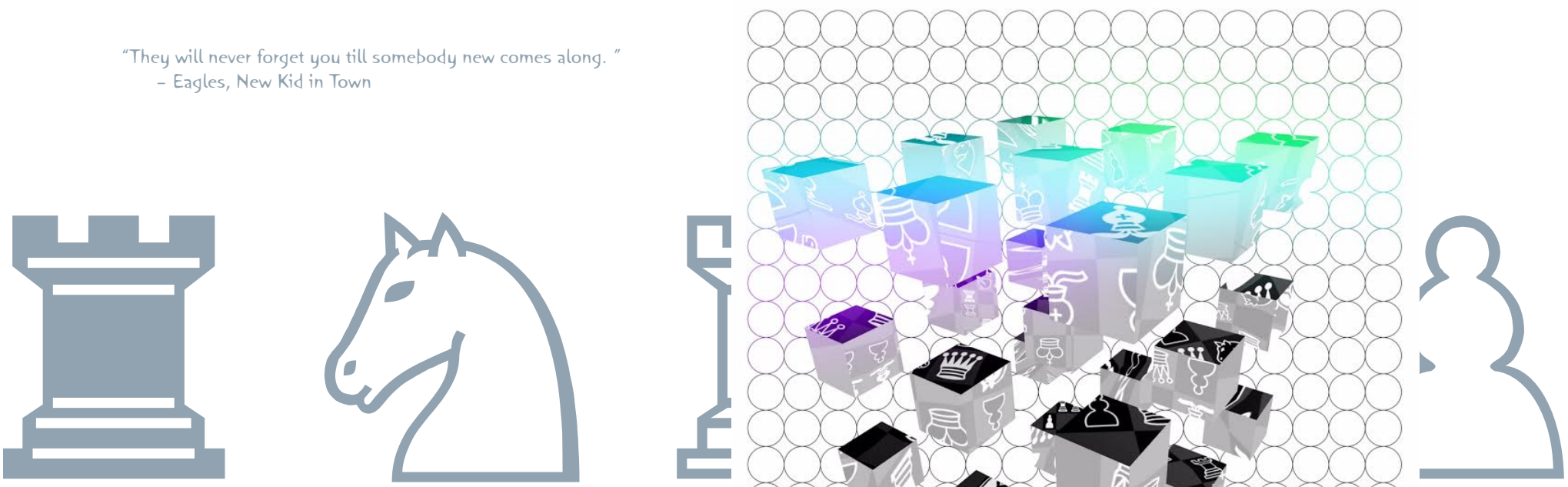
UH-6: 1.g2-g3 6.g7-g8=R 12.Rf4×e4 13.Ke3-f3 16.Re2×d2 20.Re4-f4 22.Kg3-h3 24.Rg4-g5 26.Kh4-h5 27.Rg5-g6 29.Kh6-h7 30.Rg6-g7 32.Kh8-g8 36.Rd7×c7 39.Re7-f7 41.Kf8-e8 46.Rb7×b6 47.Rb6×c6! 49.Bb7-a8! 50.a4×b5 52.b6-b7 59.Rb1×c1 70.Re7-f7 72.Kf8-g8 73.Rf7-g7 75.Kh8-h7 76.Rg7-g6 78.Kh6-h5 79.Rg6-g5 81.Kh4-h3 83.Rg4-f4 87.Ke3×d3 91.Kg3-h3 93.Rg4-g5 95.Kh4-h5 96.Rg5-g6 98.Kh6-h7 99.Rg6-g7 101.Kh8-g8 102.Rg7-f7 104.Kf8-e8 105.Rf7-e7 107.Kd8-d7 112.Rc7-c6 115.Kc8-b8 117.Rb6×a6 118.Ra6-a7 119.a5-a6 120.Sd1×c3+ Be5×c3 =

Arno Tüngler
Bishkek, April 15th, 2017

Record Breakers IV

by Arno Tüngler

"They will never forget you till somebody new comes along."
– Eagles, New Kid in Town



Spring Records (Cornel Pacurar - *Isometric*, *Matter* and *Pixlr* for iPhone, 2017)

Arno Tüngler
Record Breakers IV

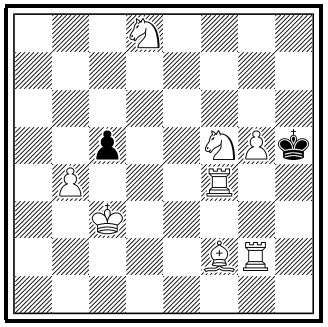
This time we start with a very small improvement, but what follows is a real thunderstorm! **RB-30** shows as many moves as forerunner **HZ-20** in the seventh issue of the *Bulletin*, but has no white check in the initial position. As you already know, this counts as a new record in our race.

All six following record breakers were triggered by a fantastic novel idea of our new collaborator Jean-Christian Galli. The first he found was **RB-32**, which adds an amazing 14 moves (!!) to Branko's **HM-7** record in our last issue. Then came the new record with 6 units, adding no less than 16 moves to the 20-years-old **HM-8**. Surprisingly, the 4-unit record **HM-6** was annihilated with the new matrix. Finally, I joined the effort and we added new records for 7, 8, and 9 units. Maybe even more is possible, using the same idea??

These new achievements should motivate all who are interested in series-mover length records to search for fresh ideas. It seems that even with the basic stipulations we are not yet at the limits, so more should be possible with the not as popular fairy goals. Off to the races!

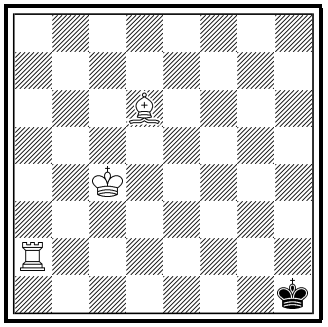
Arno Tüngler
Bishkek, April 12th, 2017

RB-30
Branko Koludrović
Paul Răican
Original



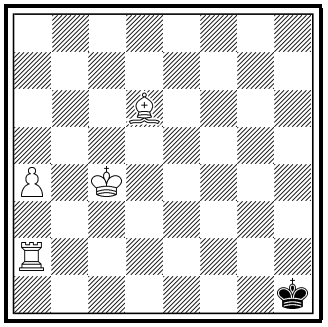
ser-hZg5 77 C+ (8+2)
Circe

RB-31
Jean-Christian Galli
Original



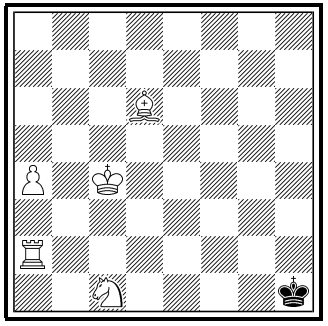
ser-h# 19 C+ (3+1)
Circe

RB-32
Jean-Christian Galli
Original



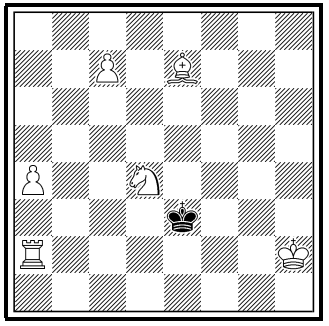
ser-h# 43 C+ (4+1)
Circe

RB-33
Jean-Christian Galli
Original



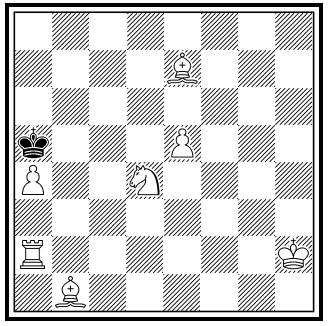
ser-h# 51 C+ (5+1)
Circe

RB-34
Jean-Christian Galli
Arno Tüngler
Original



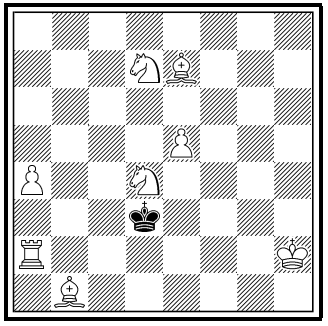
ser-h# 65 C+ (6+1)
Circe

RB-35
Jean-Christian Galli
Arno Tüngler
Original



ser-h# 72 C+ (7+1)
Circe

RB-36
Jean-Christian Galli
Arno Tüngler
Original



ser-h# 78 C+ (8+1)
Circe

RB-30: 1.Kh5-g6 18.Kf1×g2[Rh1] 19.Kg2×h1 38.Kg6×g5[Pg2] 56.Kf1×g2 75.Kg5×f4[Ra1] 77.Kf3×f2[Bc1] Bg5 Z

RB-31: 1.Kh1-g1 7.Kb1×a2[Rh1] 19.Ka5-a4 Rh1-a1 #

RB-32: 1.Kh1-g1 7.Kb1×a2[Rh1] 19.Ka5×a4[Pa2] 31.Kb2×a2 43.Ka5-a4 Rh1-a1 #

RB-33: 1.Kh1-g1 5.Kd1×c1[Sg1] 9.Kf1×g1 15.Kb1×a2[Rh1] 27.Ka5×a4[Pa2] 39.Kb2×a2 51.Ka5-a4 Rh1-a1 #

RB-34: 1.Ke3-f4 8.Kd7×c7[Pc2] 20.Kb1×a2[Rh1] 35.Ka5×a4[Pa2] 50.Kb2×a2 65.Ka5-a4 Rh1-a1 #

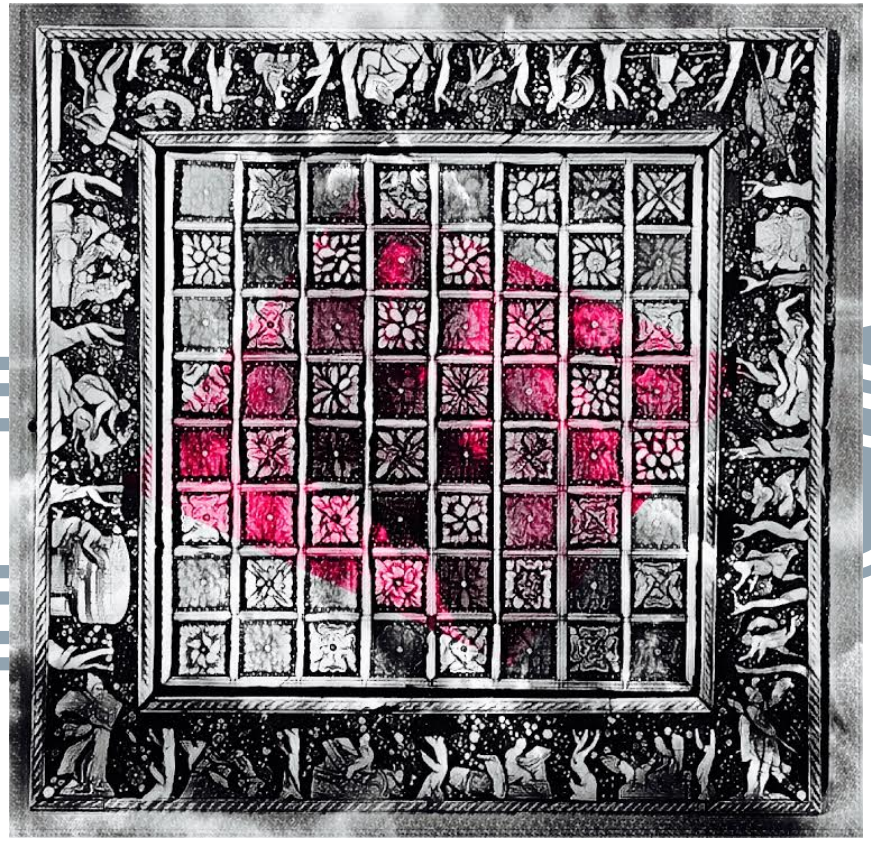
RB-35: 1.Ka5-b6 11.Kf4×e5[Pe2] 18.Kc1×b1[Bf1] 22.Ke1×f1 27.Kb1×a2[Rh1] 42.Ka5×a4[Pa2] 57.Kb2×a2 72.Ka5-a4 Rh1-a1 #

RB-36: 1.Kd3-e3 9.Ke8×d7 17.Kf4×e5[Pe2] 24.Kc1×b1[Bf1] 28.Ke1×f1 33.Kb1×a2[Rh1] 48.Ka5×a4[Pa2] 63.Kb2×a2 78.Ka5-a4 Rh1-a1 #

ifaybish.com TT Retrospective & TT8

by Itamar Faybish

"Everything is connected," stated Rachel.
"Patterns everywhere."
– Emma Richler, Be My Wolff



Chess Connections (Cornel Pacurar - *Prisma* and *Pixlr* for iPhone, 2017)
(German chess and tric-trac board, 16th century.)

ifaybish.com TT Retrospective & TT8

Itamar Faybish

I would like first to thank Arno and Cornel for giving me the opportunity to write this article, it is an honour and a great pleasure to do so. What I'm going to present is a short retrospective of the thematic tournaments I organized, and a more thorough one of the latest. I just hope it will be an interesting read, without the need of any stimulants to keep one awake :)

So.. what are those tournaments all about, and why do I keep organizing them? Well.. as for the second part, it's a lot about fun, and the perspective of a most interesting and creative (peaceful) battle of imagination, creativity, and stamina among the participants.

Whoever participated in any of those can – I hope – testify for this. It's an amazing adventure filled with stubborn determination and frustrations, with light clearing out in the horizon when one catches a glimpse of a promising matrix, bringing exhilaration and excitement.

Although it may seem at first glance to be "just" a record hunt, it is much more than that. The problems of those tournaments often have great beauty and originality in them. There are hidden ideas and mechanism that are far from trivial to find and achieve.

