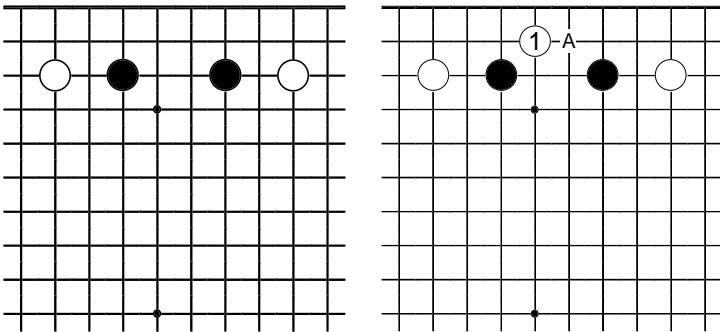
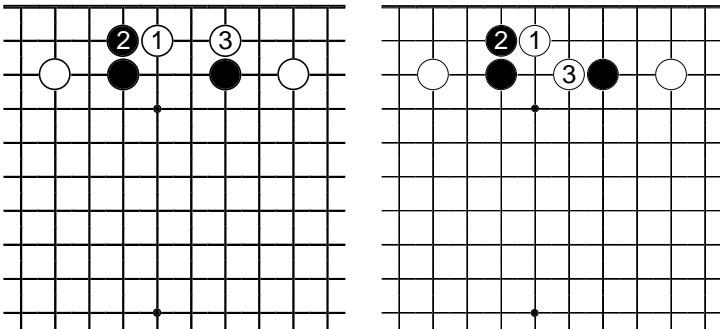


# Chapter Eleven Cramp

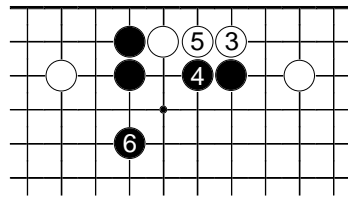
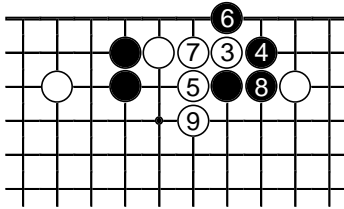
## 11.1 Two-point extension: the placement



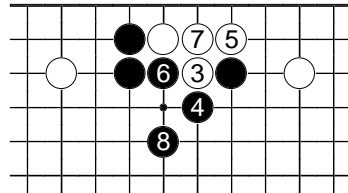
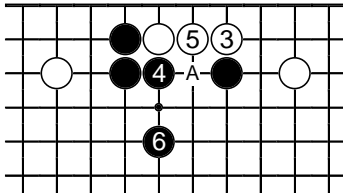
This chapter gives the other side of the story on the two-point extension. When it is cramped by two White stones, as shown in the left-hand diagram, it can be attacked in many ways. The placement (**right**) at 1 or A is something of a revelation, when you first discover it.



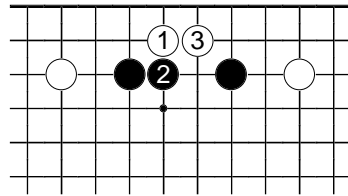
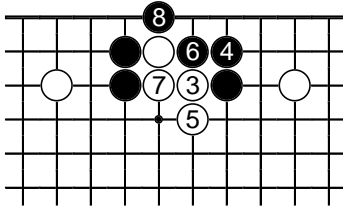
Next if Black blocks at 2, White should play 3 in the left-hand diagram; the other choice (**right**) can be criticised.



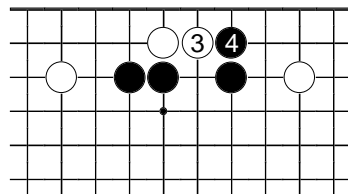
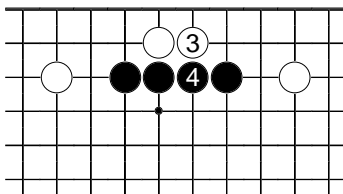
Black can't hope to resist as in the left-hand diagram. What about the right-hand way?



