# The Wangling Wizards
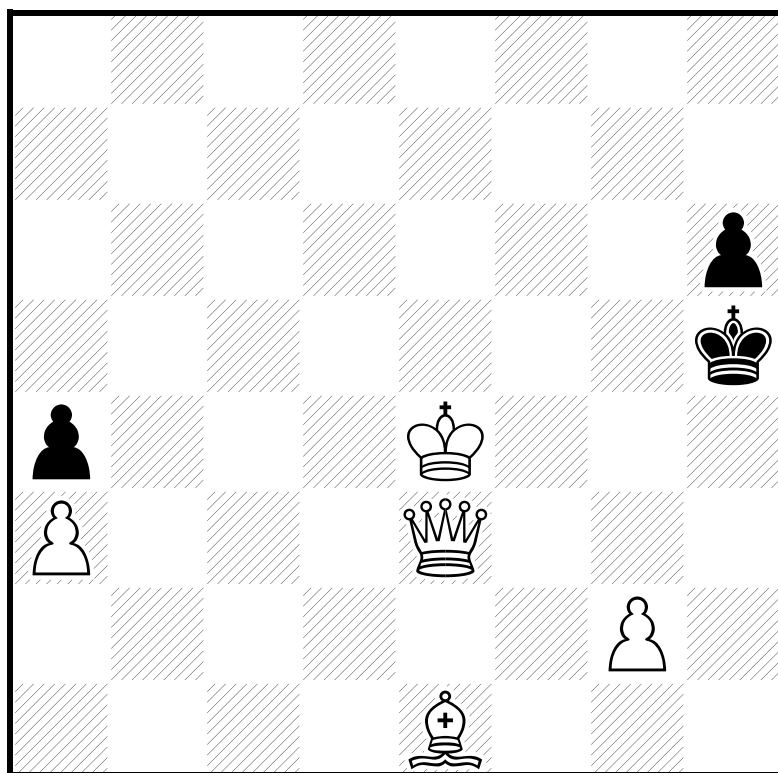
The chess problems of the Warton brothers

Compiled by Michael McDowell

White to play and mate in 3

## Introduction

Tom and Joe Warton were two of the most popular British chess problem composers of the twentieth century. They were often compared to the American "Puzzle King" Sam Loyd because they rarely composed problems illustrating formal themes, instead directing their energies towards hoodwinking the solver. Piquant keys and well-concealed manoeuvres formed the basis of a style that became known as "Wartonesque" and earned the brothers the nickname "the Wangling Wizards".

Thomas Joseph Warton was born on 18th July 1885 at South Mimms, Hertfordshire, and Joseph John Warton on 22nd September 1900 at Notting Hill, London. Another brother, Edwin, also composed problems, and there may have been a fourth composing Warton, as a two-mover appeared in the August 1916 issue of the *Chess Amateur* under the name G. F. Warton. After a brief flourish Edwin abandoned composition, although as late as 1946 he published a problem in *Chess*. Tom and Joe began composing around 1913. After Tom's early retirement from the Metropolitan Police Force they churned out problems by the hundred, both individually and as a duo, their total output having been estimated at over 2600 problems. Tom died on 23rd May 1955. Joe continued to compose, and in the 1960s published a number of joints with Jim Cresswell, problem editor of the *Busmen's Chess Review*, who shared his liking for mutates. Many pleasing works appeared in the *BCR* under their amusing pseudonym "Wartocress". Joe died on 15th January 1971.

Thomas Warton

(from *Chess Pie*, 1922)

Joseph Warton

(from *The Problemist*, July 1963)

**The Wangling Wizards**

**Members and their problems: Thomas and Joseph Warton**
by Joseph Warton (from the *BCPS Review Volume 1*, 1962)

I was a schoolboy about 12 years of age, my brother Thomas a policeman of 28, when the fascination of chess gripped us. Difference of age and environment meant nothing in the fairyland of problems. It all started when my brother set me up a problem which he had proudly composed for my benefit. It had a checking key and a P=S mate! I failed to solve it, and although at that time I felt I had been the victim of a bit of sharp practice I was nevertheless intrigued by the device of underpromotion of a white piece to achieve victory.

I produced an atrocity with an underpromotion to a bishop, prefaced by a quiet move, but my brother solved it quickly and returned to the attack on my youthful ignorance and innocence with a ghastly PxP en passant affair.

During and after the First World War my brother composed an enormous number of problems (in two moves mostly), and I can imagine him pausing under a street-lamp at dead of night concocting something to confound me. But I soon became a quick solver and ardent problem-lover. Ideas came faster than I could set them up. Positions were diagrammed hastily in an exciting evening – perhaps half a dozen in a matter of two or three hours! Many of these have been published with blemishes that make me blush; many have hasty cook-stoppers that make me shudder. But most have some small point, and had I the time I should love to reconstruct them.

Between the years 1930 and 1940 my brother's interest in problems flagged. But I was as passionately fond of them as ever and composed a large number which I never bothered to publish. Occasionally I sent an odd problem to the late B. J. da C. Andrade when he was editor of the chess column in the *Sunday Times*. After my brother – through ill-health – left the Police Force I visited him frequently, and the name of T. & J. Warton leapt into print once again. He was a tremendous incentive to composition. His delight in a piece of devilry was very rewarding. Some of the following positions are full of nostalgic memories.

This selection of problems may not be the best of the Wartons, but it comprises those that the solvers have enjoyed. Often enough the most difficult problems get the least criticism. But if any of these which may be fresh to the solver provide amusement without giving a headache, then the Wartons have been rewarded.

(The selected problems were No.s 47, 56, 57, 73, 93, 101, 125, 128, 136, 141, 149, 153, 160, 165 and 174 from the present collection.)

## An appreciation of J. J. Warton
by Jim Cresswell (from *The Problemist*, January 1996)

Joe Warton died on 15th January 1971. Can it really be 25 years since one of the most subtle exponents of the problem art was lost to the world?

Joe was born on 22nd September 1900, at Notting Hill in London. He was 15 years younger than his brother Tom, with whom he collaborated in the famous "T. & J. Warton" partnership, composing problems which delighted and confounded solvers throughout the world for nearly 40 years. Tom was a police officer who retired early and thereafter he and Joe met regularly every Wednesday for a session with the chessmen. Most of the ideas came from the younger brother and they would rough out several problems in an afternoon, which would be left for Tom to polish and tidy up during the remainder of the week. They were masters of the 2-move "change-waiter", and Brian Harley once described them as "super mutaters", but their real strength lay in the strategic 3-mover.

I first met Joe at a BCPS lecture in St.Bride's Institute some years after his brother's death. He was at that time Chief Librarian at a North Kensington Public Library and we struck up a friendship which lasted for many years. In those days, as a working busman on erratic shifts, I used to call at the library a couple of times a week, and we would spend hours discussing the merits of Heathcote and Blake, Shinkman and Meredith. He had an incredible brain; a great admirer of Loyd, he knew all his problems and could set out many of them from memory.

After his retirement I saw much less of him, but whenever I made my way out to his house at Greenford (always unannounced) he would leave everything and pull out the chess table. Like many another expert, he scorned elaborate pieces and preferred to use the tiniest set of chessmen which, at the time of purchase, one could buy for about seven and sixpence! Once settled, May Warton was never far behind with her excellent teas. They owned a set of crockery with the biggest teacups I have ever encountered; one never had the capacity to tackle a second cup! Among his many interests was a life-long love of music – at one time he was a professional pianist – and during his years of retirement, horticulture. He was justifiably proud of his garden and my impromptu visits would often find him busy in the greenhouse. I always came away with a problem or two, and ideas for constructing several more.

He composed purely for the solver in the tradition of Sam Loyd, and liked nothing better than to "pull someone's leg" with a clever key. He had no interest in other than conventional composition, saying that there were quite enough pieces in one set of chessmen! Caring little for tourney honours, a claim of "no solution" from a strong solver (or even from me) gave him more pleasure than winning first prize.

I was privileged to test many of his compositions during this period and he never appended a solution when he sent them. I usually started by trying the most unlikely-looking move on the board (something that appeared totally impossible) and, although the variations which followed might take me the rest of the day, it usually turned out to be the correct opening! He would always insist on adding my name to the diagram if he adopted even the most trivial amendment I might suggest.

He once told me that my enthusiasm re-awakened his interest in problems and started him composing again following a long gap after his brother died. I like to think that this was true, and at least in this small measure, I contributed something to the work of a great problem genius.
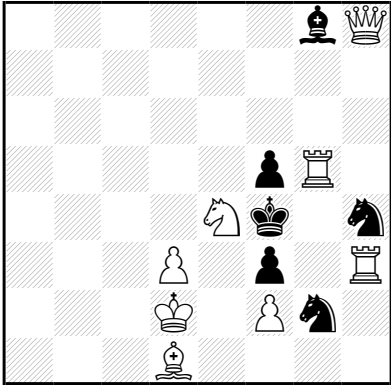
### T. & J. Warton
v. Chess Amateur 5, 1917
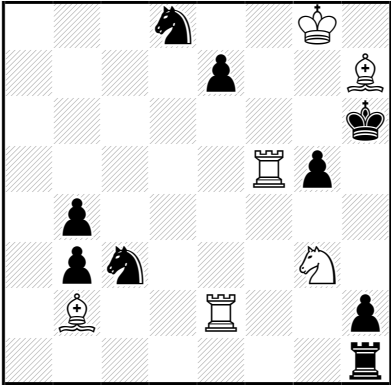
**1**                    #2

### J. Warton
Chess Amateur 7, 1917

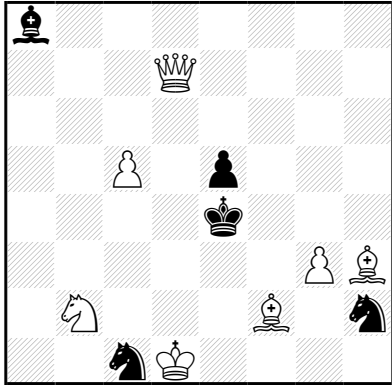**2**                    #2

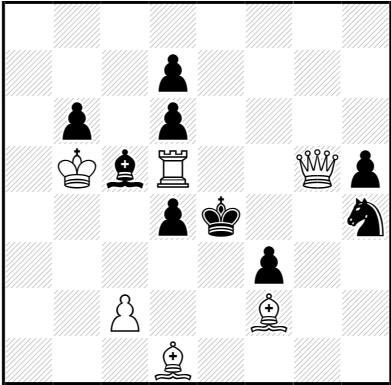### T. & J. Warton
Morning Post 10. 9. 1917

**3**                    #2

### E. Warton
Falkirk Herald 23. 1. 1918

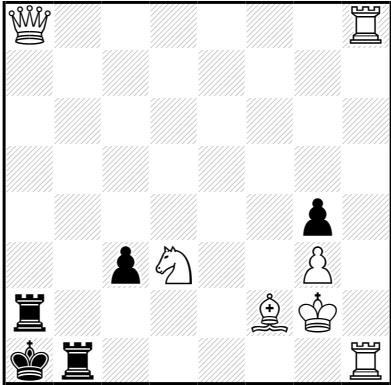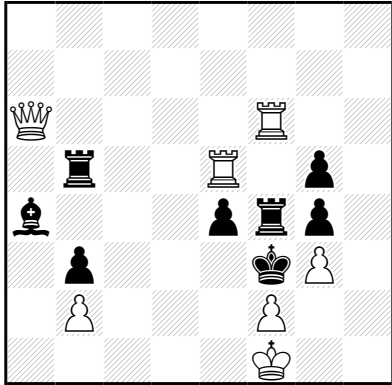**4**                    #2

### J. Warton
Chess Amateur 3, 1918

**5**                    #2
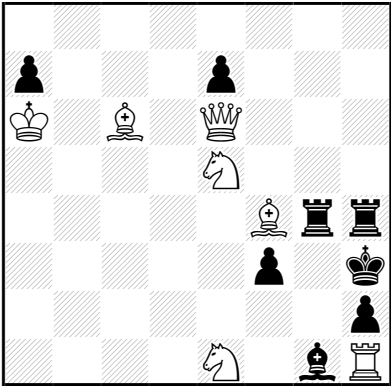
### T. & J. Warton
v. Falkirk Herald 19. 6. 1918

**6**                    #2
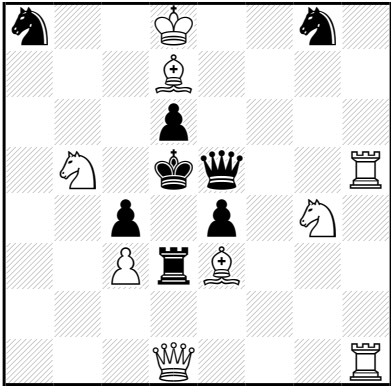
### T. & J. Warton
Western Daily Mercury 19. 7. 1918

**7**                    #2

### T. & J. Warton
v. Chess Amateur 11, 1918

**8**                    #2

### T. Warton
Manchester City News 12. 4. 1919

**9**                    #2
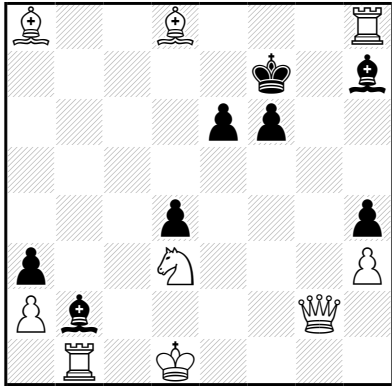
**1.** 1.Rf1 (-) 1…g4 2.Bc1 (Set 2.Rh5); 1…e any 2.Rf6; 1…Sc any 2.Bg7; 1…Sd any 2.Re6; 1…R any 2.Rxh2. A typical Warton two-move mutate, with one striking change.

**2.** 1.Rh1 (-) 1…Sg6 2.Qh2 (Set 2.Rxf3); 1…Se1 2.Rxh4; 1…Se3 2.fxe3; 1…B any 2.Qb8; 1…fxe4 2.Qe5. A well-hidden line clearance key. It is a defect that the WB plays no part after the key.

**3.** Set 1…Sc any 2.Qd3; 1...Sf3 2.Bf5. 1.Qc8 (>2.Qxa8) 1…Kd5 2.Qxa8; 1…Kf3 2.Qf5; 1…Bb7 2.Qxb7; 1…Bc6 2.Qxc6; 1…Bd5 2.Qf5; 1…Sg4 2.Bg2. A lightly set block-threat with a retreating key which gives a flight.

**4.** 1.c4 (-) 1…d3 2.Qxh4 (Set 2.cxd3); 1…Kd3 2.Qe3; 1…dxc3 e.p. 2.Bc2; 1…S any 2.Qf5; 1…B any 2.Rxd4. A flight-giving key with one change and two added variations. Unfortunately the bishop is inactive in the diagram. Like Tom and Joe, Edwin Warton specialised in block two-movers. He composed few problems after 1920.

**5.** 1.Kh2 (-) 1…Rxh1+ 2.Qxh1 (Set 2.Rxh1); 1…Rc1…g1 2.Rxc1…Rxg1; 1…Ra3…Rxa8 2.Qxa3…Rxa8; 1…c2 2.Bd4. One change, involving a switch of corner-to-corner moves.

**6.** 1.Rc5 (-) 1…e3 2.Qc6 (Set 2.Rxe3); 1…R any 2.Qe2; 1…Rf5 2.R6xf5; 1…Rxf6 2.Qxf6. An odd key, closing the diagonal to the black rook.

**7.** 1.Bd7 (-) 1…f2 2.Qb3 (Set 2.Bg2); 1…Rh6 2.Qxh6 (Set 2.Qxg4); 1…R else 2.Qxg4; 1…B any 2.Rxh2. A line vacation and change of pinner which motivates two changes.

**8.** 1.Bd4 (-) 1…Rxd1/Rd2 2.Se3 (Set 2.Rxd1/Qxd2); 1…Rxd4 2.Qxd4; 1…Rxc3 2.Sxc3; 1…Rf3…Rh3 2.Be3; 1…Re3 2.Sxe3/Bxe3; 1…e3 2.Qf3; 1…Q any 2.RxQ; 1…Sa any 2.Sc7; 1…Sg any 2.Sf6. The unpinning key changes two set mates and adds three new variations. Curiously, both the WB and BP shut off the rook at e3.

**9.** 1.Be4 (-) 1…Bg6 2.Qxg6 (Set 2.Qb7); 1…Bh else 2.Qg8; 1…Bb any 2.Rb7; 1…e5 2.Bd5; 1…f5 2.Se5. The bishop destroys the set mate after 1…Bg6 by moving down the line towards the queen. F. B. Feast later published a simplified version: *Birmingham Post* 1931 Rb6/4Q3/1k6/3P4/ P7/Bs6/8/3K4 #2 1.Bd6.

### T. & J. Warton
1st Prize Morning Post 1921
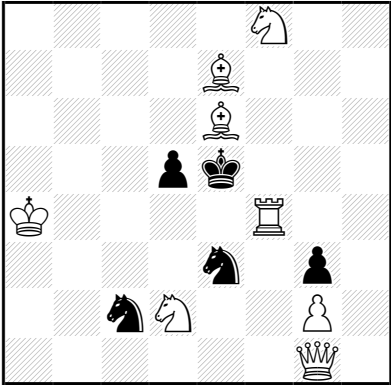
**10**                    #2

### T. & J. Warton
The Observer 13. 6. 1926
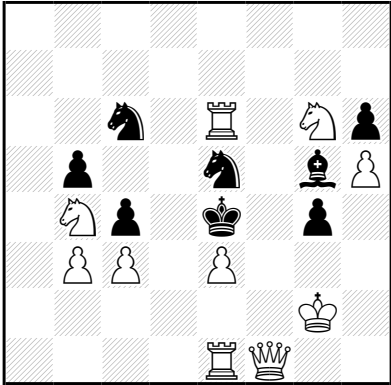
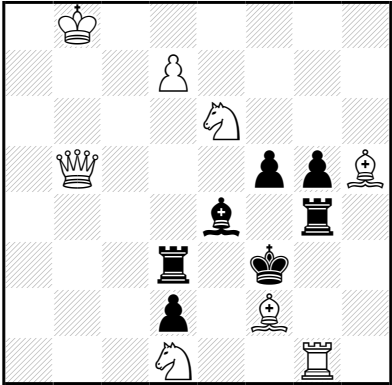**11**                    #2

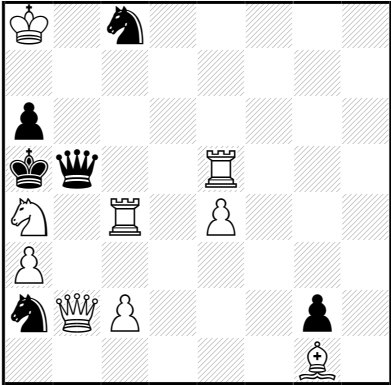### J. Warton
Empire News 8, 1926

**12**                    #2

### T. & J. Warton
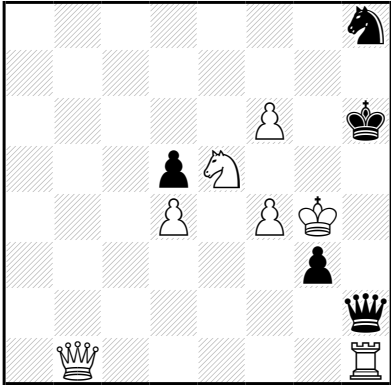2nd Prize Sports Referee 1930

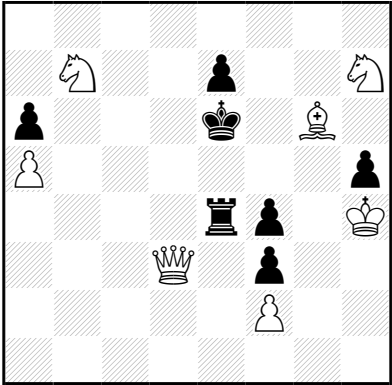**13**                    #2

### J. Warton
v. The Observer 30. 11. 1930

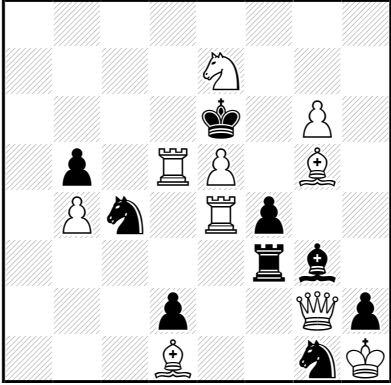**14**                    #2

### J. Warton
The Observer 31. 5. 1931

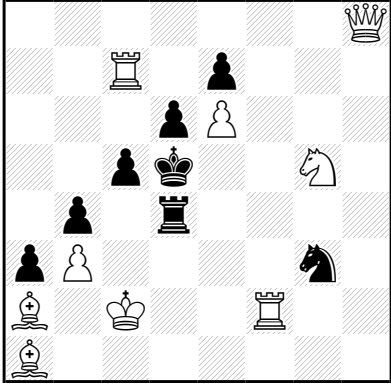**15**                    #2

### J. Warton
Sunday Times 1933

**16**                    #2

### T. & J. Warton
The Observer 12. 4. 1942

**17**                    #2

### T. & J. Warton
The Observer 23. 8. 1942

**18**                    #2
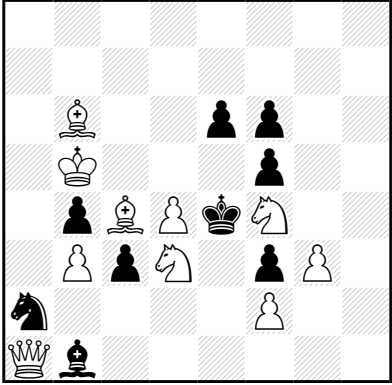
**10.** 1.Qc1 (-) 1…Sc any 2.Qc7 (Set 2.Qxe3); 1…Se any 2.Sf3 (Set 2.Rf5); 1…Kxf4 2.Sg6; 1…d4 2.Re4. The e3 knight opens a different line for the queen in each phase.

**11.** 1.Ra1 (-) 1…Bxe3 2.Qb1 (Set 2.Qf4); 1…B else 2.Qf4; 1…Kxe3 2.Qe1; 1…S any 2.Rxe5; 1…cxb3 2.Qd3; 1…g3 2.Qf3. A pure clearance key, opposite in effect to the key of No. 9, introduces a change for the set pin-mate.

**12.** 1.Bb6 (-) 1…R any 2.Qf1 (Set 2.Rg3); 1…Ke2 2.Sd4; 1…B any 2.Qxd3; 1…f4 2.Bxg4. A pleasing choice of key which prevents 1…Rb3 from pinning.

**13.** 1.Qa1 (-) 1…Sb4 2.axb4 (Set 2.Qxb4); 1…Sa else 2.Qc3; 1…Sc any 2.Bb6; 1…Qc5 2.Rxc5; 1…Qd5+ 2.Rxd5; 1…Qxe5 2.Qxe5. A mutate rendering of an idea originating with Sam Loyd: *Detroit Free Press* 27. 4. 1878 8/2S5/8/k2SQ3/P1R5/Pp6/s2p4/1K1B4 #2 1.Qa1.

**14.** 1.Kf3 (-) 1…Qh5+ 2.Sg4 (Set 2.Rxh5); 1…Qh4 2.Rxh4; 1…Qh3 2.Rxh3; 1…Qxh1+ 2.Qxh1; 1…Kh5 2.Qh7; 1…g2 2.Rxh2; 1…S any 2.Qg6 (Set dual 1…Sf7 2.Sxf7). The retreating key gives a flight and makes way for a cross-check mate following the selfblock.

**15.** 1.Qc2 (-) 1…Re5 2.Qc6 (Set 2.Sd8); 1…R else 2.Qf5; 1…Ke5 2.Qxe4; 1…Kd7 2.Sf8; 1…Kd5 2.Qxe4. Good use of the Sb7 to give a set mate and guard squares after the retreating key. 1…Kd7 leads to a pretty model mate.

**16.** 1.Rd3 (-) 1…Sxe5 2.Bb3 (Set 2.Rexe5); 1…S else 2.Rd6; 1…R any 2.Bg4; 1…B any 2.Qg4; 1…S any 2.Qh3. An anticipatory shut-off key prepares a bishop mate following the selfpin.

**17.** 1.Qb8 (-) 1…c4 2.Qb5 (Set 2.Qxd4); 1…Ke5 2.Rxc5; 1…Rc4+ 2.bxc4; 1…Rd2+ 2.Rxd2; 1…R else 2.Qa8/Qb7; 1…S any 2.Rf5. An anticipatory pin is set up to cope with the flight given by the key. A subtle idea.

**18.** 1.Sb2 (-) 1…c2 2.Bd3 (Set 2.Sc5); 1…cxb2 2.Qxb1; 1… e5 2.Bd5; 1…Sc1 2.Qa8; 1…Bc2 2.Qe1; 1…Bd3 2.Bxd3. The complex line opening and closing in the set variation 1…c2 2.Sc5 makes the solver reluctant to abandon it.

