



Cartographic Collection

Collection Guide

Installing and Using the Symbols, Fills & Textures
for Fractal Mapper™ 8 and Dundjinni™

Version 1.01



Compatible with the Dungeons Daring™ and OGL 3.5 Role-Playing Games
and the JÖRDGARD™ Campaign Setting



Vintyri Cartographic Collection

Using and Installing the Collection
with *Fractal Mapper*™ 8 and *Dundjinni*™

Version 1.01

Product Code: VCC1-001

Authored by the *Vintyri*™ Project
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Front cover picture: Cartographical realization of Rödelsee Gate in Northern Bavaria Iphofen
Rear cover picture: Karlsburg Ruin over Karlstadt am Main in Northern Bavaria

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Fractal Mapper 8 from NBOS Software is the official mapping program for the *Vintyri* products. For more information on this product, please see the NBOS web site in Internet:

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http://www.dundjinni.com/forums/forum_topics.asp?FID=8



<http://www.rpgmapshare.com>



<http://www.greytale.com>



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The Vintyri Cartographic Collection
is dedicated to

Larry Elmore
1948-

*Larry Elmore is the man who first made it possible
for us to see our paper RPG adventures*

Photo: Larry Elmore at Lucca Comics and Games, 2008

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Foreword

1. Important ... Before You Install!

Experience with E-Mail that we have received from users has made clear that many have had unexpected difficulties getting the results that they want from the *Vintyri Cartographic Collection*. These problems are due to scaling issues, and they are easy to resolve.

Dundjinni users above all can anticipate some problems with speed and usability of the *Vintyri* symbol sets if they are installed by default and then used.. One should consider that *Dundjinni* originally was developed for the mapping of dungeons and encounter scenarios. *Fractal Mapper 8* is a bit more flexible, but *FM8* users also can get some unhappy results if they use the wrong scaling. The problems that the two programs can have are somewhat different, so let's look at them separately. Users of other software should go to Section 1.3 below.

1.1 *Fractal Mapper 8* Issues

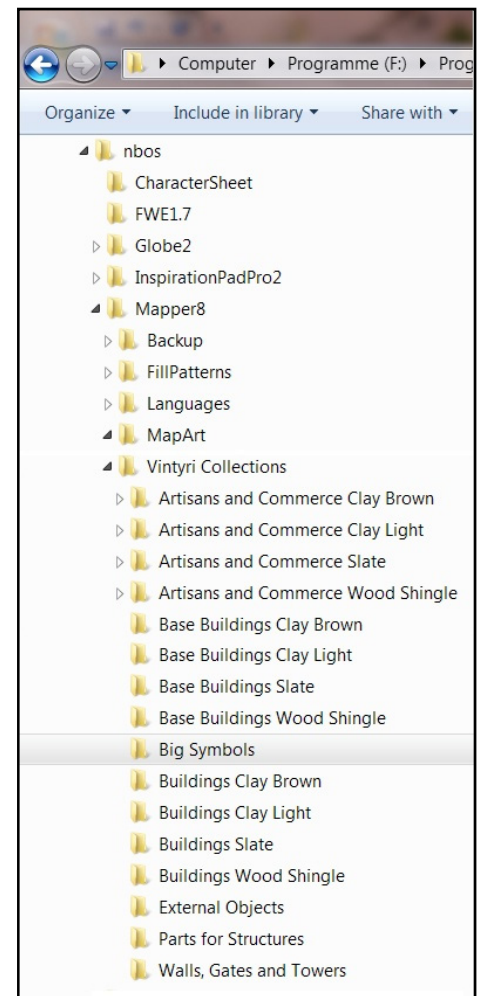
FM8 can work with any scale that a symbol designer chooses, because he or she tells *FM8* what scale to use with the symbols in any catalog. The cartographer doesn't have to worry about the scale, because a responsible symbol designer already will have taken care of the problem in a small, usually unseen file called *default.xml*.

That usually solves all problems, but there can be some unpleasant surprises. Let's look at some different approaches. The raster symbol catalogs that are delivered with *FM8* are defined at a scale of 1 foot = 50 pixels. That's an excellent scale for dungeon dressing and the other small items that are included in the *FM8* symbol sets. It would be a very problematical scale for a symbol for a huge building. A 120-by-120 foot building at that scale would require about 50 MB for one, single building symbol.

The structures in the *Vintyri Cartographic Collection* originally were intended for placement on maps of small villages and sections of cities. Building symbols at a scale of 1 foot = 50 pixels would be highly impractical for such maps, in fact, some computers would run out of available memory in trying to process such maps. However, such high resolution is absolutely unnecessary for such maps. Therefore, most of our symbol catalogs are made for a scale of 1 foot = 10 pixels, which works out excellently in most cases. Only the catalogs *Parts for Structures* and *External Objects*, which contain relatively small symbols, are at a higher resolution of 1 foot = 40 pixels. These issues usually are of no concern to you, because they are handled automatically in the background.

However, there are two cases when this lower resolution might make you unhappy:

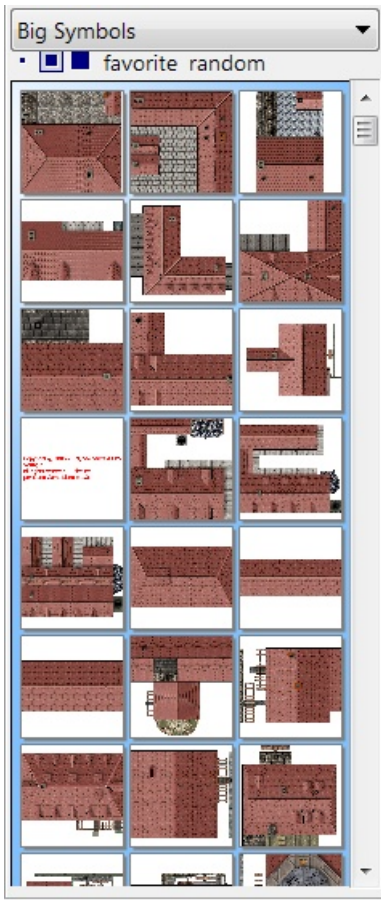
- In maps where you like to zoom in frequently on a single building. In this case, you may find that the standard *Vintyri FM8* symbols are unsatisfactorily blurry with heavy pixilation.
- In scenario maps that close in on two, three or perhaps four structures. Here too you may find that the standard *Vintyri FM8* symbols are blurry and pixilated.



Open Game Content

Creating folders for FM8

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Open Game Content

New symbol menu options

1.2 Dundjinni Issues

Problems some users have had with our objects in *Dundjinni* arise from a combination of resolution issues and the power of the PC upon which *Dundjinni* is running. Remember that *Dundjinni* originally was keyed toward making maps of dungeons and encounter scenarios.

Dundjinni uses a single resolution for all objects (symbols in *FM8* parlance). It measures at 1 foot = 40 pixels. This default scale works beautifully for the kind of objects that are delivered with *Dundjinni*. For the most part these are dungeon dressing, figures, tokens and other relatively small objects. Most have a file size of several hundred kilobytes.

When, for example, you load up the light clay tile wainwright's complex included in Symbol Set 3, you have a single object with a file size of more than 40 megabytes. Even when running *Dundjinni* on a modern PC with a dual core quad processor, 8 GB of memory and the 64-bit version of *Windows 7*, such gigantic object files bring *Dundjinni* to a near standstill. Some older PCs simply can't process such huge objects in *Dundjinni*. They drop out with insufficient memory warnings.

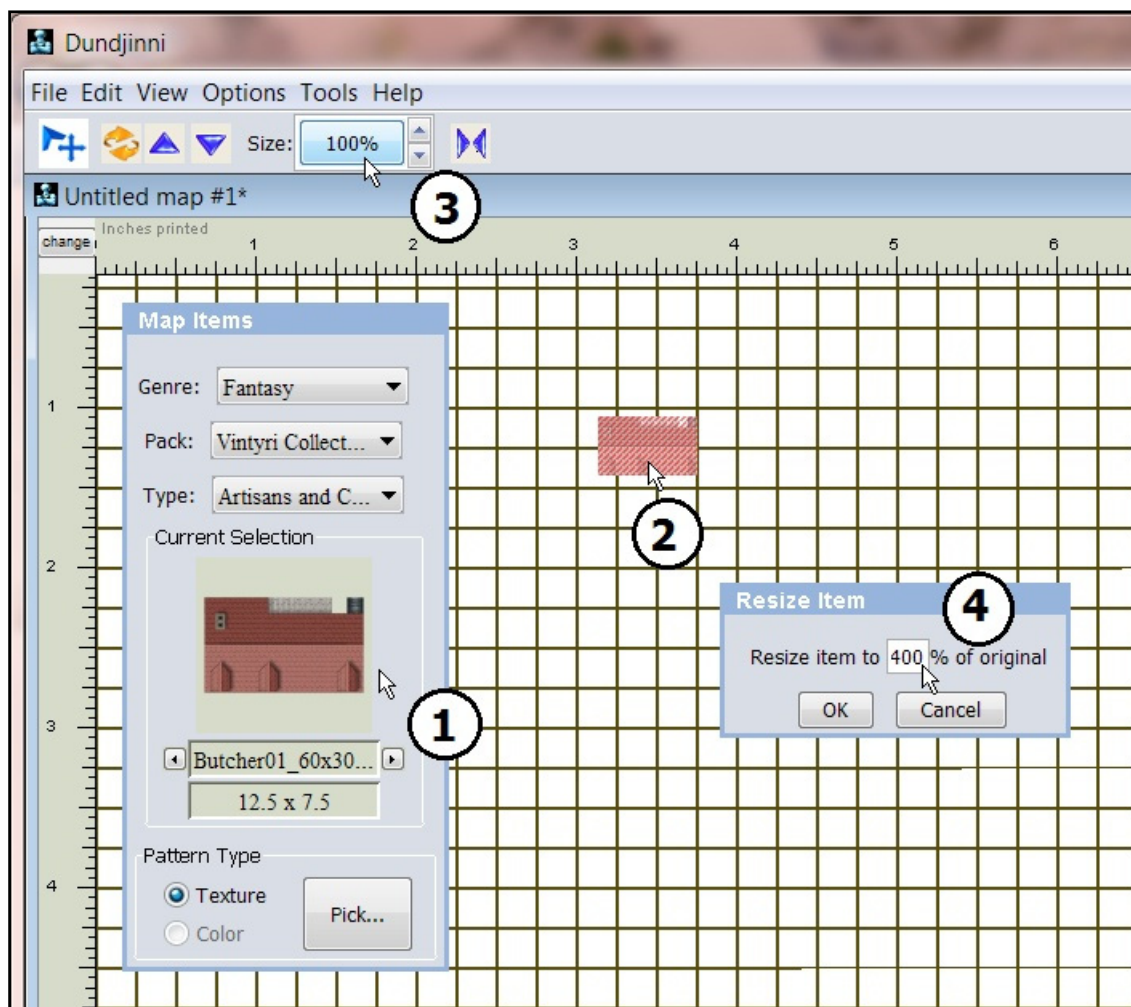
Thus, before installing symbol sets of the *Vintyri Cartographic Collection*, one would do well to ponder first how one intends to use the objects in the collection. It was developed above all to provide a set of objects for mapping small villages and sections of cities. Building objects remain relatively small in such maps, making high resolution unnecessary. If this is the main use that you foresee, we strongly recommend that you install the *FM8* versions of the catalogs instead of the *Dundjinni* versions. The scale of the *FM8* objects is 1 foot = 10 pixels, except for the catalogs *Structures for Parts* and *External Objects*. These catalogs hold relatively small objects. They use the *Dundjinni* scale of 1 foot = 40 pixels. Installing the *FM8* symbols does have a brief disadvantage, however. These objects will be out of scale at first, being about 25% of their rightful size in comparison to *Dundjinni* objects.

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The problem is trivial. Using the illustration below as a guideline, do the following:

1. Pick the object you want from the menu and stamp it at the desired location.
2. Click the object to mark it.
3. Click the percentage number in the field Size.
4. Set the level to 400%.

That's it. The slow performance and memory gobbling of the high resolution symbols is a problem of the past.



