

# Frisian draughts

Brief manual  
for a  
special mind sport

Waaksens, 20 January 2014

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## Introduction to a special version

Draughts has a long tradition and many different versions. This variety is also the main reason why there is a rather loose draughts organization.

For more than a hundred years, matches for the world title were organized on a 100-square board. Since 1947, the year the World Draughts Federation (FMJD) was founded, these have acquired more structure. Separate organizations organized matches for the different versions. Although everything theoretically functions under a single umbrella, reality tells a different story.

One of the special versions with a very long tradition is Frisian draughts. This version is not easy to understand and many of the endgames have still not yet been resolved by computers. This introductory book provides the perfect summary of the rules, basic strategy and bottlenecks. The game is different - as are the Frisians themselves with their own language and culture - and this book is intended to generate interest outside the borders of the province of Fryslân and the national borders of the Netherlands for this wonderful, complicated game.

It is remarkable that an international brochure praising draughts in a wider perspective has never been published in the history of the World Draughts Foundation. The Frisian driving forces behind this book have taken a different approach. An app has recently been published, and a Frisian version of a computer programme (Lusoris), developed by Stef Keetman, a former KNDB (Dutch National Draughts League) B player and IT specialist.

The world of Frisian draughts players has plenty of room for expansion. It goes without saying that every version of draughts is interesting, but the Frisian game is very special and will undoubtedly succeed, with the help of this book, in generating more national and international interest.

I would like finally to add that I hope that these separate initiatives will contribute to more unity within the range of versions of the strategic game of draughts.

I send you all a warm sporting greeting.

Harm Wiersma

Six-times world international draughts champion  
FMJD board member for all draughts players



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# 1 Frisian draughts

The essence of the centuries-old mind sport draughts is that two players with equal means on a limited space try to vanquish each other. Nowhere is this essence preserved so purely as in Frisian draughts. There are dozens of versions of draughts, but only in Frisian draughts can the slimmest of advantages be converted into a victory.

This manual will teach you all you need to know to play Frisian draughts properly. We recommend that you read it step by step. The figures serve to illustrate what is being explained.

If you are already familiar with one of the other versions of draughts, you will only need a few hours to cover the first part of this manual. However, it is still important to cover all of the information in the manual, from start to finish. If you are not familiar with draughts, you will need at least a few days to master the game.

Once you have worked your way through the manual you will be able to play draughts with other draughts players, or use the Frisian draughts app (Fries dammen), or play on the internet via the following websites: [www.ludoteka.com](http://www.ludoteka.com), [www.goldtoken.com](http://www.goldtoken.com) or <http://tinyurl.com/om59gwx>

The websites [www.fryskdamjen.nl](http://www.fryskdamjen.nl) and [www.friesdammen.nl](http://www.friesdammen.nl) have information about matches and other news.

Please do not hesitate to contact the authors if you have any questions or comments; this will help to improve subsequent editions so that knowledge of Frisian draughts is passed on in the most efficient way possible.

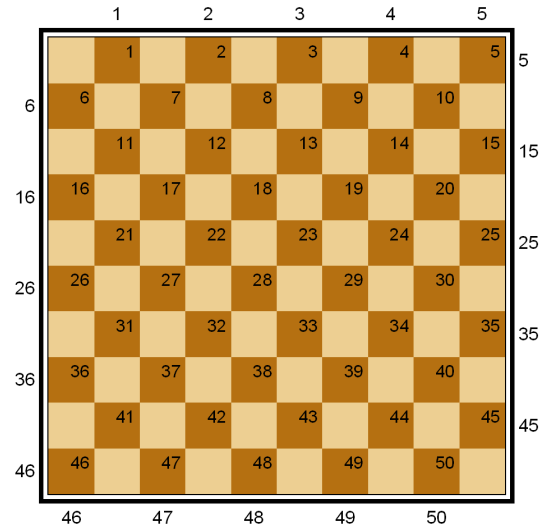
We wish everyone a lot of fun playing Frisian draughts.

Waaksens, Marten S. Walinga  
Lollum, Liuwe H. Westra

## 2 The rules

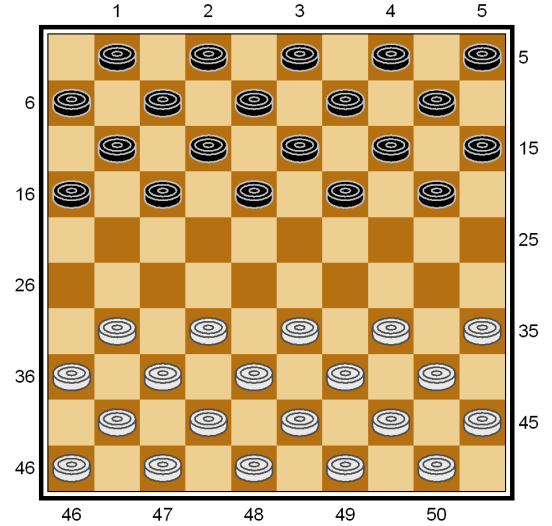
### 2a The draughtsboard

Frisian draughts is played by two players on a square game board divided into 100 squares, alternately light and dark in colour. The dark squares are used for the game. They are numbered from 1 to 50.



### 2b Normal starting position

At the start of the game, the black men stand on squares 1 to 20 and the white men on squares 31 to 50.

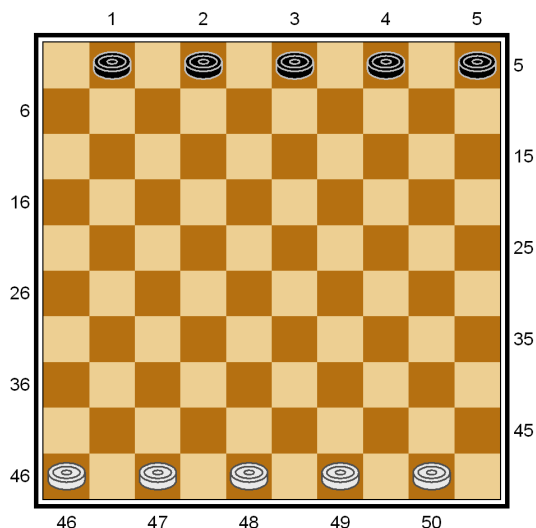




## 2c Alternative starting position

It is also possible to start with five black and five white men, on squares 1 to 5 and 46 to 50 respectively. This starting position leads to shorter games, which are very useful for learning how to play the endgame of the normal version.

Where there is a significant difference in skill, this starting position can also be used to handicap the better player by reducing the number of his men by one or two.

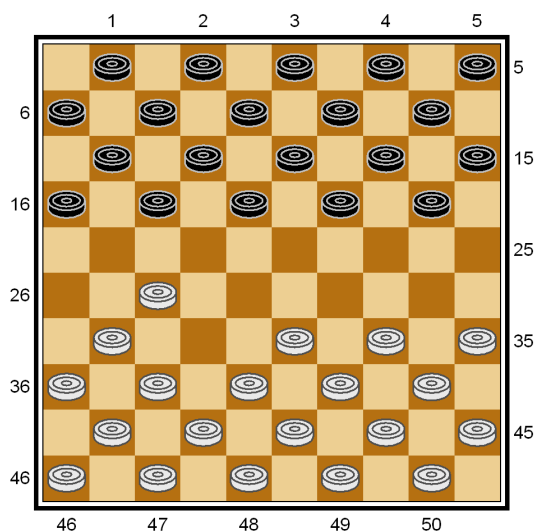


## 2d-I Moving and capturing: the move

The players take it in turns to move one of their own men. A man is allowed to move forward diagonally one square. The player with the white men starts. Before the game starts, the players can draw lots to see who plays with white. In organized competitions, a list is usually drawn up in advance.

In the figure, white has played the first move: 32-27. A move is noted down using a -. Moves 31-26 and 32-27 are the most common opening moves.

The word 'move' has several meanings in draughts. It is used to indicate the movement of a man belonging to either player, for example. Sometimes 'move' is used to contrast with 'shot', but it can also be used to indicate any movement by a man. 'What was your last move?' - of one player. 'How many moves have we played already?' - of both players, known as match moves. Match moves are numbered. If a shot is not made, this can also be referred to as a 'simple move'.



## 2d-II Moving and capturing: the shot

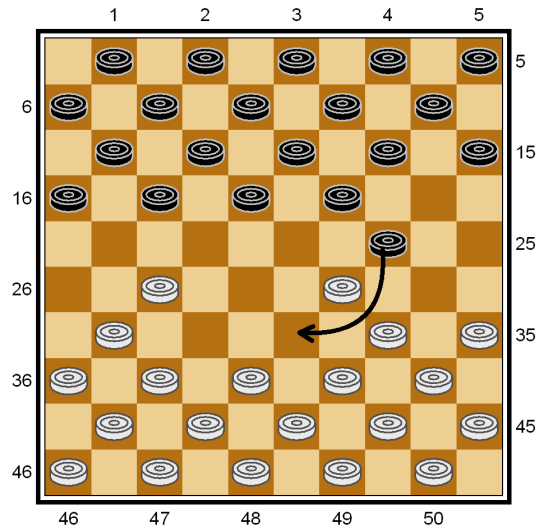
One of the possible black responses is 20-24; white can then follow with 33-29. In this position, black must now make a shot.

A shot is executed by jumping over an opponent's man with your own man. When it is your turn, you can make a shot when three consecutive squares (regardless of direction) are occupied as follows: your own man - enemy man - empty square.

A shot is noted down using an x. In this case black makes a shot 24x33.

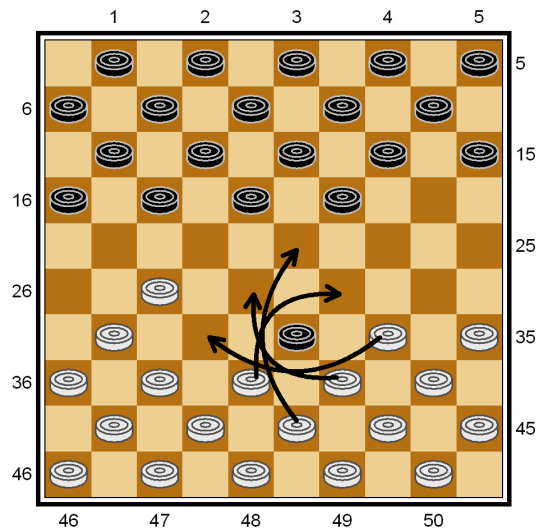
After the shot, the white man is removed from the board by the black player.

A shot is mandatory if there is an opportunity on the board. If you can make a shot you are not allowed to make a simple move.



## 2d-III Moving and capturing: choice of shot

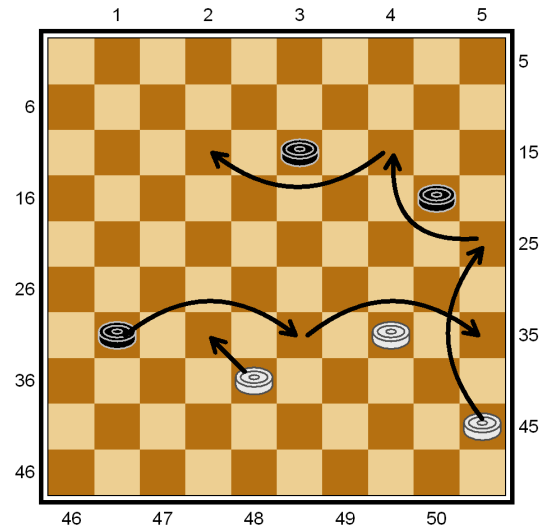
After black's shot, white can choose between four possible shots. White can make a diagonal shot with 38x29 or 39x28, a vertical shot with 43x23 or a horizontal shot with 34x32. White is free to choose which shot to make.



## 2d-IV Moving and capturing: highest shot value

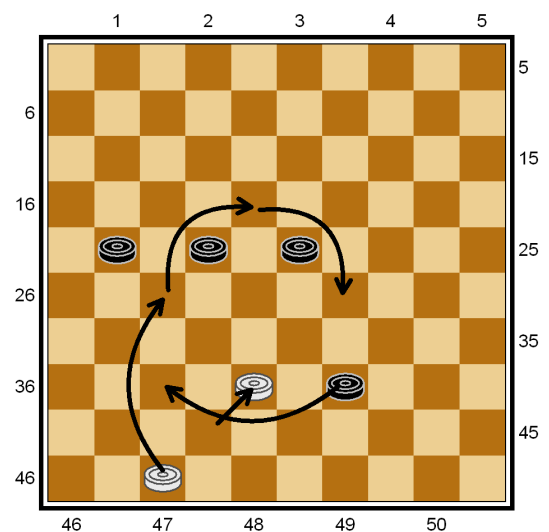
It is sometimes possible to jump several men in one move. This is the case when a man that has jumped a piece can jump another piece from the position after the first jump. It is mandatory to do this if it is possible.

In the figure, white plays 38-42. Black must now jump two men: 31x35. White can then jump all three of black's men: 45x12.



## 2d-V Moving and capturing: highest shot value takes priority

If such a situation arises, the move that jumps the most pieces must be made. In the figure, white plays 42-38. Black jumps 39x37. White must now jump three pieces with 47x29. Jumping two pieces, 47x16, is not allowed.



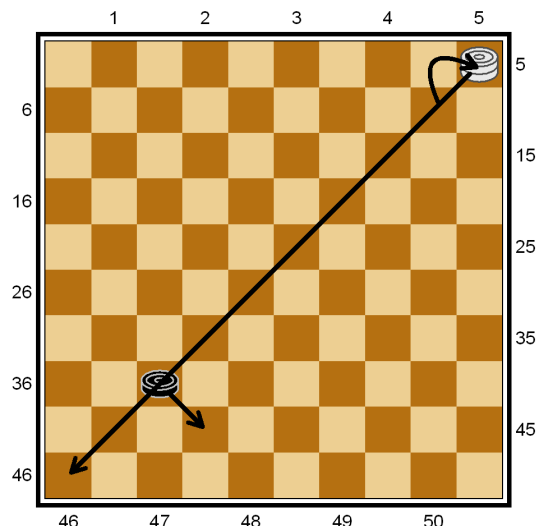
## 2e-I The king: promotion and moves

A man can be promoted to a king if it ends up on the king row after a move. The white king row is squares 1 to 5, and the black king row is squares 46 to 50. When a man is promoted to a king a second man is stacked on top.

In the figure, white's last move was 10-5. This man has thus become a king. Black plays 37-42.

A king is allowed to move forwards and backwards along the diagonals, and as far as possible along unoccupied squares (flying king).

White now plays 5-46 to block the black man.



## 2e-II The king: capturing

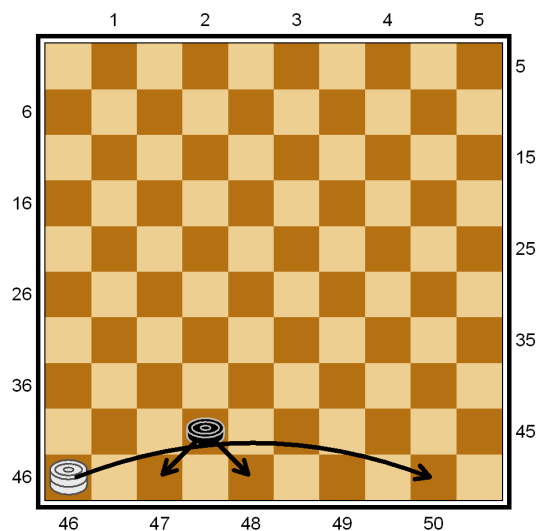
A king, just like a man, can move in eight directions. The positions must then be

king – enemy piece – empty square,

or

king – unoccupied square(s) – enemy piece – empty square.

After jumping a piece, the king may move to any of the unoccupied squares behind that piece, and if possible continue the shot from that square.

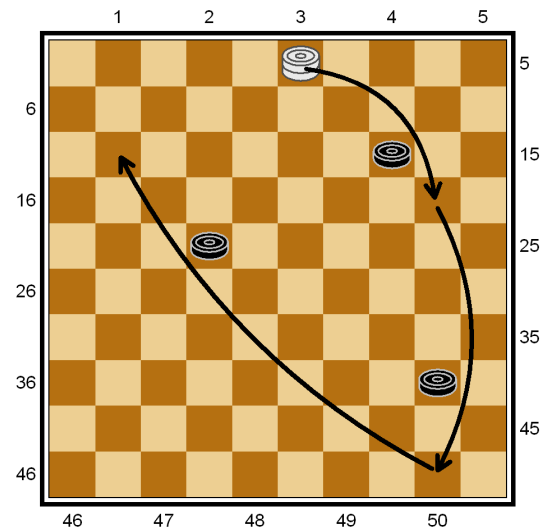


In the figure, black can create a king on squares 47 or 48. However, the black king will then immediately be jumped by the white king: 46x49 or 46x50.

## 2e-III The king: highest shot value

In the figure, white can jump three men: from square 3 via 20 and 50 to either 17, 11 or 6, whichever it prefers.

