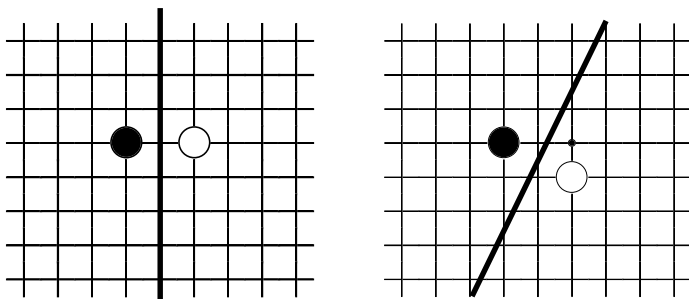


Chapter Five

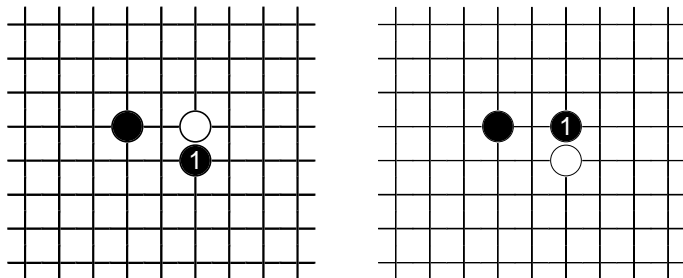
Close Range Play 2

5.1 Approach plays and gain lines

Approach plays (*kakari* in Japanese) are the first elements learned in opening play. They can happen anywhere on the board.

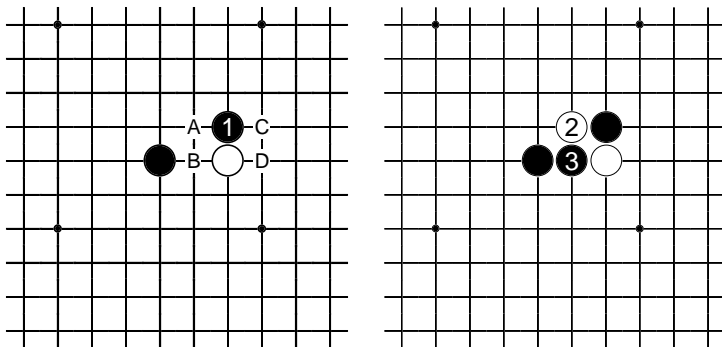


Where they do occur, there is a confrontation, across a *gain line*, marked in these diagrams. One way to get a local advantage is to push your opponent back, relative to these lines.

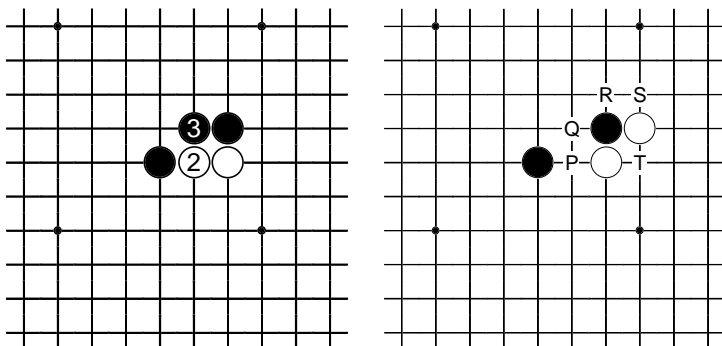


These plays, which are the conventional *supported contact plays*, are then of primary interest. In each case Black 1 tries for the maximum advantage, measured by getting over the gain line, while remaining close enough to the initial Black stone to see some benefit from its proximity. Because of their importance, and the variety of possible outcomes, we devote two pages to each of them.

