

Stefano Groppi

FLORENZA

X anniversary

INTRODUCTION TO THE 10TH ANNIVERSARY EDITION

Originally released in 2010 and then reprinted in 2014, Florenza has a special place in the heart of many gamers who love complex resource management games, including us publishers, of course.

In this edition, in addition to new graphics and materials, we have also updated some rules, making them more elegant and taking a bit also from *Florenza Card Game* and *Florenza Dice Game*, both released after the original. We think it all resulted in a winning assembly, which will excite you more than ever. Furthermore, we worked hard to introduce the Solo Mode, totally new, to allow you the possibility of playing when your friends can't... Or to train to defeat them as soon as you play with them!

GAME SUMMARY

In **Florenza**, the players are the heads of the most powerful families in the city of Florenza (now known as Florence) during the Renaissance period. The goal of the game is to become the most famous patron of the arts by hiring the most renowned artists of the period and financing their works. Each player can commission Artworks in their own District, the Cathedral, or the Civic Buildings of the city from Michelangelo, Botticelli, Raffaello, Leonardo, and many other architects, sculptors, and painters. Each Artwork requires money and resources to complete. To earn the money and resources the artists need, the players send Kinsmen from their family to oversee the workers who labor in various workshops, possibly even in their opponents' Districts. Additional workers can be earned by offering Charity to the church, and you can hire Captains of Fortune to obtain treasures. During the game, players will earn Prestige Points, primarily by completing Artworks. Prestige Points can be spent during the game, but at the end of the game they will be the player's primary source of Victory Points. All of the characters in the game are real historical figures that lived and worked in Italy during the Renaissance. Most of them worked in Florence.

All of the buildings in the game were real Renaissance workshops. The Artworks the players can complete include the Masterpieces of some of the most famous Artists in the world.

***Publisher's Note:** In the game, you will encounter a number of historical terms and names that we have drawn from the archaic style of Italian used during the Renaissance period. These names are not essential to the play of the game, but we felt that retaining them helped enhance the atmosphere and immersiveness of the playing experience.*



GAME CONTENTS



1 MAIN
GAMEBOARD



55 PRESTIGE
POINT TOKENS
20 x 1 PRESTIGE POINT
5 x 5 PRESTIGE POINTS
20 x 10 PRESTIGE POINTS
5 x 50 PRESTIGE POINTS
5 x 100 PRESTIGE POINTS



58 COINS
20 x 50 FIORINI
33 x 100 FIORINI
5 x 500 FIORINI



1 RULEBOOK

40 CHARACTER
TILES
34 ARTISTS
6 PREACHERS



44 WORKSHOP
TILES

34 ARTIST CARDS

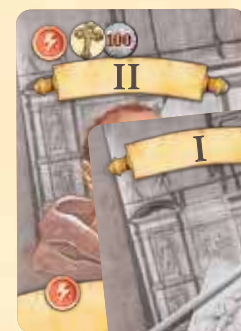
NEW ARTIST
Side



1 BISHOP CARD



6 PREACHER
CARDS



6 LIFE
IN FLORENZA
CARDS



1 CAPTAIN
OF THE PEOPLE
/FIRST PLAYER CARD



6 CAPTAIN
OF FORTUNE CARDS



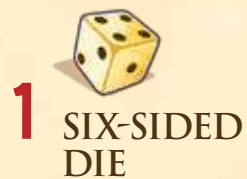
AVAILABLE
Side



NOT AVAILABLE
Side

1 MUSE
CARD

COMPLETED
MASTERPIECE
Side



120 SHAPED RESOURCES



24 WOOD

18 METAL



18 GOLD



18 SPICE

18 TEXTILE



5 SETS OF PLAYER PIECES, ONE FOR EACH FAMILY (MEDICI, PAZZI, PITTI, RUCELLAI AND STROZZI) INCLUDING:

1 DISTRICT BOARD



GHOST side
(for solitary play)

3 FAMILY MARKERS, AS FOLLOWS:

1 TURN ORDER Marker

1 CAPTAIN Marker

1 BISHOP Marker



8 KINSMEN

13 FAMILY CRESTS

10 NORMAL AND 3 SPECIAL, AS FOLLOWS:

1 WITH A 2 PRESTIGE POINT INCOME

1 WITH A 1 CHURCH INFLUENCE POINT INCOME

1 WITH A 1 KINSMAN INCOME



2 x2/x3 MULTIPLIER TILES



1 BUILDING/ARTWORK TABLE



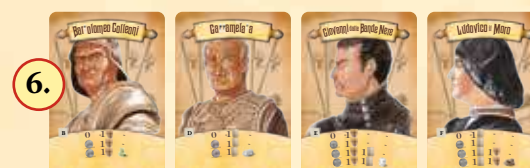


GAME SETUP

Follow these steps to set up and begin the game:

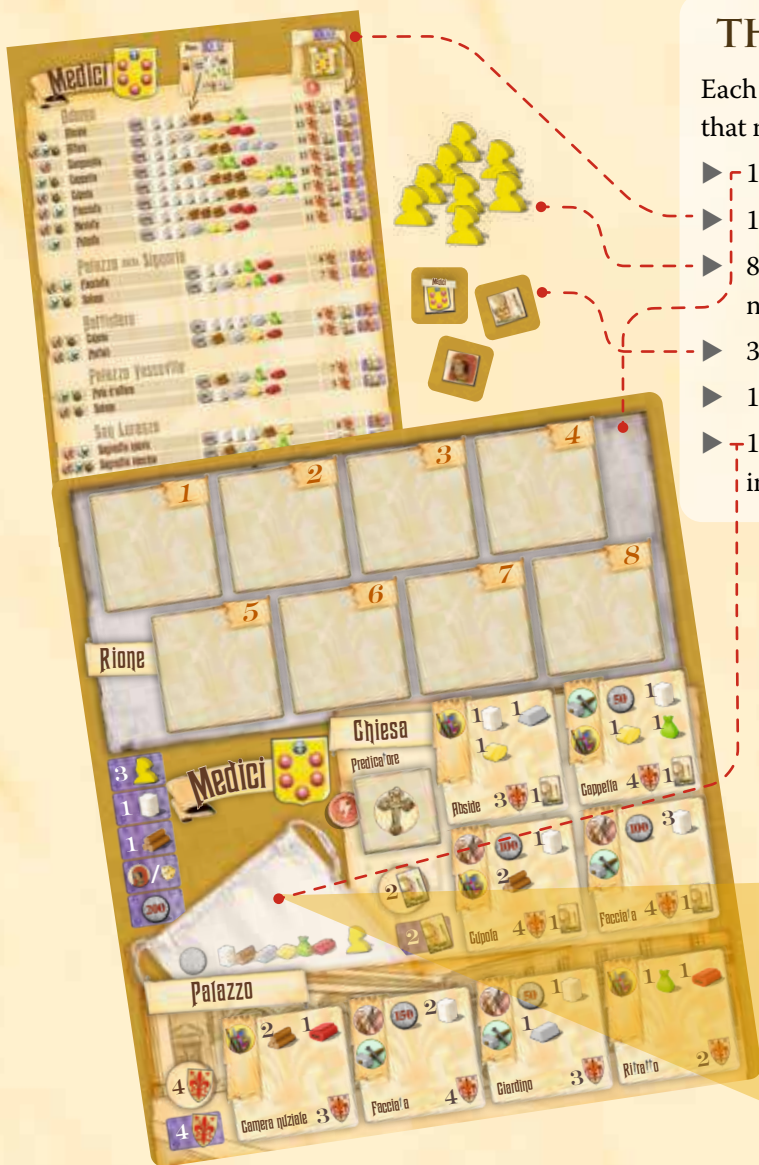
THE CITY OF FLORENZA AND ITS CHARACTERS

1. Place the Main gameboard, with the Cathedral and the five Civic Buildings, in the center of the table (as shown in the picture).
2. Place all of the Resources and Fiorini on the matching spaces of the gameboard and the Prestige Point tokens near the board. This is called the “supply.”
3. Put all 40 character tiles in the cloth bag.
4. Place the six *Life in Florenza* cards in a row along the side of the board, in order from I to VI.
5. Draw the characters in play as follows:
 - 5a. Mix the tiles in the bag and randomly draw out a number of tiles equal to the number of players plus 5 (so, 9 tiles in a four-player game).
 - 5b. Find the matching character card for each tile drawn (the ID numbers on each tile and card can help). Each character will remain in the game for a limited number of rounds, indicated next to his name on his card. Place the character card with the **New Artist** side up beneath the *Life in Florenza* card with the matching number (if it is an Artist—both sides of the Preacher cards are identical).
 - 5c. Place the character tile on top of the matching card.
6. Shuffle the 6 *Captain of Fortune* cards and reveal a number equal to the number of players (so, 4 in a four-player game). Place them near the gameboard and put the others back in the box: they won't be used in the game.
7. Place the *Muse* card on the table, with the **Available** side up.



4 Captain of Fortune cards for a four-player game





THE DISTRICTS

Each player chooses a family and takes all of the pieces that match that family's color:

- ▶ 1 District board, placed with the **Player** side up
- ▶ 1 Building/Artwork table
- ▶ 8 Kinsmen placed in the player's pool, near their District Board
- ▶ 3 markers
- ▶ 13 Family Crests (10 normal and 3 special)
- ▶ 100 Fiorini and 1 Resource of each type in the income area of their District board



LIFE IN FLORENZA cards



SAMPLE CHARACTER SET UP

These cards show how many rounds of play the characters will remain in Firenze. At the end of each round, all characters move down 1 space along the row of Life in Firenze cards (see page 13). As long as a character is in play, he can be chosen by a player regardless of which Life in Firenze card he is beneath.

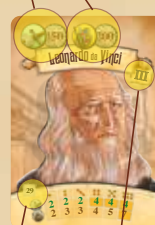


NEW ARTIST side



COMPLETED MASTERPIECE side

Cost to hire the Artist, according to his skills



Rounds of play that the character will remain in Firenze

Identification number to help match cards and tiles

THE GAME TRACKS

Along the four sides of the gameboard, you can find the tracks you will need during the game:

- a. Game Round Track
- b. Prestige Track
- c. Turn Order Track
- d. Church Influence Track

- a. Place the Round marker on the first space of the Game Round Track.



During PHASE 8 the round marker advances one space on the round track. If it was already on the last space, the game ends!

- b. Each player places their Captain marker on the "0" square of the Prestige Track with the face of the Captain up.



- c. Take the Turn Order markers from every player and mix them, then randomly place them on the Turn Order Track. They will indicate the turn order, from top to bottom. Give the first player the First Player card with the numbered side up—not the side showing the Captain.



- d. Each player places their Bishop marker on the starting square of the Church Influence Track, with the face of the Bishop up.