### T. & J. Warton
v. The Observer 20. 9. 1942
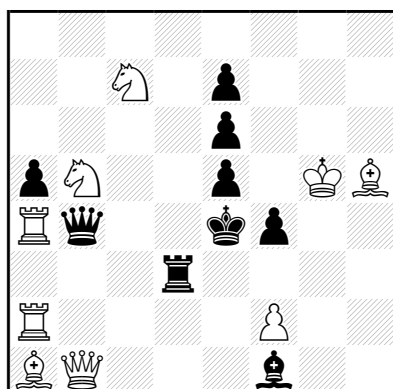
**19**      #2

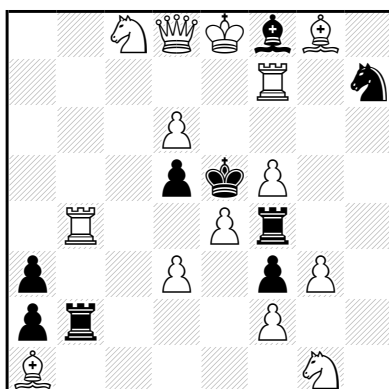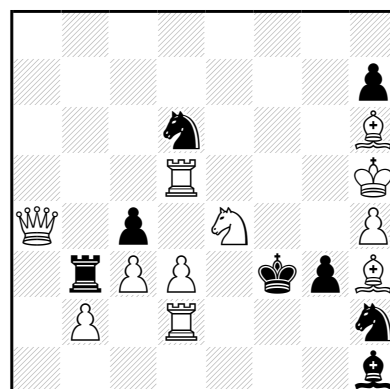### J. Warton
The Observer 22. 11. 1942

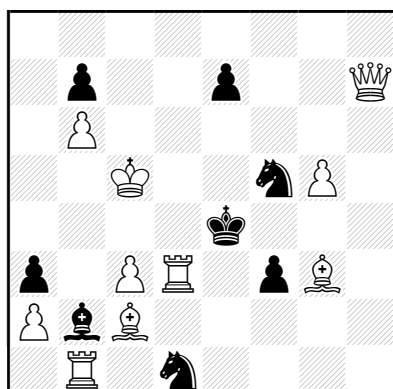**20**      #2

### T. & J. Warton
The Observer 17. 1. 1943

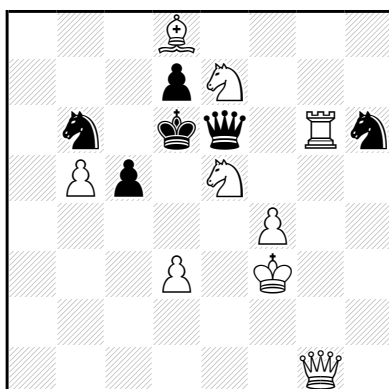**21**      #2

### T. & J. Warton
The Observer 18. 7. 1943

**22**      #2

### T. & J. Warton
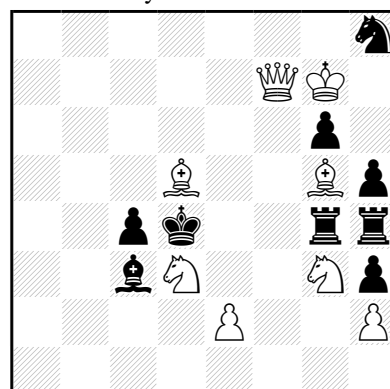Chess 10, 1943

**23**      #2

### J. Warton
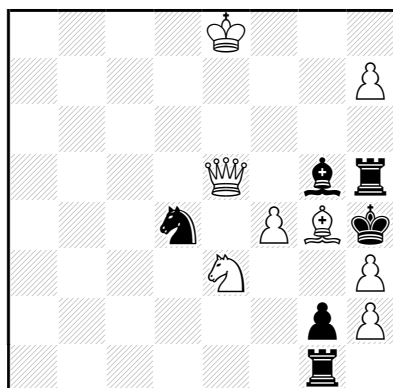7th Commend
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**24**      #2
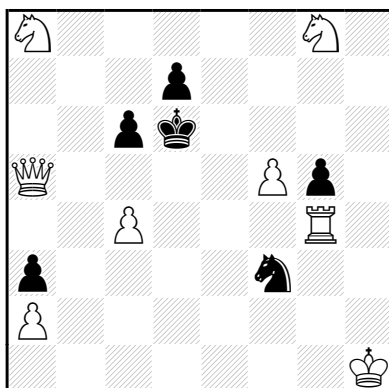
### T. & J. Warton
The Observer 20. 2. 1944
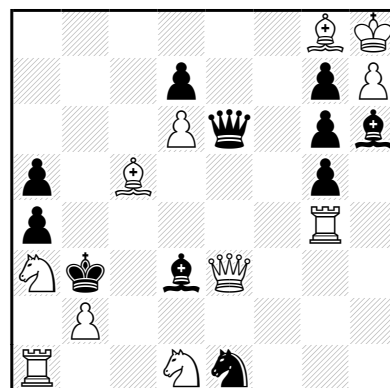
**25**      #2

### T. & J. Warton
v. The Observer 14. 5. 1944

**26**      #2

### T. & J. Warton
v. Chess 10, 1945

**27**      #2

**19.**    1.Sa7 (-) 1…Qd4 2.Qb7 (Set 2.Sc3); 1…Qc4 2.Rxc4; 1…Qxa4 2.Rxa4; 1…f3 2.Bg6; 1…B any 2.Re2. A sophisticated change. In the set play the selfblock by the black queen allows a double-pin mate involving self-interference. After the line clearance key the queen interferes with the rook, allowing the queen to unpin safely in mating.

**20.**    1.Sb6 (-) 1…d4 2.Sc4 (Set 2.Qa5); 1…dxe4 2.d4 (Set 2.Qa5); 1…Bxd6 2.Sd7 (Set 2.Qxd6); 1…B else 2.Qe7; 1…S any 2.Qf6; 1…Rxf5 2.Rxf5; 1…R else 2.Sxf3. Two mates changed to three, with the new mates all featuring white self-interference exploiting a selfblock.

**21.**    1.Re5 (-) 1…cxd3 2.Sg5 (Set 2.Rxd3); 1…R any 2.Qd1; 1…Sd any 2.Rf5; 1…g2 2.Rf2; 1…Bg2 2.Bxg2; 1…Sh any 2.Bg4. One complex change which involves a number of line effects.

**22.**    1.Bh2 (-) 1…f2 2.Rh3 (Set 2.Qh1); 1…Bxc3 2.Rxc3; 1…B else 2.Rb4; 1…e any 2.Qxb7; 1…Sxc3 2.Rxc3; 1…Se3 2.Rd4; 1…Sf2 2.Re1. The bishop closes the queen's mating line, but makes room for the rook. The e-pawn prevents a bishop key in the opposite direction.

**23.**    1.Ke4 (-) 1…Sb any 2.Sc8 (Set 2.Sc4); 1…Sh any 2.Sf5 (Set 2.Sf7); 1…c4 2.Qxb6; 1…Qf6 2.Rxf6; 1…Qxg6+ 2.Qxg6. A key which forms an interesting contrast to that of No. 14. The selfpin and guard of d5 motivate the changes.

**24.**    1.Be4 (>2.Qa7/Qd7/Qd5/Qf2/Qf6/e3) 1…Rf4 2.Qa7; 1…Rxe4 2.Qd7; 1…Rxg3, cxd3 2.Qd5; 1…Rxg5 2.Qf2; 1…B any 2.Qf6; 1…Sxf7 2.e3. Very different from the characteristic Warton style! The six threats are accurately separated. "A neat version of the theme." (T. C. Evans – judge)

**25.**    1.Qa5 (-) 1…Re1 2.Qxe1 (Set 2.Sxg2); 1…R else 2.Sxg2; 1…S any 2.Sf5; 1…B any 2.Qxh5; 1…R any 2.Qxg5. The queen must provide for the potential pin, and only a long retreat will suffice.

**26.**    1.Qc3 (-) 1…c5 2.Qf6 (Set 2.Qc7); 1…S any 2.Qd4 (Set 2.Rd4); 1…Kc5 2.Qxa3. Both set mates are changed after the flight-giving key. The flight results in a pure mate.

**27.**    1.Ba7 (-) 1…Qc4 2.Qb6 (Set 2.Bxc4); 1…Qxg8+ 2.hxg8Q; 1…Q else 2.BxQ; 1…S any 2.Qxd3. Possibly developed from No. 19. This time a Bristol-type key clears a path for the mating queen, which exploits the black queen's interference on the bishop. An idea requiring a heavy setting.
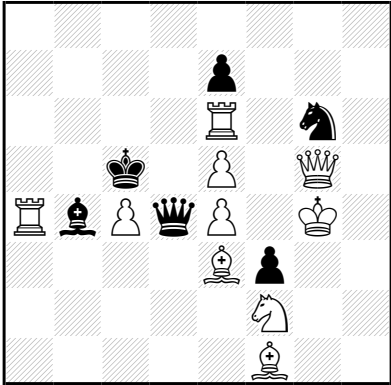
### T. & J. Warton
Chess 1, 1946
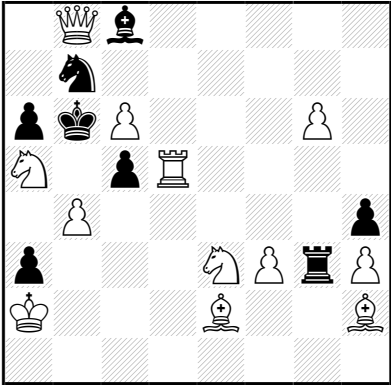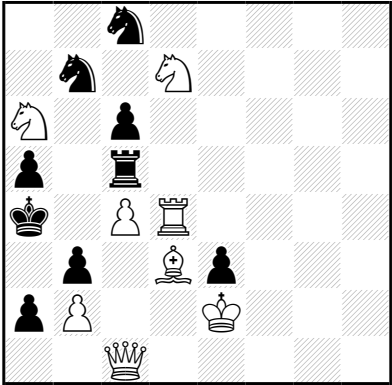
**28**      #2

### T. & J. Warton
The Observer 2. 6. 1946

**29**      #2

### T. & J. Warton
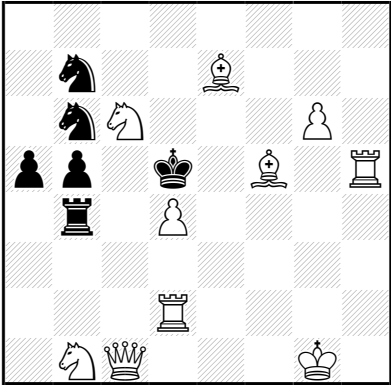Chess 12, 1946

**30**      #2

### J. Warton
Chess 4, 1958
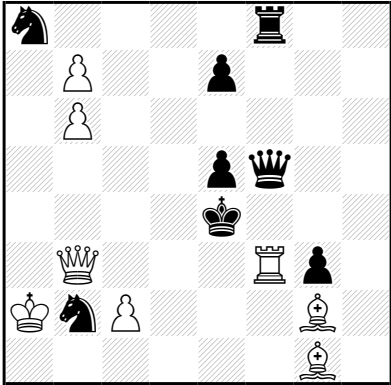
**31**      #2

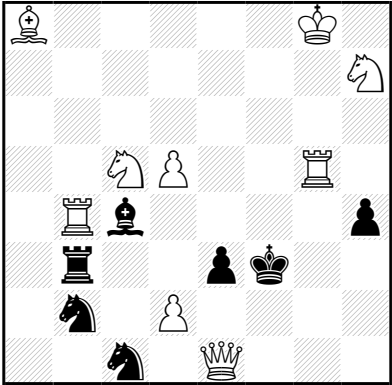### J. Warton
Chess 6, 1960

**32**      #2

### J. Warton & J. E. Cresswell
Busmen's Chess Review 7, 1962

**33**      #2

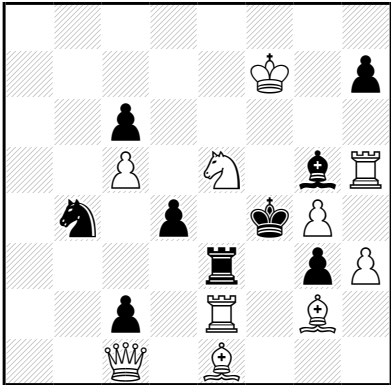### J. Warton
3rd Prize The Problemist 1963
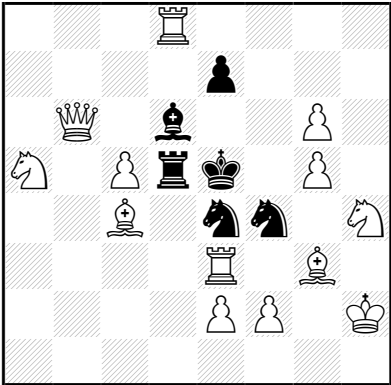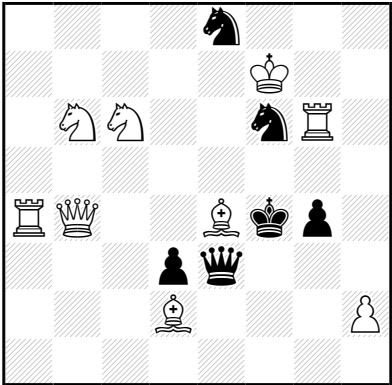
**34**      #2

### J. Warton
v. Busmen's Chess Review 1964

**35**      #2

### J. Warton
Commended The Problemist 1964

**36**      #2

**28.**    1.Sg2 (-) 1…c any 2.Bg1 (Set 2.Sec4); 1…R any 2.Bc7; 1…B any 2.Qxb7. The S abandons its set mate to travel far from the king and close the g-file for the replacement B mate.

**29.**    1.Qh6 (-) 1…Sxe5+ 2.Rxe5 (Set 2.Qxe5); 1…S else 2.Rc6 (Set 2.Qxe7); 1…B any 2.Sd3; 1…Qxe3 2.Qxe3. Direct guard of squares in the knight's range is replaced by an ambush which motivates two changes.

**30.**    1.Qh1 (-) 1…Rxc4 2.Qxc6 (Set 2.Qxc4); 1…Rb5 2.cxb5; 1…Rd5 2.cxd5; 1…R else 2.c5; 1…a1Q 2.Qxa1; 1…Sb any 2.Sxc5; 1…Sc any 2.Sb6. A simple recapture is replaced by a pin-mate after a long-range key.

**31.**    Set 1…a4 2.Sxb4; 1…Rxd4 2.Rxd4. 1.Sd8 (>2.Qc6) 1…Sc4 2.Sc3; 1…Rxd4 2.Bd3; 1…Rc4 2.Bc2; 1…Rxb1 2.Bxb1; 1…Sxd8/Sc5 2.Qc5. Three selfblocks followed by self-interference mates.

**32.**    1.Qf7 (>2.Rxf5) 1…Rxf7 2.bxa8Q; 1…Qxf7+ 2.Rxf7; 1…Qe6+ 2.Rb3; 1…Qxf3 2.Bxf3; 1…Qf6 2.Rxf6; 1…Qh5/Qf4/Qg4/Qh3 2.Rf4. One of the most spectacular Warton keys, though the strong defence 1…Qxf3 offers a pointer.

**33.**    Set 1…Be2 2.d6. 1.Rb7 (>2.Rf7) 1…Bxd5+ 2.Rf7 (Set 2.Bxd5); 1…Kf4 2.Rf7 (Set 2.Qf1); 1…Se2 2.Qf1; 1…either Sd3/Bd3/Rb6/Rxb7 2.Qxe3. The three prominent set mates make the key, which hems the bishop in, all the more surprising.

**34.**    1.Re8 (-) 1…Ke6 2.Qxd6 (Set 2.Rxe4); 1…B any 2.Qf6 (Set 2.Rxd5); 1…Kd4 2.Sf3; 1…e6 2.Sc6; 1…Rxc5 2.Qb2; 1…R else 2.Sc6. "A brilliant strategic mutate. The set play is quite interesting enough to stand an old style waiting key. I was amazed and delighted to find the well-hidden key move which makes two splendid changes." (N. A. Macleod – judge)

**35.**    1.Bc3 (-) 1…Kxe5 2.Qxe3 (Set 2.Bxg3); 1…S any 2.Sd3; 1…h6 2.Sg6; 1…d any 2.Qxe3; 1…B any 2.Rf5. The bishop, instead of administering a pin-mate, becomes the pinner.

**36.**    Set 1…Qxd2 2.Qxd2; 1…g3 2.hxg3; 1…Sxe4 2.Qxe4; 1…S6 else 2.Sd5. 1.Qf8 (>2.Qh6) 1…Sh7/Sg8 2.Sd5; 1…Sxe4 2.Kxe8; 1…Sg7 2.Qb8/Qd6; 1…Sd6 2.Qxd6. "A block-threat with a splendid key and one startling change after 1…Sxe4, but the duals which follow moves of the S at e8 and 1…g3 are serious defects." (L. S. Penrose – judge)

### J. Warton
### & J. E. Cresswell
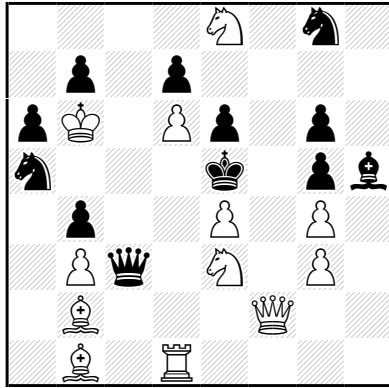Busmen's Chess Review 5, 1966
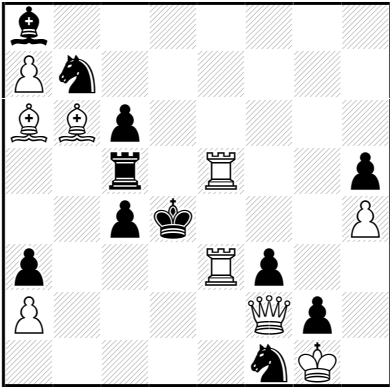
**37**  #2

### J. Warton
### & J. E. Cresswell
v. 1st Prize
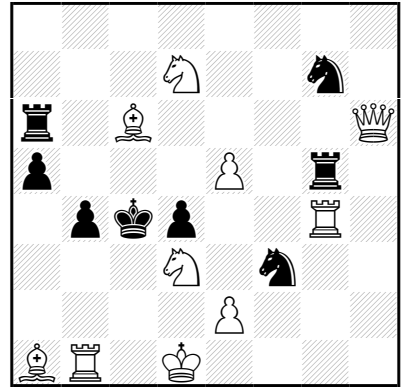Busmen's Chess Review 1968-69

**38**  #2

### J. Warton
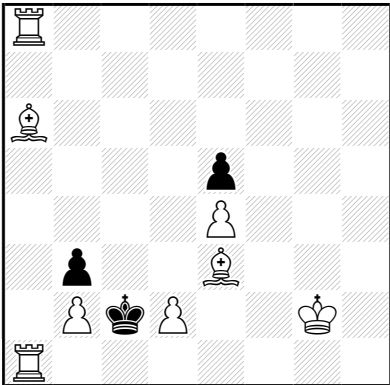### & J. E. Cresswell
1st Prize
Busmen's Chess Review 1970

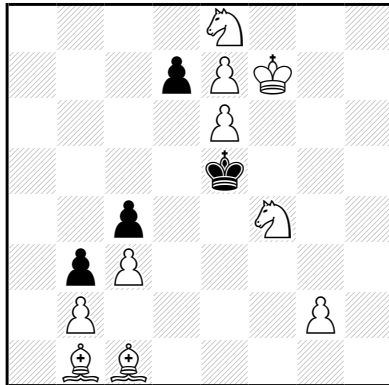**39**  #2

### T. & J. Warton
Source ?

**40**  #3

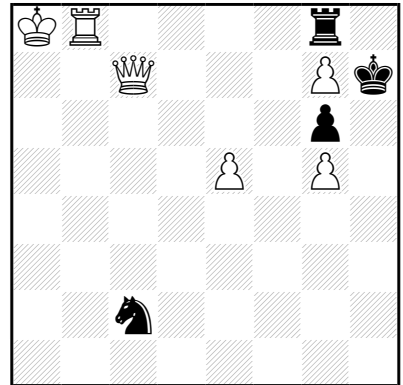### T. & J. Warton
Manchester City News 8. 6. 1918

**41**  #3

### T. & J. Warton
Chess Amateur 11, 1921
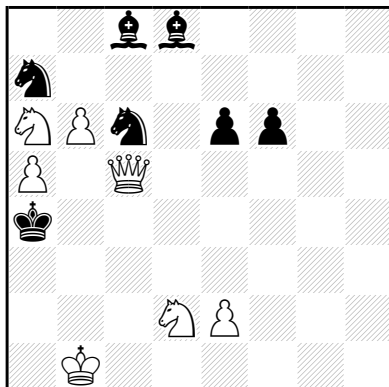
**42**  #3

### J. Warton
Chess Amateur 5, 1923
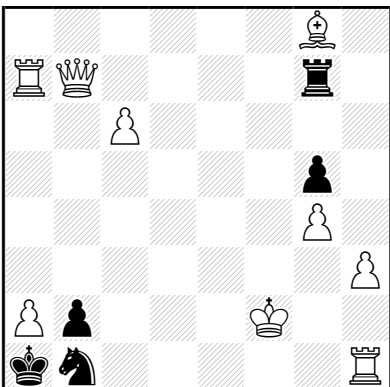
**43**  #3

### J. Warton
Daily Mail 8. 2. 1929

**44**  #3

### T. & J. Warton
Sunday Times c. 1930
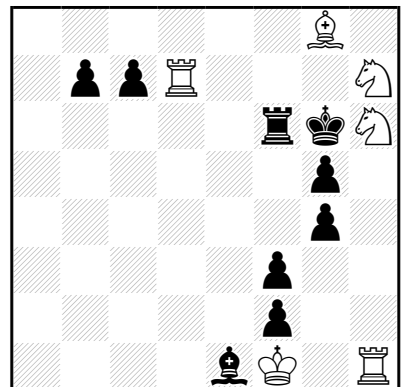
**45**  #3

**37.** Set 1…Sxe3 2.Qxe3. 1.Re6 (-) 1…c3 2.Rd3 (Set 2.R3e4); 1…Sb any 2.Rd6 (Set 2.Bxc5); 1…Sf any 2.Qd2. The position shows signs of strain, but there are three good changes following a flight-giving key.

**38.** 1.Rc1 (-) 1…Qd4+ 2.Rc5 (Set 2.Bxd4); 1…Kd4 2.Sc4; 1…Qxb2 2.Qxb2; 1…Bxg4 2.Sxg4; 1…Sa any 2.Sc4; 1…Sg any 2.Qf6. "The most original work of the tourney. The inspired key, hidden by several "waiting" tries, will long be remembered. It is a pity so many plugs are necessary." (C. Mansfield – judge) The obtrusive BB could be removed along with the BPg6, at the cost of a variation.

**39.** 1.Rg3 (-) 1…Sf any 2.Sb2 (Set 2.Rxd4); 1…Sg any 2.Qe6; 1…Rxc6 2.Qxc6; 1…Ra else 2.Sb6; 1…a4 2.Rxb4; 1…b3 2.Rc1; 1…Rg any 2.Qc1. "A characteristic 'Wartocress' mutate, with lots of tries and a well-hidden key. The strategy is of a simple nature, but it is a real solver's problem." (J. M. Rice – judge) A similar change had been shown in a lighter but less accurate problem by J. J. O'Keefe and W. J. Smith, 4th Prize *Brisbane Courier* 1916-17 2Q3K1/q4p2/2s5/1b4R1/2k1B3 /3S4/s1S5/BR6 #2 1.Rg3. The key of 39 is more subtle, as the third rank is doubly masked.

**40.** 1.Ba7 (-) 1…Kxb2 2.Bd3 Kxa1 3.Bd4; 1…Kxd2 2.Rf8 Kc2 3.Rf2. The key blocks a line which is already blocked in order to avoid stalemate on the second move.

**41.** 1.Bh7 (-) 1…dxe6 2.Kg6 Ke4 3.Kf6; 1…d6 2.Bb1 d5 3.Sg6; 1…d5 2.Be3 d4 3.cxd4. The Indian manoeuvre in the first variation is complemented by a switchback in the second.

**42.** 1.Qf7 (>2.Qxg8) 1…Rxg7 2.Qa2 Ra7+ 3.Qxa7; 2…Rf7 3.Qxf7; 2…R else 3.Qg8; 2…S any 3.Qh2; 1…Rxb8+ 2.Kxb8 any 3.g8Q. A worthwhile elaboration of S. Loyd, *Baltimore Herald* 1880 32/1BB5/SS6/krQ5/7K #2 1.Qh7. A more economical setting is KR4r1/2Q3Pk/6p1 /6P1/8 /7p/16.

**43.** 1.Qf7 (>2.Qf5 and 3.Q/Rxb1) 1…Rxf7+ 2.Rxf7 Kxa2 3.Ra7. 1…Rf7+ has stalemating potential, and other attempts by the queen to attack b1 can be met by 1…Rd7 or 1…Re7. Sacrificing at f7 restricts the black rook and clears a path for the white rook to relieve stalemate.

**44.** 1.Sc4 (>2.Sb2+ Kb3 3.Qe3) 1…Kb3 2.Qa3+ Kxc4 3.Qd3; 1…Sb5 2.Qb4+ Sxb4 3.Sc5; 1…Bxa6 2.Qa3+ Kb5 3.Sd6; 1…Bxb6 2.Sxb6+ Kb3 3.Qe3 (Set 2.Qc4+). Thoroughly Bohemian in style, with a varied collection of models.

**45.** 1.Ba2 (>2.Bb1+ Rf5 3.Bxf5) 1…Rb6 2.Rf7 (>3.Sf8); 2…Bb4 3.Bb1; 1…Rf7 2.Rxf7 (>3.Bb1/Sf8). The BR is decoyed to a square where the threat of Sf8 mate will induce an interference. The problem is sound without the BPc7, but its inclusion is justified because the try 1.Bb3? would then have two refutations at the second move: 1…Rc6 2.Rf7 Bb4! and 2…Rc8!