Open Game Content

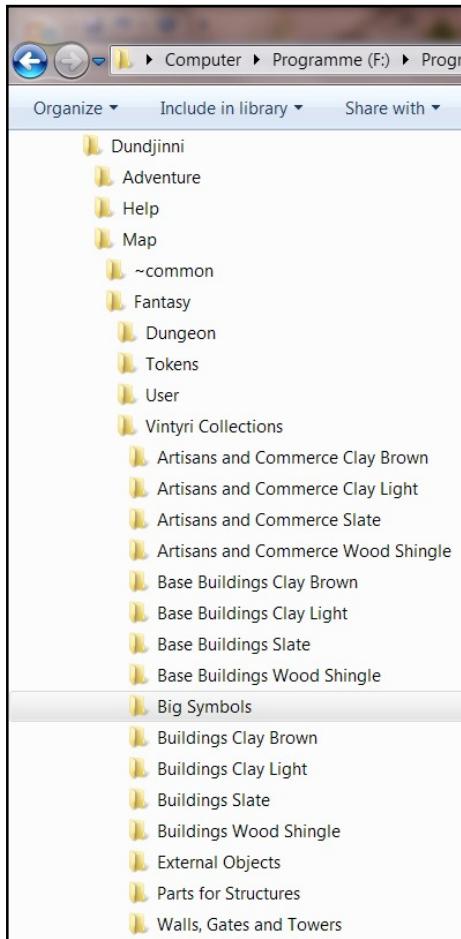
Correcting the scale in Dundjinni

Installing the *FM8* symbols instead of the *Dundjinni* objects will solve your speed and memory problems, but it might cause a new problem for you, the same problem *FM8* users have at times when they need high resolution symbols. It may be that at times you want to make a map that is filled mostly by a single building or that depicts an encounter scenario with anywhere from one to four structures in it.

When the resolution of the *FM8* symbols is too low, you always can download the *Dundjinni* version too. However, *do not* unzip the *Dundjinni* catalogs directly into the *Dundjinni* folders on your hard drive. That will give you all of the disadvantages of large files when you don't need them.

Instead we suggest that you open the *Windows® Explorer* or whatever other file manager you use and create a new, personal folder in the *Dundjinni* folder hierarchy as shown in the illustration on the following page. On most systems, you'll find the *Dundjinni* folder under *C:\Programs*, if you did a standard installation. If you're running a 64-bit version of *Windows 7* or *Windows Vista®*, the *Dundjinni* structure will be under *C:\Programs (x86)* instead.

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After you've created the folder (*Big Symbols* in the illustration), open a graphic viewer and look at the high resolution *Dundjinni* symbols that you copied earlier into a temporary folder. Pick only those high resolution symbols that you need and copy them into the new folder that you created in the *Dundjinni* hierarchy (*Big Symbols* in the illustration to the right).

The next time that you open *FM8*, the high resolution symbols will be available in the new menu entry that you created (*Big Symbols* in the illustration to the right).

1.3 Issues With CC3 and Other Software

The *Vintyri Project* is in the process of developing a true CC3 version of the Cartographic Collection. To date, only the *Fills & Textures* package is available. For more information, go to:

<http://www.vintyri.org>

All of the *Vintyri* elements are graphical files in the standard PNG format or in low-compression, high quality JPG format. In general, to minimize file sizes, we've used the PNG format for objects with transparency and JPG for solid objects without transparency. They have the following resolutions:

- ***FM8* Version, Catalogs *External Objects* and *Parts for Structures*:** Scale 1 foot = 40 pixels.
- ***FM8* Version, all other catalogs:** Scale 1 foot = 10 pixels.
- ***Dundjinni* Version, all catalogs:** Scale 1 foot = 40 pixels.

You should be able to use the *Vintyri Cartographic Collection* without problems in *The Gimp*, *Paint.NET*, *Adobe® Photoshop®* and other graphical programs that can process *PNG* and *JPG* files.

Campaign Cartographer 3 is a special case, because it uses multiple resolutions for many of its graphical objects. The *Dundjinni* version of the *Vintyri* Symbols can be brought into CC3 as follows:

- Convert all .JPG files into .PNG files. CC3 cannot use the JPG format.
- Use the CC3 menu options *Symbols* and *Import pngs*. This will import the entire folder as PNGs and also create the various-sized symbols. Only the high resolution *Dundjinni* version will produce satisfactory results.
- Save the imported symbols as a new CC3 catalog.
- These converted symbols will not work with CC3's dynamic shadowing.
- The converted symbols also are not integrated in *City Designer™ 3*.

As of this writing, in February 2012, the *Vintyri Project* is in the process of creating true CC3 versions of all of the symbol catalogs. When this project is completed, we will release a separate CC3 version of this publication. If you wish to keep abreast of our progress, you can keep an eye on:

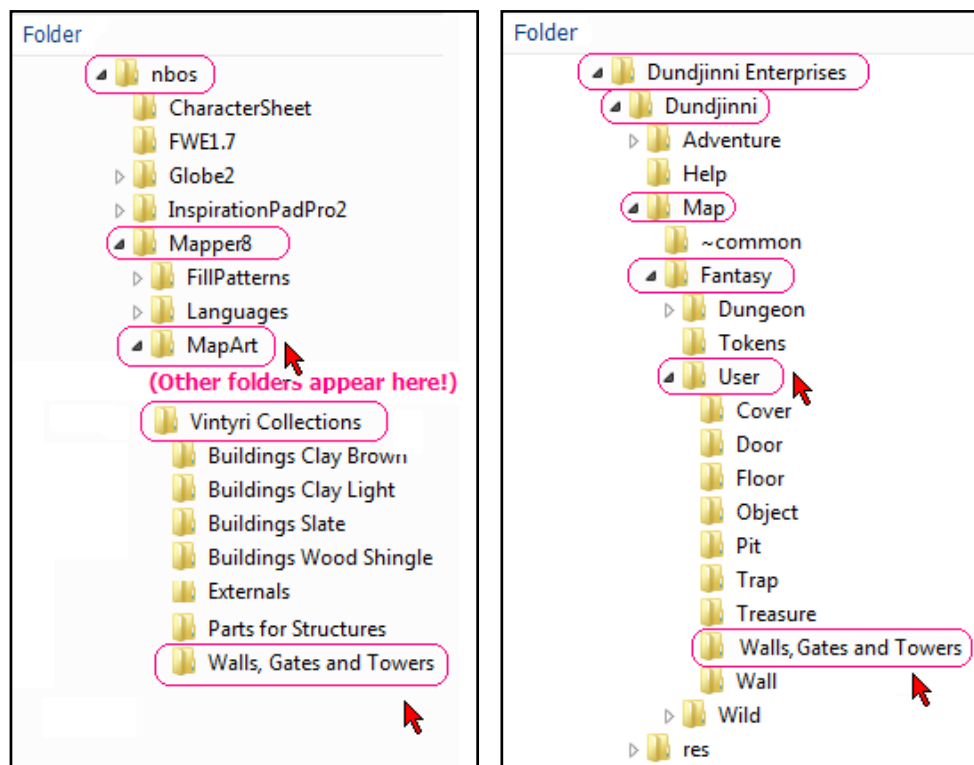
http://www.vintyri.org/vintyri/vccindex_c.org

The information also will be posted on the CC2-L mailing list and in the ProFantasy forums at:

<http://forum.profantasy.com/>

2. Installing Symbol Set 1

Symbol Set 1 can be used by both *FM8* and *Dundjinni* users. The *FM8* folders contain an XML file that sets *FM8* to the proper scale. All of the *Dundjinni* objects in this set are made at the standard *Dundjinni* scale of 1 foot (30 cm) = 40 Pixels. Please note that our objects are made with afternoon, Northern Hemisphere internal shadows. They have no external shadows, because these are added in *FM8* after the object has been placed on the map. If you want external shadows in *Dundjinni* maps, you must create your own.



Installation folders for Fractal Mapper 8, left, and Dundjinni

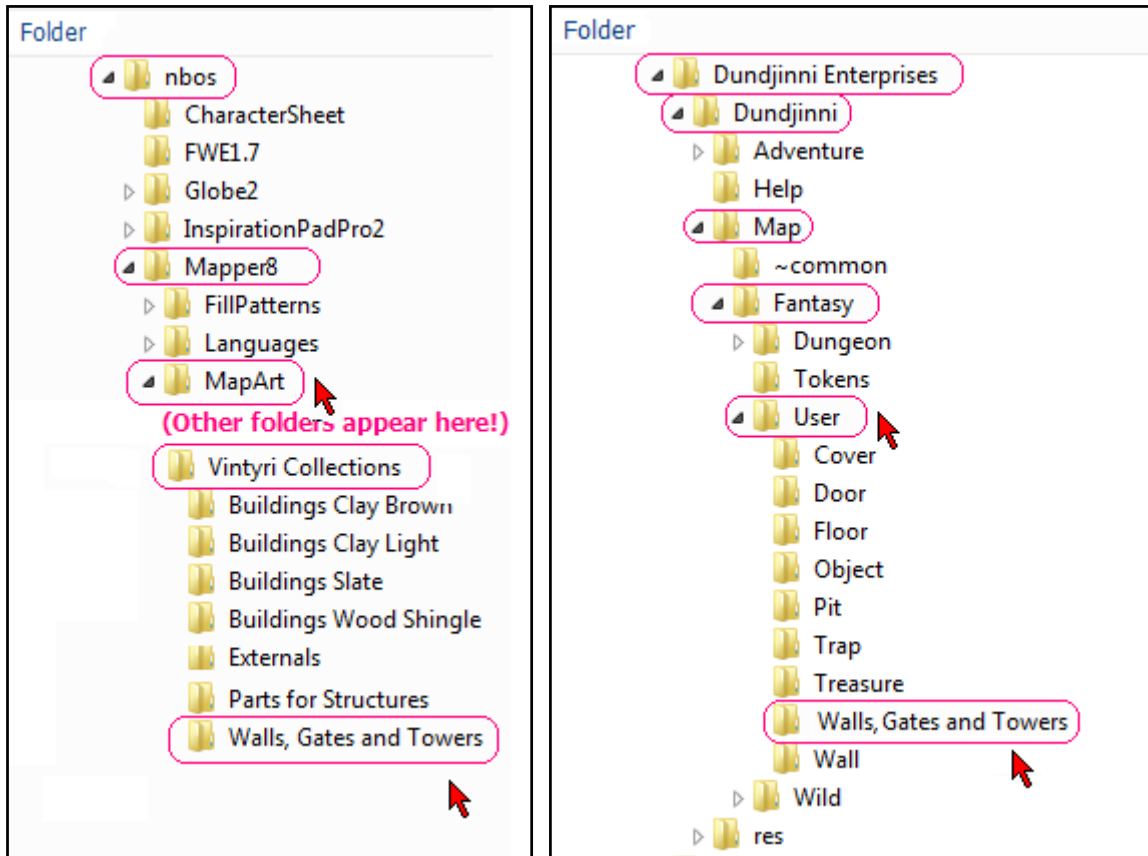
Open Game Content

The ZIP files included with this version create a folder named called *Walls, Gates and Towers*, as shown in the graphics above.

- **Fractal Mapper 8:** Unzip the ZIP files into the *FM8* folder named *MapArt* (see graphic, above left). The main *nbos* folder is found under *Programs* (or *Programs x86*, if you use *Windows® Vista*). This will create a new folder named *Walls, Gates and Towers*, as shown in the left graphic above. This folder contains the symbols, and it can be accessed in your symbol menu. The folder also contains the XML file required for *FM8*. If you have installed other symbols from the *Vintyri Project*, you already may have a folder named *Vintyri Collections* in the *FM8* directory structure, as seen in the left graphic above. This may lead to a message box asking whether you want to overwrite the existing folders. Click **Yes**. Doing so will add the new folder and files, but it will not overwrite existing content.
- **Dundjinni:** *Dundjinni* was installed on your PC under *Programs* (or *Programs x86*, if you use *Windows® Vista*) in the folder hierarchy shown in the right graphic above. Unzip the ZIP-files that you downloaded into the folder *User*. This will create a new folder named *Walls, Gates and Towers*, as shown in the right graphic above. This folder contains the symbols, and it can be accessed in your symbol menu.

Vocabulary: Symbols in *FM8* are *Objects* to the *Dundjinni* user and *FM8* Fills are *Dundjinni Textures*.