IMPORTANT: During the game, all Prestige or Church Influence Points earned or lost by the players are scored by moving their Captain or Bishop marker on the corresponding track (it's never possible to move your marker below the lowest value on the track).

RESOURCE TABLE—ON THE FIRST PLAYER CARD



Players receive an extra Resource from this table in PHASE 1 each round.



THE WORKSHOPS

Sort the Workshop tiles and place them near the gameboard, forming a supply, as follows:

1. Place as many Casa (Workshop n. 28) as there are players.
2. Place as many Casamento (Workshop n. 29) as there are players minus 1.
3. Place all of the other types of Workshops.

Each Workshop tile has two sides: **Under Construction** and **Built**, and can be used during the game to produce Resources and Fiorini, as well as more Kinsmen and Prestige or Church Influence Points. Each player has a Building/Artwork table they can use to see the construction costs and benefits of all Workshops.



Place all of the Workshop tiles on the table with the **Built** side up. Now, all players choose their starting Workshops as follows:

- The **last player** on the Turn Order Track chooses a Workshop and builds it by paying its cost and places it with the **Built** side up on the n. 1 space of their District (Rione). They also earn the immediate reward for construction, if any (see WORKSHOP CONSTRUCTION on page 10).
- Taking turns in **reverse** order, the other players each choose a **different** Workshop than the other players have already built, and places it on the "1" space of their Districts.
- After the first player (the last one to choose) has built their first Workshop, repeat the same procedure once again: all of the players place their new Workshop on their "2" spaces.
- During this second round, the **last player** can choose any Workshop they like, and the others must choose a different one than those already placed on the "2" spaces of the previous players, but they may build the same type of Workshop as one built during the first round.

EXAMPLE OF STARTING WORKSHOP CONSTRUCTION

The turn order is **John, Paul, George, Ringo**.



Ringo chooses first and takes the Picconiere (Workshop n. 1). He spends 1 Wood and 50 Fiorini and places it on his "1" space.



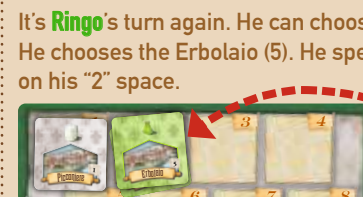
Now it's **George's** turn. He builds the Lanaiuolo (6), spending 1 Gold and placing it on his "1" space.



Paul chooses the Boscaiuolo (2). He spends 1 Marble and 50 Fiorini and places it on his "1" space.



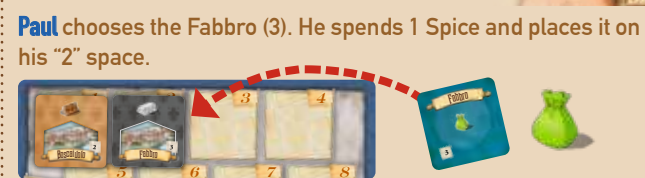
Lastly **John** chooses the Fabbro (3). He spends 1 Spice and places it on his "1" space.



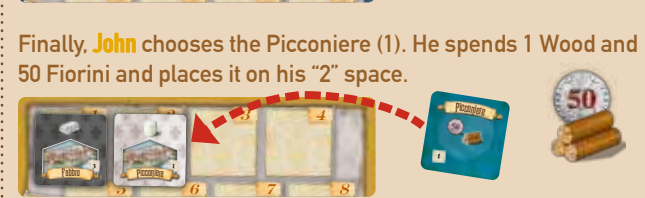
It's **Ringo's** turn again. He can choose any Workshop he likes. He chooses the Erbolaio (5). He spends 1 Textile and places it on his "2" space.



George chooses the Cambiavalute (19). He spends 1 Marble, 1 Wood, and 100 Fiorini and places it on his "2" space. He immediately scores 1 Prestige Point.



Paul chooses the Fabbro (3). He spends 1 Spice and places it on his "2" space.



Finally, **John** chooses the Picconiere (1). He spends 1 Wood and 50 Fiorini and places it on his "2" space.

IMPORTANT: During the game, you can use Workshops in another player's District, but you must pay them 1 Prestige Point each time.

PLEASE NOTE

- With the Resources the players have in this phase, the only Workshops that can be built are the single-Resource-production ones (numbers 1 to 6) and the Cambiavalute (n. 19).
- Nobody will be able to build 2 copies of the same Workshop because they won't be able to pay the costs.
- In a 5-player game, if the first player (the last to choose) chooses the Cambiavalute as their first Workshop, they will risk not being able to build a second one if only the Picconiere and the Boscaiuolo remain.

PLAYING THE GAME

Florenza is played over a series of seven rounds. Each round is divided into eight phases that must be played in order:

1. COLLECT INCOME
2. CAPTAIN OF THE PEOPLE
3. BISHOP
4. KINSMEN
5. ECONOMIC ACTIVITIES
6. ARTWORK
7. TURN ORDER
8. END OF THE ROUND

A ROUND IN BRIEF

PHASE 1: All players receive Resources, money, Prestige, Church Influence, and Kinsmen they can use later in the round.

PHASE 2: The Captain of the People uses his power.

PHASE 3: The Bishop uses his power.

PHASE 4: The players assign their Kinsmen to:

- A. OPERATE A WORKSHOP
- B. BUILD A WORKSHOP
- C. HIRE AN ARTIST
- D. GIVE TO CHARITY
- E. TRADE AT THE MARKET
- F. RUN THE FAMILY BUSINESS
- G. HIRE A CAPTAIN OF FORTUNE

PHASE 5: All of the actions planned during PHASE 4 are resolved. This can cause a gain or loss of Prestige Points and Church Influence:

- ▶ District Workshops are operated and built in order, as planned in phase 4;
- ▶ All players with Kinsmen in the market, on their Family Business area, or on Captains of Fortune, apply their effects in any order.


PHASE 6: Artworks are completed, as planned in phase 4. This can cause a gain or loss of Prestige Points and Church Influence.


PHASE 7: The new Captain of the People and Bishop are chosen, and a new turn order is determined.

PHASE 8: The round marker and all characters advance. Characters under the “I” card are removed from the game and replaced by new ones.

PHASE 1. COLLECT INCOME

At the beginning of each round, all players collect income for their family holdings. All incomes must be placed on your District board, in the income area. You must have zero Kinsmen on your District board before you collect income. You may have Resources or money from earlier rounds or from the game setup.

1.  All players receive the same base family income: 3 Kinsmen, 200 Fiorini, 1 Marble, 1 Wood, and a third Resource chosen by the Captain of the People, if he is in play.

2.  **Only if there is no Captain of the People,** all players receive a random Resource, determined by the roll of the die. The first player rolls the die once and consults the Resource table on the First Player card.

All players each receive the Resource shown on the chart.

IMPORTANT: Resources and Fiorini are unlimited. Each player has two multiplier tiles showing the numbers x2 and x3, which they can place on their Resources or Fiorini to indicate a higher quantity.

3. You may also receive additional income each round as follows:
 - Prestige Points, Church Influence Points or Kinsmen granted by Artworks on the gameboard, possibly including those granted by your special crests (see INCOME GRANTED BY ARTWORKS on page 12);
 - 4 Prestige Points if you have completed all of the Artworks in your Palazzo (Palace);
 - 2 Church Influence Points if you have completed all of the Artworks in your Chiesa (Church);
 - Some Workshops also provide income every round (n. 22-30)—see the DISTRICT WORKSHOPS Table on page 20.

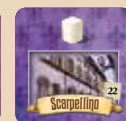
EXAMPLE 1: All players receive 3 Kinsmen, 1 Marble, 1 Wood, and 200 Fiorini.



John is the Captain of the People, so he chooses the third Resource that all players receive: he chooses Gold.



In addition, **John** receives 1 Kinsman, 100 Fiorini, and 1 Prestige Point for his Palagio (30);



Paul receives 1 Kinsman and 50 Fiorini for his Casa(28) and 1 Marble for his Scarpellino(22);



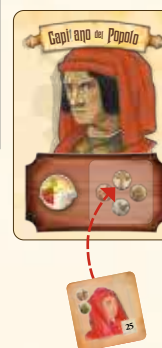
George receives 2 Kinsmen because he completed the Cappella of the Santa Maria Novella church (1 for the Artwork and 1 for his special crest):

Ringo receives 1 Church Influence Point because he completed the Salone of the Palazzo Vescovile and 2 Prestige Points for the special crest he chose.

PHASE 2. CAPTAIN OF THE PEOPLE

The player who earns the most influence will be nominated the “Captain of the People” during PHASE 7. This authority gives the player a benefit that they apply during this phase.

CAPTAIN'S AUTHORITY



The Captain always acts first in each phase of the round. He chooses the third common Resource during PHASE 1 and may detain one Artist or Preacher in PHASE 2. Take the chosen character's tile from his card and place it on the Captain of the People card. Only the Captain of the People can hire a detained Artist or Preacher. The Character returns to his card during PHASE 8 of the current round.

PHASE 3. BISHOP

If a player can gather enough influence in the church, they will become the “Bishop” during PHASE 7. This authority gives the player a benefit that they apply during this phase.

BISHOP'S AUTHORITY



The Bishop always acts second in each phase of the round, unless there is no Captain. If there is no Captain, the Bishop acts first in each phase.

The Bishop can expel one Kinsman from each of the other players and obtain an extra one for themselves. Take one Kinsman from each of your opponents' pools and place them on the Bishop card, then take one of your Kinsmen from your pool (if there is one) and place it on the income area on your District board so you can use it in the current round.

If an opponent has no Kinsmen in their pool, they must take one from the income area on their District board.

If the Bishop has no Kinsmen in their pool, they simply don't add any to the income area on their District board.

PHASE 4. KINSMEN

This is the most important phase in the game, in which you must make the most important decisions to obtain your final victory.

During this phase, players will take turns placing Kinsmen in the order shown on the Turn Order Track, beginning with the Captain of the People (if in play). The players take turns placing one Kinsman at a time until all players have placed all of their Kinsmen. If the players have different numbers of Kinsmen, some players will run out before the others. These players simply skip their turn if they have no Kinsmen left to place.

The Kinsmen available for each player are determined in PHASE 1. During the first round, each player has 3 of them.

IMPORTANT: Every time you gain or lose Prestige or Church Influence Points from any source, you must advance or move your marker back on the corresponding track a number of spaces equal to the earned or lost points.

The markers can never move back beyond the -3 space on the Prestige Track or the -1 space on the Church Influence Track. If your marker advances beyond the last space, turn the marker over and return it to the beginning of the track so that you can indicate a higher number of points.

