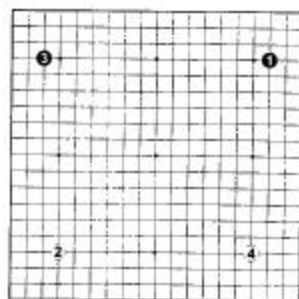
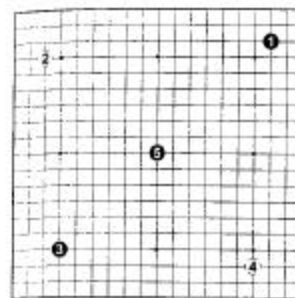


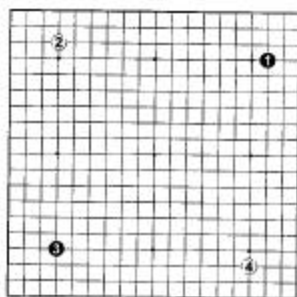
Chapter 7 Page 125  
Shusaku Style



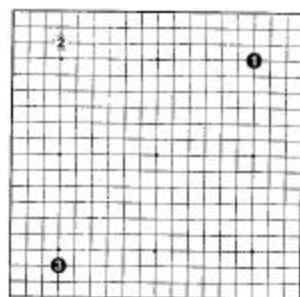
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Facing 3-4 Points



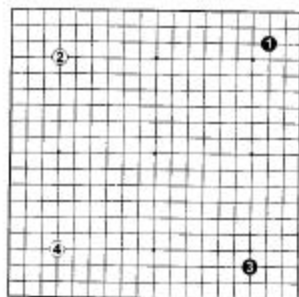
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Unusual Openings



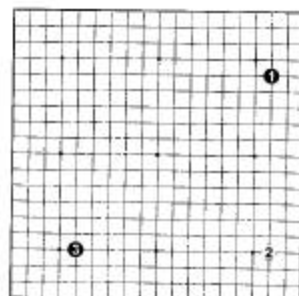
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Diagonal Points



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Opposing 3-4 Points



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3-3 Points



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4-5 and 3-5 Points

## NOTES ON BOOK ORGANIZATION

### Fuseki Classification

The fusekis are roughly classified into 13 patterns according to the points occupied by black plays 1, 3 and 5. The Chinese fuseki can be classified in the Star Point & Facing 3-4 point pattern, the Shusaku fuseki in the Diverging 3-4 points pattern, and Opposing 3-4 points in the Diagonal 3-4 point pattern. However, these three types of fuseki are so popular that they are explained in detail under their individual headings.

### Understanding the Diagrams

In each fuseki pattern, easy explanations are given about how the procedures change with the positions of white 2 and 4, or with black's approach or pincer. The effective vital points in the fuseki patterns are also explained. The number of plays in each diagram is usually 10 or fewer to make it easy to see.

### Ninety-Four Professional Game Records

After each explanation, openings from professional game records are inserted. These examples provide other possible fuseki and ideas for you to think about in them.

### New Terms in this Book

New terms are used to classify fuseki, such as Perpendicular 3-4 points, Facing 3-4 Points, Opposing 3-4 points, etc.

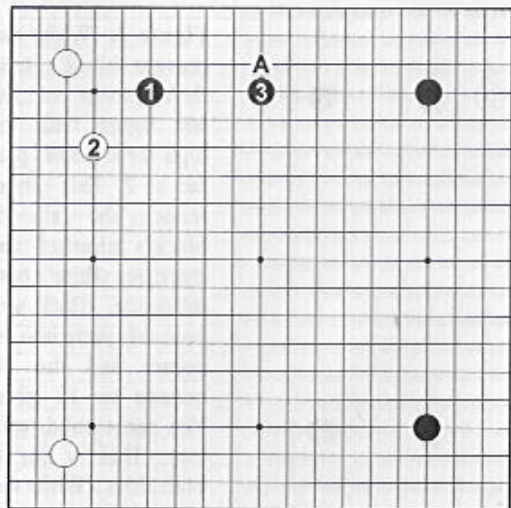


Figure 5. The large knight approach is good against the 3-3 point.