### J. Warton
Sunday Times 24. 4. 1932
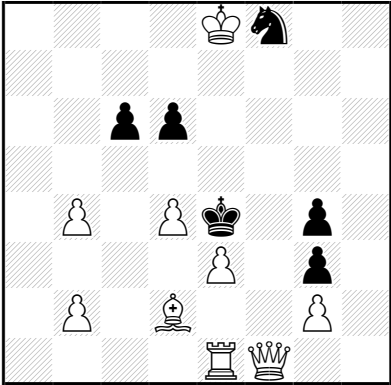
**46**     #3

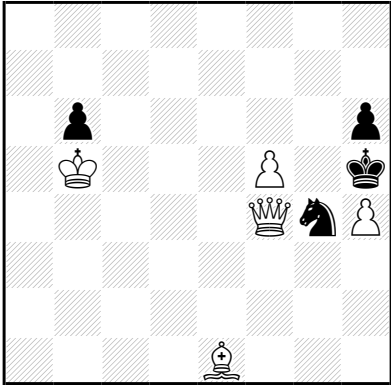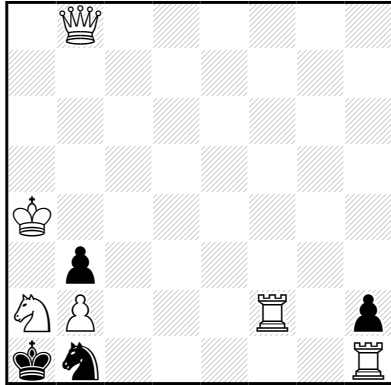### J. Warton
Sunday Times 15. 5. 1932
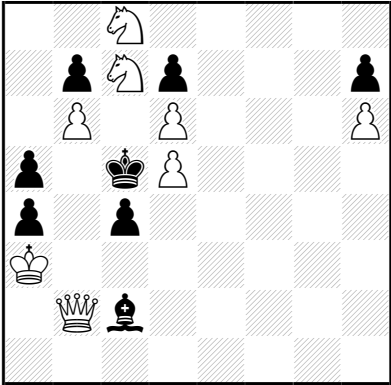
**47**     #3

### J. Warton
Sunday Times 18. 9. 1932

**48**     #3

### J. Warton
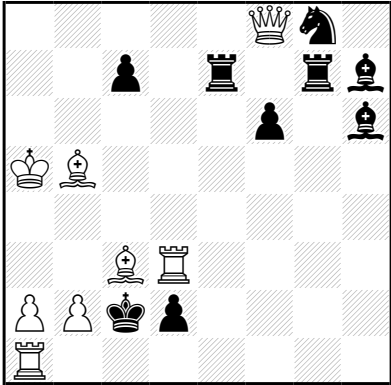Sunday Times 1933

**49**     #3

### J. Warton
Sunday Times 1933
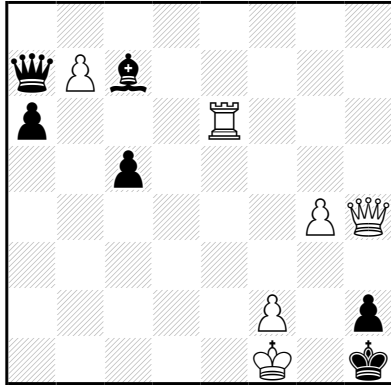
**50**     #3

### J. Warton
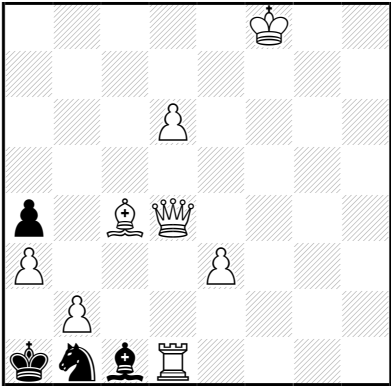Sunday Times 1933

**51**     #3

### J. Warton
Sunday Times 5. 2. 1933

**52**     #3

### T. & J. Warton
The Observer 23. 4. 1933
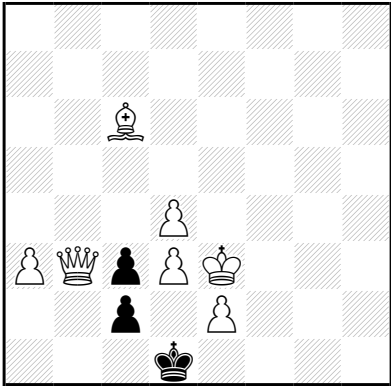
**53**     #3

### J. Warton
The Observer 8. 10. 1933
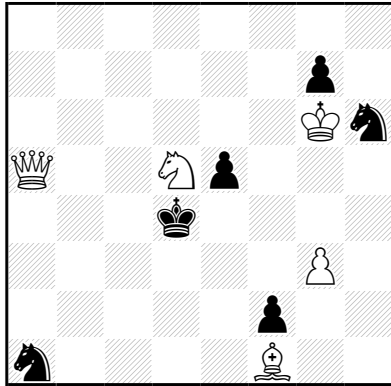
**54**     #3

**46.** 1.Kf7 (>2.Qf5+ Kxf5 3.e4) 1…Kd5 2.e4+ Kxd4 3.Bc3; 1…d5 2.Ra1 (>3.Qb1). A mixture of very different variations from a light setting. Two of the mates are models.

**47.** 1.Qa4 (-) 1…Sf2 2.Kxb6 Sg4 3.Qe8; 2…S else 3.Qd1; 1…Sf6 2.Qc4 Sg4 3.Qf7; 2…S else 3.Qe2; 1…S else 2.Qe4. Reminiscent of a two-move mutate by H. D'O. Bernard, *Chess Amateur* 3.1919 8/4S3/8/6Pk/5Q1P/8/1p3s2/1K2B3 #2 with set mates after 1…Sg4 and 1…S else changed after the try 1.Qc4? Sd3! and the key 1.Qa4!

**48.** 1.Rf6 (-) 1…bxa2 2.Qh8 Kxb2 3.Rf2; 1…Kxa2 2.Qxb3+ Ka1 3.Qa3; 1…Kxb2 2.Qxb3+ Ka1 3.Q/Rxb1. Only construction of a battery can cope with the stalemate after 1…bxa2.

**49.** Set 1…B any 2.Qf2; 1…c3 2.Qxc3. 1.Qh8 (>2.Qb2) 1…Bd3 2.Qc3; 1…Be4 2.Qe5; 1…Bf5 2.Qf6; 1…Bg6 2.Qg7; 1…Bb3 2.Qc3; 1…Bb1 2.Qa1; 1…Bd1 2.Qe5/Qc3/Qa1. A pseudo two-mover, employing an opposition theme seen in a famous miniature by J. Dobruský, *Zlatá Praha* 1888 (reproduced by W. A. Shinkman around the same time): 24/5p2/4pk2/8/b5RK/Q7 #3 1.Rg3 (-) 1…Bb3/Bc4/Bd5/Be6/Bf7/Bg8 2.Qb2/Qc3/Qd4/Qf6/Qg7/Qh8.

**50.** 1.Qf7 (>2.Qb3) 1…Rexf7 2.Rd4 (>3.Ba4) 2…Rg5 3.Rxd2; 1…Rgxf7 2.Rd5 (>3.Ba4) 2…Re4 3.Bd3; 1…Re6 2.Qxe6. Tries 1.Rd4? Re5!; 1.Rd5? Rg4! After each capture of the queen White must choose the continuation which ensures that Black's remaining rook defence will interfere with a bishop.

**51.** 1.Re5 (>2.Qxh2+ Kxh2 3.Rh5) 1…Bxe5/Bd8 2.Qh7 (>3.Qe4) 2…Qxb7 3.Qxb7. The sacrificial key prepares the threat and induces the bishop to leave the seventh rank, allowing the WQ to deal with 2…Qxb7. The try 1.Rd6? is refuted by 1…Qb6!

**52.** 1.Qg7 (-) 1…Bxb2 2.Qg2 (-) 2…Bg7+ 3.Qxg7; 2…B else 3.Qa2; 1…Sd2/Sxa3 2.Rxc1+ Sb1 3.b4; 1…Sc3 2.Rxc1+/Qxc3; 1…B else 2.b4+. 1…Bxb2 is the difficult move to meet, and the solution is to exploit the bishop's vacation of the second rank while guarding against the check on g7. Tries by the king are refuted by 1…Bxe3!

**53.** 1.Ba8 (-) 1…Kc1 2.Qb7 Kd1 3.Qh1 (Set 2.Ba4 Kd1 3.Qb1); 1…Ke1 2.Qxc2. A classic mutate in which a set anticipatory pin is replaced with a line clearance to allow the queen to reach h1.

**54.** 1.Se3 (-) 1…e4 2.Kxg7 (-); 2…Kxe3 3.Qc3; 2…Sa any 3.Sc2; 2…Sh any 3.Sf5; 1…Kxe3 2.Qc3+ Ke4 3.Qd3/Bg2; 1…Ke4 2.Qd5+ Kxe3 3.Qd3; 1…Sa any 2.Sc2+ Ke4 3.Qa8; 1…Sh any 2.Sf5+ Ke4 3.Qa8. The zugzwang after 1…e4 is unexpected.

**The Wangling Wizards**
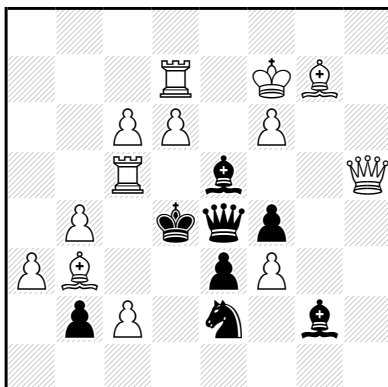
### T. & J. Warton
The Observer 15. 4. 1934
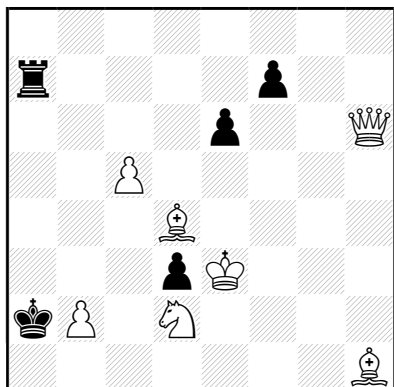
**55**       #3
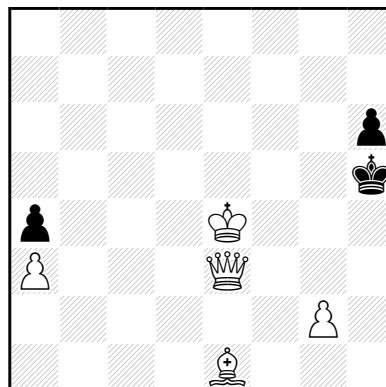
### T. & J. Warton
The Observer 26. 8. 1934

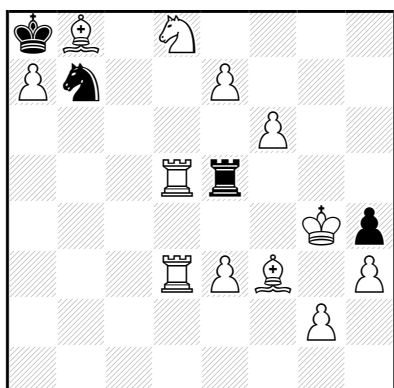**56**       #3

### T. & J. Warton
The Observer 20. 1. 1935

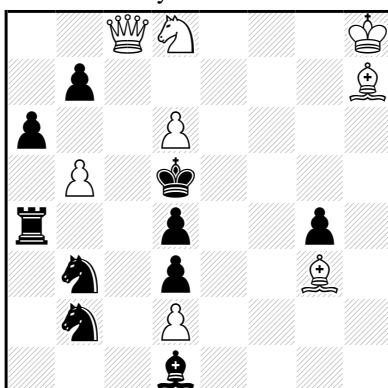**57**       #3

### T. & J. Warton
The Observer 3. 3. 1935

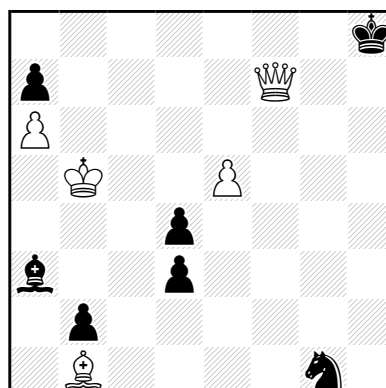**58**       #3

### T. & J. Warton
v. 2$^{nd}$ Commend
BCF Ty. No. 17 1935

**59**       #3
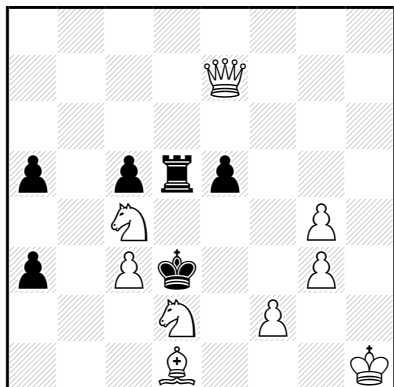
### J. Warton
Sunday Times 7. 4. 1935
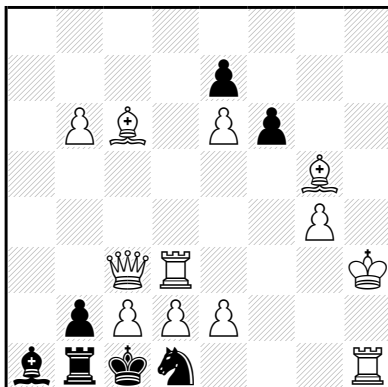
**60**       #3

### T. & J. Warton
The Observer 9. 2. 1936

**61**       #3

### J. Warton
The Observer 28. 2. 1937

**62**       #3

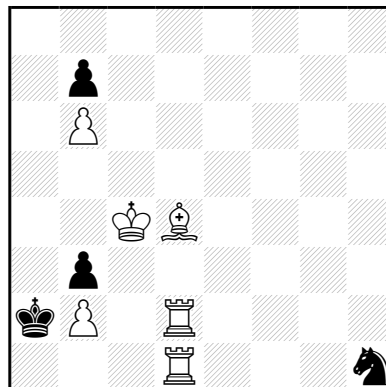### J. Warton
The Observer 16. 1. 1938

**63**       #3

**55.** 1.Bb7 (>2.Qh1 and 3.Qb1) 1…Rxb7 2.Qh1 Rxb2 3.Qa8; 1…Ka1 2.Qh1+ Ka2 3.Qb1; 1…e5 2.Bd5+ Ka1 3.Qh1; 1…f5 2.Qxe6+ Ka1 3.b4. Moving the h1 bishop threatens 2.Qh1 and 3.Qb1 mate, but after a random move such as 1.Bg2 the black rook can defend by reaching b2, when the bishop prevents the queen from reaching a8. White exploits the fact that the rook must visit b7 to annihilate his bishop.

**56.** 1.Ke7 (>2.Rc4+ Kd5 3.Qf7) 1…Bxf6+ 2.Kxf6; 1…Bxd6+ 2.Kxd6; 1…Qxc2 2.Bxc2; 1…Qf5 2.Qxf5; 1…Qd5 2.Rxd5+. The king walks into two double checks, becoming the firing piece of two batteries. Black's numerous second move checks prove ineffective.

**57.** 1.Qb3 (>2.Kf5/Qe6/Qf7+) 1…axb3 2.Kf5 b2 3.g4; 1…Kg6 2.Qg8+ Kf6 3.Bh4; 2…Kh5 3.g4. A spectacular key, though perhaps not so difficult to spot as 1…Kg6 gives the king access to the seventh rank and 2.Qg8+ is the only sensible response.

**58.** 1.Kf4 (>2.Kxe5 S any 3.RxS) 1…Rh5 2.Rg5 and 3.Bxb7 (Set 2.Kxh5); 1…else 2.xR. The earliest example by the Wartons of a type of three-mover which became their speciality. The set grab of a piece cannot be maintained, and at least one continuation must be changed. Here the capture 2.Kxh5 is replaced by a manoeuvre which avoids both stalemate and check on the white king. Other fine examples of the idea include No.s 101, 109 and 127.

**59.** 1.Se6 (>2.Bg8 Ke4 3.Sg5) 1…Rc4 2.Sc5 (>3.Be4/Bg8/Qf5) 2…Rxc5 3.Qg8; 1…Sc4 2.Qc5+ Sxc5 3.Sc7; 2…Kxe6 3.Qf5; 1…Sa5/Sc5 2.Qc5+; 1…Sxd2 2.Qc5+/Sg5. "Clever threat, not easily seen, and pretty sacrificial play after 1…Rc4 and 1…Sc4." (A. W. Daniel and E. E. Westbury – judges). A fine example of the brothers' ability to combine strategy with model mates. The key is made less plausible by the set variations 1…Bf3 2.Bg8+ Ke4 3.Qe6, 1…Bc2 2.Bg8+ Ke4 3.Qxg4 and 1…Rb4 2.Qf5+ Kc4 3.Bg8.

**60.** 1.Qg6 (>2.Qh6+ Kg8 3.Ba2) 1…Bf8 2.Qxd3 (>3.Qh7). A novel way to double on a line.

**61.** 1.Sb1 (>2.Qb7 (>3.Qxd5); 2…Kxc4 3.Qa6; 2…Ke4 3.Qh7; 2…R any 2.Sxe5); 1…Kxc4 2.Qe6 (>3.Qa6); 2…Kd3 3.Qxd5; 2…Kb5 3.Sxa3; 1…a2 2.Sb2+ Ke4 3.Qh7; 1…R any 2.Sxe5+ Ke4 3.Bf3; 1…e4 2.Qd6 (>3.Qxd5/Se5); 2…Kxc4 3.Qa6. Tricky to solve, especially as the threat is only forced by 1…a4.

**62.** 1.Qe5 (-) 1…fxe5 2.Be4 Kxc2 3.Rc3; 1…fxg5 2.Qc7 Kxc2 3.Ba4; 1…f5 2.Qxf5 Kxc2 3.Rc3; 1…Kxc2 2.Qc5+/Qc3+/Rc3+/Ba4+. Three batteries aimed at c2 are set up following moves of the pawn.

**63.** 1.Rh2 (>2.Rh5/Rh8) 1…Sf2 2.Bxf2 Kxb2 3.Bc5; 1…Sg3 2.Rh8 and 3.Ra8. The rook must cross the critical square f2 to relieve stalemate when the bishop captures. 1.Rg2? fails to 1…Sg3!, when the route north is blocked.
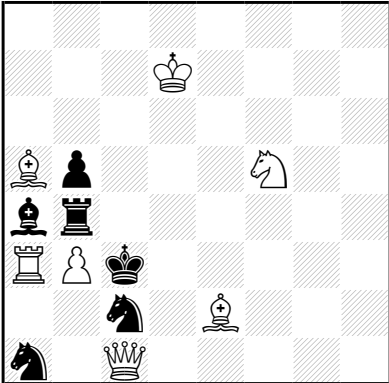
### T. Warton
The Observer 24. 12. 1939
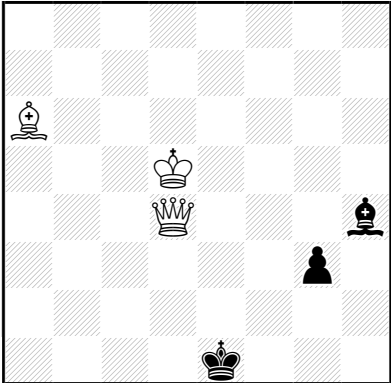
**64**     #3

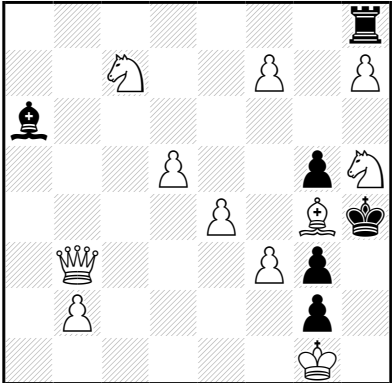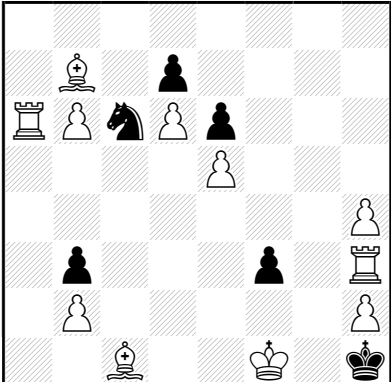### T. Warton
The Observer 11. 8. 1940

**65**     #3

### J. Warton
The Observer 20. 10. 1940
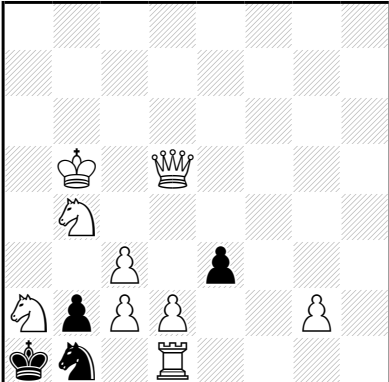
**66**     #3

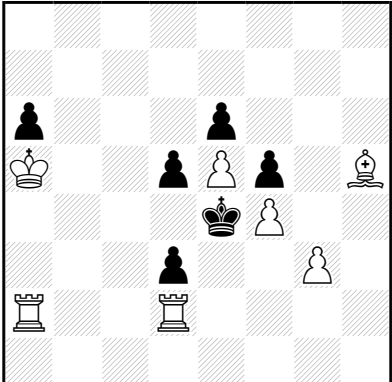### T. & J. Warton
Chess 2, 1941

**67**     #3

### T. Warton
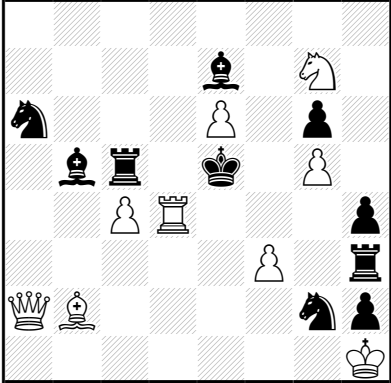The Problemist 3, 1941

**68**     #3

### T. Warton
The Observer 25. 5. 1941

**69**     #3

### T. & J. Warton
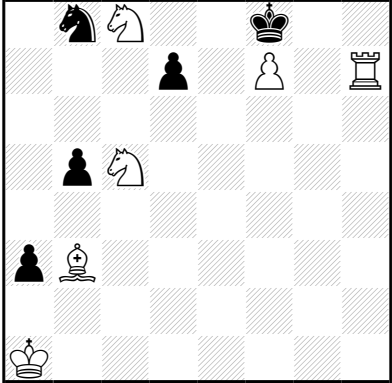1st Prize BCF Ty. No. 38 1941-42

**70**     #3

### T. & J. Warton
2nd Prize BCF Ty. No. 38 1941-42
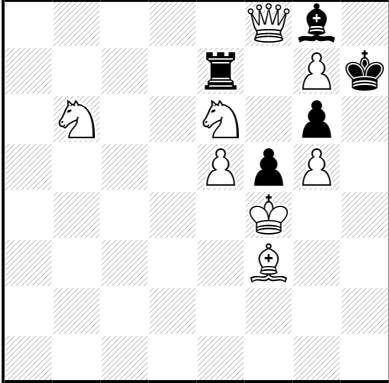
**71**     #3

### T. & J. Warton
The Problemist 1, 1942

**72**     #3

**64.**   1.Ke4 (>2.Qd3 and 3.Qe2; 2…Kf2 3.Qf1) 1…g2 2.Kd3 (>3.Qg1); 2…Kf1 3.Kd2; 2…Bf2/Kd1 3.Qa1. A neat miniature. The WK unexpectedly makes all the moves in the main variation.

**65.**   1.Kd6 (-) 1…Sxb3 2.Bd1 (>3.Qxc2); 1…Bxb3 2.Sg3 Kd4 3.Qd2. In each variation White must relieve stalemate.

**66.**   1.Qb8 (>2.Se8 and 3.Qxg3) 1…Rxb8 2.Sg7 (>3.Sf5); 2…Bc8 3.h8Q; 1…Rd8 2.Sf4 (>3.Sg6/Sxg2); 2…gxf4 3.Qxd8; 1…Bc8 2.Se6 (>3.Qxg3); 1…Rc8 2.Sg7; 1…Rxh7 2.Sf4. In the main line the queen decoys the rook, allowing White to induce an interference by the bishop. A fine subsidiary line is 1...Rd8, which unguards the diagonal leading to the king. The bishop interferes again with the rook by 1…Bc8, forcing a change of knight interference. It is a slight pity that the main continuations reoccur after less interesting defences.

**67.**   1.Ra3 (-) 1…f2 2.Rhxb3 Kxh2 3.Rh3; 1…Sd4/Sxe5 2.Be4 any 3.Bxf3; 1…S else 2.Bxf3. A lateral version of the idea shown in No. 60. The key piece is badly out of play. The WBc1, whose only function is to stop a cook by Ra1 and Kf2, could be replaced by a WPa2 if the b2 and b3 pawns are moved to the c-file.

**68.**   1.Sa6 (>2.S2b4 and 3.Qa2) 1…exd2 2.Qa8 Kxa2 3.Sb4. Another version of the idea shown in No. 48.

**69.**   1.Ra3 (>2.Raxd3 and 3.Bf3) 1…d4 2.Rc2 (-); 2…Ke3 3.Re2; 2…else 3.Bf3; 1…Kd4 2.Rdxd3+ Ke4 3.Bf3; 2…else 3.Rac3. The configuration of rooks needed to cope with 1…d4 is not easy to spot.