With all that said, I have not even really yet explained what they are about. The basic idea is that they are based on some property, or properties of either the position or solution that one needs to either maximize or minimize.

If I remember well, the very first time I came across such type of tournament was the excellent ProblemOnline Proof Games TT in 2005, organized by Ivan Bender and Nikola Predrag, where one had to find proof games that maximize areas delimited by closed knights circuits. I was hooked to say the least, spending quite a few nights on it if I remember well, my mind completely spellbound by this for some reason.

Then there were a few series tournaments, organized by Jean-Marie Choreïn (with the assistance of Michel Caillaud for the first one), of a type that was completely new to me. One had to maximize the length of series problems, where the final position was fixed, and the stipulation was series help-stalemate.

Well.. all I can say is that I loved it. I do not really remember the rest, there were a few more such tournaments, then I started organizing some myself (the first one in 2006), Nicolas Dupont too, and Cornel followed.

Unfortunately they are very rare. As far as I know there weren't any in the last couple of years (I was away from chess composition for about 4-5 years, so not sure..), until my TT8 recently.

I also enjoy very much other type of tournaments and problems of course, my "specialty" if one could say that (I'm a beginner still), being proof games. I do not usually try to go for records (maybe because my knowledge about them is limited), but rather for interesting and original ideas. I consider that problems should not only show themes but also if possible be tricky to solve and have some form of beauty and surprise in them, be it in the aesthetics of the positions themselves or the solutions. Although that is quite subjective evidently. Tibor Orbán's famous proof game in 4.0 is a perfect example of those I enjoy.

These series tournaments, though, have a special appeal, to me at least, in that they are at the same time very competitive, challenging, one could say sportive, but also requiring a good dose of creative imagination. They are objective, in the sense that the results are determined mathematically. One always knows exactly where one is in the race.

Series stipulations seem ideal for this kind of tournaments. There has been some evolution over the years. In the beginning for example, the final positions were determined, and one could only use series-help stalemate. It is remarkable that even with such conditions, it was still interesting and composers did not necessarily come up with what all the others did. Although certain standard pieces configurations did come forth.

Then other ideas where tried, like Nicolas Dupont's series-a→b, where the requirement was to get to a position with only the kings left on the board. In time, the stipulations and requirements became more and more relaxed.

One could use many more than before. Also the conditions slowly migrated to different Circe types. Maybe because they add some interesting complexity to the positions, permitting new ideas that are normally not possible.

There were also some original ideas for the categories themselves, like to have positions that have exactly one solution in n moves, and one solution in n-1 moves. This brought about some beautiful problems.

Another important aspect of this type of tournament is the real-time factor. As far as I remember, all the organizers have updated their sites relatively fast as soon as new entries were sent. This may be the fun aspect of it. No need to wait for results, all is direct and immediate, and brings the notion of a race to all the participants.

Also, for a few TTs, I explored their possibilities quite extensively before the tournament even started. Then I presented those as challenges, and the first who succeeded to surpass them would win. This was quite fun, for me too. Alas.. my level being what it is, those challenges were often.. short-lived :)

I would add that there were many true masterpieces and original problems composed during these tournaments. I sincerely thank all the participants from the very beginning, several having taken part in most if not all of them.

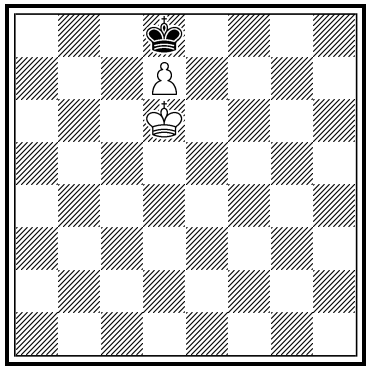
Let's move on to some more tangible stuff, the problems themselves :)

I'll present just a few interesting problems from each of my TTs as a retrospective, and end with all the problems from the latest TT8 with comments. Many more beautiful problems could be shown, but it is not the goal here. For those who might be interested, one can always visit the sites where all the themes details and results of the TTs are given (http://ifaybish.com/blog/chess-composition/).

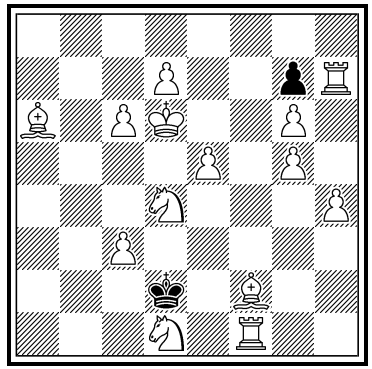
TT1

Let's start with my very first TT. One had to find series help-stalemates that end with a very simple configuration:

IF-TT1-1
Ivan Skoba
Vladimír Janál
Guy Sobrecases
ifaybish.com TT1 2006
Category B
(post-tournament)



ser-h= n (2+1)



ser-h= 60 C+ (14+2)

This one is based on Guy's 1st place in Category B. This category, and in following TTs too, was - usually - for problems without visible promoted-pieces in the initial position. Whereas Category A was for positions with visible promoted-pieces.

It is a very nice problem, the goal being to free the black pawn on g7 in order to achieve the required final position. Many problems from this TT used a similar idea of freeing a pawn which promotes. It works quite well in these settings.

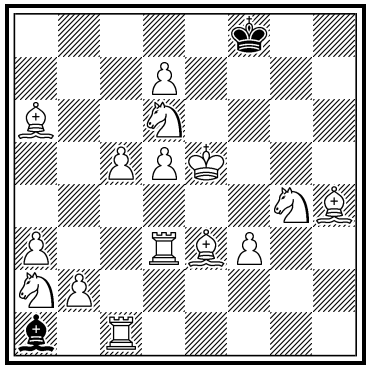
One may notice the somewhat perfect configuration of the pieces that requires several tours by the king until the f5 square is finally freed. This pieces configuration is well-known, and was already used by composers in Jean-Marie's

tournaments, and probably before as well. Its efficient use is not always trivial though. It may work best when there are no conditions added.

This is another aspect of those tournaments, that there are certain piece configurations that are known to work well in several situations and are used in records. I tried as much as possible to find conditions that would somewhat avoid those in future TT, in order to attract ideas and configurations that were novel.

Solution:
1.Kd2-c1 7.Ka5×a6 21.Kg2×f1 29.Kd2×d1 31.Kd2×c3 38.Kg2×f2 40.Ke3×d4 43.Kf5×g6 44.Kg6×h7 47.Kh5×h4 48.Kh4×g5 50.Kg6-f7 55.g2-g1=S 57.Sf3×e5 58.Se5×d7 60.Ke8-d8 c6×d7 =

IF-TT1-2
Jean-Marie Choreïn
Jean-Christian Galli
ifaybish.com TT1 2006
(post-tournament)



ser-h= 73 C+ (15+2)

This problem presents a very neat idea found after the tournament, based on an entry by Jean-Christian Galli in category A, to liberate the bishop on a1 (notice that the position is legal, the bishop just has to be a promoted one), which would have set a new record with the tournament's conditions, were it not for the unfortunate d5 pawn present in the final position.

Solution:
1.Kf8-g7 4.Kh5×h4 14.Ka7×a6 26.Kg3×f3 28.Ke2×d3 31.Kf3×g4 45.Kb3×a2 61.Kf3×e3 63.Kd2×c1 64.Kc1×b2 65.Kb2-c3 66.Ba1-b2 67.Bb2×a3 68.Kc3-b4 69.Kb4×c5 72.Kc7-d8 73.Ba3×d6+ Ke5×d6 =

TT2

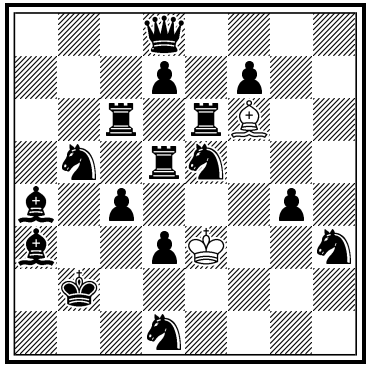
Let's move on to the second TT. One had to find series a→b problems, that would end with only a white king and bishop and a black king. This is similar to Nicolas's TT, except there it had to end with only the kings. Bringing the bishop in the picture changes the possibilities completely.

Another important requirement was that the white bishop had to be a "free" bishop. That is, it couldn't be blocked for the entire solution, and only freed at the end. It could only be blocked for the very few first moves. It's not the most clear of definitions, since it's not that objective. It's hard to define what a free bishop really means. Luckily there were very few issues with it as far as I remember.

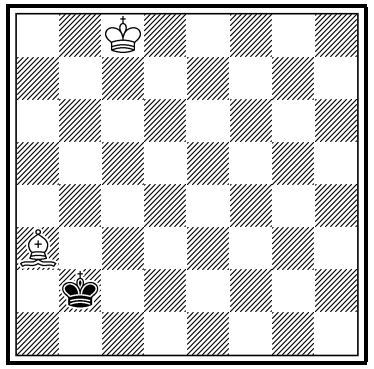
This was in my opinion more interesting than TT1. There were a lot more composition freedom and possibilities. There were also a fair number of composers who participated, which was great, I even made a table with country flags and composer names!

There were several brilliant problems, like the following one:

IF-TT2-1
Ivan Skoba
ifaybish.com TT2 2008
Category A
1st Place
Dedicated to Libuše



ser-a→b 118 C+ (2+16)



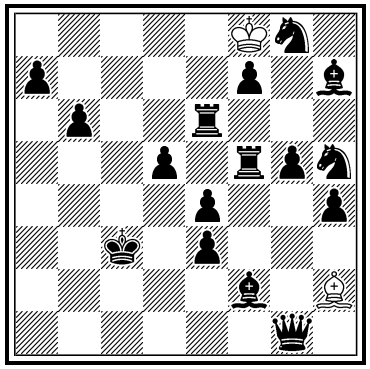
Position B (2+1)

Now I'm going to use, inside quotes, comments from back then, along with the commentator's name when it wasn't me. "Absolutely splendid matrix! What can I say... look closely at all the ideas, for example the king cannot take the knight at b5 after taking the bishop at a4 because then he would be trapped!

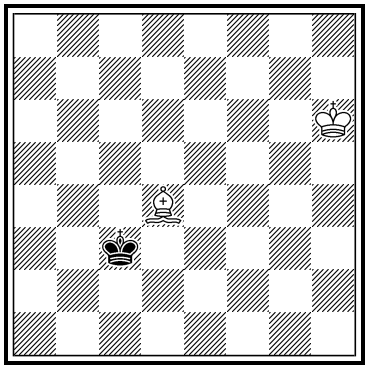
Thus he must first take the rook at d5. Also look closely how the white bishop helps the king to pass all the black pieces, like an umbrella. 25 bishop moves! And the great idea of putting the queen at d8, thus only when the king is at g7, it should be taken! It is the only problem to have passed the 100 mark..."

Solution:
1.Ke3-d2 9.Kh6-g7 10.Bf6×d8 11.Bd8-e7 12.Kg7-f8 14.Ke8-d8 15.Be7-d6 16.Bd6-c7 17.Kd8-c8 18.Kc8-b7 19.Bc7-b6 20.Kb7-a6 22.Ka5×a4 23.Ka4-a5 25.Ka6-b7 26.Bb6-c7 27.Kb7-c8 28.Kc8-d8 29.Bc7-d6 30.Bd6-e7 31.Kd8-e8 33.Kf8-g7 34.Be7-f6 35.Kg7-h6 42.Ke1×d1 43.Kd1-d2 46.Ke4×d5 47.Kd5-e4 57.Kh6-g7 58.Bf6-e7 59.Kg7-f8 61.Ke8-d8 62.Be7-d6 63.Bd6-c7 64.Kd8-c8 65.Kc8-b7 66.Bc7-b6 67.Kb7-a6 68.Ka6×b5 69.Kb5-a6 70.Ka6-b7 71.Bb6-c7 72.Kb7-c8 73.Kc8-d8 74.Bc7-d6 75.Bd6-e7 76.Kd8-e8 78.Kf8-g7 79.Be7-f6 80.Kg7-h6 89.Ke3-d4 90.Bf6×e5 91.Be5-d6 92.Bd6-c5 93.Kd4×c4 94.Kc4×d3 95.Kd3-c4 96.Kc4-b5 97.Bc5-b6 98.Kb5-a6 99.Ka6-b7 100.Bb6-c7 101.Kb7-c8 102.Kc8×d7 103.Bc7-d6 104.Kd7×c6 105.Kc6-d7 106.Bd6-e7 107.Kd7-e8 108.Ke8×f7 109.Kf7×e6 110.Ke6-f5 111.Kf5×g4 112.Kg4×h3 113.Kh3-g4 117.Kd7-c8 118.Be7×a3

IF-TT2-2
Alexandre Leroux
ifaybish.com TT2 2008
Category B
1st Place



ser-a→b 88 C+ (2+16)

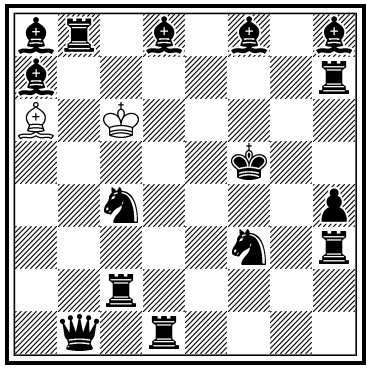


Position B (2+1)

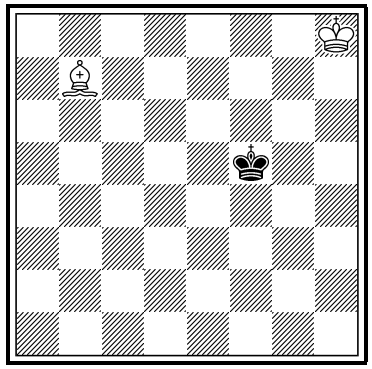
"Stunning matrix! Everything works in perfect synergy. Four long king tours, and a beautiful and original finish with the king taking g5, going to h6, leaving the bishop at e7 to take directly the pawn at h4, and so on until a7... very nice..."

