



# THE PROBLEMIST SUPPLEMENT

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Send **solutions and comments** to the Editor at the above address

All originals printed in the Supplement take part in the normal *Problemist* tourneys, so that publication here is equivalent to publication in the main magazine.

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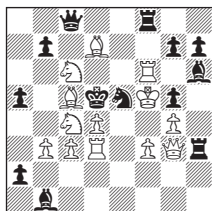
## BLACK KNIGHT WHEEL IN A SELFMATE – POSTSCRIPT

A famous #2 theme is the *black knight wheel*, in which 8 defences by a single black knight lead to different mates. The March issue contained some selfmate examples of the theme. It is important that such problems contain genuine selfmate strategy, rather than merely rehashing direct-mate mechanisms.

Consider **1**, which at first sight appears to be a fine problem. In the set play the bSd6 is captured wherever it goes, after which Black must play 2...Ra1#. 1...Sxf5 2.Qxf5; 1...Sxe4 2.Sxe4; 1...Sc4 2.Rxc4; 1...Sb5 2.axb5; 1...Sb7 2.Qxb7; 1...Sc8 2.Rxc8; 1...Se8 2.Sxe8; 1...Sf7 2.Qxf7. The key **1.Qc7!** (>2.Qxd6) sets up an inconspicuous half-pin that is used in the changed capture 1...Sxf5 2.exf5, where bPe5 is pinned and cannot play 2...e4??. Other changed play is 1...Sc8 2.Qxc8 and 1...Sc4 2.Qxc4, with the wRc3 not capturing as it must guard h3.

Unfortunately the mate 2...Ra1# is the same in every variation and it adds nothing to the problem. The grabs of the black knight make this a stalemate problem in disguise, as Michael McDowell proves in the direct-stalemate **2**. The play is the same as before but in a much more economical setting. Key **1.Qc6!** An even better setting can be achieved by removing bPg4 and wPg3, adding a second solution 1.Rc6! with 2 changes from the set play: 1...Sb6 2.Rxb6 and 1...Sf6 2.Rxf6. This matches the changed captures on the c-file in the other solution. This 2-solution option without the g-file pawns is also possible in **1**.

**3 Abdul Jabbar Karwatkar**  
1 Pr *The Problemist* 1974-75



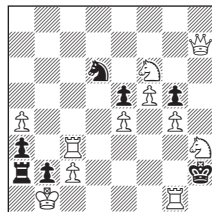
S#2

K.Seetharaman sends the “true selfmate” **3**, which is perhaps unique in showing a black knight wheel with a full array of distinct black mates.

**1.Bb6!** (>2.dxe5+ Bxd3#). There are three defences in which the bS gives mate from its new square: 1...Sg6 2.Se7+ Sxe7#; 1...Sxg4+ 2.Se3+ Sxe3#; 1...Sxc4 2.Qd6+ Scxd6. In 1...Sf7 2.Rd6+ Sfxd6# the wRf6 is unpinned to set up a battery mate. Two of the above mates occur on d6 but the mating moves are not the same as they have different departure squares (and one is a battery mate). In two other defences the bS becomes the front piece of a battery with subsequent switchback mates: 1...Sxd3 2.Qe5+ S3xe5#; 1...Sxd7 2.Qe5+ S7xe5#. Once again the mating moves have different departure squares. The white move is the same but Black’s mating moves are different, which is all that is required for a valid knight wheel. 1...Sxc6 2.Be6+ Qxe6# is a self-block and gives more work

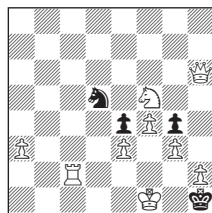
to the bQ (similar to the way bBb1 has a second use in giving the mate in the threat). Lastly, in 1...Sxf3+ 2.Qxf3+ Rxf3# the bS removes the obstacle on f3, and 2.Qxf3+ is not a simple “grab” of the knight.

**1 József Bajtaj & Tivadar Kardos**  
1 HM *Parallèle* 50 1951



S#2

**2 version of 1**  
by Michael McDowell



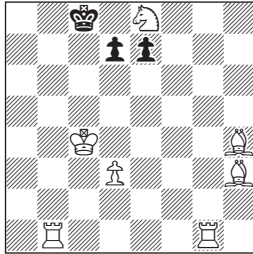
=2

# ORTHODOX ORIGINALS, edited by Abdelaziz Onkoud

8 Rue François Villon, 93240 Stains, France (email: onkoud1972@gmail.com)

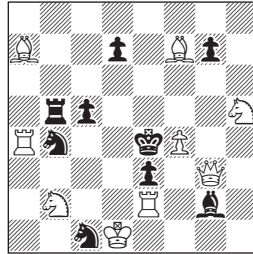
Please note my new email address above! Apologies to Nebojša Joksimović, who is from Serbia, not Bosnia & Herzegovina as incorrectly stated last issue.

**PS3926 Daniil Yakimovich**  
(USA)



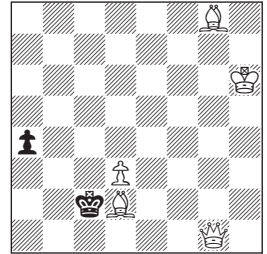
#2 v...

**PS3927 Miroslav Svítek**  
(Czech Republic)



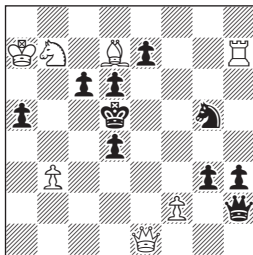
#2 (set play)

**PS3928 Miroslav Svítek**  
(Czech Republic)



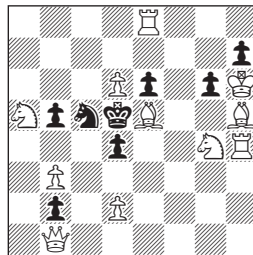
#3

**PS3929 Leonid Lyubashevsky & Leonid Makaronez**  
(Israel)



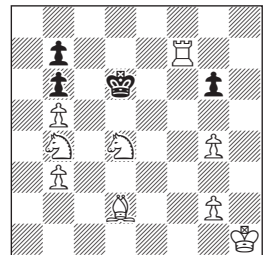
#3

**PS3930 Rauf Aliovsadzade**  
(USA)



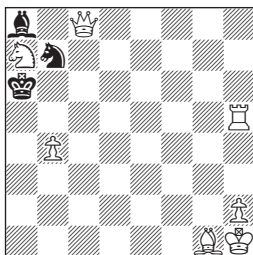
#3

**PS3931 Antonio Tarnawiecki & Steven Dowd**  
(Peru/USA)



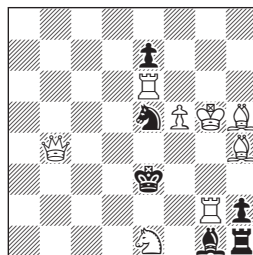
#4

**PS3932 Alberto Armeni**  
(Italy)



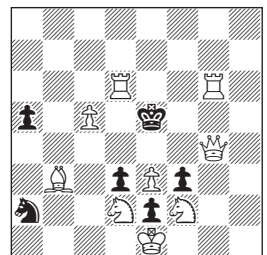
S#5

**PS3933 John Bowden**



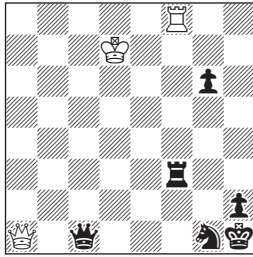
S#6

**PS3934 Gennady Koziura & Valery Kopyl**  
(Ukraine)



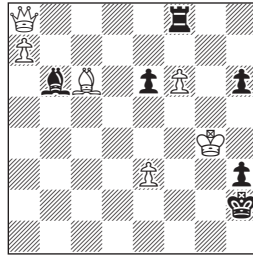
S#6

PS3935 Kivanç Çefle (Türkiye)