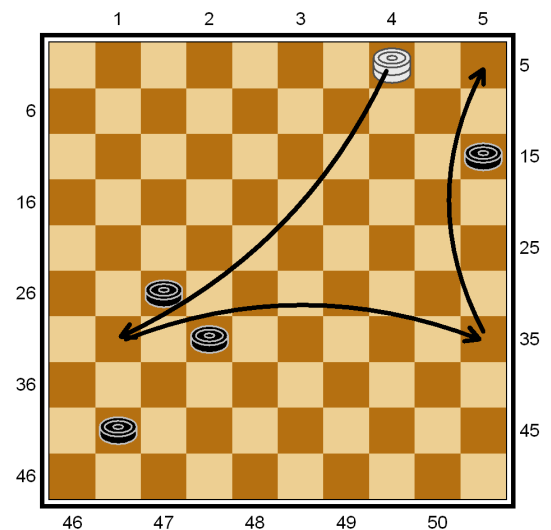
From 3 via 25 to 21 is also a shot possibility, but this one only results in two jumps. The highest shot value move is also mandatory for a king. The 3x21 move is thus not allowed.



## 2f Removing the pieces after a highest shot value move

Only once the entire highest shot value move has been performed may the pieces be removed from the board; this may not be done during a shot. It is possible to move across the same square several times, but not to jump over the same enemy piece more than once. This also applies to shots performed by men.

In the figure, white must jump three men: 4x5. White is not allowed to jump over man 41 a second time. Black now plays 41-46 and creates a king. From now on, every move by the white king is beaten by black and black wins.

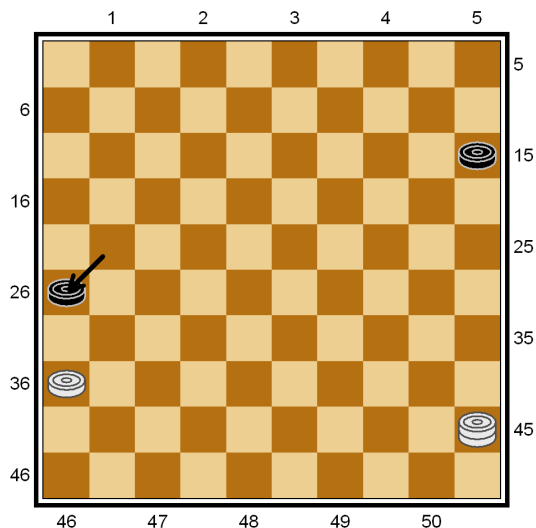


## 2g-I The role of the king in capturing: capturing with king

If a king can jump a man that is of equal value, that shot is mandatory.

In the figure, white has moved the king to 45. Black responds with 21-26.

White could jump with 36x16, but white must use the king: 45x5. Black then jumps 26x46 and wins.



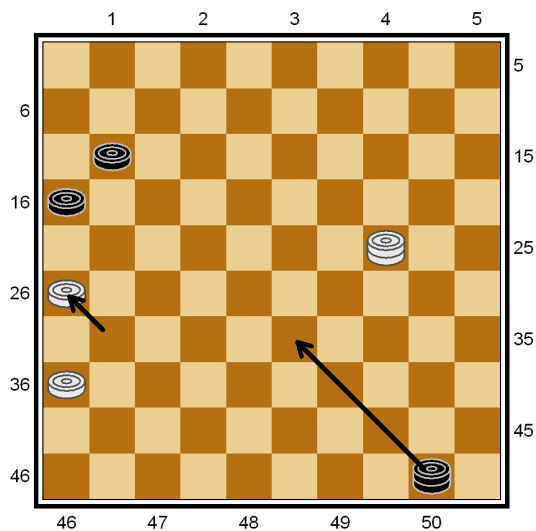
## 2g-II The role of the king in capturing: highest shot value

When determining the highest shot value move, the rule is that the value of two men is higher than that of one king.

In the figure, white has played 31-26. Black now plays 50-33.

White could now use the king to jump the other king: 24x38, 24x42 or 24x47. However, the highest shot value rule requires white to jump two men: 26x17. Black now jumps 33x46 (via 20 and 16).

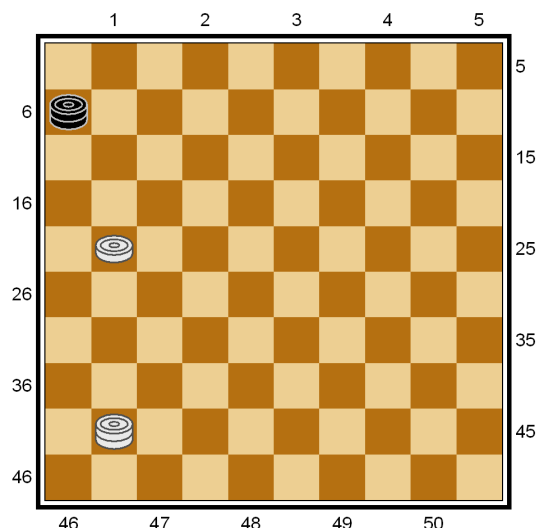
If several kings can be jumped, the rule is that the number of kings equals the value of twice the number of men minus  $\frac{1}{2}$ . Thus if three kings can be jumped, they are worth  $5\frac{1}{2}$  men when determining the highest shot value.



## 2h-I The three-move rule: blocked king

A player with a king (or several kings) as well as one or more men may only use the king (or the same king) three times in a row to make an ordinary move.

If it is white's turn to move in the figure, and his previous three moves were ordinary ones with the king, then he must play 21-16 or 21-17. He will then lose the game.



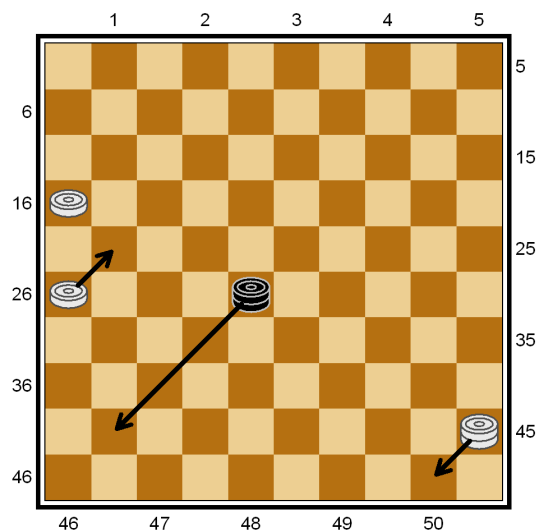
## 2h-II The three-move rule: released king

A king that is blocked by the three-move rule is allowed to make a shot. After a shot, the king is free to move up to three ordinary moves in a row again.

A king blocked by the three-move rule can also be released by the player making an ordinary move or a shot with a man or a different king.

The three-move rule does not apply to a player with several kings and no more men.

In this figure white plays 45-50\*\*\* as his third move and black plays 28-41. White is no longer allowed to move that king and plays 26-21; after the 41x1 shot, the white king is released.



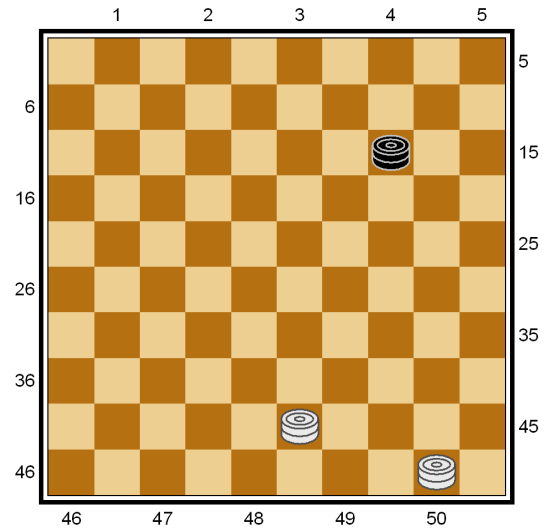
The strokes after the move indicate how often that king has been moved. During a match, the number of king moves played is often kept track of with the help of men next to the board.

## 2i The seven move rule

As soon as a situation of two kings versus one king is reached in the endgame, the seven move rule comes into effect. From now on the player with the two kings may only make another seven moves. If the match is not finished within these seven moves, it is declared a draw.

In the figure, white can win by playing 43-34. Black makes a jump 14x44, and white then makes a jump with the king on 50. If this last move was actually the eighth from the moment that the seven move rule came into effect however, it may no longer be performed and the match ends in a draw.

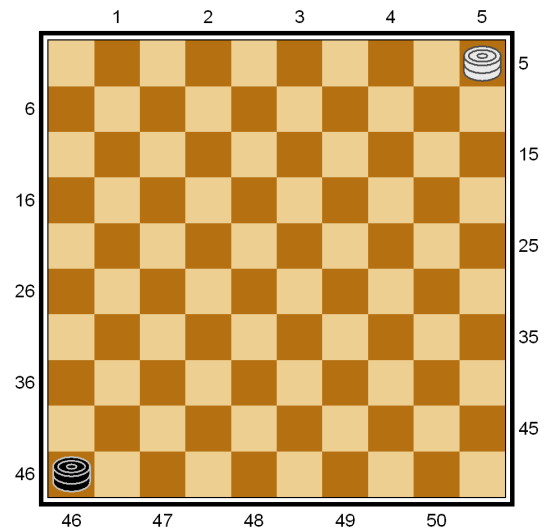
In this situation too, the number of moves played is often kept track of with the help of men next to the board.



## 2j-I Draw: one king against one king

A match can also end in a draw when both players each only have one king, and the player whose turn it is is not able to jump his opponent's king.

There is one exception to this rule. If the two kings are on squares 46 and 5, the player whose turn it is loses.

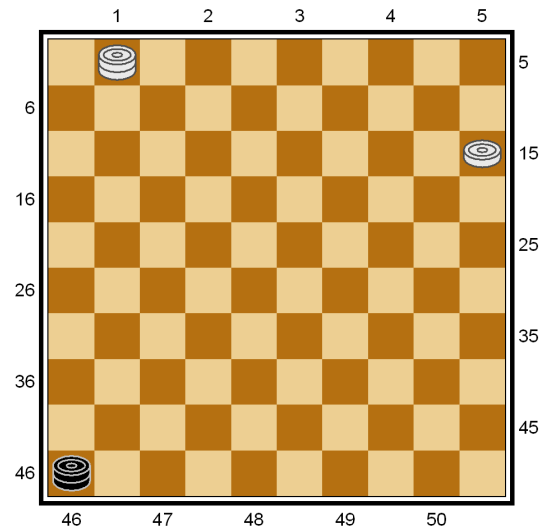




## 2j-II Draw through controlling the long diagonal

White has a material advantage but needs two kings to capture the single black king. The man on 15 must thus cross the line 46-5 (the long diagonal). This is impossible because black is occupying this line. The three move rule forces white to sacrifice his man at some point, and then the match, with a single king versus a single king, ends in a draw.

In such a situation it is permitted to agree a draw.

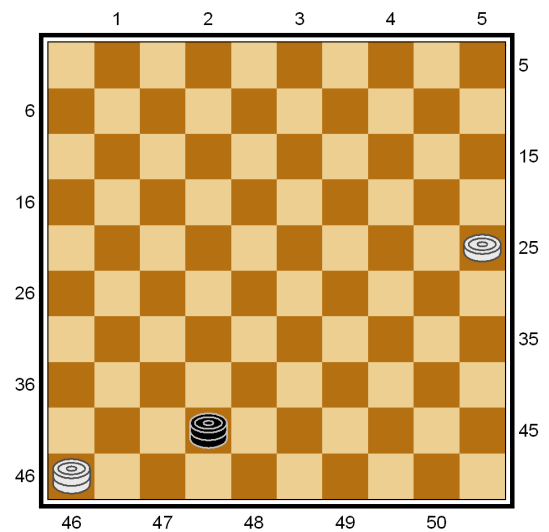


## 2j-III Draw through controlling diagonals 47-15 or 4-36

In the figure, black controls the diagonal 47-15. White must cross this line at some point, and is then jumped.

If white moves his king first to 5, black will play to 15, after which the man will always be jumped.

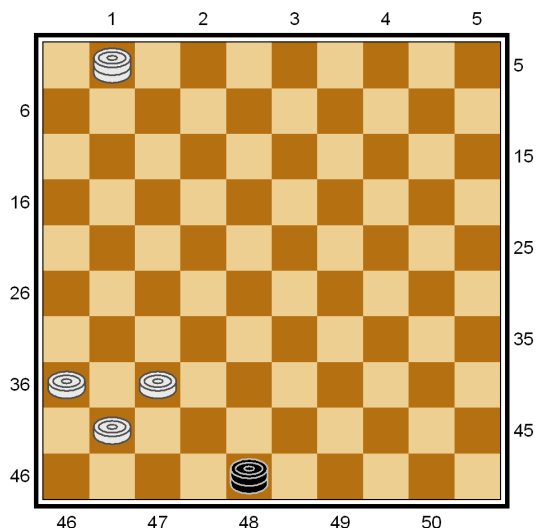
In this situation it is also permitted to agree a draw. In all other situations where there are more than two pieces on the board, it is not permitted to agree a draw.



## 2k Win and loss

The match is lost by the player who has no pieces over or can no longer make a move with any of his pieces.

In the figure, black has moved to 48. White now plays 1-23. Black then makes a shot 48x46. White now wins immediately by moving 23-37. Black cannot move.



## 2l Further rules of play

The rules given below, unless otherwise stated, only apply to play on a physical board with pieces. Games played on the computer or via the internet do not need these rules (unless otherwise specified).

I If the player whose turn it is touches one of his pieces, he must move that piece unless it cannot move.

II If a player can jump an equal number of his opponents pieces with several of his own pieces, then the move must be executed with the piece that he first touches. This rule also applies to games played on the computer or via the internet.

III If a player overlooks a compulsory move or shot and touches a piece other than the piece (or one of the pieces) that he should have moved or made a shot with, then he is initially required to play that piece unless his opponent requires him to make the (or a) compulsory move or shot.

IV If a player makes an illegal move, his opponent has the right to oblige the player to make the (or a) legal move. However, if the opponent had already touched one of his pieces after the illegal move, then the illegal move cannot be undone. This applies to all possible illegal moves.

V Incorrectly positioned pieces may be repositioned by both players, on condition that they announce this in advance.

### 3 Notation

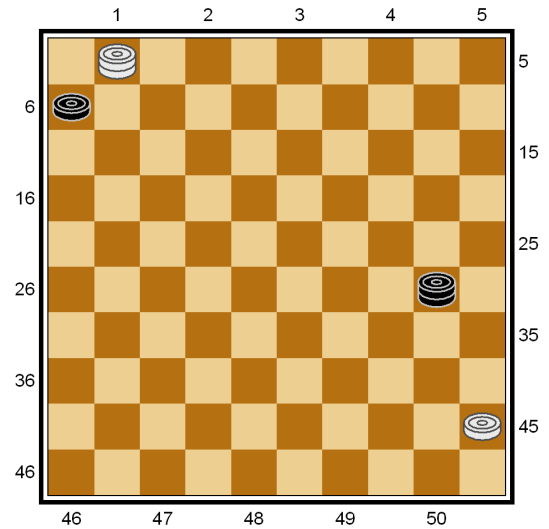
#### 3a Complete notation and noting positions and problems

As a general rule, notes of the matches are taken during competitions. A hyphen is used to mark normal moves (for example 31-26) and an x for a shot (for example 31x33). A pair of moves (a move by white and the response by black form a game play) is numbered (for example 1. 31-26, 20-25; 2. 32-27, 19-24; etc.). 31-26, 20-25; 2. 32-27, 19-24; etc.).

When noting a position or a problem, the pieces are referred to by their square number, and the kings by the square number preceded by a D. In Frisian draughts, if the three move rule applies, apostrophes are used to indicate how many of the three free moves the king in question has already used.

W(to move): 45, D1\* (in this position, the king may still make two moves in a row)  
 B: 6, D30''' (blocked king)

The notation for the solution is thus:  
 1. 1-12, 6-11; 2. 45-40, 11x13; 3. 30x20.



#### 3b Abbreviated notation

The abbreviated notation form is derived from the complete form. It differs in the following ways:

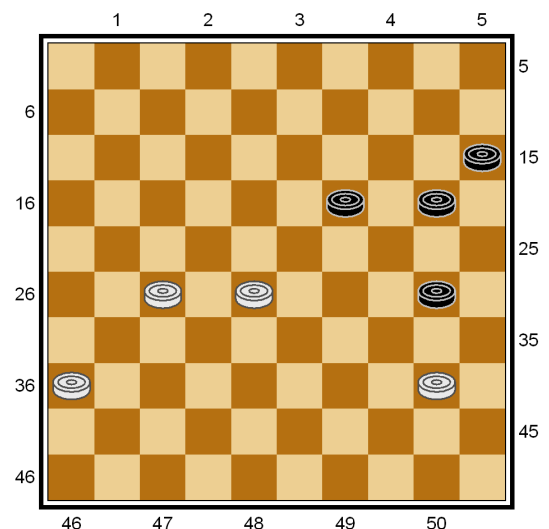
- I The moves are not numbered (except when noting matches during a competition).
- II Black's moves are given between brackets.
- III Mandatory moves are not noted (except when noting the matches during a competition; if the mandatory move is a shot, it is sufficient to use an x).
- IV Only the destination square is noted.
- V If several pieces can reach the destination square, then the number of the departure square is noted first and then the final digit of the destination square.
- VI If a king on square 26 can make a move to either 8 or 48, all the digits of both the departure and the destination squares are noted, i.e. 268 or 2648.

In the rest of this manual we shall use the abbreviated notation form.

The solution of the problem in the figure (task: white plays and wins) looks like this in the abbreviated notation form:

**272, 23.**

This is the equivalent of: 1. **27-22**, 30x50; 2. **28-23**, 50x46; 3. **23x5**.



### 3c Notation details

When noting a position or a problem, the references W+, W- and W= are also used. These mean white plays and wins, white plays and loses, white plays and gains a draw, respectively. Naturally this can also apply to B (black).