KINSMEN ASSIGNMENTS

You can place a Kinsman in seven ways:

- OPERATE A WORKSHOP
- BUILD A WORKSHOP
- HIRE AN ARTIST
- GIVE TO CHARITY
- TRADE AT THE MARKET
- RUN THE FAMILY BUSINESS
- HIRE A CAPTAIN OF FORTUNE

A. OPERATE A WORKSHOP

You can place your Kinsman on any Workshop that has already been built to produce Resources, money, or other benefits. But, you do not receive the benefit of the Workshop until PHASE 5 of the current round. Choose the Workshop you wish to use and place your Kinsman on the tile. Each Workshop can be used only once per round: you cannot place a Kinsman on a Workshop that is already occupied by another Kinsman (belonging to any player). There is no cost for placing a Kinsman on one of the Workshops on your own District board. **You can use a Workshop on another player's District board by placing one of your Kinsmen on that Workshop. But, you must pay that player 1 Prestige Point when you place your Kinsman there**—Remember to move the markers on the Prestige Track.

IMPORTANT: You cannot place a Kinsman on a Workshop in an opponent's District if your marker on the Prestige Track is already on the "-3" space.

IMPORTANT: The purple Workshops (n. 22-30) cannot be used by any Kinsmen. These buildings automatically provide an income to their owner during PHASE 1.

B. BUILD A WORKSHOP

You can assign a Kinsman to oversee the construction of a new Workshop in your District. Take the Workshop tile you wish to build and place it on your District board with the **Under Construction** side up. You must place it in the **lowest-numbered space** on your District board (you are not allowed to leave an empty space between 2 Workshops). Then, place your Kinsman on top of the Workshop tile.



PLEASE NOTE:

- The Workshop is not built until PHASE 5. You do not need to have the Resources or Fiorini required to build a Workshop when you place the tile on your District board. But, you should plan carefully so that you will have the right Resources and Fiorini when you need them (PHASE 5). Each player has a Building/Artwork Table that lists every Workshop in the game and shows both the building costs and the effects of each Workshop.

C. HIRE AN ARTIST

In order to complete an Artwork, you must send a Kinsman to hire an Artist. Place your Kinsman on the Artwork you want to complete. The Artwork box must not have any player's Family Crest token, and it cannot already have a Kinsman on it. The Artwork you choose can be on your own District board or on the main gameboard.

Each player has a Building/Artwork Table that shows the needed Resources and type of Artist for each Artwork, and the income they give.



When you place a Kinsman on an Artwork, you must also immediately choose which Artist you will hire. Take the chosen Artist's tile from his card and place it under your Kinsman (leave the card by the Life in Florenza cards). You can choose an Artist whose card is below any Life in Florenza card, but you cannot hire one if his tile is not on his card.

There are three Artist skills in Florenza: architecture, sculpting, and painting. Each Artist has one or more of these skills, which is shown on his tile and card. Each Artwork also shows one or more skills. You can only hire an Artist if one of his skills matches one of the skills shown on the Artwork you are attempting to complete.

Each Artist has a cost that you must pay when he completes the Artwork. Artists with more than one skill will have a different cost for each skill. You must pay the cost for the skill you choose to use. Also, each Artwork has a cost (in Resources and coins) that you must pay. Both of these costs are not paid at this time: You must pay these costs in PHASE 6.

PLEASE NOTE:

- You do not have to have the Resources and coins required to pay the Artist or the costs of the Artwork when you place your Kinsman in the Artwork box. But, you should plan carefully so that you will have the right Resources when you need them (PHASE 6).

IMPORTANT: There are also an unlimited number of unnamed Artists with each type of skill (shown on the Life in Firenze cards from III to V). They are available every round. These Artists do not produce work that is as valuable as the named Artists, but they can be hired for free (pay only the costs shown in the Artwork box). If you use an unnamed Artist, just place your Kinsman on the Artwork without any Artist tile.

EXAMPLE 2: The turn order is John, Paul, George, Ringo.



John places his Kinsman on his own Picconiere.



Paul takes the Carpentiere Workshop (14) from the supply and places it on his "3" space with a Kinsman on it.



George places his Kinsman on Ringo's Picconiere (George's Captain marker moves 1 space back and Ringo's moves 1 space forward).



Ringo wants to create the Salone in the Palazzo Vescovile, so he needs an Architect or a Painter. He takes Leonardo da Vinci's tile and places it on the Salone with one of his Kinsmen.



D. GIVE TO CHARITY

You can get some temporary help from distant cousins by giving Charity to a Preacher. The Kinsmen you gain are available for use during the current round.

To give Charity, you must place a Kinsman on an empty Predicatore (Preacher) space. You can use the space in your own family Church (on your District board) or the one in the Cathedral.

Then, choose a Preacher that has not received Charity this round (i.e., one whose tile is still on his card in the Life in Firenze area), take his tile, and place it with your Kinsman (leave the card in the Life in Firenze area).



You must pay the cost shown on the top of the Preacher's card as soon as you place his tile on a Predicatore space. Finally, you immediately take the Kinsmen shown on the bottom of his card and place them on your District board to use later this round.

The Predicatore space in the Cathedral is available only to the first player who uses it in each round. It grants 1 additional Kinsman, but it costs an extra 100 Fiorini in addition to the Preacher's cost.

When you give Charity, you also gain the immediate effect shown at the bottom of the Preacher card, as follows:

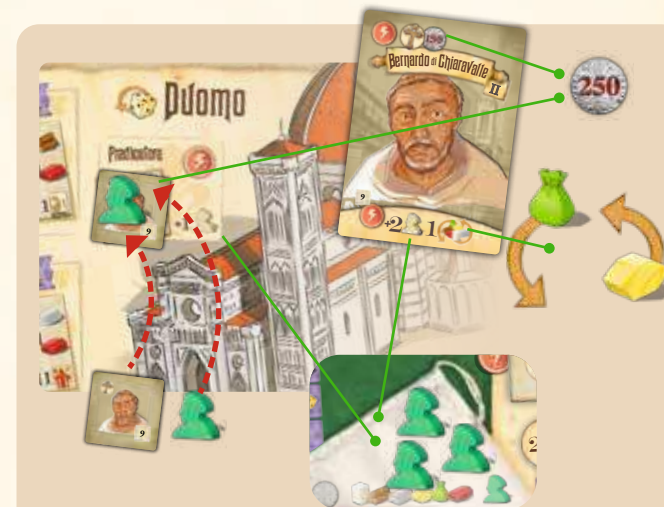
- **Antonio da Padova:** Use all of the Kinsmen granted by this card **immediately**, without waiting your turn
- **Bernardo di Chiaravalle:** You may exchange 1 Resource you own for another type of your choice from the supply.
- **Giordano Bruno:** You lose 1 Church Influence Point and obtain 1 Wood.
- **Girolamo Savonarola:** You lose 1 Prestige Point and obtain 1 Marble.
- **Francesco d'Assisi:** No special effects, but you gain 1 Kinsmen more than the other Preachers offer.

► **Tommaso d'Aquino:** You gain 1 Church Influence Point.

Hiring a Preacher is your action for the turn, so your new Kinsmen can only be used during your later turns in the round (except for the special effect of Antonio da Padova).

IMPORTANT: You cannot give Charity to Giordano Bruno if your Bishop marker is already on the -1 space and you cannot give Charity to Girolamo Savonarola if your Captain marker is already on the -3 space.

IMPORTANT: There are also an unlimited number of unnamed Preachers (shown on the Life in Firenze card II). You may give Charity to an unnamed Preacher by paying 100 Fiorini. In this case, just place your Kinsman on the Predicatore space without any Preacher tile.



EXAMPLE 3: Ringo gives Charity to Bernardo da Chiaravalle and places him on the space in the Cathedral. He pays 250 Fiorini in total and moves 3 Kinsmen from his pool to his District board. Then, he trades 1 Spice he owns for a Gold taken from the supply. His action is over. He will use the extra Kinsmen when it is his turn again.

E. TRADE AT THE MARKET

You can send one Kinsman each round to the market. Unlike Workshops, **all** players can use the market each round, so **each player can place one (and only one) Kinsman there**. Each player with a Kinsman in the market can buy, sell, and trade Resources during PHASE 5.



F. RUN THE FAMILY BUSINESS

You can place your Kinsman on the space shown below. This allows you to take 50 Fiorini from the supply during PHASE 5. **Every player can place as many Kinsmen on this space as they wish**, following the normal turn order (1 Kinsman per action).



G. HIRE A CAPTAIN OF FORTUNE

You can place a Kinsman on a Captain of Fortune card that does not have a Kinsman on it. During PHASE 5, you will choose how many Fiorini to pay and obtain the corresponding benefits.

Unlike Artists and Preachers, Captains of Fortune remain in play until the end of the game.



EXAMPLE 4: George hires Ludovico il Moro and places his Kinsman on him. During PHASE 5, he will pay 150 Fiorini to obtain 1 Prestige and 1 Church Influence Point.

PHASE 5. ECONOMIC ACTIVITIES

This phase consist of 2 kind of activities:

- **District Activities:** all Kinsmen on a Workshop tile will perform that Workshop's action. The order that these actions are taken is determined by the turn order and the location of each Workshop tile.
- **Other Economic Activities:** these can be performed at any time.

DISTRICT ACTIVITIES

Starting with the first player, and going in turn order, each player looks at the Workshop in the "1" space of their District board. If there is a Kinsman on that Workshop (belonging to any player), they carry out

the action of that Workshop. If there is no Kinsman there, that Workshop is skipped for the round. Once all Workshops on "1" spaces have finished, each player in turn order then checks any Workshop on their "2" space, and so on, until all Workshops on all District boards have been resolved.

There are two possible actions that a Kinsman can take on a Workshop tile:

- Production
- Construction

WORKSHOP PRODUCTION

If a Kinsman is on a Workshop with the **Built** side up when he takes an action, he will use the ability of that Workshop to produce.

The Workshop tile shows what benefit you receive when your Kinsman produces at that Workshop. If the tile shows Resources, coins, Prestige Points, or Church Influence, you receive what is shown, taken from the supply. Place them on your District board or record them on the appropriate Track. If the tile shows a formula, you may pay what is shown to receive the benefit listed after the arrow sign.

IMPORTANT: Resources are not a limit for the game. They can be produced even if there are no more Resources of that type available. Each player has two x2/x3 tiles which they can place with their Resources or Fiorini to indicate that they have a larger quantity.

Remember to also move your marker on the prestige track forward every time you receive Prestige Points. Any Church Influence you receive is recorded on the Church Influence Track. Return your Kinsman to the pool after resolving the Workshop action.

If you don't have the requirements to activate the Workshop, return your Kinsman to the pool without resolving any effect.