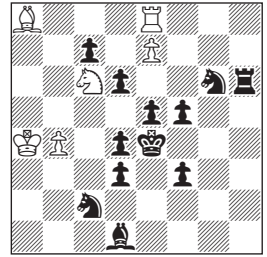
H#2 (b) –Ph2

PS3936 Toshiji Kawagoe (Japan)



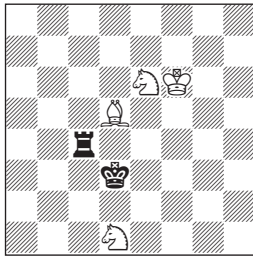
H#2 3 solutions

PS3937 Yuri Bilokin & Evgeny Gavryliv (Ukraine)



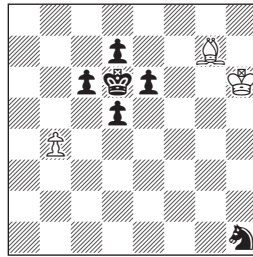
H#2 (b) Ka4<>Re8

PS3938 Nebojša Joksimović (Serbia)



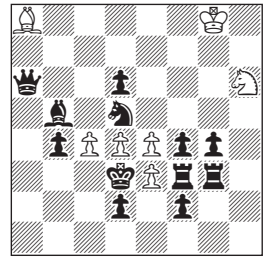
H#2½ (b) ♞c4 (c) ♞c4

PS3939 Stanislav Hudak (Slovakia)



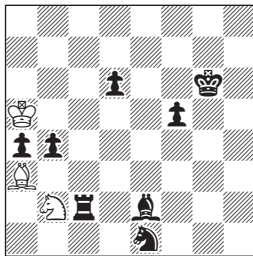
H#3 2 solutions

PS3940 Evgeny Gavryliv (Ukraine)



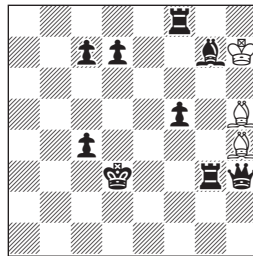
H#3 2 solutions

PS3941 Ljubomir Ugren (Slovenia)



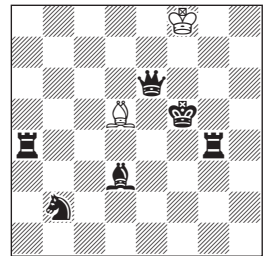
H#4 2 solutions

PS3942 Evgeny Gavryliv (Ukraine)



H#4 2 solutions

PS3943 Nebojša Joksimović (Serbia)

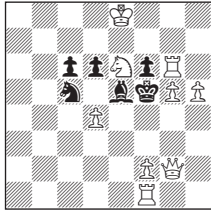


H#7

All the originals published in every issue of the Supplement are computer-tested. If the computer has been unable to verify soundness, the symbol C? is shown. Otherwise solvers can assume that soundness has been confirmed.

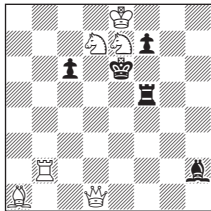
Send solutions and comments to the Editor by 1st October 2023.

PS3860



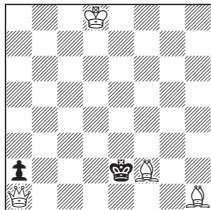
#2

PS3861



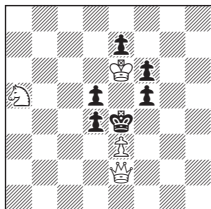
#2

PS3863



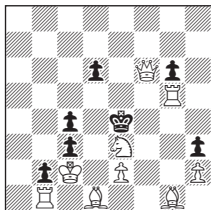
#3

PS3864



#4

PS3865 correction



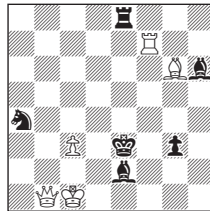
S#6 2 solutions

# SOLUTIONS (November)

**PS3860** (Moen) 1.f4? (>2.Sg7) Kxe6 2.f5; 1...fxg5 2.fxe5; 1...Sxe6! **1.Re1!** (>2.Qh3) Kxe6 2.Rxf6; 1...fxg5 2.Qxg5; 1...Sxe6 2.Qe4. 'Pawn up or a side-step by the supporting wRf1' done with panache. A second changed mate after 1...fxg5 adds to the unity (B.P.Barnes). The flight at e6 is important (H.Oikawa). A fun solve. Intricate interplay of pieces. Nicely done (S.Pantos).

**PS3861** (Yakimovich) 1.Rd2? (>2.Sf8) Be5 2.Qb3; 1...Re5 2.Rd6; 1...Rd5! 1.Rf2? (>2.Sf8) Rd5 2.Rf6; 1...Be5! **1.Rb6!** (>2.Sf8) Be5 2.Qd5; 1...Re5 2.Rxc6; 1...Rd5 2.Qxd5. A sweet Meredith, with changed mates after Grimshw interferences at e5 in try (1.Rd2?) and post-key play. 1.Rf2? is a pleasing 'add on' to make more of the position (BPB). The white rook must move to a square that can deal with line closures (HO).

PS3862



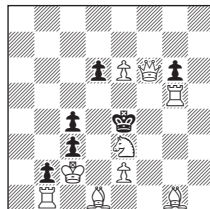
#2 (b) after key of (a)

**PS3862** (Lipton) (a) Set 1...Sxc3 2.Qb6. **1.Qf5** (-) Sxc3 2.Qc5; 1...Re4,Re5,Re6 2.QxR; 1...Re7 2.Rxe7; 1...Bf4,Bg5 2.QxB; 1...Bd1 2.Qd3; 1...Bf1 2.Qf3; 1...g2 2.Qf2. (b) **1.Bh7** (-), with unchanged play. With a wQ at a different distance, a full 'Queen's Cross' has 12 wQ distinct mates: this mini 'QC', with a wQ at a knight's distance, gets 9 wQ mates. Is a maximum 10 achievable? (BPB). Mates on 10 different squares despite Black's choices from 29 available moves, both before and after the key of part (b) (B.E.Chamberlain). Moving the wQ out gives it more play. 1.Qc2? fails to 1...Bf4! but 1.Qf5! succeeds (A.Bradnam).