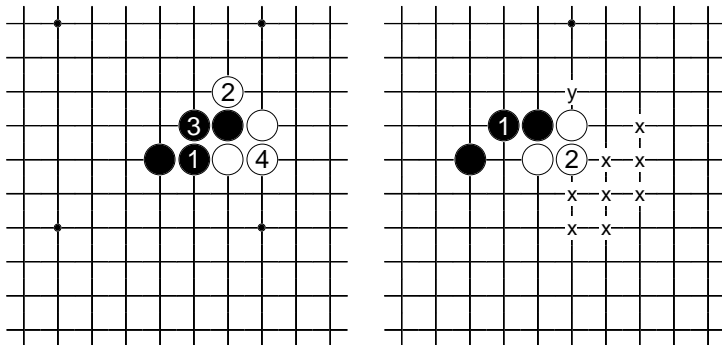
5.2 Answering the outside attachment



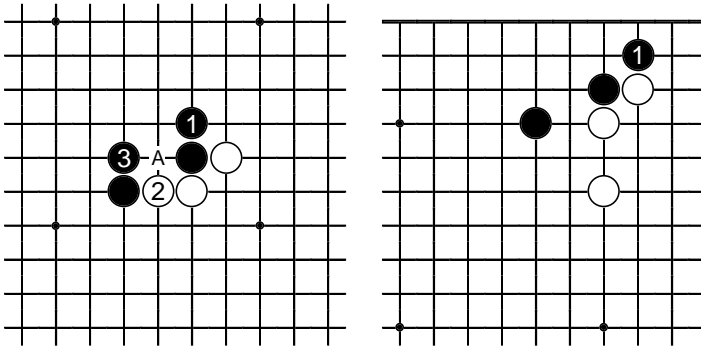
When Black plays 1, White has a choice of answers A to D. The right-hand diagram, after White plays A, leads to a cross-cut fight (7.1).



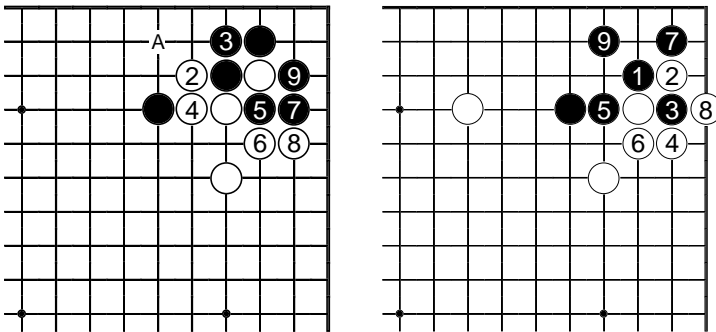
(Left) Answer B is a butting play (4.5) and therefore usually bad shape.
(Right) After C Black may continue with P, Q, R, S or T.



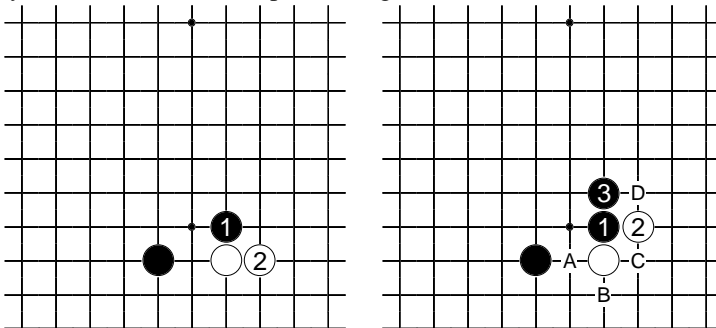
Answer P allows White to give Black an empty triangle **(left)**, but does consolidate over the gain line. This pattern is sometimes seen, when both the initial stones are on the third line. After Q, which is a more normal idea, White can connect solidly **(right)**; but might also play any of the 'x' points instead to cover the cut indirectly, or stick out at 'y'.



(Left) A normal idea is for Black to extend at 1, one way into the basic attach-extend pattern. Black 3 at A causes bad shape for both. (Right) Answer S is a special purpose technique, used here to live quickly.