3. Installing Symbol Set 2



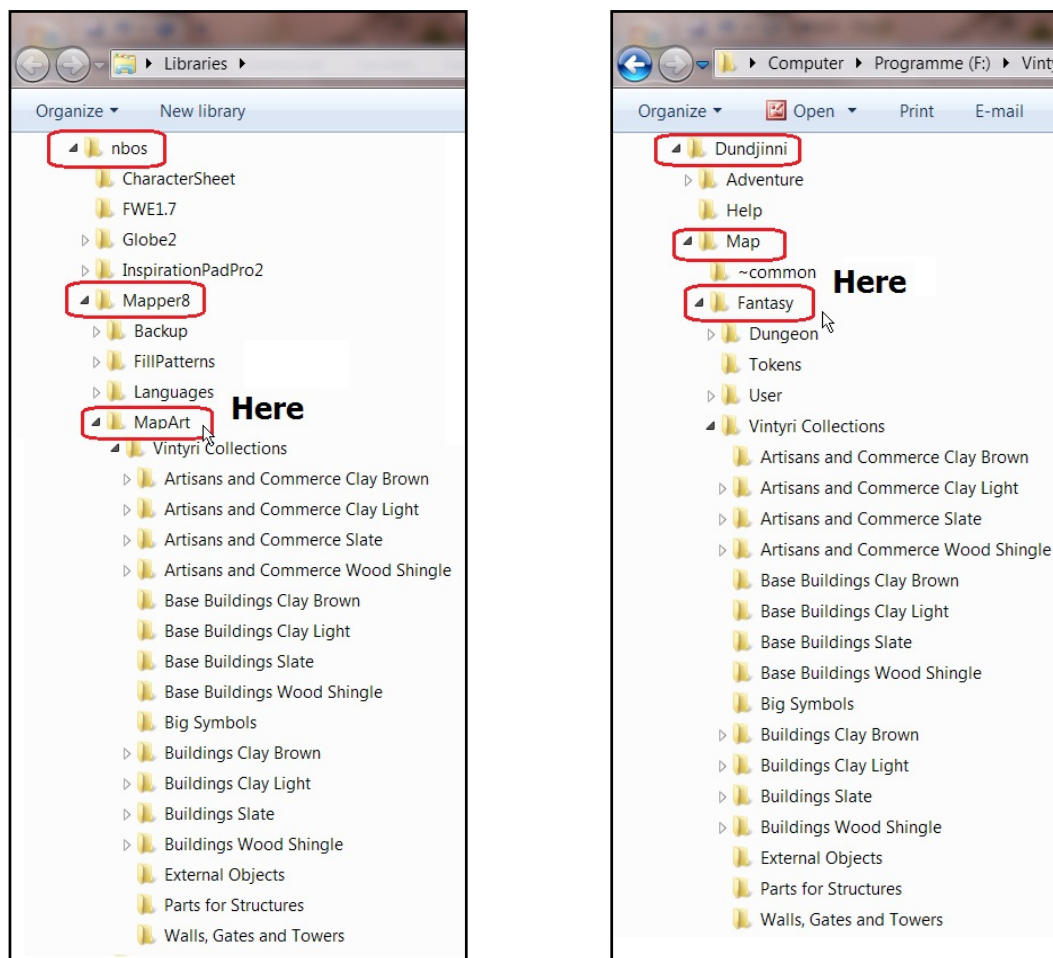
Installation folders for Fractal Mapper 8, left, and Dundjinni

Open Game Content

The ZIP files create folders named *Base Buildings Clay Brown*, *Base Buildings Clay Light*, *Base Buildings Slate*, *Base Buildings Wood Shingle*, *Buildings Clay Brown*, *Buildings Clay Light*, *Buildings Slate*, *Buildings Wood Shingle*, *External Objects* and *Parts for Structures*, as shown in the graphics above.

- Fractal Mapper 8:** Unzip the ZIP files into the FM8 folder named *MapArt* (see graphic, above left). The main *nbos* folder is found under *Programs* (or *Programs x86*, if you use 64-bit *Windows® Vista*). This will create the new folders shown in the left graphic above. These folders contain the symbols, and they can be accessed in your symbol menu. The folders also contain the XML file required for FM8. If you have installed other symbols from the *Vintyri Project*, you already may have a folder named *Vintyri Collections* in the FM8 directory structure, as seen in the left graphic above. This may lead to a message box asking whether you want to overwrite the existing folders. Click **Yes**. Doing so will add the new folder and files, but it will not overwrite existing content.
- Dundjinni:** *Dundjinni* was installed on your PC under *Programs* (or *Programs x86*, if you use 64-bit *Windows® Vista*) in the folder hierarchy shown in the right graphic above. Unzip the ZIP-files that you downloaded into the folder *User*. This will create the new folders as shown in the right graphic above. These folders contains the symbols, and they can be accessed in your menu.

4. Installing Symbol Set 3



Installation folders for Fractal Mapper 8, left, and Dundjinni, right

Open Game Content

If you're using a program other than *FM8* or *Dundjinni*, we suggest that you unzip the *Vintyri* files into a temporary folder and then use the *Windows Explorer* or other file manager of your choice to move these files into your preferred working folder or into a folder that may be required by your software.

If you're using *FM8* and/or *Dundjinni* you need to decide whether the standard resolution *FM8* version or the high resolution *Dundjinni* version of Symbol Set 3 best suits your needs. Regardless of which version you choose, the ZIP files will create folders named *Artisans and Commerce Clay Brown*, *Artisans and Commerce Clay Light*, *Artisans and Commerce Slate*, *Artisans and Commerce Wood Shingle* and *External Objects*, as shown in the illustrations on the following page.

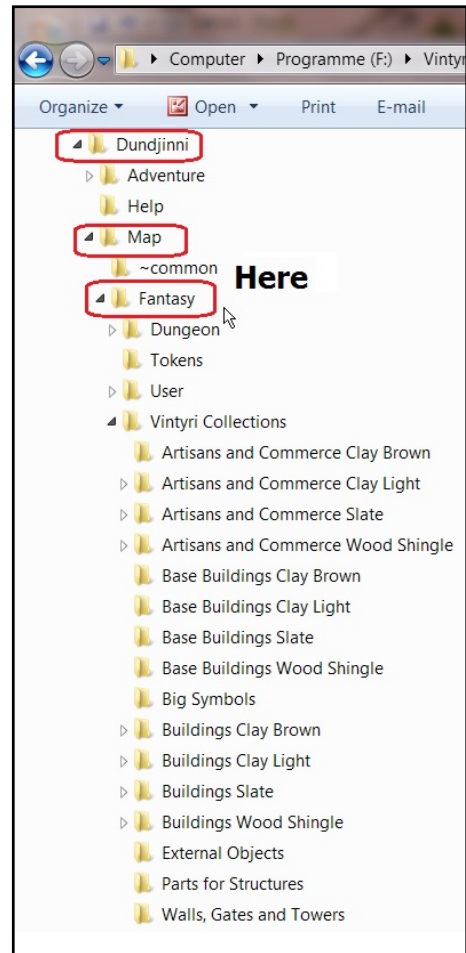
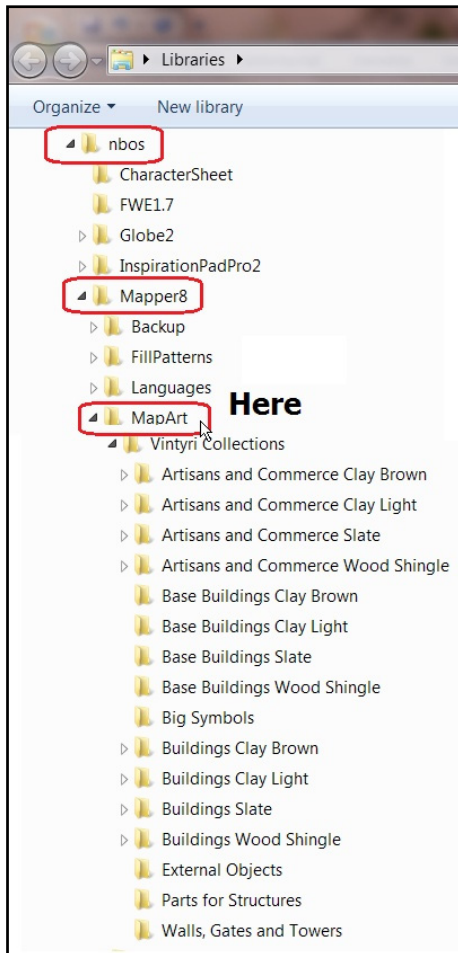
- Fractal Mapper 8:** Unpack the ZIP files into the *FM8* folder named *MapArt* (see the illustration below). The main *nbos* folder is found under *Programs* (or *Programs x86*, if you use 64-bit *Windows 7* or *Vista*). Unzipping into *MapArt* will create the new folders shown in the left illustration below. These folders contain the symbols, and they can be accessed in your symbol menu. The folders also contain the XML file required for *FM8* and the *~properties* file necessary for *Dundjinni*. If you have installed other symbols from the *Vintyri Project*, you already may have a folder named *Vintyri Collections* in the *FM8* directory structure, as seen in the illustration below. This may lead to a message box asking whether you want to overwrite the existing folders. Click **Yes**. Doing so will add the new folder and files, but it will not overwrite existing content.
- Dundjinni:** *Dundjinni* was installed on your PC under *Programs* (or *Programs x86*, if you use 64-bit *Windows 7* or *Vista*) in the folder hierarchy shown in the illustration below. Unpack the ZIP-files that you downloaded into the folder *Fantasy*. This will create the new folders as shown in the right illustration below. These folders contain the objects, and they can be accessed in your menu.

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These folders also contain the *~properties* file necessary for *Dundjinni* and the XML file required for *FM8*. This may lead to a message box asking whether you want to overwrite the existing folders. Click **Yes**. Doing so will add the new folder and files, but it will not overwrite existing content.

If you previously installed Symbol Set 2, you already have a folder named *External Objects*. Installing Symbol Set 3 will add new symbols or objects for a small river crane, smokehouses and woodsheds to the existing folder. During installation, this may lead to a message box asking whether you want to overwrite the existing folders. Click **Yes**. Doing so will add the new symbols or objects without overwriting existing content.

5. Installing Symbol Set 4



Installation folders for Fractal Mapper 8, left, and Dundjinni, right

Open Game Content

If you're using a program other than *FM8* or *Dundjinni*, we suggest that you unzip the *Vintyri* files into a temporary folder and then use the *Windows Explorer* or other file manager of your choice to move these files into your preferred working folder or into a folder that may be required by your software.

If you're using *FM8* and/or *Dundjinni* you need to decide whether the standard resolution *FM8* version or the high resolution *Dundjinni* version of Symbol Set 3 best suits your needs. Regardless of which version you choose, the ZIP files will create folders named *Artisans and Commerce Clay Brown*, *Artisans and Commerce Clay Light*, *Artisans and Commerce Slate*, *Artisans and Commerce Wood Shingle* and *External Objects*, as shown in the illustrations on the following page.

- **Fractal Mapper 8:** Unpack the ZIP files into the *FM8* folder named *MapArt* (see the illustration below). The main *nbos* folder is found under *Programs* (or *Programs x86*, if you use 64-bit *Windows 7* or *Vista*). Unzipping into *MapArt* will create the new folders shown in the left illustration below.

Vintyri Cartographic Collection Guide

These folders contain the symbols, and they can be accessed in your symbol menu. The folders also contain the XML file required for *FM8* and the *~properties* file necessary for *Dundjinni*. If you have installed other symbols from the *Vintyri Project*, you already may have a folder named *Vintyri Collections* in the *FM8* directory structure, as seen in the illustration below. This may lead to a message box asking whether you want to overwrite the existing folders. Click . Doing so will add the new folder and files, but it will not overwrite existing content.

- **Dundjinni:** *Dundjinni* was installed on your PC under *Programs* (or *Programs x86*, if you use 64-bit *Windows 7* or *Vista*) in the folder hierarchy shown in the illustration below. Unpack the ZIP-files that you downloaded into the folder *Fantasy*. This will create the new folders as shown in the right illustration below. These folders contain the objects, and they can be accessed in your menu. These folders also contain the *~properties* file necessary for *Dundjinni* and the XML file required for *FM8*. This may lead to a message box asking whether you want to overwrite the existing folders. Click . Doing so will add the new folder and files, but it will not overwrite existing content.

If you previously installed Symbol Set 2, you already have a folder named *External Objects*. Installing Symbol Set 3 will add new symbols or objects for a small river crane, smokehouses and woodsheds to the existing folder. During installation, this may lead to a message box asking whether you want to overwrite the existing folders. Click . Doing so will add the new symbols or objects without overwriting existing content.