WORKSHOP CONSTRUCTION

If a Kinsman is on a Workshop with the **Under Construction** side up when they take their action, they will attempt to build that Workshop. You must pay the Resources and coins shown on the Workshop tile to the supply. Then, turn the Workshop tile over to the **Built** side. If the Workshop shows a reward, you immediately receive the prestige or Church Influence Points shown: Remember to advance your marker on the appropriate track. Then return your Kinsman to the pool. **If you**

cannot pay the required Resources or Fiorini, return your Kinsman and the Workshop tile to the supply and lose 1 Prestige Point. If this happens, it is possible that an empty space can be created between two occupied spaces on your District board. In this case, the next Workshop you build (during PHASE 4 of a following round) must be placed in the empty space.

OTHER ECONOMIC ACTIVITIES

At any time during PHASE 5, regardless of turn order, you may activate your Kinsmen sent to:

- Trade at the Market
- Run the Family Business
- Hire a Captain of Fortune

TRADE AT THE MARKET

At any time during this phase, each player with a Kinsman at the Market can do any or all of the following, in this order:

1. Sell one Resource to the supply for 100 Fiorini;
2. Buy one Resource from the supply for 200 Fiorini, and/or
3. Trade any two Resources to the supply for one different Resource from the supply.

The desired options must be performed at the same time, then you must remove your Kinsman from the Market. Each option can be used only once per visit, and only in the order written above. You may choose to use none, one, two, or all three of the options.

Trades between players are not allowed!

RUN THE FAMILY BUSINESS

At any time during this phase, each player who sent one or more Kinsmen to run their Family Business may remove them to obtain 50 Fiorini for each of them.

HIRE A CAPTAIN OF FORTUNE

At any time during this phase, each player who sent one or more Kinsmen to hire a Captain of Fortune may remove them to gain the effects shown on the Captain of Fortune card. For each Kinsman, the player may choose how many Fiorini to pay and obtain the corresponding effects.

PLEASE NOTE:

- If you cannot or don't want to pay anything, you will always suffer a negative effect.

EXAMPLE 5A: The turn order is **John**, **Paul**, **George**, **Ringo**, so the first space to be checked is the “1” in **John’s** District: a Fabbro with **John’s** Kinsman. **John** takes 1 Metal. For **Paul’s** “1” space, there is a Boscaiuolo with **Paul’s** Kinsman. **Paul** takes 1 Wood. For **George’s** “1” space, there is the Lanaiuolo, but there is no Kinsman here, so nothing happens. **Ringo’s** “1” space has a Picconiere with **George’s** Kinsman, so **George** takes 1 Marble.



EXAMPLE 5B: The activations continue similarly for the spaces with higher numbers, eventually reaching **Paul’s** “3” space, where there is a Carpentiere showing the **Under Construction** side with **Paul’s** Kinsman on it. **Paul** has 0 Fiorini, 1 Marble, 1 Wood, 1 Gold, 1 Spice, and 1 Textile, not enough to pay the costs. So, he removes his Kinsman from the Market and, in order, sells 1 Wood for 100 Fiorini, doesn’t buy a Resource, and trades 1 Gold and 1 Textile for 1 Marble. Now he has everything he needs to build the Carpentiere. He flips it to the **Built** side and immediately gains a Prestige Point. The Carpentiere can be activated starting from the next round.



EXAMPLE 5C: In **John’s** “4” space, there is the Sartore with one of his Kinsmen. **John** has 1 Metal, 1 Gold, 1 Marble, and 0 Fiorini. He removes his Kinsman from the Market to sell the Gold for 100 Fiorini, then removes the 2 Kinsmen who are running his Family Business to obtain another 100. Next, he removes his Kinsman from the Duca d’Alba card and spends 200 Fiorini to obtain 1 Church Influence Point and 1 Textile. Finally, he removes his Kinsman from the Sartore to sell that Textile for 1 Prestige Point and 300 Fiorini.



PHASE 6. ARTWORK

Your primary goal in the game is to earn Prestige Points, and most of these points will come from completing Artworks. In this phase, starting with the first player and going in turn order, each player attempts to complete all of the Artworks they have assigned Kinsmen to during PHASE 4. To successfully complete an Artwork, you must first pay the Fiorini cost shown on the Artist you have hired. If the Artist has more than one skill, you must choose which one to use, which must fulfill the requirements for the Artwork you are attempting, before rolling the die (see ARTIST PRESTIGE here on the right). You must pay the cost for the skill you have chosen to use.

You must also pay all the Resources and coins shown in the Artwork box your Kinsman is in.

After paying the costs of the Artwork and Artist, you receive all Prestige and Church Influence Points shown in the lower right corner of the Artwork box. Then place one of your Family Crest tokens on the Artwork box, as follows:

- If the Artwork is in your District, you must place one of your normal Family Crests.
- If the Artwork is on the main gameboard, you may use one of your three special crests, if you wish. Each of these grants you additional income every round (see INCOME on page 12). If not, place a normal Family Crest.

Return the Artist tile to the matching card. Return your Kinsman to your pool.

Each Artwork can only be completed once. Any box with a Family Crest cannot be attempted again.



EXAMPLE 6: To complete the Salone, **Ringo** must spend the indicated Resources and 250 Fiorini (50 for the Artwork + 200 for Leonardo da Vinci hired as a Painter).

BENEFIT FOR COMPLETION OF THE PALACE OR CHURCH ON YOUR DISTRICT BOARD

- When you have completed all four Artworks in your District’s Palace (Palazzo), you **immediately** gain 4 Prestige Points.
- When you have completed all four Artworks in your District’s Church (Chiesa), you **immediately** gain 2 Church Influence Points.
- Furthermore, during PHASE 1 of all the following rounds, you will gain the same benefit(s) again, as income.
- The four Artworks can be completed in any order.

ARTIST PRESTIGE

The skill of the Artist is often just as important as the complexity of the Artwork. Each Artist will award you bonus Prestige Points when he completes an Artwork for you. At the bottom of each Artist card (or the matching Life in Florenza card for the unnamed Artists), there is a table showing the Prestige Points you can earn when you use that Artist. Roll the die and find the result on the chart to see how many bonus Prestige Points you earn. If the Artist has more than one skill, the table will have one line for each skill. You must roll on the line that matches the skill you chose to use (and paid for) when you completed the Artwork.

IMPORTANT: If the Artwork is in the Cathedral, roll the die twice and choose which result to use.

IMPORTANT: If you want to determine the Artist’s prestige without using the die, please read the Official No Die Variant on page 16.

PLEASE NOTE:

- On an unlucky die roll, it is possible that you will lose Prestige Points when you use an unnamed Artist!

EXAMPLE 7: During PHASE 4, **John** planned to create the Facciata of the Palazzo della Signoria. Now he must pay 3 Marble, 1 Spice, 1 Textile, and 150 Fiorini, and also pay Gian Lorenzo Bernini (card n. 21). To complete this Artwork, Bernini can be paid 250 and work as an Architect or 200 and work as a Sculptor. **John** must choose the skill before rolling the die. He chooses to pay 250, so he’ll use the Prestige result on the Architect line. He rolls the die and gets a 4, so he scores 8 Prestige Points for the Artwork and another 5 for the Artist—a total of 13 Prestige Points!



Now, he places one of his Family Crests on the Facciata. Starting with PHASE 1 of the next round, he will gain 1 Prestige Point and 1 Kinsman thanks to the special crest he chose to place there.

FAVOR OF THE MUSE



If you are not satisfied with your Artist's Prestige die roll, you can ask for the Favor of the Muse by paying 50 Fiorini and rolling a second time (or third time if you are completing an Artwork in the Cathedral), then choose the best result.



The Muse gives her favor only once per round, to the first player who asks for it. If a player asks for it, the card must be flipped over and won't be available again until the next round.

MASTERPIECES

All named Artists have the ability to create one "Masterpiece." When you roll the die and the result shows a gold-colored box on the Artist's Prestige table, he has completed his Masterpiece. After you receive the Prestige Points shown, turn the Artist's card over to the **Completed Masterpiece** side. Each named Artist can complete only one Masterpiece in the game. He remains turned over for as long as he remains in the city.

IMPORTANT: This also happens with Artists who have more than one skill: Achieving the Masterpiece with one skill would prevent him from achieving it with his other skill(s).



EXAMPLE 8: Ringo paid all of the required Resources and Fiorini to complete the Salone of the Palazzo Vescoville plus 200 Fiorini to hire Leonardo da Vinci as Painter. He rolls the die and gets a 6, Masterpiece! Leonardo da Vinci's card is flipped over and from now on he cannot complete any other Masterpiece, even if hired as a Sculptor.

FAILURE

If you **cannot** pay **all** of the costs for the Artwork **and** the Artist, you must lose Prestige Points, as follows:

- ▶ If the Artwork is in your District: 1 Prestige Point
- ▶ If the Artwork is in a Civic Building: 2 Prestige Points
- ▶ If the Artwork is in the Cathedral: 3 Prestige Points
- ▶ If you hired a named Artist, you lose 1 additional Prestige Point.

Return the Artist tile to his matching card. Return your Kinsman to the pool.

INCOME GRANTED BY ARTWORKS

Completing Artworks allows you to receive additional income every round as follows:

- ▶ Each completed Artwork on the main gameboard grants the income indicated by the flag over the Family Crest. It can be 1 Prestige Point, 1 Church Influence Point, or a Kinsman.
- ▶ In addition, you add any income indicated by your special Family Crest tokens.
- ▶ If you have completed **all** of the Artworks in your District Palace (Palazzo), you receive an income of 4 Prestige Points.
- ▶ If you have completed **all** of the Artworks in your District Church (Chiesa), you receive an income of 2 Church Influence Points.

You collect this income starting with PHASE 1 of the following round after the one in which you completed the Artwork.

Incomes Given by Special Crests



2 Prestige Points



1 Kinsman



1 Church Influence Point



As shown in the illustration above, **George** has completed all of his Palazzo and Chiesa Artworks (they are marked with his Family Crest), so he will receive 4 Prestige Points (for the Palazzo) and 2 Church Influence Points (for the Chiesa) during PHASE 1 of each round.

PHASE 7. TURN ORDER

During this phase, the turn order may change for the next round, and a new Captain of the People and Bishop may be chosen. First, determine who becomes the Captain of the People, who will play first in the next round. Then check to see if a new Bishop is chosen: they will play second. Finally, finish the turn order for the other players and adjust the Turn Order markers accordingly.

CAPTAIN OF THE PEOPLE



During the round, you recorded all your Prestige Point gains and losses on the Prestige Track. In this phase, the player whose marker is highest on the Prestige Track becomes the Captain of the People for the next round. If there is a tie, then no player will be Captain of the People for the next round.