**70.**   1.Qa3 (>2.Qe3+ Sxe3 3.f4) 1…Bc6 2.Re4+ Kd6 3.Be5; 1…Bxg5 2.Rd5+ Kf4 3.Be5; 1…Rxf3 2.Qxf3. "In making the key the queen chooses a square from which it can make the threat and, at the same time, pin the rook in the 1…Bc6 variation; hence 1.Qa3 and not 1.Qb3. There is an excellent queen sacrifice in the threat, and the mate becomes a model if Black plays 1…Bxc4. The best mates are those which follow 1…Bc6 and 1…Bxg5; these are models and almost echoes. 1…Bc6 deserves another mention as an indirect defence, for if now 2.Qe3+, Sxe3, and the mating pawn is pinned!" (A. R. Cooper – judge)

**71.**   1.Bb7 (-) 1…Rxb7 2.Qa8 (-); 2…R any 3.Qh1; 2…B any 3.Qh8; (Set 2.Bxb7); 1…Rf7 2.Qa3 and 3.Qh3; 1…Rd7 2.Sxd7; 1…Rc7 2.Sxc7; 1…Rxe6 2.Bd5; 1…Re8 2.Qxe8. "A delightful waiter! One wonders at first, what is the purpose of the key when, already set, is 1…Rb7 2.Bxb7. Yet the bishop actually immolates itself on this square, and the sacrifice is followed by a most unexpected Q move – a second waiting move. The key is a clearance for the Q to reach h3 (via a3), and a stop to prevent the BR from getting quite out of hand on a7. Yet the key bishop comes into play again, after 1…Rxe6 – another waiting move. 1…Rf7 is followed by 2.Qa3 (threatening mate for the first and only time) because here both BR and BB are immobilised for the moment. Other BR moves lead to "grab" by white pieces." (A. R. Cooper – judge) "An attempt to construct a grab mutate blending the annihilation theme which appeared to the composers too good to cast aside. In order to make this a pure block it was necessary to tie down the white bishop and reconstruct the problem." (J. Warton)

**72.**   1.Ba4 (-) 1…bxa4 2.Ka2 (-); 2…S any 3.Sxd7; 2…d any 3.Se6; 1…b4 2.Bxd7 and 3.Se6; 1…a2 2.Bxb5. White can achieve his aim by stalemating the a and b pawns or removing the d-pawn. The only way to realise both ideas is via the odd sideboard key, which is concealed by the set line 1…b4 2.Ka2. There is an excellent try 1.Be6? (>2.Bxd7) d6!
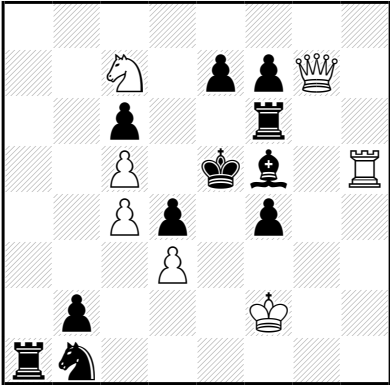
### T. & J. Warton
The Problemist 1, 1942
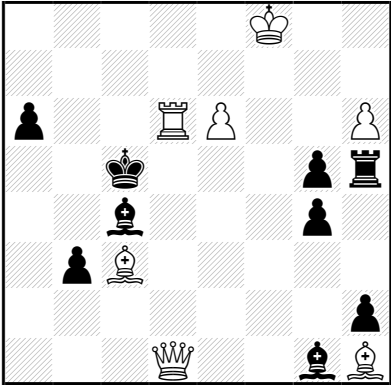
**73**      #3

### T. & J. Warton
v. The Observer 1. 3. 1942

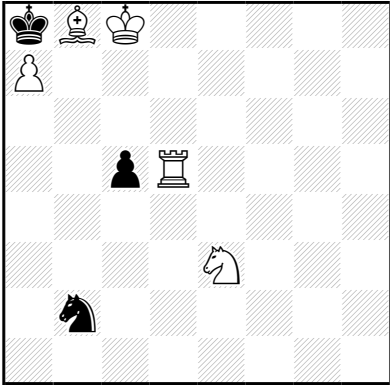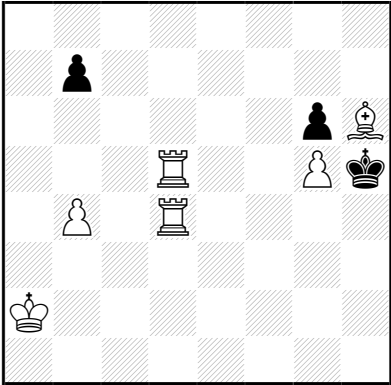**74**      #3

### T. & J. Warton
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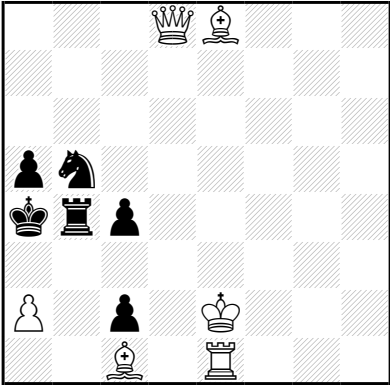
**75**      #3

### T. & J. Warton
The Problemist 3, 1942

**76**      #3

### T. Warton
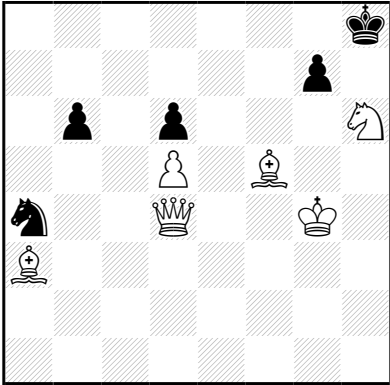The Problemist 9, 1942

**77**      #3

### T. & J. Warton
Chess 12, 1942

**78**      #3

### T. & J. Warton
The Problemist 1, 1943
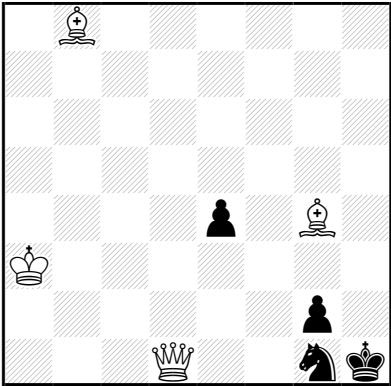
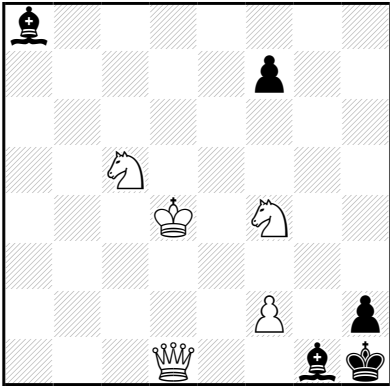**79**      #3

### T. & J. Warton
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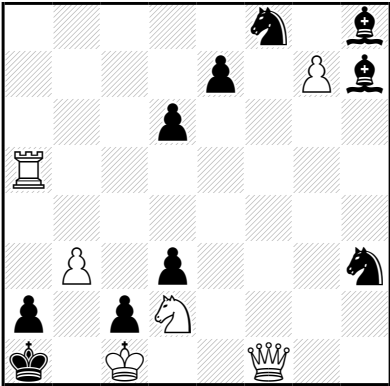
**80**      #3

### T. & J. Warton
Chess 5, 1943

**81**      #3

**73.**    1.Qd2 (>2.Ba5 (>3.Qb4) and 2.Qg2 (>3.Qc6/Qd5)) 1…Kb5 2.Ba5; 1…b2 2.Qg2; 1…Bd3 2.Qxd3; 1…Rxh6/Rh3 2.Qxg5+; 1…Bf2 2.Qxf2+; 1…Bd4 2.Qxd4+. Difficult to solve because one threat is obvious, the other less so.

**74.**    1.Qh8 (>2.Rxf5+ Kxf5 3.Qh5) 1…e6 2.Sa6 and 3.Qb8; 1…f3 2.Qg7 and 3.Qg3. The set continuation 1…e6 2.Se8 (>3.Qxf6); 2…f3 3.Qg3 helps to conceal the key.

**75.**    1.Rd4 (>2.Sd5 and 3.Sb6/Sc7) 1…Sc4 2.Sxc4 cxd4 3.Sb6. The key frees a square for the knight while guarding against stalemate after Black's only defence.

**76.**    1.Ra5 (>2.Ra3 and 3.Rh3) 1…b5 2.Bg7 Kxg5 3.Rxb5. A retreating key crosses b5 in order to prepare for the relief of stalemate.

**77.**    1.Qh4 (-) 1…c3 2.Rh1 Rc4…Rxh4 3.Qxc4…Rxh4; 1…Rb2 2.Qxc4+ Rb4 3.Bxb5; 2…Ka3 3.Qb3; 1…R else 2.Qxc4+. The key confines the rook to the rank after 1…c3, and 2.Rh1 simply guards the queen.

**78.**    1.Qa1 (>2.Bb2 (>3.Bxg7) 2…Sc3/Sxb2 3.Qa8) 1…Sc3 2.Qxc3 b5 3.Qc8; 1…Sc5 2.Bxc5 and 3.Qa8. The retreating key and doubling is motivated by the need to gain access to the eighth rank after the knight moves. Beautifully simple construction.

**79.**    1.Bf3 (-) 1…exf3 2.Qd6 and 3.Qh2; 1…e3 2.Qf1 and 3.Q/Bxg2. Capturing the bishop prevents the knight from guarding h2.

**80.**    1.Qf5 (>2.Rxa2+ Kxa2 3.Qa5) 1…Bxf5 2.b4 (>3.Sb3); 2…Be6 3.gxh8Q; 1…e5 2.Qc8 and 3.Qc3; 1…d5 2.Qe5+/b4. An example of the Roman theme. 1.b4? would be refuted by 1…Bg8!, so White decoys the bishop to a square on which it interferes with the pawn's defence against gxh8Q.

**81.**    1.Qb1 (>2.Se4 (>3.Sg3); 2…Bxe4 3.Qxe4) 1…f5 2.Sb7 Bxb7 3.Qxb7. 1.Qe1? (>2.Se4) fails to 1…f5!. After 1.Qb1 f5 the queen and knight co-operate to hem the bishop in and establish zugzwang.
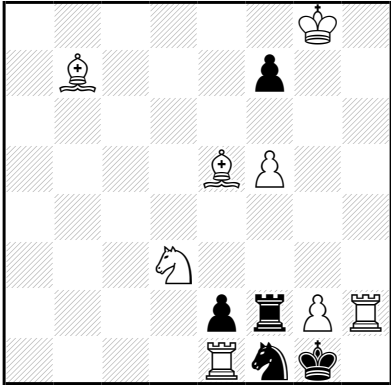
### T. & J. Warton
The Observer 23. 5. 1943
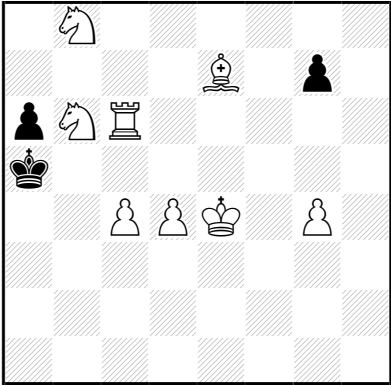
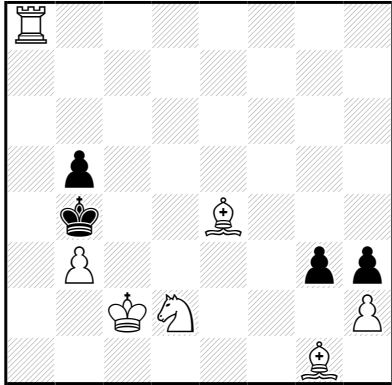**82**     #3

### T. & J. Warton
3rd HM BCF Ty. No. 44 1943-44

**83**     #3

### T. & J. Warton
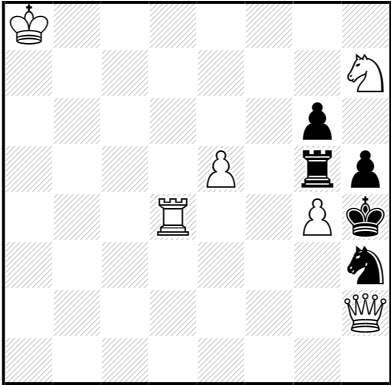Chess 1, 1944

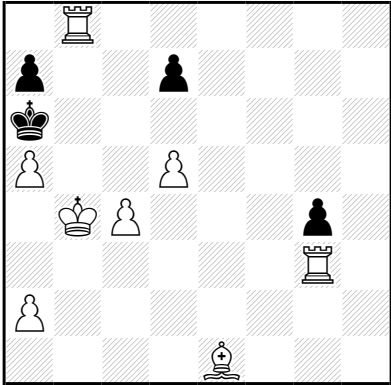**84**     #3

### T. & J. Warton
v. The Observer 16. 1. 1944

**85**     #3

### T. & J. Warton
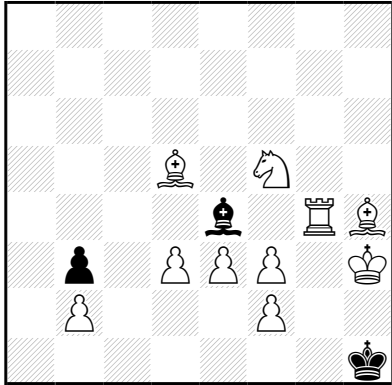The Problemist 3, 1944
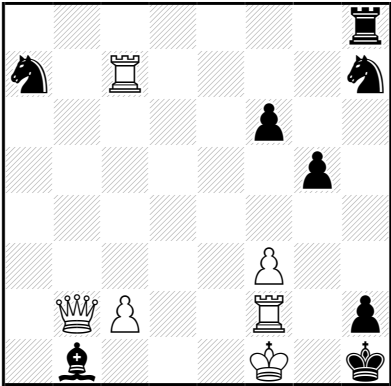
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### T. & J. Warton
BCPS 53rd Ty. 1944

**87**     #3

### T. & J. Warton
Chess 7, 1944
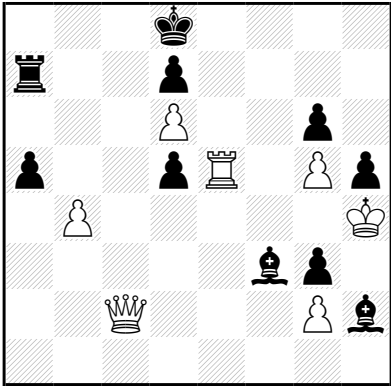
**88**     #3

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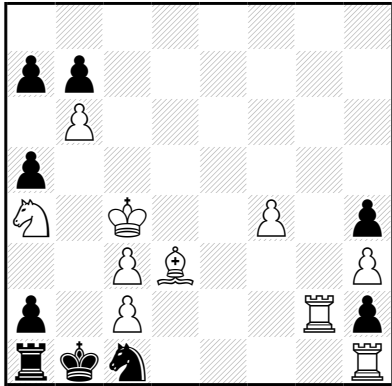The Observer 30. 7. 1944

**89**     #3

### T. & J. Warton
The Observer 20. 8. 1944

**90**     #3

**82.** 1.Rh6 (>2.Bc5 and 3.Sc6) 1…g5 2.Rh7 Kxb6 3.Bd8. The rook's path to controlling the seventh rank is well concealed in the diagram.

**83.** Set 1…Rxg2+ 2.Rxg2+ Kh1 3.Sf2. 1.Rh7 (>2.Bh2+ Kh1 3.Sxf2 and 2.Bd4 (>3.Bxf2)) 1…Rxg2+ 2.Kxf7 Rg7+ 3.Rxg7; 2…R else 3.Rh1 or Bh2 accordingly. 1…Rf3 2.Bxf3; 1…Rf4 2.Bxf4. "A pleasing key permitting a second check by the BR. If, instead, he plays 2...Rh2, 3.Bxh2 provides a model. A charming little problem, well constructed." (A. C. Challenger – judge)

**84.** 1.Bh1 (>2.Se4 and 3.Bc5) 1…gxh2 2.Ba7 any 3.Bc5. In clearing a square for the knight the key bishop must anticipate blocking the pawn, to prepare the interference on the a-file.

**85.** 1.Ra4 (-) 1…Rxg4 2.Ra3 (>3.R/Qxh3); 2…Ra4+ 3.Rxa4; 2…Rg3 3.Qxg3; 1…Rxe5 2.g5+ Re4 3.Rxe4; 1…hxg4 2.Sf6 any 3.Rxg4. It might appear that the WK has been placed in the corner as an afterthought, but its positioning determines the key by forcing the key piece to cope with the check on Black's second move. If the king stood on the b or c files the key would be 1.Rb4 or 1.Rc4 accordingly.

**86.** 1.Kc3 (-) 1…d6 2.Kd2 Kxa5 3.Ra3; 1…Kxa5 2.Kb2+ any 3.Ra3. An odd retreat down the diagonal, motivated by the need to clear a path for the rook while avoiding giving stalemate.

**87.** 1.Ba8 (-) 1…Bxa8 2.Rg2 and 3.Sg3; 1…Bxd3/Bxf5 2.f4+ Be4 3.Bxe4; 1…Bd5 2.Ra4 and 3.Ra1; 1…Bc6 2.Rc4 and 3.Rc1. The black bishop can only be allowed to capture its counterpart in the corner, otherwise a pin of the knight will follow 2.Rg2.

**88.** 1.Qb8 (>2.Rxh2+ Kxh2 3.Rxh7) 1…Sf8 2.Qxb1 and 3.Ke2; 1…Rxb8 2.Rxh7 (>3.either Rxh2). The long range key prepares a double check. After the valve move 1…Sf8 attention switches to an attack on the first rank.

**89.** 1.Qc3 (>2.Rf5 and 3.Qh8/Rf8) 1…Rb7 2.Qc8+ Kxc8 3.Re8; 1…d4 2.Qxf3 (>3.Qf8); 2…Kc8 3.Re8. A study in back rank mates, the selfblock 1…Rb7 leading to a neat queen sacrifice.

**90.** 1.Bh7 (-) 1…a6 2.Rg6 Kxc2 3.Rg2 (Set 2.Be2 Kxc2 3.Bd3); 1…axb6 2.Rg5 b5+ 3.Rxb5. A mutate with Indian key in which bishop and rook display mutual interferences followed by switchbacks. A slightly more economical example is M. McDowell, *The Problemist* 9.1987 16/5p2/5P1p/2p1B1pK/1pP3P1/PR4Pp/R5sk #3 1.Ba8 (-) 1…bxa2 2.Rb7 (Set 2.Bc2).
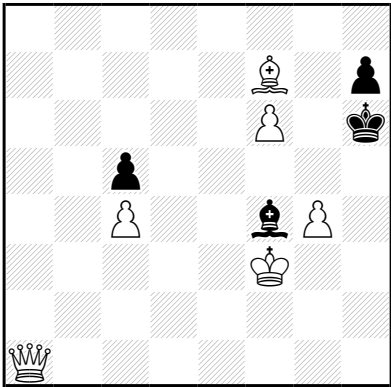
### T. & J. Warton
The Problemist 9, 1944
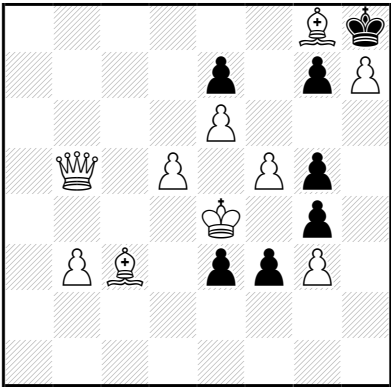
**91**  #3

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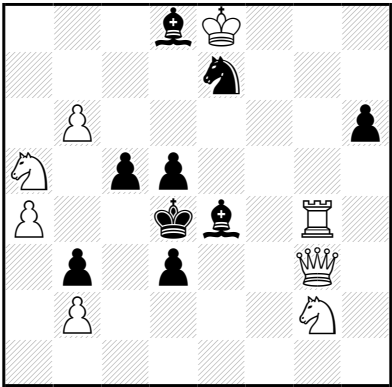The Problemist 9, 1944

**92**  #3
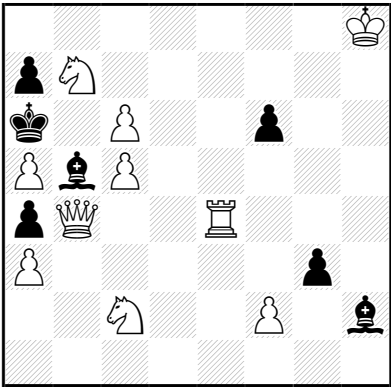
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1st Prize BCF Ty. No. 47 1944-45

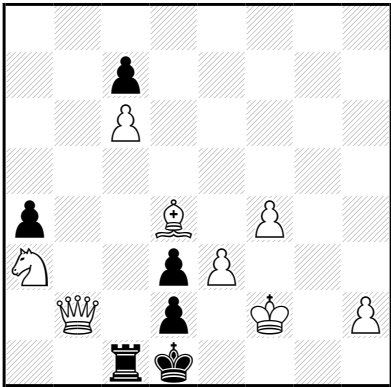**93**  #3

### T. & J. Warton
1st Prize Chess Problem 1945

**94**  #3
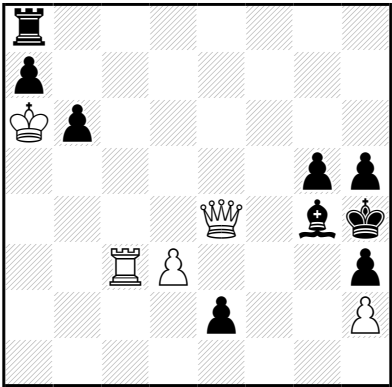
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The Problemist 1, 1945
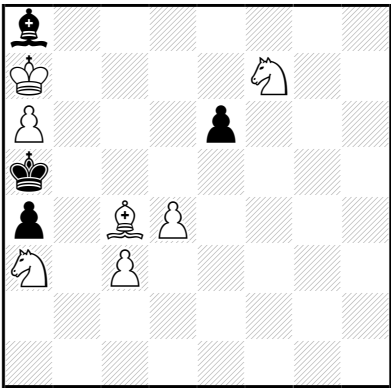
**95**  #3

### T. & J. Warton
The Problemist 3, 1945

**96**  #3

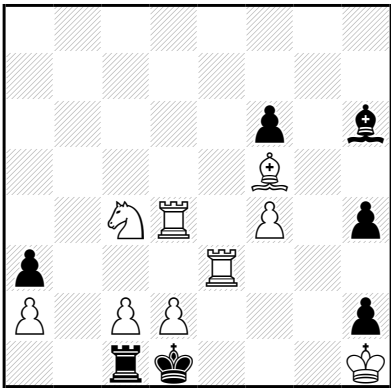### T. & J. Warton
The Problemist 7, 1945

**97**  #3

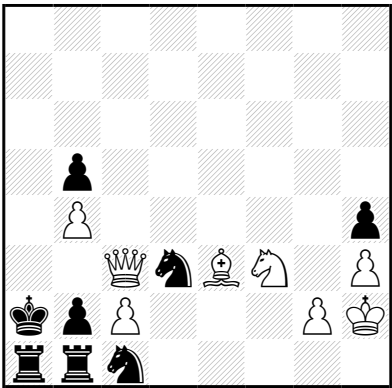### T. & J. Warton
The Observer 10. 6. 1945

**98**  #3

### T. & J. Warton
The Problemist 7, 1945

**99**  #3

**91.** 1.Qe2 (>2.Qb2 and 3.Bxg7) 1…dxe2 2.Be1 g6 3.Bc3. Not difficult, as the potential promotion check on e1 must be dealt with, but the pair of retreating moves to set up a zugzwang pleases.

**92.** 1.Qd4 (>2.Qxf4) 1…cxd4 2.Kxf4 and 3.g5; 1…Kg5 2.Qxf4+ Kh4 3.Qh6; 1…Bc1 2.Qxc5 (>3.Qh5); 2…Bg5 3.Qf8; 1…Bg5 2.Qe5 Bxf6 3.Qxf6; 2…B else 3.Qh5; 1…Bb8/c7 etc. 2.Qd2+/Qe3+. The main line repeats the theme of No. 57.

**93.** 1.Rg6 (>2.Qf2+ Ke5 3.Qf6) 1…Bxg6+ 2.Kf8 (>3.Qe3); 2…Be4 3.Qg7; 2…Ke4/Sf5 3.Qf4; 1…Sf5 2.Qe5+ Kxe5 3.Sc6; 1…Sxg6 2.Sc6+ Kc4 3.Se3; 1…Bxg2 2.Re6 (>3.Qe3); 2…Be4 3.Qg7; 1…Bf3 2.Qxf3. "Fine key with a surprising main play. There is a neat sacrifice and model mate after 1…Sf5. A clever theme, economically presented." (A. W. Daniel – judge). The problem appears to have been developed from J. Warton, *Chess* 3.1944 3K4/8/P7/p7/kb2R3/1pP5 /1P2Q3/8 #3 1.Re7 (-); 1…Bxe7+ 2.Kc8; 1…B else 2.Qc4+.

**94.** 1.Re2 (>2.Qe4 (>3.Sb4); 2…B any 3.QxB) 1…Bxc6 2.Re6 and 3.Rxc6; 1…Bxe2/Bd3 2.Qxa4 and 3.Sb4. The Q must vacate b4 for the S, but how does White control the bishop, which can leave a flight at b5? The key and threat together confine the bishop to a box within which the Q can recapture. Clever stuff!

**95.** 1.Bb6 (>2.Qg7 any 3.Qg1) 1…Rc3 2.Qxc3 cxb6 3.Qa1; 1…Rc4 2.Sxc4. A dual purpose key, vacating the line to allow the queen to reach g7, while guarding against stalemate after 1...Rc3. The composers have attempted to put the solver off the scent by working in the compelling set variation 1…Rxc6 2.Qb7!

**96.** 1.Rc8 (>2.Qb4 and 3.Qe1) 1…Rxc8 2.Qe5 and 3.Qg3. The WR is cunningly placed to hide the queen's path to e1. The main purpose of the sacrificial key is to restrict the BR, but it leads to an obstruction which allows the safe unpinning of the bishop.

**97.** 1.Bd5 (>2.Sc4+ Kb5 3.Sfd6) 1…Bxd5 2.Se5 (-); 2…B any 3.Sc4 or Sc6 accordingly; 1…exd5 2.Sd8 (-); 2…Bb7 3.Sxb7; 2…Bc6 3.Sxc6. Two zugzwangs following captures on d5.

**98.** 1.Re6 (>2.Rde4 and 3.Re1); 1…Rxc2 2.Bg4+ Kc1 3.Re1; 1…Bxf4 2.Rxf4 and 3.Rf1. The rooks must be lined up in the right order to permit a discovered mate after Kxc2. 1.Re7? and 1.Re8? fail to 1…Bf8! and 2…Be7!

**99.** 1.Bg1 (-) 1…Sf4 2.Qe3 and 3.Qa7 (Set 2.Bxf4); 1…Sd else 2.xS S any 3.Qb3. A grab mutate incorporating a line clearance. The bishop must keep control of f2 and avoid blocking the queen's route to a6.

