

MAESTRO

RULEBOOK

IN THE BUSTLING ITALIAN CITY-STATES OF THE EARLY 1500S, ART WAS NOT ONLY BEAUTY BUT POWER. WORKSHOPS COMPETED FIERCELY FOR PRESTIGE, FUELED BY THE RIVALRY OF GREAT MASTERS LIKE LEONARDO DA VINCI AND MICHELANGELO BUONARROTI.

ARTISTS LABORED TIRELESSLY TO *CREATE* MASTERPIECES—FROM SWEEPING FRESCOES TO MARBLE STATUES—EACH WORK A STATEMENT OF SKILL AND VISION. THESE CREATIONS WERE CARRIED ACROSS COURTS AND PALACES, *TRAVELING* THE ITALIAN PENINSULA TO BE EXHIBITED IN GALLERIES AND PUBLIC SPACES, WHERE THEY DAZZLED THE EYES OF NOBLES AND CITIZENS ALIKE.

BUT ART ALONE WAS NOT ENOUGH. SUCCESS DEPENDED ON SECURING THE FAVOR OF THE WEALTHY AND POWERFUL. THROUGH CHARM, REPUTATION, AND SPECTACLE, WORKSHOPS SOUGHT TO *INFLUENCE* COLLECTORS, DRAWING THEM TO THEIR GALLERIES AND WINNING THEIR LIFELONG SUPPORT.

YET EVEN MASTERS NEVER STOPPED LEARNING. IN PURSUIT OF PERFECTION, ARTISTS WOULD STUDY NEW TECHNIQUES AND IDEAS: ANATOMY, GEOMETRY, PERSPECTIVE, BROADENING THEIR HORIZONS TO ASCEND BEYOND THEIR RIVALS AND APPROACH THE HEIGHTS OF GENIUS.



LIVING RULES PLEDGE

We pledge to support every game well after its initial release. Despite rigorous playtesting and multiple rounds of both internal and external proofreading and editing, occasionally the need for rules corrections or minor game play adjustments are discovered only several months or years after the game was manufactured. We promise to produce timely rules updates as necessary, along with expanded FAQ clarifications if needed, available for download from our website in digital PDF format.

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OVERVIEW

In *Maestro* Michelangelo and da Vinci's workshops compete for fame and aristocratic attention in various courts and galleries across the Italian peninsula. During the game, the two workshops are either represented by a single player or a team of players.

Players take turns resolving their actions, creating Artworks, exhibiting their art across the northern provinces of the Italian peninsula, influencing the taste of the powerful Collectors and competing for publicity of the local elite. The workshop with the most victory points after 4 rounds becomes a winner and is declared the most iconic artist of the Renaissance!

COMPONENTS



1 MAIN BOARD



1 SIDEBOARD



3 POPULAR GALLERY TOKENS



3 SECONDARY GALLERY TOKENS



2 +100/+200 TOKENS



1 PRECEDENCE TILE



20 PUBLICITY TOKENS
(5 TOKENS IN 4 COLORS)



12 POPULAR GALLERY TILES



56 RESOURCES
(14 RESOURCES IN 4 COLORS)



8 STUDY BONUS TILES



14 PATRONESS CARDS



14 BENEFACITOR CARDS



10 COLLECTOR SETUP CARDS



4 ACTION OVERLAYS



12 COLLECTORS



1 FIRST PLAYER MARKER



1 TOOLS TILE + 1 PIN

LEONARDO DA VINCI COMPONENTS



1 WORKSHOP BOARD



10 STARTING CARDS



10 UPGRADED CARDS



DA VINCI
GLOSSARY



6 BLUEPRINT CARDS



2 CHARACTER TILES



6 BLUEPRINT TILES



16 PAINTING
ARTWORK
TOKENS



13 INVENTION
MARKERS



4 PLAYER AIDS



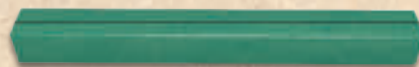
12 UPGRADE
MARKERS



1 STUDY
MARKER



1 SCORING
MARKER



1 CARD HOLDER

MICHELANGELO COMPONENTS



1 WORKSHOP BOARD



10 STARTING CARDS



10 UPGRADED CARDS



2 CHARACTER TILES



MICHELANGELO
GLOSSARY



20 SISTINE
CHAPEL TILES



9 WORKSHOP
UPGRADE TILES



1 SCORING
MARKER



8 STATUE
ARTWORK
TOKENS



8 BUST
ARTWORK
TOKENS



1 STUDY
MARKER



4 PLAYER AIDS



1 CARD HOLDER

SOLO COMPONENTS



20 SOLO CARDS



2 6-SIDED DICE



2 MEEPLES



20 EVENT CARDS



1 EVENT MARKER

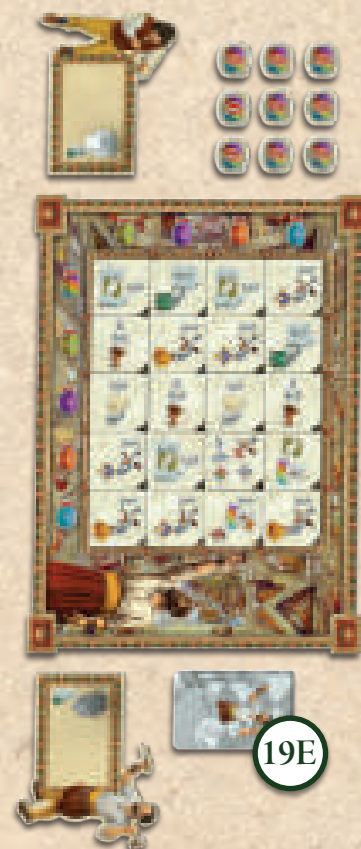
EVENT MODULE

SETUP

Before your first game, carefully punch out all cardboard components. Use a pin to attach the Tools tile to the Sideboard.

1. Players are divided into 2 teams called Workshops. Workshops may consist of either a single player or a team of 2 players (in case of a 2-player team, both players should be seated next to each other).
2. Place the Main board in the middle of the Play area.
3. Create the general supply by placing all Artwork, Resources, Publicity tokens (face down) and Secondary Gallery tokens next to the Main board.
4. Place both Scoring markers on the “0” Space of the Score track.
5. Place the Workshop boards on opposite sides of the Main board—one in front of each team. Players may decide which artist’s Workshop they want to play, or assign the Workshops randomly.
6. Place the Sideboard next to the Main board.
7. Place the First Player marker on the da Vinci section marked with a “P”.
8. Turn the Tools tile in the middle so the bristle side faces the First Player marker, and the other points to the da Vinci assistant.
9. Take 2 Resources of each color, and randomly assign 2 to each Character section of the Sideboard.
10. Randomly place the Action overlays on the appropriate sections of the Main board.
11. Place both Study markers on the  space of the Study track, da Vinci marker on top of Michelangelo.
12. Randomly place each Study Bonus tile , face up, on the corresponding spaces of the Study track.
13. Shuffle the Collector Setup cards. Reveal one and place the respective number of Collectors standing in every section of the Collector Lodge.
14. Place the Precedence tile in the middle of the Collector Lodge in random orientation, so that each number is located next to each colored area.