**PS3863** (Moravec, v. Foster) Set 1...Kd2 2.Be4 Ke2 3.Qe1. **1.Be1** (-) Kd3 2.Qd1+ Kc4/Ke3 3.Qd5/Qd2; 1...Ke3 2.Qe5+ Kd3 3.Qe4; 1...Kf1 2.Bf3 Kg1 3.Bg3. J.Moravec would have been delighted to know that his faulty problem has been corrected so elegantly, with each mate (two of them models) a delight (BPB). Echo model mates (R.Lazowski). A neat diagonal-based web (SP).

**PS3864** (Lambrinakos) **1.Sc6** (>2.Sxd4 f4 3.Sf5 fxe3/d4 4.Qxe3/exd4) dxe3 2.Sxe7 Kd4 3.Qc2 ~ 4.Sc6,Sxf5, 2...Kf4 3.Qg2 ~ 4.Sg6/Sxd5, 2...d4 3.Sd5 d3/f4 4.Qxe3/Sxf6, 2...f4 3.Sf5 f3/d4 4.Qxe3/Sd6; 1...d3 2.Qf2 d2 3.Sb4 ~ 4.Qf4. Who would have thought there are 8(!) 4th move mates in this position which leans towards symmetry? I particularly liked 4.exd4. The key knight is out-of-play, but 1.Sc6! is no easy choice. All beautifully achieved! (BPB).

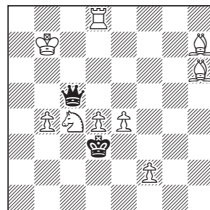
PS3865



S#6 (b) Pe6>g2

**PS3865** (Bowden) (a) 1.Qf3+ Kd4 2.Sxc4+ Kxc4 3.Qb7 d5 4.Ba7 d4 5.Rg4 g5 6.e4 d3#. (b) Intention 1.Sf1 d5 2.e3 d4 3.Rg4+ Kd5 4.e4+ Kc5 5.Rg5+ Kb4 6.Qa6 d3#, but solution of (a) still works! S#6 problems are hard enough to solve most times, but the (a) and (b) solutions seem to solve identically (BPB). The 1.Qf3+ solution where queen and bishop make a long trip is interesting (HO). A 2-solution correction is given at bottom left.

PS3866

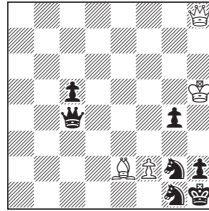


H#2 3 solutions

**PS3866** (Çefle) 1.Qf5 Se5+ 2.Kxe4 f3#; 1.Qd6 Sb2+ 2.Kxd4 Bg7#; and 1.Kc2 Ra8 2.Kb1 e5#. A model mate after 1.Kc2, and pin-models after 1.Qd6 (a well-placed wK!) and 1.Qf5 are stunning in their apparent simplicity. Kivanç is rocketing to the forefront (BPB). Two matched solutions set off nicely by a very different third one (C.M.B.Taylor). ODT with pin-mates and 3rd solution firing the battery on one of the thematic pin lines (BEC). All model mates and well done (HO).

**PS3867** (McDowell) (a) 1.Sf3 Bxf3 2.Qg8 Qa1#; (b) 1.Se1 Rxe1 2.Qe1 Qa8#. The effortless introductory offer of each bS to be pinned, the matchless 'hide the bQ' moves, the maximum distance wQ mates, and (surely?) *Letztform* (an MMcD speciality), combine to make this a modern classic (BPB). The white twinning piece captures and pins, while the wQ mates on the corners (CMBT). Brilliant corner-to-corner pin-mates (HO).

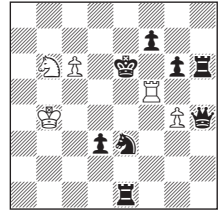
**PS3867**



H#2 (b) e2=wR

**PS3868** (Taylor) (a) 1.g5 Sc4 2.Rf6 Re5#; (b) 1.Sc4 g5 2.Re5 Rf6#. Black's first and second moves in one solution are White's first and second moves in the other. Mind-bending intricacy and elegance! Could this be a *truncated* and valid form of the *Andra* theme of PS3871, for example? (BPB). Amusing task; both pairs of moves reversed in the two written solutions (CMBT). Artistic and dramatic effect from such a tiny change. Excellent economy (BEC).

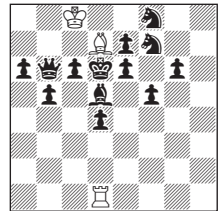
**PS3868**



H#2 (b) Pc6>d6

**PS3869** (Rice) 1.c5 Ra1 2.Qc6+ Bxc6 3.Kxc6 Rxa6#; and 1.e5 Rg1 2.Se6 Bxe6 3.Kxe6 Rxg6#. Clever three-fold carnage at c6 and e6 in the two solutions (BPB). The action is centred on moves from and to c6 and e6 (CMBT). The pieces captured by wB are different, but the solution is the same configuration on both sides. Although there are many black pieces, it is well composed (HO).

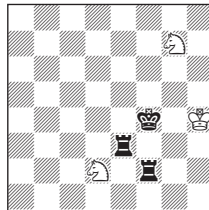
**PS3869**



H#3 2 solutions

**PS3870** (Yamasaki) 1.Rg2 Sf5 2.Rg5 Se7 3.Rf5 Sg6#; and 1.Ke5 Se6 2.Rf5 Sf8 3.Kf4 Sg6#. A strange miniature helpmate with precise but *different* moves in both solutions, other than the final 3...Sg6, culminating in the same mating positions. Made me think twice! (BPB). Simple but attractive problem showing two routes to the same mate (CMBT). The rook's paths to f5 are different, but the final positions are the same. Interesting (HO).

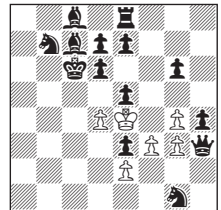
**PS3870**



H#3 2 solutions

**PS3871** (Ložek & Svítek) (a) 1.Qf1 Kd3 2.Qb1+ Kc4 3.Qb6 d5#; (b) 1.Bb6 Qf1 2.Kc7 Qb1 3.Kd8 Qxb6#. Another welcome and totally intriguing *Andra* theme example! The model mates are pleasing, but the position is (necessarily) heavy. What is the most economical *Andra* example to date? (BPB). Q makes same moves whatever her colour. (But there have been quite a number of problems of this type published recently, both here and in the main magazine, and I do wonder if all of them have independent value.) (CMBT). The authors are to be commended for finding unique identical paths for both black and white queens which is quite a challenge. The idle wPs are a constructional necessity (BEC).

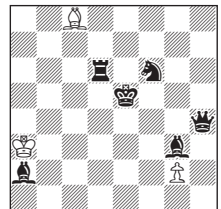
**PS3871**



H#3 (b) h3=wQ

**PS3872** (Paliulionis) 1.Bf7 Ba6 [Bh3?] 2.Ke6 Bf1 3.Be5 g4 4.Sd5 Bh3 5.Qe7 g5#. Pleasing as it is with its one-solution model mate, this is very dated, and pales before the *two* related-solutions marvels of PS3873/4 (BPB).