### T. & J. Warton
The Problemist 9, 1945
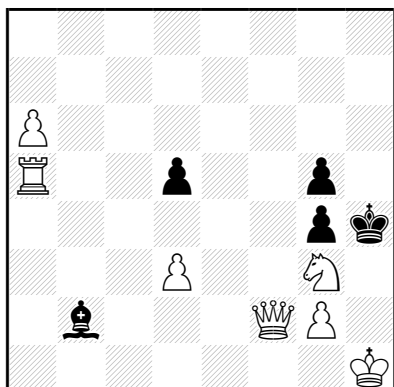
**100**    #3

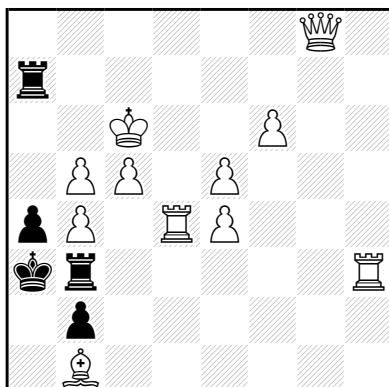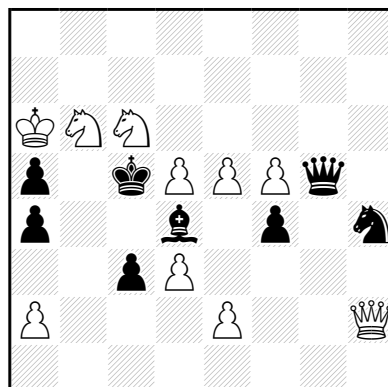### T. & J. Warton
The Observer 7. 10. 1945

**101**    #3

### T. & J. Warton
The Problemist 11, 1945
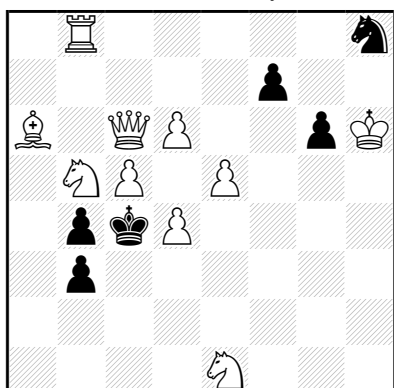
**102**    #3
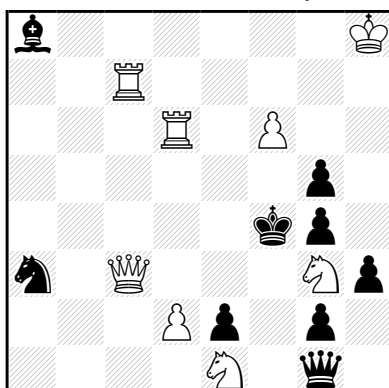
### T. & J. Warton
1st HM BCPS 59th Ty. 1946

**103**    #3
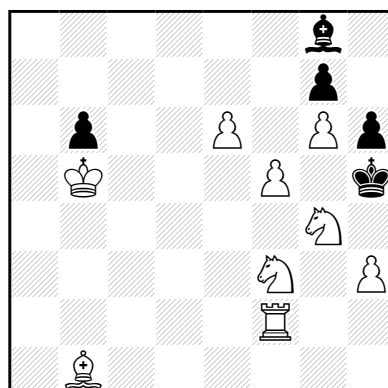
### T. & J. Warton
3rd Commend BCPS 59th Ty. 1946

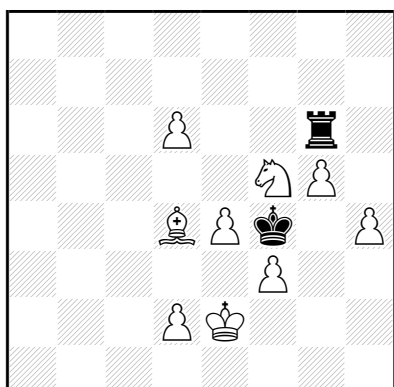**104**    #3

### T. & J. Warton
v. The Problemist 5, 1946

**105**    #3

### J. Warton
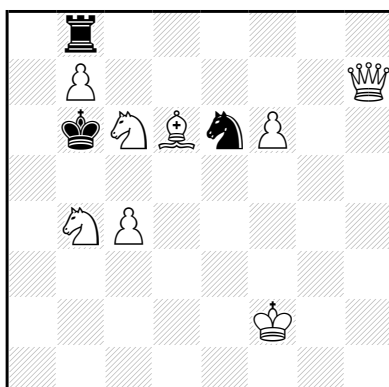Chess 8, 1946

**106**    #3
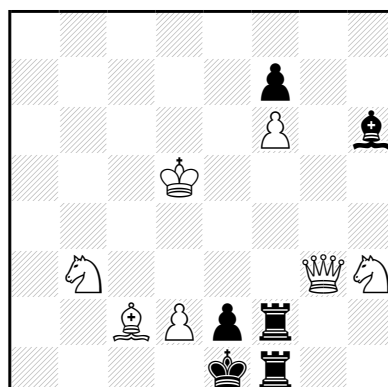
### T. Warton
The Problemist 9, 1946

**107**    #3

### T. & J. Warton
Chess 10, 1946

**108**    #3

**100.** 1.Ra2 (-) 1…d4 2.Qxb2 Kg3 3.Qf2; 1…Be5 2.Qf7 (>3.Sf5); 2…Bxg3 3.Qh7; 2…Kxg3 3.Qf2; 1…Bf6 2.Qg1 and 3.Qh2; 1…B else 2.Qg1/Qf7. A development of the idea shown in No.s 60 and 67.

**101.** 1.Rh8 (-) 1…Ra8 2.Qxb3+ axb3 3.Rxa8; 2…Kxb3 3.Rh3 (Set 2.Rxb3+ axb3 3.Qxa8); 1…Ra else 2.xR R any 3.Qa2. One of the best keyed Warton grab mutates. The queen and rook exchange functions.

**102.** 1.Qg1 (>2.Qxd4) 1…Bxg1 2.e4 (>3.Sd7/Sxa4); 2…fxe4 e.p. 3.d4; 1…Qxg1 2.Sd7+ Kxd5 3.Se7; 1…Sxf5/Sf3 2.Qc1 and 3.Qa3; 1…Be3 2.d4+/Qc1/Qb1/Qxe3+. The queen decoys the bishop over the critical square e3, leading to an interference after the en passant capture.

**103.** 1.Qa8 (>2.Bb7 and 3.Bd5) 1…f any 2.Rxh8 and 3.Qg8. "Fireworks! The key and threat are the best in the tourney. There is little other play, but had the clearance continuation by the rook been a shut-off instead of a drastic capture, this would have been placed above the second prizewinner." (D. Pirnie – judge)

**104.** 1.Rcc6 (>2.Qe5+ Kxe5 3.Sd3 and 2.Rd5 (>3.Qe5/Rf5)) 1…Bxc6 2.Rd5 Bxd5 3.Qc7; 1…Sc4 2.Rxc4+ Qd4 3.Qe3; 1…Qd4 2.Rxd4+; 1…Qc5 2.Rxc5. The main line shows a splendid double annihilation of the rooks to clear the mating line for the queen.

**105.** 1.Rc2 (-) 1…Bxe6 2.fxe6 Kxg6 3.Rc5; 1…Bf7 2.gxf7 any 3.Sf6; 1…Bh7 2.gxh7 any 3.Sf6. The key provides against stalemate after the capture on e6.

**106.** 1.Kf2 (>2.Sg3 and 3.Se2/Sh5) 1…Rh6 2.Sg7 R any 3.Se6 or 3.Sh5 accordingly; 1…Rxd6 2.Se7 R any 3.Sd5 or 3.Sg6 accordingly; 1…Rxg5 2.Se3 R any 3.Sd5 or 3.Sg2 accordingly; 1…Re6 2.Be3+ Ke5 3.d4. A beautifully constructed lightweight tripling the focal theme.

**107.** 1.Kf1 (-) 1…Rxb7 2.Qf5 (3.Qa5/Qb5); 2…Sc5 3.Qxc5; 1…R else 2.b8Q+ Rxb8 3.Qa7; 1…Sg7 2.Qxg7 (>3.Qc7); 2…Rc8 3.bxc8S; 2…Rxb7 3.Qg1. The key provides for 1…Sg7, the only move which does not have a set continuation, by clearing a line for mate at g1.

**108.** 1.Kc4 (>2.Qc3 (>3.Qa1); 2…Rf4+ 3.d4; 2…Bxd2 3.Qxd2) 1…Bxd2 2.Sd4 (>3.Sf3); 2…R any 3.Qxf2; 1…Be3 2.dxe3 R any 3.Qxf2. Before the queen can threaten mate at a1 preparation must be made to shield the king from the resulting rook check.
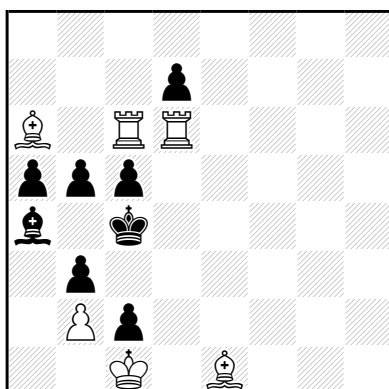
### T. & J. Warton
The Observer 17. 11. 1946
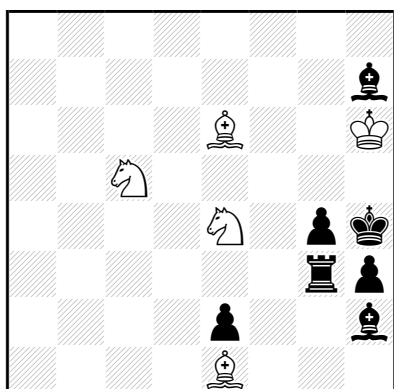
**109** #3

### T. & J. Warton
The Observer 16. 3. 1947

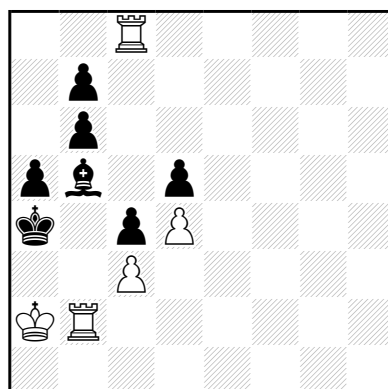**110** #3
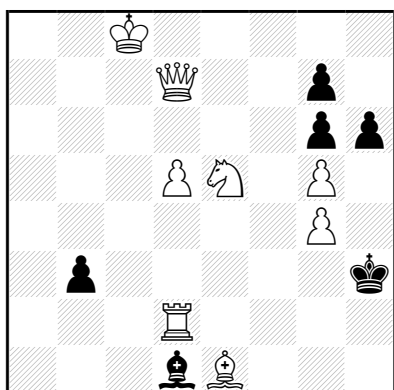
### T. & J. Warton
The Problemist 5, 1947

**111** #3

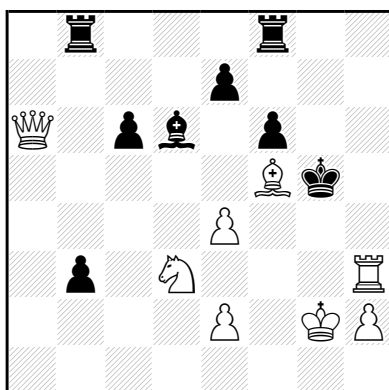### T. & J. Warton
Chess 6, 1947

**112** #3

### T. & J. Warton
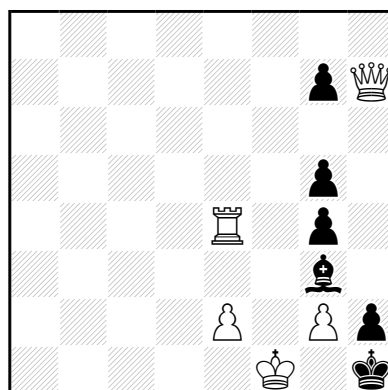Chess 8, 1947

**113** #3
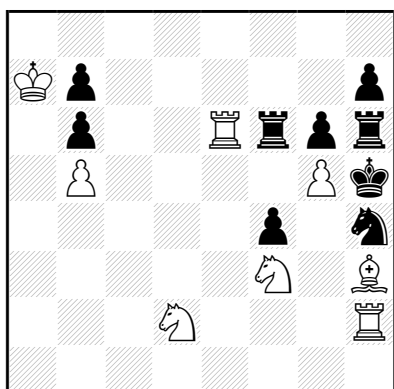
### T. Warton
The Problemist 9, 1947

**114** #3

### T. & J. Warton
Chess 10, 1947

**115** #3

### T. & J. Warton
The Problemist 11, 1947
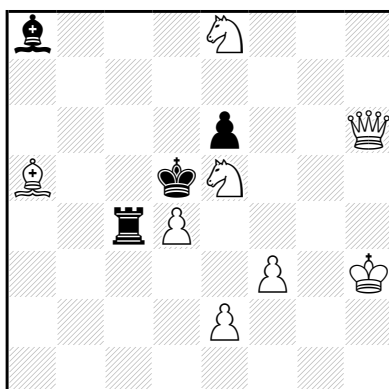
**116** #3

### T. & J. Warton
The Observer 16. 11. 1947

**117** #3

28
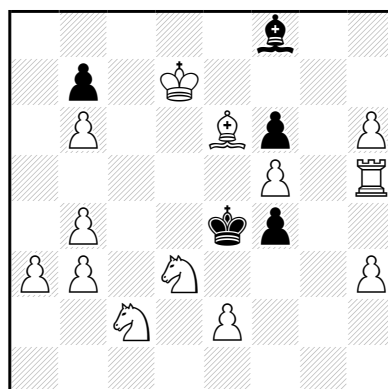
**109.** 1.Bd5 (-) 1…Bf5 2.Ba5 and 3.Bd8 (Set 2.Bxf5 Bg1 3.Bxg3); 1…Bg6 2.Kxg6; 1…Bg8 2.Bxg8; 1…Bxe4 2.Sxe4. A grab mutate in which the key and defence 1…Bf5 close lines on which the unpinned rook could defend.

**110.** 1.Bh4 (-) 1…dxc6 2.Be7 Kb4 3.Rd4 (Set 2.Rd2 Kb4 3.Rd4); 1…Kb4 2.Rd4+ any 3.Be1. A mutate in which the bishop and rook combination lines up against b4 from different directions. An old idea in new guise.

**111.** 1.Rb1 (-) 1…Ba6 2.Kb2 (-); 2…Kb5 3.Ka3; 2…else 3.Ra1; 1…B else 2.Ra8 any 3.Rb4. Small but pleasant.

**112.** 1.Qc7 (>2.Qc3+ Bf3 3.Qxf3) 1…Bxg4+ 2.Sd7 (>3.Qg3/Qh2/Rh2); 2…Bxd7+ 3.Qxd7; 1…Be2 2.Rxe2 and 3.Qc3. The key allows a check, which by selfblocking gives the knight time to open a path for the queen. There are a couple of set variations 1…Bf3 2.Sxf3 and 1…h5 2.gxh5+ to distract the solver.

**113.** 1.Qa3 (>2.Qc1+ Bf4 3.Qxf4) 1…Bxa3 2.Rh7 and 3.h4; 1…Bf4 2.Sc5 and 3.Se6; 1…b2 2.Sc5 (>3.Se6); 2…Kf4/Bxc5 3.Qg3. The decoy of the bishop allows the rook to clear a path for the pawn.

**114.** 1.Re5 (-) 1…g6 2.Qb7 any 3.g3; 1…B any 2.g3 (>3.Qe4); 2…g6 3.Qb7. The rook must be sacrificed to prevent 1…Bc7! 2.g3 g6.

**115.** 1.Rc6 (>2.Bc8/Bd7/Be6 and 3.Rxh4) 1…Rf5 2.Bxf5; 1…Rf8 2.Bc8; 1…Sxf3 2.Sxf3. The rook must move to make room for the bishop, while staying on the rank to guard g6 after 1…Rf5 2.Bxf5. Sacrificing at c6 prevents stalemate after 1…Re6 2.Bxe6.

**116.** 1.Bb4 (>2.Qf4/Qe3 and 3.Qe4/Sf6) 1…Rxb4 2.Qd2 (>3.e4); 2…Rxd4 3.Qa5; 1…Rc7 2.Qh4; 1…Rc3 2.Bxc3; 1…Rc1 2.Qxc1; 1…Kxd4 2.Qf4+; 1…Rxd4 2.Sc7+/Sf6+. The key is not surprising given the strong defence 1…Rxd4 and the benefit to be gained by releasing the knight from its guard of d6. 1…Rxb4 clears a path for the queen to a5, the resulting mate being a model.

**117.** 1.Ke8 (>2.Kxf8 f3 3.Rh4) 1…Bd6 2.Bc8 any 3.Bxb7 (Set 2.Kxd6); 1…B else 2.xB. In the set play the BB is captured. After the key 1…Bd6 turns out to be an anticipatory selfblock. "The composers had a little difficulty with this not very happy position." (J. Warton)

**T. & J. Warton**
6th HM & Special Prize
BCF Ty. No. 56 1947-48
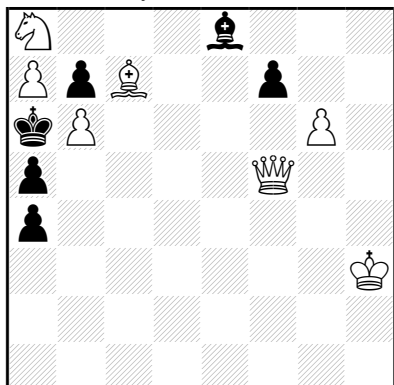
**118**                #3
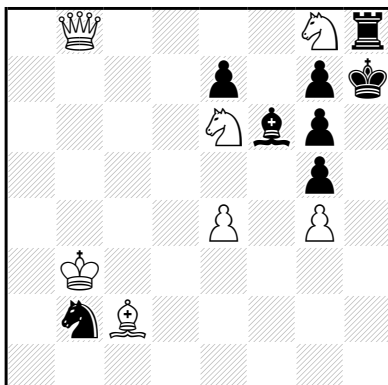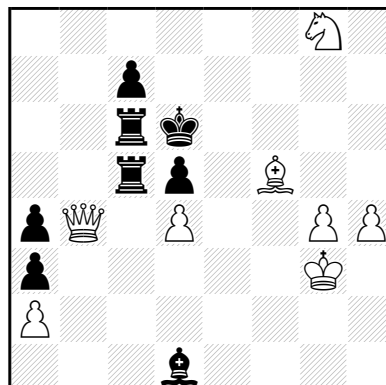
**T. & J. Warton**
The Observer 29. 2. 1948

**119**                #3

**T. & J. Warton**
Chess 5, 1948

**120**                #3

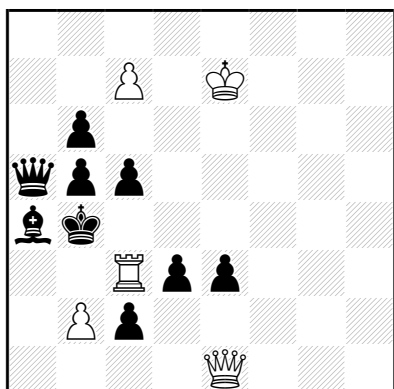**T. & J. Warton**
The Problemist 5, 1948

**121**                #3
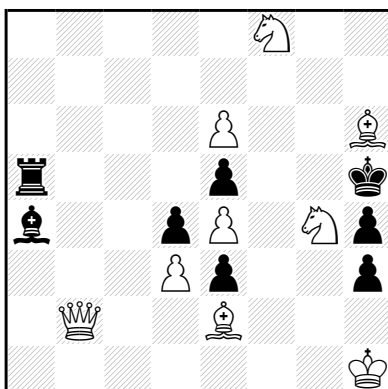
**T. & J. Warton**
2nd Prize BCF Ty. No. 59 1948-49

**122**                #3
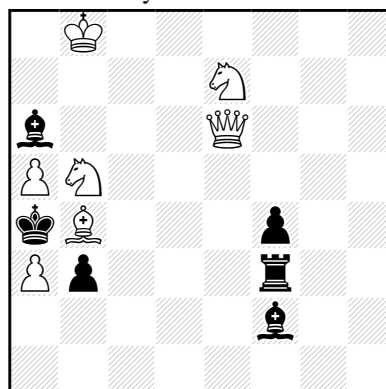
**T. & J. Warton**
2nd Commend
BCF Ty. No. 59 1948-49

**123**                #3

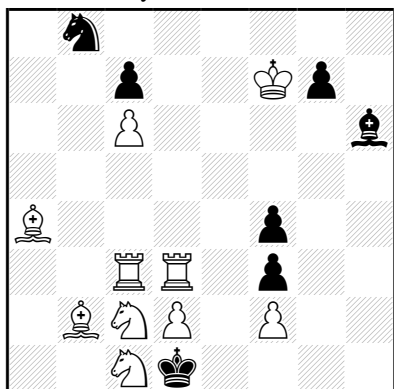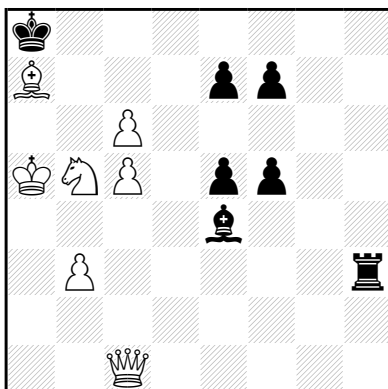**T. & J. Warton**
4th Commend
BCF Ty. No. 59 1948-49
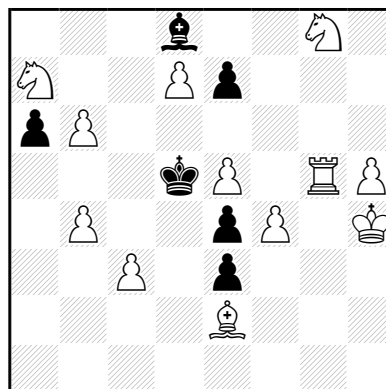
**124**                #3

**T. & J. Warton**
Chess 1, 1949

**125**                #3

**T. & J. Warton**
The Problemist 1, 1949

**126**                #3

**118.** 1.Bh2 (>2.Bg1 and 3.Sc7) 1…Bd7 2.Qxd7 and 3.Qd3; 1…Bc6 2.Sc7+ Kxb6 3.Qf2. Tries 1.Bg3? Bb5! 2.Bf2 Bf1+! 3.Qxf1?; 1.Bf4? Bc6! 2.Sc7+ Kxb6 3.Qf2?; 1.Be5? Kb5!; 1.Bd6? Bd7! 2.Qxd7 (3.Qd3?). The white bishop must choose its destination carefully in order to avoid interfering with the queen. "Delightfully original in idea and set-up; and the "cutest" key of the tourney." (A. W. Mongredien – judge)

**119.** 1.Ka2 (-) 1…Sc4 2.Bb3 (-) 2…S any 3.Sf8; 2…Rxg8 3.Qh2; 2…B any 3.Sxg5 (Set 2.Kxc4); 1…S else 2.BxS (Set 1…Sa4 2.Kxa4). A grab mutate with White's replacement continuation setting up a doubly masked guard of g8.

**120.** 1.Kh2 (-) 1…Be2 2.Qd2 (>3.Qf4/Qh6); 1…Bc2 2.Qe1 with multiple threats; 1…Bb3 2.Qxa3 (-); 2…R any 3.Qxc5; 2…B any 3.Qg3; 1…Bf3 2.Qxa3; 1…Bxg4 2.Bxg4. The WK exploits the bishop's anticipatory interference on the second rank to enable an unpin of the rook.

**121.** 1.Ke6 (>2.Qh4+ c4 3.Qe7) 1…Bb3+ 2.Rc4+ Kxc4 3.Qh4; 1…c4 2.Rxd3+ Kc5 3.c8Q; 2…c3 3.Qxc3; 1…Q any 2.Rxd3+ Kc4 3.Qc3. The king clears e7 to allow the threat to operate and guards d5 in the main line.

**122.** 1.Qd2 (>2.Sxe3+ Kxh6 3.Sf5) 1…Bd1 2.Bf4 (>3.Sf6); 2…exf4 3.Qxa5; 1…exd2 2.Bxd2. Both the construction of the battery in the threat and the mate at a5 are unexpected. "In good style, though qualified by the three inactive WPs." (J. Scheel – judge) There is a set line 1…Ra6/Ra7 2.Bxe3 (>3.S any); 2…dxe3 3.Qxe5 to distract the solver.

**123.** 1.Sd5 (>2.either Sc3+ Rxc3 3.Sxc3) 1…Kxb5 2.Qxa6+ Kxa6 3.Sc7; 2…Ka4 3.Qc6; 1…Bxb5 2.Qe3 (>3.Sb6/Sc3); 1…Bd4 2.Sxd4 and 3.Sb6; 1…Ba7+ 2.Sxa7 and 3.Sb6; 1…Be1 2.Sb6+. Two quite different queen sacrifices. "A good continuation after 1…Bxb5." (J. Scheel – judge)

**124.** 1.Rd8 (>2.d4 and 3.Rd3) 1…Sd7 2.d4 Se5+ 3.dxe5; 1…Sxc6 2.Bxc6; 1…Sa6 2.Re3. "Good key and mainplay but little else of interest." (J. Scheel – judge)

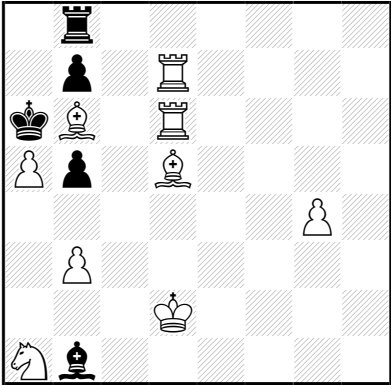**125.** 1.Qh1 (>2.Kb6 (>3.Sc7); 2…Rxb3 3.Qh8) 1…Rxh1 2.Kb6 and 3.Sc7; 1…Bxh1 2.Ka6 and 3.Sc7; 1…Rd3 2.Qh8+ Rd8 3.Qxd8; 1…Rh6 2.Qxh6. A key to please the solver. The main variations are well matched.

**126.** 1.Rg7 (-) 1…e6+ 2.Re7 (>3.Sf6); 2…Bxe7+ 3.Sxe7; 1…Ke6 2.Bc4+ Kf5 3.Rf7; 2…Kxd7 3.Sf6; 1…a5 2.c4+ Kd4 3.Sb5; 2…Ke6 3.Bg4; 1…Bc7/Bxb6 2.Sxe7+ Ke6 3.Bg4. 1…Ke6, 2…Kxd7 results in a pin-model.