15. Place 4 different Resource tokens next to the Gallery Scoring section of the Main board.
16. Place 3 Painting, 2 Statue, and 2 Bust Artworks in Florence (indicated by  icon).
17. Shuffle the Popular Gallery tiles and place them in a face-down stack. Draw 3 Popular Gallery tiles and place them face up next to the stack.
18. In each region indicated on the face-up Popular Gallery tiles, place a Popular Gallery token.
19. Separate cards by type (note that you need to separate Starting  and Upgraded cards as well), shuffle each deck, and place them in the appropriate sections.
 - A. Benefactor cards
 - B. Patroness cards
 - C. Starting da Vinci cards
 - D. Upgraded da Vinci cards
 - E. Starting Michelangelo cards
 - F. Upgraded Michelangelo cards
20. Draw 3 Benefactor cards and 1 Patroness card (without looking at their front), and shuffle them together. Starting from the Create Action , and proceeding clockwise, place one card face up in the middle of each Action space.



19E

If players are familiar with the game, we recommend playing with the Event module (see page 18).

LEONARDO DA VINCI SETUP

- A.** Place the Blueprint cards face up next to your Workshop board.
- B.** Place the Blueprint tiles, A side up, above the Blueprint cards with matching the numbers (randomly for each set).
NOTE: for more experienced players, use the B sides of the Blueprint tiles.
- C.** Place an Invention marker on each square space of the Blueprint cards.

- D.** Take 1 Painting Artwork  and place it in your Supply.
- E.** Place a Character tile in front of each player. If only 1 player is on the team, they take both Character tiles.
- F.** Place all Upgrade markers near the Blueprint cards.
- G.** Create an Upgrade display by placing 2 cards from the Upgrade deck onto the card holder next to the Workshop board.



The rivalry between Leonardo da Vinci and Michelangelo was one of the most famous artistic feuds of the Renaissance, peaking in Florence in the early 1500s when both were commissioned to paint colossal battle scenes for the Palazzo Vecchio. Leonardo's Battle of Anghiari emphasized motion, anatomy, and psychological intensity drawn from his scientific studies, while Michelangelo's Battle of Cascina celebrated the heroic male form in a torrent of dramatic poses. Neither fresco was ever completed - Leonardo's experimental techniques caused his painting to deteriorate, and Michelangelo soon abandoned his design for other projects. Their unfinished works still electrified contemporaries and

influenced generations of artists. Their personal animosity was equally legendary: Leonardo, charming and scientifically minded, embodied the ideal of the painter-philosopher, while Michelangelo, fiery and solitary, pursued sculpture as the supreme art capable of expressing divine power through the human body. They mocked and criticized each other in public, turning Florence into the stage for an artistic duel that was as personal as it was professional. Though rooted in hostility, their rivalry drove both men to greater heights and helped define the very peak of Renaissance art.

MICHELANGELO SETUP

- A.** Shuffle all the Sistine Chapel tiles and randomly place them on each space of the Michelangelo Workshop board, effect side up.
- B.** Place the Workshop Upgrade tiles next to your Workshop board.
- C.** Place a Character tile in front of each player. If only 1 player is on the team, they take both Character tiles.
- D.** Place 1 Bust Artwork  and 1 Statue Artwork  in their respective supplies.
- E.** Create an Upgrade display by placing 2 cards from the Upgrade deck onto the card holder next to the Workshop board.



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Note from the designer: I thank my wife Marta, to whom I owe the idea that inspired this game — and many other things. I thank Anna and Elvio, my parents and tireless playtesters. I thank Renato Cierwo, Fabio Lopiano, Nestore Mangone, David Spada, and Daniele Tascini for their ability to discuss for hours after a single move and for their countless insightful ideas.

Finally, I dedicate this game to my son Lucio, who will be almost one year old when it is released. What a joy it will be if one day you'll want to play it together.

Special thanks goes to Noralie Lubbers for the intensive development session regarding the initial development process.

Board&Dice would like to thank the following for their invaluable play testing, advice, and feedback: Maria Józwick, Lori Anné, Boris Denković, Marcin Cieślowski, Ernie Penner, Trevor Vincent, Jan "SoAmazinglyBad" Mikołajczak, Marysia Podgórska, Daniel Dubel, Krzysztof Wiedera, Michał Mileczarek

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For more information about Maestro please visit: www.boardanddice.com

KEY CONCEPTS

WORKSHOPS

Maestro is a competition between 2 Workshops, Leonardo da Vinci's and Michelangelo's. Each Workshop can be led by 1 or 2 players (as a team). There are slight differences in the rules depending if you play as a team or alone.

TYPES OF ARTWORK

Each player may only interact with their Artwork.

MICHELANGELO'S WORKSHOP: the active player may only interact with Busts  or Statues  depending on which Character the Tools tile points to on the Sideboard.

DA VINCI'S WORKSHOP: there is only one type of the Artwork tokens – Paintings.

Throughout the game you can expand your supplies with effects on cards (some of them Upgraded) and on your Workshop board.

RESOURCES

The Resources available to you are stored in the section of the Sideboard adjacent to your Character (see the Character tile in front of you). All Resources gained by active Character go straight to the section pointed to by the wooden end of the Tools tile (to the other Character). The only **exception** are Resources gained from **Benefactor cards** – place them in the active player section of the Sideboard.

DA VINCI'S WORKSHOP: you must place available Resources onto the spaces of your Workshop board. If you create a pattern matching a Blueprint, you are able to create the Invention (see page 13).

MICHELANGELO'S WORKSHOP: Resources may be spent in 2 ways:

- during Main action to enhance it.
- to perform the effect and/or remove a Sistine Chapel tile from your Workshop board (see page 14).

GALLERIES

Throughout the course of the game, Galleries grow and shrink in popularity across the Map of Italy. An important goal of the game is to have the majority of the Artwork in the regions with these Galleries. The amount of Victory Points that the Gallery scores depends on whether it is a Popular or Secondary Gallery, and the Collectors' Influence (see Gallery Scoring on page 14).

PLAYING THE GAME

The game is divided into 4 rounds, each consisting of the following phases resolved in the order:

1. Planning phase
2. Preparation phase
3. Action phase
4. Exhibition phase
5. Cleanup phase

After the 4th round's Exhibition phase is resolved, skip the last Cleanup phase and proceed to the Final Scoring (see page 17).