Solution:
1.Bh2×g1 2.Bg1-h2 3.Bh2-d6 4.Bd6-e7 5.Kf8-e8 6.Ke8-d7 7.Be7-d6 8.Kd7-c6 21.Kg4×h5 35.Kc6-d7 36.Bd6-e7 37.Kd7-e8 40.Kg7×h7 41.Kh7×g8 44.Ke8-d7 45.Be7-d6 46.Kd7-c6 59.Kg4×f5 73.Kc6-d7 74.Bd6-e7 75.Kd7-e8 76.Ke8×f7 77.Kf7×e6 78.Ke6×d5 79.Kd5×e4 81.Kf5×g5 82.Kg5-h6 83.Be7×h4 84.Bh4×f2 85.Bf2×e3 86.Be3×b6 87.Bb6×a7 88.Ba7-d4

IF-TT2-3
Arno Tüngler
ifaybish.com TT2 2008
Category E
1st Place



ser-a→b 47 C+ (2+15)



Position B (2+1)

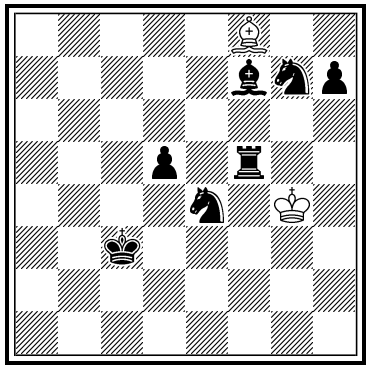
2 solutions: one in 46 moves
and one in 47 moves

This one is in the category where one needed two unique solutions, one in n, and one in n-1 moves. It is quite unique and special since often in this kind of categories, the king travels on the edges almost exclusively, while here it is not.

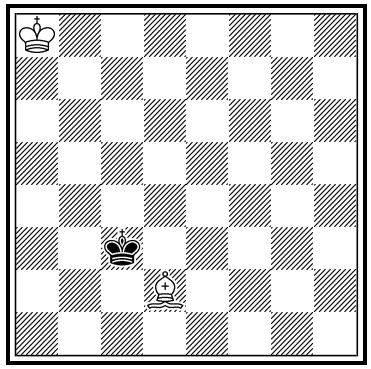
My comments then: "Beautiful one, and very original! It is the king which is trapped, and the white bishop must come to its rescue. But he can only do one step at a time, thus not being able to lose a tempo! Everything works perfectly here..."

Solutions:
1.Ba6-b7 2.Bb7×a8 9.Ba2×b1 15.Ba6-b7 19.Kb3×c2 20.Kc2×d1 24.Kg2×h3 26.Kg2×f3 29.Kd3×c4 32.Ka6×a7 33.Ka7×b8 35.Kc8×d8 37.Ke8×f8 39.Kg8×h7 42.Kh5×h4
a) 46.Kh7×h8
b) 46.Kh7-g8 47.Kg8×h8

IF-TT2-4
Nicolas Dupont
ifaybish.com TT2 2008
Category B
8th Place



ser-a→b 55 C+ (2+7)



Position B (2+1)

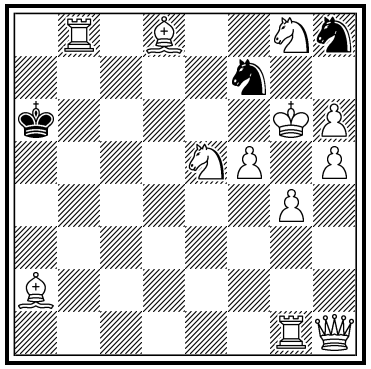
"This is a very special one. It was found late in the competition, and is the best found so far with just 7 black pieces! Quite elegant..."

Solution:
1.Bf8-d6 2.Bd6-f4 3.Kg4-f3 16.Kf8×g7 17.Kg7×h7 33.Kg4×f5 47.Ke7×f7 49.Ke6×d5 50.Kd5×e4 54.Kb7-a8 55.Bf4-d2 a→b

TT3

The third TT introduced for the first time a fairy condition – Lortap (a piece can capture only if it is not observed by a unit of its side). This proved quite interesting.

IF-TT3-1
Arno Tüngler
ifaybish.com TT3 2008
Category D1
1st Place



ser-h= 30 C+ (12+3)
2 solutions: one in 29 moves
and one in 30 moves
Lortap

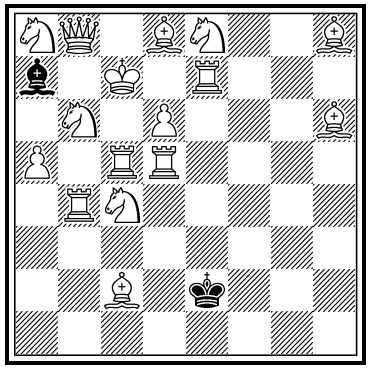
"Based on the fabulous idea seen previously, a masterpiece...", and I still agree.. A brilliant dance of the knights, which unbelievably works. The timing and reasoning behind the knights' moves are impeccable.

Solutions:
1.Ka6-a5 4.Ka3×a2 10.Ka7×b8

a) 11.Kb8-c8 12.Kc8×d8 15.Kf8×g8 16.Sf7-d6 17.Sd6×f5 18.Sf5×h6 19.Sh6×g4 20.Sh8-f7 21.Sg4×e5 22.Se5-f3 23.Sf3×g1 24.Sg1-e2 25.Se2-g3 26.Sg3×h5 27.Sh5-f6 28.Sf6-h7 29.Kg8-h8 Kg6×f7 =

b) 11.Kb8-b7 13.Kc8×d8 16.Kf8×g8 17.Sf7-d6 18.Sd6×f5 19.Sf5×h6 20.Sh6×g4 21.Sh8-f7 22.Sg4×e5 23.Se5-f3 24.Sf3×g1 25.Sg1-e2 26.Se2-g3 27.Sg3×h5 28.Sh5-f6 29.Sf6-h7 30.Kg8-h8 Kg6×f7 =

IF-TT3-2
Ivan Skoba
ifaybish.com TT3 2008
Category A1
2nd Place



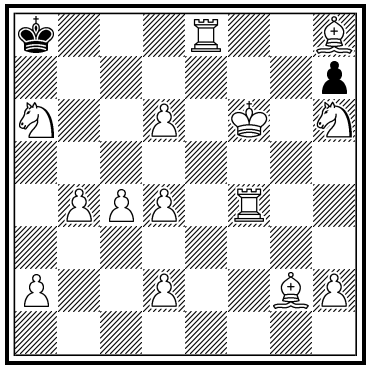
ser-h= 63 C+ (16+2)
Lortap

"This is pure Lortap madness... splendid! How do the competitors come up with such ideas, it is beyond my wildest dreams to even imagine this :) I cannot even start to explain, one must go through the entire solution and admire the precision with which each move is executed, and why one move is possible while another is not...".

It pretty much sums it up :) Very precise solution with Lortap at every step.

Solution:
1.Ke2-f3 4.Kh5×h6 9.Kd2×c2 15.Kh7×h8 21.Kc3×b4 22.Kb4×a5 23.Ba7×b6 24.Ka5-a6 25.Bb6-a5 26.Ba5-b4 28.Ka7×a8 29.Bb4×c5 30.Bc5-a7 31.Ka8×b8 32.Kb8-a8 33.Ba7-c5 34.Ka8-a7 37.Kb5×c4 38.Bc5-d4 39.Kc4-d3 40.Kd3-e4 41.Bd4-e5 42.Ke4-f5 44.Ke6×e7 45.Ke7×e8 46.Be5-f6 47.Ke8×d8 48.Kd8-e7 49.Bf6-e5 50.Be5×d6 51.Ke7-e6 52.Bd6-e5 53.Ke6-f5 54.Kf5-e4 55.Be5-d4 56.Ke4-d3 57.Kd3-c4 58.Bd4-c5 59.Kc4-b5 62.Ka7-a8 63.Bc5-a7 Rd5-a5 =

IF-TT3-3
Arno Tüngler
ifaybish.com TT3 2008
Category B1
1st Place



ser-h= 56 C+ (14+2)
Lortap

"Again a fabulous matrix, using the non-promoted pieces very well! Brilliant start also, with the knight at a6 which cannot be captured before the king captures at least one of the blocking pawns!"

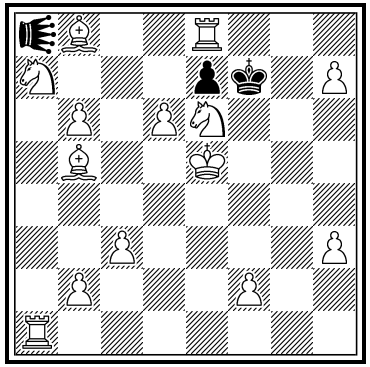
Solution:
1.Ka8-a7 6.Ka3×a2 8.Kb3×c4 10.Kb5×a6 12.Kb5×b4 14.Kc5×d6 16.Kd7×e8 22.Kd3×d2 24.Ke3×f4 28.Kg1×h2 32.Kh5×h6 37.Ke3×d4 44.Kg8×h8 56.Kh5-h6 Bg2-f3 =

TT4

The fourth TT was quite special. It had no director, and I was actually a participant! How could that be?! Well, I received only the numerical results from the participants, without the actual diagrams. Thus I could update the site without knowing any more than the others.

It was a lot of fun, I worked mostly in duo with Cornel. This is also the first TT featuring a fairy piece, a Hamster (a piece which jumps to squares right before other pieces, it cannot capture anything). I remember even working on it in the hotel when I was on assignment in Norway for my work..

IF-TT4-1
Ján Golha
Ivan Skoba
ifaybish.com TT4 2009
Category B1
2nd Place



ser-h= 60 C+ (14+3)
= Hamster

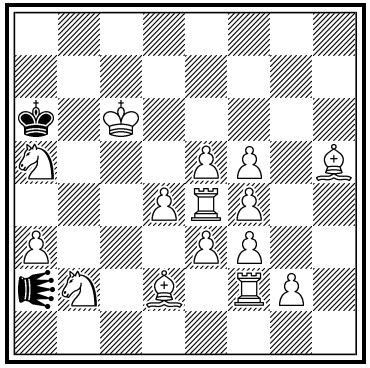
From Arno's comment at the time for another version with promoted pieces (but similar): "Never I would have believed that it is possible to control the hamster when it is out of its cage, at least not in high numbers. And here the hamster plays already in the 6th move, with 54 moves still ahead!! This is far over my intelligence level, and so I can only marvel...

Interesting that again two composers with a similar attitude found each other, and when you look at the 8th place you can already imagine how Ivan loved to work with that great idea. In my opinion, the best in this category!", and for this one in particular: "Probably the best achievement in the whole tournament (as it is without promoted pieces), that could easily win a prize at any fairy competition in an informal tournament.."

This is indeed a splendid problem, and it seems incredible that it all works as expected. The hamster being free plays his role perfectly, blocking the b5-e8 diagonal, then finding a safe haven next to the king where it has no possible move.

Solution:
1.Kf7-g6 4.Kh4×h3 5.Kh3-g2 6.HAa8-f3 7.Kg2×f2 11.Kc2×b2 12.Kb2×a1 14.Kb2×c3 17.Ka5×b6 18.Kb6-b7 19.HAf3-c6 20.Kb7-b6 31.Kf7×e8 45.Kb7×b8 46.Kb8×a7 48.Kb6×b5 54.Kg6×h7 55.HAe4-g6 56.Kh7-g8 58.Kf7-e8 59.HAg6-f7 60.e7×d6 + Ke5×d6 =

IF-TT4-2
Itamar Faybish
Cornel Pacurar
ifaybish.com TT4 2009
Category B1
4th Place

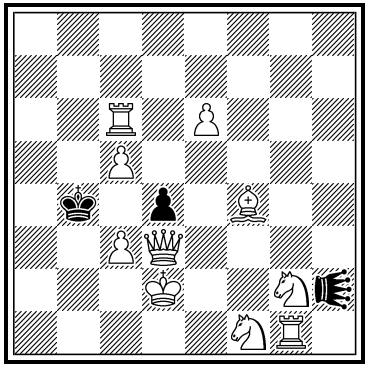


ser-h= 57 C+ (15+2)
♛ = Hamster

From Arno's comment at the time: "Interesting cage – for the white rook! Interesting that the hamster that is so free, and could theoretically jump as early as in the 8th move, does it only once."

Solution:
1.Ka6-a7 9.Kh6×h5 12.Kg3×f2 13.Kf2×g2 14.Kg2×f3 15.Kf3×e4 18.Ke2×d2 19.Kd2×e3 20.Ke3×f4 21.Kf4×f5 29.Ka6×a5 39.Ke4×d4 42.Kb3×a3 46.Ka6-a7 47.HAa2-a6 48.Ka7-b8 53.Ke6×e5 57.Kb4-a5 Kc6-c5 =

IF-TT4-3
Ján Golha
Ivan Skoba
ifaybish.com TT4 2009
Special Prize

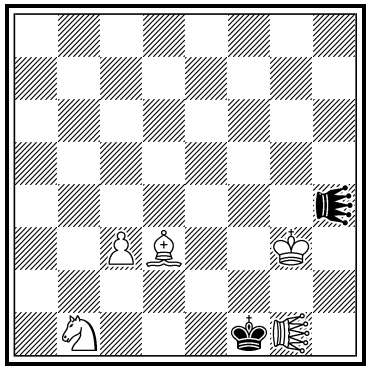


ser-h= 39 C+ (10+3)
♛ = Hamster

A splendid concept. Again a completely free hamster, but one which works so much! If the tournament was based on the number of hamster moves, this might have won it..