During a game or a series of moves, strong moves are indicated by an exclamation mark and weak moves with a question mark.

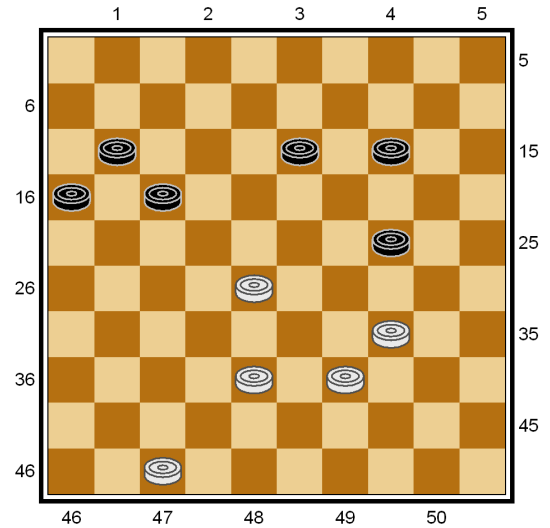
The position after ..., 20-24?

W: 28, 34, 38, 39, 47; B: 11, 13, 14, 16, 17, 24: W+

Solution: **23! (48) 6 5.**

This abbreviated notation is the equivalent of the following moves:

1. 28-23!, 24x42; 2. 23x3, 42-48; 3. 3x6, 48x46; 4. 6x5.

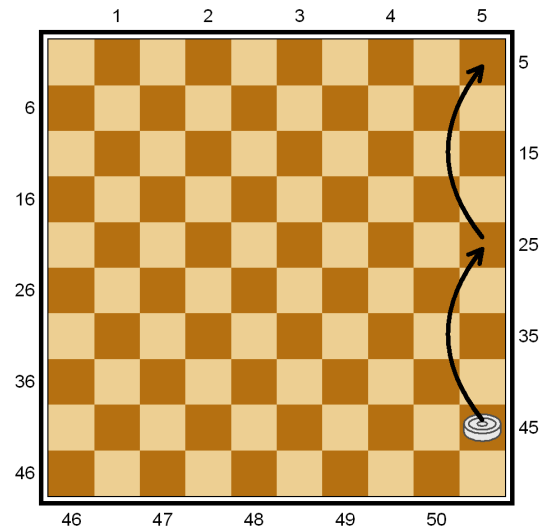


## 4 The structure of the game

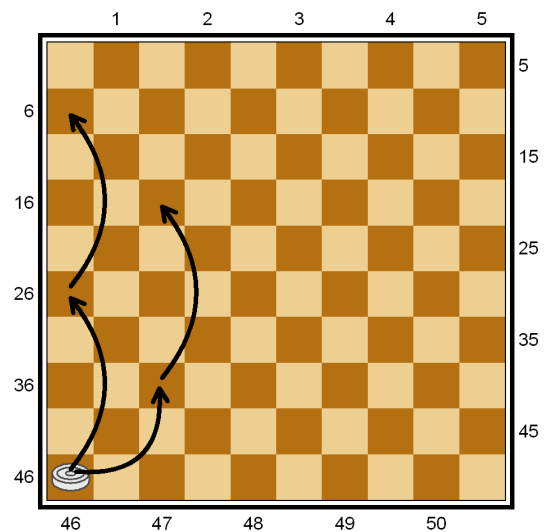
### 4a Range of shots

By making moves, players manoeuvre their men towards their preferred positions. This is also possible by making a shot. The extensive range of shot opportunities in Frisian draughts means that men can cover a large part of the board very quickly.

In the figure, white on square 45 can reach the king row while only jumping two black pieces. This also applies to the men on squares 41, 42, 43 and 44. So from line 41-45, it is possible to reach the king row in a single shot (jumping two or more men).

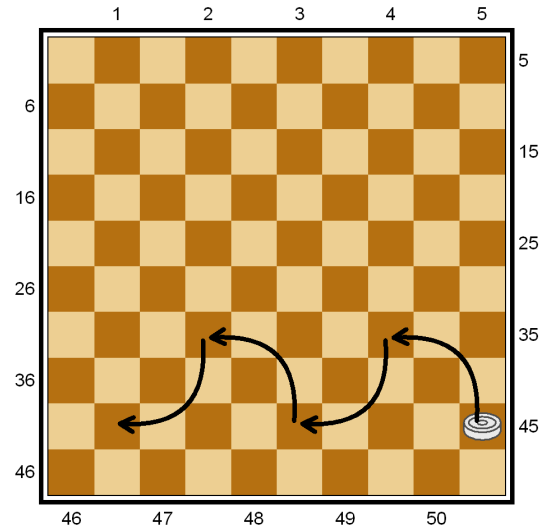


It is never possible for a man to reach the king row (1-5) from the baseline (45-50). Men on the king row can only reach lines 36-40, 26-30, 16-20 and 6-10.



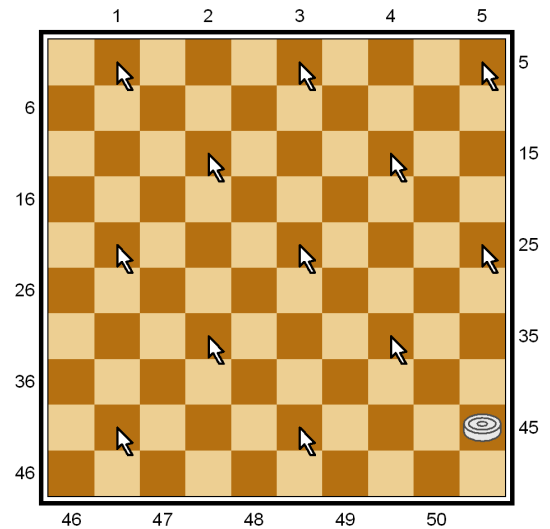
#### 4b Accessible and inaccessible rows and lines

The figure shows that a man with a shot starting on the right flank (the line 5-45) cannot reach all of the vertical lines. Whatever moves white makes, a man on 45 will never end up on the vertical lines 6-46, 7-47, 8-48, 9-49 or 10-50. The horizontal lines 6-10, 16-20, 26-30, 36-40 and 46-50 are also inaccessible.



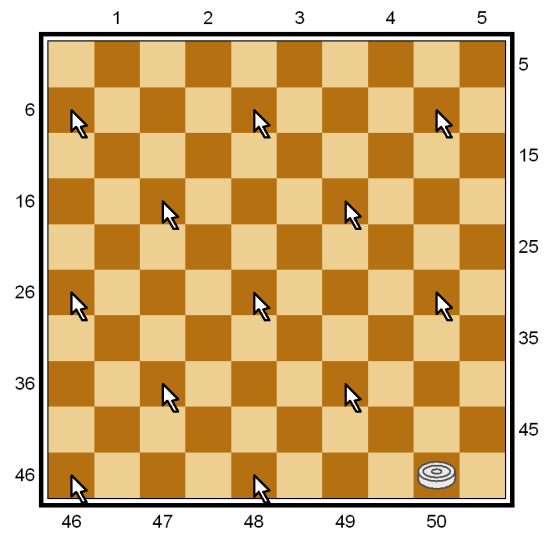
#### 4c-I Linked squares (from 45)

Here it can be seen which squares are accessible with a shot from square 45. All twelve of the squares marked with an arrow, and square 45, form a group of thirteen squares. Each square in the group can be reached by a man performing a shot from each of the other squares in the group. These squares are known as linked squares.



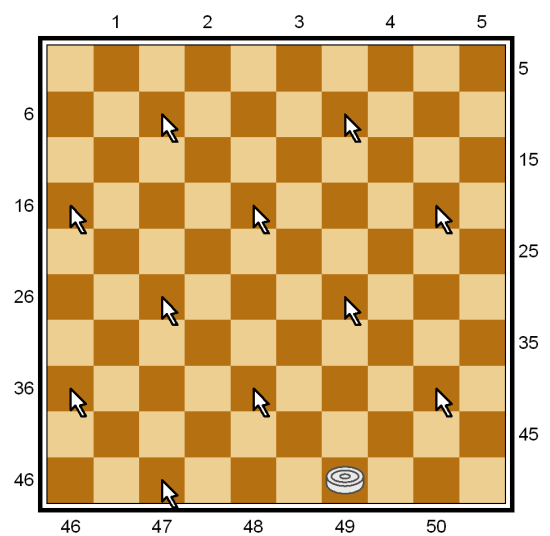
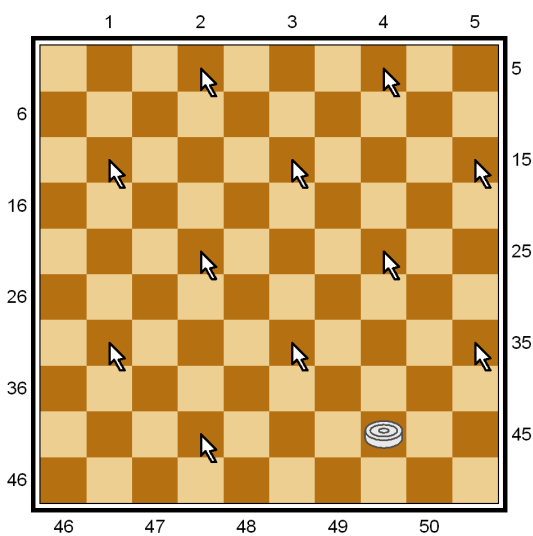
#### 4c-II Linked squares (from 50)

From square 50, another twelve squares can be reached in one shot. These squares together form a second group of thirteen linked squares.



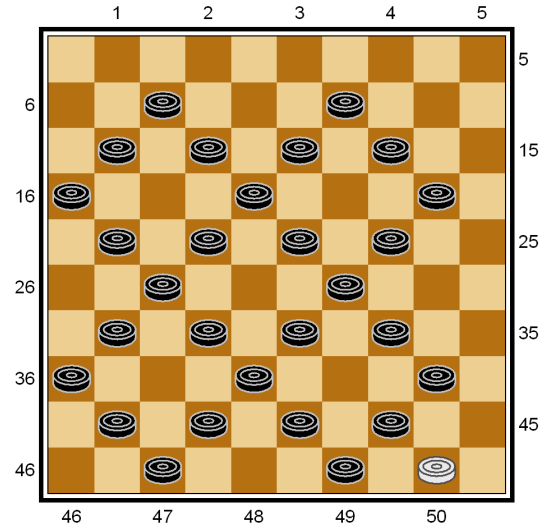
#### 4c-III Linked squares (starting from 44 and 49)

Square 44 and square 49 each belong to a group of twelve linked squares. Thus there are four groups of linked squares. Every square can be reached from all the other squares in the same group by means of a shot with a man, but not from any of the squares in a different group.



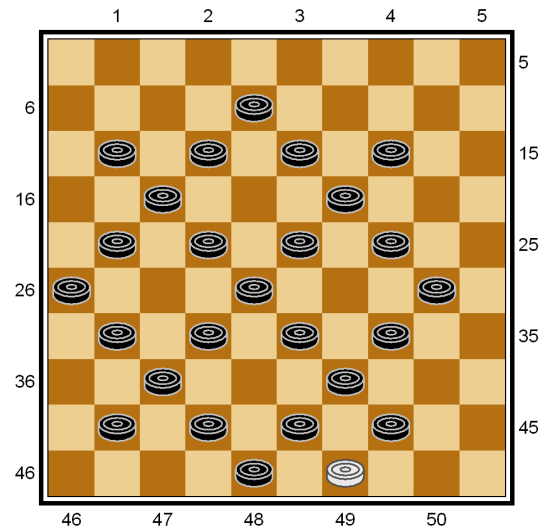
#### 4d Positions to attack from linked squares

All of the positions that can be attacked from one of the squares linked to square 50 are indicated in the first figure by means of black men. The positions that can be attacked from square 45 and its linked squares are identical, but then shifted upwards by one square.



The positions to be attacked from square 44 or square 49 follow the pattern of the second figure.

Every man on a square in one of these four groups can attack most of the men on the squares of the other three groups. Only the edge pieces can only be attacked from the squares of one certain group. The men on 1, 5, 6, 44, 45 and 50 cannot be attacked from any square at all. Men cannot be attacked from one of the squares linked to their own square.



When pondering attack possibilities during a game, this is essential information.



## 5 The attack

### 5a The importance of the attack

Frisian draughts is a true game of attack. The player with a good attacking combination can master better positions or gain a man advantage. This nearly always leads to victory. The players who search the most for attacking combinations win the most.

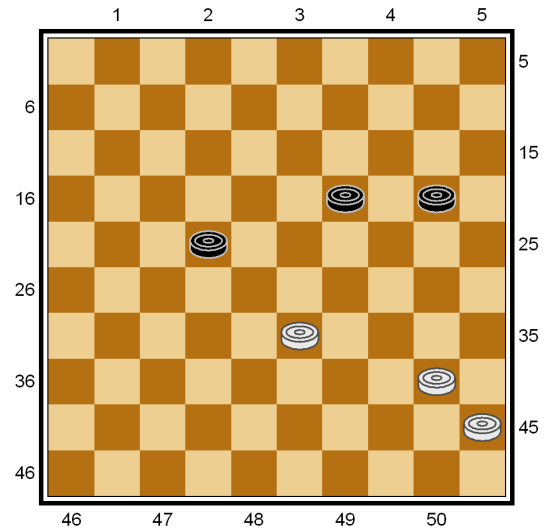
### 5b Attacks making use of linked squares

Attacks are often initiated from squares 45, 46 or 50 (or 1, 5 or 6), because the men on these squares cannot be attacked themselves and they are supported by the edge of the board..

In the figure, white can prepare an attack from square 45 on the men on squares 19 and 20. What is needed is a black man on square 35 (or black men on squares 30 and 40).

If you play out the shot in your mind first, and check which black men are linked to square 35, you end up at the man on square 22.

The attack is then swiftly found: 28, 34.

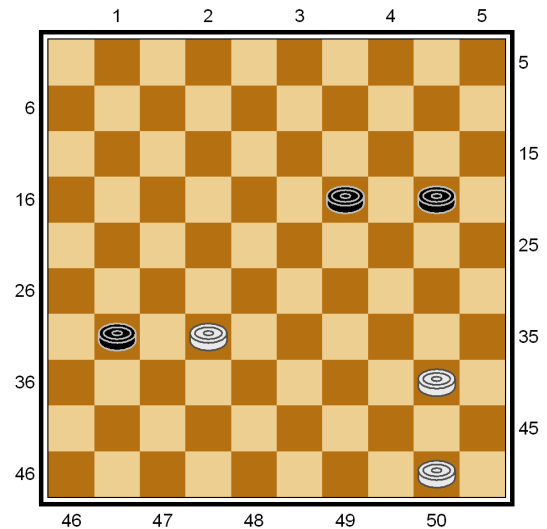


### 5c Attacking after an *efterstreek* (direct attack)

In the figure, black made the previous move (31). This kind of direct attack on a piece is called an *efterstreek* and the threatened piece is 'under shot'.

As a result of the *efterstreek*, black's next move is already determined, i.e. a jump to 33. This fact gives white what is known as a free move. He can prepare an attack on the men on squares 19 and 20 from square 45, even though he has not yet occupied that square. White uses his free move to occupy square 45, and after black's capture he moves to square 34.

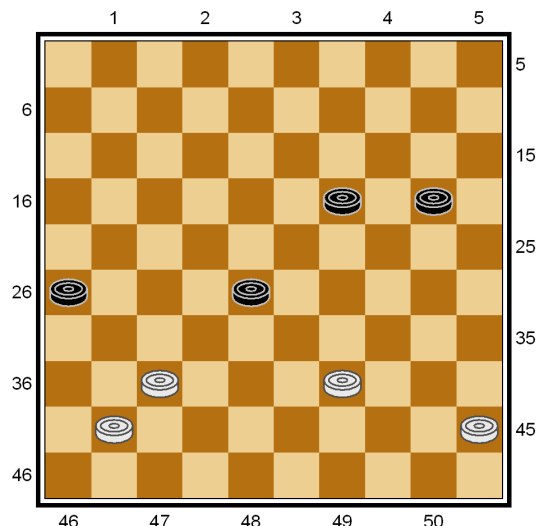
An *efterstreek* is very risky because it gives your opponent the chance to prepare an attack from an unoccupied square.



### 5b Attacks making use of a king

In the figure, none of the black men are linked to square 35. Nevertheless, an attack is possible from square 45, by giving black a king. A king is able to reach all squares.

The attack is then as follows: 36 34.

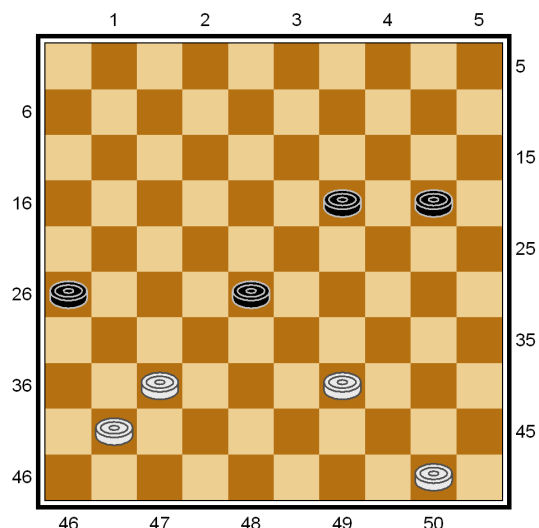


### 5e Attacking by creating a free move

A free move can often be created by giving the opponent a king.

In the figure white plays to 36, putting the white man on square 37 under shot and creating a free move for white.