FLORENTINE WORKSHOPS:

Florence was the beating heart of Renaissance art, and its workshops were the engines of creativity that produced its masterpieces. Young artists entered as apprentices, sometimes in their early teens, and trained for years under a master. Leonardo da Vinci began his career in the workshop of Andrea del Verrocchio, a major center for artistic training in its time, with artists like Sandro Botticelli, and Perugino all passing through its doors. There Leonardo learned painting, sculpture, mechanics, and even stage design. Verrocchio's studio was a hive of experimentation, producing everything from altarpieces to bronze statues, and it shaped Leonardo's lifelong pursuit of art fused with science.

Michelangelo, by contrast, was well-connected and directly associated with his family home, Casa Buonarroti. Later on he was placed under the patronage of Lorenzo de' Medici and trained in the Medici sculpture garden under Bertoldo di Giovanni, a direct heir to Donatello's tradition. Surrounded by antique statues and rival apprentices, Michelangelo absorbed both classical ideals and the fierce competitiveness of Florentine art. There wasn't a single workshop in Florence specifically named for him. Instead, his most famous Florentine works, like the David, were created through various commissions, most notably at the Accademia Gallery, which houses his masterpieces, and through private patronage from families like the Medici.

These workshops were more than training grounds—they were crucibles of rivalry, innovation, and ambition, where future masters first measured themselves against tradition and each other.

PREPARATION PHASE

Both Workshops resolve this phase simultaneously, depending on the number of players in the Workshop:

TEAM WORKSHOP	Each player draws 5 cards, and discards 2.
1-PLAYER	Draw 5 cards, discard 2, and set aside the remaining 3, face-down. Then, draw 5 cards again, discard 2, and keep the remaining 3 in your hand. During the Action phase, when you no longer have cards in your hand, take the 3 cards that you previously set aside.

PLANNING PHASE

This phase is only resolved if you are playing as a team leading one Workshop.

Players of the same Workshop may communicate their plans to each other **only during this phase**. After all Workshops decide what they have planned for their strategy for the round, proceed to the next phase.

IMPORTANT: throughout the remaining phases of the round, players cannot share information regarding cards in their hands, nor the plans for the actions they want to perform.

COMMUNICATION VARIANT: If all players agree at the beginning of the game, you may play a variant that does not restrict communicating plans during the game. In this variant, skip the Planning phase, but the information shown on the cards in players hands is still secret!

ACTION PHASE

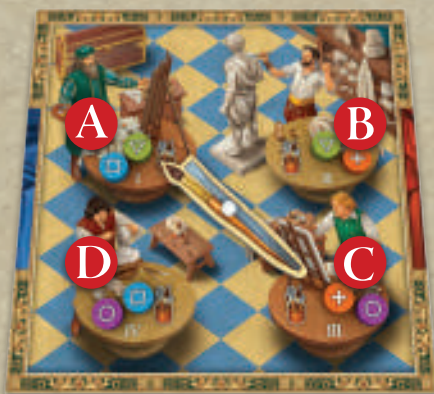
Each round consists of 12 turns, 6 for each Workshop. During their turn, each player must resolve 1 Main action (see page 10) and the Workshop action (see page 13) **in any order**. Afterwards, you must **turn the Tools** on the Sideboard clockwise by 1 to the next Character - they become the active player.

REMINDER: If you play the Michelangelo Workshop alone, you must carefully check which Artwork you are allowed to use during your turn, depending on which Character is active.

GOSSIP TURNS

During the 1st and the 2nd round of the game, the first 4 out of 12 turns (1 per Character) are Gossip turns. Each player places a card from their hand face down to any Action space. During the Exhibition phase, these 4 cards are revealed, and will affect the Major Publicity step of this phase (see page 15). Players **do not** resolve Main nor Workshop Actions during these Gossip turns.

EXAMPLE: During the first round of the game, the da Vinci Workshop starts the Action phase. **Da Vinci** starts by placing a card face down into the Study Action **A**. **Michelangelo** places a card into the Influence Action **B**. **Da Vinci's Assistant** places a card into the Move Action **C**. **Michelangelo's Assistant** places another card into the Influence Action again **D**. After these 4 cards are played, the remaining turns of this round are resolved normally. Thus, during their next turn da Vinci places their  and  Resources onto a Workshop board, as well as plays their card face up, and resolves the appropriate Main Action.



The Action space overlays are designed to support the upper part of played cards, making them easier to pick up later.

MAIN ACTIONS

In your turn you have a choice between 4 Main Actions:



MOVE



CREATE



INFLUENCE



STUDY

To perform any of these Actions, you must play a card from your hand to the Action space placing it on the side corresponding to your workshop.



SPECIAL EFFECT

Resolved before or after the Main Action.

PUBLICITY

During the Exhibition phase, count total for both Workshops within the Action space. The Workshop with higher value takes a local Patroness/Benefactor card.

EFFORT

Depending on the chosen Action Effort provides a different number of Action Points.

MICHELANGELO'S WORKSHOP: after playing a card, the player resolving the Main Action may also spend their available Resources that match the color of the Action space. This allows them to gain +1  for each Resource spent.

IMPORTANT: when a player places a card into an Action space, they may also assign 1 Publicity token  to it from their supply. Publicity tokens are one of the rewards players may gain i.e., during the Exhibition phase.

IMPORTANT: each Action space may hold up to 3 cards (so each Overlay may have up to 3 cards on each side).



MOVE

For each Action Point played, move one of your Artwork to an adjacent region on the Main board. Regions are adjacent if they share a border or are connected by the sea routes. You cannot end your movement in gray regions, but you may move through them. Gray regions represent tumultuous areas in which war, revolt, and plague interrupted daily life.

After you finish resolving the Action, check if you have more Artwork in a region with a Gallery than the rival Workshop. If you do, place your Artwork on top of the Gallery to indicate your Artwork is the Centerpiece. Action Points for movement from other components, i.e., from a Benefactor card, act as a separate movement; so after each of these movements, also check if you should place/swap the Centerpiece.

IMPORTANT: for the majority in regions, all Michelangelo Workshop Artwork tokens count regardless of type.

If there was already a Centerpiece, move it to the ground of this region. Centerpieces score VP during the Exhibition phase (see page 14).



EXAMPLE: During their turn, the Michelangelo player plays a card with 3  to Move Action, meaning that they have 6 Action Points **A**. They move 2 of their Statues from region 7 to region 8, though it is not enough to gain majority and take over as the Centerpiece **B**. They cannot move the Bust to gain this majority, so with their 3rd Action Point they move a Statue from Florence to region 4, and since there was no rival Artwork, they place it as the Centerpiece **C**. Since all available Statues have been moved, the Michelangelo player ends their Action.