Solution:
1.Kb4-b3 2.HAh2-g3 3.HAg3-e3 4.HAe3-e5 5.HAe5-d5 6.HAd5-c4 7.Kb3-a4 9.Kb5×c6 10.HAc4-d5 11.HAd5-f3 12.Kc6-d5 13.HAf3-e4 14.Kd5×e6 15.Ke6-f5 16.Kf5-g4 17.HAe4-f3 18.HAf3-e3 19.Kg4-f3 21.Kf2×g1 22.HAe3-f2 23.HAf2-e2 24.Kg1×f1 25.Kf1×g2 26.HAe2-f2 27.HAf2-e3 28.Kg2-f3 29.Kf3×f4 31.Ke5-e6 32.HAe3-e5 33.Ke6-d5 34.Kd5×c5 36.Kb6-a5 37.HAe5-b5 38.Ka5-a4 39.d4×c3 + Qd3×c3 =

IF-TT4-4
Ivan Skoba
ifaybish.com TT4 2009
Category A2 - 7 pieces

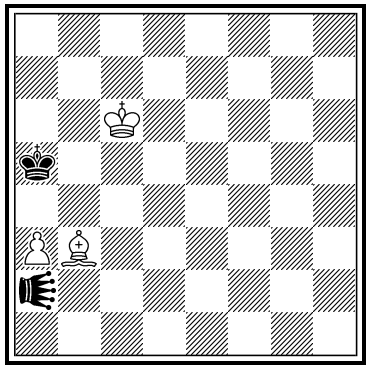


ser-h= 45 C+ (5+2)
♕♛ = Hamster

From Arno's comment: "Absolutely marvellous! A great miniature that deserves wide publication.". Well, it got it now :) It is indeed very elegant, and with just 7 pieces..

Solution:
1.Kf1-e1 10.Kc7-d8 11.HAh4-e7 12.Kd8-c7 20.Kd1-e1 21.HAe7-e2 22.Ke1-f1 23.Kf1×g1 28.Kc1-b2 29.HAe2-c2 30.Kb2×b1 31.Kb1-a2 32.HAc2-b2 33.Ka2-b3 34.Kb3×c3 39.Kg7-h8 40.HAb2-g7 41.Kh8-g8 45.Kg5-h6 Kg3-h4 =

IF-TT4-5
Arno Tüngler
Cornel Pacurar
Itamar Faybish
Ralf Krätschmer
Ivan Skoba
Ján Golha
Phénix 183 April 2009
2nd Prize



ser-h= 27 C+ (3+2)
♛ = Hamster

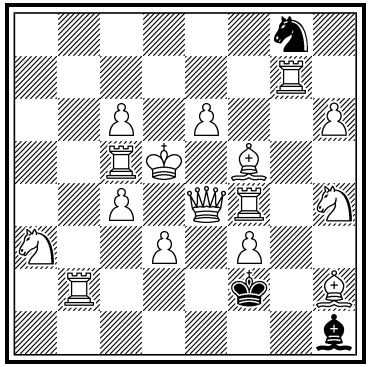
This is a brilliant miniature problem of just 5 pieces that we all found independently! It was decided not to publish it on the tournament's site, but in the magazine *Phénix* instead.

Solution:
1.Ka5-a6 12.Kb2×a3 16.Ka6-a7 17.HAa2-a6 18.Ka7-b8 27.Kb4-a5 Kc6-c5 =

TT5

Let's move on to the fifth TT. This one used the Strict Circe condition. It is the same as Circe, except that the rebirth square of a piece must be vacant in order for it to be captured. There were categories where the kings were not included in this definition, and others where they were. It has many gems, not sure which ones to illustrate..

IF-TT5-1
Arno Tüngler
ifaybish.com TT5 2009
Category A1
Improvement over the 1st Place



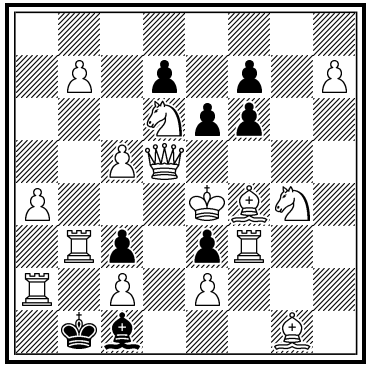
ser-h= 141 C+ (16+3)
StrictCirce

Comments for the tournament's entry, which was similar to this version: "This is quite an incredible achievement. Fully using all the pieces available. The bishop shields the king during two very long tours, but then the intended final position is also quite something, with the two black pieces pinned!".

Solution:
1.Kf2-f1 13.Bd1-e2 16.Kd1-c1 18.Bd1-c2 20.Kd2-c3 21.Bc2-b3 23.Kb4-a4 34.Ba6-b5 36.Ka5-a6 47.Bc8-b7 51.Kc8-d8 55.Be8-f7 57.Ke7-f6 58.Bf7-g6 60.Kg5-h5 71.Bh3-g4 72.Kh5×h4 [Sg1] 73.Kh4-h5 84.Be8-g6 86.Kg5-f6 87.Bg6-f7 89.Ke7-d8 93.Bc8-b7 97.Ka7-a6 108.Ba4-b5 110.Ka5-a4 121.Bd1-b3 123.Kb4-c3 124.Bb3-c2 126.Kd2-d1 127.Bc2×d3 [Pd2] 128.Bd3-e2 130.Ke1-f2 133.Bh3-g4 135.Kg2×h2 [Bc1] 137.Kg3-h4 138.Sg8×h6 [Ph2] 139.Sh6×f5 [Bf1] 141.Sg3-h5 Qe4-h7 =

The tournament also led to other ideas and matrices, as the following amazing problem. Note that in this TT, one could use maximum 3 black pieces.

IF-TT5-2
Arno Tüngler
MatPlus Review 2009

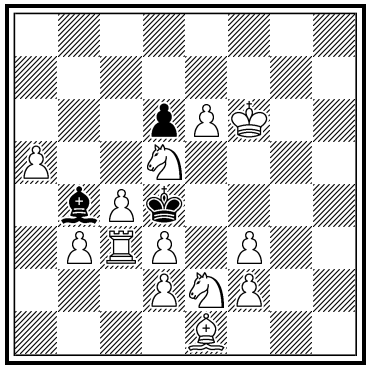


ser-h= 206 C+ (15+8)
StrictCirce

Solution (with Arno's comments):
1.K×a2(Rh1)? and the bK cannot reach a4. Therefore, first the bPh7 must be moved to h2: 1.Bb2! 2.Kc1 13.Bd2 15.Ke1 26.Bf2 28.Kg2 29.Bg3 31.Kh4 42.Bg5 45.K×h7 [+wPh2] and then the wRa2 can be captured: 48.Kh4 59.Bg3 61.Kg2 62.Bf2 64.Ke1 75.Bd2 77.Kc1 88.Bb2 90.K×a2 [+wRh1] and thereafter the wPa4, so that the square a2 is blocked: 92.Kc1 103.Bd2 105.Ke1 116.Bf2 118.Kg2 119.Bg3 121.Kh4 132.Bg5 144.K×a4 [+wPa2] then the bK is moved back to a1: 156.Kh4 167.Bg3 169.Kg2 170.Bf2 172.Ke1 183.Bd2 185.Kc1 196.Bb2 198.Ka1 and closing with the lock-in of the bB: 203.B×f4 [+wBc1] 205.Bd4 206.e5 Tf5=

Logical series-mover with structured plans.

IF-TT5-3
Ralf Krätschmer
ifaybish.com TT5 2009
Category B1
1st Place

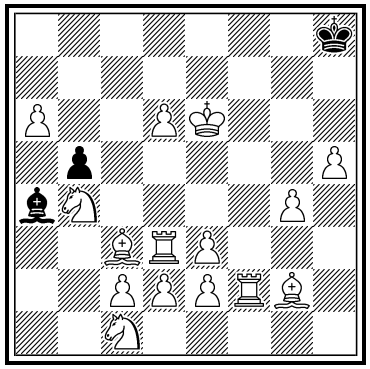


ser-h= 89 C+ (13+3)
StrictCirce

"Brilliant construction and a gem of a matrix. Five King tours with some very nice justifications."

Solution:
1.Kd4-c5 16.Kf1×e2 [+wSb1] 32.Kc5-d4 33.Bb4×c3 [+wRa1] 35.Bb2-c1 36.Kd4-c5 54.Kc2×b3 [+wPb2] 72.Ka6×a5 [+wPa2] 89.Kd1-c2 Sb1-c3 =

IF-TT5-4
Ralf Krätschmer
ifaybish.com TT5 2009
Category D1
1st Place



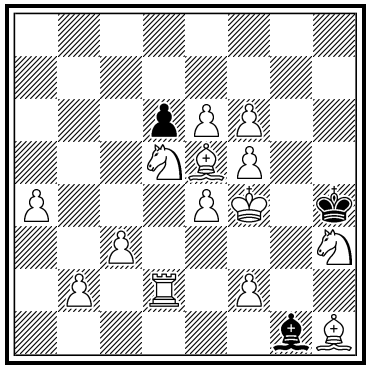
ser-h= 67 C+ (15+3)
2 solutions: one in 66 moves
and one in 67 moves
StrictCirce

"Another gem from Ralf, and quite complex. The idea being that in the final position, in order for it to be a stalemate, the knight at b4 must be neutralized, and thus the knight on c1 must first be moved to g1.". Incredibly precise work is required for this to succeed. The king must follow a very thin line without allowing any possible sidestep given the 2 solutions requirement.

Solutions:
a) 1.Kh8-h7 6.Kg3×f2 [+wRa1] 21.Kc5-c4 22.Ba4-b3 23.Bb3-a2 24.Ba2-b1 25.Kc4-c5 42.Kd1×c1 [+wSg1] 60.Kc5-c4 61.Bb1-a2 62.Ba2-b3 63.Bb3-a4 64.Kc4-c5 66.Kb6-a5 Bc3-d4 =

b) 1.Kh8-g8 7.Kg3×f2 [+wRa1] 8.Kf2-g3 22.Kc5-c4 23.Ba4-b3 24.Bb3-a2 25.Ba2-b1 26.Kc4-c5 43.Kd1×c1 [+wSg1] 44.Kc1-d1 61.Kc5-c4 62.Bb1-a2 63.Ba2-b3 64.Bb3-a4 65.Kc4-c5 67.Kb6-a5 Bc3-d4 =

IF-TT5-5
Ralf Krätschmer
ifaybish.com TT5 2009
Category E1
1st Place

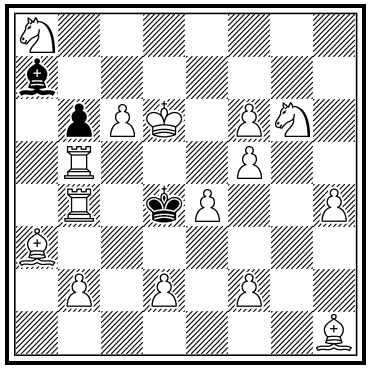


ser-h= 87 C+ (14+3)
StrictCirce RexInclusiv

"A masterpiece. A really incredible feast, pawn d6's threat to capture the bishop on e5 being the key. Notice the final position, where the king cannot capture the bishop, not because there is a piece on f1, but because of auto-check.".

Solution:
1.Kh4-h5 17.Kc1×d2 [+wRa1] 32.Kh4×h3 [+wSb1] 48.Ke2-e1 49.Bg1-h2 58.Bb6-d4 59.Bd4×e5 [+wBc1] 60.Be5-d4 70.Bh2-g1 71.Ke1-e2 87.Kh3-h2 Bh1-g2 =

IF-TT5-6
Cornel Pacurar
ifaybish.com TT5 2009
Category E1
2nd Place

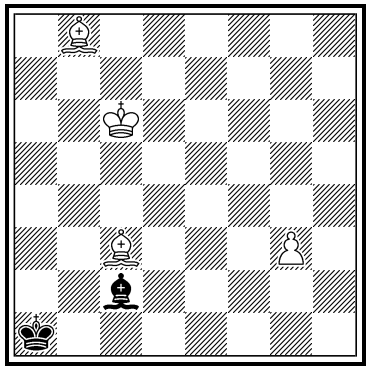


ser-h= 66 C+ (15+3)
StrictCirce RexInclusiv

"Another brilliant matrix. Again the final position is not at all clear from the diagram, one really has to analyze it carefully.". The bishop tour is brilliant, and so is the fact that the knight on a8 needs to be captured first in order to allow the bishop to capture the rook on b4 once the king is at e1.

Solution:
1.Kd4-d3 17.Kb8×a8 [+wSb1] 32.Kf1-e1 33.Ba7-b8 41.Bc5×b4 [+wRa1] 42.Bb4×a3 [+wBc1] 43.Ba3-c5 51.Bb8-a7 52.Ke1-f1 66.Kb8-a8 Kd6-c7 =

IF-TT5-7
Arno Tüngler
ifaybish.com TT5 2009
Category A2 - 6 pieces

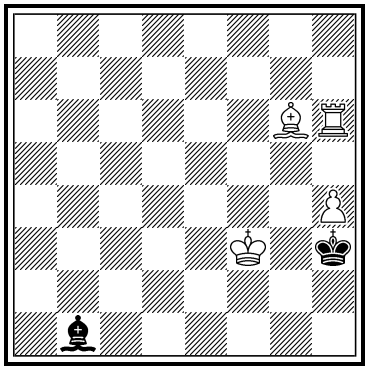


ser-h= 30 C+ (4+2)
StrictCirce

A very original and beautiful idea with just 6 pieces.