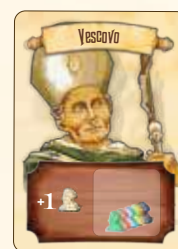
If you become the Captain of the People:

- ▶ you immediately receive the Captain card;
- ▶ you immediately receive **Prestige Point tokens** equal to your position on the Prestige Track;
- ▶ move your Captain marker on the Prestige Track back to the "0" space; and
- ▶ place your marker on the Turn Order Track in the first space (at the top of the track). If needed, move the other markers down **without changing** their order.

The **other** players do not move their markers on the Prestige Track. In this way, the players will accumulate Prestige Point tokens when they become the Captain of the People, and this role will alternate among the players during the game.

IMPORTANT: You can see how many Prestige Point tokens the other players have, but their values are keep secret. You can always check the value of your own tokens.

BISHOP



After the Captain of the People has been determined, check the Church Influence Track. If a single player has **at least 3** Church Influence **and** more than each of the other players, they become the Bishop for the next round. If there is a tie for the most Church Influence, or if no player has at least 3 Church Influence on the track, then there is no Bishop in the next round.

When you become the Bishop:

- ▶ you immediately receive the Bishop card;
- ▶ you immediately receive the Prestige Points indicated by the position of your Bishop marker on the track—advance your Captain marker accordingly;
- ▶ move your Bishop marker back to the starting space of the track; and
- ▶ place your marker on the Turn Order Track in the second space from the top. If no one became Captain in this phase, place your marker in the first space instead. If needed, move the other markers back without changing their order.

CARDINAL

It is possible for a player who is the Bishop to become a Cardinal. The Cardinal has no powers in the game, but he can award a lot of Prestige Points. You become Cardinal if you are named Bishop again when you are already the Bishop from the previous round. If you become the Cardinal, you immediately receive as many Prestige Points as the number of players in game.

EXAMPLE 9: During PHASE 7, **Paul**, who is the Bishop, is the player whose Bishop marker is highest on the Church Influence Track. He moves his marker back to the starting space and obtains 2 Prestige Points (as written on the space his marker was in) plus another 4 points (equal to the number of players) because he is declared Cardinal.

THE OTHER PLAYERS

All players that did not gain an office (Captain or Bishop) move their Turn Order markers on the track according to their score on the Prestige Track (whoever has more points plays first). In case of a tie between two or more players, they swap turn order positions between them.

SPECIAL CASES

It can happen that there is no Captain of the People (in the first round or because of a tie on the Prestige Track) or Bishop (in the first round, due to a tie on the Church Influence Track, or because no players have at least 3 Church Influence Points), or that a single player has both offices. Such cases are explained below:

- ▶ Captain of the People but no Bishop: the Captain plays first. The other players play according to the positions of their Captain markers.

- ▶ Bishop but no Captain of the People: the Bishop plays first. The other players play according to the positions of their Captain markers.
- ▶ Both offices empty: All of the players play according to the positions of their Captain markers.
- ▶ Both offices held by the same player: That player plays first, receives both cards, and applies both abilities during PHASE 2 and PHASE 3. The other players play according to the positions of their Captain markers.

EXAMPLE 10:



Ringo's Captain marker is on space 19, **John's** and **George's** are on space 14, and **Paul's** is on space 10. **Ringo** takes 19 Prestige Points worth of tokens and the Captain card, then places his Turn Order marker on the top space of the track and his Captain marker on the 0 space.



Paul's Bishop marker is the most advanced, so he receives the Bishop card and 2 Prestige Points. He moves his Bishop marker back to the starting space and places his Turn Order marker in the second space.

George's and **John's** Captain markers are on the same space, so they swap the order between them.

The new order is **Ringo, Paul, George, John**.

PHASE 8. END OF THE ROUND

During this phase, you will prepare the game for the next round. Follow these steps in order:

1. The round marker advances one space on the round track. If it was already on the last space, the game ends! Otherwise, a new round now begins.
2. Any Artist detained by the Captain returns to play. Place the Artist tile on the matching card.
3. All Kinsmen on the Predicatore spaces or on the Bishop card return to their family pools.
4. All Preachers on the Predicatore spaces return to their cards.
5. Any character cards beneath the "I" Life in Florenza card are removed from the game, along with the matching tiles.

6. All character cards still in play move down one space along the row of Life in Florenza cards.
7. If any character cards left play this round, an equal number of replacement tiles are drawn from the bag, matched to character cards, and placed below the appropriate Life in Florenza card.
8. If the Muse card shows the Not Available side, it must be flipped to the **Available** side.

END OF THE GAME



After the 7th round of play is complete, the game ends. All players now total their Victory Points for the game starting from the current position of their Captain markers and moving them on the track as follows:

- ▶ The Victory Points indicated by the position of your Bishop marker on the Church Influence Track;
- ▶ 1 Victory Point for every 200 Fiorini you hold. For this purpose only, each Resource you own is worth 100 Fiorini;
- ▶ 3 Victory Points if you end the game as the Captain of the People;
- ▶ 3 Victory Points if you end the game as the Bishop;
- ▶ -1 Victory Point for each **empty** Workshop space on your District board;
- ▶ -1 Victory Point for each Artwork on your District board that you **did not** complete;
- ▶ -4 Victory Points if you **did not** complete **at least one** Artwork in the Palazzo of your District board;
- ▶ -4 Victory Points if you **did not** complete **at least one** Artwork in the Chiesa of your District board;
- ▶ And finally, add Victory Points equal to the value of all the Prestige Point tokens you hold.

The player with the highest final total of Victory Points is the winner. If there is a tie, the tied player with the most Resources wins, with the most money acting as the second tie breaker. In case of a further tie, the tied players share the victory.

RULES FOR SOLITAIRE PLAY

All the game rules not mentioned in this chapter remain the same for solitaire play. You can play against one or more Ghost players, your choice.

DIFFICULTY OF THE GAME

The first thing you have to do is to decide the difficulty level for the game. To do so, you must decide how the Ghost will select Artists, as follows:

- **EASY:** The Ghost always chooses the available Artist with the **lowest cost** and always obtains Prestige Points as if they rolled a “1” result on the die;
- **MEDIUM:** The Ghost always chooses the available Artist with the **lowest cost** and always obtains Prestige Points as if they rolled a “6” result on the die;
- **HARD:** The Ghost always chooses the available Artist with the **highest cost** and always obtains Prestige Points as if they rolled a “1” result on the die;
- **MASTERPIECE:** The Ghost always chooses the available Artist with the **highest cost** and always obtains Prestige Points as if they rolled a “6” result on the die.

PLEASE NOTE:

- In the difficulty levels in which the Ghost obtains Prestige Points associated with the “6” result of the die, the Artist card must be flipped over to the Completed Masterpiece side, as usual.

GAME SETUP

Set up the game normally, with as many Ghost players as you want.

Each Ghost has its own District board (that must show the Ghost side), 8 Kinsmen, and 13 Family Crests of the corresponding color.

Ghosts never receive or manage Fiorini or Resources, neither during setup nor at any other moment during the game. The number of available Kinsmen for them is equal to the number of the current round of play.

You always play first in the first round.

Each Ghost, starting with the last and going in reverse turn order, rolls the die and places the corresponding Workshop (i.e., one of the six numbered from 1 to 6) in its “1” space. Since you are the first player, you will choose last. Then, repeat this process for the second Workshop as in the normal rules.

The die roll is not valid and must be repeated if:

- The resulting Workshop is the same as one already placed on the same-numbered space by a previous Ghost;
- or*
- The resulting Workshop for the Ghost’s “2” space is the same as the one already on its “1” space.

PLAYING THE GAME

PHASE 1 - COLLECT INCOME

- If a Ghost is the Captain of the People, it chooses the third Resource by rolling the die and following the table on the First Player card.
- Each Ghost receives a number of Kinsmen equal to the number of the current round, i.e., 1 in the first, 2 in the second, and so on, until the last round, in which it receives 7 Kinsmen.
- Ghosts never receive any other income.

PHASE 2 - CAPTAIN OF THE PEOPLE

- If a Ghost is the Captain of the People, it always detains the Artist with the highest cost. In case of a tie, the one under the Life in Florenza card with the lowest number. If still tied, the one on top under that card.

IMPORTANT: In case of Artists with more than one skill, consider only the skill with the highest cost.

PHASE 3 - BISHOP

- This phase is unchanged. This means that if a Ghost is the Bishop, it receives 1 more Kinsman than the round number and you must place one from your pool onto the Bishop card.

PLEASE NOTE:

- In the last round, a Ghost can have all 8 Kinsmen available if it is the Bishop.

PHASE 4 - KINSMEN

HOW DO THE GHOSTS PLAY?

- The Ghosts play in turn order. On its turn, the Ghost rolls the die, counts the corresponding number of empty spaces (i.e., without a Kinsman) on its Action Table and places a Kinsman **standing up** on the last space counted.

- If all of the spaces on the Action Table are occupied by Kinsmen, the Ghost removes any that are **lying down** (see PHASE 8 on page 16) and continues counting until it has used all of the actions it can use.

EXAMPLE 11: The Ghost rolls the die and gets a 4. Its Kinsman is placed on the sixth space (“Hire a Captain”) because two spaces are already occupied.



EXAMPLE 12: Now all of the spaces are occupied, so the Ghost removes all of the lying down Kinsmen. It's the fourth round and the Ghost is Bishop, so it has five Kinsmen to use in total. Since it already used two (standing), it places three more on the Income area on its District board, and the others go back to the pool.



- The Ghost **immediately** takes the action depicted on the Action Table space that it placed a Kinsman on and **resolves its effect**, as follows:



OPERATE A WORKSHOP (2 spaces)

- The Ghost rolls the die and starts to count from the “1” space of the first player, ignoring any Workshops that cannot be activated (n. 22-30 or Workshops with a Kinsman already on them). If it reaches the last Workshop of the first player, the Ghost continues to count on the second player’s District, and so on, eventually restarting from the first player, if necessary. When it reaches the number shown on the die, it flips that Workshop tile to the **Under Construction** side to indicate that it cannot be activated again this round.

- If the type of selected Workshop is between number 13 and 21, the Ghost immediately receives the Prestige Points and Church Influence Points indicated. A Ghost never receives Resources or Fiorini.

PLEASE NOTE:

- If a Ghost activates a Workshop in another player's District, it still pays them 1 Prestige Point—move the Captain markers as normal.
- If none of the Workshops in any District can be activated, or if the only ones that can be activated are in the other players' Districts and the Ghost's Captain marker is on the -3 space, the Ghost does not take any action.

EXAMPLE 13: The Ghost rolled 3. Paul is the first player, so it starts counting with the "1" space of his District.



The Ghost flips Paul's Convento. It gains 2 Prestige Points and 1 Church Influence Point, but before this it loses 1 Prestige Point and Paul gains 1.