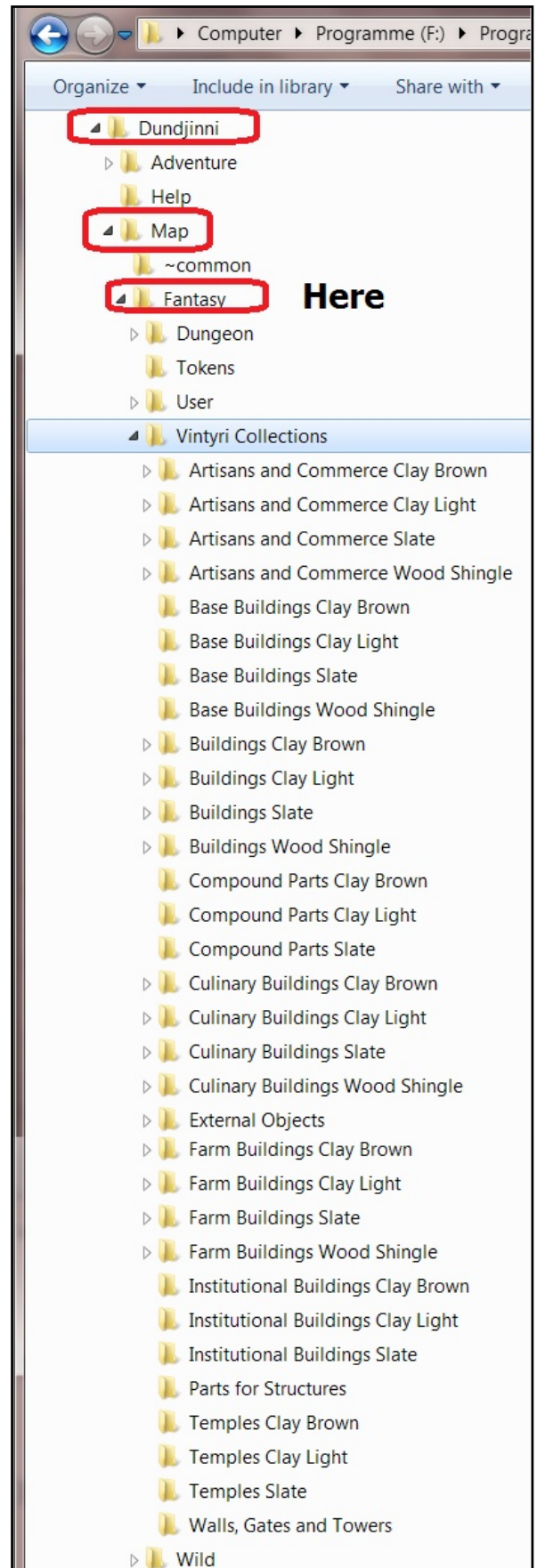
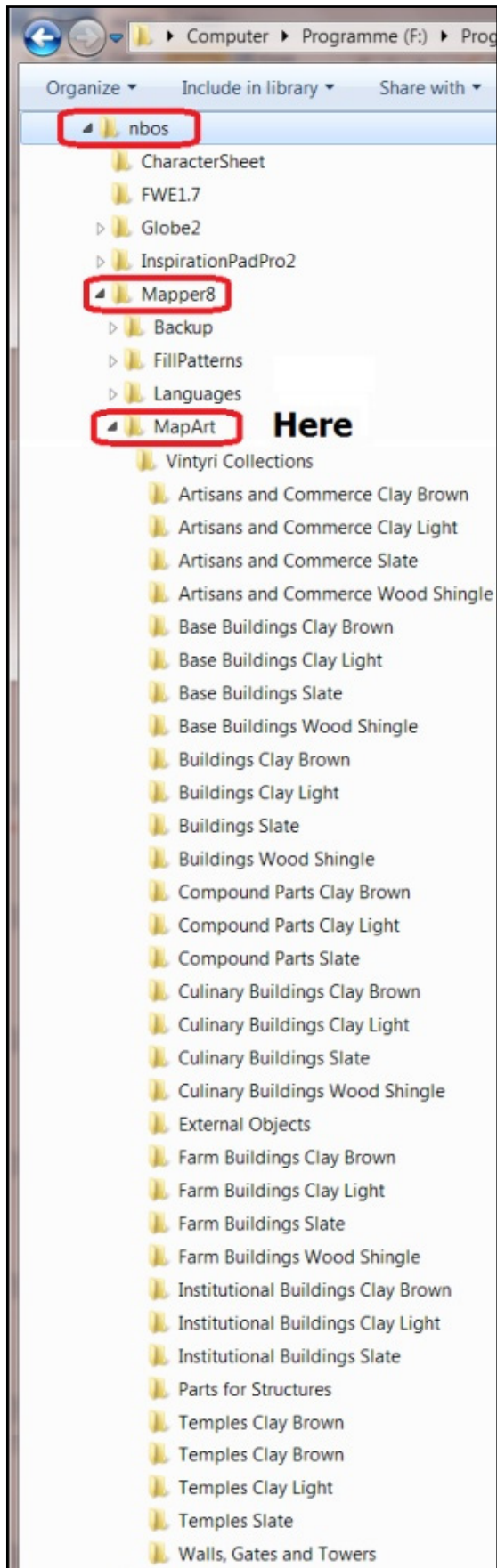
6. Installing Symbol Set 5

If you're using a program other than *FM8* or *Dundjinni*, we suggest that you unzip the *Vintyri* files into a temporary folder and then use the *Windows Explorer* or other file manager of your choice to move these files into your preferred working folder or into a folder that may be required by your software.

If you're using *FM8* and/or *Dundjinni* you need to decide whether the standard resolution *FM8* version or the high resolution *Dundjinni* version of Symbol Set 5 best suits your needs. Regardless of which version you choose, the ZIP files will create folders named *Compound Parts Clay Brown*, *Compound Parts Clay Light*, *Compound Parts Slate*, *Institutional Buildings Clay Brown*, *Institutional Buildings Clay Light*, *Institutional Buildings Slate*, *Temples Clay Brown*, *Temples Clay Light* and *Temples Slate*, as shown in the illustrations on the following page.

- **Fractal Mapper 8:** Unpack the ZIP files into the *FM8* folder named *MapArt* (see the illustration on the previous page). The main *nbos* folder is found under *Programs* (or *Programs x86*, if you use 64-bit *Windows 7* or *Vista*). Unzipping into *MapArt* will create the new folders shown in the left illustration. These folders contain the symbols, and they can be accessed in your symbol menu. The folders also contain the XML file required for *FM8* and the *~properties* file necessary for *Dundjinni*. If you have installed other symbols from the *Vintyri Project*, you already may have a folder named *Vintyri Collections* in the *FM8* directory structure, as seen in the illustration below. This may lead to a message box asking whether you want to overwrite the existing folders. Click . Doing so will add the new folder and files, but it will not overwrite existing content.
- **Dundjinni:** *Dundjinni* was installed on your PC under *Programs* (or *Programs x86*, if you use 64-bit *Windows 7* or *Vista*) in the folder hierarchy shown in the illustration. Unpack the ZIP-files that you downloaded into the folder *Fantasy*. This will create the new folders as shown in the right illustration below. These folders contain the objects, and they can be accessed in your menu. These folders also contain the *~properties* file necessary for *Dundjinni* and the XML file required for *FM8*. This may lead to a message box asking whether you want to overwrite the existing folders. Click . Doing so will add the new folder and files, but it will not overwrite existing content.

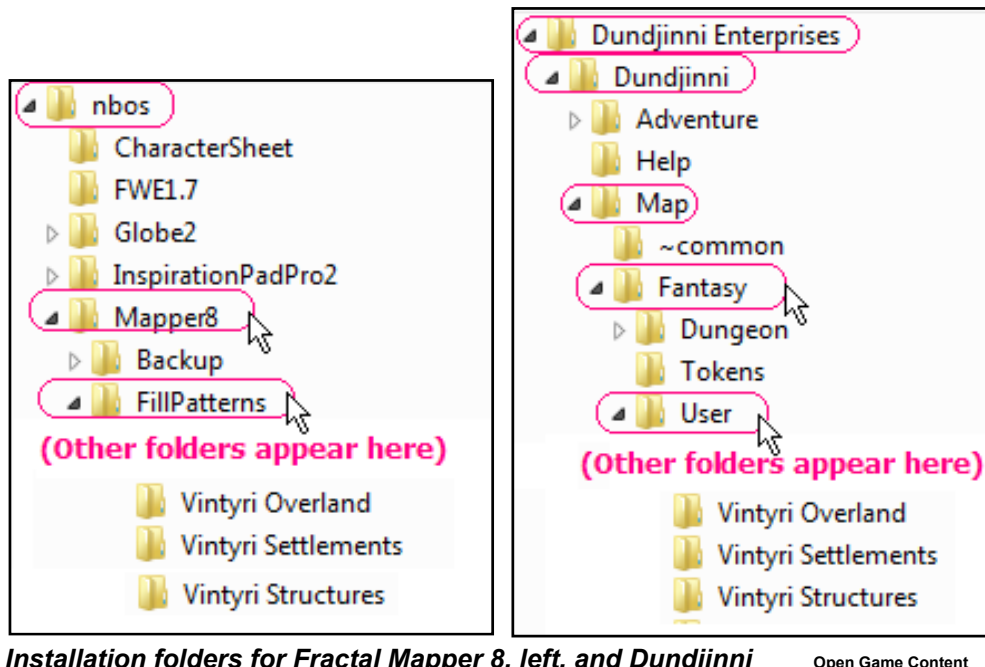
Vintyri Cartographic Collection Guide



Installation folders for FM8, left, and Dundjinni, right, under Windows® 7

Both illustrations are Open Game Content

7. Installing the Fills & Textures



The ZIP files create folders named called *Vintyri Overland*, *Vintyri Settlements* and *Vintyri Structures*, as shown in the graphics above.

- **Fractal Mapper 8:** Unzip the ZIP files into the *FM8* folder named *FillPatterns* (see graphic, above left). The main *nbos* folder is found under *Programs* (or *Programs x86*, if you use 64-bit *Windows® Vista*). This will create the new folders shown in the left graphic above. These folders contain the fills, and they can be accessed in your *Fill Styles* menu. If you have installed previous versions of the Vintyri fills, you may see a message box asking whether you want to overwrite the existing folders. Click **Yes**. Doing so will add the new folder and files, but it will not overwrite existing content.
- **Dundjinni:** *Dundjinni* was installed on your PC under *Programs* (or *Programs x86*, if you use 64-bit *Windows® Vista*) in the folder hierarchy shown in the right graphic above. Unzip the ZIP-files that you downloaded into the folder *User*. This will create the new folders as shown in the right graphic above. These folders contains the textures, and they can be accessed in your menu.

8. What You Won't Find Here

Most cartographic collections attempt to present a wide assortment of mapping symbols, objects, fills and textures. The *Vintyri* collection was created with a different goal in mind. The main focus of the *Vintyri Project* is the creation of gaming text materials, such as the *Dungeons Daring* RPG or the *Jörðgarð* campaign setting rather than making graphical materials. When we make our maps, we use symbols and fill patterns from many sources. We create new symbols and fills only when we can't find the things we need elsewhere. That's why a number of symbols that you might want won't be found in our collection.

However, if you want symbols that we don't offer, we suggest you go on a *mining* expedition. This is particularly important if you need additional parts to customize building symbols. Begin by downloading Cecil Solomon's CSUAC collection for your software. It's at <http://www.vintyri.org/CSUAC/>.

Next, run over to <http://www.rpgmapshare.com>. This site is run by Jeff Alberts under his screen name of *Steel Rat*. It offers a huge and incredibly good collection of symbols and fills, most made by *Dundjinni* cartographers. However, if you plan to make commercial use of your maps, be sure to check whether the contributing artists allow that or whether they limit usage to private maps.

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Next, take a look at the site run by Greg Taylor, whose online name is *Greytale*. Greg's website is at <http://www.greytale.com>. This site includes free contributions from a small circle of some of the best symbol wizards in the *Dundjinni* community. If you want access to everything, become a member (free). The members-only area offers some real mapping jewels.

Finally, stop at the *Dundjinni* users' forum:

http://www.dundjinni.com/forums/forum_topics.asp?FID=8

The graphics offered by forum users require a bit of knowledge to download and use successfully. Some forum posters offer a download link, but others simply make their excellent symbols and fills available by including them within their postings. However, if you're using *Microsoft's Internet Explorer*, you'll have a problem.

To extract these symbols from the postings, you need to click them with the right mouse key and then save them as separate files. These symbols are PNG files. Most of them have transparent elements, but for reasons known only to *Microsoft*, the *Internet Explorer* will save them only as BMP files, which will turn the transparent areas white or black. The best solution available is to download *Mozilla Firefox* and to use it instead of the *Internet Explorer* when extracting symbols from *Dundjinni* forum postings. *Firefox* saves the files in the necessary PNG format.

Finding the symbols you need is another matter with the *Dundjinni* user forums. You probably won't want to page through several years of forum postings, but if you're seeking specific mapping material, such as graphics for taverns or images of dwarves or crates, etc., simply enter these things in the search system, and the website will give you links to all of the postings where such material is offered.

Another good address for all things cartographic is Robbie Powell's Cartographers Guild. Go to:

<http://www.cartographersguild.com>

Give and Take! Keep in mind that the symbols offered at these sites are the hard work of other mappers, most of them *Dundjinni* users. If you use their work, it's nothing more than a good custom and decent manners to add any symbols you might create to one of these sites, to repay those who have enhanced your symbol library.

9. Redistribution of the *Vintyri* Symbols, Fills & Textures

This section has nothing to do with maps you make using our symbols. You may make, use and distribute legitimate maps as you wish without attaching the *Open Game License* Version 1.0a (OGL). However, you may not use the *Vintyri*™ trademark or our other trademarks in association with your maps.