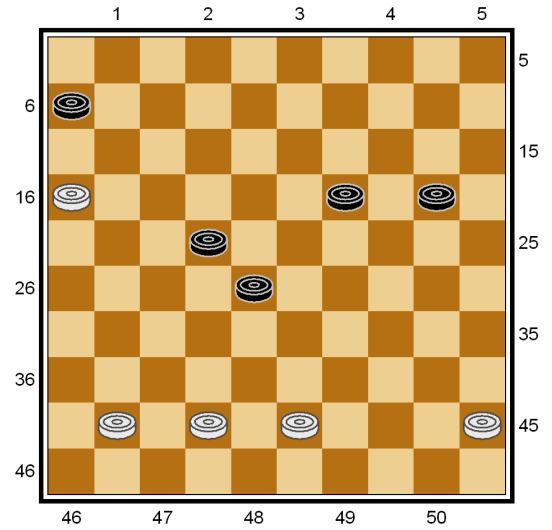
An attack is now possible via 45 (the free move) 34.



5f Attacking by creating a free move after an *efterstreek*

In the figure, an attack is possible by combining an *efterstreek* by black to square 6 (creating a free move for white) and a second free move created by white.

The moves must be played in the right order: 427 (the first free move) 36 (giving a king) 39 (the second free move) 34.



## 6 The opening

### 6 The hourglass

In Frisian draughts, players must be familiar with all the possible opening moves. If you make a wrong move at the start of the game, you can lose it after just a few moves.

The most common starting moves are 32-27 (60%) and 31-26 (35%). Only a few players start with 34-30 or 33-28.

We will now give an overview of the most common, playable openings. Alternatives to this overview are either infrequent opening combinations that fall outside the scope of this manual, or will lead to a positional disadvantage or jump combinations.

The number of playing possibilities declines during an opening. The point in the game at which the possibilities for both players increase again is the moment at which the opening in question will no longer be discussed. The moves in this manual end at the narrowest point of this 'hourglass'. The moment at which this happens is strongly related to the type of opening.

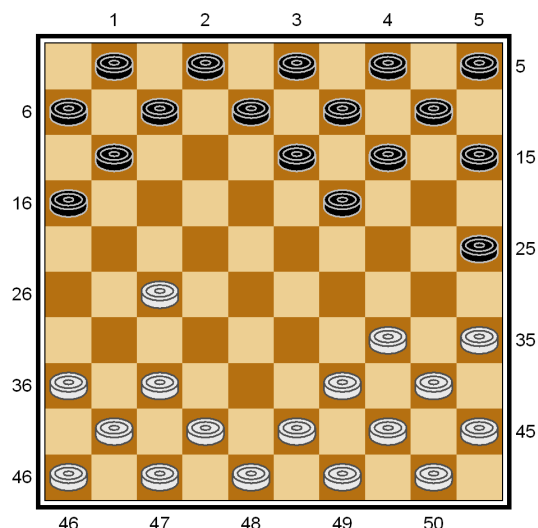


## 6a-I Opening 327 (25) with instant trade-off – edge game

After opening with 327 and the response (25), white can choose to immediately trade three men: 22 (28) (27) 22 27.

A very common play now is **response 1: (17) 22 340 27.**

This response results in a restful type of game, with both players having lots of opportunities to trade pieces and occupy desirable positions. It is very suitable for beginners. This type of game is known as the edge game as it is mainly played along the wings.

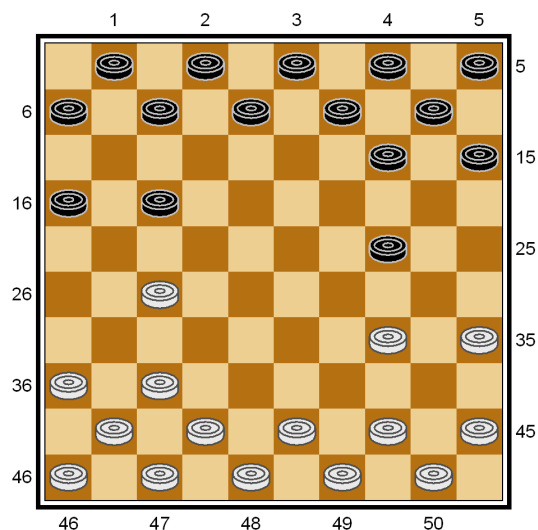


## 6a-II Opening 327 (25) with instant trade-off – mirrored position

In this opening, the most common play after the direct trade-off 22 (28) (27) 22 27 is: **response 2: (24) 340 19 (24) 34 (17).**

The same position is reached by the popular opening 327 (194) 26 (29) 23 24 (209) (24) 34 (171) (32) 27 (17).

The obvious move 340 is now not possible due to (171), which leads to man advantage for black (and in a later stage the same applies to black: 171 is not possible due to 340). The trade-off possibilities for both players are thus limited. This results in an exciting match.



We will now discuss three alternatives, with only the white moves being given. Because the situation is mirrored, these alternatives are also possible for black. All of the variants discussed explain a global strategy.

**Variant 1: 438 493 440:** creates space on the right wing, but offers few opportunities for attack because only a few men survive. This results in a type of game where both players concentrate on an attack on the double corners (squares 1 and 6 or 45 and 50).

**Variant 2: 428 361 26:** playable, but leaves the long diagonal (46 / 5) vulnerable.

**Variant 3: 428 361 472 382:** with an attack on man 24.

**Variant 4: 450 45 439:** with in time an attack on man 24 by 340.

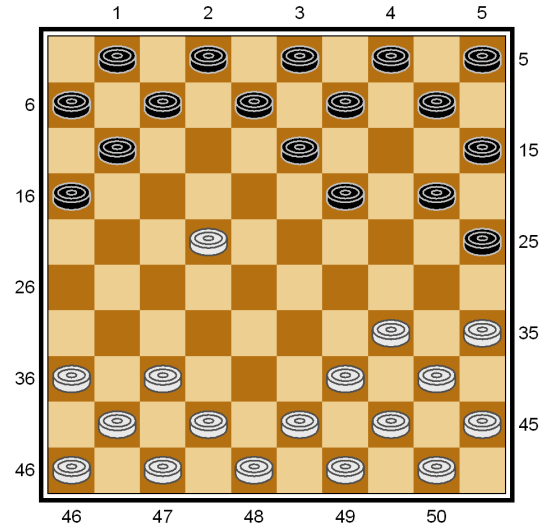
**Variant 5: 361 22 26:** with a trade-off and pressure on the right wing.

6a-III Opening 327 (25) with instant trade-off – the Meike move

A different continuation after the opening 327 (25) with instant trade-off 22 (28) (27) 22 27 is 140. We will discuss two variants of this continuation. The first variant is known as the Meike move. 22.

This appears dangerous for white, but is very playable. After (94) the next play is 340 and after (12) it is 33.

After (21) the next play is 371 26. Black now has a man advantage, but must concede it after the move sequence (82) 427 (128) 371 (16) 27 (28) 37 (71) 371 (7) 471. This leads to a poorer position.



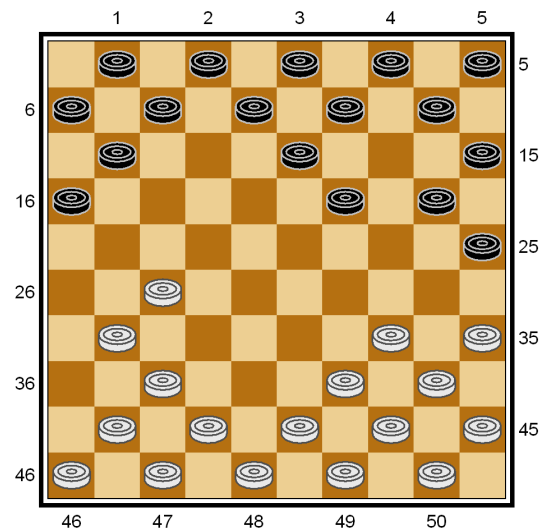
6a-IV Opening 327 (25) with instant trade-off – attack by black on the long diagonal

A second variant after continuation 3 - 327 (25) 22 (28) (27) 22 27 (140) - is 361.

Most of the subvariants again lead to an edge game:

- (a) (17) 22 26
- (b) (17) 22 340 27
- (c) (17) 428 (22) (33) (17)
- (d) (17) 428 (82).

A completely different type of game is made possible however after (94). 340 is now not good due to positional disadvantage. What is common is 428. After (194) the game is still an edge game, but after (30) 25 (mandatory) 49 black gains the opportunity for a strong attack on the long diagonal.



6b Opening 327 (204) 339 32 – white controls square 27

After the opening moves 327 (204) 339 32, white's left-hand wing is blocked. Black can now choose between two responses.

**Response 1: (150).**

The following variants are now possible (list is not complete).

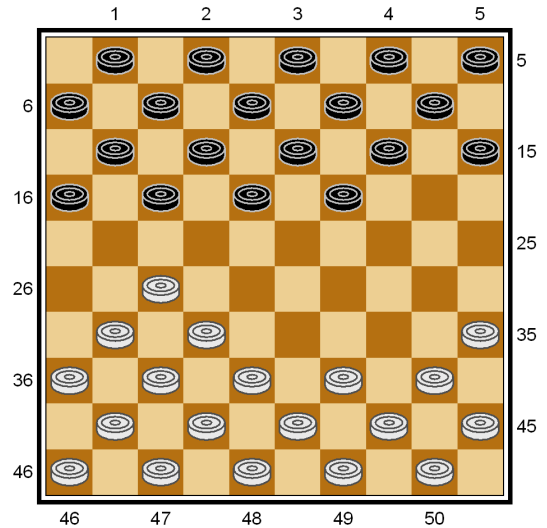
**Variant 1: 394 (15) 340 (25) 26 29 40 (140) 28 39 31**  
(gradually turning into an edge game)

**Variant 2: 394 (171) 22 (23) 29 (34) 183!**

**Variant 3: 393 (15) 449 (25) 22 (28) 22 21 22 27**  
(important because of hte shot system)

**Variant 4: 393 (15) 31 (25) 271 (27) 21 21** (with pressure on the left wing)

**Variant 5: 393 (15) 31 (171) 21 21** (the man on 33 makes it possible to play to 26 in variants 4 and 5)



**Response 2: (171) 393.**

The following variants are now possible.

**Variant 1: (140) 26 (104) 21 21** (a calm variant)

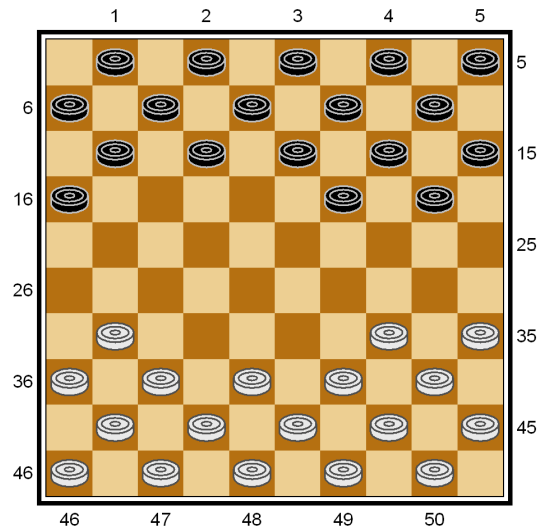
**Variants 2-3: (140) 338 or 30** (results in explosive game types)

**Variant 4: (26) 338** (again with exciting possibilities)

**Variant 5: (449) 22 21 22 27** (simplification)

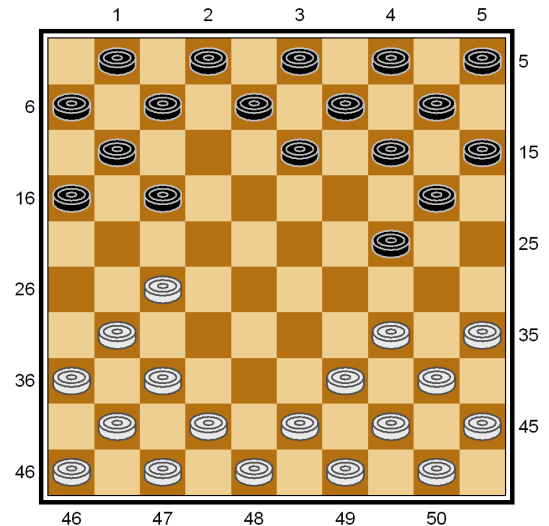
6c Opening 327( 171) 26 31 (21) (16) – diagonal trade-off

This is one of the simplest openings in Frisian draughts.



6d Opening **327 (194) 28 (182) (32) 27** – two on two trade-off

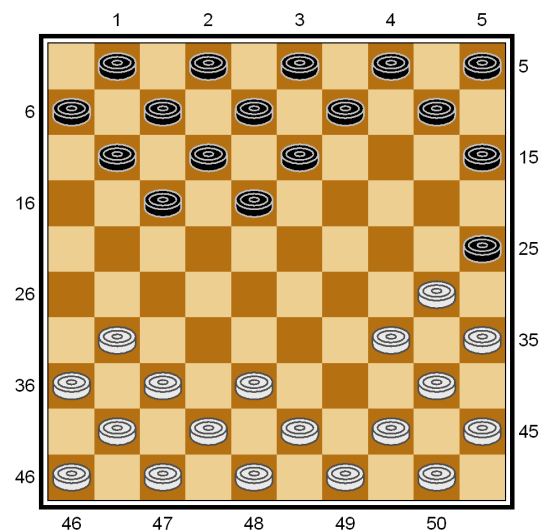
Black's second move is intended to prevent the opening discussed in the previous section.



6e Opening **327 (194) 28 (25) 21** – white self-blocked

After **response 1: (182)** follows 382, an important shot theme with man advantage for black: (150) (28) 40 (15) 45 (40).

If white chooses the option **26 (16)** in response 1, 382 also appears impossible due to the same theme: (150) (28) 438 (23!) 371 (29) (21) 17 494 (15) 45 (34) (14) 240 (17) (10) 43 (15) 37 39 (50) 27 (14) with the probable end result a lost endgame for white. However, after this theme white can choose a slightly different response: **382 (150) (28) 24!** 438 can now occur after (15), (104) and (94), and 240 439 44 follows (171) (21), and the positions are in balance again.



In this response **(182)**, white (black???) must not choose 371 after **26 (16)** due to (28) (19), and white is left with an immovable wing.

Other perfectly playable responses include:

- Response 2: (139) 382 (24) (20)**
- Response 3: (149) 382 (24) 14 (20) 26 33**
- Response 4: (140) 26 (24)**
- Response 5: (16) 26.**



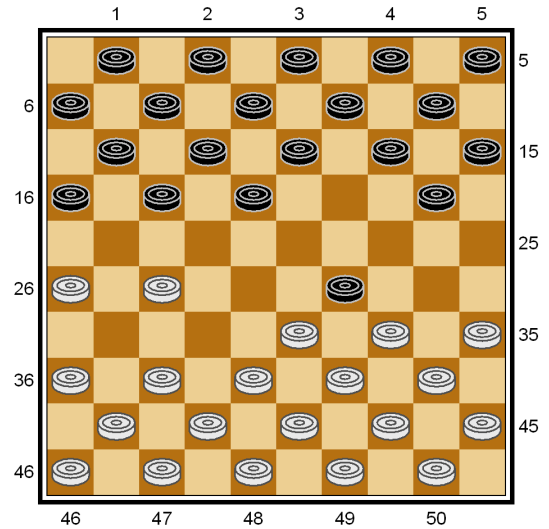
6f Opening 327 (193) - black trades off first

By playing (193), black prevents 28 in the previous opening. However, black is now forced to play (29).

The opening thus continues with 26 (29).

In **response 1: 19 (24) 361** is (16) tempting. However, black would then lose two men through 349 30 23. What is more common here is **variant 1: (25) 271 (172) (29)** or **variant 2: (25) 271 (93) 339 32** with the possible response (182). Men 32 and 38 must now remain where they are because of (21), and the result is: 23! (21), and now (24) must be played because 19 30 follows (36).

In **response 2: 23 24 (29) (24) 34** results in a less interesting type of game.

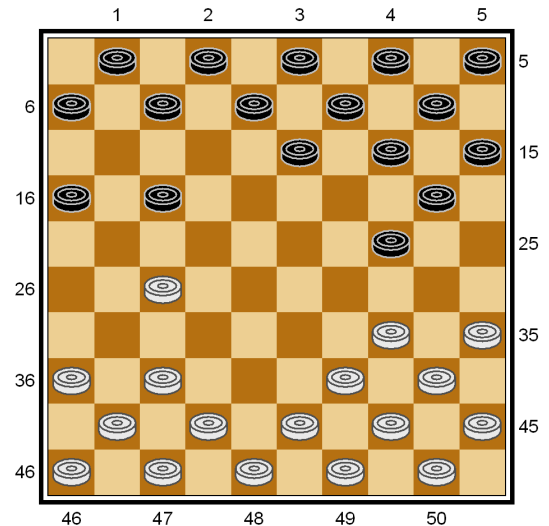


6g Opening 327 (194) 22 (28) (27) 27 (17!) - a difficult trade-off

This is a difficult play but not impossible for white and has many shot opportunities for both players. Possible responses:

**Response 1: 361 (21) 28** (requires both players to be very creative)

**Response 2: 438 (25) 493 (150) 361 (340) 26** (usual response, and tricky for white).



## 6h-I Opening 327 (25) 22 (32) 27 with standard response

This is a frequently played opening. Here are the standard responses with a few common variants.