Solution:
1.Ka1-b1 2.Bc2-d1 3.Kb1-c2 11.Kc8×b8 [+wBc1] 17.Kf5-e4 18.Bd1-f3 19.Bf3-h1 20.Ke4-f3 21.Kf3×g3 [+wPg2] 30.Ka7-a6 Bc1-e3 =

IF-TT5-8
Cornel Pacurar
ifaybish.com TT5 2009
Category B2 - 6 pieces
(post-tournament)



ser-h= 34 C+ (4+2)
StrictCirce

An elegant and beautiful matrix. The switchback of the bishop is very nice.

Solution:
1.Kh3-h2 11.Kg7×h6 [+wRa1] 23.Kh3×h4 [+wPh2] 32.Kf1-g1 33.Bb1×g6 [+wBf1] 34.Bg6-b1 Bf1-g2 =

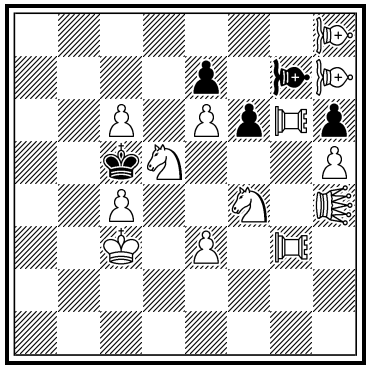
TT6

TT6 started the important trend of allowing stipulations other than ser-h=, which until then had been used exclusively (except TT2). One could thus use any of the three: ser-h=, ser-h#, and ser-h!=.

In addition, this TT used several fairy pieces, 3 marines ones to be precise: Sirens, Tritons and Nereïdes. Their movements are similar to queens, rooks and bishops, except that a capture consists of jumping over the enemy piece and landing on the square just beyond (which must be vacant).

Hoping to stir up some new interesting and creative ideas. I find it once again very difficult to select just a few illustrative examples..

IF-TT6-1
Ralf Krätschmer
ifaybish.com TT6 2010
Category A1
1st Place



ser-h= 146 C+ (13+5)
Circe
= Sirene
= Triton
= Nereïde

Arno's extensive comments at the time: "A splendid logical series-mover with a clear main plan that needs to be carefully prepared by multiple fore-plans. With a white TR or SI on g8 or h8 Black could play his ND to f8, the king to e8 and c6-c7 stalemates.

Therefore one of the units on g3 or h4 needs to be captured. However, to achieve that the bND needs to help the bK by moving to g5. The bK can make this possible from e5 but when opening with f5 and NDg7-f6-g5 the white NDh8 pins the bND! Therefore, white needs first to capture it by 22.K×h8 [Fore-plan No. 1].

Now the bND can be helped to g5 by 42.Ke5 43.f5 and 45.NEg5 [Fore-plan No. 2].

Next step seems to be 49.K×h4 (SIh8)?! but it turns out that then the bND can never return to g7 and f8 as the bK is hindered to enter e5! Thus, the bK must first care that h8 is again occupied by a wND by playing 65.K×h7 (NDh8)! [Fore-plan No. 3] and then capturing the wSI 85.K×h4 without rebirth! [Fore-plan No. 4]

Now the wNDh8 needs be captured with 105.K×h8 [Fore-plan No. 5] so that after wTRg3's capture by 123.K×g3 (TRg8) [Fore-plan No. 6] the way to e5 is free and the bND can be led back to g7 and f8 by 126.Ke5 and 129.NDf8 [Fore-plan No. 7].

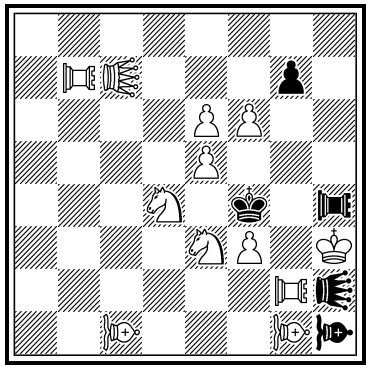
And finally the main plan... The absolute best achievement in this tournament and a clear winner not only in quantity (number of moves) but also in quality!"

And Ivan's comments: "I must say that this is in my opinion the best among all the entries. We see a splendid matrix with great synergy of black king and bishop."

Needless to say, it is a masterpiece.

Solution:
1.Kc5-d6 22.Kg8×h8 42.Ke4-e5 43.f6-f5 44.NDg7-f6 45.NDf6-g5 46.Ke5-e4 65.Kg8×h7[+wNDh8] 85.Kg4×h4 105.Kg8×h8 123.Kf2×g3[+wTRg8] 126.Ke4-e5 127.NDg5-f6 128.NDf6-g7 129.NDg7-f8 130.Ke5-e4 146.Kd8-e8 c6-c7 =

IF-TT6-2
Miodrag Mladenović
Arno Tüngler
ChessProblems.ca 2010
2nd Honorable Mention

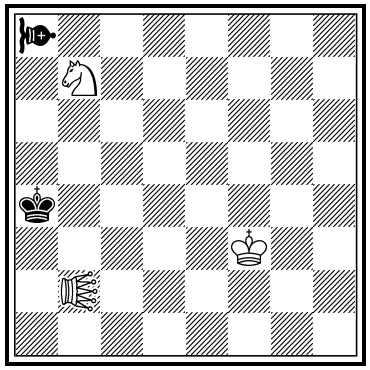


ser-h!= 148 C+ (12+5)
Circe
= Sirene
= Triton
= Nereïde

A new record found after the tournament! Beautiful problem, a significant extension of Miodrag's 4th place, it won a 2nd HM in the chessproblems.ca informal tourney as a collaboration with Arno. It's a perfect combination of Arno's neat idea of a trapped king between two marines pieces plus the ser-h!= stipulation, and Miodrag's matrix.

Solution:
1.g7-g6 18.Kb1×c1 [NDc8] 27.Kb8×c8 36.Kf4×e3 58.Kf1×g1 [NDg8] 75.Kf8×g8 81.Ke3×d4 [Sg1] 104.Kf1×g1 126.Kf4×f3 [Pf2] 127.Kf3-e2 128.NDh1×g2-f3 [TRg8] 129.Ke2×f2 135.Kh7×g8 140.Kc8-b8 141.NDf3×b7-a8 142.NDa8-c6 143.Kb8×c7 [SIc8] 144.Kc7×c8 146.NDd5×e6-f7 [Pe2] 148.Kd7-e6 e2-e4 !=

IF-TT6-3
Ralf Krätschmer
ifaybish.com TT6 2010
Category A2 - 5 pieces

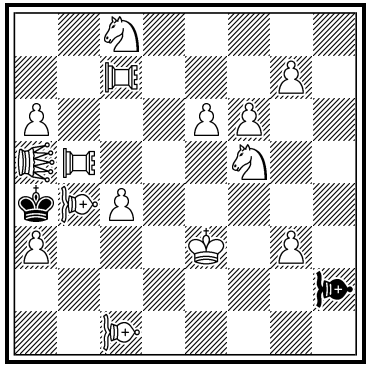


ser-h= 27 C+ (3+2)
Circe
= Sirene
= Nereïde

Hard to find and very elegant, a miniature of just 5 pieces!

Solution:
1.Ka4-a3 15.Ke6-d5 16.NDa8×b7-c6[+wSb1] 17.NDc6-b5 18.Kd5-e6 26.Kf1-e1 27.NDb5-f1 SIb2-c1 =

IF-TT6-4
Ján Golha
Ivan Skoba
ifaybish.com TT6 2010
Category A1
3rd Place



ser-h= 129 C+ (15+2)
Circe
= Sirene
= Triton
= Nereïde

Arno: "Also a wonderful "logical" series-mover. The hidden main plan is to play the wNDc1 to c8, and for that the bK needs to be very careful when choosing the next capture... This is very hard to solve, as premature captures are only revealed much later. It is a miracle that all this works without any dual!"

Solution:
1.Ka4-b3 10.Kg5×f6 [+wPf2] 21.Ka4×a5 [+wSIa8] 29.Kg1-h1 30.NDh2-g1 31.Kh1-h2 36.Kf6×e6 [+wPe2] 40.Kd8×c7 48.Kh2-h1 49.NDg1-h2 50.Kh1-g1 56.Kb3×c4 [+wPc2] 57.Kc4×b5 [+wTRb8] 59.Ka4×a3 [+wPa2] 60.Ka3×a2 62.Kb1×c2 63.Kc2-d1 67.Kg1-h1 68.NDh2-g1 69.Kh1-h2 72.Kg4×f5 [+wSb1] 76.Kc7×b8 84.Kh2-h1 85.NDg1-h2 86.Kh1-g1 92.Kb3×b4 [+wNDb8] 99.Kg1-h1 100.NDh2-g1 101.Kh1-h2 107.Kd7×c8 114.Kh2-h1 115.NDg1-h2 116.Kh1-g1 120.Kd1×c1 [+wNDc8] 121.Kc1-d1 126.NDh2-g1 127.Kh1-h2 128.Kh2-h3 129.NDg1-h2 SIa8-h1 =

TT7

If I remember right, I thought this would be the last TT I would organize. Well.. it was not far from the truth, as the next one came 5 years later!

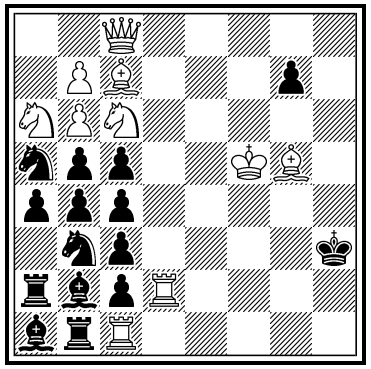
It brought many new innovations that were quite interesting. For one, it was now possible to use five usual stipulations instead of the previous TT's three (and one before that). The two additional stipulations being: ser-hs= and ser-hs#.

Also it was not the number of moves that one had to maximize, but the number of "points" calculated in a specific manner that forces one to use as many pieces as possible in the solution. One could say it was a way to direct the flow of the river to certain places where it was seldom seen.

And finally parry-series categories were added, also with the possibility of using five stipulations (similar to the non-parry ones). It required the Vertical Mirror Circe condition (similar to Circe except that the rebirth is on the symmetrical equivalent square), which turned out to be a great choice.

There were many beautiful creations. One most amazing problem was a completely new idea by Arno that was just unbelievable.. It's like a sliding-block puzzle adapted to chess.

IF-TT7-1
Arno Tüngler
ifaybish.com TT7 2011
Version of the 1st Place in category A1



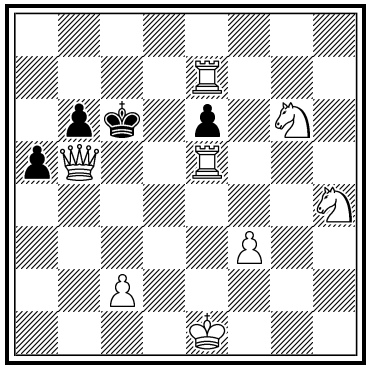
ser-h= 64 C+ (10+15)
Vertical Mirror Circe

Author: "Without wQc8 this could be solved in two moves: 1.a4-a3! 2.g7-g6 + Kf5-f4 =
Therefore black must promote a black knight on b1 that can capture the wQ coming from a7. However, after 10.b2-b1S? black has not enough maneuvering force to achieve that goal. Therefore, first a black queen must be promoted and only the bPb5 can become a knight!"

Astonishing..

Solution:
1.Bb2-a3 2.Ba1-b2 3.Sb3-a1 4.b4-b3 5.Ba3-b4 6.Bb2-a3 7.b3-b2 8.Sa1-b3 9.Rb1-a1 10.b2-b1=Q 11.Qb1-b2 12.Ra1-b1 13.Sb3-a1 14.Qb2-b3 15.Ba3-b2 16.Bb4-a3 17.Qb3-b4 18.Sa5-b3 19.Qb4-a5 20.b5-b4 21.Qa5-b5 22.Sb3-a5 23.b4-b3 24.Ba3-b4 25.Bb2-a3 26.b3-b2 27.Sa1-b3 28.Rb1-a1 29.b2-b1=S 30.Ba3-b2 31.Sb1-a3 32.Ra1-b1 33.Sb3-a1 34.Sa5-b3 35.Qb5-a5 36.Sa3-b5 37.Sb5-a7 38.Sa7×c8[+wQe1] 39.Sc8-a7 40.Sa7-b5 41.Sb5-a3 42.Qa5-b5 43.Sb3-a5 44.Sa1-b3 45.Rb1-a1 46.Sa3-b1 47.Ra2-a3 48.Ra1-a2 49.Sb3-a1 50.Ra3-b3 51.Bb4-a3 52.Rb3-b4 53.Sa5-b3 54.Qb5-a5 55.Rb4-b5 56.Qa5-b4 57.Sb3-a5 58.Qb4-b3 59.Ba3-b4 60.Ra2-a3 61.Qb3-a2 62.Ra3-b3 63.a4-a3 64.g7-g6 + Kf5-f4 =

IF-TT7-2
Miodrag Mladenović
ifaybish.com TT7 2011
Category B1
2nd Place

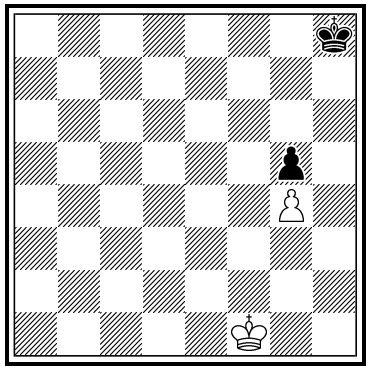


ser-hs# 26 C+ (8+4)
Vertical Mirror Circe

Beautiful problem with a brilliant final position.