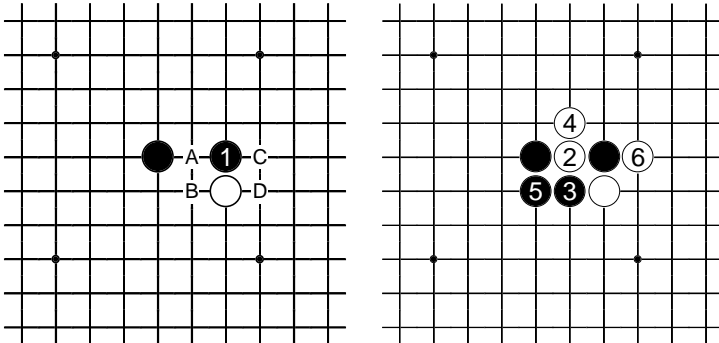


(Left) White should play *atari* at 2, and let Black live small and in *gote*. Black A later will be big. (Right) This is a typical case of response T. White 4 seems to allow Black life too easily, considering that Black played away here. These two examples belong with the material of 12.1.

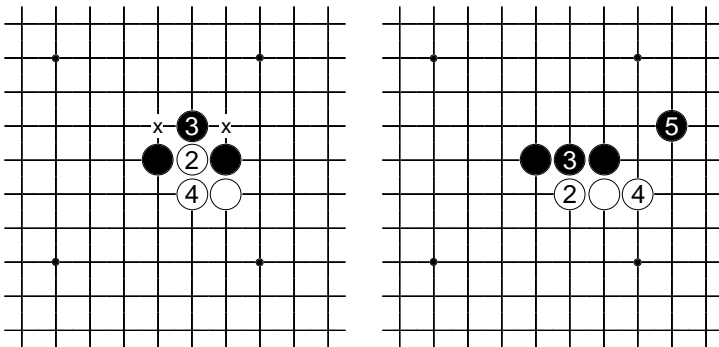


There remains to look at White 2 in the left-hand diagram here, answer D from the original list. When White is attacking, and Black defending, White may choose this way to give Black the minimum of help. If White needs the point 2 anyway, this is theoretically sound (cf. 13.2). (Right) White may now continue with 4 at any one of A to D in this diagram; but Black has been helped towards good shape with 3, and White's cutting point remains.

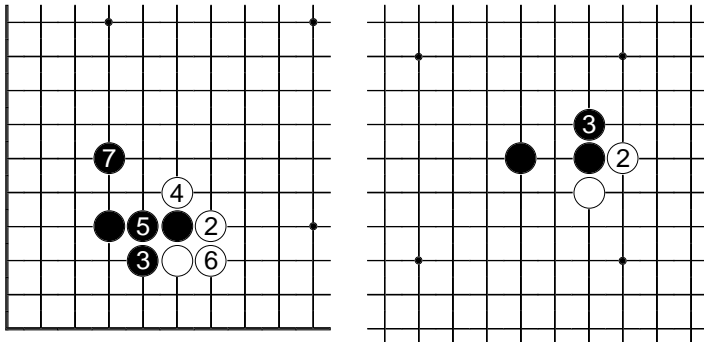
5.3 Answering the attachment on top



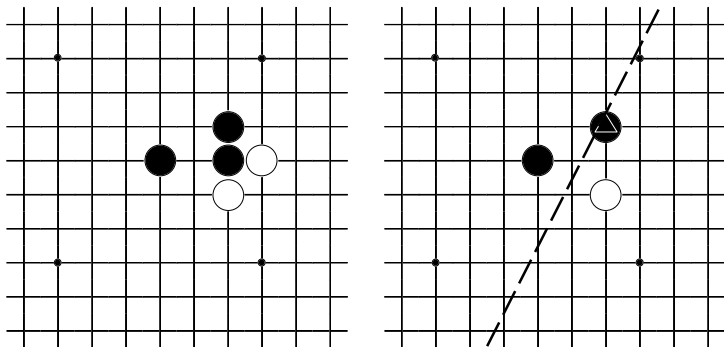
White's normal answers are A to D here. (Cf. also 4.4, for a shape to avoid.) White at A can be said to depend on the ladder in the right-hand diagram.