When we've developed mapping symbols in the past, we invariably were asked whether people could offer them for download on their own websites or even modify them and then offer them for download. The *Vintyri* symbols are released under the OGL, so the answer to both questions is yes, if you accept the OGL. The OGL for this product is at the back of this booklet. This means that you can and can't do the following:

- Your redistributed symbol package must include a copy of the OGL as it appears at the end of this booklet, unchanged with one exception,. The only mention you can (and **must**) make of our trademarks is the inclusion of our copyright statement in Section 15 of the OGL.
- The one exception is that you must add your own copyright statement to Section 15 of this version of the OGL.
- By accepting this license, you agree not to redistribute those parts of this product that have been declared as Product Identity and therefore **are not** Open Game Content. Product Identity includes the trademarks *Vintyri*™, *Dungeons Daring*™, *Jörðgarð*™, *Joerdhgardh*™ and *Steigerwald EDV*™. The corresponding graphical trademarks also are Product Identity and may not be used. In addition, photographs in this booklet that are marked as Product Identity may not be used or redistributed. These photos are not the property of the *Vintyri Project*. Our license to use them does not give us a right to release them as Open Game Content.

Vintyri Cartographic Collection Guide

- This means that you cannot use the trademark *Vintyri*™ in association with your distribution of our symbols. You also cannot advertise that these symbols are *Vintyri* symbols, nor may you make press releases, Internet or E-Mail announcements, etc., that your distribution has anything to do with the *Vintyri* trademark.
- You may not declare our symbols or derivative symbols of your own making that include graphical elements from our symbols as Product Identity. Any such symbols that you distribute must be Open Game Content.
- You may charge money for your distribution, even if it consists only of our symbols.

10. What You Will Find Here

The *Jörðgarð* campaign setting, for which the *Vintyri Cartographic Collection* is being developed, parallels the historic real world to some extent, but it is an alternate version of the real world at best. It also is somewhat anachronistic. Different areas of the setting are in historical eras that correspond to Europe of the Dark or Middle Ages. Architecture in the *Jörðgarð* setting basically is that of the more advanced parts of Central Europe in the late Middle Ages.

The complete *Vintyri Cartographic Collection* offers buildings in four historical roof styles:

- Brown beaver tail clay tile (BTB)
- Light beaver tail clay tile (BTL)
- Slate tiles (SLA)
- Wooden shingles (WSH)

Our symbols also usually have one of the following origins:

- **Standard:** If you were to fly low over a Central European village, you probably would find that 90% of the roofs fall into less than two dozen different sizes and shapes. The only distinction is in the chimneys and the presence or lack of dormers, vents, etc. Roofs that we categorize as standard are such generic sizes and shapes. There are no standard roofs in this Symbol Set 1.
- **Replica:** Symbols in this category are modeled closely upon a prototype roof of an actual historical building.
- **Hybrid:** Symbols in this category are based upon historical prototypes, but they have been modified with other authentic historical details that were not a part of the original buildings. In some cases, hybrids simply are variations upon historical prototypes that also have been replicated in the symbol set. In other cases, hybrids may be symbols made on the basis of photographs or drawings of no longer existing historical structures where some parts of the roof are not available in the picture.

I. Symbol Set No. 1

Walls, Gates & Towers



Vintyri Cartographic Collection Guide

This first symbol set of the collection includes no roofs with wooden shingles. Because of the ease with which they burn, wooden shingles are considered unsuitable for defensive structures in the lands of the *Jörðgarð* setting.

1. Symbol Origins

Symbol	Location/Source
Gatehouse01_8x8	Standard
Gatehouse02_8x14	Standard
Gatehouse03_15x15	Rothenburg ob der Tauber, Northern Bavaria
GateTown01_80x45	Ipshofen, Northern Bavaria
GateTown02_65x27.5	Prichsenstadt, Northern Bavaria
GateTown03_60x40	Schlüßelfeld, Northern Bavaria
GateTown04_20x35	Hiltspoltstein, Northern Bavaria
Roofed Wall (all pieces)	Rothenburg ob der Tauber, Northern Bavaria
Tower01_20	Nuremberg City Wall, Northern Bavaria
Tower02_20x20	Rothenburg ob der Tauber, Northern Bavaria
Tower03_20x20	Rothenburg ob der Tauber, Northern Bavaria
Tower04_20x20	Rothenburg (Hybrid of Tower 03)
Tower05_20x20	Rothenburg (Hybrid of Tower 03)
Tower06_30x30	Rothenburg (Hybrid of Tower 03)
Tower07_30x30	Rothenburg (Hybrid of Tower 03)
Tower08_30x30	Rothenburg (Hybrid of Tower 03)
Tower09_30x30	Rothenburg ob der Tauber, Northern Bavaria
Tower10_30x30	Rothenburg (Hybrid of Tower 09)
Tower11_30x30	Rothenburg (Hybrid of Tower 09)
Tower12_25x25	Prichsenstadt, Northern Bavaria
Tower13_25x25	Prichsenstadt (Hybrid of Tower12)
Tower14_30x30	Schlüßelfeld, Northern Bavaria
Tower15_30x30	Schlüßelfeld (Hybrid of Tower 14)
Tower16_30x20	Dinkelsbühl, Northern Bavaria
Tower17_30x30	Nuremberg City Wall, Northern Bavaria
Tower18_40x30	Hersbruck, Northern Bavaria
Tower19_20	Rothenburg ob der Tauber, Northern Bavaria

2. Using the Symbols



Product Identity

Inside of the city wall in Rothenburg ob der Tauber

There are many symbols - free and commercial - on the RPG market with which you can make castle, city or town walls with open battlements. You'll find such symbols in the CSUAC collection and at the other sources mentioned previously in this booklet. There is nothing historically invalid about walls with open battlements, but in the real world, there also were roofed walls. Let's take a look at the photos on this page.

These photos were taken in the old German Imperial City of Rothenburg ob der Tauber, a well preserved Middle Ages city in what is now the district of Middle Franconia in Northern Bavaria.

Rothenburg is an excellent visiting place for RPG designers and cartographers, because it let's one see how things really were in olden times. The criminal museum even has a medieval torture chamber that's still intact.

When we take a look at these photos, we see that the walls are closed except for arrow slits and that the walkways are protected by a clay tile roof. In areas where slate was mined, slate roofs also might be found, but for cost reasons, they were less common.



Product Identity

Outside of the city wall in Rothenburg ob der Tauber

There were great disadvantages in open battlements. The chances of a defender being wounded were much greater than with a roofed wall. In addition, archers in rain who had to shoot arrows with wet hands and bowstrings struck fewer targets.

There also are disadvantages in having wooden shingle roofs on such defensive structures. Fire comes first to mind.

Roofed walls with clay or slate tiles were a better choice. Arrows tended to be deflected by such tiles, and archers could keep their hands, arrows and bowstrings dry. An arrow might crack a tile, but it could be replaced later.

Vintyri Cartographic Collection Guide

In the pictures on the previous page, we see not only the city wall but also three different towers. All of these objects are replicated in the symbol set:

- The wall itself can be assembled with the collection of symbols with names that begin with *RoofedWall*, such as *RoofedWallBTB_05.png*, etc.
- The small interval towers in the top photo are replicated in the symbols with names that begin with *Tower01_20*.
- The large gate tower to the left in the lower photo is replicated in the symbols with names beginning with *Tower03_20x20*.
- The smaller defensive tower with a dormer in the lower photo is modeled in the symbols with names beginning with *Tower19_20*.

The objects in the photos on the following page also have been replicated:

- The Schlüsselfeld tower is modeled in the symbols with names beginning with *Tower14_30x30*. The gatehouse and guardpost in front of the tower are replicated in symbols with names beginning with *GateTown_60x40*.
- The Dinkelsbühl tower is modeled in symbols with names beginning with *Tower16_30x20*
- The Nuremberg tower is modeled in symbols with names beginning with *Tower17_30x30*

The Prichsenstadt towers in the photo to the right and on Page 27 also have been replicated:

- The larger gate tower to the left is replicated in symbols with names beginning with *Tower12_25x25*.
- The moat gate at the top of Page 27 is modeled in symbols with names beginning with *GateTown02_65x27.5*.

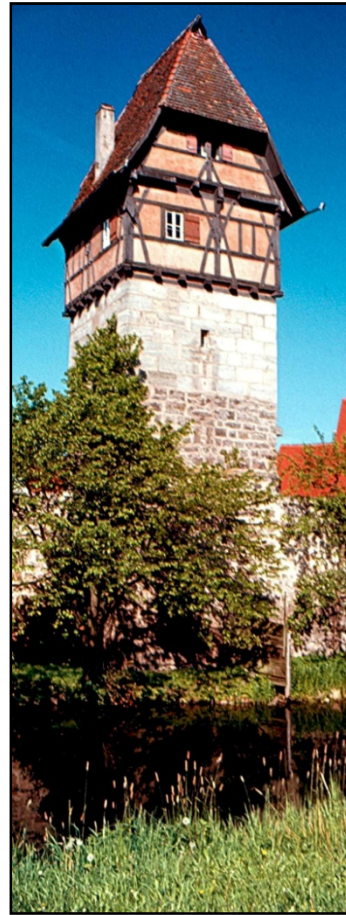
One might tend to think that huge gate towers would be found only in big cities, but our photos belie that theory:

- Nuremberg long has been a metropolis.
- Iphofen and Rothenburg are modest sized cities.
- Dinkelsbühl, Prichsenstadt and Schlüsselfeld all are small cities

However, even a number of villages had estimable walls, gates and towers.



Product Identity



From left: Large gate towers in the historical cities of Schlüsselfeld and Dinkelsbühl, above, and in the Imperial City of Nuremberg.

All three photos Product Identity



Both photos Product Identity

Above: Prichsenstadt's moat gate from the outside (left) and the inside. Below, the city's larger gate tower on the side with open land.



The outer side of Hiltpoltstein's village gate with castle fortress above

Product Identity



The inner side of Hiltpoltstein's village gate with castle fortress above

Product Identity

On the previous page and above, we see an example of a well-fortified village, Hiltpoltstein in the Franconian Switzerland (*Fränkische Schweiz*) of Northern Bavaria. It has a population today of about 1,500, but less than a third of that number lived there in the Middle Ages.

The surrounding wall no longer stands, but the gatehouse at the north end of Hiltpoltstein has been preserved and serves as a residential house today. The Hiltpoltstein village gate is replicated in symbols with names that begin with *GateTown04_20x35*. The castle fortress above the village also has been preserved and is in private hands.

Hiltpoltstein itself also can lend some good ideas to game masters who are developing their own adventure scenarios. The Franconian Switzerland Mountains are in Upper Franconia, in northeastern Bavaria. This is a landscape with countless small rivers that wind their way through steep-sided mountains. In the Middle Ages, these mountains, including those near the village of Hiltpoltstein, were the home of brigands, robber barons and feuding nobles.

The mountaintops of the Franconian Switzerland are dotted with one castle fortress after another. Hiltpoltstein historically was a governed village rather than an outlaw village, which were numerous in these mountains. Its history can be traced back to the year 1109, when the village belonged to the Benedictine monastery Weißenhohe near the Prince Bishop's City of Bamberg.

As the centuries passed, however, Hiltpoltstein changed hands many times, at one point even being an outpost of the Kingdom of Bohemia. Before becoming a part of the Kingdom of Bavaria in 1806, Hiltpoltstein had been under the control of the counts in the Imperial City of Nuremberg, some 30 miles/50km to the south.

Although Hiltpoltstein was small, it was on an important trade route that ran northwards from Nuremberg. Trade caravans from the imperial city needed a heavy and well-armed guard. Even then, they often fell victim to attacks from the warriors serving robber barons in the mountains.



The gatehouse at the foot of the Hospital Tower gate in Rothenburg ob der Tauber

Product Identity

One particularly dangerous area was the town of Gößweinstein to the west, where the Wiesent, Ailsbach and Püttlach rivers flow together and the trade roads that followed those streams passed by. The lords of the Gößweinstein castle fortress not only robbed caravans but also were quite willing to capture prominent persons who were traveling with a caravan. Such hostages were lowered to the bottom of a deep shaft within the castle complex until ransom was paid. If the payment came too slowly, the lords of Gößweinstein were not beyond cutting off a victim's finger and sending it to relatives in Nuremberg, to remind them of the unpaid ransom.

A village like Hiltoltstein, well secured and loyal to the counts of Nuremberg, was a welcome refuge to merchants and others who traveled from the imperial city through the Franconian Switzerland Mountains. The kind of scenario Hiltoltstein built fits hand and glove with the basis for many fantasy RPG adventures.

In mapping such a walled village (or city), one should look at how the prototype was built and why it was done in that matter. In that way, a game master can assure that the defenses of a town that he or she has designed will function just as well as those in the prototype did.

Before one can sensibly build a town wall, one must determine what the topographical layout of the settlement is. A wall tends to follow the terrain of the town. Perfectly rectangular or circular town walls were a rarity, although there are prototypes for them. However, most walls tend to twist and turn somewhat.