**T. & J. Warton**
v. The Observer 6. 2. 1949

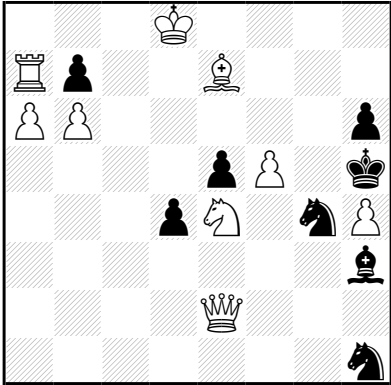**127**                    #3

**T. & J. Warton**
Chess 5, 1949

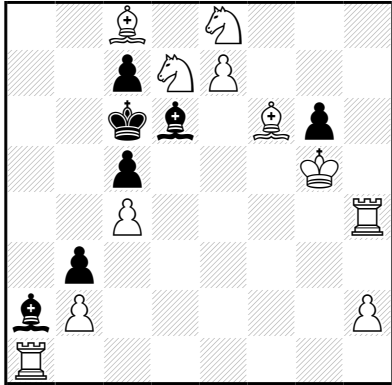**128**                    #3

**T. & J. Warton**
v. The Observer 5. 6. 1949

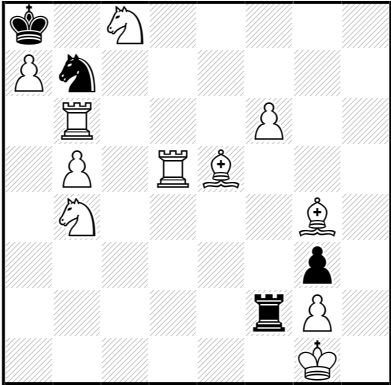**129**                    #3

**T. & J. Warton**
The Problemist 9, 1949

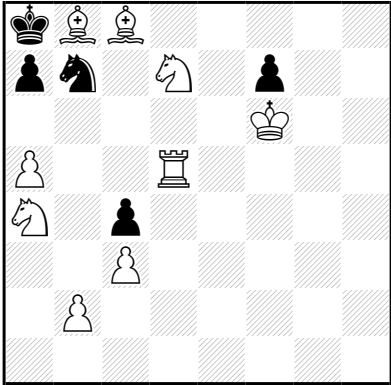**130**                    #3

**T. & J. Warton**
The Observer 18. 9. 1949

**131**                    #3

**T. & J. Warton**
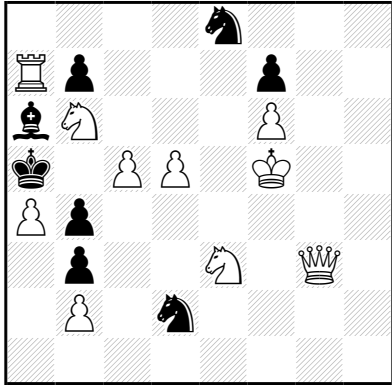Chess 11, 1949

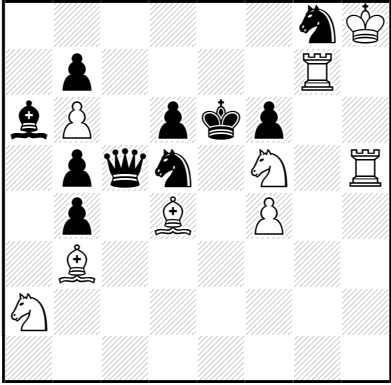**132**                    #3
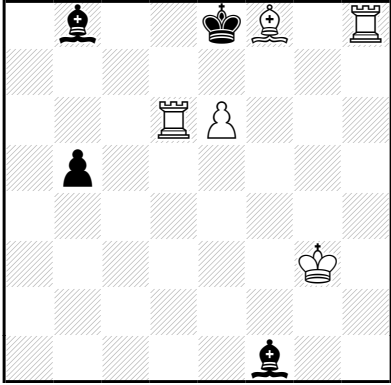
**T. & J. Warton**
5th Commend
BCF Ty. No. 62 1949-50

**133**                    #3

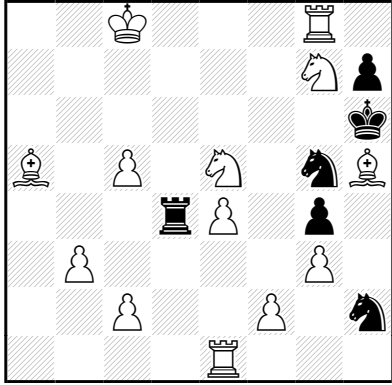**T. & J. Warton**
The Problemist 1, 1950

**134**                    #3

**T. & J. Warton**
Chess 1, 1950

**135**                    #3

**127.** 1.Rh6 (-) 1…Bh7 2.Rhxh7 R any 3.Bxb7; 2…b4 3.Bc4; (Set 2.Rdxh7); 1…Ba2 2.Sc2; 1…B else 2.xB. Possibly the best of the Wartons' grab mutates. The white rooks must capture after 1…Bg6 or 1…Bh7. If White tries a key involving either rook leaving the file Black plays the appropriate bishop move to induce the other rook to capture then follows up with 2…Rd8, pinning the bishop. 1.Rh6 allows the same rook to capture on both g6 and h7. Note the self-interference try 1.Bf3/g2? Bd3 2.Kxd3 b4!

**128.** 1.Qd1 (-) 1…d3 2.Qa4 (>3.Qe8); 2…S any 3.Sf6; 1…bxa6 2.Bg5 (>3.Sf6); 2…hxg5 3.Rh7; 1…B any 2.Sf6+ Kxh4 3.Qxg4. A real teaser. It takes a leap of the imagination to envisage the queen's guard of h4 along the rank.

**129.** 1.Rh6 (-) 1…Bf4+ 2.Kxf4 g5+ 3.Bxg5; 2…Bb1 3.Ra6; (Set 2.Rxf4); 1…B else 2.xB. The rook abandons a set capture on f4 to deliver mate after the clearance of the sixth rank.

**130.** 1.Rd3 (-) 1…Rf3 2.Rxf3 S any 3.Rb8 (Set 2.Bxf3); 1…R else 2.xR. By vacating d5, from where it blocks the diagonal, the rook prevents 2.Bxf3, but compensates by providing a replacement capture.

**131.** 1.Rd1 (-) 1…Sxa5 2.Ra1 any 3.Sb6 (Set 2.Rxa5); 1…Sc5 2.Saxc5; 1…Sd6 2.Rxd6; 1…Sd8 2.a6 any 3.Bb7. The rook abandons the set capture on a5 and sets up an ambush behind the knights.

**132.** 1.Qg1 (-) 1…Sc7 2.Qf1 (-) 2…Sc any 3.Qb5; 2…Sd any 3.Sec4 (Set 2.Qxc7); 1…Sd6+ 2.cxd6 Kxb6 3.Sc4; (Set 2.Qxd6); 1…Sg7 2.Qxg7; 1…Sxf6 2.Qf1 (>3.Qb5). 1…Sxf6 is the only move lacking a set continuation. Any key which can be followed up with an attack on b5 will cope with 1…Sf6. The choice of g1 is determined by the need to provide a double check after the new continuation 1…Sd6+ 2.cxd6.

**133.** 1.Bg1 (-) 1…Qxg1 2.Rc7 (-) 2…Q any 3.Sd4 or 3.Sg7 accordingly; 2…S any 3.Re7; 1…Qc4 2.Bxc4 (>3.Sd4); 1…Qc3 2.Sxc3; 1…Qe3 2.Bxe3; 1…Qf2 2.Bxf2. "The mainplay after 1…Qxg1 creates a focal theme." (M. Wrobel – judge)
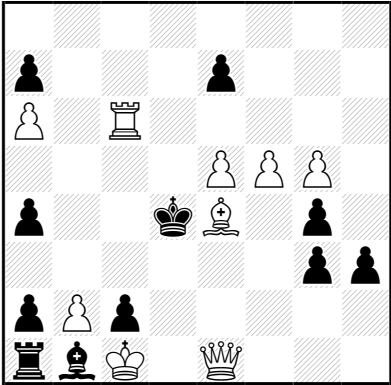
**134.** 1.Kf2 (>2.Rd8+ Kxd8 3.Bd6) 1…Ba7+ 2.Rb6 Bxb6+ 3.Bc5; 2…Kd8 3.Bd6. The rook must be unpinned so that it can move to free the bishop, and the king steps on to a diagonal on which White can cope with consecutive checks.

**135.** 1.Bc3 (>2.Bxd4 Sg any 3.Sf7; 2…Sh any 3.Sxg4) 1…Rd8+ 2.Rxd8 Kxg7 3.Sf7/Sxg4 (Set 2.Bxd8); 1…R else 2.xR. A block-threat with a key which sets up an attack on g7.

### T. & J. Warton
Chess 4, 1950

**136** #3

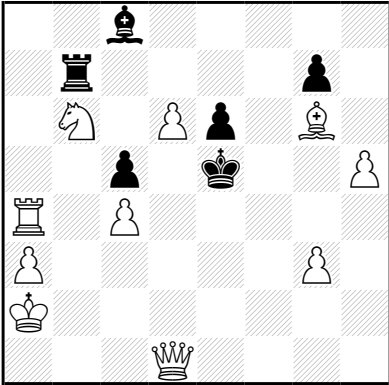### T. & J. Warton
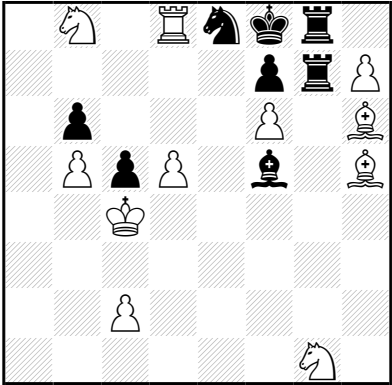The Problemist 5, 1950

**137** #3

### T. & J. Warton
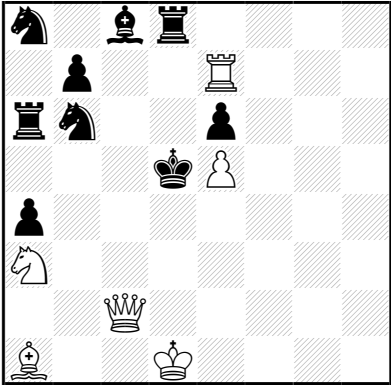Chess 7, 1950

**138** #3

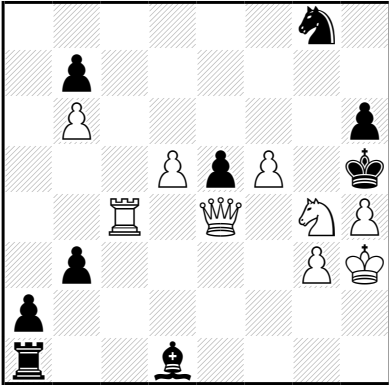### J. Warton
v. The Observer 2. 7. 1950

**139** #3

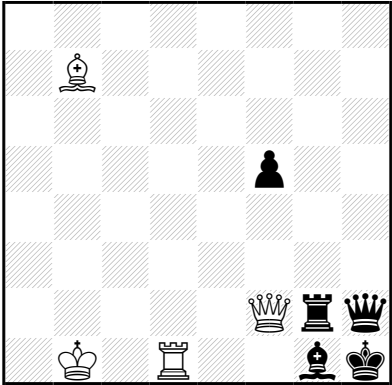### T. & J. Warton
Chess 8, 1950

**140** #3

### T. & J. Warton
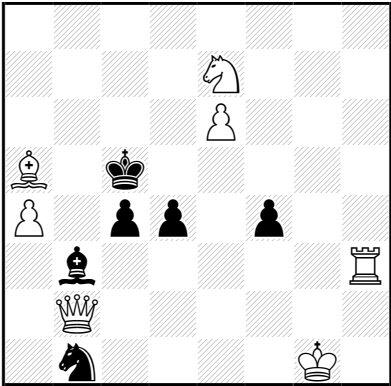Chess 12, 1950

**141** #3

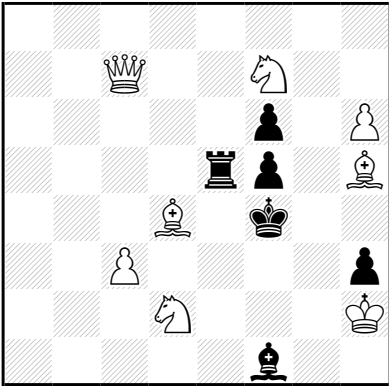### T. & J. Warton
3rd HM The Problemist 1951

**142** #3
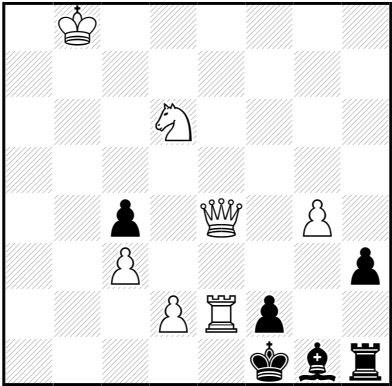
### T. & J. Warton
The Observer 1. 7. 1951

**143** #3

### T. Warton
The Problemist 7, 1951

**144** #3

**136.** 1.Rb6 (>2.Rb4+/Bc6/Bb7/Ba8); 1…axb6 2.Bc6 any 3.Qc3; 1…Kxe5 2.Re6+ Kf4 3.Qd2; 2…Kd4 3.Qc3; 1…a3 2.Rb4+ Kxe5 3.Qxg3; 2…Kc5 3.Qc3. A checking threat is necessary to cope with 1…a3 and promotion pins. 1…axb6 leads to a model mate, and there are echoed models after 1…Kxe5, 2…Kf4 and 2.Rb4+ Kxe5.

**137.** 1.Ra6 (-) 1…Rxb6 2.Qd2 (>3.Qf4); 2…Rb2+ 3.Qxb2; 1…R~7 2.Sd7+ and 3.Qa1; 1…Rb8 2.Qd2; 1…Bd7 2.Qd2/Sxd7+; 1…Kf6 2.Qf1+/Qf3+/Qg4. The key anticipates the need to guard d6 in response to a check at b2. After 1…Rb8 White can continue 2.Qd2 as the rook can no longer reach f7.

**138.** 1.Se2 (-) 1…Bh3 2.Bf4 (>3.Bd6); 2…Rg4 3.Sd7 (Set 2.Sxh3); 1…Bg4 2.Bxg4 Rh8 3.Bxg7; 1…Be6 2.dxe6; 1…Bc8 2.Rxc8; 1…Bd3+ 2.cxd3. A very subtle change. A straightforward capture is replaced by a manoeuvre which first cuts out a potential check from f1 then exploits the critical nature of 1…Bh3.

**139.** 1.Rh7 (>2.Rh2 (>3.Rd2) 2…Sc4 3.Qxc4) 1…Bd7/Rf…h8 2.Qd3+ any 3.Qd6; 1…Sc7 2.Rxc7. The rook's route to d2 is carefully determined. 1.Rf7? and 1.Rg7? are refuted by the defence 1…Ra5! when after 2.Rf(g)2 Rc5 3.Qg2 mate is impossible!

**140.** 1.Rc2 (>2.Qa4 (>3.Qe8); 2…Bxg4+ 3.Qxg4; 2…Se7/Sf6 3.Sf6) 1…Be2 2.Qxe2; 1…Bf3 2.Qxf3; 1…Bxc2 2.Qf3. A problem whose interest lies almost entirely in the key and threat. Compare with No. 96.

**141.** 1.Qa7 (-) 1…f4 2.Bf3 Qh7+ 3.Qxh7; 2…Q else 3.Qxg1. A 9-piece gem with a perfect key. Fine exploitation of the geometry of the chessboard, with the bishop's covering of a potential check at b8 taken over by the pawn.

**142.** 1.Re3 (>2.Qxd4+ Kxd4 3.Bb6) 1…fxe3 2.Qh2 (>3.Qe5/Qc7); 1…Kd6 2.Qxd4+ Kxe7 3.Qd8; 1…c3 2.Qxb3. The threat results in a model and there is a neat encircling manoeuvre after 1...fxe3. "The intended surprise of the key is somewhat lessened by the obvious necessity to provide against 1...Kd6." (B. N. Lewis – judge)

**143.** 1.Qb6 (>2.Bxe5+ fxe5 3.Qf2) 1…Re2+ 2.Bf2 (-); 2…Bg2 3.Bg3; 2…Rxf2+ 3.Qxf2; 2…Rxd2/Re3 3.Qe3; 2…R else 3.Bg3; 1…Be2/Bg2 2.Qxf6 (>3.Qg5/Qh4/Qxe5); 1…Rc5 2.Qxf6/Qxc5/Bxc5. The unpinning key and zugzwang after 1…Re2+ 2.Bf2 are not easy to spot.

**144.** 1.Re3 (-) 1…h2 2.Qh7 Kg2 3.Qh3; 1…Bh2 2.Qxh1+ Bg1 3.Qxh3; 1…Rh2 2.Sf5 (>3.Sg3); 2…Rg2 3.Qxc4. Relatively easy to solve, but nicely unified by the trio of defences on h2.

### T. & J. Warton
Chess 7, 1951
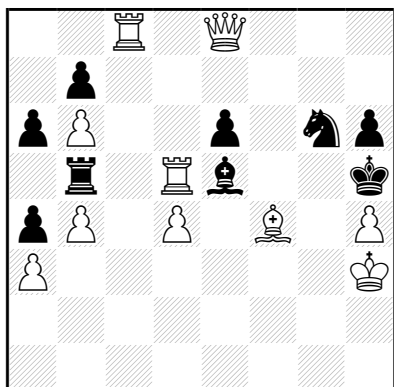
**145**     #3

### T. & J. Warton
Chess 2, 1952
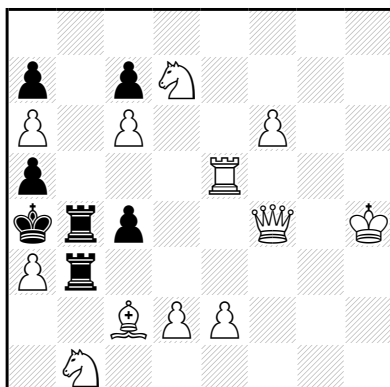
**146**     #3

### T. & J. Warton
4th Prize The Problemist 1952
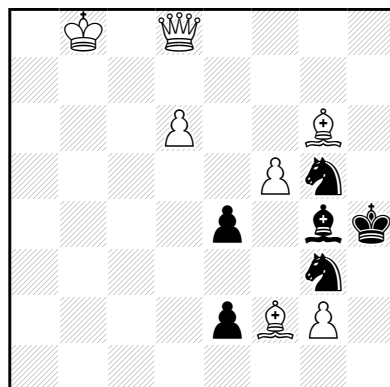
**147**     #3

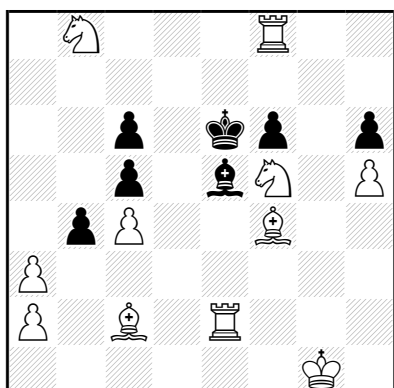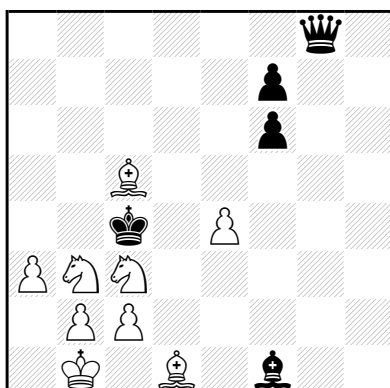### T. & J. Warton
Chess 9, 1952

**148**     #3

### J. Warton
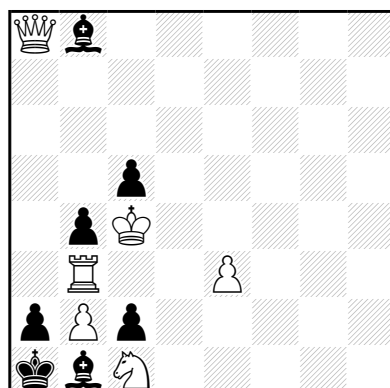The Problemist 1, 1953

**149**     #3

### T. & J. Warton
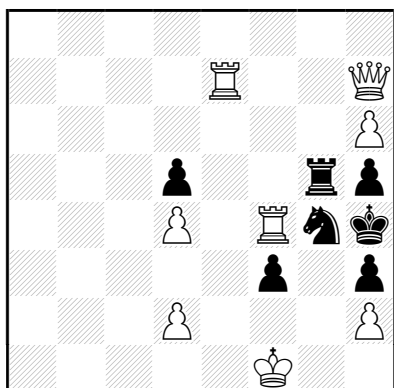v. The Problemist 3, 1953

**150**     #3

### J. Warton
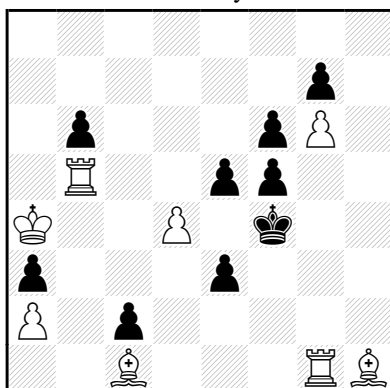British Chess Magazine 1, 1955

**151**     #3

### T. & J. Warton
1st Prize British Chess Magazine
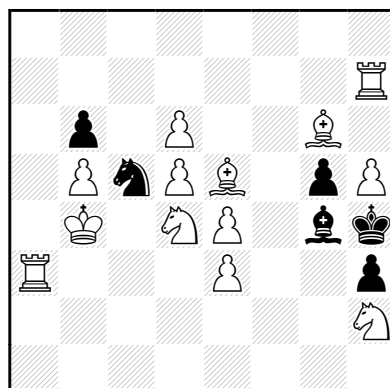75th Jubilee Ty. 1955

**152**     #3

### J. Warton
The Observer 6. 3. 1955

**153**     #3

**145.** 1.Rc1 (>2.Rg1 and 3.Qxg6) 1…exd5 2.Re1 (>3.Rxe5); 2…B any 3.Qe2; 1…Rc5 2.Rdxc5 and 3.Rxe5. The key square is determined by the need to keep the e-file clear for the queen after 1…exd5 and 2…B any. Compare No. 139.

**146.** 1.Qf1 (>2.Sc3+ Kxa3 3.Qa1) 1…c3+ 2.e4 (>3.Sc5); 2…Rc4 3.Qxc4; 2…Rxe4+ 3.Rxe4; 2…Rb5 3.Qxb5; 1…Rb8 2.Sxb8 c3 3.Qf4; 1…Rb5/Rb6/Rb7 2.Qc1 and 3.Sc3. The queen is well placed to check on c4 if the rook moves. After the key it guards b5 in the main line following a sequence of line-openings and closings.

**147.** 1.d7 (>2.Qh8+ Sh7 3.d8Q; 2…Bh5 3.Qxh5) 1…Bh5/Bxf5 2.Be3 and 3.Qxg5; 1…Bh3/Bf3 2.Qc7 and 3.Qxg3. "The unpin of the knights by queen and bishop strikes me as novel, the construction is light and airy, and each of the star pattern moves of the black bishop makes you think. The key is in keeping." (G. F. Anderson – judge)

**148.** 1.Bg3 (>2.Bh4 and 3.Rxf6) 1…bxa3 2.Bd1 Kxf5 3.Rxe5. Preparation must be made for the avoidance of stalemate after 1…bxa3.

**149.** 1.Bh5 (-) 1…f5 2.Bb6 (>3.Sa5/Sd2); 1…Qg7/Qg6 2.Be3; 1…Qe8 2.Bb6; 1…Qf8 2.Bxf8; 1…Q else 2.Bxf7+ (Duals after 1…Qh7); 1…Bd3 2.cxd3+ Kxd3 3.Be2; 2…Kxb3 3.Bd1. The c5 bishop must play carefully to prevent the queen from controlling both mating squares.

**150.** 1.Qa3 (>2.Rxb4 and 3.Sb3) 1…bxa3 2.Rxb8 axb2 3.Sb3. More amusing than profound.

**151.** 1.Re1 (-) 1…f2 2.Qe7 fxe1Q+ 3.Qxe1; 1…Re5 2.Rxe5 f2 3.Qe7; 1…R else 2.QxR. The BR can be captured if it moves, but no continuation is set for 1…f2. The e7 rook helps the queen mate from a different direction.

**152.** 1.Bb7 (-) 1…e4 2.Ba6 Kf3 3.Rxf5 (Set 2.Rg2 Kf3 3.Rxf5); 1…exd4 2.Bxa3 (>3.Bd6); 2…e2 3.Bc1. Try 1.Bd5? (-) 1…e4 2.Bc4; 1…exd4! "It was the late William Shinkman who said of the three-mover: "...give me *first* idea, point, strategy." These qualities are assertively present in this, one of the most thematic mutates in all problemdom. The position is poised to a hair: 1...e4 2.Rg2! Kf3 3.Rxf5 and 1...exd4 2.Bxa3 d3 3.Bd6. These variations are retained but with a changed white second move in the thematic try 1.Bd5. The ultimate realization which comes to the solver as the solution, contains just those qualities of chess thought and expression that make the truly classic. The British have made the mutate peculiarly their own, and this example by the distinguished collaborators is yet another masterpiece in that great tradition." (S. Sedgwick – judge)

**153.** 1.Rc7 (-) 1…Sxe4 2.Rc4 S or B any 3.Sf5 or 3.Sf3 accordingly (Set 2.Bxe4); 1…S else 2.xS. An old ambush idea in mutate form.