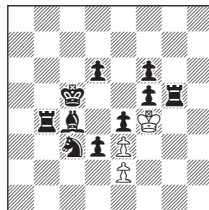
**PS3872**



H#5

**PS3873** (Taylor) 1.Rg6 Kxf5 2.Kd5 Kxg6 3.Ke5 exd3 4.Sd5 Kf7 5.f5 d4#; and 1.Rh5 Kg3 2.f4+ exf4 3.Kd4 Kg2 4.Rc5 Kf2 5.d5 e3#. Two stunning model-mates, and really difficult to solve. See those kings go! Great imagination and technical skill make a brilliant setting (BPB). Two ways of mating with doubled wP pairs (CMBT). In the 1.Rh5 solution I like the tactic of moving bRg5 back along the rank (HO).

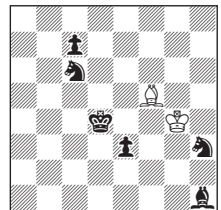
**PS3873**



H#5 2 solutions

**PS3874** (Ugren) 1.e2 Be4 2.Ke3 Bxh1 3.Kf2 Bg2 4.Kg1 Bf1 5.Kh1 Kg3 6.Sg1 Bg2#; and 1.Kc5 Bc8 2.Kb6 Kf5 3.Ka7 Ke6 4.Ka8 Kd7 5.Sa7 Kxc7 6.Bb7 Bxb7. Two model-mates at opposite corners of the board, with 1.Kc5 being the easier solution. Unaided, 1.e2 was too difficult for me, with the

**PS3874**



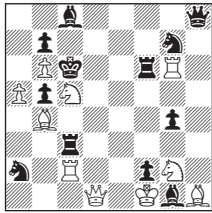
H#6 2 solutions

unexpected wB moves. In fact, the wB works absolute wonders overall in this splendid two-solution minimal! (BPB). Good wB minimal with bK mated in opposite corners (CMBT). Echoes in diagonally opposite corners admirably achieved. Using just one bS with twinning would give a miniature (BEC).

### ON BROWSING THROUGH OLD CHESS MAGAZINES, by David Shire

From the late Colin Russ I inherited a number of past issues of *La Clé* and *Problème* dating back to the late '60s and early '70s. They proved to be fascinating reading. I have always been interested in the Mackenzie theme and was astonished to discover a quoted two-mover with a slant on the idea which was quite new to me.

**A Henri Commandeur**  
*Caissa* no.3 1944 (v)

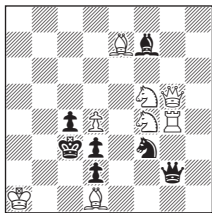


#2  
me and I wondered about Henri Commandeur, a name with which I was totally unfamiliar.

Judging by the sources of so many of his problems I imagine that he was a resident of Paris. He published most of his work between the mid 1930s and the mid 1950s. Essentially he favoured French outlets although he sent numerous #2s to the *Falkirk Herald*. These were of the type that might divert commuters on the train; undoubtedly a valuable attribute but one less likely to concern us here. The orthodox two-mover and the helpmate were his favourite forms although he did compose in other genres. Studying the databases, it is clear that he was very much a traditionalist; thematic try-play does not feature in his #2 output.

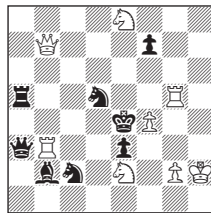
Let me first demonstrate **B**, an example of his diversions for the solving public. **1.Sd6!** (>2.Sb5) 1...Kb4 2.Se4, 1...Kxd4 2.Se2, 1...Be8 2.Sd5 and 1...Sxd4 2.Qa5. The double flight-giving key and the long-shot mate by the wQ are guaranteed to give satisfaction.

**B Henri Commandeur**  
*L'Échiquier de Paris 1955*  
dedicated to G.Schlesinger



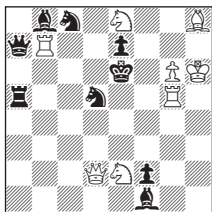
#2

**C Henri Commandeur**  
*L'Échiquier de Paris 1950*  
(version by GF)



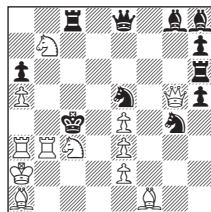
#2

**D Henri Commandeur**  
*Problemblad 1953*  
(version by DS)



#2

**E Henri Commandeur**  
*L'Échiquier de Paris 1951* (v)



#2

One of **HC's** thematic interests was black correction. Two closely related examples will suffice, starting with **C**. **1.Qd7!** (>2.Qf5) 1...Sd~ 2.Qd3, 1...Sxf4!? 2.Sg3, 1...Sb4!? 2.Sd6, 1...Sc3!? 2.Sf6. Also 1...Sd4 2.Re5. **D**. **1.Qd3!** (>2.Qf5) 1...Sd~ 2.Qd7, 1...Sdb6!? 2.Sd4, 1...Sf6!? 2.Sg7, 1...Sc7!? 2.Sf4; 1...Sd6 2.Re5 and 1...Bh3 2.Qxh3. In my initial submission to your editor I described these diagrams as a pair of twins... a superficial analysis in that the reality is that they are one and the same problem. In both settings we have three bS corrections, two involving interference and the other self-block. Geoff has tidied up the earlier problem whereas I have done the same with the later setting. It is questionable whether the composer should have offered **D** to another journal but his mistake does allow the reader to compare and contrast. Do you prefer the more economical and aesthetically pleasing **C** or the additional wQ mate of **D** where more powerful force is utilised?

**E** features 6 distinct mates after the moves of a single bS but there is no correction element. **1.Sd1!** (>2.Sb2) 1...Sf3 2.exf3, 1...Sd3 2.exd3, 1...Sc6 2.Qc5 (2.Ra4?), 1...Sd7 2.Ra4, 1...Sf7 2.Qd5 and 1...Sg6 2.Sd6. (1...Sxe3 2.Sxe3). This diagram betrays a convention of the era. The construction is undeniably heavy but **HC** used bPs h7/h5 to prevent

a dual after moves of bRh6 that do not defeat the threat. We are reminded that problems must be judged by the “good practice” of the times. However, I do find the use of the two white bishops questionable. My own inclination would be for the version **F**. **1.Sd1!** with similar play as before except that 1...Sf3 has been eliminated as has the non-thematic 1...Sxe3. The advantage of this setting is that the self-interfering try 1.Sa4? emerges, uniquely defeated by 1...Sd7! (2.Ra4??). Henri’s choice was dictated by his style – he liked to pack in the variation play, giving the solver full value!

**G** is the only Commandeur #2 I have discovered that features pattern play – a nice example of reciprocal black correction. **1.Bxb3!** (-) 1...Sc~ 2.Sf2, 1...Sxd3!? 2.Sg3, 1...Sd~ 2.Sg3 and 1...Sxf5!? 2.Sf2. This play is set but the additional mates, 1...Kxd3 2.Qc4, 1...Kxf5 2.Qe6 and 1...cxb5 2.Qd5 exploit the possibilities of the matrix to the maximum. The unprovided flights and out-of-play key piece are readily forgiven in the context of a beautiful rendering.