Even the smallest walled settlements will have at least two fortified gates. In most cases, a gate will have a tower or gatehouse above the road from which brigands, bandits and other undesirables who try to enter can be attacked. There always will be a guardhouse of some sort on the ground level. It usually is a separate building, like the gatehouse in Rothenburg ob der Tauber, shown on the previous page. This gatehouse is replicated in symbols with names that begin with *Gatehouse03_15x15*.



A view of the wall surrounding the Imperial City of Rothenburg ob der Tauber

Product Identity

If the town or its rulers can afford it, at least one gate probably will be dominated by a gate tower of 50ft/15m or higher. As we've already seen, there are a large number of symbols in this set for such towers.

High gate towers are desirable, because they give the town's soldiers a wide view over the surrounding landscape. When trouble is coming, soldiers in the towers can sound the alarm long before the danger arrives.

Once the foe is there, archers in gate towers also have a tremendous advantage over attackers on the ground. They have a clear shot at the foe. Their arrows, with an added boost from gravity, also hit with a strong impact, where the arrows from attackers below lose impact the higher they climb.

3. Putting the Parts Together

If you're mapping a walled settlement, it may seem at first that the different pieces are rather difficult to assemble properly.

Fortunately, prototype walls give us a key to creating credible looking walls in a quick and dirty manner that still leads to presentable and credible results.

The steps we recommend to build a good-looking, credible wall in as little time as possible are:

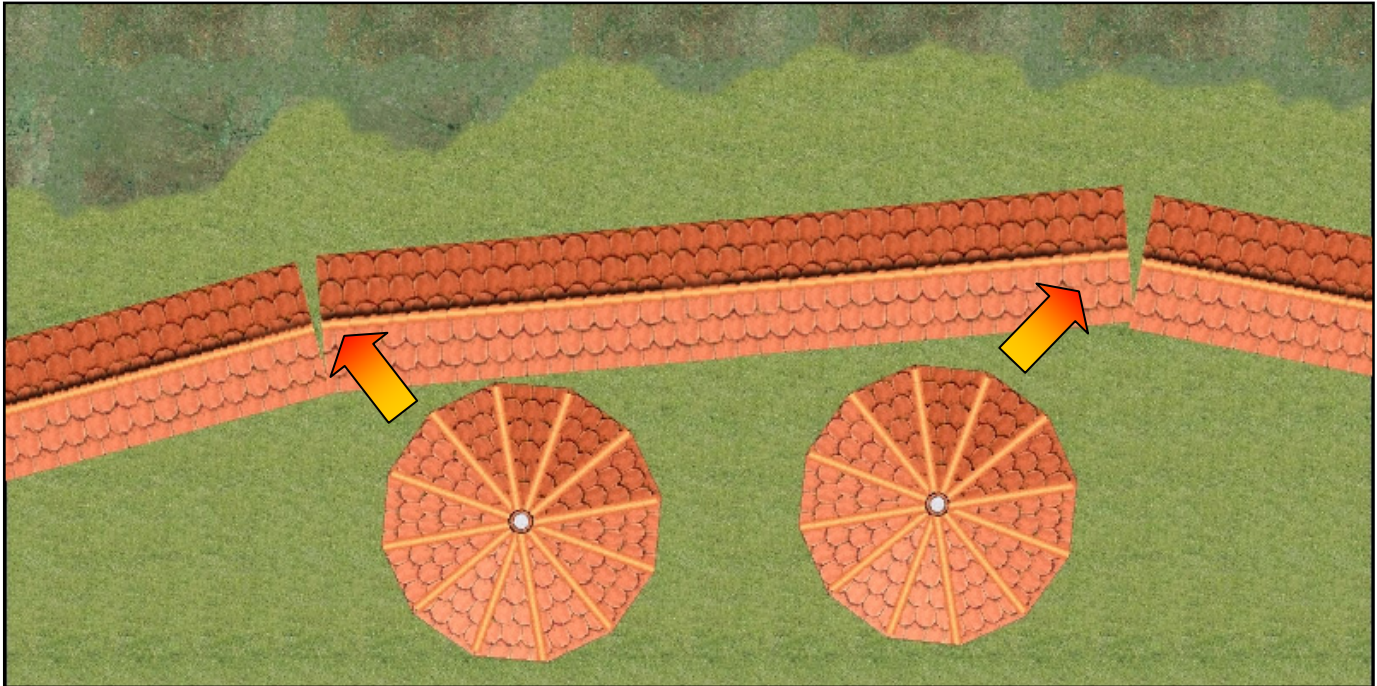
- Create graphically the topographical terrain upon which your city or village is built.
- Place the wall parts as needed. Use angle pieces only when absolutely necessary. In most cases simply angle and overlap wall pieces at their junctions.
- Cover these junctions with defensive towers.



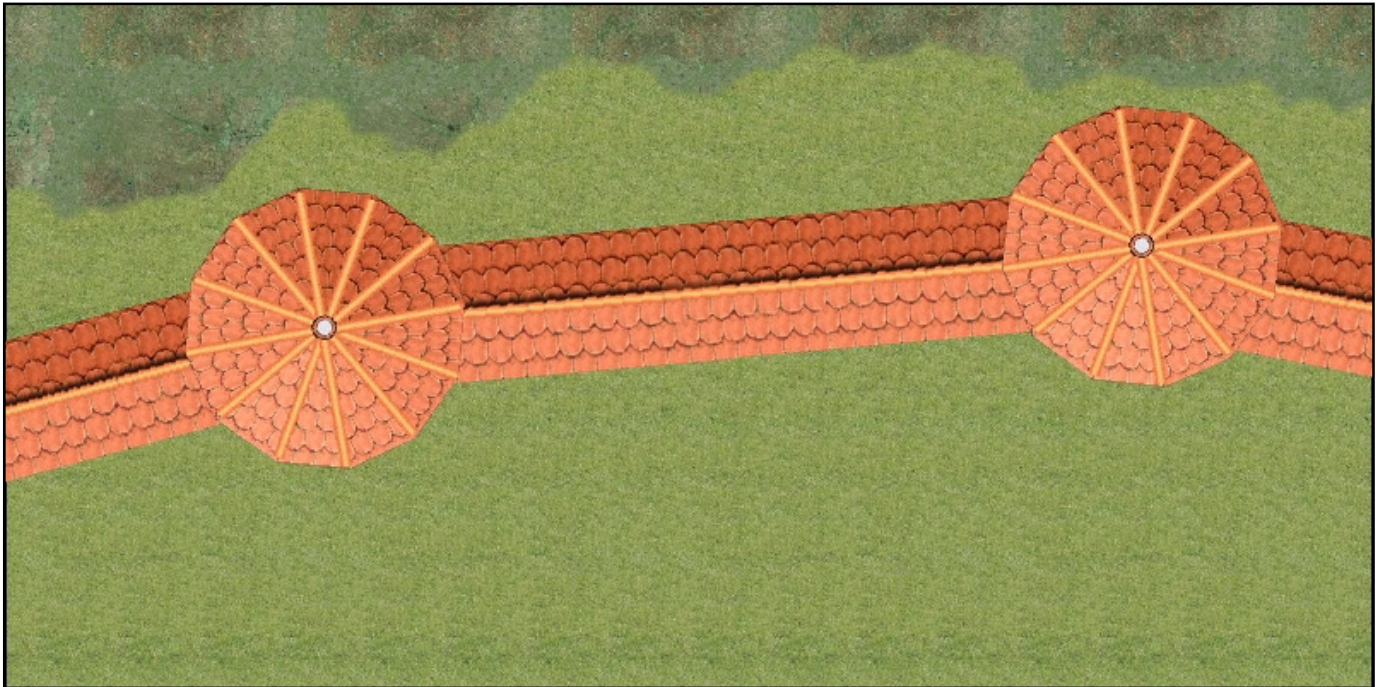
Product Identity

The great main gate of the Upper Franconian City of Hersbruck. This gate is replicated in symbols beginning with Tower18_40x30.

This system is illustrated in the graphics below:



The wall parts are positioned without regard for the breaks. Tower symbols are added (above) The towers then are placed atop the breaks. Open Game Content

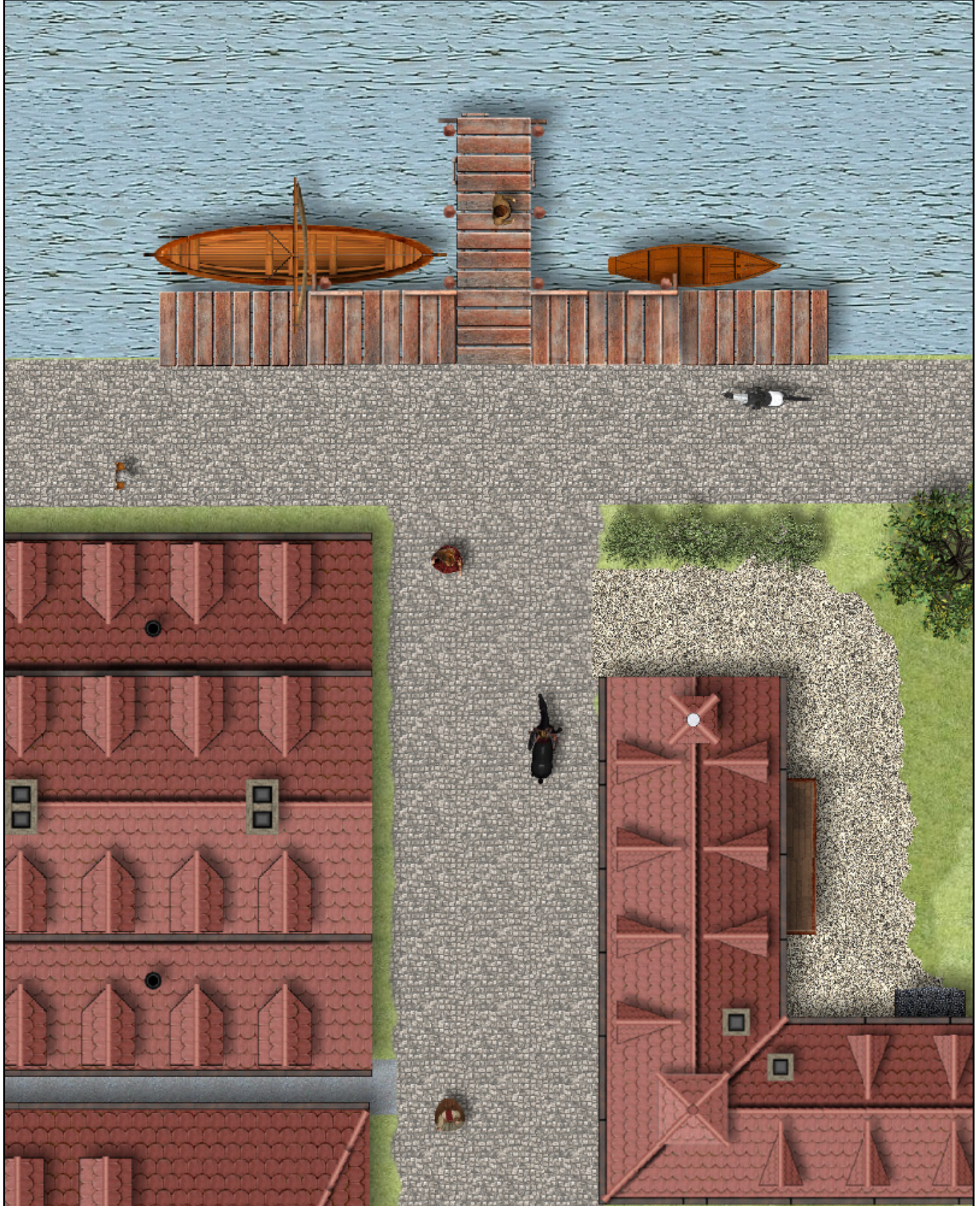


Will this system produce credible walls? Not always. If your wall zigs and zags every 30ft/9m, a new tower at each zig and zag would be silly, and it would look that way. Then again, a wall that zigs and zags every 30ft/9m also would not be credible. Town walls were built more sensibly than that.

When did real wall builders plan another tower? The basic separation depended upon what the topography demanded and what the town could afford. However, almost all walls have at least a small defensive tower at every substantial *outward* turn in the wall, simply because there are blind spots at the points where a wall jags outwards.