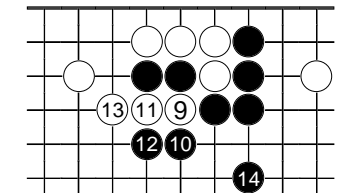
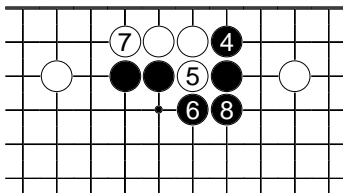
**(Left)** Black makes better shape with this choice of 4. White should just play 5, rather than A. **(Right)** This way of playing 3 is a little vulgar; the exchange of 3 and 4 benefits Black.



There is also a chance Black will resist **(left)**, leading to a wild position, both having bad shape. **(Right)** If Black plays 2 White 3 is inevitable.

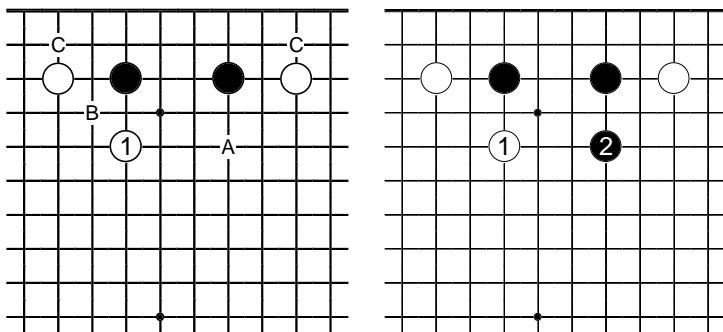


**(Left)** White can connect out either side, but is thin. **(Right)** Black blocks with the intention of sacrificing if necessary.

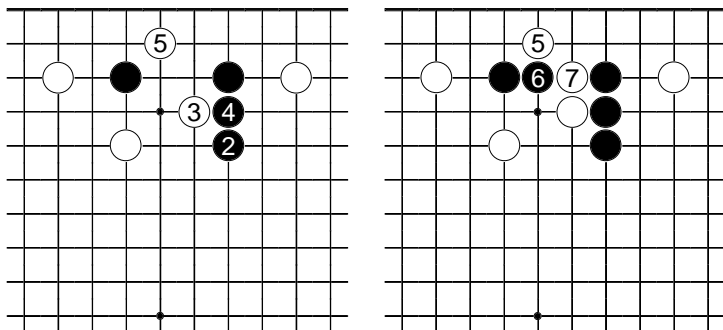


White 5 here is reasonable. But cutting at 9 just helps Black make good shape up to 14. White should attack on a larger scale than this.

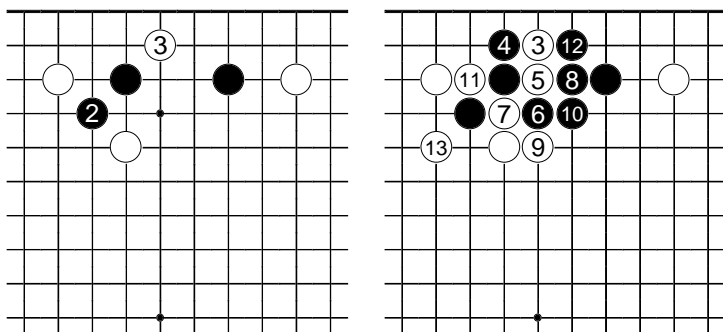
## 11.2 Two-point extension: capping attack



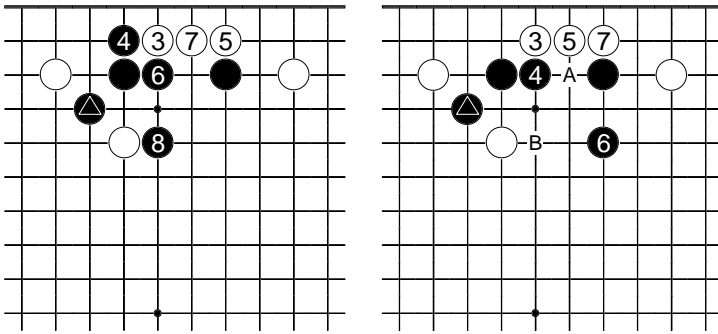
The attack with the capping play White 1 is flexible, and normally better balanced than the placement. Black may move out with A or B, or try to build shape on the edge with one of the contact plays C. **(Right)** Black jumps out at 2. This is a common sense approach: avoid being shut in.