BUILD A WORKSHOP

The Ghost chooses which Workshop to build in this way:

- First of all, the Ghost chooses the Workshop's category by rolling the die and consulting the table on the last page of the rulebook.
- Then it rolls the die again and checks the same table to determine which Workshop to build in that category.
- The Ghost immediately obtains the reward shown on the Workshop and places the tile on the lowest numbered space in its District, with the Under Construction side up to indicate that it cannot be activated in this round.
- If there are no empty spaces left in the Ghost's District, or if the selected Workshop is not available anymore, the Ghost does not take any action.

EXAMPLE 14: The Ghost rolls a 2 and then a 5, so it builds the Mercatante and immediately gains 2 Prestige Points.



CREATE AN ARTWORK IN THE GHOST'S DISTRICT CHURCH

1. The Ghost chooses the Artist with the lowest or highest cost, according to the game difficulty. In case of a tie, the Artist under the Life in Firenze card with the lowest number is used. If still tied, the one on top under that card.
2. The Ghost chooses the first Artwork, in alphabetical order, which is suitable for the skill of the selected Artist and immediately gains the indicated Prestige Points and Church Influence Points, then it places one of its normal Family Crests on it.

IMPORTANT: In case of Artists with more than one skill, consider only the skill with the lowest or highest cost, according to the game difficulty.

IMPORTANT: In case of Artists with more than one skill, consider only the skill used in the previous step.

3. Flip the Artist tile onto its back to indicate that he is not available for the rest of the round. The Ghost gains Prestige Points from the Artist, according to the game difficulty.
4. If there are no Artists available, or if there isn't any Artwork suitable for the chosen Artist, or if the Ghost has no more normal Family Crests, the Ghost does not take any action and the Artist remains available.

PLEASE NOTE:

- If the Ghost is the Captain of the People, it can use the Artist detained on the Captain's card during PHASE 2 as normal.

PLEASE NOTE:

- The Ghost gains 2 Church Influence Points as a benefit once its Church is complete, as normal.

EXAMPLE 15 (see Characters' positions on page 5): In an EASY game, the Ghost must create an Artwork in its Church. It chooses the cheapest Artist, who is Leonardo da Vinci, hired as a Sculptor, then finds the first Artwork in alphabetical order that a Sculptor can work on. It's the Cappella, so the Ghost immediately obtains 4 Prestige Points and 1 Church Influence Point, plus 2 Prestige Points for the Artist.



CREATE AN ARTWORK IN THE GHOST'S DISTRICT PALACE

This works in the same way as in the Ghost's District Church.

PLEASE NOTE:

- The Ghost gains 4 Prestige Points as a benefit once its Palace is complete, as normal.



HIRE A CAPTAIN OF FORTUNE

- The Ghost immediately gains the prestige and/or Church Influence Points shown on the bottom line (i.e., the one with the highest cost) of the first available Captain of Fortune in alphabetic order, then flips the card to indicate that it is no longer available in the current round.
- If there are no Captains of Fortune available, the Ghost does not take any action.



GAIN 1 CHURCH POINT

The Ghost immediately gains 1 Church Influence Point.



CREATE AN ARTWORK ON THE MAIN BOARD

1. The Ghost first chooses the location on the board (Cathedral or Civic Building) in which it will create the Artwork by rolling the die and checking the result on the table on the last page of the rulebook.
2. The Ghost follows the steps described in the CREATE AN ARTWORK IN THE GHOST'S DISTRICT CHURCH section, with the only difference that it must place its special Family Crests first and then its normal ones.

IMPORTANT: The order in which it chooses the special crests doesn't matter, since the Ghost never receives income during PHASE 1.

PLEASE NOTE:

- If you play with more than one Ghost, this option will be more likely to result in a non-action. We recommend that you consider this when you choose the game difficulty. It's also possible to choose a different difficulty level for each Ghost.

PHASE 5 - ECONOMIC ACTIVITIES

Ghosts don't do anything in this phase.

PHASE 6 - ARTWORK

Ghosts don't do anything in this phase.

PHASE 7 - TURN ORDER

This phase is unchanged.

PHASE 8 - END OF THE ROUND

In addition to the normal steps, you must add the following:

1. All of the Ghosts' Kinsmen standing on their Action Tables must be laid down.
2. All of the flipped over Artist tiles must be flipped back to the front.
3. All of the Workshop tiles with the Under Construction side up must be flipped to the Built side.
4. All of the flipped over Captain of Fortune cards must be flipped back to the front.

STRATEGY HINTS FOR NEW PLAYERS

Florenza offers many strategic options and challenges. No strategy guide could hope to cover all of them, but here are some things to think about the first time you play:

- ▶ Try to develop the best of everything: Artworks in Civic Buildings, the Cathedral, and your District have different costs, but grant different rewards as well. Taking a look at these rewards may help you develop a strategy. Try to construct Workshops in your District that will help you complete the Artworks you want to create.
- ▶ Try to build some Workshops that can make you money. Early in the game, you may feel that your base income is enough, but later on you will often be short of funds.
- ▶ Don't forget the order in which Workshops are activated!
- ▶ Kinsmen are most valuable in the mid-game. Having too few means you can't do enough things. But make sure you can use all your Kinsmen before you pay a Preacher to get more.
- ▶ Don't underestimate the value of the single Prestige Point that you must spend to use an opponent's Workshop. It could be the difference between who gets to be Captain of the People, and scores at the end of the game are often very close.
- ▶ Try to complete at least one Artwork in your Palazzo and Chiesa. The -4 Victory Point penalty is very high.
- ▶ Make sure you will have the Resources you need before planning to build a Workshop or attempt an Artwork. Yes, another player could come along and claim it before you can, but it's better to have the Resources for something else than to lose Prestige Points.



FLORENZA OFFICIAL NO DIE VARIANT

Here at Placentia Games, we think it's more exciting not to know in advance if the work of an Artist will be a Masterpiece or not, but since the second edition was released in 2014, we have published this variant for those players who prefer to reduce the randomness to a minimum. Enjoy!

History teaches us that the most important Masterpieces of the greatest Renaissance Artists can be found in the most prestigious cathedrals or buildings. So, it's clear that Artists had some more creative ecstasy when they were working in those great buildings, where they tried to improve themselves and have their names written in history books. Besides this, of course, another good way to incentivize an Artist is to give him a better salary!

HOW TO DETERMINE THE PRESTIGE OF AN ARTIST

Whenever you need to evaluate a work of art, instead of throwing the die, proceed as follows: Work Prestige = Base Value + Incentive.

BASE VALUE

Base Value is assigned depending on the area of Florence in which the work has been commissioned:

- ▶ In the player's own District, the Base Value is 1 (as if you rolled a 1 on the die).
- ▶ In a Civic Building, the Base Value is 2 (as if you rolled a 2 on the die).
- ▶ In the Cathedral, the Base Value is 3 (as if you rolled a 3 on the die).

INCENTIVE

It is possible to encourage the Artists with money, so you can add 1 point to the Base Value for every **additional** 50 Fiorini you spent, added to the money spent to hire the Artist. **It is possible to spend up to 150 Fiorini as Incentive, for a maximum of +3.**

Then, look at the Artist card to determine the Prestige Points awarded, which are indicated on the card based on the final value. The Masterpiece rule does not change, so flip the card after creating a Masterpiece.

FAVOR OF THE MUSE

The Muse allows you to add another point of Incentive to the Base Value, raising the limit to 200 Fiorini. As in the normal version, she gives her favor only once per round, to the first player who asks for it.



EXAMPLE 16: **George** hires Raffaello to create the Cappella of Santa Maria Novella. This is a Civic Building, so the Base Value is 2. **George** decides to boost Raffaello with 100 Fiorini, so the value of the work is now 4. For Raffaello, a 4-point work is worth 5 Prestige Points (as if **George** rolled a 4 on the die). It would have been worthless giving Raffaello an extra 50 Fiorini, rising the value of the work to 5, as the number of Prestige Points does not change. To have Raffaello's Masterpiece, **George** would need to ask the favor to the Muse and pay him an Incentive of 200 Fiorini to have a work whose value is 6.

PLEASE NOTE:

- ▶ You can also pay an Incentive to anonymous Artists to avoid a penalty in your District or to gain a bonus in the Cathedral.

HISTORICAL NOTES

Florenza refers to a real historical background, though it has been simplified to aid gameplay. For example, the characters have been chosen arbitrarily, based on the history of art, but not without some subjective choices. Some characters belong to different time periods, though well-known contemporaries have been chosen whenever possible—even if some of them never worked in Florence. We must make one comment about the Preachers: apart from Girolamo Savonarola, they are all outside of the time and location of the game. Giordano Bruno has been chosen as a charismatic thinker, even though he never preached in Florence, whereas Francis of Assisi, Anthony of Padua, Bernardo of Chiaravalle, and Thomas Aquinas all lived before the Renaissance. Imagine that these characters do not represent the actual historical figures themselves, but rather preachers who follow their thoughts and works: They are friars or monks from orders founded by these thinkers. The payment for a Preacher should be understood as an offering to their order.

Stefano Groppi, author

1. Andrea del Verrocchio (Andrea di Francesco di Cione)

Florence, 1437 - Venice, 1488

A sculptor, goldsmith, and painter, he worked at the court of Lorenzo the Magnificent. Highly esteemed, he was the master of a number of young painters including Leonardo, Ghirlandaio, and Perugino.

2. Andrea Mantegna

Isola di Carturo, 1431 - Mantua, September 13, 1506

A Venetian painter who mainly worked at the court of the Gonzaga family in Mantua, he was influenced by Tuscan artists, especially Donatello. Among his most famous works are the Wedding Chamber in the Ducal Palace of Mantua and the Dead Christ kept in the Brera Academy in Milan.

3. Andrea Palladio (Andrea di Pietro dalla Gondola)

Padua, November 30, 1508 - Maser, August 19, 1580

The most important architect of the Venetian area, and the author of architectural treatises that would be followed for centuries. He was inspired by classical and Roman architecture. He mainly worked in Vicenza where he planned several churches, villas, and palaces.

4. Antonello da Messina (Antonello di Giovanni di Antonio)

Messina, 1430 - Messina, February, 1479



After his young years in the south of Italy, he moved to Venice. His peculiarity is the attention given to details. He loved painting on wooden boards.

5. St. Anthony of Padua (Fernando Martim de Bulhões e Taveira Azevedo)

Lisbon, August 15, 1195 - Padua, June 13, 1231

A Franciscan friar, he is venerated as a saint by the Catholic Church. Born in Portugal, he traveled widely and met Francis of Assisi. He moved to Padua where he died, still young, but already very famous. During his life, many miracles were ascribed to him. A scholar, he had both strictness and kindness, developing a hold over people from all social classes.