CREATE

At the beginning of this Action, you always gain 1 Artwork to your supply. Then, resolve the Action depending on the Effort on played card:

- Florence (1/2/4/6 )

For each Action Point, place 1 Artwork from your Supply into Florence.

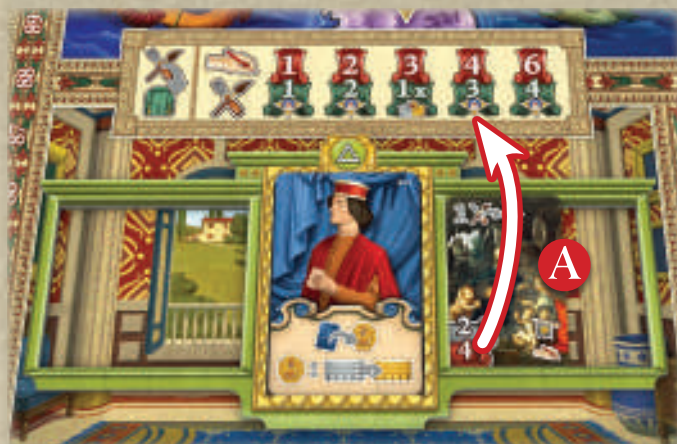
OR

- Centerpiece regions (3 or more )

Place 1 Artwork from your supply into each region where your Workshop has a Centerpiece. If you have more than 3 , all excess is forfeited with no compensation.



EXAMPLE: During their turn, the da Vinci player plays a card with 4  onto a Create Action **A**. They start by placing an Artwork into their supply **B**. They can either place 1 Artwork from their supply in every region where they have a Centerpiece (so in regions 2 and 8) **C**, or place 3 Artwork in Florence **D**.



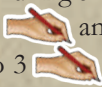
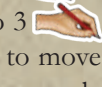


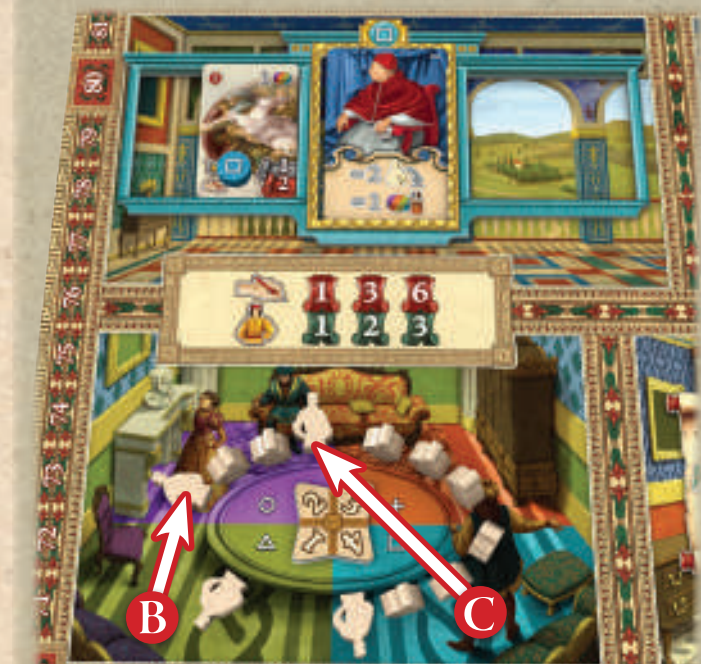
INFLUENCE

For each Action Point, move 1 standing Collector, from 1 area of the Collector Lodge to any other area and lay it down. Gain 1 Resource matching the color of the area that the Collector left.

IMPORTANT: the majority of Collectors in each area influences scoring of the matching color regions during the Exhibition phase (see page 14).



EXAMPLE: During their turn, the Michelangelo player plays a card with 2  and decides to spend 1 blue Resource to increase it to 3 , thus they have 2 Action Points **A**. They decide to move the 1 Collector from the Green area to the Purple area, lay it down and gain 1 green Resource **B**. They cannot move the 2nd Collector from Green area since it is already laid down. Then, they move the Collector from the Blue area to the Purple area and lay it down, and gain 1 blue Resource **C**.



STUDY

For each Action Point, advance your Study marker by 1 space and resolve its effect as follows:

-  Gain the indicated Resource (place it in the Sideboard section opposite to your active Character).
-  Upgrade a card.

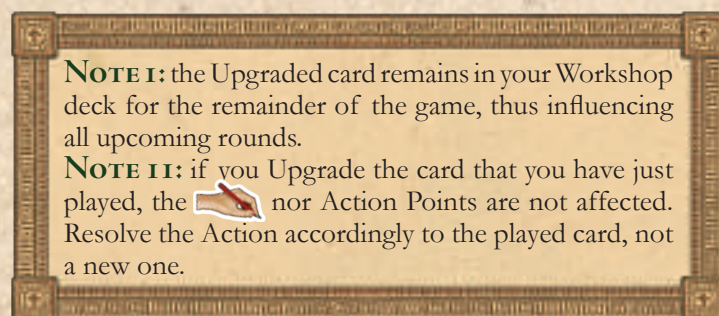
-  Upgrade a Workshop.
-  Upgrade a card or a Workshop.

IMPORTANT: the Study track is divided into 6 tiers, some cards have effects that count the number of reached tiers: .

UPGRADING A CARD

Choose whether you want to Upgrade a card from your hand, or any of your cards on the Main board, including the one you just played. Then, replace the chosen card with one from the Upgrade display. The card that got replaced is returned to the box. Replacing a card from the Main board **only** affects the Publicity in this round.

You may Upgrade face-down cards (cards placed during the Gossip turns); to do so, remove the replaced card (you must show its Publicity value for scoring it), and place the Upgraded card face down in its space. You cannot upgrade the 3 set aside cards, until your primary hand is empty.



SCORING FOR UPGRADING A CARD

When you Upgrade a card, score VP in the following way:

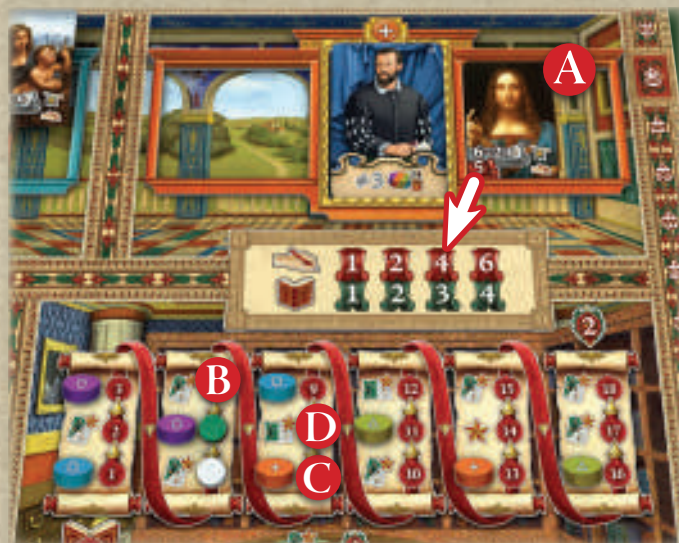
- If you Upgrade a card from your hand, you score VP based on the **Effort** of the **replaced** card.
- If you Upgrade a card from the Main board, you score VP based on the **Publicity** of the **replaced** card.
- Multiply the respective value by 1/1/2/2 if it is the 1st/2nd/3rd/4th round.