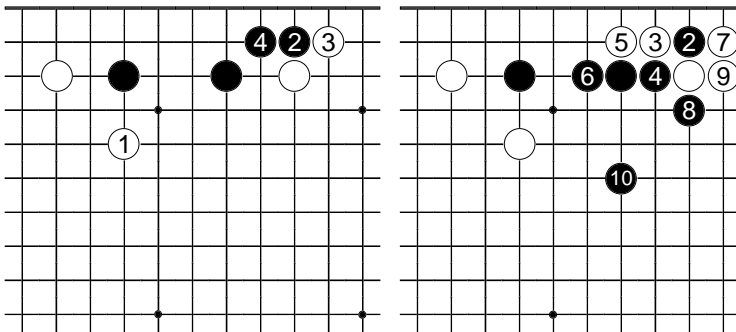
Now White has an improved placement tactic at 5 if Black connects solidly in response to the peep at 3. **(Right)** The Black group has lost its base, and care is required. White 7 is strong if Black plays 6, so Black may play at 7.



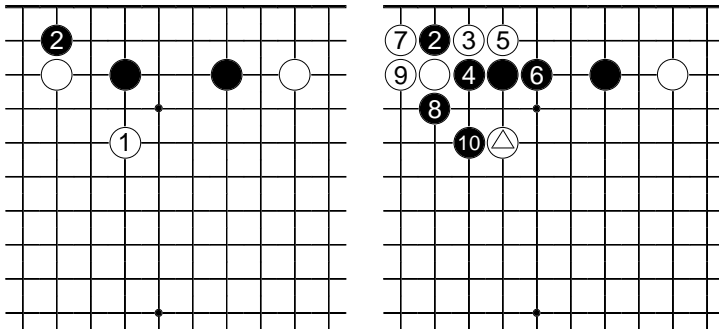
The capping attack stands or fails by White's response when Black plays through at 2 here (cf. 4.9). The placement at 3 is excellent. In the continuation up to 13 White builds central strength, while Black still only has one eye.



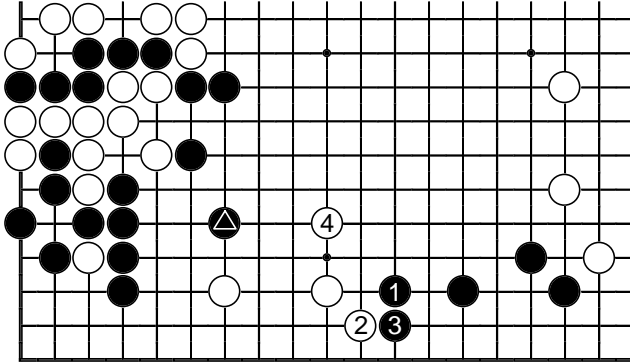
Besides the sacrifice option just seen, White can attack Black's base. **(Left)** Black's marked stone ends up as a compromised diagonal (cf. 4.9). **(Right)** This is possible for Black (White A, Black B), but Black has poor eye shape because the capping stone is well placed relative to the marked stone.



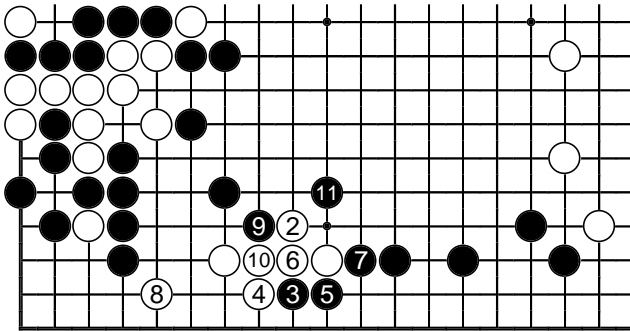
In practice Black will often play one of the contact moves in order to settle quickly. In the right-hand diagram White takes some profit, but Black emerges with good shape for running out.



The variations on the other side are similar, but there is one significant difference. White is less likely to follow the right-hand diagram, because the marked White capping stone ends up too close to Black's strength. Since Black 10 is good shape and has an adverse effect on the marked White stone, Black should play contact in this fashion; and White 3 here isn't best.