Solution:
1.Kc6-d6 2.a5-a4 5.a2-a1=S 6.Sa1-b3 7.Sb3-d4 8.Sd4×b5 9.Sb5-d4 10.b6-b5 14.b2-b1=S 15.Sb1-c3 16.Sc3-d5 17.Sd5×e7 [+wRh1] 18.Se7×g6 [+wSg1] 19.Kd6×e5 20.Ke5-f4 21.e6-e5 24.e3-e2 25.Kf4-e3 26.Sg6-f4 & 1.Sh4-g2+ Sf4×g2 #

IF-TT7-3
Arno Tüngler
ifaybish.com TT7 2011
Category C2 - 4 pieces

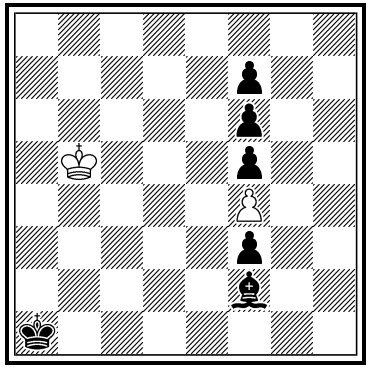


pser-h# 19 C+ (2+2)
Vertical Mirror Circe

Amazing problem with just 4 pieces!! Quite complex and shows the potential of parry-series. Even the final mate is not trivial, with the rook protected by the condition.

Solution:
1.Kh8-g7 5.Kf4×g4 [+wPb2] 6.Kg4-h5 7.g5-g4 9.g3-g2 + Kf1-f2 10.g2-g1=Q + Kf2-f3 11.Qg1-d1 + Kf3-e4 12.Qd1-a4 + b2-b4 13.Qa4-c6 + Ke4-f5 14.Qc6-c5 + b4×c5 [+bQe8] 15.Qe8-d7 + Kf5-f6 16.Qd7-d6 + c5×d6 [+bQe8] 17.Qe8-e7 + d6×e7 [+bQe8] 18.Qe8-f8 + e7×f8=R [+bQe8] 19.Kh5-h6 Rf8-h8 #

IF-TT7-4
Cornel Pacurar
Miodrag Mladenović
ifaybish.com TT7 2011
Category A1
4th Place

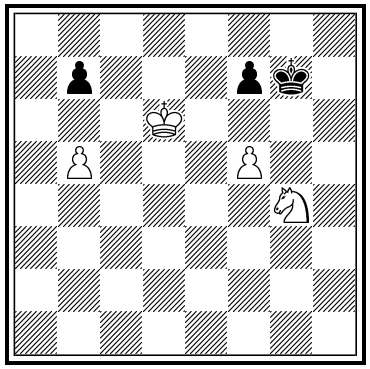


ser-h# 29 C+ (2+6)
Vertical Mirror Circe

Amusing quadruple rook promotions.

Solution:
1.Ka1-b2 4.Kd4-d5 5.Bf1-d4 6.f3-f2 7.f2-f1=R 8.Rf1xf4 [+wPc2] 9.Rf4-e4 10.f5-f4 13.f2-f1=R 14.Rf1-f5 15.Rf5-e5 16.f6-f5 20.f2-f1=R 21.Rf1-f6 22.Rf6-d6 23.f7-f5 27.f2-f1=R 28.Rf1-f6 29.Rf6-e6 c2-c4 #

IF-TT7-5
Ralf Krätschmer
ifaybish.com TT7 2011
Category A1
5th Place

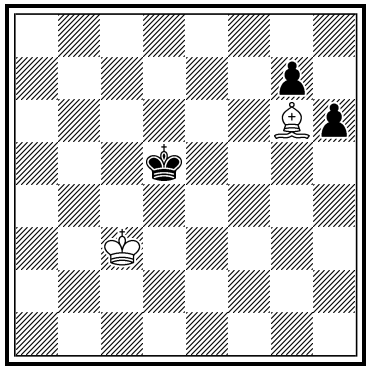


ser-h# 25 C+ (4+3)
Vertical Mirror Circe

Amazing and aesthetically pleasing problem with just 7 pieces. It could serve as a good puzzle to give in clubs!

Solution:
1.Kg7-f8 7.Ka7-b6 8.Kb6×b5[+wPg2] 9.Kb5-a4 10.b7-b5 14.b2-b1=Q 15.Qb1×f5[+wPc2] 16.Qf5-a5 17.f7-f5 20.f3×g2[+wPb2] 21.g2-g1=R 22.Rg1×g4[+wSg1] 23.Rg4×g1[+wSb1] 24.Rg1-g4 25.Rg4-b4 Sb1-c3 #

IF-TT7-6
Arno Tüngler
ifaybish.com TT7 2011
Category A2 - 5 pieces

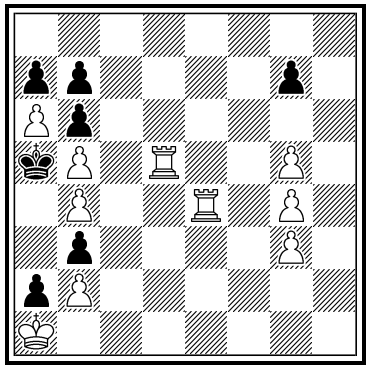


ser-h# 22 C+ (2+3)
Vertical Mirror Circe

Another brilliant problem, with two bishops promotions, and well orchestrated.

Solution:
1.h6-h5 5.h2-h1=B 6.Bh1-e4 7.Be4×g6 [+wBc1] 8.Kd5-e4 12.Kd1×c1 [+wBf1] 14.Kb1-a1 15.Bg6-b1 16.g7-g5 20.g2×f1=B [+wBc1] 21.Bf1-c4 22.Bc4-a2 Bc1-b2#

IF-TT7-7
Arno Tüngler
ifaybish.com TT7 2011
Category C1
Alternative 1st Place



pser-h# 32 C+ (10+7)
Vertical Mirror Circe

A very interesting parry-series problem, with a creative construction and ending.

Solution:
1.Ka5-a4 2.b7×a6 [+wPh2] 3.a6×b5 [+wPg2] 4.a7-a5 5.a5×b4 6.Ka4-a5 10.Kc6×d5 11.Kd5×e4 14.Kf2×g2 15.Kg2×h2 16.Kh2×g3 17.Kg3×g4 18.Kg4×g5 19.Kg5-h4 20.g7-g5 24.g2-g1=B 25.Bg1-d4 26.Bd4×b2 [+wPg2] + Ka1×b2 [+bBc8] 27.a2-a1=Q + Kb2×b3 [+bPg7] 28.Bc8-e6 + Kb3-c2 29.Qa1-c1 + Kc2-d3 30.Qc1-e3 + Kd3×e3 [+bQe8] 31.Be6-h3 + Ke3-f4 32.Qe8-h5 g2-g3 #

TT8

Now we move to the last of the tournaments, from just a few months ago. It would never have seen the light were it not for the gentle persuasion by Arno (thank you!). As said previously.. 5 years after TT7!

This TT brought about a few innovations, one could say experiments. Four themes were presented, each one very different from the other. It was basically a 4-in-1 tournament. It also provided a lot of freedom to composers, given that many different stipulations could be used, and there were few restrictions about the positions apart from the themes themselves. This seems to be the general trend of the TTs.

For each theme 2 categories, one for as many pieces as one wishes, and another for a maximum of 12. All without visible promoted pieces on board. This time there were no categories for per-number-of-pieces problems. Although I enjoy these a lot, with 4 themes it would just have been too much.

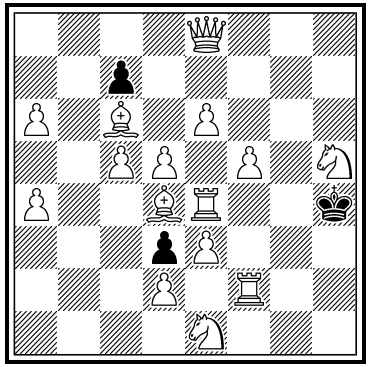
The level of creativity was over the top, with many gems and novel ideas. The most peculiar theme was undoubtedly the second one, where one had to use a parry-series stipulation, combined with the volcanic circe condition (a captured piece whose rebirth square is occupied, goes into a "buffer", and reappears as soon as the piece on that square moves), and where the number of significant volcanic rebirths or effects was the main property to maximize. It was relatively slow to start, but once it got going, it was just amazing. The other themes were great as well, and I hope fun to explore for the composers.

TT8 - Theme 1 - A1

For this theme, one had to use the combination of Extinction (every piece that is the last one of its type can be checked/mated like regular kings, kings are not special and one can promote to them) and Circe conditions.

One important point is that Popeye and WinChloe have a slight difference here. For Popeye, Extinction and Circe include the kings as well by default, while not so with WinChloe, where one has to add an additional condition. Mind you, both were fine and accepted.

IF-TT8-1
Branko Koludrović
Arno Tüngler
ifaybish.com TT8 2016
Theme A1
1st Place



ser-h# 123 C+ (15+3)
Extinction Circe

Solution:
1.Kh4-g5 11.Ka7×a6[+wPa2] 15.Ka3×a2 19.Kd1×e1[+wSg1] 35.Kh6×h5[+wSb1] 52.Ke1×f2[+wRa1] 70.Kg5×f5[+wPf2] 87.Ke1×f2 105.Kf5×e4[+wRh1] 123.Kf8-g8 Rh1-h8 #

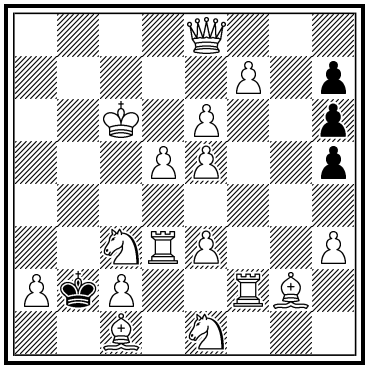
This is a brilliant problems given the number of dependent captures that are necessary before other captures are possible, or the king would be stuck in each case. Ingenious to say the least..

To start with, notice the powerful idea of having a queen on e8. Since this is the rebirth square of the black king, any checks by other pieces are now real threats.

Then the knight on h5 cannot be captured before the pawn on a2 (a6) is captured, or the king would no longer be able to pass. Nor can the rook on f2 be captured before the knight on h5.

And after the capture of the rook on f2, the king returns to capture the pawn on f5, but still cannot capture the rook on d4 because the reborn pawn on f2 does not allow it to continue through g3, so two additional tours are required. A refined structure of dependencies.

IF-TT8-2
Ralf Krätschmer
ifaybish.com TT8 2016
Theme A1
2nd Place



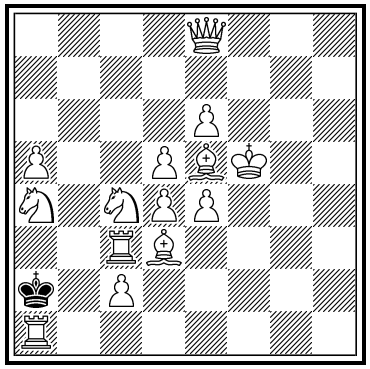
ser-hs# 90 C+ (16+4)
Extinction Circe

An amazing problem by Ralf that ends with an elegant extinction-circe specific selfmate in 1 by white.

Black wants to get to a position where white can force him to mate white. It is not clear how this can be achieved by just looking at the position. In extinction problems, a mate can be achieved by checking two pieces simultaneously, which is exactly what happens here. Brilliant.

Solution:
1.Kb2×c1 18.Kg3×f2[+wRa1] 35.Kb2×a1 53.Kf2×e1[+wSg1] 71.Kb2×c2 72.Kc2×d3[+wRh1] 73.Kd3×c3 87.Kh4-g3 88.h5-h4 90.h7-h6 & 1.Bg2-f1 Kg3-f2 #

IF-TT8-3
Cornel Pacurar
ifaybish.com TT8 2016
Theme A1
3rd Place



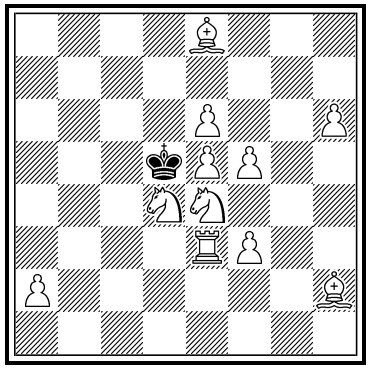
ser-h# 71 C+ (14+1)
Extinction Circe

A nice problem with similar characteristics to the first.

Solution:
1.Ka2×a1 21.Kb5×a4[+wSb1] 40.Kc1×b1 60.Kb4×c3[+wRa1] 71.Kh7-h6 Ra1-h1 #

TT8 - Theme 1 - A2 (max 12 pieces)

IF-TT8-4
Branko Koludrović
Arno Tüngler
ifaybish.com TT8 2016
Theme A2
1st Place

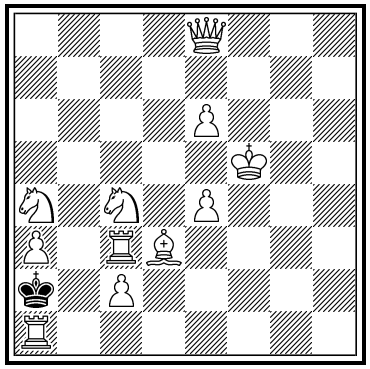


ser-h# 84 C- (11+1)
Extinction Circe

A great problem which is very optimized, all working with clockwork precision. Five big tours. Notice the important point that the knight on d4 is auto-protected since its rebirth would block the important h3 square, and so is the bishop e8, since its capture would free the rebirth square of the black king.