Afterward, refill your Upgrade display.

UPGRADING DA VINCI WORKSHOP

Place 2 Upgrade markers onto any 2 Resources shown on the Blueprint tiles above any Blueprint cards. You are not allowed to cover the last Resource on a Blueprint tile - there must always be at least one Resource visible. Resources covered by Upgrade markers are no longer required to complete the Blueprint.

EXAMPLE: During their turn, the da Vinci player plays a card with 5 , meaning they have 3 Action Points **A**—in this case, 3 advancements on the Study track. First they Upgrade a card. They decide to replace the card next to the Influence action **B**. As it is the 2nd round, they score 2 VP for Publicity on the replaced card. The second advancement grants them 1 orange Resource **C**. The third advancement is the Workshop Upgrade, so they choose to place 2 Upgrade markers—1 each onto a different Resource on 2 different Blueprints **D**.



UPGRADING MICHELANGELO WORKSHOP

Place a Workshop Upgrade tile on any cost area of your Workshop board. Covered cost no longer applies, making Sistine Chapel tiles in the respective column or row cheaper to activate and remove.

WORKSHOP ACTIONS

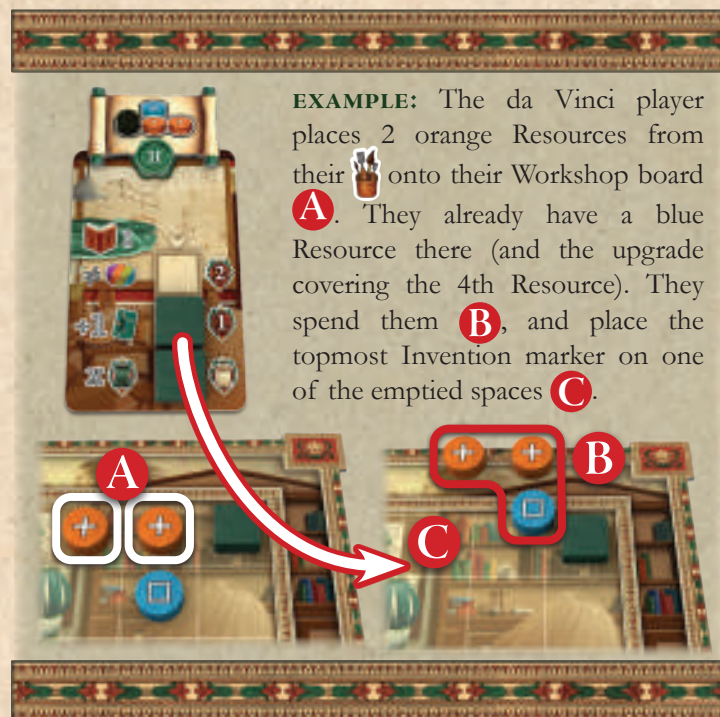
DA VINCI'S WORKSHOP ACTION

Each turn you **must** place all available Resources onto your Workshop board—each space of your Workshop can fit 1 Resource or Invention marker. Remember that only resources next to your active Character are considered available.

The Workshop Action allows you to spend Resources from the Workshop board. If the Resources on the Workshop board match the pattern indicated on the Blueprint tile above the Blueprint card with available Invention markers, you may remove them to build the Invention. The  on Blueprint tiles allows you to spend a Resource of any color. The Blueprint pattern may be rotated and/or mirrored. After removing the spent Resources, take the topmost Invention marker from the chosen Blueprint card, and place it on any of the just emptied spaces of the Workshop board.

If there is an Upgrade marker covering a Resource on a Blueprint tile, it is considered fulfilled and you do not need that Resource on your Workshop board to build the respective Invention.

Inventions provide ongoing effects that improve Actions or scoring. At the end of the game, gain the VP printed to the right of the empty Invention spaces on the Blueprint cards (all Invention effects are described in da Vinci Glossary).



EXAMPLE: The da Vinci player places 2 orange Resources from their  onto their Workshop board **A**. They already have a blue Resource there (and the upgrade covering the 4th Resource). They spend them **B**, and place the topmost Invention marker on one of the emptied spaces **C**.

At the end of the game, Michelangelo's Workshop scores additional VP for emptied Workshop spaces (all Sistine Chapel tile effects are described in Michelangelo Glossary).



**EXHIBITION
PHASE**

GALLERY SCORING

A Workshop that does not have the majority, but is present in the region with a Gallery, gains a Resource of the matching color. This is the only instance in which players playing as a team may choose together which one among them receives it.

EXAMPLE: The Resource tokens are set according to the majority over the Collector Lodge. Purple and blue have a tie, but purple breaks it since its Collector Lodge area is next to the lower number on the Precedence tile. The Green and Orange resource markers end up in the last position.

- Region 2 is scored by the da Vinci Workshop, they gain 4 VP and the .
- Region 3 is scored by the da Vinci Workshop, they gain 2 VP.
- Region 4 is scored by the Michelangelo Workshop, they gain 7 VP.
- Region 5 is scored by the Michelangelo Workshop, they gain 8 VP and the .
- Region 7 is scored by Michelangelo Workshop, they gain 2 VP.
- Region 8 is scored by the da Vinci Workshop, they gain 14 VP and the . The Michelangelo Workshop gains a purple Resource.



MAJOR PUBLICITY

Starting with the Create Action and proceeding clockwise, check which Workshop has more Publicity on the cards and Publicity tokens in the Action. In case of a tie, the Workshop that has advanced farther on the Study track wins; if still tied, the one that reached the space earlier (bottommost) wins. The Workshop that has higher Publicity value takes the Patroness/Benefactor card from the Action space. They place it face up in their play area. The Workshop that lost receives a random Publicity token from the general supply. They place the gained Publicity tokens, face up, in their supply.

NOTE: If no Workshop has any Publicity in the action (including cards with 0 Publicity), return the card from the Action space back to the box. If workshop loses with 0 Publicity, it doesn't receive a Publicity token.



BENEFACTOR CARDS

Benefactor cards provide a one-time bonus, after they are resolved, flip them face-down. Most cards can be used before or after the Main Action. Cards with  are the exception - they are used at the beginning of the Exhibition phase (follow the turn order if both Workshops may play these cards).