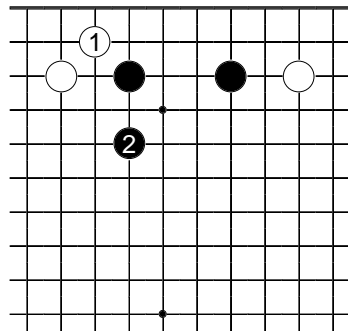
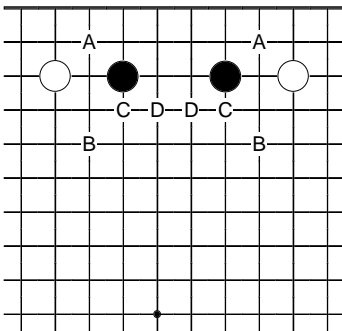


In this game White has ignored the capping play (marked Black stone) and started a fight on the left, in which Black lost some stones but gained in influence. When Black played 1 to cramp White, simply defending with 2 and 4 here would have been good.

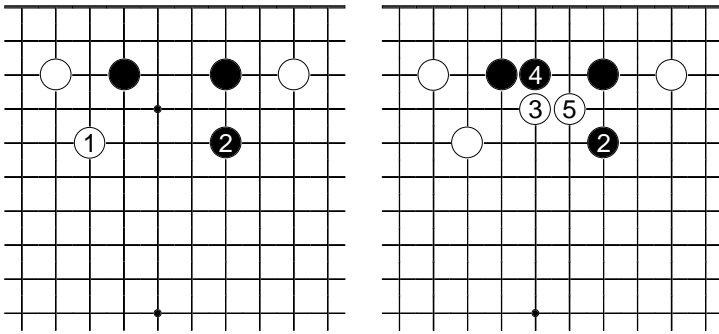


White 2 here, from the game, led to the placement attack 3. White overestimated the chance of eyes on the edge, and Black's blunt attacking moves succeeded in killing this group.

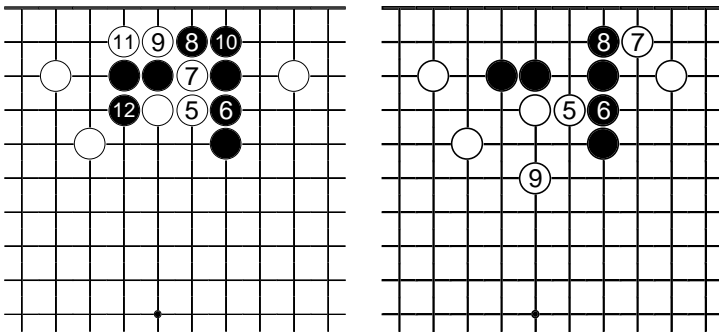
### 11.3 Other ways to attack



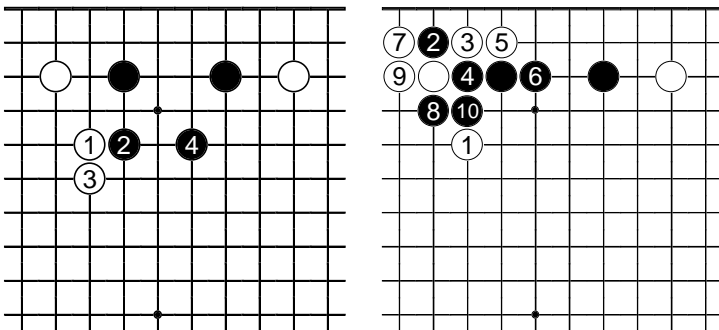
White plays at A, B, C or D may be useful in other contexts. **(Right)** White 1 here looks more to territorial gain than to the balance of power.



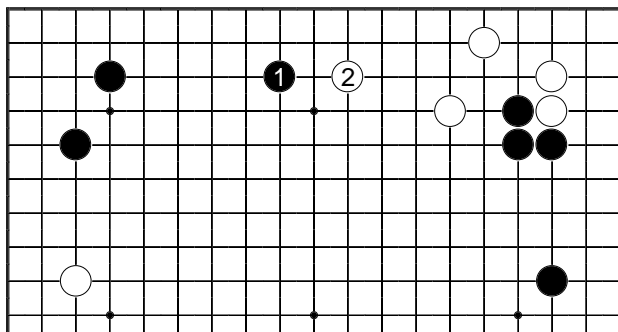
The knight's move (choice B) would be indicated if White wishes to build territory or framework. White C is similar in terms of direction, but is a contact play, and so is probably employed more as a defensive play. White D emphasises the centre. **(Right)** Both Black 2 to jump out, and White 3 to explore defects in Black's shape, are natural. White should not expect too much from the double peep at 5.