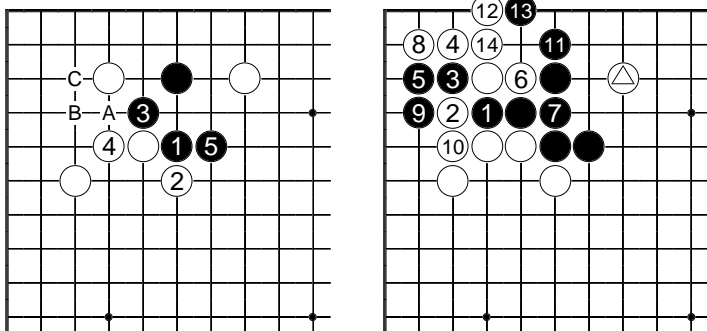
If that ladder is good for White, and Black has to play *atari* on top (**left**), White is doing well because of the cutting points marked 'x'. (**Right**) White at B simplifies the development to a trade of influence.



When White answers at C, two standard patterns may occur. (**Left**) The attach-block shape made by Black 3 is a corner opening, in which Black 7 is important to guard the 'nose' weakness in the corner (see 4.3). (**Right**) The attach-extend pattern again, which was met in 5.2 in another form.

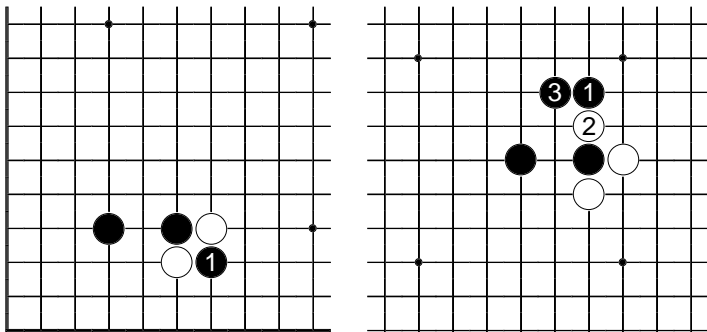


To understand the attach-extend pattern in gain line terms, compare it with the capping play (marked stone). You can say Black has moved over the gain line, but has also made stronger shape, and given White a cutting point.



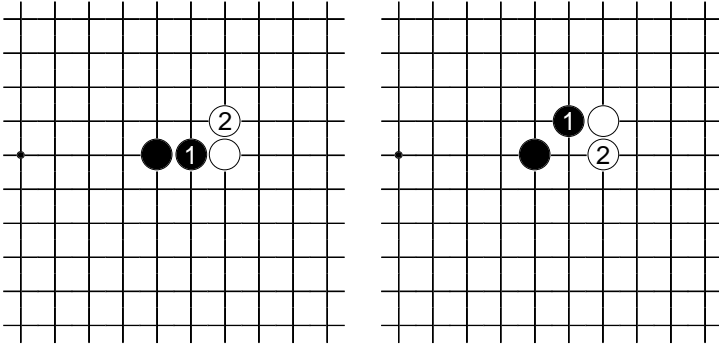
Before extending in the attach-extend pattern, one can play the bulge point (3 in the left-hand diagram). In this case, Black leaves behind the useful cutting sequence Black A, White B, Black C. **(Right)** There is this possible capturing race in prospect. White 6 saves the corner, but Black is able to play useful moves on the outside affecting the marked White stone.

White's answer D makes it easy for Black to take the bulge point.

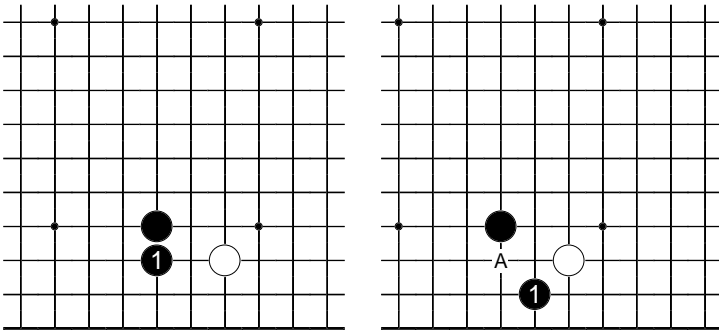


(Left) Black 1 here is a recognised play when Black is trying to make White overconcentrated on the lower edge (more on this in 7.2). **(Right)** Black 1 is a light idea, suitable for some defensive fights.