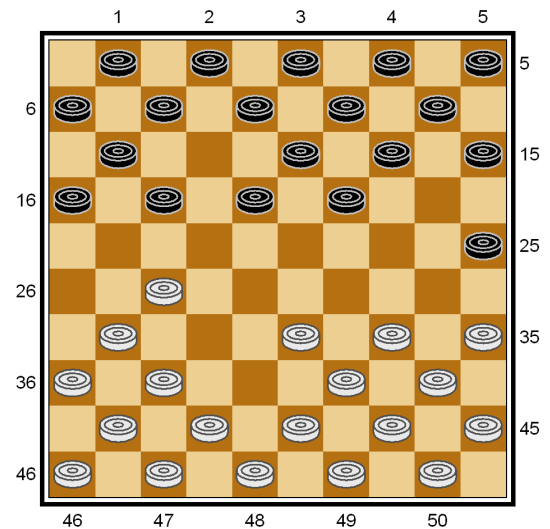
**Response 1: (140) 26 (104) 371 32**

**Variant 1: (50) 327 (182) (17)**

**Variant 2: (204) 339 (17)**

**Variant 3: (204) 340 (25 or 24)**

In this response, 22 can also be played after (140): see 6a - III. Also possible after 26: (171) 26 (21) (16).



## 6h-II Opening 327 (25) 22 (32) 27 - appearances are deceptive

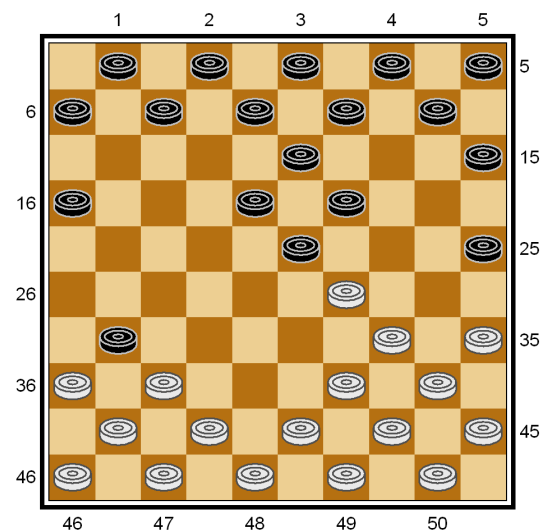
**Response 2: (193) 26 (149) 339 (171)**

This response does not look very good for black. It is perfectly playable, however, and enjoyable games can be constructed from this position. There are three variants:

**Variant 1: 26 (30) (23)**

**Variant 2: 31 (16) 9** - after these two variants, both players must begin constructing shots from scratch.

**Variant 3: 27 (72)** (mandatory) and now only 371 or 372 is possible. The opportunities increase again from this position and an exciting game can begin.



6h-III Opening 327 (25) 22 (32) 27 - more difficult than it seems

**Response 3: (183) 26 (24)**

**Variant 1:** 271 (31) (11) (12) (20)

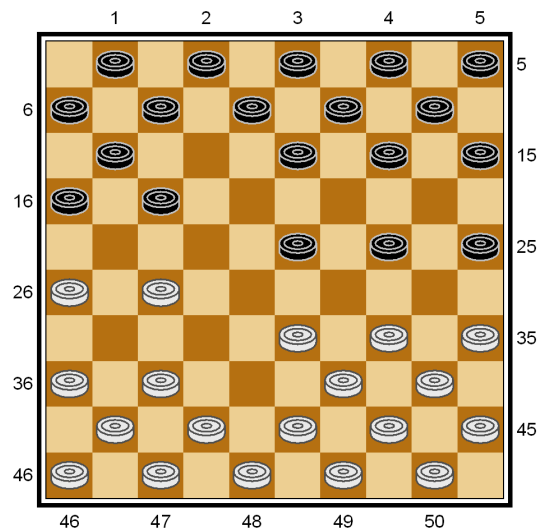
**Variant 2:** 339 (24)

**Variant 3:** 371 32: the nicest, with three subvariants:

**subvariant (a):** (240) (21) 33 28 (12) 23 33 (30),

**subvariant (b):** (21) 30 and **subvariant (c):** (28), and

black comes off well with both shot opportunities.



6h-IV Opening 327 (25) 22 (32) 27 - the Marten Walinga response

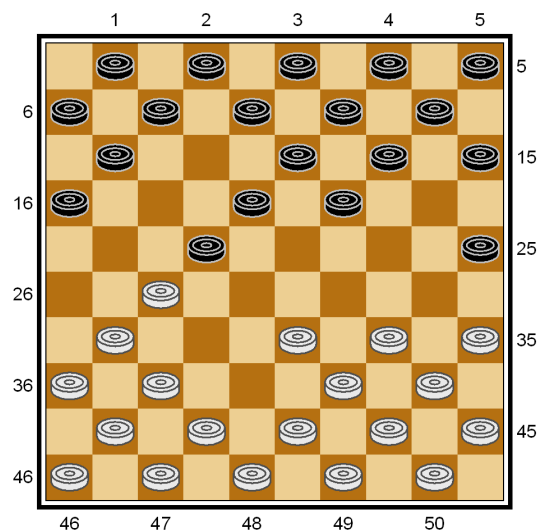
**Response 4: (172)**

**Variant 1:** 28 (33) (17) (played the most)

**Variant 2:** 428 (30) 24 25 (17!) 404 - mandatory because of the threat (171) - (171) (42) (21)

**Variant 3:** 428 (30) 25 (21) (28) (24) 21 (6)

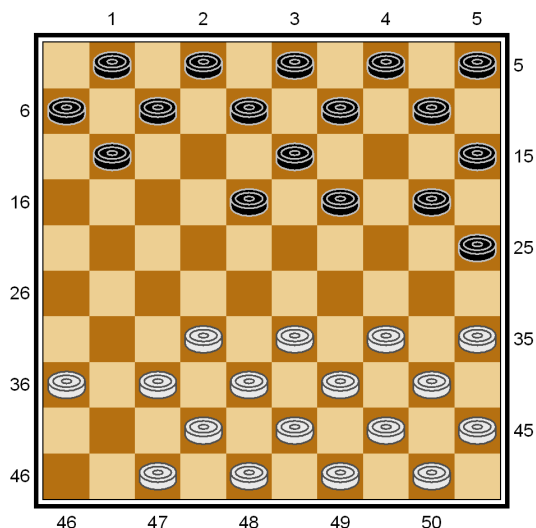
**Variant 4:** 438 (140) 21 (man advantage), but then follows (183) with the possible subsequent response 32 (23) 43 (24!) (22!) (20!) (13); instead of 32, it is also possible to play 493 27 (194).



6i Long diagonal opening **31 (25) 371 (140) 327 32 (21)**

Various responses are possible; it is important for black to occupy squares 11, 12 and 16. White must occupy square 31, and moves 338 and 340 are important. Move 338 prevents black occupying square 11 and square 16.

This opening is very common, but often leads to very complex positions.



6j Tolsma opening: **26 (25) 371 (140) 327 32 (127)**

Response 1: 338: a simplification is now possible with 171 (33) (24), but (72) 23 (24) (24) results in a much nicer game.

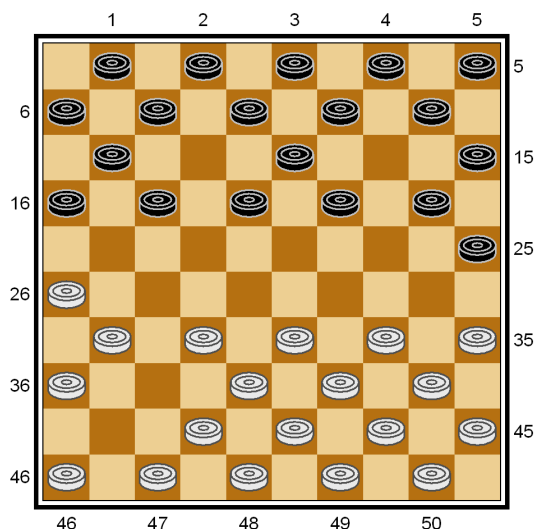
Response 2: 461: there are now four variants:

Variant 1: (72) 417 and then (17), (27), (171) or (194) (19)

Variant 2: (82) and then 417, 427 or 340 30

Variant 3: (94): 340 is now not possible because of (149) (24) (30) (23) 37 (35); the usual move is thus 417, followed by (82) or (39). This results in a nice game from now on.

Variant 4: (104): the following theme is now important: 340? (171) (22); and this is why 417 (50) is next, followed by 327 (72) (117) (11) or 340 30 (25) 41 29



Response 3: 471 (104) (with the same theme); now there are three variants:

Variant 1: 338 followed by (a) (171) (33) (11) or (b) (50) 340 24 or (c) (50) 327 and then (21), (17) or (72)

Variant 2: 327 (182) (17) gives black a strong wing.

Variant 3: 327 (17) with the same theme again; and so 338

6k-I Opening 26 (25) 371(140) 327 32(194)(19) directed towards the black long diagonal

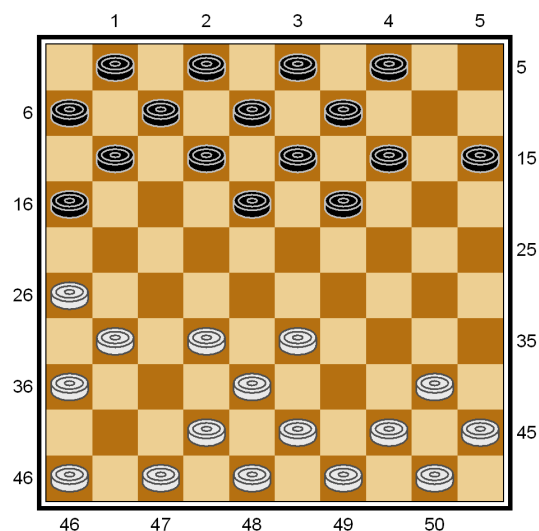
The opening 26 (25) 371 (140) 327 32 (194) (19) is known as the Bildtse opening, after the region in Fryslân where it used to be played a lot. Symmetrical games are often the result of this opening.

In the first response to this opening, white is concentrating on the black long diagonal.

**Response 1: 30**

**Variant 1: 21 22**

In **variant 2: 449** is an important subvariant (21), and both players occupy the centre while usually trying to use trade-offs to get to the wings.



6k-II Opening 26 (25) 371 (140) 327 32 (194) (19) directed towards the white long diagonal

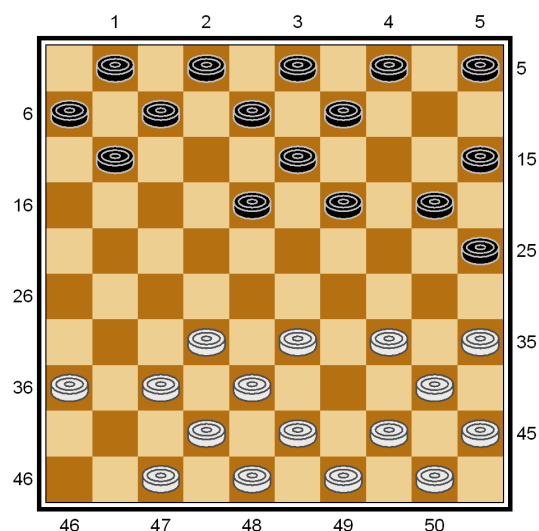
In **response 2: 394 (21)** it is the white long diagonal that is put out of play.

Now only two variants are possible.

**Variant 1: (72)**

**Variant 2: (14)**

In **response 3**, too: **404 (21)** puts the white long diagonal out of play. Now lots of variants are possible.



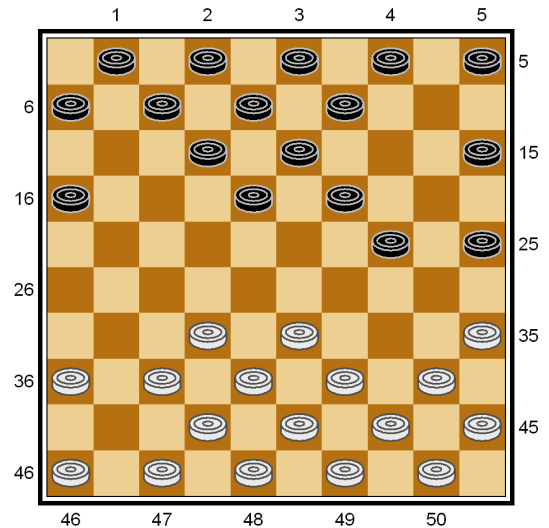
6k-III Opening 26 (25) 371 (140) 327 32 (194) (19) with a possible midgame

**Response 4: 317 (204) 271 (31) 37**

The **variant 1:(240) 20 (14)** now gives black the opportunity to create a symmetrical position.

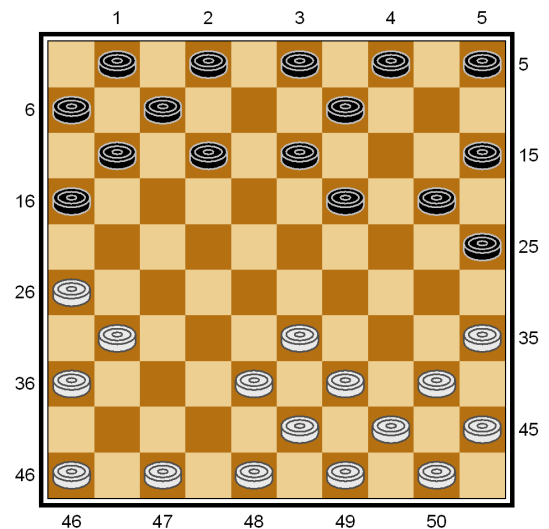
**Variant 2: (50)** and then regardless of what white plays **(240)**. This is interesting for black.

And in **variant 3: (21) 371, (50)** and later **(240)** are possible.



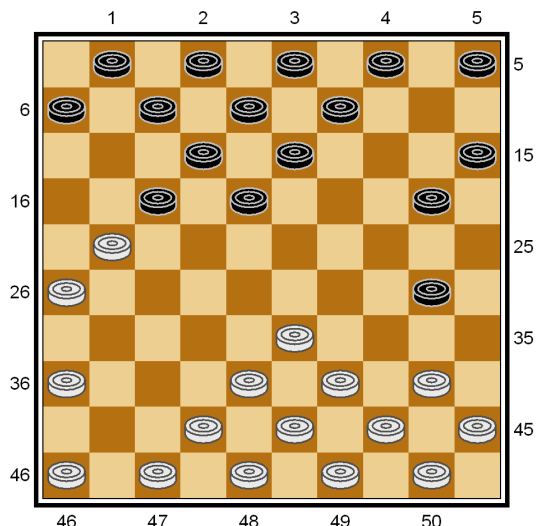
6k-IV Opening 26 (25) 371 (140) 327 32 (194) (19) with full wing game

**Response 5: 317 (22) 31;** after this the usual play is (127). The risk for white is that he still has several weak men in the centre. One theoretical response is 394 (14) 449 (194) 504 (139) 472.



6k-V Opening 26 (25) 371 (140) 327 32 (194) (19) with midgame

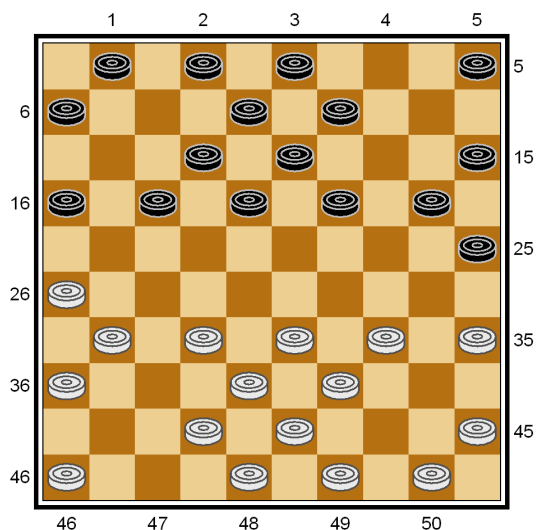
**Response 6: 317 (117) 21 21 (30) (30)** is very playable, but both players are left with men in the centre.



6l Opening 26 (25) 371 (140) 327 32 (194) (19) with *rúnspul*

The Bildtse opening can also be played in a particular order. For white this is the moves 471, 327, 404 (or 394), followed by 449 (or 440) and 404 (or 394). For black this is the moves (40), (194), (117) [or (127)], followed by 71 [or (72)] and (117) [or (127)]. These moves can be played in various orders. One possible position after such a series of moves is shown in the figure – the one after 404 (117) 471 (40) (71) 327 (194) 404 (117).

This type of game is known as a *rúnspul* after man 47 (or 4), which is known in Frisian as the *rún*. In the Frisian game, this man stays still as long as possible, but in this example is used in the opening.

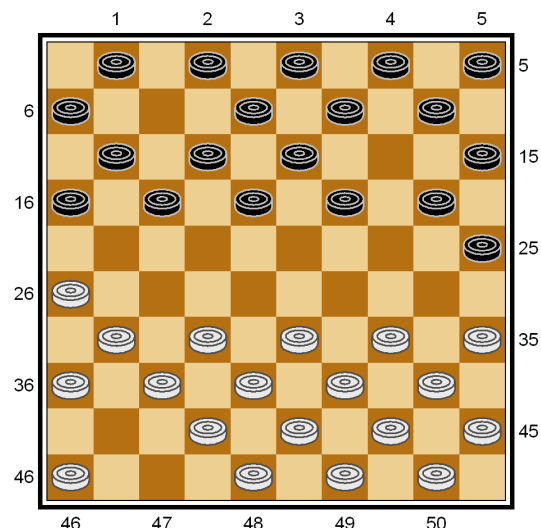


During a move series that can result in a *rúnspul*, it is often possible to develop towards a different type of game, where trade-off takes place to square 21 (for black: 30) or 10 (for black 41).