6. Antonio da Sangallo (Antonio Cordini)

Florence, April 12, 1484 - Terni, August 3, 1546

He came from a family of architects (his uncle, also famous, had the same name), and is a representative of the architecture of the Renaissance—especially in Rome, where he was apprenticed to Bramante.

7. Beato Angelico (Brother Giovanni da Fiesole, in the world: Guido di Pietro Trosini)

Vicchio, 1395 - Rome, 1455

He was a Dominican and a painter. He was beatified by John Paul II in 1984. He merges the principles of Renaissance paintings with theological teaching through images inspiring to the Medieval Age.

8. Benvenuto Cellini

Florence, November 3, 1500 -
Florence, February 13, 1571

He was a Florentine sculptor. Notorious for his unruly temper, he took part in a number of brawls and in the defense of Rome during the infamous sacking. His most renowned work is Perseus with the head of Medusa.

9. Bernardo di Chiaravalle (Bernard de Fontaine)

Fontaine-lès-Dijon, 1090

Ville-sous-la-Ferté, August 20, 1153

A French reformer, he founded the very strict Cistercian Order in opposition to the rich Benedictine monks of Cluny. A talented preacher, he was entrusted by Pope Eugene II with preaching the call for the Second Crusade.

10. Caravaggio (Michelangelo Merisi)

Milan, September 29, 1571 - Porto Ercole, July 18, 1610



Known as the "Pittore Maledetto" (the Cursed Painter) because of his many troubles with justice, owing to his restless disposition. He mastered the use of colors, and especially of lighting. He worked in Rome, Sicily, and Naples. Among his works, the Vocation of St. Matthew and St. Jerome are most worth remembering.

11. Correggio (Antonio Allegri)

Correggio, August, 1489 - Correggio, March 5, 1534

An Italian painter appreciated for the importance of lighting in his paintings, he worked mainly in the plain of the Po, especially in Parma.

12. Domenico Ghirlandaio (Domenico Bigordi)

Florence, 1449 - Florence, January 11, 1494

A very skilled painter, mainly a portraitist. He influenced many artists of his age. For a short time, he was the master of Michelangelo. The reason for his pseudonym is still unknown.

13. Donatello (Donato di Niccolò di Betto Bardi)

Florence, 1386 - Florence, December 13, 1466

A master of sculpture, he did not work only in Florence, but in Padua, too. He was a skillful user of sculptural techniques such as "tondo," "stiacciato," and "bassorilievo." Some of his numerous works are kept in the Bargello museum in Florence.

14. Donato Bramante (Donato di Angelo di Pascuccio)

Fermignano, 1444 - Rome, March 11, 1514

A very famous architect, he was one of the first who could re-create buildings with all the details of the classical Roman world. He worked in Milan, and mainly in Rome, where he was commissioned for the planning of St. Peter's.

15. Filippo Brunelleschi

Florence, 1377 - Florence, 1446

Well-known mainly as an architect, after studying ancient Roman buildings, he re-created their techniques and used new machines which allowed him to execute his masterpiece: the dome of the Florence Cathedral, which consists of two domes: inside and outside, both self-bearing.

16. Filippo Lippi

(*Brother Filippo di Tommaso Lippi*)

Florence, 1406 - Spoleto, 1469

A Carmelite, he left the monastery when he was dispensed from his vows by the Pope for marrying his favorite model. A skillful painter, he worked almost exclusively in Florence.

17. Francesco Borromini

Bissone, September 25, 1599 - Rome, August 3, 1667



The son of a stonecutter, he moved to Rome, where he started working as an architect. Of practical and positive mind, he soon clashed with the other outstanding character of artistic background of his age: Bernini, his rival.

18. Francesco d'Assisi

(*Giovanni di Pietro Bernardone*)

Assisi, 1182 - Assisi, October 3, 1226

The son of a rich merchant, Francis had his life upset after his encounter with Christ. He got rid of his possessions and began a life of poverty, which soon attracted many followers, thus originating the mendicant order which was named after him. A number of anecdotes and miracles are associated with him. A very important character in the history of the Church, he is venerated as a saint and is the patron saint of Italy.

19. Francesco Mochi

Montevarchi, July 29, 1580 - Roma, February 6, 1654

A sculptor, one of the first to start Baroque. He traveled widely, and his wanderings deeply influenced his works. He left his masterpieces in Piacenza: the equestrian monuments to Alessandro and Ranuccio. While in Rome, he clashed with the outstanding Bernini, and he missed several opportunities because of him. In spite of our research, no portrait of the artist has been found, so one of the game's illustrator Ivan Zoni has been used instead.

20. Giambologna

(*the Italian form of Jean de Boulogne*)

Douai, 1529 - Florence, 1608

A Flemish sculptor who moved to Italy to study classical and modern sculptures, such as those of Michelangelo. He worked in Florence and in Bologna, where he carried out the Neptune's fountain in Maggiore Square.

21. Gian Lorenzo Bernini

Naples, December 7, 1598 - Rome, November 28, 1680

An outright artist, he is mainly remembered for his architectural works and his sculptures. A precocious and great observer, he quickly drew attention to himself in Rome, where he had the Cardinal Scipione Borghese as his patron. He was the most outstanding character of artistic background under at least three popes, and he enriched the city with several masterpieces.

22. Giordano Bruno

Nola, 1548 - Rome, February 17, 1600

A Dominican, he was a thinker and a Neoplatonic philosopher. He had a troubled life: he made a number of breaks in his monastic life, and he travelled widely through Italy, France, England, and Germany, where he was put on trial for heresy and sorcery. He taught physics and astronomy.

23. Giorgio Vasari

Arezzo, July 30, 1511 - Florence, June 27, 1574

A painter, sculptor, and architect, he is well-known as the author of *The lives of the most outstanding Italian architects, painters, and sculptors from Cimabue to our times*, about the lives of the greatest Italian artists. He was a successful architect. The Uffizi Palace, seat of the famous museum, is one of his masterpieces.

24. Giorgione

(*Giorgio Zorzi da Castelfranco*)

Castelfranco Veneto, 1478 - Venice, 1510

A painter whose works are colorful and rich in landscapes and figures, he spent most of his short life in the Venetian area, where he influenced Titian's works of art.

25. Giotto (Giotto di Bondone)

Vespignano, 1267 - Florence, January 8, 1337

A pupil of Cimabue who, according to legend, had noticed him as a young shepherd drawing a sheep on a slab of marble. He was of fundamental importance to the development of painting. He travelled widely and worked in several Italian towns. He was often in Florence, and there he designed the bell tower of the cathedral and superintended the initial works of its construction.

26. Girolamo Savonarola

Ferrara, September 21, 1452 - Florence, May 23, 1498

A Dominican and a very strict preacher, he hoped for a reformation of the Church, against which he railed, finding favor with the people. He suffered at the stake. During the Florentine Republic, he was an outstanding member of the party opposing the Medici family.

27. Giulio Romano (Giulio Pippi)

Rome, 1499 - Mantua, November 1, 1546

An architect and painter, he worked together with Raffaello. He was greatly successful in Mantua at the court of the Gonzaga Family, for whom he designed the Palazzo Te, where the fresco of the Giants' chamber is one of his masterpieces.

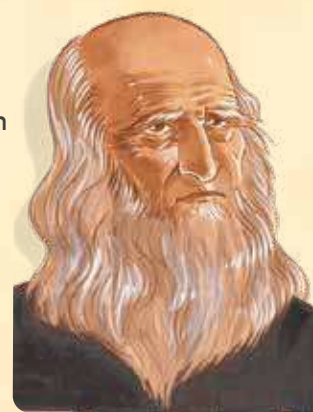
28. Leon Battista Alberti

Genoa, February 18, 1404 - Rome, April 25, 1472

One of the most polyhedric minds of the Renaissance, he was an architect but also a mathematician, cryptographer, philosopher, humanist, and poet. He planned the completion of Santa Maria Novella on commission of the Rucellai family, for whom he erected the palace.

29. Leonardo da Vinci

Vinci, April 15, 1452 - Amboise, May 2, 1519



An artist and scientist, he is regarded as one of the most ingenious minds of history. He worked in Florence in two different periods, in Milan, Rome, and in France. Very famous as a painter, he left many unfinished works because his interests were so wide that he had little time for everything. An experimenter and inventor, we owe him for inventions and objects still used today.

30. Lorenzo Ghiberti

Pelago, 1378 - Florence, 1455

A sculptor, goldsmith, and architect, he tied his name to the creation of the portals of Baptistry in Florence, his masterpieces. Perhaps he had a disposition towards Gothic art rather than the Renaissance art peculiar to Brunelleschi or Alberti.

31. Masaccio

(*Tommaso di Giovanni di Mone Cassai*)

Castel San Giovanni, December 21, 1401 - Roma, 1428

A skilled painter, a master in the usage of lighting and shades, he is especially worth remembering for the Brancacci Chapel with the Expulsion of Adam and Eve from the Garden of Eden.

32. Michelangelo Buonarroti

Caprese Michelangelo, March 6, 1475 -

Rome, February 18, 1564

A painter, sculptor, and architect, he is one of the most important artists of the Renaissance. His works both in Florence and in Rome are universally known and regarded as the most remarkable masterpieces of the age. A proud strong-willed character, he also expressed a profound religious feeling in his works.

33. Piero della Francesca

Sansepolcro, c. 1420 - Sansepolcro, October 12, 1492

A painter and mathematician, he was a master of perspective and composition of volumes, and he influenced the artists of his own age and after. Although the majority of his subjects were religious, his portraits-always in profile-are well known.

34. Pietro Perugino

(Pietro di Cristoforo Vannucci)

Città della Pieve, c. 1450 - Fontignano, 1523

A painter who, in spite of being a pupil of Verrocchio, was deeply influenced by Piero della Francesca. From the latter he took perspective and geometric quality, and merged them with naturalistic elements.

35. Raffaello Sanzio

Urbino, April 6, 1483 - Rome, April 6, 1520

A pupil of Perugino, he was not only a great painter, but an architect, too. He worked in Florence and Rome, where he superintended the work of St. Peter's, and frescoed the papal chambers. His works are numberless, and many of them are very famous.

36. Sandro Botticelli

(Alessandro di Mariano di Vanni Filipepi)

Florence, March 1, 1445 - Florence, May 17, 1510

Although the true origin of the pseudonym is unknown, he is undoubtedly one of the most important painters of his age. He was very productive. His works, many of which are kept in the Uffizi Museum in Florence, are well-known all over the world, especially *Spring* and *The Birth of Venus*.