### J. Warton
v. The Problemist 1, 1956
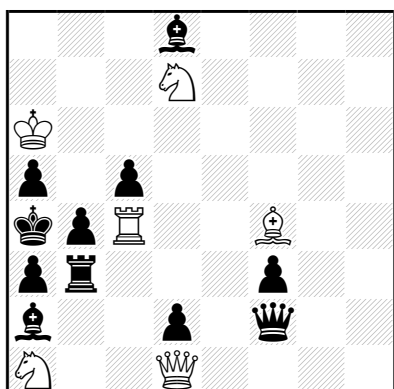
**154**                    #3

### J. Warton
Chess 1, 1956
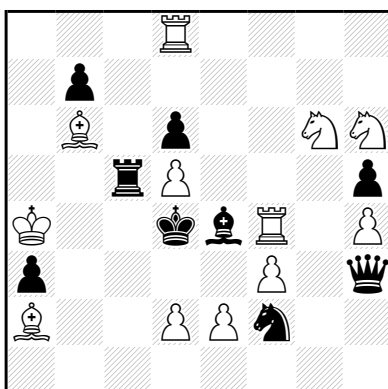
**155**                    #3

### J. Warton
v. The Problemist 3, 1956
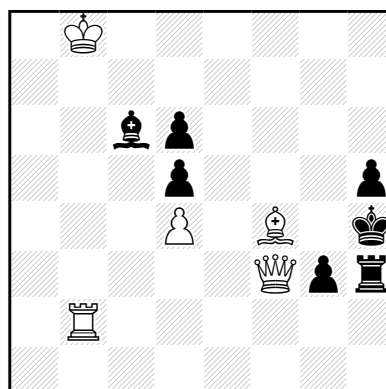
**156**                    #3

### J. Warton
Chess 7, 1956

**157**                    #3

### J. Warton
v. 5th HM The Problemist 1957

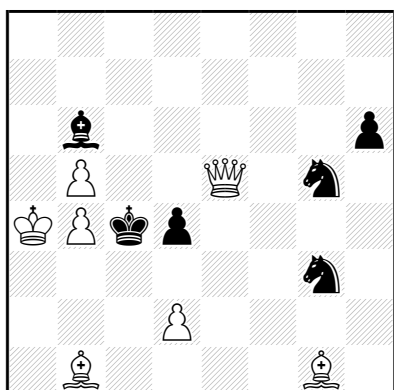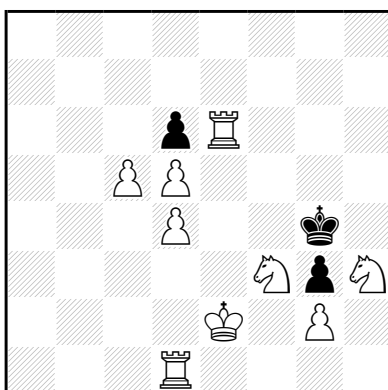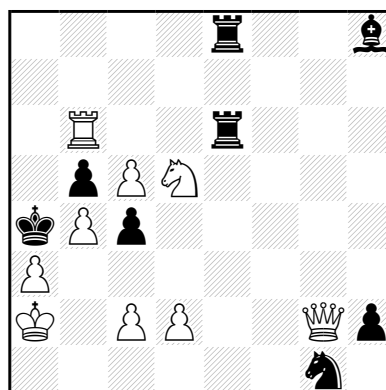**158**                    #3

### J. Warton
Chess 12, 1957

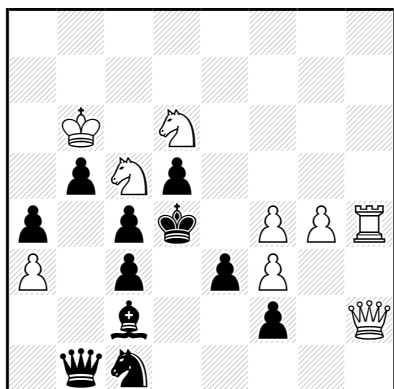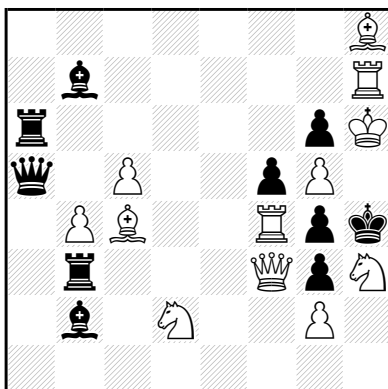**159**                    #3

### J. Warton
Commend The Problemist 1958

**160**                    #3
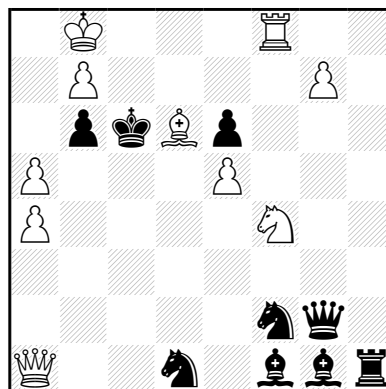
### J. Warton
4th HM BCF Ty. No. 91 1958-59

**161**                    #3

### J. Warton
1st HM The Problemist 1959

**162**                    #3

**154.** 1.Bd6 (-) 1…Qe3 2.Qxf3 (>3.Qc6); 2…Qxf3/Qe4 3.Sxc5 (Set 2.Bxe3); 1…Qd4 2.Rxd4 (>3.Sxc5); 2…Bb6/Be7 3.Sb6; 1…Qg1 2.Qxg1; 1…Bc7 2.Bxc7 and 3.Sb6. A grab mutate in which the key shields the WK from check, allowing the queen to exploit its counterpart's interference and safely unpin the rook.

**155.** 1.Ra8 (-) 1…Qd7+ 2.Kxa3 (-); 2…Q any 3.Ra4 or Sf5 accordingly; 2…S any 3.Rxe4 (Set 2.Rxd7); 1…Qc8 2.Rxc8; 1…Qe6 2.dxe6; 1…Qg4 2.fxg4. In the set play the queen can be captured if it tries to retain control of f5. The key prepares a focus, with the queen unable to guard both a4 and f5 after 1…Qd7+ 2.Kxa3. A subtle mutate.

**156.** 1.Rb6 (-) 1…B any 2.Bxd6 (>3.Be7/Qf4); 2…R any 3.Qxg3; 1…g2 2.Qxg2 (>3.Qg5/Bg5); 2…Rg3 3.Qxg3; 1…R any 2.Qxg3. There are numerous tries, such as 1.Be3? (>2.Qf4); 1…Rh1 2.Qf5, but 1…Rh2!; 1.Bc1? (>2.Qf4); 1…Rh1 2.Rg2, but 1…Rh2!; 1.Rg2? (>2.Rxg3) 1…Bd7! and 1.Rb1? (>2.Rh1) 1…g2! The ambush key is necessary to guard the sixth rank after 2…Kg5.

**157.** 1.Bh2 (>2.Qxg3 (>3.Ba2/Qb3); 2…Sf3 3.Qg8; 2…d3 3.Qxd3) 1…S3e4 2.Qd5+ Kxd5 3.Ba2; 1…Se2/Sf1 2.Qe2+ Kd5 3.Ba2; 2…d3 3.Qxd3; 1…Sf5/Sh5/Sh1 2.Qf5/Qe2+. An unexpected key, as the bishop seems usefully placed attacking d4. Models follow 2…Kd5 in the threat, and 1…S3e4.

**158.** 1.Rg1 (-) 1…Kf5 2.Sh2 (>3.Rf1); 2…gxh2 3.g4; 1…Kh5 2.Sf2 (>3.Rh1); 2…gxf2 3.g4; 1…dxc5 2.Re5 and 3.Rg5. "A sparkling and original thought, cunningly keyed, with two beautifully echoed quiet knight sacrifices branching into two mates after king moves. Several good tries add to the merit of this delightful little problem." (E. Boswell – judge) Compare with a model mate miniature by J. Cumpe, *Zlatá Praha* 1923 8/3KR3/3p4/8/6k1/5S1S/6P1/8 #3 1.Re6 Kf5/Kh5/d5 2.Sh2/Sf2/Re5. Difficulty of key is preferred here to beauty of mate.

**159.** 1.Qg6 (>2.Ra6+ Rxa6 3.Qxa6 and 2.Qxe8 (>3.Qa8/Qxb5); 2…Rxb6 3.Sxb6) 1…Rxg6 2.Rf6 (>3.Sb6/Sc3); 1…Ra8 2.Rxe6. The key decoys the BR over the critical square f6 in preparation for a Nowotny continuation.

**160.** 1.Rh7 (>2.Qh4 (>3.Qf6); 2…e2 3.Qxf2; 2…Sd3 3.Sf5/Se6) 1…Bxh7 2.Qh5 (>3.Qe5); 2…Bf5 3.Qh8; 2…Qe4/Qf5 3.Sxb5; 2…Sd3 3.Se6; 1…Qb4 2.axb4 (>3.Sxb5); 2…e2 3.Qxf2; 1…Bd1 2.Qh5; 1…f1Q 2.Qxc2. A clever combination of white and black clearance. The rook stops at h7 in order to take advantage of Black's defence 1…Bh7 and 2…Bf5 to clear a path for the queen to h8.

**161.** 1.Be2 (>2.Qxg4+/Rxg4+ fxg4 3.Rxg4/Qxg4) 1…Rxf3 2.c6 (>3.Kxg6/Sxf3); 1…Rxb4 2.Qc6 (>3.Kxg6/Sf3); 1…Qxb4 2.Bf6 (>3.Kxg6/Kg7); 1…Bc8 2.Qc3 (>3.Sf3/Kg7); 1…Bxf3 2.Bc3 (>3.Sxf3/Kg7). Five Nowotnys. "This shows a new mechanism for a well-known idea, but does not attain the standard of earlier examples." (V. Pachman – judge)

**162.** 1.Qd4 (>2.Qxb6+ Kd7 3.Qc7/Rd8 and 2.Kc8 (>3.Qxb6/b8S)) 1…Sg4 2.Ka7 and 3.b8S; 1…Se4 2.Ka8 (>3.b8S); 2…Sxd6 3.Qxd6; 1…Sd3 2.Kc8 and 3.b8S; 1…Sh3 2.Rf7 (>3.Rc7); 2…Qxg7 3.Qe4; 1…Kd7 2.Qxb6. "Four prospective interferences by a BS, three against WK moves unblocking a WP for promotion to knight, the fourth nicely in keeping. Interest lies in the destination of the WK rather than in the necessity for its moves." (T. C. D. Ricketts – judge)

## J. Warton
3rd Prize BCPS Ring Ty. 1959
(Chess 2, 1959)
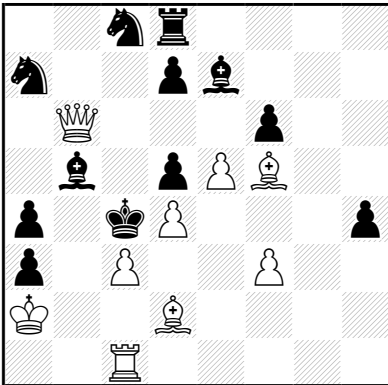
**163**      #3
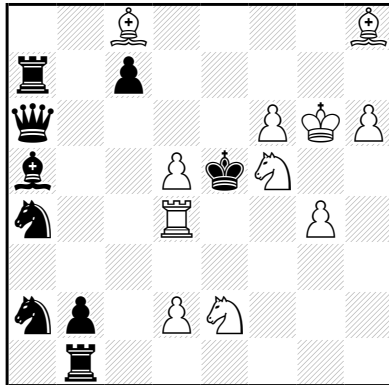
## J. Warton
The Problemist 3, 1959

**164**      #3

## J. Warton
The Tablet 25. 4. 1959
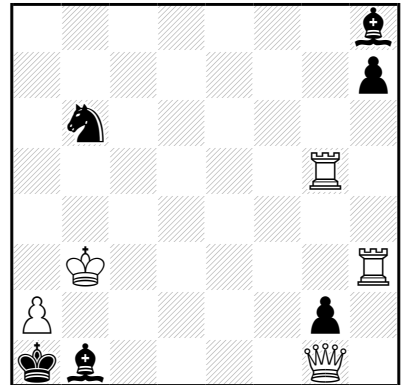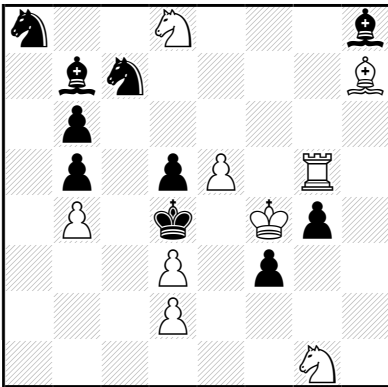
**165**      #3

## J. Warton
v. The Tablet 2. 5. 1959

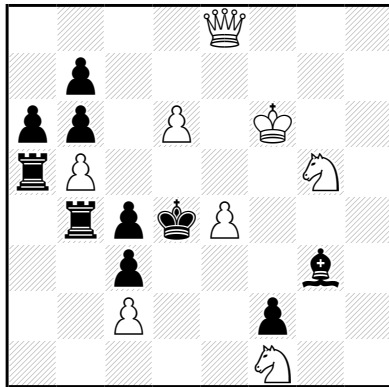**166**      #3

## T. & J. Warton
The Tablet 13. 6. 1959

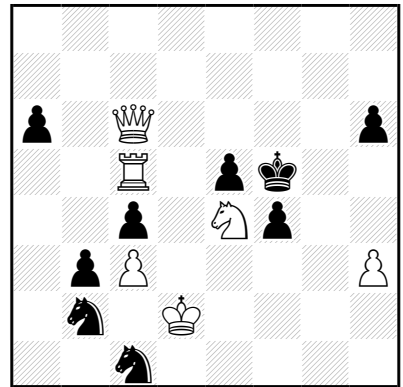**167**      #3

## J. Warton
(after T. & J. Warton)
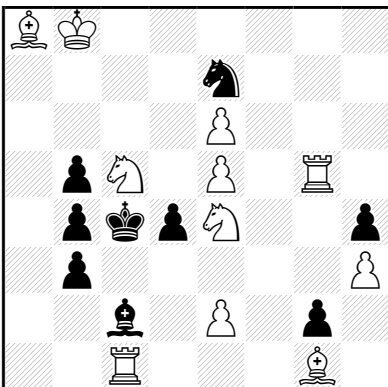The Tablet 30. 1. 1960

**168**      #3
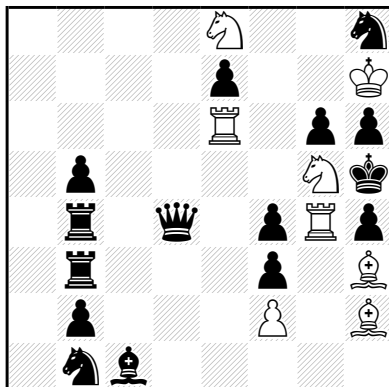
## J. Warton
The Problemist 3, 1960

**169**      #3

## J. Warton
2nd Prize The Problemist 1960
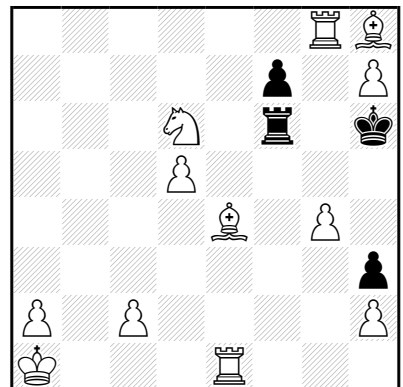
**170**      #3

## J. Warton
v. 2nd-3rd HM e. a.
The Problemist 1960

**171**      #3

**163.** 1.Bg5 (>2.Bh3 and 3.Bf1) 1…fxg5 2.Qg6 and 3.Bd3; 1…Bb4 2.cxb4+ Kxb4 3.Bd2; 1…Sc6 2.Bd3+ Kxd3 3.Qxb5. The bishop must vacate d2 to prepare 2.Bh3, and its destination is determined by the need to nullify 1…Rg8. Unfortunately the set continuation 2.Qb1 which follows 1…Bb any is not forced after the key but remains as a dual. "A fashionable key and a nice threat, followed by variations of great aesthetic character, two resulting in model mates." (K. A. K. Larsen – judge)

**164.** 1.Sf4 (>2.Sd3+ Qxd3 3.f7 and 2.Bxa6 (>3.f7/Sd3)) 1…Sc1 2.Kh5 and 3.Sg6 (Set 2.Sg1 (>3.Sf3); 2…Qxf6+ 3.Bxf6; 2…Qd3/Qe2/Qf1 3.f7); 1…Sb4 2.Kg5 (>3.Sg6); 2…Qxf6+ 3.Bxf6; 1…Sc5 2.Kh7 (>3.Sg6); 2…c6+ 3.f7. Thematically similar to No. 162. Three knight defences allow the king to vacate g6. The subtle square-blocking 1…Sc5 leads to a cross-check.

**165.** 1.Rg7 (>2.Qd4) 1…Bxg7 2.Rh1 (>3.Qxb1); 2…gxh1Q 3.Qxg7. A classic decoy idea shown with fine economy.

**166.** 1.Bf5 (-) 1…Bxe5+ 2.Kxg4 (>3.Sxf3) (Set 2.Rxe5); 1…Bg7 2.Rxg7 (-) 2…B any 3.Sc6; 2…S any 3.Se6; 2…f2 3.Se2; 2…g3 3.Sxf3; 1…Bf6 2.exf6. The key shields the WK from check, while the changed continuation exploits the temporary selfblock on e5.

**167.** 1.Qh8 (>2.Se6+ Kxe4 3.Qh1) 1…Be5+ 2.Kf5 (>3.Qxe5/Se6); 2…Kc5 3.Qxe5; 2…Bxh8 3.Se6 (Set 2.Qxe5); 1…Kc5 2.Se6+ Kxb5 3.Qe8; 2…Kxd6 3.Qd8; 1…Bh2 2.Qxh2 (>3.Qxf2); 2…Kc5 3.Qe5; 1…Bh4 2.K various +. The queen is ready to respond to Black's check with an immediate mate, and this cleverly conceals the fact that 2.Kf5, exploiting the interference on the fifth rank, is also set.

**168.** 1.Qa8 (>2.Rc6 and 3.Rf6) 1…Ke6 2.Qe8+; 1…Kg6 2.Qe8+. There are set variations 1...Sb any 2.Rxc4 (>3.Qf6) and 1...f3 2.Qf6+ Kxe4 3.Qxe5/Rxe5 to distract the solver from the strange key, necessary to construct a mating net. 1.Qb7? is defeated by 1…Kg6!

**169.** 1.Bb7 (-) 1…Sd5 2.Sa4 (>3.Sb2/Sd2/Sd6); 2…bxa4 3.Ba6 (Set 2.Sb7 (>3.Sa5/Sd6)); 1…S else 2.xS b2 3.Rxc2; 2…d3 3.exd3. In the set play 2.Sb7 exploits the selfblock 1…Sd5. The key gives the bishop access to a6, allowing the knight sacrifice on a4.

**170.** 1.Rg1 (>2.Se4 (>3.Bg4); 2…Qxe4/Qg7+ 3.Sxg7) 1…Qc3 2.Sxf3 (>3.Bg4); 1…Re3 2.Bxf4; 1…Sd2 2.Bxf4; 1…Sc3 2.Sxf3; 1…Qf6 2.Rxf6; 1…Sf7 2.Bg4+ Kxg5 3.Rxg6; 1…Qe5 2.Bg4+/Rxe5. "A problem in which the interest centres on the destination of the Sg5, after a fine quiet threat introduced by the withdrawal key. The theme shows a triple decoy of the BQ after successive self-interferences, one by the queen with the rook. A piquant idea which has proved costly of black material, while the WRe6 is required only in two of the seven continuations. Against this, however, all the play is quiet." (T. C. D. Ricketts – judge)

**171.** 1.Rc1 (-) 1…Rf1 2.Bb2 (>3.h8Q); 2…Rxc1+ 3.Bxc1; 1…Rg6 2.Sxf7+ Kxh7 3.Rg7; 1…Rf5 2.Bxf5 and 3.Sxf7; 1…Rxd6 2.Bf6; 1…R else 2.B various. The strange retreat behind the c-pawn is motivated by the need to cope with a check on the first rank. A problem which illustrates that Joe was prepared to use camouflage pieces if they would sharpen the key. If a BP is used at a2 the c-pawn can be removed. This point was overlooked by the judge, T. C. D. Ricketts, who commented: "Fewer WPs would have been an improvement, but the one on c2 certainly underlines the key." The WPd5 could be removed, but it ensures that 1…Rxd6 2.Bf6 is set and covers a check at d1 which might indicate the key.

### J. Warton
The Problemist 9, 1960
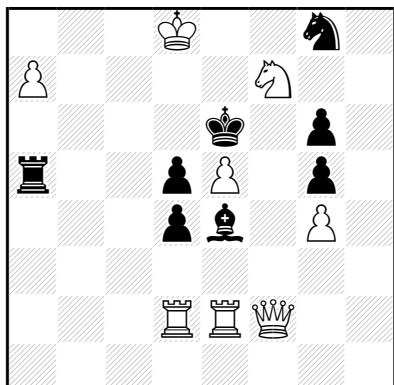
**172**  #3

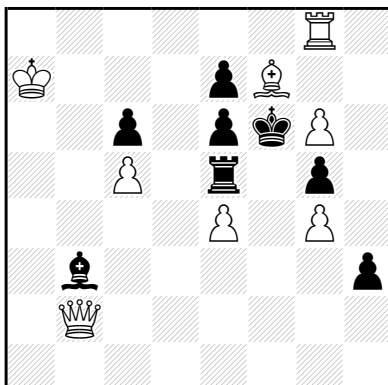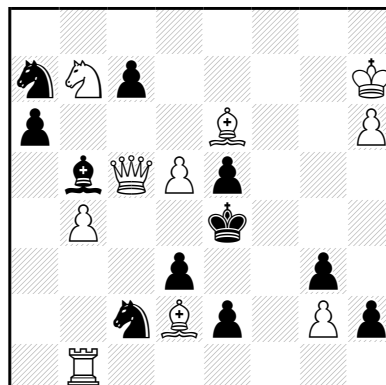### J. Warton
Chess 10, 1960

**173**  #3

### J. Warton
4th HM BCPS Ring Ty. 1961
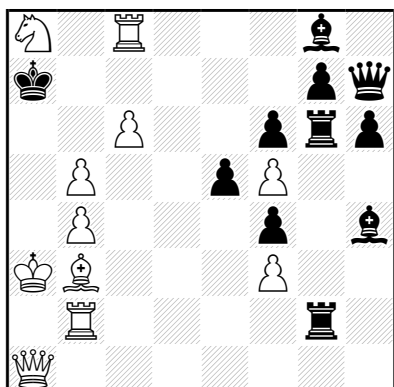(The Tablet 28. 1. 1961)

**174**  #3

### J. Warton
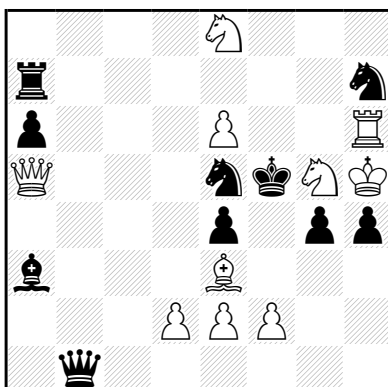The Problemist 1, 1961

**175**  #3

### J. Warton
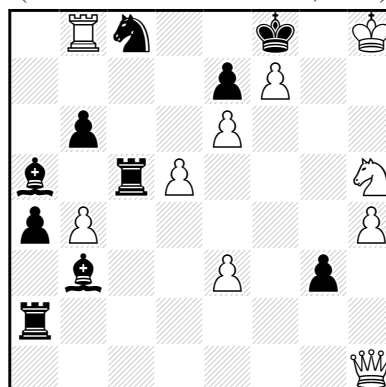1st HM The Problemist 1961

**176**  #3

### J. Warton
3rd Prize BCPS Ring Ty. 1962
(Busmen's Chess Review 3, 1962)
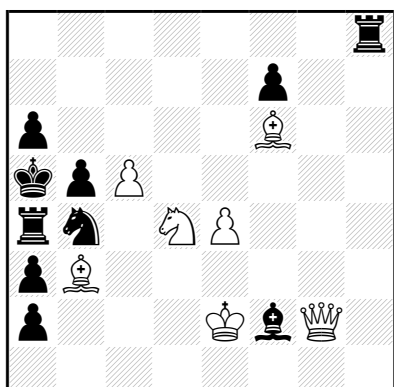
**177**  #3

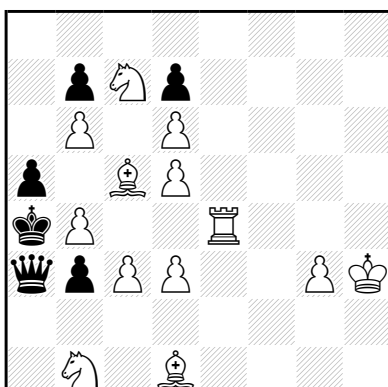### J. Warton
The Problemist 3, 1962

**178**  #3
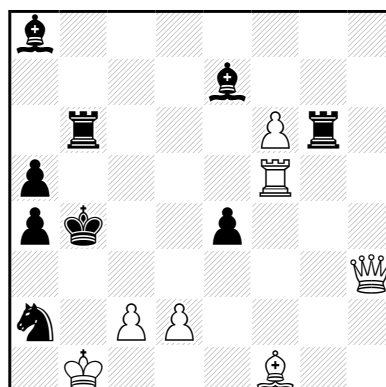
### T. & J. Warton
The Problemist 5, 1962

**179**  #3

### J. Warton
v. The Problemist 3, 1963

**180**  #3

**172.** 1.Ra2 (>2.Rxa5 (>3.Ra6); 2…Bd3 3.Sxg5; 2…Se7 3.Qf6) 1…Rxa2 2.Rxe4 (>3.Sxg5); 2…dxe4 3.Qxa2; 1…Rb5/Rc5 2.Ra6+; 1…R else 2.RxR. The decoy of the BR to a2 is necessary before the remaining rook can guard e5.

**173.** 1.Ra8 (-) 1…Kg7 2.Qxe5+ Kh6 3.Q/Rh8; 1…B any 2.Qb8 and 3.Qh8; 1…h2 2.Qxh2 and 3.Qh8. A well-concealed doubling manoeuvre. In his book *Barnes about chess problems* Barry Barnes recalls Joe Warton's dictum that an otherwise useless white king should be placed carefully on the square that will best serve to mislead the solver. Here a7 has been chosen to make the key less plausible by restricting the rook's possibilities at a8.

**174.** 1.Rh1 (>2.Qg1 (>3.Sc5); 2…hxg1Q 3.Rh4; 2…Se3 3.Qxe3) 1…Sd4 2.Qc4 and 3.Sc5; 1…e1Q 2.Rxe1+; 1…Bc6/Bd7/Be8 2.Qc4+ (Dual 2.dxc6 after 1…Bc6). As promotion on h1 is met by 2.Rxh1 and mate at h4 it seems odd to block the pawn, but the key prepares a spectacular threat. Dedicated to the memory of B. J. da C. Andrade. "The good key sets up a threat with an excellent second move, but the position is inelastic." (Dr. E. E. Zepler – judge)

**175.** 1.Qa2 (2.Bf7 (>3.Kb3); 2…Bxf7 3.Qxf7; 2…Rxb2 3.Kxb2) 1…R6g3 2.Rf2 (>3.Kb2); 2…Rxf2 3.Qxf2; 1…Rf2…Rc2 2.RxR; 1…Rg1 2.Rd2 (>3.Kb2/Rd7); 1…Be6…Bc4 2.BxB; 1…Bf2 2.Rxf2. The threat is echoed by the main variation 1…R6g3.