The *rúnspul* often leads to a game with a lot of complex combination options.

6m Opening **26 (25) 371 (140) 327 32 (117) 471 (71)**: ‘playing for the *rún*’

This opening differs from the Bildtse opening in that black waits with the trade-off with (194) and instead plays (117). A *rúnspul* can also be the result. However, a response is also possible with **417** because black has now played (71). This type of play is known as ‘playing for the *rún*’. [??play in advance of the run??] If square 47 is not occupied, virtually the only option is to play to 37 if 7 (linked to 47) is also unoccupied.



Now there are several important variants.

**Variant 1: (194) (19) 404**

Black may not play (40) here due to the infamous Tytsma move: 21 327 340 30. One classic option is (172) 327 (28) 29 (21) 31 (183) (17). (14) 440 (49) 317 (204) creates an interesting position: both players now have what is called an *útfanhuzer* (‘guest’), a phenomenon only known in Frisian draughts. The more or less compulsory continuation is 371 (140) 21 16 (24) (20) (23).

**Variant 2: (194) (19) 30**

**Variant 3: (171)**

**Variant 4: (17) 317 (171) 26 (21) (16) 37** is the most common.

**Variant 5: (172) 327 (28) 29 (21) 31 (183) (17)**. This variant makes use of the shot series mentioned in variant 1, but now employed at a more optimum time.

6n Opening **340 (25) 26 29**: square 29 is crucial

After this opening there are several playable responses.

**Response 1: (24) (25) 30 35**

**Response 2: (171)**

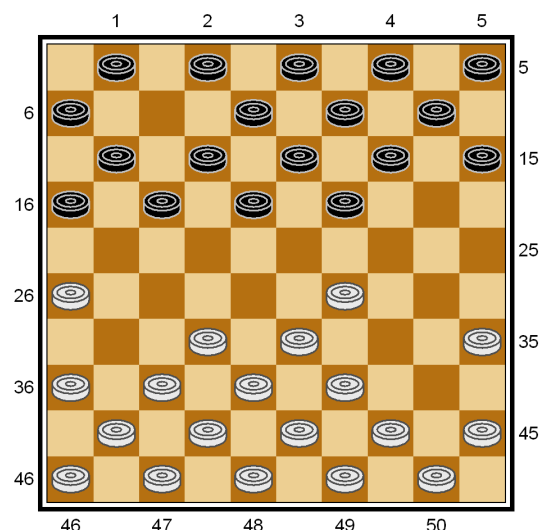
**Response 3: (140) 24 (29)**

Black can now attack the white man on 24 in two ways, but white does not necessarily have to be at a disadvantage.

**Variant 1: (172) 20 (30) 361 19 (24) 28**

**Variant 2: (182) – makes (183) possible – 450 (28) 23 29 (94) 394 (39) 439 (18) 371 (23) (25)**

**Response 4: (193) 440 30 (23) 25 (29) 29 (20) 21 (27)**



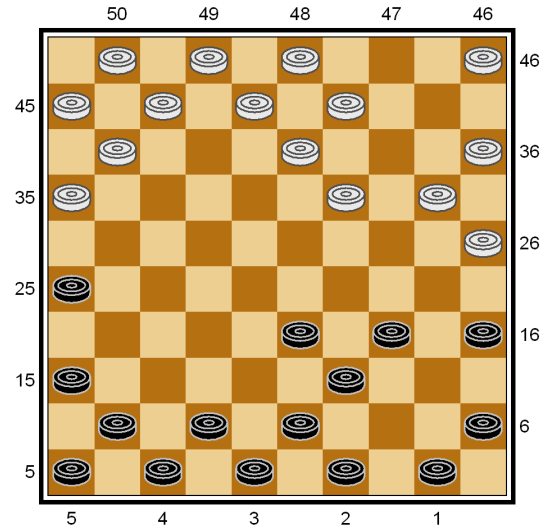




The black player naturally has a different view of the position.

His most obvious attacking opportunities are from square 17 via (11) (30) 10 (30) (23), but there are also chances from the unoccupied square 7 if (182) and (17) are first played, which will result in (61)(28) (104) (47)!

Given the fact that white will probably not play his weak wing, there is an opportunity to construct these threats.



### 7a-II The midgame with a *rúnspul*: designed from two sides

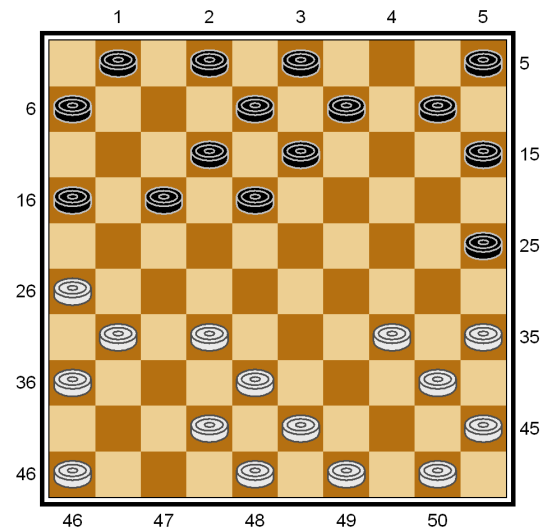
The game continues. White wants to strengthen his right, 34 is thus not very attractive because black will then have the opportunity to do the (20) (11) (23) 47 trade-off. So, **449**.

If black now plays (17), white can trade off with 327 382 21 (16) 30 and break open the blocked wing. (94) leads to loss of men 327 382 21 (21) 30. It is still too early for (182) because of 327 382 30.

Black plays **(93)** and thus gives white no chance to break through the deadlock. In addition, he creates an extra attacking chance with (171), where the resulting position is not good after the trade-off 30. After 393, (30) 24 (11) (23) (28) 47 follow with loss of men. On 37, black can win a man by playing (172) and then (a) 42 (28) (30) 24 (23) or (b) 327 (28) (21) 30.

White now plays **394**. This is better than a move to 44 because (39) 30 (171) would then follow and black would have a very good basis on which to play a strong endgame. The men on 1, 2, 4 en 9 would then be able to make indirect attacks on white's open positions on 47 and 49.

Black could do a trade-off with (11) (20) (23) 20 47, but as this would not result in any advantage and would negate all his chances of a winning combination, he takes a chance: **(49)** (see figure).



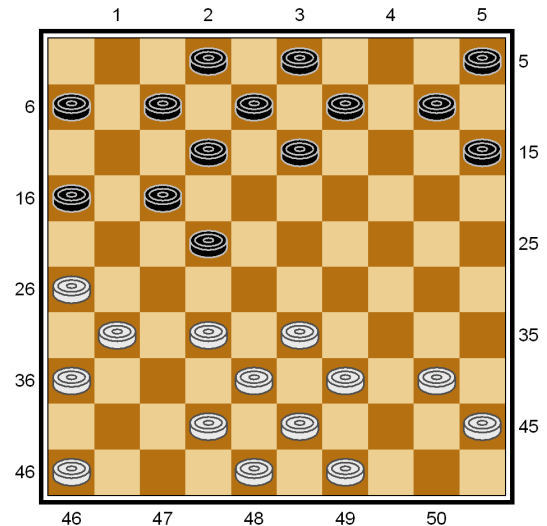
7a-III The midgame with a *rúnspul*: combination towards the *rún*

The possible black attack from 9 will probably prevent white playing 494. The game continues with **504**. Because squares 4 and 44 are linked, the opportunity arises for man 44 to become a king on 4. White's development of the right wing thus seems to have been accelerated by (49).

Black responds with **(17)**. The original plan still survives.

White can now move faster and put pressure on the position with 340 24, but the white outpost can initially go no further and black would be able to do as he liked. So white chooses **449**. This move makes the position slightly less open and also gives black trade-off opportunities on his right wing.

So the next move is **182!** Suddenly the threat becomes obvious – a king threat from (61) (28). In addition, white's last move means that the attacking man can no longer be traded off. There are no more good moves left. White can only start calculating and try to end up with the least bad position. He plays **340 33**.



7a-IV The midgame with a *rúnspul*: developing towards the endgame

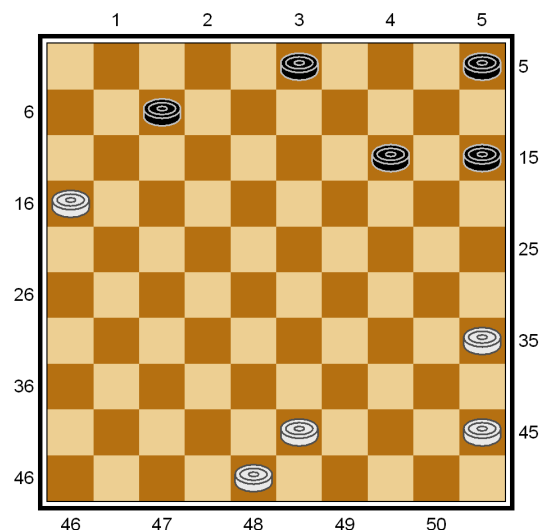
The open spaces on the board seem to imply that everything is OK, but black can make the following combination:

- (a). (61) (28) (138) (47) (394) and on (17) (470) 35 (47) 38 in balance or (470) 26 40 34 in balance
- (b). (61) (28) (128)? (47) 26!
- (c). (61) (28) (127) followed by 41 35 34.

But actually implements the plan with: **(61) (28) (117) 17 (18) 16 (7)** And white can still play **35 (14) 38 (50) 493**.

The final position is five men against five men.

The endgame can begin.

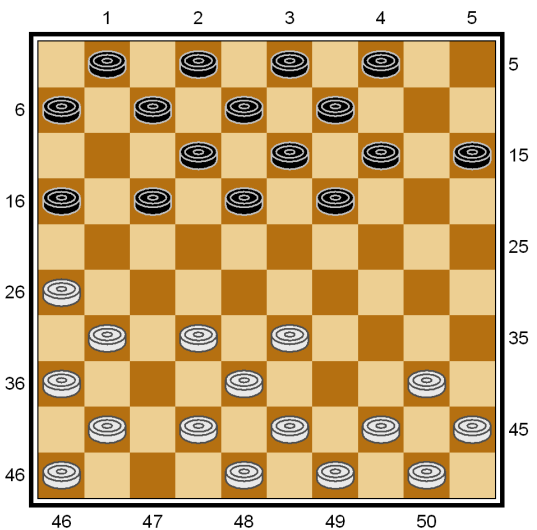


## 7b The midgame after the long diagonal opening

The second example game starts with the long diagonal opening. The game is characterized by continual new threats. Attacks are set up and broken off, and sometimes even abandoned.

The game begins with **327 (25) 26 (140) 371 32 (117) 471 (194) (19) 30**.

White has the long diagonal and expelled black, and in the long term an attack on square 5 is possible. First, however, white has some concerns about the hole on 39. If white also wants to develop the left wing, then this square must be occupied.



### 7b-I The midgame after the long diagonal opening: initiative by black for a *rún*

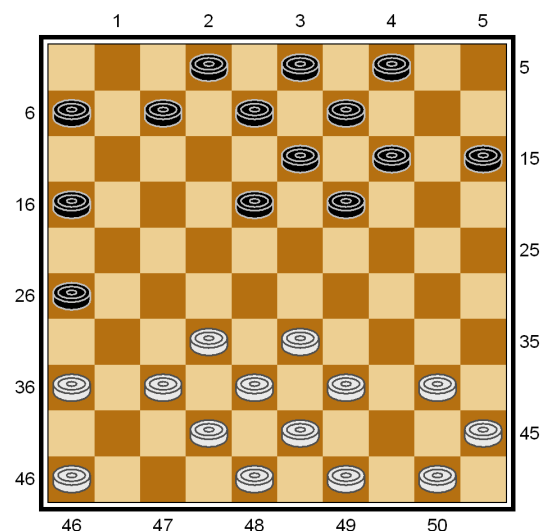
White plays **449**.

Black's surprise response is **(171)**, and **11 (21) (21)** follows. It appears as if the black player is helping the white by giving white the opportunity to occupy the *rún* through 417 371 and strengthen his basic position.

This is why **417** follows, and then immediately **(26)**.

Black is thus making the white trade-off to 47 impossible, and concentrates on that square himself. The man on 7 and the man on 16 are well positioned to combine towards the *rún*, and the white man needed for this is ready and waiting on square 32.

Black's move, however, also enables white to immediately attack square 5 after 404. He can then move towards a king with 41 36 339. Because black cannot capture square 26, he can only parry this attack with (150).



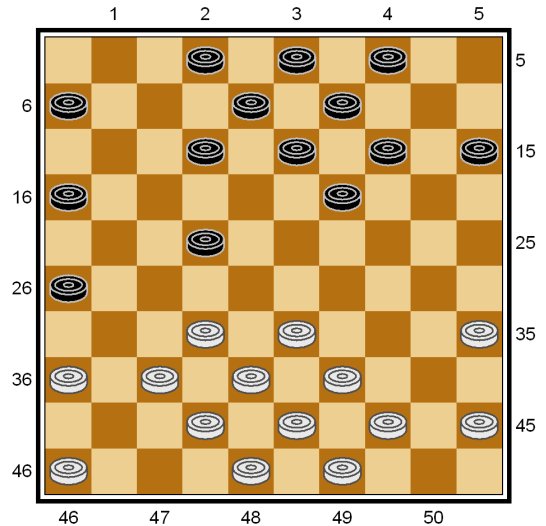
## 7b-II The midgame after the long diagonal opening: threat from a *haakje* (hook)

Instead of 404, in this game plays the less sharp **35**.

Black plays (**72**) so that he can use this man later for an attack. The man on 2 can always occupy the same strong place later on. White responds with **504**.

Black now plays (**22**)!

This is known as a threat from a *haakje*: after (17), white arrives on 21 via 12. These *haakjes* are typical of the Frisian game and are very treacherous.



## 7b-III The midgame after the long diagonal opening: repositioning after a trade-off

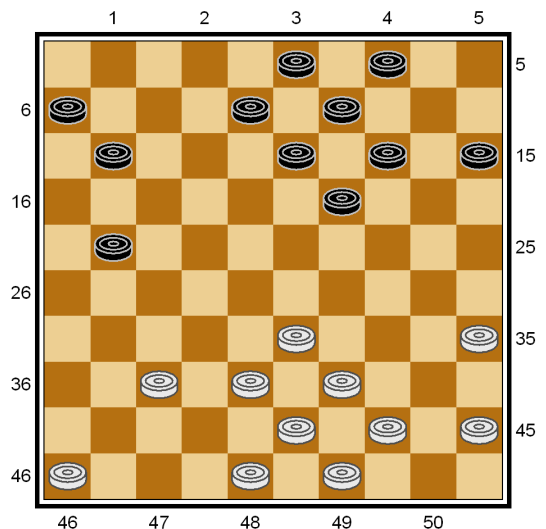
White could parry the threat with 371 and a floating man on 27, but in this game chooses a more drastic solution: **27 (31) 7**. He then closes the resulting gap with **428**.

Both white's left wing and black's right wing are significantly thinned out. In such situations, it is important to occupy the strong positions as soon as possible.

This is why the next move is (**21**).

By playing this move, black creates room for himself to manoeuvre his pieces wisely. At the same time, he reduces the room for manoeuvre of his opponent. A trade-off with 31 would only make the weak corner even weaker. Should white play 41, then (26) would follow and white would have even less room to manoeuvre.

It goes without saying that black does not want one of his men on 35. Squares 21 and 26, however, are not linked to 35, so occupying those positions will not result in immediate danger for black.



However, it is also possible to move a black man from 26 to 30 and to attack square 5 from that position. In addition, 26 is linked to 46 and a king can move anywhere, including to 35.

Occupying 21 is thus a very strong move; occupying 26 could be dangerous.

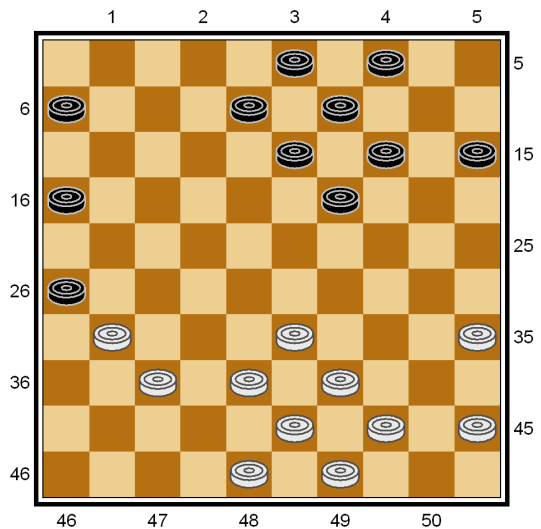
7b-IV The midgame after the long diagonal opening: an attack from the centre

The response is **41 (16) 36 (26)** (because otherwise 371 would follow) **31**.

Because white can no longer reach square 36, the danger that 26 will be directed via the king row to 35 has passed.

However, the danger can now come from the centre. If white plays 382 and 38, 27 has shot combination possibilities from three positions: 18, 22 and 23.

In his turn, black would be able to devise an attack from his left wing if he is able to occupy square 25. However, (140) is followed by 382 and now (14) must be played because of the resulting threat. White then plays 38, and black can only plug the holes. The move (49) appears to be the only serious option, but white would then play 440! That only leaves (11) (all other moves would result in a deficit due to 27), and then white plays 404 (with the threat of a *haakje* 30), and loss of a man for black is unavoidable.