II. Symbol Set No. 2

Base Structures, Parts & Externals



1. - Symbol Origins

Symbol	Location/Source
Bakehouse01_15x10	Gleißenberg, Northern Bavaria
Bakehouse02_13x11	Haidling, Northern Bavaria
Base01-21	Aerial photos: Northern Bavarian towns & cities
Building01-24	Aerial photos: Northern Bavarian towns & cities
Building25_100x40	Blaubeuren, Swabia
Building26_80x70	Uehlfeld, Northern Bavaria
Building27_65x30	Retzstadt, Northern Bavaria
Building28_40x30	Zirndorf, Northern Bavaria
Container01_20	Standard
Container02_30	Standard
Outhouse01_5ft	Standard
Outhouse02_10ft	Standard

2. Using the Symbols

In our symbol sets, most of the buildings are based upon specific historical structures, many of which still exist today. *Symbol Set 2* is something of a departure from that standard. We began our *Cartographic Collection* on the perimeter of cities and towns with *Symbol Set 1 - Walls, Gates and Towers*. With *Symbol Set 2* we wanted to enter those settlements and begin lining the streets with structures.

In our research into roof designs, we began examining aerial photos of Western and Central European cities and towns that still have sizeable sections preserved in medieval style. The photos we used were from public agencies and unfortunately are not licensed for publication in this booklet. Our source material consisted mostly of genuine top-down views taken from airplanes with photo bays in the bellies of the aircraft, thus duplicating to a certain extent what most of us are attempting to achieve with raster graphic cartography.

One of the first things to command our attention was the fact that a great many roofs in these old town sections were repeated over and over again. We had no idea what was housed under most of these roofs. They simply were almost identical.

When we looked even more closely, we discovered that the purposes of some buildings with roofs common to many other structures could be identified by those things that were *upon the roof*. For instance, a collection of common roofs with a smokestack, several chimneys and vents was in all likelihood a brewery. A large but simple roof that could be a barn in one location could become a tobacco drying house by adding roof vents or a warehouse by adding loading platforms.

Thus began our *Cartographic Collection* for structures inside the walls. Let's take a look now at the elements. The complete collection offers buildings and/or parts in five historical roof styles:

- Brown beaver tail clay tile (BTB). This is a widespread roof type that can be found on all types of structures.
- Light beaver tail clay tile (BTL). This is just as widespread a roof type as brown beaver tail tile. The only difference is in the color. In the Middle Ages, color shifts were due to varying minerals in the clay content. Above all, the degree of iron content was decisive. Today, clay tiles are available in many colors through the use of chemical dyes and pigments.

Vintyri Cartographic Collection Guide

- **Slate tiles (SLA).** Slate tiles are expensive outside of areas where slate is mined. However, in some slate mining regions, such as the Slate Mountains (*Schiefergebirge*) of German Thuringia, buildings not only were roofed with slate tiles but they also were covered in slate siding. Outside of slate mining areas, slate usually was found only on governmental and church buildings, castles and mansions of the wealthy.
- **Wooden shingles (WSH).** Wooden shingles are cheap roofing. After the introduction of clay tile in the Middle Ages, they were used mostly on buildings housing poor people, sheds and outer buildings on farms and other structures of limited value due to the fact that they are so flammable. Therefore, the number of symbols with wooden shingles is somewhat lower than that of the three main types in the *Vintyri Cartographic Collection*.
- **Copper Roofing, tarnished (COP).** Copper was an very expensive building material in the Middle Ages and the times that followed. An entire roof seldom was done in copper. Usually copper was reserved for church steeples, domes and dormers, and then only on church and governmental buildings, castles and buildings belonging to the very wealthy.

Symbol Set 2 offers base buildings, general structures and collections of building parts and external objects that you can use to make customized buildings. With this collection, you should have most of what you need to make almost any building that your maps require. The one weak point in your symbol collection, if you haven't downloaded symbols from other sources yet, may be in parts to add onto your basic roof layouts. Where you can make these free downloads is explained in Section 8. of the Foreword, *What You Won't Find Here*. It's on Page 19.

We've divided *Symbol Set 2* into 10 catalogs:

- **Base Buildings.** The first four catalogs are in this group. There is one catalog each for brown clay tile, light clay tile, slate and wood shingle roofs. Each catalog contains the roofs for 21 base structures. The brown clay tile, light clay tile and slate catalogs also contain three base towers. In most cases, the symbols will be of only limited direct use to you. They consist of roofs and crests but nothing else, not even chimneys or dormers. They're intended to give you clean starting points for making customized buildings.
- **General Structures.** Another four catalogs are in this group. There is one catalog each for brown clay tile, light clay tile, slate and wood shingle roofs. There are 28 buildings each in the brown clay tile, light clay tile and slate catalogs and 14 buildings in the wood shingle catalog. These symbols represent common building styles in a wide variety of sizes. They can be used as they are. They also can be customized by adding parts and/or external objects.
- **Parts for Structures.** This catalog includes 116 chimney, dormers, bell towers, balconies, roof crests, entryway roofs, vents, smokestacks, waterwheels and the like to customize the symbols that you use.
- **External Objects.** This 10th and last catalog includes a wide variety of objects - 61 in all - that might stand on the same property as your buildings. Among many other things, the catalog includes bakehouses with wood-burning ovens, outhouses, manure piles, coal, manure and peat bins, lumber piles, timber piles, cords of firewood, dam gates, fence parts and a wood-chopping block with ax.

The symbols in the *Vintyri Cartographic Collection* usually have one of the following origins:

- **Standard:** If you were to fly low over a Western or Central European village, you probably would find that 90% of the roofs fall into less than two dozen different sizes and shapes. The only distinction is in the chimneys and the presence or lack of dormers, vents, etc. Roofs that we categorize as standard are such generic sizes and shapes.
- **Replica:** Symbols in this category are modeled closely upon a prototype roof of an actual historical building.
- **Hybrid:** Symbols in this category are based upon historical prototypes, but they have been modified with other authentic historical details that were not a part of the original buildings. In some cases, hybrids simply are variations upon historical prototypes that also have been replicated in the symbol set. In other cases, hybrids may be symbols made on the basis of photographs or drawings of no longer existing historical structures where some parts of the roof are not available in the picture.



The roofs of Little Venice in Northern Bavarian Bamberg

Product Identity



Model for Building 25, an old hostelry in Swabian Blaubeuren in German Wurttemberg

Product Identity



Model for Building 26, ruins of the Nuns' Mill (Nonnenmühle) in Northern Bavarian Uehlfeld

Product Identity



Roofs of the medieval Northern Bavarian imperial city Rothenburg ob der Tauber

Product Identity



Northern Bavarian Neuhaus an der Pegnitz. Note the slate steeple.

Product Identity



Roofs of Karlstadt am Main in Northern Bavaria.

Product Identity

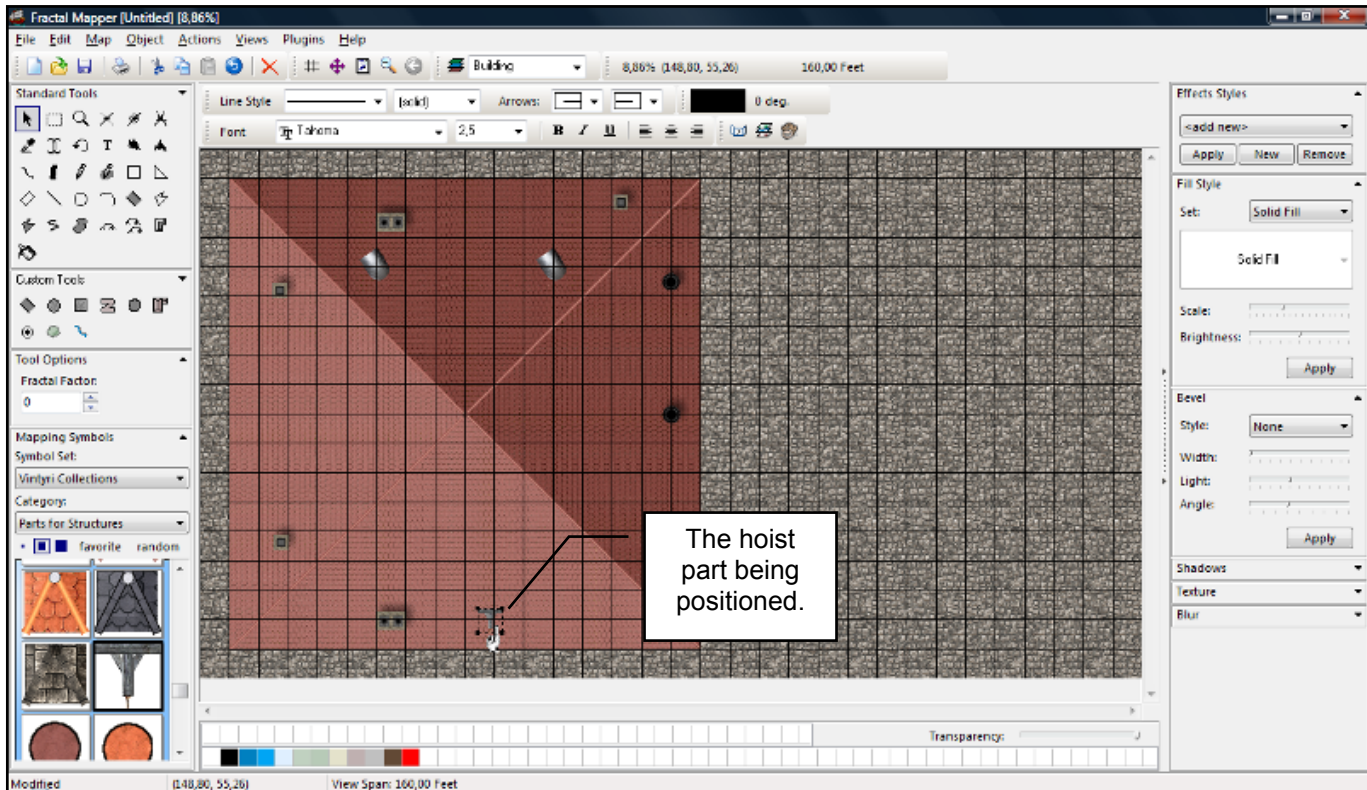


Roofs of Würzburg, the Main River Metropolis in Northern Bavaria.

Both Photos Product Identity

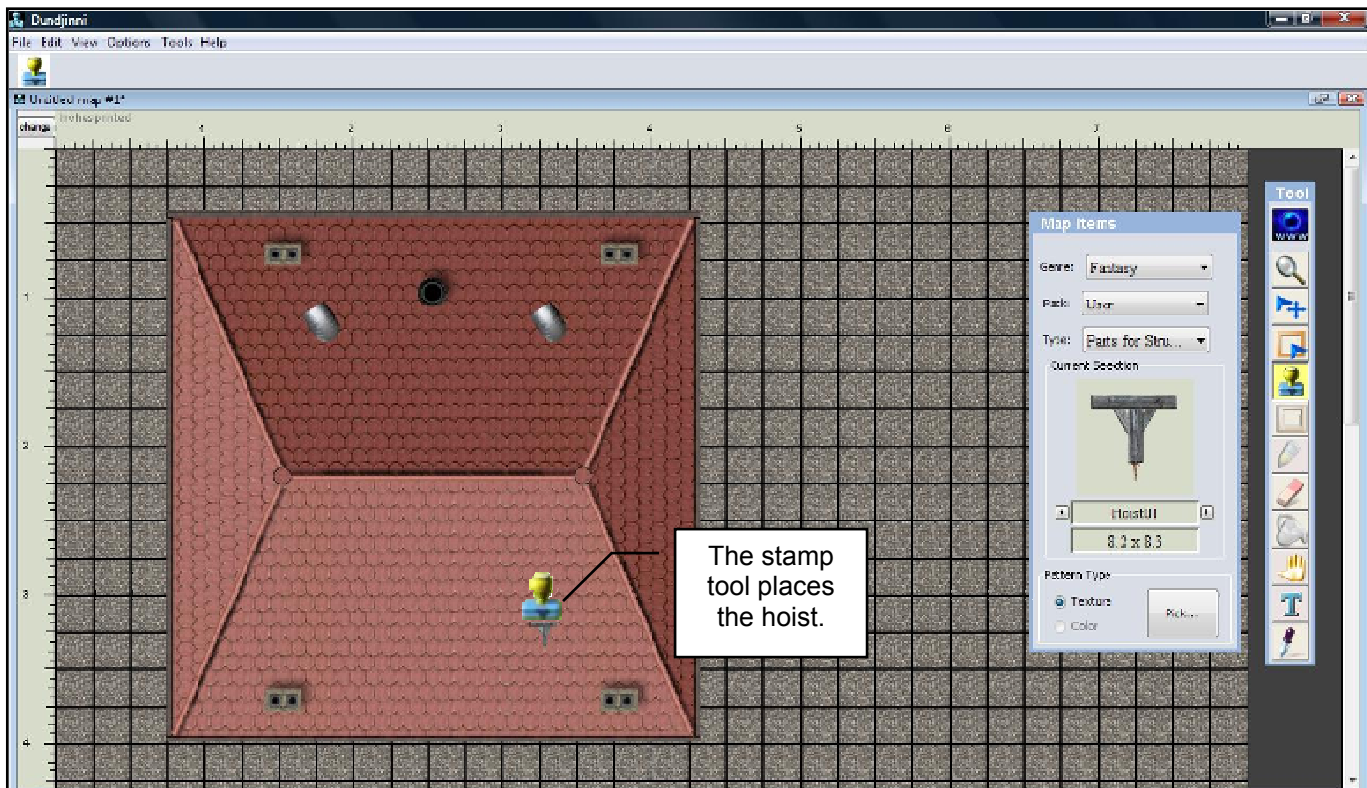


3. Putting the Pieces Together



Adding parts to a symbol in FM8 (above) and Dundjinni (below)