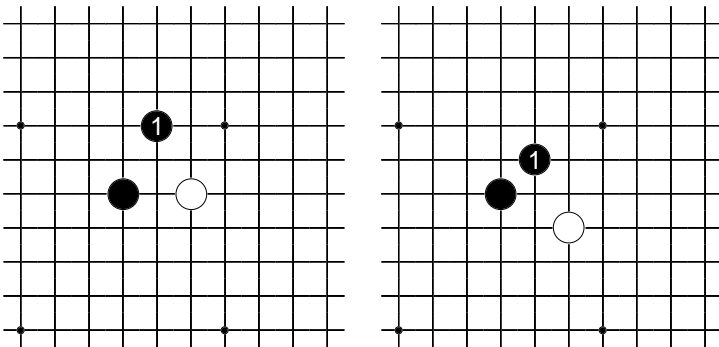
5.4 Restrained shapes



This butting play (**left**) is for special purposes only. It doesn't aim to get over the gain line. It loses out on influence, because Black 1 ends up so close to White. The diagonal attachment (**right**) is still something of a loss, and should be used to attack. In each case Black 1 is a local concession.

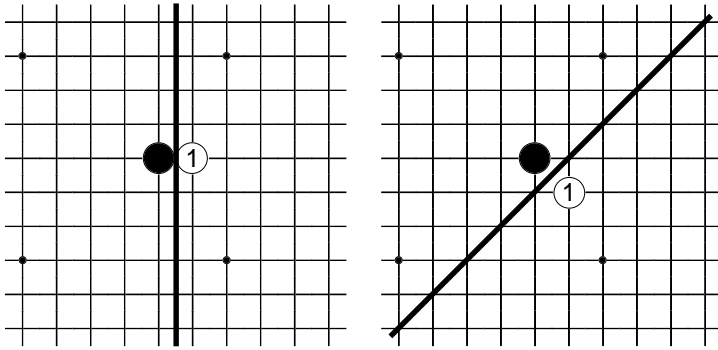


The *steel post* (**left**) works well sometimes, when Black can defend territory to the left and also attack to the right. The *footsweep* (**right**) is a harder-working play, but has a weakness at A (see 7.5).



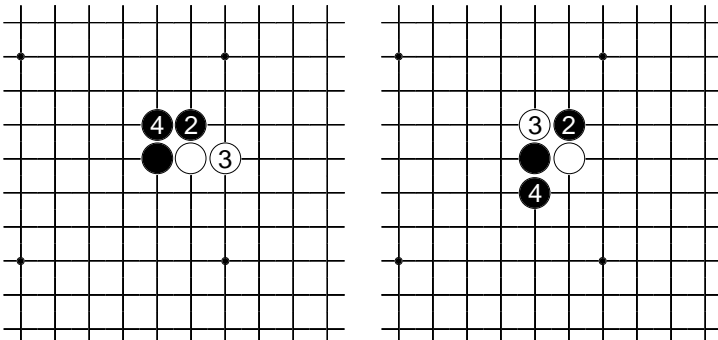
These are constructive plays for influence or central territory. They aim only for a reasonable result, pushing back the opponent. In fact there are real virtues in plays that leave the opponent wondering how to build power.

5.5 Unsupported contact and angle plays

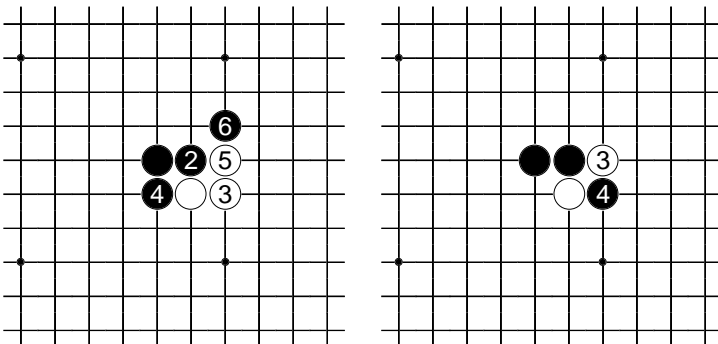


These two kinds of immediate approaches have in common that an answer is very urgent, and the gain lines marked should in most cases be contested.