As with many other French composers, **HC** was fond of Pelle manoeuvres. **H** is a case in point. **1.Qe5!** (>2.Bd5). The thematic variation 1...c5 2.Qd4, opening and closing the lines of the bBs, is clearly the star sequence. However, it is slightly spoiled by the black dual 1...Bc7 (unpin) 2.Qd4 although the *motivation* of this defence is of interest. The further unpin 1...Bc5 2.Sa5 completes the play of bBc5. 1...Sf6 2.Qb5 is also of strategic value and the roll of mates is completed by 1...Sxa3 2.Qxc3, 1...e6 2.Sxd5 and 1...dxe5 2.Sxe5.

In **I** it is the bQ that conducts the Pelle moves. **1.b3!** (>2.Qc4) 1...Qd6 2.Sxf4, 1...Qd5 2.Qxf5, 1...Qd4 (pre-closing e4-e4) 2.Sf2. Also 1...Bd5 2.Bc2. (1...Sd6 2.Sxf4, 1...Sd4 2.Sf2). Clearly the composer enjoyed setting these complex effects!

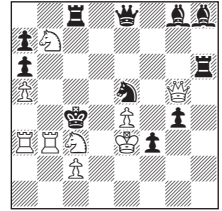
**HC** certainly knew how to “wow” the traditional solver; consider **J**. **1.Sf6!** (>2.Sh7). The generous key unpins bPe7 and brings the wK into the firing range of bBa2. 1...e6+e5+ 2.Sxd7, 1...exf6+ 2.Bxd7, 1...c3+ 2.Sed5, 1...gxf6 2.Rg8 and 1...h5 (unblock) 2.Rxh5. The obtusive bBa5 is not ideal and the experienced analyst will not find the key a surprise but few will worry; the play is the thing!

The author demonstrated a fascination with the double Grimshaw in a number of his works; **K** is notable for the light position. **1.Be1!** (>2.Bc3) 1...Rd2 2.Qe3, 1...Bd2 2.Rd3, 1...Rf3 2.Sc6 and 1...Bf3 2.Sf5. Alternative defences lead to black duals but this is a clean setting.

My final selection **L** is of the kind that will amuse and delight OTB players at your local chess club. **1.Rb6!** (-) 1...B~ 2.Qa1, 1...c6 2.Rb7, 1...cxb6 2.Qb7, 1...gxf5 2.Qxh6, 1...R~ 2.Rxg6 and 1...Rxh7 2.Se6. There is plenty of good chess here!

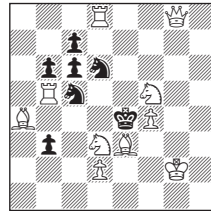
And there you have it. As a composer of two-movers Henri Commandeur was a relatively minor figure. Importantly his problems never failed to give pleasure and, like all of us, he was thrilled when the construction of a difficult idea came to reality – he wrote with justifiable pride on his discovery of **A**. He also contributed to developments in the field of the helpmate; I have no doubt that his diagrams won converts to our art.

F version of E



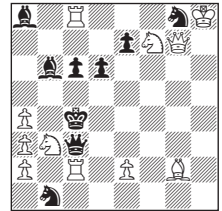
#2

**G** Henri Commandeur  
5 Pr Union of French  
Problemists 1946-47



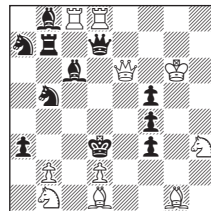
#2

**H** Henri Commandeur  
*L'Italia Scacchistica* 1939



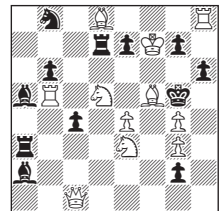
#2

**I** Henri Commandeur  
*L'Échiquier de Paris*  
1955



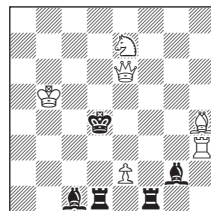
#2

**J** Henri Commandeur  
France – Netherlands  
1937-38



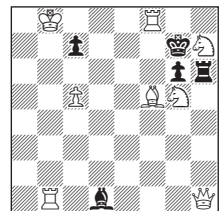
#2

**K** Henri Commandeur  
*Le Problème* 1946



#2

**L** Henri Commandeur  
*L'Échiquier de France*  
1936 (v)



#2

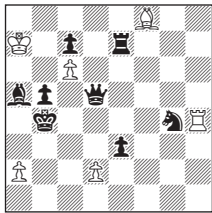
# TRANSFORMATION OF PIN AND HALF-PIN MECHANISMS

by Petko Petkov

Here I continue the publication of materials from my archive. This small article is an abbreviated version of a more comprehensive lecture, with which I taught my students during the period 2003-2006. The title of this article is my term, and the proposed idea seems to be simple, but it promises a wealth of possibilities for practical implementation.

**Definition:** On a thematic line “L” are located the king, a pinned piece A (on square “x”), and the pinning piece B (which belongs to the opposing side). Initially the location of A does not make it possible to achieve the goal. Therefore, A must leave “x” and enter another square “y” on the same line L. This moving of A to the desired square is called the transformation of the pin mechanism.

**1 Petko A. Petkov**  
Original

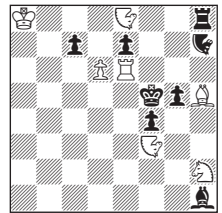


Ser-H#5 2 solutions

The usual method (but not the only one) is by indirect unpinning of A, which leaves L but then returns on the “y” square. Direct unpinning is also possible. If A is a line piece then transformation can also occur by moving it along L (a Pelle move). All of these manoeuvres have a logical character.

1 is a *series-helpmate* [Black plays a sequence of n consecutive moves (White not moving at all) until at the end of that sequence White can mate in one]. Here with Kb4 we have two thematic lines: the diagonal a3-f8 and the fourth rank. The starting locations of the pinned pieces are not useful, so a transformation is needed. The first solution starts with 1.Qd6 (indirect unpin of the rook) 2.Re5 3.Rc5 (the rook returns to the same line). Now in the second part of the combination the bQ blocks a square: 4.Qd3 5.Qa3 Rxc4#. Analogously: 1.Qe4 2.Se5 3.Sc4 4.Qc2 5.Qa4 Bxe7#. Model pin mates.

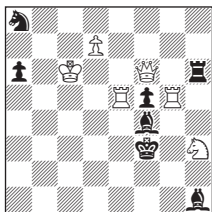
**2 Petko A. Petkov**  
2 Pr *The Macedonian*  
*Problemist* 2007-08



HS#4\* (set play)  
Nightrider

The Nightrider works very well in this arena. In 2 there is analogy with the motifs of 1, but the theme is performed by white units and the additional strategy is richer. [In a *helpselfmate* White starts and Black plays helpful moves until his final (mating) move, which must be forced.] Set: 1...Nd5 2.Ne1 Nf6+ 3.Nb7 Nxe8 4.Bg4+ Nxc4#, Real play: 1.Sg4 Nf8 2.Nf6 Nh4+ 3.Nb8 Nxf3 4.Re5+ Nxe5#. Reciprocal change of the functions of the two mechanisms. The formation of black batteries N/R and N/B is a valuable parallel motif, as is the two-phase play that ends in model mates.