Solution:
1.Kd5-c4 11.Kh7×h7 15.Kh3×h2[+wBc1] 30.Kd5×e5[+wPe2] 49.Kd1×c1 70.Kf4×e3[+wRa1] 84.Kh6-h5 Ra1-h1 #

IF-TT8-5
Cornel Pacurar
ifaybish.com TT8 2016
Theme A2
2nd Place

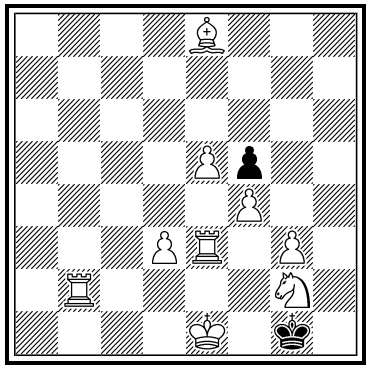


ser-h# 61 C+ (11+1)
Extinction Circe

A nice problem similar to the one in A1.

Solution:
1.Ka2×a1 18.Kb5×a4[+wSb1] 34.Kc1×b1 51.Kd4×c3[+wRa1] 61.Kh6-h5 Ra1-h1 #

IF-TT8-6
Ralf Krätschmer
ifaybish.com TT8 2016
Theme A2
3rd Place



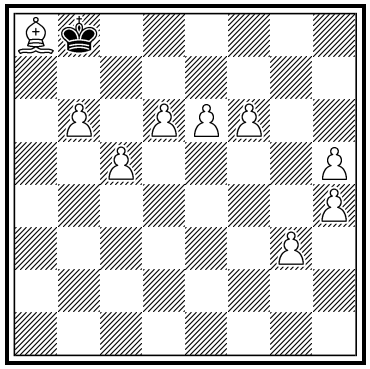
ser-h# 36 C+ (9+2)
Extinction Circe

Very elegant problem, with again a specific extinction-circe mate. The final mate is anything but trivial.

As before, the key is that two pieces which are checked simultaneously, could be a mate, as is the case here where both the king on g4 (because of the bishop on the rebirth square e8), and the pawn on f7 are checked simultaneously. A nice touch is that the black pawn gets to f7 through a rebirth!

Solution:
1.Kg1-h2 11.Kc3×b2[+wRa1] 21.Kh3×g2[+wSb1] 30.Kd4×e3 32.Kf3×g3[+wPg2] 33.Kg3×f4[+wPf2] 34.Kf4-g4 35.f5-f4 36.f4-f3 g2×f3[+bPf7] #

IF-TT8-7
Sébastien Luce
ifaybish.com TT8 2016
Theme A2
4th Place



ser-h!= 31 C+ (9+1)
Extinction Circe
RexExclusiv

Another very nice problem. This uses the definition where the kings cannot be captured. It's a nice puzzle, well orchestrated.

The ending is again an extinction-circe specific stalemate, where white cannot promote his last pawn, since the pawn on b2 would then be the last one standing and be in check.

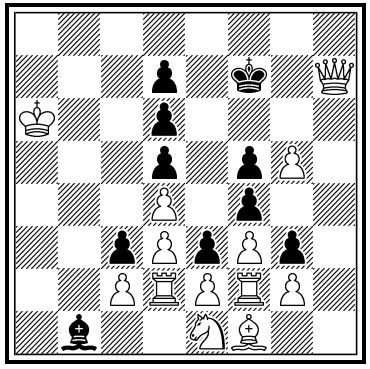
Solution:
1.Kb8-c8 8.Kh6×h5[+wPh2] 12.Kh2×g3[+wPg2] 13.Kg3×h4[+wPh2] 15.Kg5×f6[+wPf2] 16.Kf6×e6[wPe2] 19.Kd4×c5[+wPc2] 20.Kc5×d6[wPd2] 25.Kb2×c2 26.Kc2×d2 27.Kd2×e2 28.Ke2×f2 30.Kg1×h2 31.Kh2-g3 b6-b7 auto=

TT8 - Theme 2 - B1

As mentioned before, this theme was a combination of parry-series stipulations, volcanic circe, and a particular way of counting points based on the number of significant volcanic rebirths or effects.

I thought that 2 or 3 such rebirths might be a challenge enough. Well, maybe it was in the beginning, but the participants showed amazing imagination to get to around 10!!

IF-TT8-8
Cornel Pacurar
ifaybish.com TT8 2016
Theme B1
1st Place



pser-h!= 28 C- (13+10)
Circe Volcanic

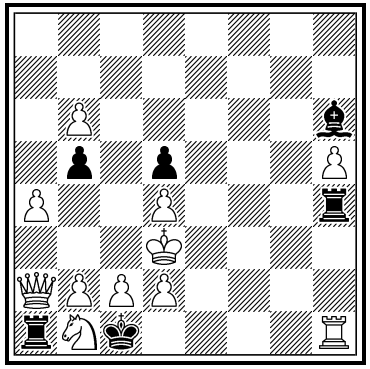
This is a masterpiece, very original, and aesthetically quite pleasing.

First one needs to bring the white queen back to d1, which results in an interesting round-trip of the bishop with many volcanic captures and rebirths. This must be done without allowing white to untangle itself. After that the white king needs to be escorted to c1, resulting in a great final stalemate position.

Solution:
1.Kf7-f8 2.Bb1×c2[+wPc2→v] 3.Bc2-d1[+wPc2] 4.Bd1×e2[+wPe2→v]

5.Be2×f1[+wBf1→v][+wPe2] 6.Bf1×g2[+wPg2→v][+wBf1] 7.Bg2-h3[+wPg2] 8.Bh3-g4 9.Bg4-h5 10.Bh5-g6 11.Bg6×h7[+wQd1] 12.Bh7-g6 13.Bg6-h5 14.Bh5-g4 15.Bg4-h3 16.Bh3×g2[+wPg2→v] 17.Bg2×f1[+wBf1→v][+wPg2] 18.Bf1×e2[+wPe2→v][+wBf1] 19.Be2×d1[+wQd1→v][+wPe2] 20.Bd1×c2[+wPc2→v][+wQd1] 21.Bc2-a4[+wPc2] 22.Ba4-b5 + Ka6×b5[+bBc8] 23.Bc8-a6 + Kb5-a4 24.Ba6-b5 + Ka4-b3 25.Bb5-a4 + Kb3-a2 26.Ba4-b3 + Ka2-b1 27.Bb3-a2 + Kb1-c1 28.Kf8-g7 g5-g6 !=

IF-TT8-9
Ján Golha
Ivan Skoba
ifaybish.com TT8 2016
Theme B1
2nd Place



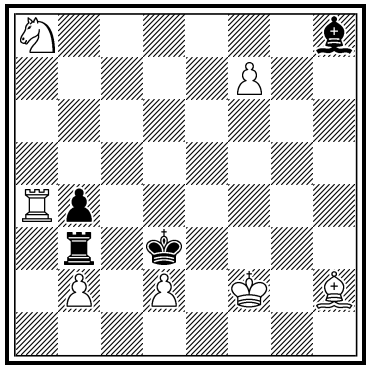
pser-h= 11 C+ (11+6)
Circe Volcanic

Another amazing problem with a fantastic final position: no black piece can move without a white volcanic rebirth that would check its own king!!

Solution:
1.Rh4×h1[+wRh1→v] 2.Ra1×b1[+wSb1→v] 3.Rb1×b2[+wPb2→v][+wSb1] 4.Rb2×c2[+wPc2→v][+wPb2] 5.Rc2×d2[+wPd2→v][+wPc2] + Kd3-c3 6.Rd2×c2[+wPc2→v][+wPd2] + Kc3-b4 7.Bh6×d2[+wPd2→v] + Kb4×b5[+bPb7] 8.Rc2×b2[+wPb2→v][+wPc2] + Kb5-c5 9.Kc1×c2[+wPc2→v] 10.Rh1×b1[+wSb1→v][+wRh1] 11.Kc2-c3[+wPc2] Rh1-c1 =

TT8 - Theme 2 - B2 (max 12 pieces)

IF-TT8-10
Cornel Pacurar
ifaybish.com TT8 2016
Theme B2
1st Place

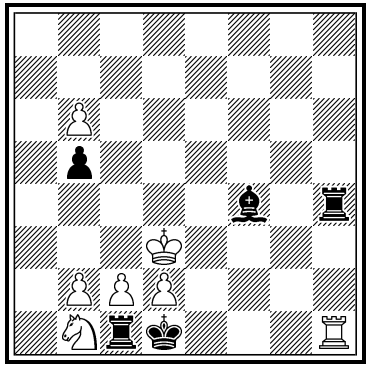


pser-h!= 11 C- (7+4)
Circe Volcanic

Well, yet another gem! Many interesting points, like the necessity for the king to be at c1 before black can capture the bishop on h2, everything working to perfection. Notice that the knight on a8 cannot move in the end because it would uncover the black rook which would check white!

Solution:
1.Rb3×b2[+wPb2→v] 2.Rb2×d2[+wPd2→v][+wPb2] + Kf2-e1 3.Rd2-e2[+wPd2] + Ke1-d1 4.Re2×d2[+wPd2→v] + Kd1-c1 5.Rd2×h2[+wBc1→v][+wPd2] 6.Rh2×d2[+wPd2→v] 7.Rd2-c2[+wPd2] + Kc1-b1[+wBc1] 8.Rc2×b2[+wPb2→v] + Kb1-a1 9.Rb2-a2[+wPb2] + Ra4×a2[+bRa8→v] 10.Bh8×b2[+wPb2→v] + Ra2×b2[+bBf8] 11.b4-b3 Rb2-b1[+wPb2] !=

IF-TT8-11
Ján Golha
Ivan Skoba
ifaybish.com TT8 2016
Theme B2
2nd Place



pser-h= 13 C+ (7+5)
Circe Volcanic

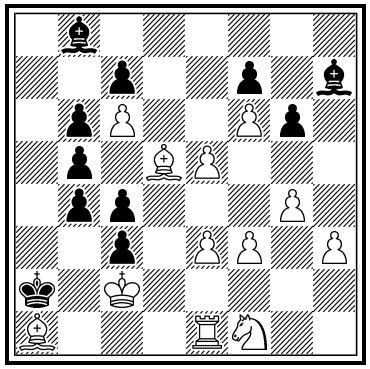
Similar to the previous one in category B1, but with just 12 pieces!

Solution:
1.Rh4×h1[+wRh1→v] 2.Rc1×c2[+wPc2→v] 3.Rc2×d2[+wPd2→v][+wPc2] + Kd3-c3 4.Rd2×c2[+wPc2→v][+wPd2] + Kc3-b4 5.Bf4×d2[+wPd2→v] + Kb4×b5[+bPb7] 6.Rc2×b2[+wPb2→v][+wPc2] + Kb5-c5 7.Kd1×c2[+wPc2→v] 8.Rh1×b1[+wSb1→v][+wRh1] 9.Kc2-c3[+wPc2] Rh1-c1 =

TT8 - Theme 3 - C1

This theme is also unusual, for my TTs at least. One's king must visit all four corners of the board. The condition is Vertical Mirror Circe. It proved quite hard.

IF-TT8-12
Arno Tüngler
ifaybish.com TT8 2016
Theme C1
1st Place



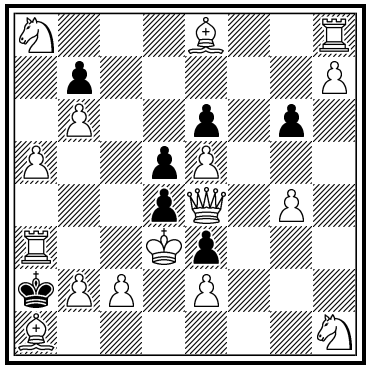
ser-h# 130 C+ (12+11)
Vertical Mirror Circe

A fantastic and original matrix. Quite complex in its implementation, and again, there is a very specific order of capture that one must follow or it won't work.

Notice the white pawn on h3, it switches sides 3 times, to finally be part of the last move, amazing!!

Solution:
1.Ka2-a3 6.Ka7-a8 7.Bb8-a7 8.Ka8-b8 14.Kg8-h8 15.Bh7-g8 16.Kh8-h7 20.Kh4×h3[+wPa2] 25.Kh7-h8 26.Bg8-h7 27.Kh8-g8 33.Kb8-a8 34.Ba7-b8 35.Ka8-a7 40.Ka3×a2[+wPh2] 46.Ka7-a8 47.Bb8-a7 48.Ka8-b8 54.Kg8-h8 55.Bh7-g8 56.Kh8-h7 63.Kf2×e1[+wRh1] 71.Kh7-h8 72.Bg8-h7 73.Kh8-g8 79.Kb8-a8 80.Ba7-b8 81.Ka8-a7 87.Ka2×a1 94.Ka7-a8 95.Bb8-a7 96.Ka8-b8 102.Kg8-h8 103.Bh7-g8 110.Kg2×f1[+wSg1] 112.Kg2×h1[+wRa1] 113.Kh1×h2[+wPa2] 119.Kh7-h8 120.Bg8-h7 121.Kh8-g8 127.Kb8-a8 128.Ba7-b8 129.Ka8-a7 130.b4-b3 + a2×b3[+bPg7] #

IF-TT8-13
Ralf Krätschmer
ifaybish.com TT8 2016
Theme C1
2nd Place

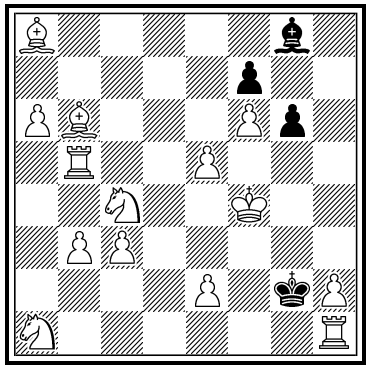


ser-hs# 70 C- (16+7)
Vertical Mirror Circe

Another brilliant and original problem, quite complex. One needs to liberate the b7 pawn, but to do that takes time.