Figure 5. To digress a moment, consider the position where white has played on both 3-3 points on the left side. In this case, white is going for immediate territory instead of making the game a struggle for influence. Black's best play here is the large knight approach (ogeima kakari). White maps out territory with 2 then black extends at 3 or A.

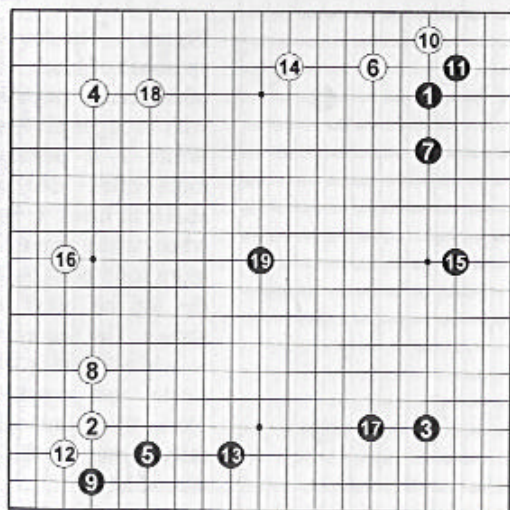


Figure 6. Takagawa Kaku (B) v Hashimoto Utaro (1962).

Figure 6. (Pro Game.) Takagawa, famous for his star point openings, played the nirensai here, and Hashimoto copied black with mirror-go. There are various counters to mirror-go. Here black carefully built up his position, then played 19 on the center point (tengen), which has no reflection. Notice how 19 works with black's stones and reduces white's influence.

Pattern 2: White Star & 3-4 Points.

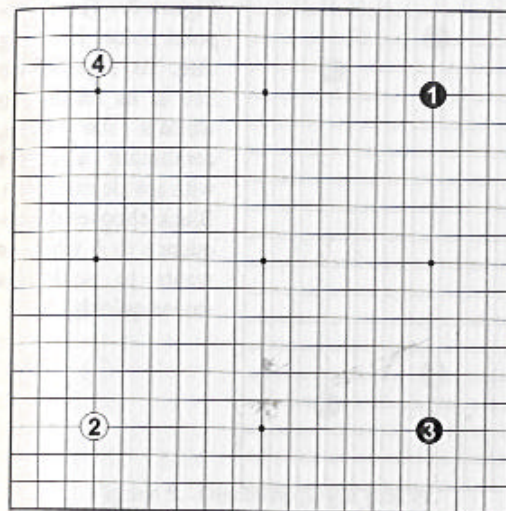


Figure 1. An alternative for white.

Figure 1. White 2 at the 4-4 point (star or hoshi) and 4 at the 3-4 point (komoku) are another answer to black's nirensai.

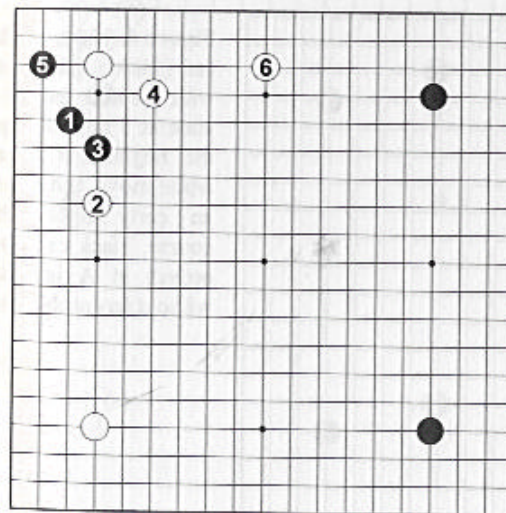


Figure 2. The immediate approach.

Figure 2. By choosing the 3-4 point here, white invites an approach at 1, or one point to the right, and plans to pincer the approach to make use of his stone in the lower left corner. Plays 1 through 6 are a representative joseki.