**3 Petko A. Petkov**  
Educational example



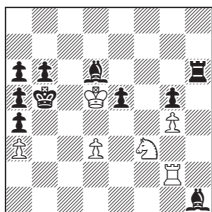
HS#2½ (b) Sa8>e8

In 3 the pinned queen is useless on f6. Therefore, it must play along the pin-line in Pelle style while simultaneously setting up an ambush. One white rook is annihilated by the black bishop while the other is subsequently sacrificed, leading to model pin-mates from the royal battery. (a) 1...Bxg5 2.Qg6 Be7 3.Re3+ Kxe3#, (b) 1...Bxe5 2.Qe6 Bd4 3.Rg3+ Kxc3#.

An even more interesting situation arises when a *half-pin* mechanism is transformed.

**Definition:** On a thematic line “L” are located the king, pinned pieces A1 (on square “x1”) and A2 (on square “x2”), and the pinning piece B (which belongs to the opposing side). Initially, the location of A1 and A2 does not make it possible to achieve the goal. Transformation will occur if at least one of the A1 and A2 units leaves the line and returns to a new place on it. This is a partial transformation, but it may be enough. In the full transformation, both pieces change their squares.

**4 Petko A. Petkov**  
Original



HS=3 (b) Pd3>c5

If A1 and A2 are long-ranged then we already know the transformation can take place without indirect unpins, by Pelle moves of A1 and A2 along the thematic line (see 9).

In 4 the initial half-pin arrangement is useless. The partial transformation is obtained after pre-blocking the e4 square. (a) 1.Re2 Bf8 2.Re4, and now the reconstructed half-pin makes the finale possible: 2...Bg7 3.Sfd4+ exd4=. Analogously (b) 1.Sd2 Bxc5 2.Se4 Bd4 3.Rb2+ Bxb2=.

5 has the same mechanism as 4, but presented in the helpmate genre in miniature form. My late great friend Zdravko Maslar used to say in the 1980s that



this particular mechanics of movement of the pieces along the half-pin line must be very carefully explored. Here, in tutorial style, the Serbian maestro shows one of the simplest and most effective tricks for mutual reciprocal actions of the two pieces. 1.Bb8 Rf3 2.Kb7 Rf7+ 3.Ka8 Sb6#. 1.Rb5 Se3 2.Kb6 Sd5+ 3.Ka5 Ra3#.

Zdravko believed that the transformation with two bishops as thematic units gave the best opportunities of all the duos. In 6 note how lightly and effectively the partial transformation is presented with model mates. 1.Kd4 Bg6 2.c4 Bh7 3.Sc5 Bg7#; 1.d4 Bf4 2.Kd5 Bh2 3.Sc4 Bf3#.

The unique full presentation of the theme was a great dream, which Maslar achieved in 7 in co-authorship with another colossus of the H# genre, bernd ellinghoven. Each of the white bishops performs his aria with the melody “escape from the line and return with unpinned of the other bishop”. At the same time, the active black king reaches the squares a4/a5 blocked by P/B. Model mates are an unwritten law in this show. 1...Bc2 2.b5 Bb1 3.Kb6 Bf2 4.Ka5 Be1+ 5.Ka4 Bc2#; 1...Be3 2.Kb7 Bc1 3.Ka6 Be2+ 4.Ka5 Bf1 5.Ba4 Bd2#.

8 has thematic play with two white rooks: 1.Sxg3 Rg4 2.Sxe2 Rg2 3.Sf4 Rf1#; 1.Sxd4 Rf7 2.Sxb5 Rb7 3.Sd6 Ra4#. Very rich additional strategy is double annihilation of the pawns Pg3/Pe2 (first solution) and Pd4/Pb5 (second solution), bivalve in the bS play, ambush moves of the rooks, and beautiful model mates.

9 has complete transformation of a masked half-pin mechanism. The goal is achieved after the movements of the two rooks along the first rank, changing their starting squares and demonstrating a theme that I call Pelle&Bristol. (a) 1.Sd6 Bxg2 2.Rg1 Bxe4 3.Rbe1 Bd5 4.Rg6+ Kxg6#. (b) 1.Sc5! Bxd3 2.Rf1+ Ke5 3.Rbd1 Bc4 4.Rf5+ Kxf5#. Bf1 also plays an active role in the action, demonstrating annihilation with line opening. Beautiful model pin-mates after the play of the black royal battery.

Play that involves a neutral piece(s) may contain a small quirk. The indirect unpinning of the neutral piece is not always necessary. More economically and more interestingly, the transformation can be achieved immediately by playing the combined direct battery formed by the pinned neutral piece and its pinner. In 10, nBg6 leaves its home square to give a battery check to the wK, then returns to the battery line to be re-pinned on the e6 and c6 squares, from where it controls squares around the black king. (a) 1...nBnf7+ 2.nBne6 Qe8 3.dxc5 Qxa4 4.Bxc3+ Kxc3#; (b) 1...nBe8+ 2.nBc6 Qf7 3.a5 Qc4 4.Bxa3+ Kxa3#. Additional strategy is block of squares by the black queen, blocks by white pawns, masked black battery play, pin mates.

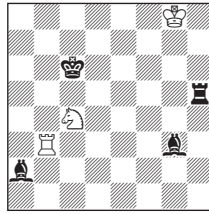
Future work

The main field of application of the studied transformations are the help genres H#2-n, H=2-n, H==2-n, HS#, HS=, HS==, and series problems. My analysis shows that this theme is also applicable in direct problems (#2-n, =2-n, S#2-n, R#2-n), if they are sufficiently long (at least 4 moves) and have a logical character. Such publications are until now unknown.

For two thematic units A1 and A2, I recommend that you first try a partial transformation, and then a full one. If you enjoy play with neutral pieces, try a battery transformation, as in 10. If you like the play in 9, you can try a diagonal transformation, and also schemes with Chinese figures Leo, Pao and Vao.

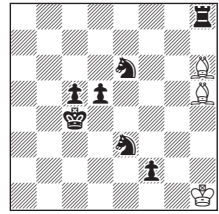
The application of fairy conditions deserves its own article in the future.

**5 Zdravko Maslar**  
*Die Schwalbe* 2001



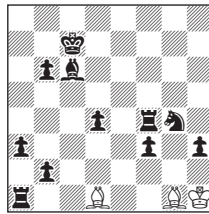
H#3 2 solutions

**6 Zdravko Maslar**  
*3 C Probleemblad* 1984



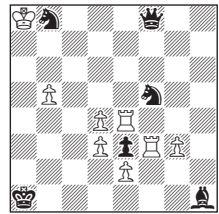
H#3 2 solutions

**7 bernd ellinghoven & Zdravko Maslar**  
*1 Pr feenschach*  
1999-2000 (v)



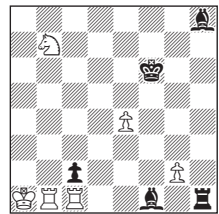
H#4½ 2 solutions

**8 Petko A. Petkov**  
*in memoriam D. Nixon*  
4 Pr *The Problemist* 1994



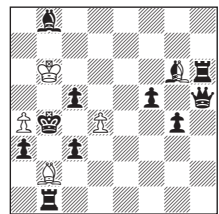
H#3 2 solutions

**9 Petko A. Petkov**  
Original



HS#4 (b) Pe4>d3

**10 Petko A. Petkov**  
Original

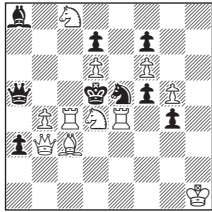


HS#3½ (b) Pd4>c2 neutral Bg6

Colin Sydenham  
2 HM L'Échiquier Belge  
1986

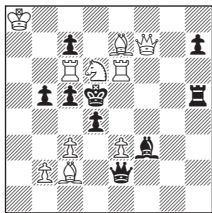
## DIFFERING PERSPECTIVES, by David Shire

I am always pleased to receive feedback relating to any article I have written; if nothing else it serves to convince me that there may be some value in what I am doing! One regular correspondent is Daniel Papack and he had interesting observations to make concerning my black king battery piece of the recent March issue. There I demonstrated a two-mover by Colin Sydenham.