Solution:
1.Ka2-b1 13.Kg7×h8 14.Kh8×h7[+wPa2] 26.Kb1×a1[+wBf1] 27.Ka1×b2[+wPg2] 31.Ke1×f1[+wBc1] 33.Kg1×h1[+wSg1] 45.Kb8×a8 59.Kd1×c1[+wBf1] 60.Kc1-b2 61.Kb2×a3[+wRh1] 63.Kb4×a5[+wPh2] 64.Ka5×b6 65.Kb6-c5 66.b7-b5 69.b3×a2 70.a2-a1=Q & 1.Qe4×d4[+bPe7]+ Qa1×d4[+wQe1] #

IF-TT8-14
Alain Biénabe
ifaybish.com TT8 2016
Theme C1
3rd Place



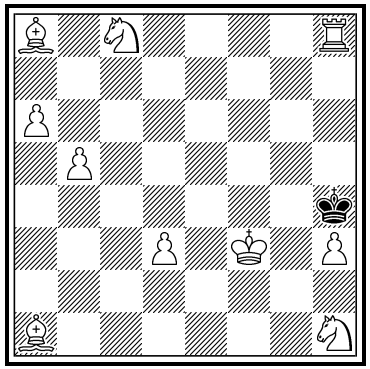
ser-h# 62 C+ (14+4)
Vertical Mirror Circe

Very nice problem where the final position is probably not easy at all to see.

Solution:
1.Kg2-h3 6.Kh7-h8 7.Bg8-h7 8.Kh8-g8 14.Kb8×a8[+wBc1] 21.Kg8-h8 22.Bh7-g8 23.Kh8-h7 29.Kg2×h1 34.Kd1×c1[+wBf1] 36.Kb1×a1[+wSb1] 37.Ka1×b1[+wSg1] 39.Kc2×c3[+wPf2] 43.Ke1×f1[+wBc1] 44.Kf1×g1[+wSb1] 51.Kh7-h8 52.Bg8-h7 53.Kh8-g8 58.Kc6×b5[+wRa1] 59.Kb5-b4 60.Kb4×b3[+wPg2] 61.Kb3-c2 62.Kc2×c1[+wBf1] Sb1-a3 #

TT8 - Theme 3 - C2 (max. 12 pieces)

IF-TT8-15
Ralf Krätschmer
ifaybish.com TT8 2016
Theme C2
1st Place

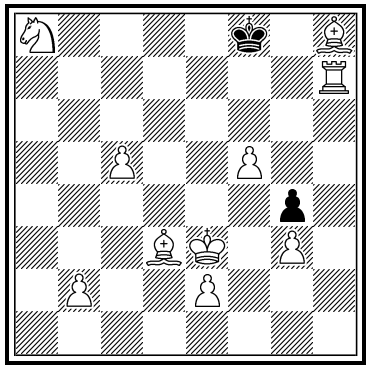


ser-h# 43 C+ (10+1)
Vertical Mirror Circe

A very hard to find problem. The theme of visiting all 4 corners needed to be executed with just 12 pieces or less, which is far from easy!

Solution:
1.Kh4-g5 7.Kb8×a8[+wBc1] 21.Kg1×h1[+wSg1] 22.Kh1×g1[+wSb1] 26.Kd1×c1[+wBf1] 27.Kc1×b1[+wSg1] 28.Kb1×a1 35.Kg7×h8[+wRh1] 43.Ke1×f1[+wBc1] Sg1-e2 #

IF-TT8-16
Alain Biénabe
ifaybish.com TT8 2016
Theme C2
2nd Place



ser-h# 32 C+ (10+2)
Vertical Mirror Circe

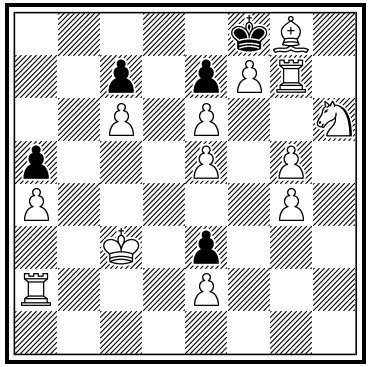
Very nice again. The white rook on h7 is tossed between a1 and h1 3 times! Maybe that's why I like very much the Vertical Mirror Circe condition, it permits such pendulum ideas.

Solution:
1.Kf8-e8 5.Kb8×a8[+wSg1] 12.Kg8×h7[+wRa1] 13.Kh7×h8[+wBf1] 18.Kd5×c5[+wPf2] 21.Kb3×b2[+wPg2] 22.Kb2×a1[+wRh1] 27.Ke1×f1[+wBc1] 28.Kf1×g2[+wPb2] 29.Kg2×h1[+wRa1] 32.Kf1-e1 Bc1-d2 #

TT8 - Theme 4 - D1

This theme was a combination of both Take & Make (when a piece captures, it additionally moves to another square from there, according to how the captured piece moves) and Vertical Mirror Circe conditions. I was pleasantly surprised by the variety and originality of the problems.

IF-TT8-17
Cornel Pacurar
ifaybish.com TT8 2016
Theme D1
1st Place



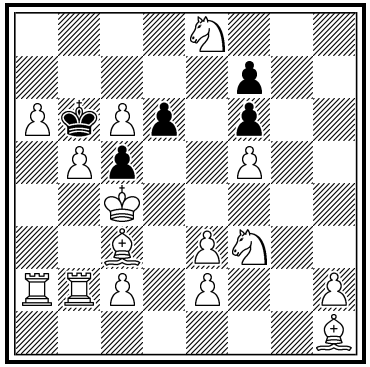
ser-h= 132 C+ (13+5)
Take & Make
Vertical Mirror Circe

This was another gem from Cornel, really amazing. There is a very specific capture order that must be followed. The underlying reasons can be quite interesting and make good use of the fairy conditions.

Some amusing and efficient use of both conditions together are also seen, like the capture of a rook, and immediately jumping to its rebirth place, thus truly capturing it! The path of the black king is also quite unusual and interesting, it's an S-like path instead of the more common D.

Solution:
1.Kf8×f7-f8[+wPc2] 18.Kb1×a2-a1 36.Kf8×g7-g6[+wRh1] 51.Kg2×h1-a1 69.Kf8×g8-h7[+wBc1] 86.Kd1×c1-a3[+wBf1] 106.Kg7×h6-g8[+wSb1] 123.Kc1×b1-a3[+wSg1] 132.Kh2-h1 Sg1-f3 =

IF-TT8-18
Ralf Krätschmer
ifaybish.com TT8 2016
Theme D1
2nd Place

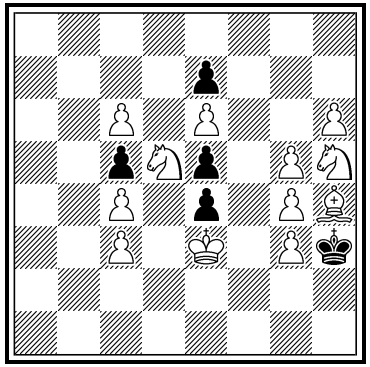


ser-hs# 101 C+ (15+5)
Take & Make
Vertical Mirror Circe

And another brilliant problem from Ralf. He is the only one, I think, who worked with the ser-hs stipulations in this TT, with great originality and creativity. The entire idea is fantastic.

Solution:
1.Kb6-a7 13.Kh3×h2-h3 16.Kf2×e3-e4[+wPd2] 20.Kf2×e2-e4 27.Kc1×b2-b1 45.Kb6×b5-b6[+wPg2] 58.Kg3×g2-g3[+wPb2] 64.Kb1×a2-a1 82.Ka7×a6-a7[+wPh2] 94.Kh3×h2-h3[+wPa2] 101.Kb1×a2-a4[+wPh2] & 1.d2-d3 d6-d5 #

IF-TT8-19
Ján Golha
Ivan Skoba
ifaybish.com TT8 2016
Theme D1
3rd Place



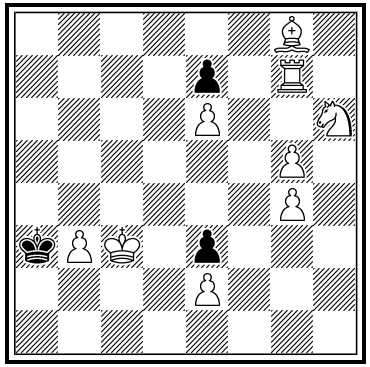
ser-h= 85 C+ (12+5)
Take & Make
Vertical Mirror Circe

A very nice problem with an interesting final position which works because of the Take & Make condition.

Solution:
1.Kh3-g2 18.Kh7×h6-h7[+wPa2] 30.Ka3×a2-a4[+wPh2] 42.Kg6×g5-g6[+wPb2] 61.Kh3×h4-g5[+wBf1] 62.Kg5×h5-g7[+wSg1] 76.Ke1×f1-g2[+wBc1] 77.Kg2-f1 81.Kc2×b2-b3[+wPg2] 82.Kb3-c2 85.Ke1-f1 Bc1-d2 =

TT8 - Theme 4 - D2 (max 12 pieces)

IF-TT8-20
Cornel Pacurar
ifaybish.com TT8 2016
Theme D2
1st Place

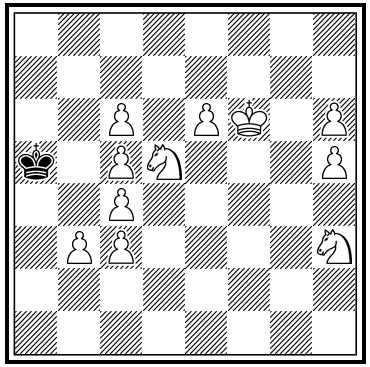


ser-h= 91 C+ (9+3)
Take & Make
Vertical Mirror Circe

A 12 pieces version of the D1 category entry.

Solution:
1.Ka3-a2 15.Kf8×g7-g6[+wRh1] 26.Kg2×h1-a1 40.Kf8×g8-h7[+wBc1] 53.Kd1×c1-a3[+wBf1] 69.Kg7×h6-g8[+wSb1] 82.Kc1×b1-a3[+wSg1] 91.Kh2-h1 Sg1-f3 =

IF-TT8-21
Ján Golha
Ivan Skoba
ifaybish.com TT8 2016
Theme D2
2nd Place

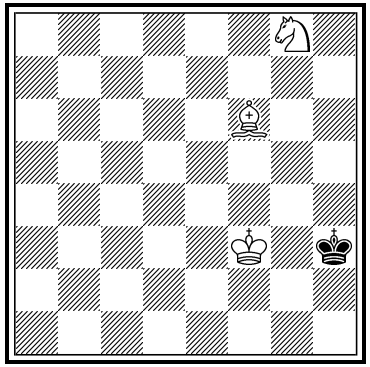


ser-h# 63 C+ (11+1)
Take & Make
Vertical Mirror Circe

A great and creative idea. It would probably be very hard to solve! The final position is anything but trivial, and the entire solution feels like a builder setting up some kind of structure, without outsiders really understanding where he goes with it until the very end..

Solution:
1.Ka5-a6 10.Kh7×h6-h7[+wPa2] 12.Kh6×h5-h6 17.Ke4×d5-e3[+wSg1] 21.Kf1×g1-f3[+wSb1] 31.Kc7×c6-c7[+wPf2] 41.Kf3×f2-f3[+wPc2] 52.Kc6×c5-c6[+wPf2] 63.Kf3-e4 Sb1-d2 #

IF-TT8-22
Paul Răican
Cornel Pacurar
ifaybish.com TT8 2016
Theme D2
3rd Place



ser-h= 30 C+ (3+1)
Take & Make
Vertical Mirror Circe

An elegant miniature with just 4 pieces, but plenty of action!

Solution:
1.Kh3-h2 11.Kf7×g8-h6[+wSg1] 13.Kg6×f6-c3[+wBf1] 16.Ke1×f1-d3[+wBc1] 21.Kf1×g1-h3[+wSb1] 22.Kh3-h2 30.Ka2-a1 Sb1-c3 =

Conclusion

All I can say is thank you again to all the participants, and those who followed these TTs. It was an amazing adventure.. I loved it personally, and I hope it was as much fun and interesting to the composers and followers as well.

I do not know if or when I'll organize a new one, nor which form it will take, time will tell. If I do, it will probably be similar to the last one with some tweaks. Then again, maybe not.. :)

All the best, and till next time!!!

LAST PAGE

Paz Einat in Toronto

At the Great October Intercontinental Meeting (at Firkin on Yonge then, on a back cover here), I felt strangely reassured (—*The sea was angry that day, my friends.*), in a Seinfeld kind of way, just in case someone would inquire: Is anyone here a molecular biologist? Paz in fact came to Canada to pick up old issues of *HaProblemai* for his archive (in exchange for several *Variantim*s). And, purely incidentally, to bring together all local chess composers, a historical first. Beer, a few books (from Cornel), a cyclic twomover (Paz's), unexpectedly fine weather, an original watercolour (by Elke), and a couple of smokes (before and after) made for a most memorable event. (NB I do not recognize the individual seated across from Paz. Clearly an impostor. (Cornel is MIA altogether. You must consult another cover, *Variantim*'s, Dec. 2016, for him.)) – Adrian

Adrian Storisteanu and Paz Einat – Toronto, October 12, 2016.
Photos by Cornel Pacurar.

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