IMPORTANT: All Resources gained from Benefactor cards are placed in the active player's section of the Sideboard.



PATRONESS CARDS

Patroness cards have scoring conditions that are resolved during the Final Scoring (see page 17).



PUBLICITY TOKENS

Publicity tokens are a shared component for the Workshop. During your turn, you may choose to add 1 Publicity token from your Supply on top of the currently played card. The token adds 2 Publicity if the color matches the Action or 1 Publicity for if it does not. These tokens are one-use only, and are discarded from the Main board during the Cleanup phase.

EXAMPLE:

A Create Action space: The da Vinci Workshop is the only Workshop there, and they have 2 Publicity, so they take the B14 Benefactor card.

B Move Action space: The Michelangelo Workshop has a majority, so they take the B2 Benefactor card.

C Influence Action space: There is a tie, and the da Vinci Workshop wins the tie breaker on the Study track (being the farthest on the track), so they take the P7 Patroness card.

D Study Action space: The da Vinci Workshop has a majority, so they take the P1 Patroness card.



CLEANUP PHASE

In the 4th round, skip this phase and proceed to Final Scoring instead.

During this phase resolve the following steps in order:

1. In every region with a Gallery, the Workshop that scored a Gallery takes one of their Artwork back to their supply. In the case of Michelangelo Workshop, any type of their Artwork may be chosen. Check majority and swap the Centerpiece, if needed. In case of a tie, keep the same Workshop's Artwork as a Centerpiece (unless da Vinci has an Invention that allows them to win ties).
2. Return all Publicity tokens from the Main board back to the general supply face down.
3. Each Workshop returns all of their cards from the Main board to the appropriate deck, and shuffles them along with their discard pile to create a deck for the upcoming round.
4. Reveal a new Collector Setup card and rearrange Collectors in the Lodge in the same way as during the setup.

5. Replace all Popular Gallery tokens with the Secondary Gallery tokens.
6. Draw 3 Popular Gallery tiles from the stack, place them face up next to the Main board, and in each region indicated by the tiles place a Popular Gallery token.
7. Each Workshop randomly places their cards that were in the Upgrade display back to the bottom of the Upgrade deck and refreshes the Upgrade display.
8. Move the First Player marker one space clockwise on the Sideboard, and move the Tools tile so it points to this space.
9. Draw the Benefactor cards and/or Patroness cards (without looking) for the upcoming round:

ROUND 2	ROUND 3	ROUND 4
2 2	1 3	4

Shuffle them together and proceeding clockwise from the Create action, place one card face up in the middle of each Action.

FINAL SCORING

Each Workshop starts with scoring their progress on their Workshop boards. Scoring is different for each Workshop as:

- Michelangelo's Workshop gains 2 VP for each removed Sistine Chapel tile. They also gain 2 VP for each empty row.
- Da Vinci's Workshop gains VP for each built Invention. Calculate VP next to the emptied spaces on the Blueprint cards.

Then, both Workshops determine VP for the Patroness cards they have collected throughout the game (see Appendix on page 21). The Workshop with the most VP is the winner and gains everlasting fame and glory.

TIE BREAKER

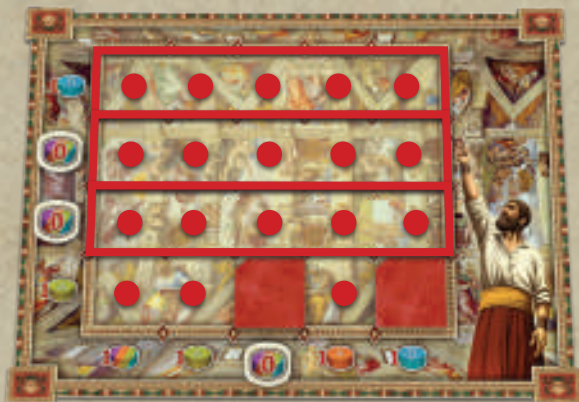
In case of a tie, the winning Workshop is:

1. The one that has collected the most Popular Gallery tiles.
2. The one that has advanced farther on the Study track.
3. If Study markers are on the same space, the one with the marker on the bottom.

EXAMPLE: Michelangelo's Workshop ended the game with 81 VP.

For the Workshop board it gains 42 VP:

- 18 empty spaces x 2 VP = 36 VP
- 3 empty rows x 2 VP = 6 VP



Then, it scores the Patroness cards:

- 12 VP for reached tier on Study track (2 VP x 6)
- 9 VP for green regions (3 VP x 3)
- 9 VP for orange regions (3 VP x 3)
- 14 VP for upgraded cards (2 VP x 7)
- 12 VP for the Effort on cards (24 divided by 2)

The final Michelangelo's score is 179.



EVENT MODULE

Event module is a way for experienced players to expand on more in-depth strategies. This module introduces new possibilities for the Workshops regarding additional effects for certain regions for each round.

SETUP

During the last step of the general setup, take all Event cards and separate them into 2 face-down decks—one marked with I-II, and a second with III-IV. Then, shuffle the decks separately, draw 1 card from the I-II deck, and place it face up next to the Main board.

ACTION AND EXHIBITION PHASES

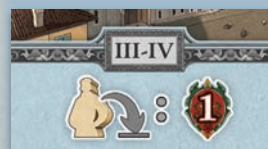
Events are influencing either the Action or Exhibition phase. The early game Events are giving players more tools, and late game Events are focused on the additional scoring opportunities (all cards are described in detail in the Appendix).

CLEANUP PHASE

At the end of the Exhibition phase, remove the Event marker from the Map (if present) and the face-up Event card. Then, draw a new card from the deck corresponding to the number of upcoming round.

APPENDIX

EVENT CARDS



I-II

Each time you take the Study action, resolve the Study Bonus tiles twice.

III-IV

Each time you advance on the Study track, gain 1 VP.

I-II

When you resolve the Influence action, do not lay down any of the moved Collectors.

III-IV

Each time you lay down a Collector, gain 1 VP.

I-II

At the beginning of the Exhibition phase, each Workshop places 1 Artwork from any of their supplies (players may communicate) in each region with a Gallery where they have presence but not the Centerpiece. Resolve this simultaneously.

III-IV

At the beginning of the Exhibition phase, each Workshop gains 2 VP in each region with a Gallery where they have presence but not the Centerpiece.

EVENT CARDS

I-II

At the beginning of the Exhibition phase, Workshops receive a random Publicity token for having a majority in each  region. In case of a tie, the Workshop farther on the Study track (bottommost if on the same space), wins.



III-IV

At the beginning of the Exhibition phase, Workshops gain 6 VP for having a majority in each  region. In case of a tie, the Workshop farther on the Study track (bottommost if on the same space), wins.