**176.** 1.Qd5 (>2.d4 (>3.Qxe5); 2…Bd6 3.Sxd6; 2…exd3 e.p./Qb5/Qb8 3.Qe4; 2…Sf6+ 3.Rxf6); 1…Qh1 2.f4 (>3.Qxe5); 2…e/gxf3 e.p. 3.Qe4; 2…Sf6+ 3.Rxf6; 1…Qb4 2.Sd6+ Qxd6 3.Qxe4; 1…Qb7 2.Sg7+/e7; 1…Rd7 2.exd7; 1…Qd3 2.exd3; 1…Rf7 2.exf7/Sxf7. "An ingenious combination of like-motion interference and BQ focus. A fine key threatens to obliterate the BQ's guard of e4 by inducing a black e.p. capture in which the BPe4 moves towards the BQ, and this device is repeated with the BQ on h1 (with a third e.p. capture for full measure). Two further BQ moves are 'Holzhausen' interferences with a BR and a BB, making four line moves in all. Two additional variations make up a most original performance." (T. C. D. Ricketts – judge) It is unfortunate that both 2.Sg7+ and 2.e7 work after 1…Qb7.

**177.** 1.Qc1 (>2.Rxc8+ Rxc8 3.Qxc8) 1…Rxc1 2.Sf4 (>3.Sg6); 2…Bc2 3.Rxc8; 1…Bc2 2.e4 and 3.Qh6; 1…Bc4 2.Qc3 and 3.Qg7; 1…b5 2.Sf6 (>3.Sd7/Sh7); 2…exf6 3.Qxc5; 1…Rac2 2.Sf4 and 3.Sg6. Varied strategy, dominated by the critical play in the line beginning 1…Rxc1, and the double interference 1…Bc2. "Four quiet strategic variations from three white pieces make an enjoyable problem. The sacrifice key is good but not difficult, but the six white pawns do not enhance the structural effect." (W. A. Whyatt – judge)

**178.** 1.Qg6 (>2.Bd8+ Rxd8 3.Qb6) 1…fxg6 2.Bg8 (>3.Bd8/Sb3); 2…S any 3.Sc6; 1…Bh4 2.Bxa2 (>3.Sb3); 2…S any 3.Sc6. For the threat of Sb3 to work a second threat must be activated, hence the sacrifical key to clear a path for the b3 bishop.

**179.** 1.Rh4 (-) 1…Qxb4 2.Bg4 (>3.Bxd7); 2…Qxg4+ 3.Rxg4; 1…axb4 2.Rh8 and 3.Ra8 (Set 2.Re8); 1…Qc1 2.b5+ Qf4 3.Rxf4. The position is a block. 1.Rf4? fails to 1…Qc1! and 1.Kh4? to 1…Qxb4 2.Bg4 Qxe4! The critical key preserves the rook after 1…Qxb4.

**180.** 1.Qe3 (>2.Qxb6+ Ka3 3.Qb2) 1…Bc6/Rb8 2.Rf3 (>3.Qa3/Qd4); 2…exf3 3.Qxe7; 2…Sc3+ 3.Qxc3; 1…Rgxf6 2.Kb2 (>3.Qa3/Qd4); 1…Rb7 2.Kxa2. The main line 1…Bc6 turns out to be a concealed interference after the sacrificial continuation.

### J. Warton
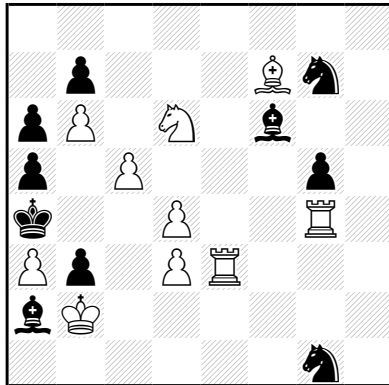2<sup>nd</sup> Prize BCPS Ring Ty. 1963
(Busmen's Chess Review 7, 1963)
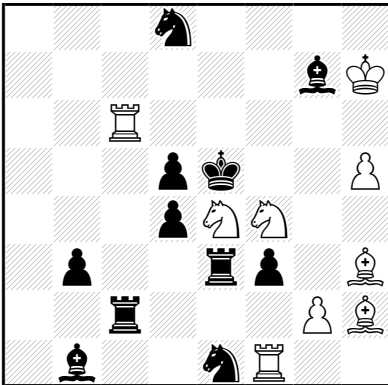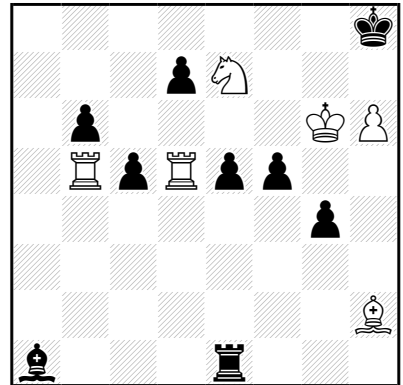
**181**      #3

### J. Warton
Commend The Problemist 1964
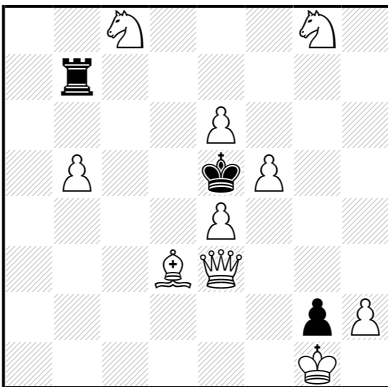
**182**      #3

### J. Warton
Busmen's Chess Review 4, 1964

**183**      #3

### J. Warton
Busmen's Chess Review 1964
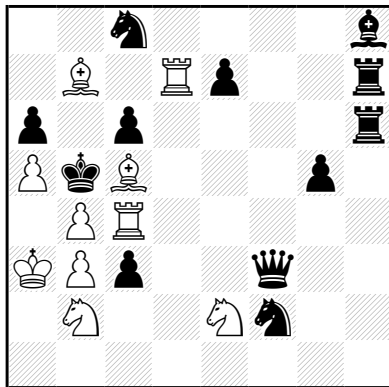
**184**      #3

### J. Warton
3<sup>rd</sup> Prize BCPS Ring Ty. 1964
(Busmen's Chess Review 6, 1964)

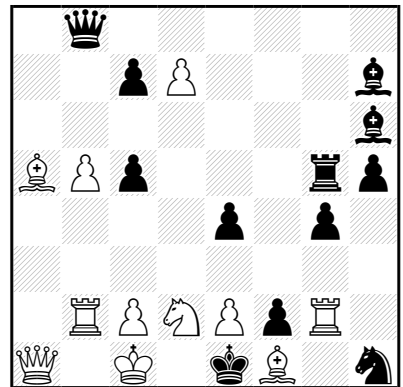**185**      #3

### J. Warton
The Problemist 11, 1965

**186**      #3
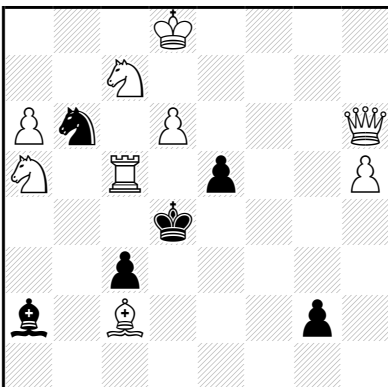
### J. Warton
2<sup>nd</sup> Prize BCPS Ring Ty. 1966
(Busmen's Chess Review 1966)

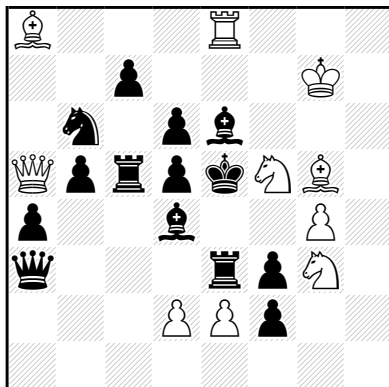**187**      #3

### J. Warton
4<sup>th</sup> Prize BCPS Ring Ty. 1966
(Busmen's Chess Review 1966)
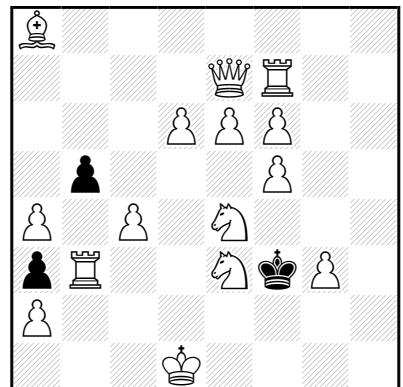
**188**      #3

### J. Warton
3<sup>rd</sup> HM BCPS Ring Ty. 1966
(Busmen's Chess Review 8, 1966)

**189**      #3

**181.** 1.Kg6 (>2.Sd3+/Se2+/Se6+ Kxe4 3.Bf5) 1...Rec3 2.Sg5 (>3.Sd3/Se2/Se6); 2...R2 any + 3.Sd3; 2...Rxc6+ 3.Se6; 1...Ree2 2.Sd6 (>3.Sd3/Sxe2/Se6); 2...Rc any + 3.Sd3; 2...Rxg2+ 3.Sxg2; 1...dxe4 2.Sd3+ Kd5 3.Sb4; 1...Kxe4 2.Bf5+; 1...Rxc6+ 2.Se6+; 1...Rxg2+ 2.Sxg2+; 1...Rd3 2.Sd6/Sg5. In the main variations the Re3 interferes with the Rc2 which, together with shut-offs by the Se4, reduces the potential double checks of the Rc2 to harmless single checks. The dual after 1...Rd3 is unpleasant and the Rf1's only function is to guard f3 after 1...fxg2.

**182.** 1.Re6 (-) 1…Sf3/Sh3 2.Se4 and 3.Sc3 (Set 2.Rxf3/Rxh3); 1…Se2 2.Rxe2 (-); 2…Bxd4+ 3.Rxd4; 2…Be5 3.dxe5; 2…Bf else 3.d5; 2…Bb1 3.Bxb3; 2…S any 3.Be8; 1…Bb1 2.Rxf6/Re5 (>3.Bxb3/d5). A set grab of the g1 knight leaves Black in zugzwang. The key is an anticipatory guard of c6, freeing the knight to cope with 1…Sf3 and 1…Sh3. The unfortunate dual after 1…Bb1 deprived the problem of a prize.

**183.** 1.Rb3 (>2.Ra3 and 3.Ra8) 1…Re2 2.Rxb6 (>3.Rb8); 2…Rb2 3.Bxe5; 1…Re3 2.Rxc5 (>3.Rc8); 2…Rc3 3.Bxe5; 2…bxc5 3.Rb8; 1…Re4 2.Rxd7 (>3.Rd8); 2…Rd4 3.Bxe5; 1…Bb2 2.Rxb6 and 3.Rb8; 1…Bc3 2.Rxc5 (>3.Rc8); 2…bxc5 3.Rb8; 1…Bd4 2.Rxd7 and 3.Rd8; 1…e4 2.Ra3 Bg7 3.hxg7; 2…Be5 3.Bxe5. A simple but effective demonstration of echoed decoys.

**184.** 1.Bc2 (>2.Qc3+ Kf4 3.Qg3) 1…Rc7 2.Sd6 (-); 2…Kxd6 3.Qd4; 2…R any 3.Sc4 or 3.Sf7 accordingly; 1…Rg7 2.Sf6 (-); 2…Kxf6 3.e5; 2…R any 3.Sg4 or 3.Sd7 accordingly. Each knight in turn sets up a focus. When the king captures, the rook's moves turn out to be anticipatory selfblocks. Perfect construction.

**185.** 1.Ba8 (>2.Rb7+ Sb6 3.Rxb6) 1...e6 2.Bd4 (>3.Rc5); 2...Sd3/Qd5 3.Sxc3; 2...Se4 3.Bxc6; 2...Bxd4 3.Sxd4; 2...Qf5/Qf8 3.Bxc6/Sxc3; 1...e5 2.Bd6 (>3.Rc5); 2...Sd3/Qd5 3.Sxc3; 2...Se4/Qe3 3.Bxc6; 1...Sd6 2.Bd4 (>3.Rc5); 2...Sxc4 3.bxc4. "Well-co-ordinated gain of control over the squares c3 and c6. The knight on b2 plays a very limited role." (V. Pachman – judge)

**186.** 1.Rh2 (>2.Sb3+/Sc4+/Sxe4+/Sf3+ Kxf1 3.Kd2) 1…Rg6/Rf5 2.c4 and 3.Kc2; 1…Rg7/Re5 2.Rb3 and 3.Kb2; 1…Rg8/Rd5 2.Kb1 and 3.Ka2; 1…e3 2.Rxh1. Interferences by the black rook allow White to unblock squares for the king. The scheme reminded one solver of a problem by I.A.Schiffmann, 1st Prize, *L'Italia Scacchistica* 1928 2B1S1RS/2P1k3/2p1ppPK/1p5p/pr3p2/b5p1/b7/7Q #3 1.g7 (>2.Sg6+); 1…Rb3/Rc4 2.Qxh5; 1…Rb2/Rd4 2.Qh4; 1…Rb1/Re4 2.Rf8; 1...Bb1 2.Qxc6.

**187.** 1.d7 (>2.Rd5+ Sxd5 3.Se6; 2…Bxd5 3.Qxb6) 1…Bf7/Bg8 2.Rc4+ Sxc4 3.Sb3; 2…Bxc4 3.Qxb6; 1…Kxc5 2.Qf8+ Kd4 3.Qf2; 1…Sxd7 2.Rxe5 Sxe5 3.Qb6; 2…Kxe5 3.Sc6; 1…Sa8/Sc8/Sa4 2.Rxe5; 1…e4 2.Rf5 (>3.Sb5/Qxb6); 2…Sd5 3.Se6. Echoed models after the threat and 1…Bf7/Bg8 are supplemented by two further models with the queen mating from f2 and b6.

**188.** 1.Qc3 (>2.Qxd4); 1…Qxc3 2.Sh6 and 3.Sf7; 1…Rcxc3 2.Se7 (>3.Sg6); 2…Bc5 3.Sc6; 1…Rexc3 2.Sh4 (>3.Sg6); 2…Be3 3.Sxf3; 1…Bxc3 2.dxe3 (>3.Bf4/Bf6); 1…Rd3 2.e3; 1…Re4 2.Sh4; 1…Qa1/Qb4/Qb2/Rc4 2.dxe3. The captures by BQ and BR obstruct c3 for the BB which is either incarcerated completely or compelled to interfere with the capturing rook.

**189.** 1.Qa7 (-) 1...bxa4 2.Rb6 Kxe3 3.Rb3; 1...b4 2.Rb7 Kxe4 3.Rb5; 1...bxc4 2.Qa6 any 3.Qe2. "Two striking stalemate avoidance variations with Indian-type shut-offs on different diagonals. The continuation after 1...bxa4 is particularly unexpected." (C. J. Allison – judge) The following version features an Indian key and two switchback mates: 8/B7/4R3/1p1B1PPP/P1P1S3/pR2SkP1/P7/3K4 #3 1.Bb7 (-) 1…bxa4 2.Rb6; 1…b4 2.Rc6; 1…bxc4 2.Ba6.

## J. Warton
3rd Prize BCPS Ring Ty. 1967
(Busmen's Chess Review 6, 1967)
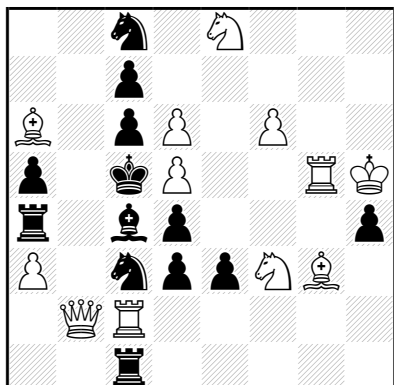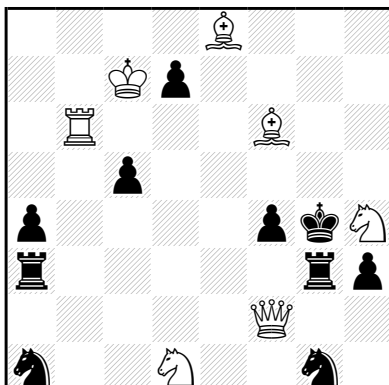
**190**      #3

## J. Warton
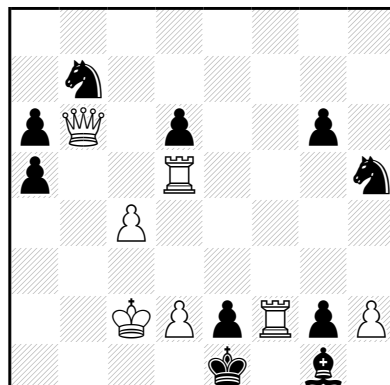The Problemist 7, 1967

**191**      #3

## J. Warton
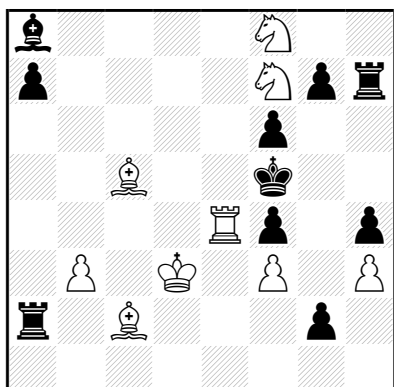2nd Prize BCPS Ring Ty. 1967
(Busmen's Chess Review 10, 1967)

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## J. Warton
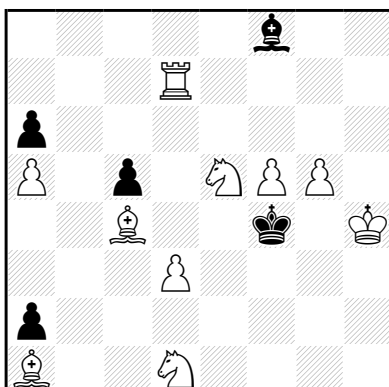2nd HM The Problemist 1968

**193**      #3

## J. Warton
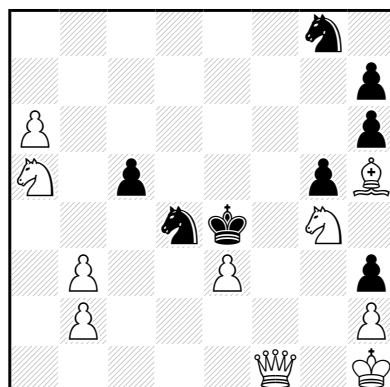v. Busmen's Chess Review 11, 1968

**194**      #3

## J. Warton
Commend
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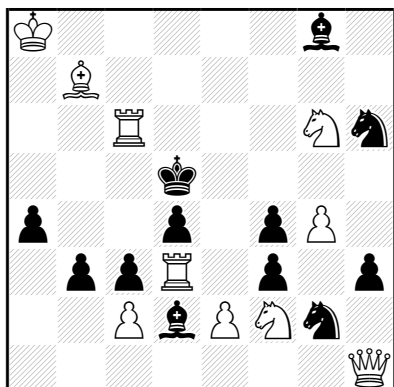
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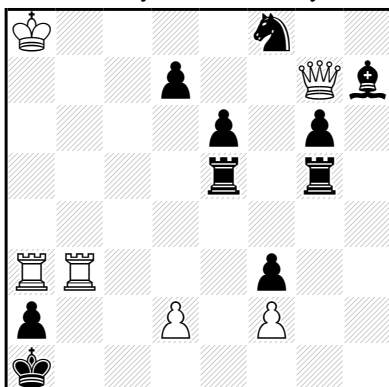
## J. Warton
v. Busmen's Chess Review 1, 1969

**196**      #3

## J. Warton
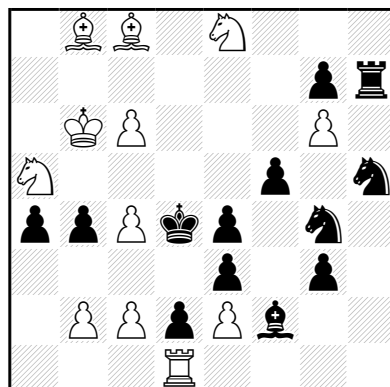3rd HM
D. G. McIntyre Memorial Ty. 1969

**197**      #3

## J. Warton
& J. E. Cresswell
2nd HM
Busmen's Chess Review 1970

**198**      #3

**190.** 1.Qb7 (>2.Qxc6) 1…Sxd5 2.Be5 (>3.Bxd4); 2…Sxf6+ 3.Bxf6; 2…Sf4+ 3.Bxf4; 1…Bxd5 2.Se5 (>3.Sd7/Sxd3); 2…Bf7+ 3.Sxf7; 2…Bf3+ 3.Sxf3; 1…Bb5 2.dxc6+ Kc4 3.Qxb5. "The half-pin defences allow White to set up batteries which are familiar in two-move form. The better of these follows 1…Sxd5 when the pin of the BB prevents Black from guarding d4. The short threat and heavy construction are probably unavoidable, but the key is reasonable." (G. W. Chandler – judge)

**191.** 1.Rb8 (>2.Bxd7+ Kh5 3.Rh8) 1…Rad3 2.Qxc5 (>3.Sf2/Qf5/Qg5/Qh5/Bh5); 1…Rae3 2.Qc2 (>3.Sf2/Qf5/Qg6); 1…f3 2.Rb4+; 1…Rge3/Rgd3 2.Qxg1+. The defences by the rook at a3 cut out second move pinning or line-cutting defences by the g3 rook. Dedicated to G. W. Chandler.

**192.** 1.Rc5 (>2.Rf3 and 3.Qb1) 1…Kxf2 2.Rf5+ Ke1 3.Qb1/Qxg1; 1…Sf4 2.Rxf4 and 3.Qb1. "One wants to move the f2 rook but 1…Bxb6 is too strong. The tries 1.Re5? or 1.Rg5? threatening to protect the other rook both fail, and if 1.Rd4? then 1…Sc5!, so it must be 1.Rc5 to open the diagonal when 1…Sxc5 2.Rf3 Sb3. A brilliant idea but practically a single line problem." (G. W. Chandler – judge)

**193.** 1.Be7 (>2.Re5+ fxe5 3.Sd6) 1…Ra5 2.Kd2 (>3.Re5); 2…Rd5+ 3.Rd4; 2…Bxe4 3.f/Bxe4; 1…Ra6 2.Kc3 (>3.Re5); 2…Rc6+ 3.Rc4; 2…Bxe4 3.f/Bxe4; 1…Rh6 2.Sd6+ Kg5 3.Re5. In the main variations the WK chooses its destination carefully to ensure that Black's check interferes with the bishop, allowing cross-check mates.

**194.** 1.Rb7 (-) 1…Bd6 2.Rb2 and 3.Rf2 (Set 2.Rxd6); 1…Be7 2.Rxe7 Kxf5 3.Rf7; 1…Bg7 2.Rxg7; 1…Bh6 2.gxh6. The changed continuation exploits the selfblock on d6 to give a flight.

**195.** 1.Sc4 (-) 1…Kd5 2.Qf7+ Se6 3.Qb7/Qf3; 2…Kc6 3.Qb7; 2…Ke4 3.Sf2; 1…Sb5/Sc6/Sf3/Sxb3 2.Bf7; 1…Sc2 2.Qd3+ Kxd3 3.Sf2; 2…Kf3 3.Sce5/Sd2; 1…Se2 2.Qf3+ Kxf3 3.Sd2; 2…Kd3 3.Qf5; 1…Se6 2.Qf5+ Kxf5 3.Sd6; 1…Sf5 2.Sf6+ Sxf6 3.Bf3; 1…Sg any 2.Sf6. A random move of the d4 knight allows 2.Bf7 with various threats. Three correction moves lead to model mates following queen sacrifices, and a fourth correction is met by a knight sacrifice and a fourth model. A tremendous problem which surely deserved more than a Commendation from judge P. F. Copping!

**196.** 1.Qc1 (>2.Qa3 (>3.Qc5/Qd6)) 1…Bxc1 2.Se4 (>3.Sxc3/Sf6); 2…Kxe4 3.Re6; 2…Sxg4 3.Sxc3; 1…Sxg4 2.Qxd2 (>3.Rxd4); 2…cxd2 3.c4; 1…Be1 2.Qxf4 (multiple threats) 2…Sxf4 3.e4; 1…b2 2.Qxb2 cxb2 3.c4; 1…Be3 2.Se4. Quiet continuations throughout lead to three pin-models following captures of the queen.

**197.** 1.Rb5 (>2.Re3 (>3.Re1); 2…Rg1 3.Qxe5) 1…Rf5 2.Rc3 and 3.Rc1; 1…d6 2.Rxa2+ Kxa2 3.Qa7; 1…Rg4 2.Qxe5+ Rd4 3.Qxd4/Qe1; 1…d5 2.Rxa2+/Qa7/Qc7. "There is surprising depth in the play, and the key piece is neatly forced to one square. An unusual and piquant little problem." (G. W. Chandler – judge)

**198.** 1.Kb5 (>2.Kxb4 and 3.c3) 1…Shf6 2.Sc7 and 3.Se6; 1…Sgf6 2.Sd6 and 3.Sxf5; 1…Sf4 2.c7 (>3.Sc6); 2…Se5 3.Ba7. "This features triple white self-interference occasioned by three black knight remote selfblocks. All the play is quiet, though it is not fully prospective since it is the black first moves that are causative and not the second ones. However the strategic idea is entertaining and clearly presented, though at considerable expense, requiring 14 pawns and a non-participating white rook." (T. C. D. Ricketts – judge) On the Chessproblem.net website on 5th December 2006 Hartmut Laue posted the following attempt at an improvement: QB1S1r2/3P1b2/KP6/2p1pps1/Spk2s2/2p1Pp2/2P5/1R6 #3 1.Ka5 (>2.Rxb4+) 1…Sge6 2.Sb7; 1…Sfe6 2.Sc6; 1…Se4 2.b7; 1…b3, Sd3 2.Qa6+.

**The Wangling Wizards**

**Index of composers quoted in the solutions:**