However, black can also choose to counterattack: (140) 382 (14) 38, and then not (49) but (23)! After 38, black can also choose the counterattack instead of plugging holes with (23)! If white plays 28, (10) (18) are possible to maintain the status quo, so 493 is more attractive to white so as to maintain the attack with 27. Here, too black cannot avoid the loss of a man.

This analysis thus shows that (140) is not a good move. The white threat is strongest at the moment that 382 is played. After this move the black man on 11 can no longer be used.

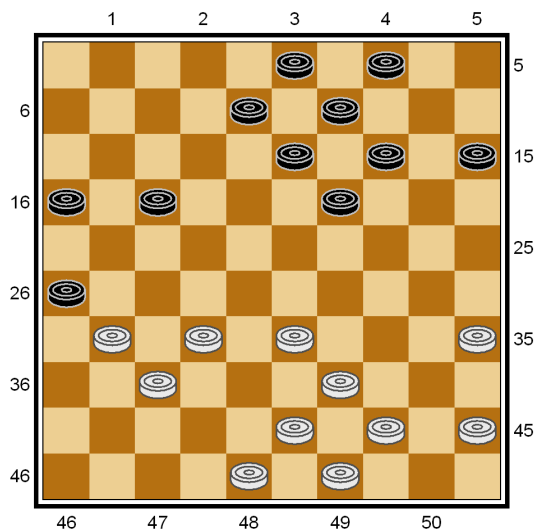
7b-V The midgame after the long diagonal opening: countering an attack

So black plays **(11)** and white **382**. Black responds with **(17)**. The white threats from the centre are still present, even though black uses (22) to take the sting out of the attack. White cannot prevent this with 338, because the response is (23) (20) (22).

He thus wants to stick to the plan: **38**.

Black can now indeed lessen the threat by moving **(22)** **(11)**.

White can now choose between moving 30 and then 25: once the black man on 15 has disappeared, an attack from the centre would lead to immediate man advantage.



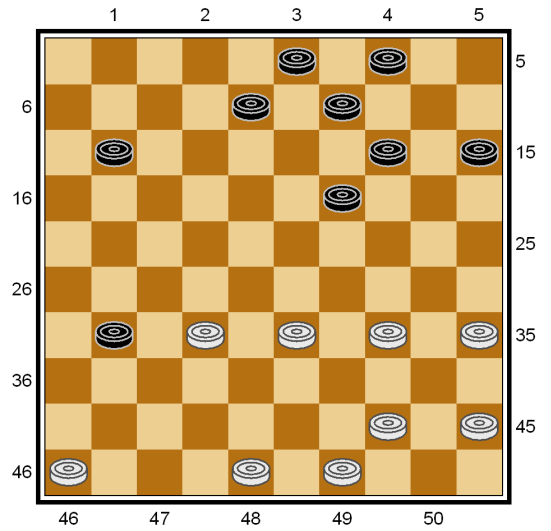
However, there is a snag here in the form of a compulsory forced move. After (21) the only move is 38, the threat from the centre has vanished and black can now trade off without risk: (140) (20) (24). He then continues with a clear speed advantage into the endgame.

## 7b-V The midgame after the long diagonal opening: moving towards the endgame

So instead of 30, white plays **382**, followed by (21) **34** (31).

It will now be clear that white is not going to have an easy endgame. The men in the centre have weak positions.

It is a good idea to continue an attack as long as possible, but as soon as it becomes clear that it cannot be maintained, it is better to abandon it. The move 327 would have been better than the **38** that was played. It is moments like these that make the difference in a game.

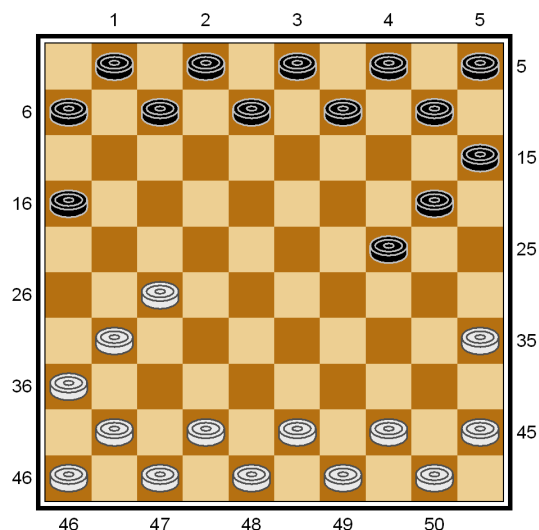


## 7c The midgame of an edge game

Edge games are careful games whereby as much play as possible takes place along the wings. Only rarely will a player move into the centre with a single man as a sacrifice for new edge positions.

After the opening **327 (194) 26 (29) 24 23 (29) (24) 34** and then **(29) (171) (29) 22 27 140 371**, the position on the board is a mirrored one with a lot of space between the two armies.

Despite this space, it is important to remember that the black man on 16 is linked to square 40. White could thus position his men in such a way as to threaten this. The trick is thus to leave square 40 unoccupied for as long as possible.



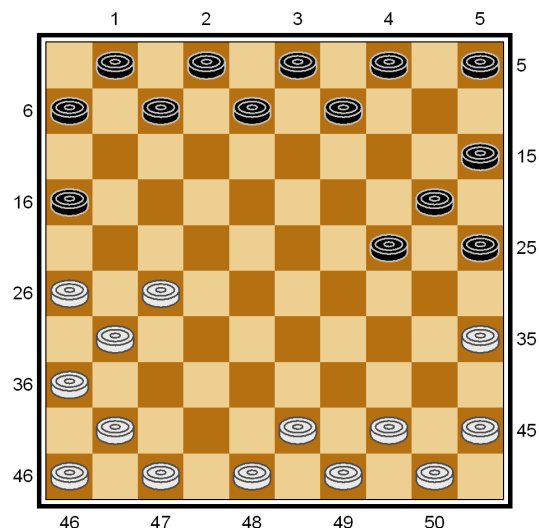
### 7c-I The midgame of an edge game: the *hoekje* (corner)

After **(25) (26) (104) 427 (140) 371**, both players have created what is known as a *hoekje*, from which position the trade-offs can begin.

The white *hoekje* consists in this example of the formation 26, 27, 31 and 36. Even if there is no man on 26, 27 or 31, we still refer to it as a *hoekje*. A *hoekje* consists of at least three men.

After a trade-off, the men comprising the *hoekje* are used to create a new *hoekje*. This is one of the principles of the edge game.

Once a *hoekje* has been created, as in this example, the aim is to search for a satisfactory settlement.

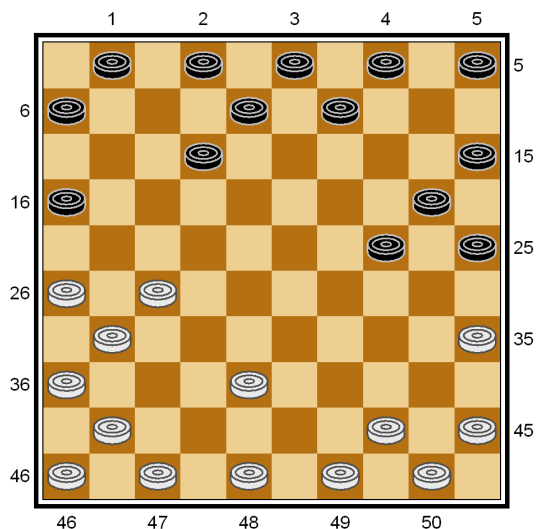




## 7c-II The midgame of an edge game: using the *haakje*

Black now plays **(72)** and a possible threat is created by **(11)**, the *haakje*.

White plays **38**. Black could now play **(11)**, but white moves to **42**. So although black has a material advantage due to the double corners white has created, the **35, 45, 49** and **50** formation is very strong. It will take a lot of time and material advantage to break through this defence.



## 7c-III The midgame of an edge game: moving up to the double corner

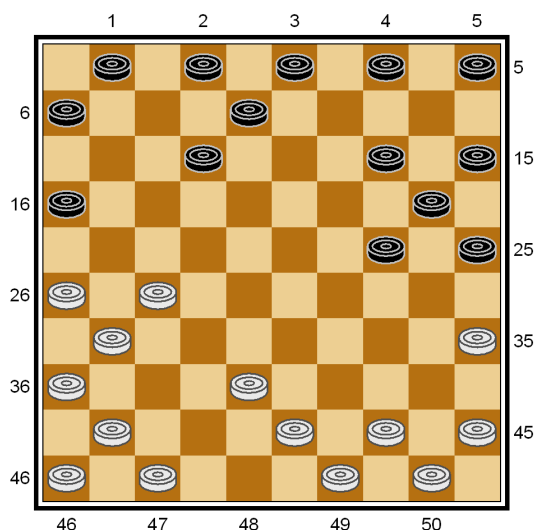
This is why black moves an extra man to his strong wing in preparation: **(14)**. This enables him to create room to manoeuvre by playing **(18)** **(22)** **(240)**.

White responds with **483**.

White now has the opportunity for a direct trade-off with **22**, or by first moving **271** and then **22**. This latter manoeuvre is often better because it creates more space for the men that still need to be played.

Another way of moving up the left wing is the manoeuvre **32, 38** and then **271, 21**.

Usually the opponent mirrors these moves. Squares **16** and **35** become free and are occupied by the attacking colour.



This type of game, where both players move towards the double corner, is very difficult to analyse.

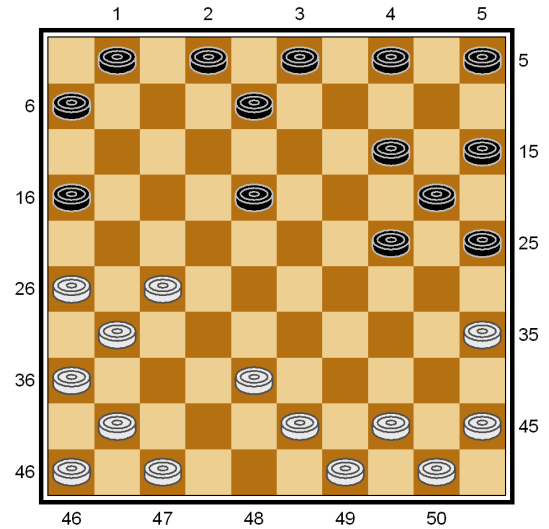
## 7c-IV The midgame of an edge game: threatening the long diagonal

Black plays (18).

White can gain a man advantage with 450 33, but this will not last long as black will respond with (21) (17) and then (20).

White now designs a small trap with 449. Gaining a king with (22) seems attractive for black, but the king would then be used for a winning shot with 42!

The 40 *haakje* is also a threat now, and so black has no choice but to play to 10. The question is simply with which man. The rule of thumb is that in such a situation, it would be better for black to leave 4 (the *rún*) alone as long as white occupies 35. Otherwise the created formation would serve no purpose, unless black were able to make a direct attack with a white king on 4.



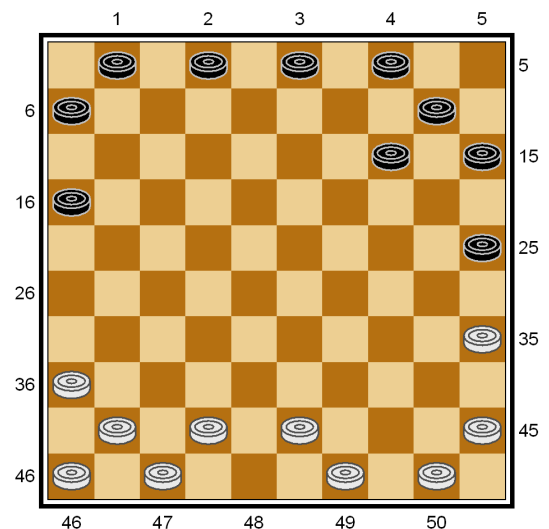
## 7c-V The midgame of an edge game: further developments

So black plays (50), followed by 32 (22) 12 42 (21) (29).

Once again both players have a lot of space. This means that the possibilities are virtually endless. As long as there is a certain balance, with such a stand off it can take a long time before it becomes clear who has the slightly better position.

A midgame like this with a lot of trade-offs and space for new forays is typical of the edge game.

Edge games are usually clear, simple, and without many major risks. Many players see this as an advantage. The disadvantage is that it is virtually impossible to determine which moves will result in victory and which in defeat. Edge games nearly always end in an endgame where only a minute difference can determine the outcome.



## 8 Two kings against one king

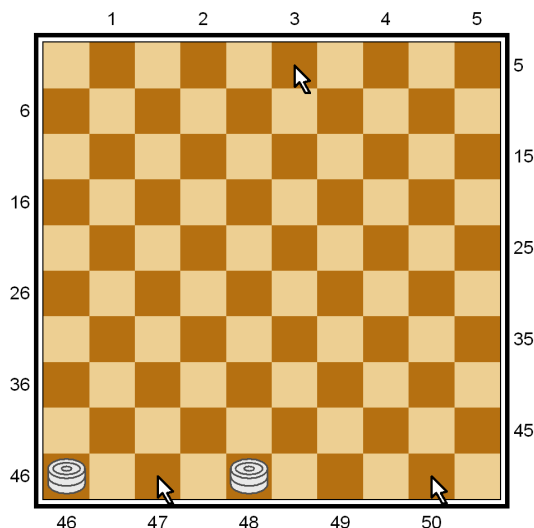
An endgame with two kings against one is in principle always won by the two kings. The seven move rule, however, obliges the player with the two kings to win within seven moves. There are some positions from where this is not possible. It is thus important in the run up to this endgame to work towards the right positions. This chapter will explain which positions will give the quickest victory.

### 8a Two kings against one king: long diagonal setup

It's white's turn to move and the black king is only not threatened if it is on one of the three marked squares. If the black king is on one of the other squares, then white can always sacrifice a king and then capture the black king.

If the black king is on 47 or 50, the winning move is 31! Now there are no more safe squares to occupy.

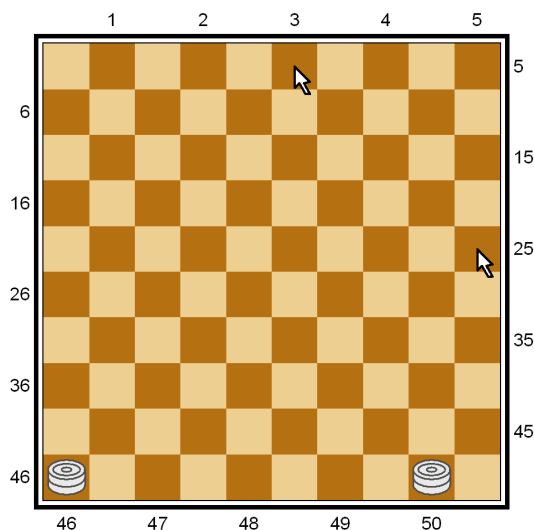
If the black king is on 3, then the move sequence is 42 (25) 26. It is now black's turn to move and he has to leave the safe square.



### 8b Two kings against one king: corner king with centre king

In the run up to this endgame, white usually first positions a king on 46. Because black can draw out the game the most on the 3-25 diagonal (necessary to force a draw), the single king is usually positioned there.

Black could occupy positions 3 or 25. If black is on 3, white will play 22; if black is on 25, white will play 33.

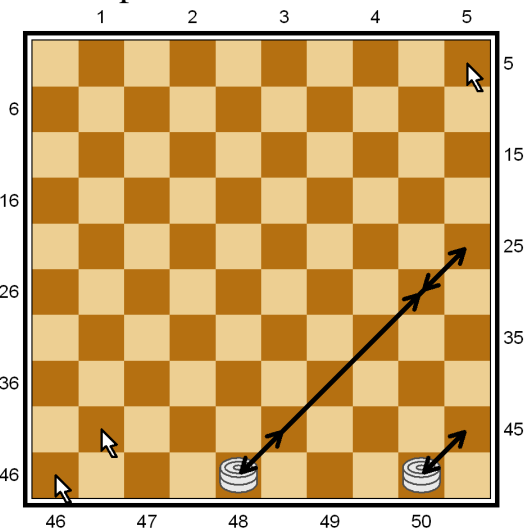


### 8a Two kings against one king: wide double corner setup

If one king occupies the long diagonal, victory can be achieved as follows.

In the figure, white has one king on the 25-48 diagonal and the other on the 45-50 diagonal. In the position illustrated, black is only safe on 5, 41 or 46.

With black on 5, white will play 43, and will win after any subsequent move. With black on 41, white will play 25 with the same result. With black on 46, white will play an intermediate move 39. Black must now move to 41 or 5, after which white will win in one of the ways listed above.

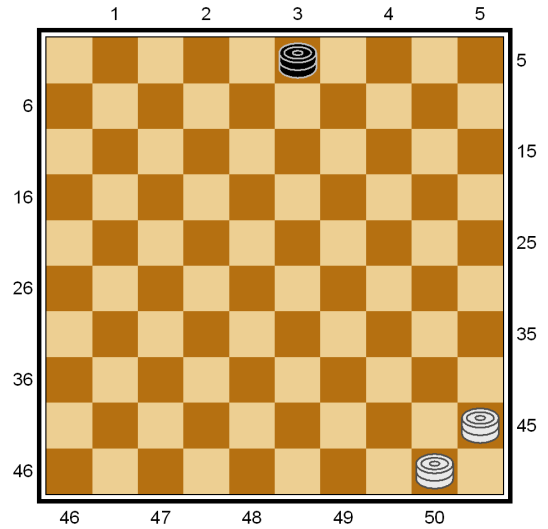


In this endgame, the following rule of thumb applies: white can occupy a maximum of three of the four diagonals 5-45, 10-50, 41-46 and 46-50 and black only one. If a total of three diagonals are occupied, white can take control of the fourth, but in such a way that the other three remain occupied, two by white and one by black. If either two or four diagonals are occupied, then white will play the king on diagonal 25-48 first in an intermediate move to the unoccupied diagonal 1-45 or 6-50.