37. Tintoretto

(Jacopo Comin)

Venice, September 29, 1518 - Venice, May 31, 1594

Perhaps the last great representative of Renaissance painting, he knew very well how to use colors to give his works depth and perspective. He never worked in Florence.

38. Tiziano

(Tiziano Vecellio)

Pieve di Cadore, c. 1490 - Venice, August 27, 1576

A precocious painter, influenced by Giorgione, he was a master in the usage of colors, which he laid on canvas without any preparatory drawings. His skill in painting portraits made him the official portraitist of the emperor Charles V. He left a huge number of paintings.

39. Thomas Aquinas

Roccasecca (FR), c. 1225 - Fossanova, March 7, 1274

A Dominican, venerated as a saint. He was a theological and philosophical master, an outstanding representative of scholasticism. He started the flourishing Thomist school, which would influence catholic thought for a long time. Although he was not a real preacher, many generations of priests were inspired by him.

40. Vignola

(Jacopo Barozzi da Vignola)

Vignola, October, 1507 - Roma, July 7, 1573

He was a skilled architect. Once in Rome, he became the architect of the Farnese family, who commissioned several works from him, and he superintended work for the construction of St. Peter's in the Vatican.

A. Alessandro Farnese

Rome, August 27, 1545 – Arras, December 3, 1592

One of the greatest condottiero of the XVI century, he served Imperial Spain under Charles V and obtained great victories, especially in Flanders. He was known for his ability to impose discipline and self-control on his troops. His father was a grandson of Pope Paul III. He was Duke of Parma, Piacenza, and Castro.

B. Bartolomeo Colleoni

Solza, 1395 – Malpaga, November 2, 1475

Put on the military path since he was a boy, soon he shined in this field. He became a captain of fortune and had his best successes under the Most Serene Republic of Venice.

C. Duca d'Alba

(Don Fernando Álvarez de Toledo y Pimentel, terzo duca d'Alba)

Piedrahíta, October 29, 1507 -
Lisbona, December 11, 1582

He wasn't an actual captain of fortune, but an able and ruthless Spanish general under Charles I. He was in Italy as viceroy of Naples and Governor of Milan, but his main field of activity was the Netherlands, where he was named *The Iron Duke* and *The Butcher of Flanders* by his Protestant enemies.

D. Gattamelata (Erasmus da Narni)

Narni, 1370 – Padua, 1443

A captain of fortune, known for his sweet manners and shrewdness (from which he probably got his nickname, that means Honeyed Cat), he served under Florence, the Pope, and Venice, where he obtained his most important victories, foremost the conquest of Verona.

E. Giovanni dalle Bande Nere

(Ludovico di Giovanni de' Medici)

Forlì, April 6, 1498 – Mantova, November 30, 1526



The son of Giovanni de' Medici and Caterina Sforza, he became a soldier of fortune. As a symbol of mourning for the death of Pope Leo X, he added black stripes to his insignia, whence comes his nickname, Giovanni of the Black Bands. The final episode of his life is legendary: He held the lamp for the surgeon who amputated his wounded leg. He would die five days later.

F. Ludovico il Moro

(Ludovico Maria Sforza)

Vigevano, July 27 1452 – Loches, May 27 1508

Not exactly a captain of fortune, Ludovico il Moro fought as the Duke of Milan, first as an enemy and then as an ally of Florence against Pisa, allowing the reconquest of the city. Such an alliance caused the break of his previous one with Venice and started his decline.

SPECIAL THANKS

When I think of the Tenth Anniversary Edition of Florenza, my mind flies to the people who helped this happen, starting with my two friends Sandro Zurla and Franco Arcelloni, the first who believed in my game and pushed me to publish it. With them, we shared happiness, struggle, satisfaction, and the difficulty of being Placentia Games. In addition, I must thank all those who worked on it and the ones who tested it, appreciated it, and encouraged us to continue the project that became Florenza. Finally, I cannot forget my wife Sara, my Muse, who supported me and whoever pushed to have this tenth anniversary edition made.

Stefano Groppi, author

When we started the project to realize Florenza, we wanted to produce a game in which the players could live in a precise historical context and that could be a good success that could last in time. Such goals have been reached, for sure: Florenza is a "gamers' game," not very suitable for beginners, and the historical context is wonderful, without doubt. Finally, this Tenth Anniversary Edition demonstrates that the game still has a group of fans and can, after ten years, attract new ones.

So, we thank the author, the original production team and the new one, who wanted to continue this project. And, first of all, all the fans that, year after year, are always there.

Franco and Sandro, Placentia Games.

Post Scriptum thanks first of all the many fans who asked us for years to reprint a game that is really loved. On the occasion of this anniversary, we decided to accomplish this with enthusiasm, and we took advantage of this new edition to make the game more modern.

In second place, we thank Danilo Festa, who submitted to us the Florenza Dice Game, thus rekindling in you and us this passion and pushing a bit more to bring this new edition to life.

Of course, we thank Stefano Groppi, P.S. Martensen, and all the playtesters who helped us with development, first of all, Danilo Festa himself, Daniele Barbaglia, and Nadia Galletti.

Finally, as usual, Franco and Sandro, the original creators of Placentia Games, who keep on believing in us and our way to continue the project they started.

Mario, Marco and Matteo, Post Scriptum

ROUND PHASES

PHASE 1 - COLLECT INCOME

- ▶ Base family income shown on the District boards
- ▶ Income given by the purple Workshops (n. 22-30)
- ▶ Income given by Artworks on the main board
- ▶ Income given for completion of District Palace and/or Church

PHASE 2 - CAPTAIN OF THE PEOPLE

- ▶ Detains one Artist or Preacher

PHASE 3 - BISHOP

- ▶ Obtains an extra Kinsmen from their pool
- ▶ Opponents place one Kinsman from their pool on the Bishop card

PHASE 4 - KINSMEN

- ▶ Operate a Workshop
- ▶ Build a Workshop
- ▶ Hire an Artist
- ▶ Give to Charity
- ▶ Trade at the market
- ▶ Run the Family Business
- ▶ Hire a Captain of Fortune

PHASE 5 - ECONOMIC ACTIVITIES

- ▶ Resolve Workshops (in order) and remove Kinsmen
- ▶ Resolve Market, Family Business, and Captain of Fortune actions (at any time) and remove Kinsmen

PHASE 6 - ARTWORK

- ▶ Pay the cost of Artwork and Artist together

PHASE 7 - TURN ORDER

- ▶ New Captain of the People
- ▶ New Bishop
- ▶ Other players

PHASE 8 - END OF THE ROUND

- ▶ The Round marker advances
- ▶ Kinsmen return to their Pools
- ▶ Preachers return to their cards
- ▶ Advancement /Replacement of Characters

SOLITAIRE: GHOST PLAYER

ROUND PHASES

PHASE 1 - COLLECT INCOME

- ▶ Receives Kinsmen equal to the number of the current round
- ▶ Doesn't receive any other income

PHASE 2 - CAPTAIN OF THE PEOPLE

- ▶ Chooses the Artist with the highest cost

PHASE 3 - BISHOP

- ▶ Unchanged

PHASE 4 - KINSMEN

- ▶ See table of POSSIBLE ACTIONS

PHASE 5 - ECONOMIC ACTIVITIES

- ▶ Doesn't do anything

PHASE 6 - ARTWORK

- ▶ Doesn't do anything

PHASE 7 - TURN ORDER

- ▶ Unchanged

PHASE 8 - END OF THE ROUND

- ▶ Restore Artists, Workshops, and Captains of Fortune

POSSIBLE ACTIONS

OPERATE A WORKSHOP

- ▶ Roll the die and start to count from the "1" space of the first player

BUILD A WORKSHOP

- ▶ Roll the die to determine the category and then again to determine the Workshop (see WORKSHOP SUMMARY)

CREATE AN ARTWORK IN THE DISTRICT CHURCH

- ▶ Chooses the Artist with the lowest or highest cost according to the difficulty

- ▶ Chooses the first Artwork in alphabetic order which is suitable for the chosen Artist

CREATE AN ARTWORK IN THE DISTRICT PALACE

- ▶ Chooses the Artist with the lowest or highest cost according to the difficulty

- ▶ Chooses the first Artwork in alphabetic order which is suitable for the chosen Artist

HIRE A CAPTAIN OF FORTUNE

- ▶ Chooses in alphabetic order
- ▶ Obtains the points associated with the highest cost

GAIN 1 CHURCH INFLUENCE POINT

- ▶ Advance the Bishop marker

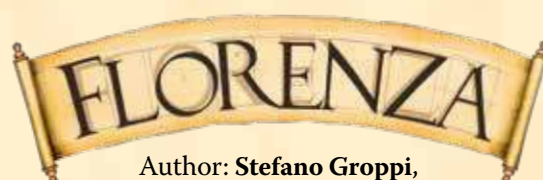
CREATE AN ARTWORK ON THE MAIN BOARD

- ▶ Roll the die to choose location (see table)
- ▶ Chooses the Artist with the lowest or highest cost according to the difficulty
- ▶ Chooses the first Artwork in alphabetic order which is suitable for the chosen Artist

CHOICE OF LOCATION ON THE MAIN BOARD



- 1 Duomo
- 2 Palazzo della Signoria
- 3 Battistero
- 4 Palazzo Vescovile
- 5 San Lorenzo
- 6 Santa Maria Novella



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LEGENDA



Architect



Sculptor



Painter



Preacher



Prestige Points



Church Points



Immediate effect



Resource of your choice



Kinsman



Roll the die again and keep the best result

WORKSHOP SUMMARY

ALWAYS		SOLITAIRE	
EFFECT	WORKSHOP	CATEGORY	
PRODUCES THE RESOURCE SHOWN	Picconiere	1	1
	Boscaiuolo		2
	Fabbro		3
	Monte di Pietà		4
	Erboiaio		5
	Lanaiuolo		6
PRODUCES THE RESOURCE SHOWN	Cava	2	1
	Segheria		2
	Fonderia		3
	Miniera		4
	Mercatante		5
	Selaiuolo		6
SELL WHAT IS SHOWN FOR 1 PRESTIGE POINT AND FIORINI	Edificatore	3	1
	Carpentiere		2
	Armajuolo		3
	Zecca		4
	Cerusicco		5
	Sartore		6
YOU GAIN THE POINTS SHOWN	Cambialvalute	4	1-2
	Biblioteca		3-4
	Convento		5-6
YOU RECEIVE THE RESOURCE SHOWN DURING PHASE 1	Scarpellino	5	1
	Legnaiolo		2
	Ottoneaio		3
	Orafo		4
	Speziale		5
	Tinfore		6
YOU RECEIVE THE KINSMEN, FIORINI, AND POINTS SHOWN DURING PHASE 1	Casa	6	1-2-3
	Casamento		4-5
	Palagio		6



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