I-II

At the beginning of the Exhibition phase, Workshops Upgrade 1 of their cards (that is not on the Main board) for having majority in each  region. In case of a tie, the Workshop farther on the Study track (bottommost if on the same space), wins. Players do not gain any VP for this upgrade.



III-IV

At the beginning of the Exhibition phase, Workshops gain 6 VP for having a majority in each  region. In case of a tie, Workshop farther on the Study track (bottommost if on the same space), wins.



EVENT CARDS

I-II

At the beginning of the Exhibition phase, Workshops receive 1 Workshop Upgrade for each pair of  and  regions where they have majority. In case of a tie, Workshop farther on the Study track (bottommost if on the same space), wins.



III-IV

At the beginning of the Exhibition phase, Workshops receive 16 VP for each pair of  and  regions where they have majority. In case of a tie, Workshop farther on the Study track (bottommost if on the same space), wins.



I-II

During the Action phase, when you place a Publicity token, gain Effort - 1 or 2  depending if it matches the Action color or not (in other words, equal to corresponding Publicity value).



III-IV

At the beginning of the Exhibition phase, gain 2 VP for each Publicity token on your played cards.



I-II

Immediately place the Event marker in the region marked with . At the beginning of the Exhibition phase, the Workshop having a majority in this region gains 2 Patroness cards from the top of the deck. During the current round you may end your movement in the marked gray region.



III-IV

Immediately place the Event marker in the region marked with . At the beginning of the Exhibition phase, the Workshop having a majority in this region gains 14 VP. During the current round you may end your movement in the marked gray region.



EVENT CARDS



I-II

Immediately place the Event marker in Rome.

At the beginning of the Exhibition phase, the Workshop having a majority in Rome draws 2 Benefactor cards and places them face up in their play area.

III-IV

Immediately place the Event marker in Rome.

At the beginning of the Exhibition phase, the Workshop having a majority in Rome gains 8 VP.

I-II

At the beginning of the Exhibition phase, you must remove all Artwork from Florence back to your supplies and gain any 1 Resource for each of them.

III-IV

At the beginning of the Exhibition phase, you must remove all Artwork from Florence back to your supplies to gain 2 VP for each of them.

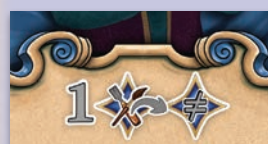
BENEFACTOR CARDS



(B1) Gain any 2 Resources (in any combination) into your supply.

(B2) Gain 3 different Resources into your supply.

BENEFACTOR CARDS



(B3) Gain 2 random Publicity tokens from the general supply.

(B4) Perform 1 Workshop Upgrade.

(B5) Upgrade 1 card.

(B6) Lay down up to 3 Collectors in one Collector Lodge area.

(B7) Move 1 of your Artworks from one region to any other region regardless of the distance.

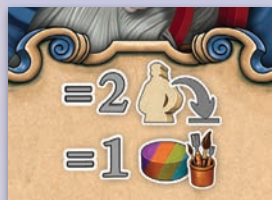
(B8) Resolve 1 Action Point for any Action and 1 Action Point for any other Action.

(B9) Place 2 Artworks from your supply onto either a Gallery that has no Artwork in its region, or in Florence.

(B10) In each region with a Gallery that has the same number of Artwork of both players place 1 Artwork from your supply.

Note: one of da Vinci's Inventions virtually increases the number of Artworks (2=3) and this effect also applies here.

BENEFACTOR CARDS



(B11) Lay down up to 2 Collectors in one Collector Lodge area. Gain 1 Resource matching a color of that area into your supply.



(B12) Swap any number of your available Resources into other Resources.

Then, you may move any number of Resources between supplies of your Workshop (between both Characters).



(B13) Place this card next to the Scoring section of the Main board.

During the Cleanup phase, do not remove any Workshop Artwork from scored Galleries. (This effect applies to all players.)



(B14) Place this card next to the Scoring section of the Main board.

During the Exhibition phase of this round, all Secondary Galleries score the same as Popular Galleries. (This effect applies to all players.)

PATRONESS CARDS



Gain 1 VP for each region with at least 1 of your Workshop's Artwork.



Gain 2 VP for each of your Benefactor cards (regardless of if resolved or not).

Gain 1 VP for each of your Patroness cards (including this one).

PATRONESS CARDS



Gain 2 VP for each Upgraded card in your deck.



Gain 1 VP for every 2 Effort in your deck. (Only base value is counted, any bonus Effort on the cards is ignored.)



Gain 1 VP for every 2 Publicity in your deck. (Only base value is counted, any bonus Publicity on the cards is ignored.)



Gain 3 VP for claimed Gallery tiles and majority in regions of the indicated color.



Gain 4 VP for majority and 2 VP for presence in each region of the indicated type.



Gain 3 VP for majority and 2 VP for presence in each region adjacent to Florence.



Gain 2 VP for each tier (scroll) you reached on the Study track.



Gain 2 VP for each Resource left in your supplies. Da Vinci's Workshop also counts Resources on their Workshop board.

FACES BEHIND THE CARDS



ISABELLA D'ESTE (1F)

Called the "First Lady of the Renaissance," Isabella d'Este was a leading cultural figure in Mantua. A passionate collector of the arts, she gathered works by Leonardo da Vinci, Titian, and Mantegna, and filled her studio with masterpieces. Her court became a center for music, poetry, and scholarship, making her one of the most influential collectors of her age.

ELEANOR OF TOLEDO (2F)



Wife of Cosimo I de' Medici, Eleanor of Toledo brought Spanish elegance and political strength to Florence. She commissioned grand architectural projects and supported artists such as Bronzino, who immortalized her in one of the most famous portraits of the Renaissance. Through her patronage, she helped shape Florence into a center of style and refinement.

CATERINA SFORZA (3F)



A formidable noblewoman and warrior, Caterina Sforza ruled Imola and Forlì with iron resolve. While remembered for her political and military daring, she also supported alchemy, medicine, and the sciences. Her patronage extended to scholars and physicians, reflecting a Renaissance spirit that combined art, science, and power.

BEATRICE D'ESTE (4F)



Duchess of Milan and wife of Ludovico Sforza, Beatrice d'Este turned the Milanese court into one of Italy's most splendid cultural hubs. She surrounded herself with poets, musicians, and artists, and her court welcomed Leonardo da Vinci. Her presence and taste helped make Milan a beacon of Renaissance brilliance.



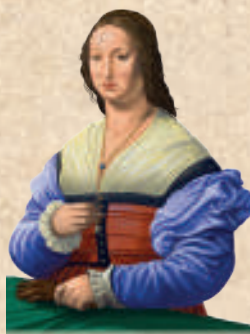
VITTORIA COLONNA (5F)

A noblewoman and poet, Vittoria Colonna was one of the most respected literary voices of her time. She formed a close friendship with Michelangelo, inspiring some of his most personal poetry and drawings. Through her writings, she bridged humanist thought and spirituality, embodying the intellectual depth of the Renaissance.