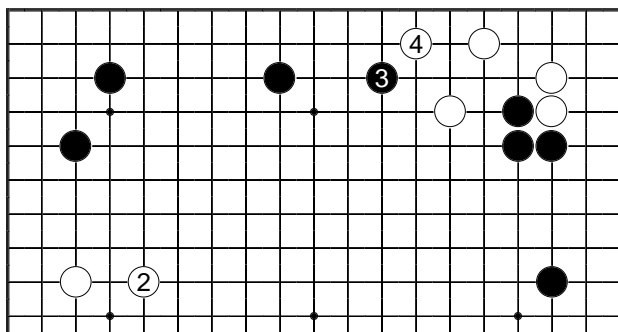
As White's attack continues, the immediate attempt to cut Black **(left)** fails for White, because of shortage of liberties: after Black 12 White will lose some stones. **(Right)** White 7 followed by 9 is a more reasonable way to sustain a profitable attack.



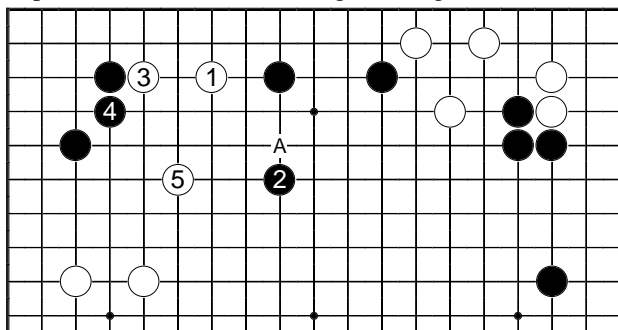
Black can play contact moves to defend. **(Left)** Black 2 and 4 are good shape (14.5), but White has succeeded in developing to the left. **(Right)** White can be satisfied here to have taken profit, since Black 10 is bad shape.



In this game sequence, White should have answered the extension 1, which was held back one line, by extending at 2. White 2 as shown makes territory, protects White's shape, and prepares a later invasion of the top left.

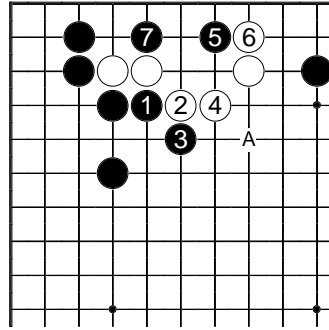
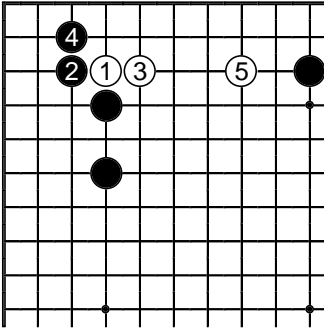


As it was, White used a play to build up on the left side, and Black played 3. This should have been at 4, to which White has no good answer. White 4 is correct shape to defend, but the exchange was a gain for Black.

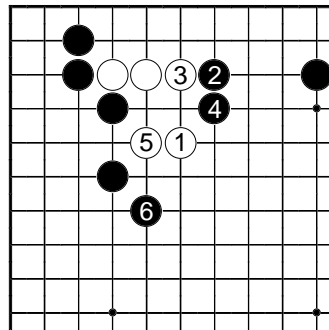
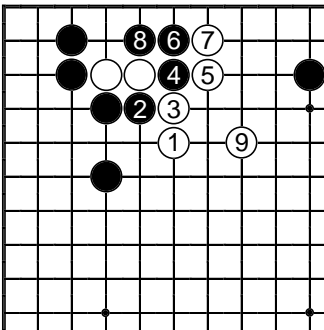


Later in the game White invaded at 1. Considering White's stones on the left and right, Black 2 (rather than A) was a good play. The reason can be seen after White 3 and 5. Black prefers to be one line further out into the centre, since the base of the Black group on the edge is uncertain. Plays 2 and 5 lead on to the *haengma* concept of Chapter 14. (Shaw-Matthews, British Championship Challenger's League 1997.)