Such very close plays should in general neither be feared, nor ignored when they are played.

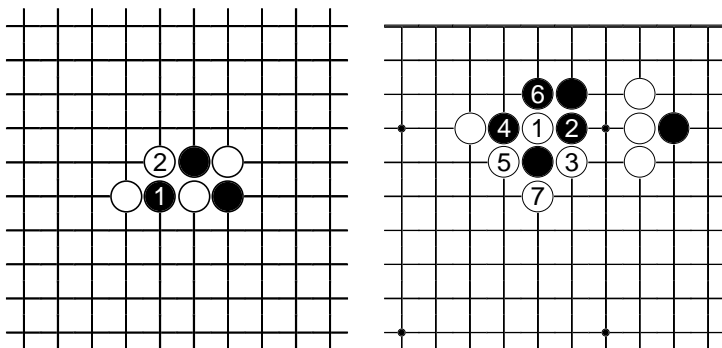


(Left) Black 2 *hane* is the competitive way to reply. Then Black 4 is the way to consolidate territorial gain. **(Right)** White may well cross-cut. Fighting after a cross-cut is addressed in 7.1 and 7.2.

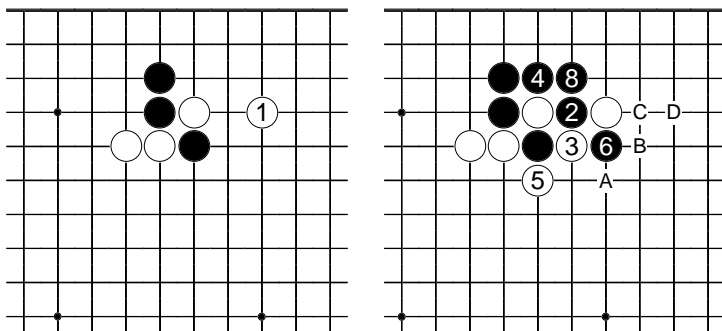


(Left) In the case of the angle play, Black can once more push across the gain line. **(Right)** A cross-cut again; normally White 3 looks unreasonable.

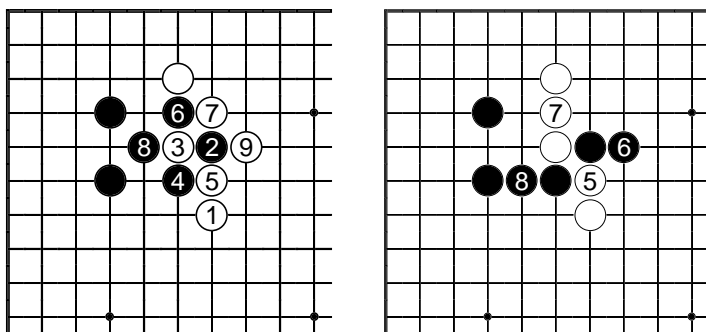
5.6 Ko lock



This is a new name, from China via South Africa, for an old idea. **(Left)** The basic pattern. White 2 double *atari* will usually leave Black little choice about capturing the White stone; and then White can block Black's progress upwards. **(Right)** White 7 completes the pattern, shutting Black in.



What is effectively the same shape can arise with a different order of plays. White 1 is a *tesuji* for some cross-cut fights. White 7 takes in the *ko*. Black 8 leaves White pondering whether to: play for influence with A, Black B; to fight with C; or to repeat the idea with White D.



White 1 here is almost a trick play. With 6 Black falls for the *ko* lock **(left)**. Black should instead cut resolutely and fight **(right)**. (See also p.106.)