### 8a Two kings against one king: narrow double diagonal setup

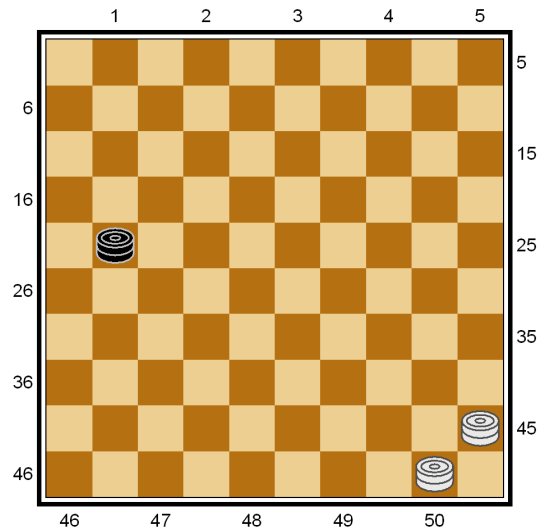
There are some situations where a lot of moves are needed to get into the long diagonal position. A good alternative is then a position where the kings are both placed on the diagonals of the double corner.

In the figure, black can only play to 8 or 21. The response to (8) is 1 (crossing over with the closest king), and black has nowhere to flee. After (21) the next play is 6.



If black is already on 8 or 21, he can also play to 2 or 16. White must then play an intermediate move by moving the nearest king along two squares.

In the figure, 39 follows (16). Black must then return to 21, after which the white king crosses to 6.



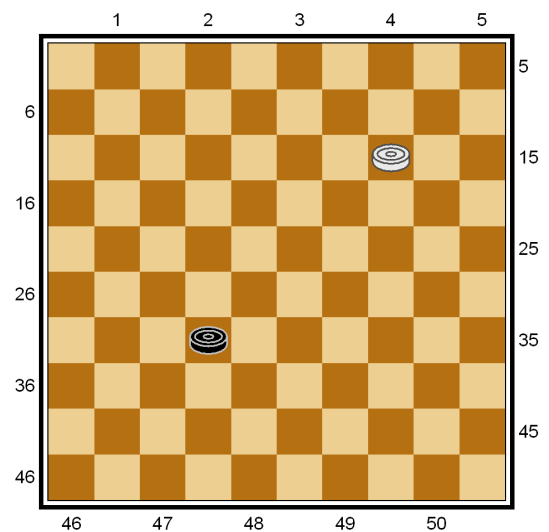
## 9 The endgame

If the result is not decided in the midgame and remains for a long time in balance, the trick is to work towards a winning endgame. This chapter will cover a number of winning endgames. The player who knows the principles behind these endgames can consciously work towards a winning endgame.

### 9a The endgame: winning by speed

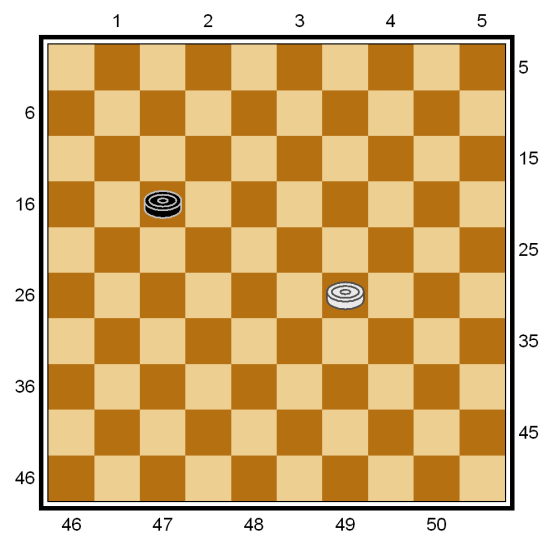
Sometimes the endgame turns into a race to the king row. In the figure, white wins as follows: 10 (38) 5 (43) 46.

When both players arrive on the king row immediately after each other, the player who arrives first is a half speed faster. This difference is not enough to win. In this example, white has a  $1\frac{1}{2}$  speed advantage. This is enough to win if white can reach the long diagonal and black is no longer able to reach 50.



### 9b The endgame: winning by speed with forced move

In this example, white has a  $1\frac{1}{2}$  speed advantage when it is his turn to move. However, he can only win with 23 because after 24 black can still reach square 50.

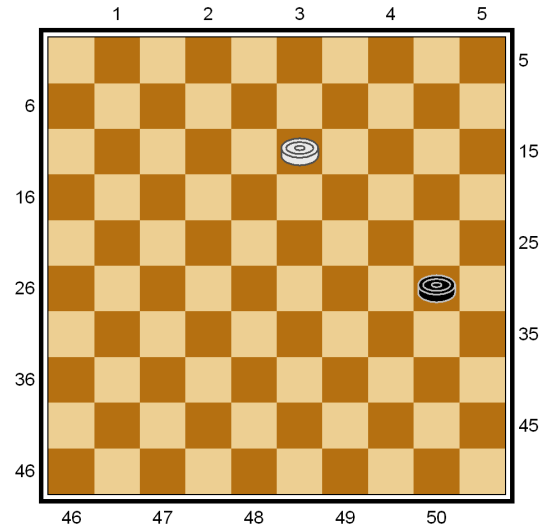


### 9c The endgame: winning by confinement with the king

If black can reach 50, white will need a  $2\frac{1}{2}$  speed advantage to be able to win.

Starting with the position in the figure, victory can be achieved as follows: 9 (35) 4 (40) 22! (45) 50.

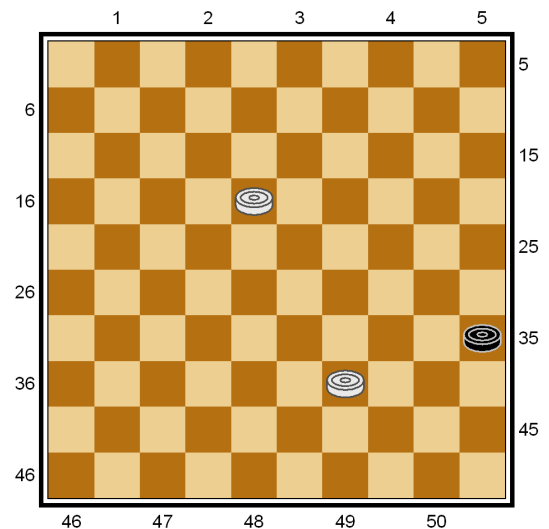
Even if black crosses the 1-45 diagonal, white must move via the 6-50 diagonal to square 50 to capture the black man.



### 9d The endgame: winning by reducing speed

Sometimes the only way to win is by reducing the speed advantage of your opponent.

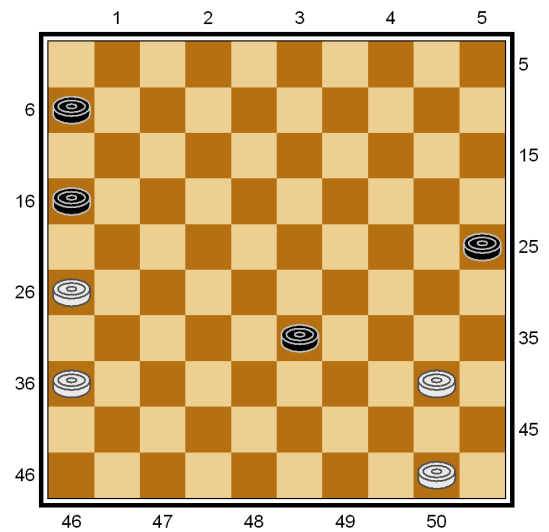
White plays 12 and does not continue immediately after (40) but plays 34 first. This results in black losing two full speeds, and white has enough with his speed advantage and one man.



### 9e The endgame: winning by file opposition

In the figure, white wins with 39 45. Black can do nothing but lose his men one or two at a time.

In practice, this kind of position with three or four edge pieces is very common.



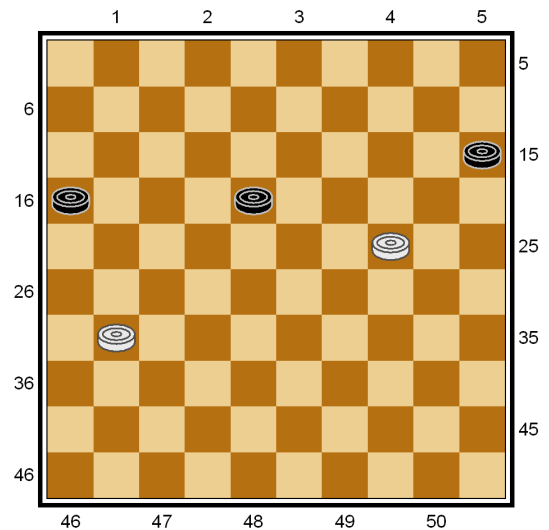
### 9f The endgame: winning by line opposition

Horizontal or diagonal opposition is also possible to position the opponent in such a way that he can only sacrifice his men. In exceptional cases it is even possible for two men to beat three men in this way.

Partly for this reason, a material disadvantage is not a reason to give up in Frisian draughts. It is better to try to gain the right positions in the endgame.

If there are only a few men left on the board, the men between centre and the edge are usually the strongest.

In the figure, white wins as follows: 27 (23) (20) 18 (24) 13 (30) 9 (35) 4 (40) 22 (45) 50.



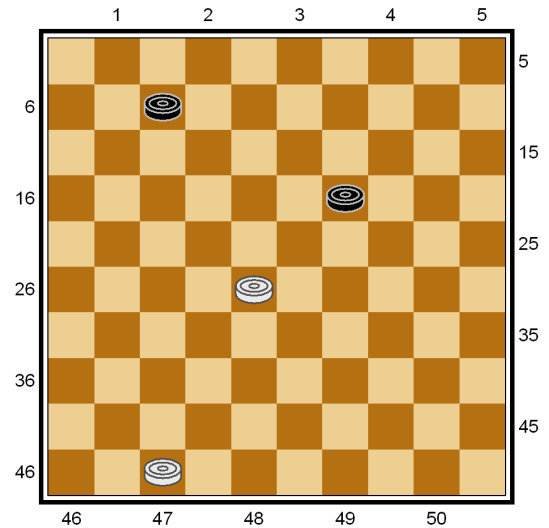


### 9g The endgame: winning by encirclement

In the figure, the white man cannot move to 22: black moves around it to 21 and captures the white man. The other white man cannot pass the black man on 19.

Both can now be encircled by black: (11!) 42, (17), 37, (21), 32, (24), 22, 27, (249), 21, (34), 17, (40), 12, (29), 8, (34), 3, (45), and white cannot prevent black gaining two kings..

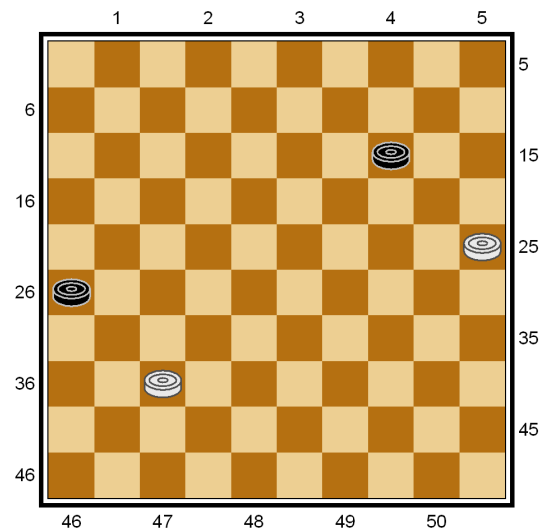
The first move is crucial: (12) is followed by 22 42, and the game ends in a draw.



### 9h The endgame: winning with a double line opposition

In the figure the one who's turn it is will lose the game because he must let the opponent move past.

If it is white's turn, the moves are as follows: 32 (31) 28 (37) 22 (41) 17 (46) 11 (23) 6 (1).

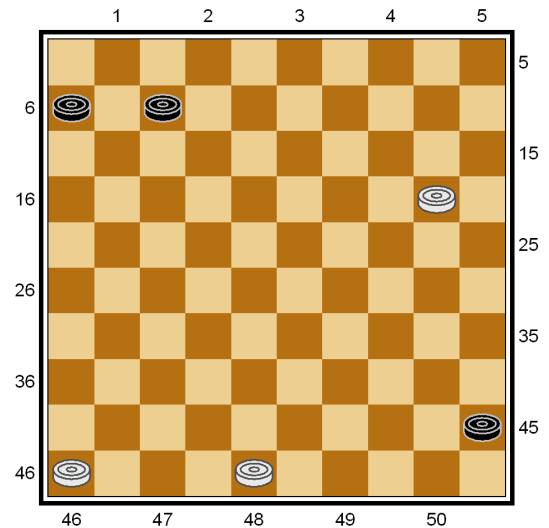


### 9i The endgame: winning with a capture setup

If a player sees a breakthrough coming, it is a good idea to prepare a capture setup for the hostile king.

In the figure, white can move towards making a king without hindrance; as long as the capture setup 46 48 remains where it is, black cannot make a king.

The three move rule can make such positions very complicated, however. The quickest way to victory is thus not easy: 14 (12) 9 (17) 3 (22) 21 (28) 38 (33) 29 (11) 23 (16) 32 (50) 3243.



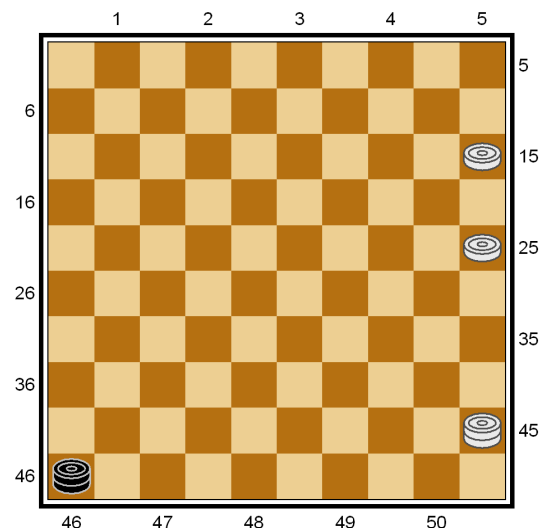
### 9j The endgame: winning with a king and two men against one king

This looks a lot easier than it is. In the figure, white must get two men across the long diagonal. There is only one possible way.

Black is occupying the long diagonal but must now move to 5 because otherwise 10 will be played. After (5) white plays 12! so as to be able to occupy square 3 when necessary.

Once white is on the 3-26 diagonal, he can play 20. If black then plays (5) again, 3 will be the response. If black makes a different move, 3 will still be the response. If black then plays 5, 14 will be the response.

There is nothing that black can do but wait on the long diagonal. Once white has played 20, he sacrifices his king and then plays 10. Black is no longer able to resist white gaining kings with both men.



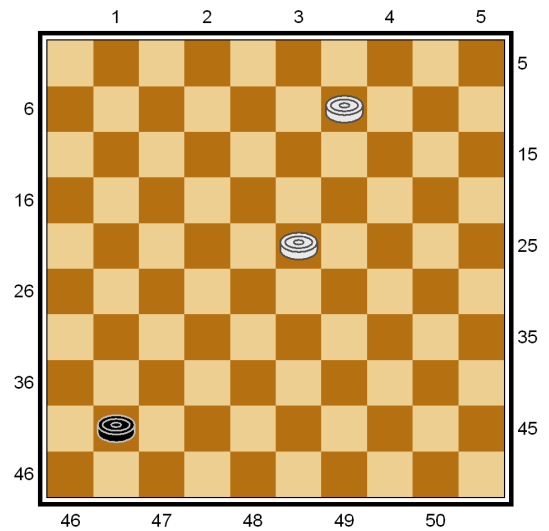
## 9k The endgame: win, loss or draw?

The endgame with one king against a king and a man is particularly exciting and complicated. The distance between win, loss and draw is extremely small.

In the figure, both players are one move away from the king row.

If it is black's move and he occupies the long diagonal, a win is a definite possibility: (46) 18 (mandatory) (5) 12? (23!) 8 (5).

If white concentrates on his second move, however, only a draw remains: (46) 18 (5) 13 (10) 4? (5) 49\* (28) 3\*\* (5!!) 8\*\*\* or 9\*\*\* (32) 8 or 9 and then 10.



Finally, if white plays a good game, then black occupying the long diagonal will result in a loss: (46?) 18 (5) 13 (10) 3! (5) [other moves also lead to a loss] 12 (10) 1, and can then always move on to get a second king.

With good play, this position will end up in a draw. Here are two examples of correct responses:

(47) 3 (36) 17\* (9) 44\*\* (3) 19 (20) 13 (3) or

(47) 3 (36) 20\* (4) 19 (10) 2014 (5).

The father of one of the authors of this manual has written a book about this specific endgame: H. Walinga, *Geheimen van een eindspel. Fries dammen*, Bolsward, n.d. [1976]. This manual is available from the authors as long as stocks last.