MARGUERITE DE NAVARRE (6F)

Sister to King Francis I of France, Marguerite de Navarre was both a queen and an accomplished writer. Her *Heptameron* is considered a Renaissance masterpiece of prose. She was a great supporter of humanists, reformers, and artists, helping spread new ideas across Europe and linking the worlds of literature, politics, and art.



MADDALENA STROZZI (7F)

Immortalized in Raphael's *Portrait of Maddalena Doni*, she represents the refined taste of Florence's elite. Through her marriage alliance with the Doni family, she linked two important collectors of the arts, ensuring commissions that enriched Renaissance painting.



FELICE DELLA ROVERE (8F)

Daughter of Pope Julius II, Felice della Rovere became one of Rome's most powerful noblewomen. Known for her intelligence and independence, she managed vast estates and cultivated a refined court life where artists, writers, and humanists thrived.



ELEONORA GONZAGA (9F)

Duchess of Urbino, Eleonora Gonzaga presided over one of Italy's most celebrated courts. A collector of literature and the arts, she supported Baldassare Castiglione, whose *Book of the Courtier* reflected the refined culture she helped foster.



MARY I OF ENGLAND (10F)

Queen of England, Mary Tudor was educated in the humanist tradition and collected richly illuminated manuscripts. Though her reign is remembered for political turmoil, she promoted continental connections that brought Renaissance art and thought into the English court.



LORENZO DI PIERO DE' MEDICI (1M)

Known as Lorenzo the Magnificent, he was the great Florentine statesman and collector whose court nurtured Botticelli, Michelangelo, and countless humanists. His support of art, poetry, and philosophy helped shape Florence into the beating heart of the Renaissance.



GINEVRA DE' BENCI (11F)

A Florentine noblewoman and intellectual, Ginevra de' Benci is remembered today through Leonardo da Vinci's famous portrait, one of his earliest masterpieces. Celebrated for her learning and wit, she was part of Florence's humanist circles that linked women with art and scholarship.



LUDOVICO MARIA SFORZA (2M)

Called Il Moro, Ludovico ruled Milan and became one of Italy's foremost collectors. He employed Leonardo da Vinci and Bramante, overseeing masterpieces like The Last Supper and ambitious architectural works that placed Milan at the forefront of Renaissance culture.



SIMONETTA VESPUCCI (12F)

Renowned for her beauty, Simonetta Vespucci became the muse of Sandro Botticelli, who depicted her in mythological masterpieces such as The Birth of Venus. Though she died young, her image symbolized Florence's blending of classical ideals and Renaissance art.



FEDERICO II GONZAGA (3M)

Duke of Mantua, Federico II cultivated one of the richest courts in Europe. He commissioned Giulio Romano's famous Palazzo Te, a triumph of Renaissance art and architecture. His rule continued the Gonzaga tradition of blending politics with artistic splendor.



LAURA BATTIFERRI (13F)

A gifted poet and intellectual, Laura Battiferri moved in the same circles as Michelangelo and was admired by leading artists and writers. Her sonnets reflected humanist and spiritual concerns, and her life exemplified the Renaissance woman's role in shaping literature and thought.



GIULIANO DE' MEDICI (4M)

Brother of Lorenzo the Magnificent, Giuliano was celebrated for his refinement and charm. His tragic death in the Pazzi Conspiracy shocked Florence, but his patronage and friendships with poets and artists left a mark on the cultural life of the city. Botticelli immortalized him in allegorical works.



MARGARET OF AUSTRIA (14F)

Governor of the Habsburg Netherlands, Margaret of Austria was a major political and cultural figure. She collected an extraordinary library, supported humanist writers like Erasmus, and commissioned artworks that made her court a vibrant center of Renaissance art and diplomacy.



COSIMO I DE' MEDICI (5M)

Grand Duke of Tuscany, Cosimo I consolidated Medici power while reshaping Florence with grandeur. He commissioned Vasari's Uffizi and supported Bronzino, Cellini, and other masters. Under his rule, art and architecture became potent tools of dynastic authority.



OTTAVIO FARNESE (6M)

Duke of Parma and grandson of Pope Paul III, Ottavio Farnese balanced politics with patronage. His court attracted artists and architects, most famously for projects tied to the Farnese family's monumental ambitions, including the great Farnese Palace in Rome.



FILIPPO STROZZI IL VECCHIO (11M)

A wealthy Florentine banker, Filippo Strozzi embodied the union of commerce and culture. His magnificent Strozzi Palace still stands as a symbol of Florentine Renaissance architecture. His patronage supported painters and architects who flourished in his family's orbit.



GIOVANNI DI LORENZO DE' MEDICI (POPE LEO X) (7M)

Son of Lorenzo the Magnificent, Leo X became Pope and turned Rome into a dazzling stage for Renaissance culture. He commissioned Raphael, supported Michelangelo, and enriched the Vatican with art and music, though his lavish patronage strained papal finances.



FRANCESCO DELLA ROVERE (POPE SIXTUS IV) (12M)

Sixtus IV left a lasting mark on Renaissance Rome. He commissioned the Sistine Chapel, attracting masters like Botticelli, Ghirlandaio, and Perugino. His patronage made the Vatican an unrivaled center of artistic achievement and religious spectacle.



GIULIANO DELLA ROVERE (POPE JULIUS II) (8M)

Known as the "Warrior Pope," Julius II transformed Rome into the artistic capital of Europe. He commissioned Michelangelo's Sistine Chapel ceiling and Raphael's Vatican frescoes, and began the rebuilding of St. Peter's Basilica—monuments that defined the High Renaissance.



LUDOVICO III GONZAGA (13M)

Marquis of Mantua, Ludovico III transformed his court into a hub of Renaissance culture. He invited Andrea Mantegna as court painter, commissioning works that fused humanist ideals with visual splendor, shaping Mantua's lasting artistic reputation.



ALESSANDRO FARNESE (POPE PAUL III) (9M)

Paul III convened the Council of Trent, but also revitalized Rome's cultural life. He employed Michelangelo for the Last Judgment in the Sistine Chapel and supported Titian. Under his reign, the papacy embraced art as a tool for both glory and religious reform.



FRANCESCO I SFORZA (14M)

Founder of the Sforza dynasty in Milan, Francesco I rose from mercenary leader to duke. His reign marked the beginning of Milan's golden age, later carried on by his heirs, with artists and architects turning the city into a cultural beacon.



GIULIO DE' MEDICI (POPE CLEMENT VII) (10M)

A Medici pope, Clement VII navigated turbulent politics but also championed the arts. He commissioned works from Michelangelo, including the Medici Chapel, and maintained Florence's artistic prestige even in times of crisis.