#2

version by Daniel Papack



#2

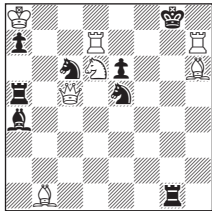
Daniel notes that a random move by wSd4 threatens 2.Rxe5 and that a number of black defences refute this; not only 1...Ke6! but also 1...Qc5! and 1...Sd3! Consequently we have only to consider the major try and key. 1.Sc6? Ke6 2.Rc5 and 1...Sd3,Sf3 2.S6e7 but 1...Qc5! 1.Sb5! Ke6 2.Rc6 with 1...Sd3,Sf3 2.S8e7, 1...Sc6 2.Rd4, 1...Sxc4 2.Qxc4, 1...Sg6 2.Qd1 and 1...fxe4 2.Rc5. We should record the fact that the defence that refuted the try, 1...Qc5, is not provided with a mate – the defence is *eliminated*.

Daniel sent a new setting of Colin's problem. Here a random move by wSd6 is uniquely defeated; 1.S~ (>2.Rxc5) 1...Qc4 2.Qxf3 but 1...Kc4! Now White must *correct* by providing for this defence. 1.Sf5!? (>2.Rxc5) Kc4 2.Re4 but 1...Qc4! refutes. White has made the error of closing f7-f3! So White corrects again. 1.Se4! (>2.Rxc5) Kc4 2.Re5 and 1...Qc4 2.Sf6. White has made the same mistake of negating the 2.Qf3 mate but has compensated the error by making alternative provision – an extra degree of correction. The c4 defences serve to make the logic crystal clear and the *only* play is the thematic play. This latter feature is increasingly favoured in modern composition.

Colin does not eschew by-play; he positively embraces it! I am confident he was proud of the wholly accurate play initiated by bSe5 and the alternating guarding and mating functions of the two wSs. Daniel indicates that this play is incidental to the main idea; the idea of correction that thrives on the clarity of the logical structure and the purity of the motifs. I will not adjudicate on the relative merits of these two diagrams. We should respect and appreciate the two different perspectives.

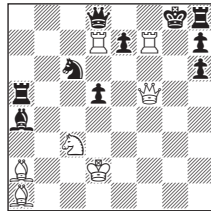
## DOUBLE MASKED NOWOTNY – POSTSCRIPT

1 Kabe Moen  
The Problemist  
Supplement Sept. 2022



#2

2 Daniel Papack  
Original



#2

I was in Kabe Moen's article in the September 2022 issue. 1.Sb5! (>2.Qf8) Sxd7 2.Qxg1; 1...Se7 2.Rd8; 1...Sg6 2.Rdg7. The key closes the masked lines a5-g5 and a4-e8, but Daniel Papack pointed out that the motivation is impure because the wS must go to b5 anyway to stop RxQ.

With 2, Daniel has now created a double masked Nowotny with a pure aim. A random move of the wS threatens 2.Rg7, but it must land on b5 to close the masked lines of the bB and bR. 1.Sb5! (>2.Rg7) 1...d4 2.Qg4; 1...Sd4,Se5 2.Rxd8; 1...Qf8 2.Rxf8.

## FAIRY DEFINITIONS (for originals on p.304)

**Helpselfmate** (HS#n): White starts and Black helps to reach a position where White has a S#1, i.e. Black is forced to mate on Black's nth move. If n is a half-integer then Black starts.

**Nightrider** (♞): (1,2) Rider, i.e. a piece whose moves consist of a number of knight steps in the same direction.

**Point Reflection**: Two units standing on squares symmetric with respect to the centre of the board (e.g. c2 and f7, one square being the 'reflection' of the other) exchange their powers of movement. Only a non-reflected King and Rook can castle, and only non-reflected pawns can capture e.p.

**Take&Make**: After a capture, the capturing unit (king included) must make a further non-capturing step in the manner of the captured unit as part of the same move; such a step must be possible, otherwise the capture may not be made. A pawn can only promote if it captures and is conveyed to the promotion rank by such a step, but a capturing pawn may not be conveyed to its 1st rank by such a step. Checks are normal.

# FAIRY SOLUTIONS (November)

**PS3875F** (Jones) (a) 1...Shf5 2.exf5 Rg6 3.fgx6 Ke6 4.e4 Kf6 5.Rxd6+ Be6#; (b) 1...Bf4 2.exf4 Seg6 3.fxe5 Ke7 4.exd6+ Kf6 5.Rf5+ Bxf5#. Good play by the wPs, which either make multiple captures or else guard f5 (G.Foster). Different bishop moves against rook's check. Also, the different pawn captures are nice (HO).

**PS3876F** (Bowden) intention 1.Kd5 2.Se6 3.Bxb4 5.Rg1 7.Qxb2 10.Kxd2 12.Kf1 13.Be1 14.Qe2+ Bxe2#. Brian Chamberlain, Cedric Lytton and Raffi Ruppin find many **cooks**, the shortest being 3.Kh5 5.Bh4 8.Sg6 9.Qe6 10.Qe4+ Kxe4#.

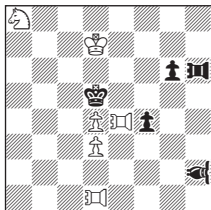
**PS3877F** (Rice) 1.Sf7 d3+ 2.Kxd3[Pe4] e5 3.Sxe5[Pf7] f8Q 4.Ke4 Qf3#, and 1.Sg6 d4 2.Se7 d5 3.Sxd5[Pe7] e8Q+ 4.Kf3 Qe4#. Prospective promotee wP teleported to 7th rank, with initial change of file in course of bK switchback and PWC-specific mid-board mates. And only 5 units! (C.C.Lytton).

**PS3878F** (McDowell) Set 1...e2 2.Sf5; 1...c5 2.Sg4. 1.Kf8? (>2.Sf7) PAf5!. **1.PAh5!** (>2.Sg8) e2 2.Sg4; 1...c5 2.Sf5. Reciprocal change. In the set play the bP defences prevent non-capturing moves to h5, while in the post-key play they would allow capturing defences of wPAh5, so must be shut off (GF). White counters placement of a hurdle with another one! Elegant (CCL).

**PS3879F** (Cameron & Chamberlain) (a) 1.Kf3 Bf4 2.Ke4 Gf3=; (b) 1.Kb2 Be5+ 2.Ka2 Bb2=. Ideal Circe stalemates. G/B respectively occupy the tempo square of bK (Composers). Charming mid-board model stalemate in (a), with tempo first moves at B1 in both parts (CCL). Very easy (HO).