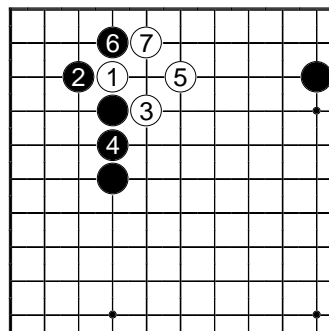
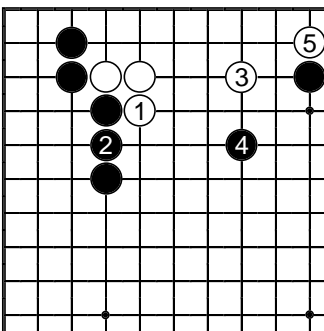
## 11.4 Another cramped group



The principles of attack and defence are the same with other examples of groups on the side subject to cramp, though the details naturally vary. Here White plays into trouble with 3 and 5. **(Right)** There is a telling placement at 5, prepared by 1 and 3 here. White should have nothing to do with this, playing 2 directly at A.



White could play out with the knight's move first. **(Left)** White does well if Black takes the bait. **(Right)** Black should peep with 2 and 4, and attack.

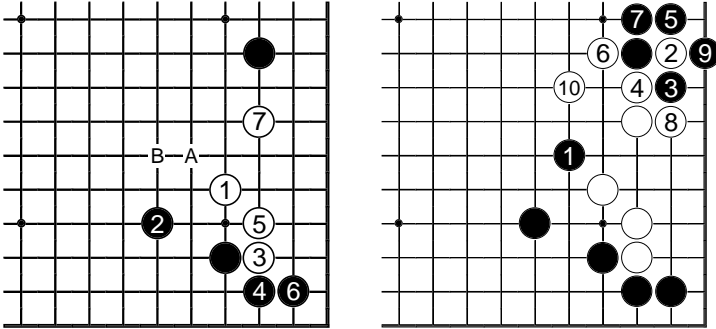


**(Left)** Therefore best is for White to play 1 here before extending; the variations seen above reveal this as a key point. The cap at 4 is properly answered by 5, as in 11.2. **(Right)** Setting up a *ko* is a lighter way to deal with Black's framework; White 3 is again the vital point, threatening 4.

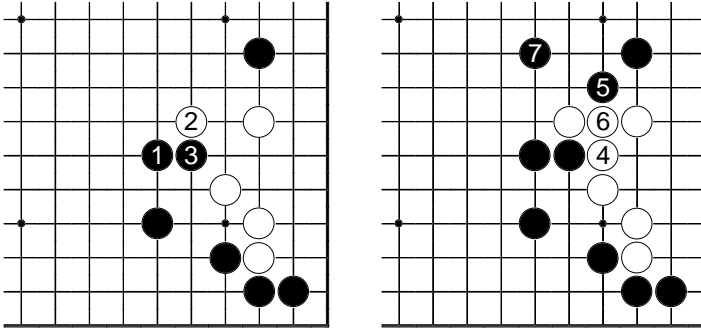


# 11.5 Chinoiserie

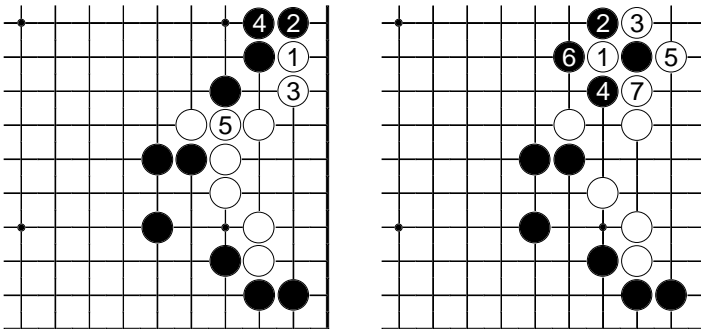
Exploiting a cramped group is at the heart of the Chinese-style opening.



White tries to settle here, but Black at A or B next makes White uncomfortable. **(Right)** White moves out with a sacrifice.



When Black jumps up, White 2 can be met by Black 3. **(Right)** Black's plan. White has been confined, and has to worry about eye shape.



Therefore it is natural for White to ignore the peep, at least for a moment **(left)**. **(Right)** This choice of 1 is an interesting alternate way to respond, when Black pushes down. It has appeared in professional play. The unusual cut at 3 works well here. By challenging Black to a *ko* on the edge, White has avoided passive play.