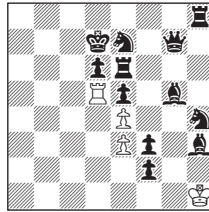
**PS3880F** (Foster) 1...HAg3 2.Kb3 HAC3 3.Kc2 Kf3 4.Kd1 HAE3 5.Ke1 HAE2#; and 1...Kg5 2.Kb5 HAg4 3.Kc6 Kf6 4.Kd7 HAE6+ 5.Ke8 HAE7#. Care is needed to choose the precise route of bK to e1 to avoid check from HAC3 which checks as bishop under B1 rules (BEC). Final position rotated 180 degrees (HO). Interesting superminiature (RL). Vertically reflected echoes with Hamster checking like K as in JMR's kind hint. Can it be shown with Hamster like a Q on d2 or d7? The definition of Hamster is from the *BCPS Fairy Glossary*, but nicer would have been: as Grasshopper, but weakly falls short of hurdle instead of clearing it (CCL). In answer to CCL's question, mate with Hamster like a Q on d2 is possible, but only with wKe3/wHAcl/bKd1 for HAd2# (the Hamster cannot give mate by moving along the d-file because it would already be attacking the bK like a Q). An example is given at right. (a) 1...HAe1 2.Kb2 Ke2 3.Kb1 HAC1 4.Kc2 Ke3 5.Kd1 HAd2#; (b) 1...Ke2 2.Kc2 Kf3 3.Kd2 HAC3+ 4.Kd1 HAE3 5.Ke1 HAE2#.

Jean-Pierre Boyer  
Rex Multiplex 1983



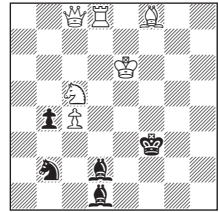
#2 Paos & Vao

PS3875F



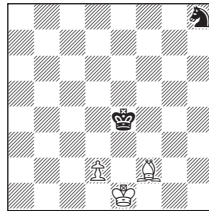
HS#4½ (b) Sh4>f8

PS3876F



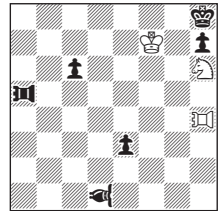
Ser-S#14

PS383577F



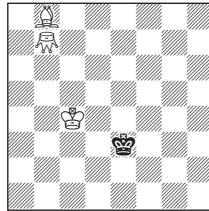
H#4 2 solutions PWC

PS3878F



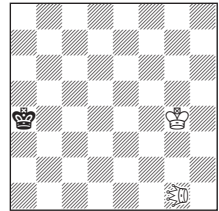
#2 Paos & Vao

PS3879F



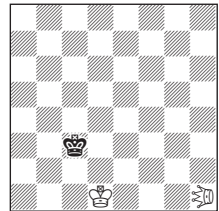
H=2 (b) bK>a3  
Circe Grasshopper

PS3880F



H#4½ 2 solutions  
Bolero Inverse Hamster

Geoff Foster  
Original



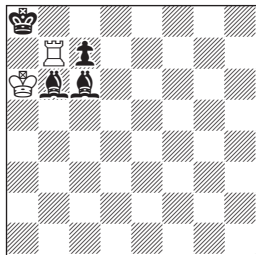
H#4½ (b) HAh1>a5  
Bolero Inverse Hamster

The Boyer problem at left is given for comparison with **PS3878F** above. 1.PAe5? (>2.Sc7) PAh7 2.Sb6; 1...f3! (2.Sc7+ VAXc7!). 1.PAe6? (>2.Sb6) VAg1 2.Sc7; 1...g5! (2.Sb6+ PAxb6!). **1.PAe8!** (>2.PAd8) f3 2.Sc7; 1...g5 2.Sb6. The black defences allow the very mates they had refused in the tries (the *Dombrovskis* theme)! This occurs because 1...f3 and 1...g5, which opened black lines in the try play, remove the VAh2/PAh6's hurdle to have the opposite effect post- key.

## FAIRY ORIGINALS, edited by N.Shankar Ram

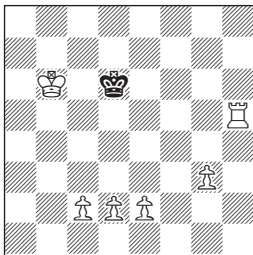
70/A, "Ramanashree", 3rd Main, 3rd Cross, B.H.C.S Layout, Bannerghatta Road,  
Bengaluru 560076, Karnataka, India (email: nshram@gmail.com)

**PS3944F Torsten Linß**  
(Germany)



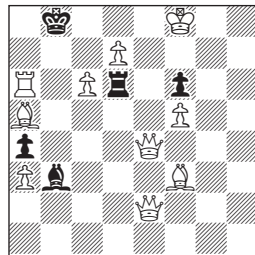
HS#8

**PS3945F Juraj Lörinc**  
(Slovakia)



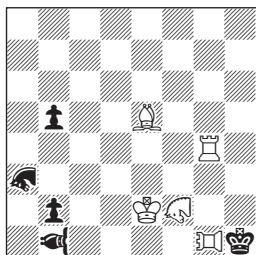
#3 Point Reflection

**PS3946F Gerhard Maleika**  
(Germany)



=2 vvv (2 wQs)

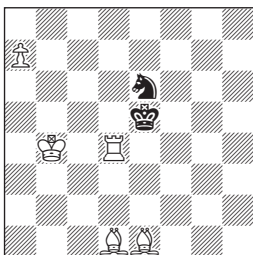
**PS3947F Jean-Marc Loustau**  
(France)



#2 vvvv

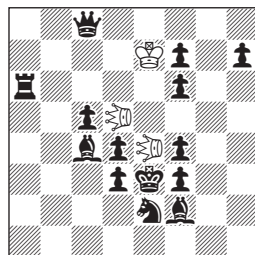
♖ Pao ♜ Vao ♞ Nao

**PS3948F Kıvanç Çefle**  
(Türkiye)



H#2 Take&Make (b) Pa7>h7

**PS3949F Mykola Vasyuchko & Mykhailo Galma**  
(Ukraine)



H#2 ♔ Leo (b) ♙ f4

A truly international representation this time! There are contributions from 5 different countries.

Torsten's starter is an entertaining shuffling show. Juraj's 3-mover shows model mates with an interesting fairy condition. Gerhard is a master of the stalemate 2-mover and the example here has a doubling of 5 changed and 3 transferred stalemates over the 3 tries and key. In a very light position, Jean-Marc has combined his favourite threat correction theme with several other ideas in the 4 tries and key. Our thoughts are with the people of Kıvanç's country and the tragedy which unfolded there recently. His problem is a nice example of distant mates typical of the Take&Make condition. The final original shows echoed play.

**Leo/Pao/Vao/Nao** (♔/♖/♜/♞): Move and capture on Q/R/B/Nightrider lines, but when capturing move any distance to reach a hurdle and then any further distance beyond it.

*Other fairy definitions are on p.302.*

*The Problemist Supplement* is one of the two magazines produced for its members by the **British Chess Problem Society**, which exists to promote the knowledge and enjoyment of chess compositions. Membership is by calendar year and is open to chess enthusiasts in all countries.

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