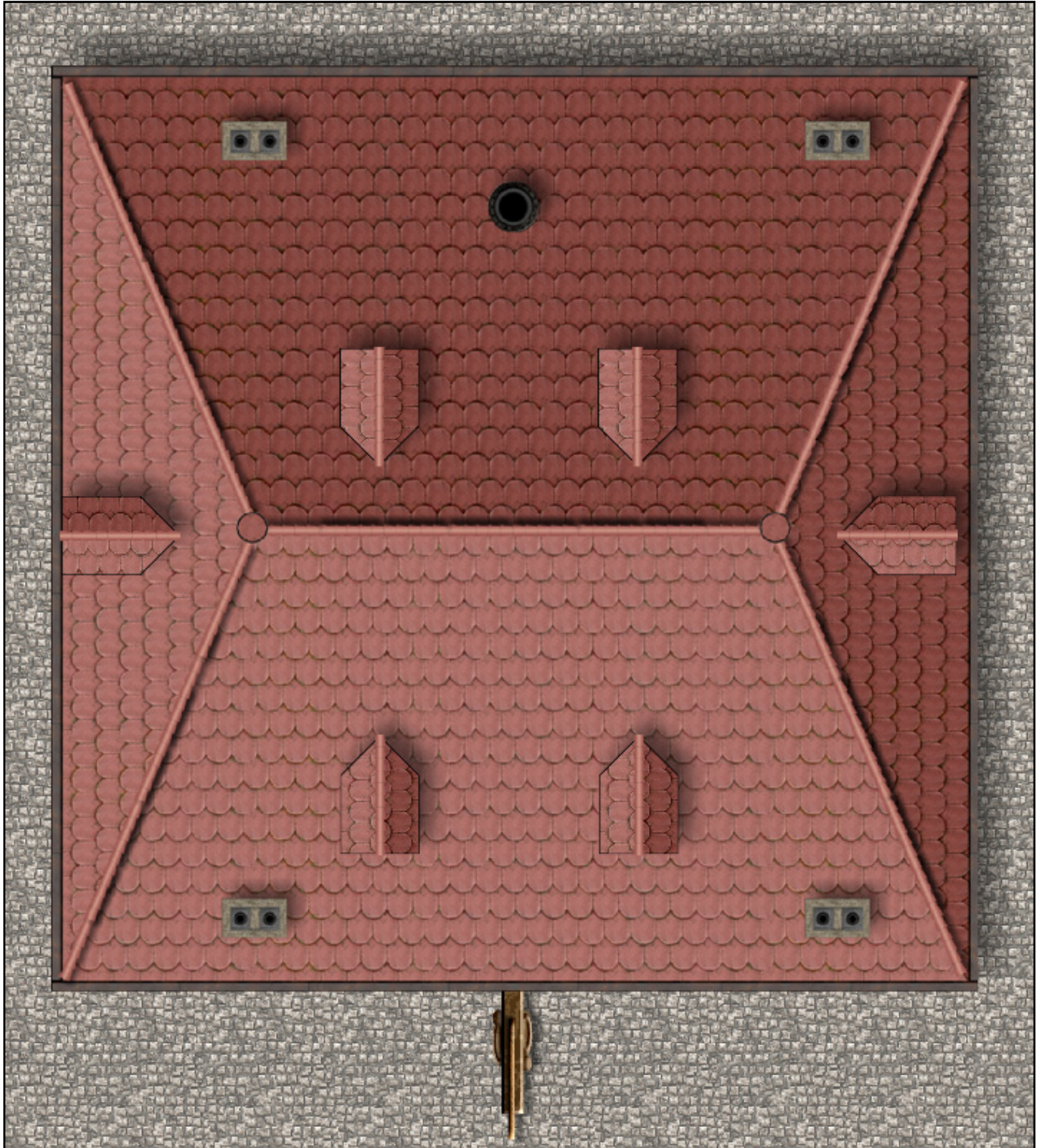
Both Graphics are Open Game Content



Vintyri Cartographic Collection Guide

Regardless of whether you're using *Fractal Mapper 8* or *Dundjinni*, you'll find that you can make almost any kind of structure desired if you place one of the buildings in the *Symbol Set 2* catalogs onto your map and then add parts. In the illustrations on the previous page, two vents have been added to the roof symbol *Building24_80x80BTB* and a hoist is in the process of being placed. The vent and hoist symbols are in the *Parts for Structures* catalog.

If we were to add a platform and a smoke stack, we'd have a convincing brewery. On the other hand, we could take the same generic building (see below) and add dormers from the *Parts and Structures* catalog and a sign from the *CSUAC*, making it into an inn.



The same symbol made into an inn

Open Game Content

4. Notes on Parts and External Objects

At the end of this booklet, you'll find graphical catalogs of all of the symbols in all of the sets, but the purpose of some symbols in the catalogs *Parts for Structures* and *External Objects* may elude you. Here are explanations for some of these symbols.

4.1 Catalog *Parts for Structures*

- **RoofVent01_3ft** and **RoofVent02_5ft**. The metal vents represented by these symbols were found almost exclusively on the roofs of breweries, brewing houses and tanneries.
- **Waterwheels**. These symbols are defined as being either bottom- or top-driven. With a bottom-driven waterwheel, the water flows beneath the wheel, turning its paddles. A trough usually feeds water into the top of a top-driven waterwheel. The water drops into pockets, turning the wheel. (There also were middle driven waterwheels.)

4.2 Catalog *External Objects*

- **Container01_20** and **Container02_30**. These roofs were found on the top of vats which contained chemicals, such as tanning acids, and also atop water towers.
- **DryingHouse01_6x6**. These buildings measured 6x6 feet (180x180 cm) and were 8 feet (240 cm) tall with open fronts. Herbs were dried in them.
- **MillDam**, **MillFeedTrough** and **MillTroughSupport** symbols. These objects build the water feed system for top-driven waterwheels. See the photo below.



The water feed of the Unterschlaubach Mill in Northern Bavaria

Product Identity

III. Symbol Set No. 3

Commercial & Artisans' Structures



1. - Symbol Origins

Symbol	Location/Source
Bakery01_65x60	Hybrid
Bakery02_60x60	Hybrid
Bakery03_75x60	Hybrid
Butcher01_50x30	Kronach, Northern Bavaria
Butcher02_40x35	Hybrid
Butcher03_60x60	Hybrid
Chandler01_30x30	Hybrid
Chandler02_60x55	Hybrid
CopperMill01_55x45	Thiessen, Saxony-Anhalt
Foundry01_60x60	Hybrid
Foundry02_80x70	Hybrid
Foundry03_100x80	Hybrid
Kiln01_65x40	Aisch, Northern Bavaria
LumberShed01_40x15	Standard
LumberShed02_30x15	Standard
MillBottom01_130x110	Medbach, Northern Bavaria
MillBottom02_40x30	Königshofen, Northern Bavaria
MillBottom03_60x50	Sterpersdorf, Northern Bavaria
MillBottom04_35x30	Hockenruh, Northern Bavaria
MillTop01_80x90	Hybrid, basis Uehfeld, Northern Bavaria
MillTop02_90x50	Unterschlausersbach, Northern Bavaria
MillTop03_80x40	Eyb, Northern Bavaria
MillWaterWind_50x50	Hüven, German Lower Saxony
RiverCrane01_10	Bamberg, Northern Bavaria
RiverCrane02_20	Marktbreit, Northern Bavaria
RiverCrane03_80	Würzburg, Northern Bavaria
Sawmill01_30x18	Uehfeld, Northern Bavaria
Sawmill02_20x19	Weismain Valley, Northern Bavaria
Smithy01_70x70	Hybrid
Smithy02_40x20	Westheim, Northern Bavaria
Smithy03_55x50	Mailheim, Northern Bavaria
Smithy04_100x50	Rothenburg ob der Tauber, Northern Bavaria
Smokehouse01_10x8	Dachsbach, Northern Bavaria (no longer stands)
Smokehouse02_15x10	Kronach, Northern Bavaria (no longer stands)
Smokehouse03_20x10	Nuremberg, Northern Bavaria (no longer stands)
Tannery01_40x30	White Tanner Mill, Biberach an der Riß, Swabia
Tannery02_70_50	White Tanner Museum, Doberlug-Kirchhain, Brandenburg
Wainwright01_120x120	Hybrid
Wainwright02_30x15	Ergersheim, Northern Bavaria
Warehouse01_80x50	Bamberg, Northern Bavaria

Vintyri Cartographic Collection Guide

Symbol	Location/Source
Windmill01_70x35	Hybrid
Windmill02_60x60	Hybrid
Windmill03_40x40	Hybrid
Windmill04_40x30	Post Mill, Cloppenburg, Germany
Woodshed01_40x30	Standard
Woodshed02_35x20	Standard
Woodshed03_15x10	Standard

2. Using the Symbols

We began our *Cartographic Collection* on the perimeter of cities and towns with *Symbol Set 1 -Walls, Gates and Towers*. With *Symbol Set 2*, we entered those settlements and began lining the streets with generic structures, buildings with rooftops that credibly could represent a wide variety of homes, businesses, etc., beneath those roofs. In this *Symbol Set 3* we now offer the kind of buildings where medieval pre-industrial manufacturers and artisans plied their trade. Two significant artisans' businesses still are missing, however ... the brewery and the distillery. Brewhouses, breweries, distilleries, inns and the like are in *Symbol Set 4, Agriculture and Culinary Structures*.

The *Symbol Set 3* collection offers buildings and/or parts in five historical roof styles:

- Brown beaver tail clay tile (BTB). This is a widespread roof type that can be found on all types of structures.
- Light beaver tail clay tile (BTL). This is just as widespread a roof type as brown beaver tail tile. The only difference is in the color. In the Middle Ages, color shifts were due to varying minerals in the clay content. Above all, the degree of iron content was decisive. Light clay tiles had a higher iron content than the brown tiles. Today, clay tiles are available in many colors through the use of chemical dyes and pigments.
- Slate tiles (SLA). Slate tiles are expensive outside of areas where slate is mined. However, in some slate mining regions, such as the Slate Mountains (*Schiefergebirge*) of German Thuringia, buildings not only were roofed with slate tiles but they also were covered in slate siding. Outside of slate mining areas, slate usually was found only on governmental and church buildings, castles and mansions of the wealthy.
- Wooden shingles (WSH). Wooden shingles are cheap roofing. After the introduction of clay tile in the Middle Ages, they were used mostly on buildings housing poor people, sheds and outer buildings on farms and other structures of limited value due to the fact that they are so flammable. In many areas, there were hardly available because of the lumber demands of the young shipbuilding industry. Therefore, the number of symbols with wooden shingles is lower than that of the three main types in the *Vintyri Cartographic Collection*.
- Copper Roofing, tarnished (COP). Copper was an very expensive building material in the Middle Ages and the times that followed. An entire roof seldom was done in copper. Usually copper was reserved for church steeples, domes and dormers, and then only on church and governmental buildings, castles and buildings belonging to the very wealthy.

We've divided *Symbol Set 3* into five catalogs:

- **Artisan and Commerce Catalogs**, one each for brown clay tile, light clay tile, slate tile and wooden schingles. These four catalogs include symbols or objects for bakeries, butcher shops, Chandler works, lumber sheds, mills, river cranes, smithies, tanneries, wainwright operations and windmills.
- **External Objects**. This catalog expands the collection of objects already in it from Symbol Set 2 with a small river crane, smokehouses for butchers and woodsheds.

3. Choosing the Number and Types of Symbols

As we've mentioned, the *Vintyri Cartographic Collection* focuses to a great extent upon tools needed to make maps of cities, villages and other settlements. In releasing the individual object collections, we began in Symbol Set 1 with the perimeters of settlements, offering symbols with which to make city walls and towers and the various objects necessary to give a settlement a protective enclosure.

With Symbol Set 2 we moved inside the walls and behind the towers, offering a collection of generic structural symbols and parts with which one could put together representations of the many kinds of buildings one might find inside a city or village.

With this Symbol Set 3 we begin dealing with various specific buildings, in this case those used by artisans and for commercial ventures. A limited group of structures in this category are missing, such as inns, taverns, breweries, brewhouses and distilleries. They belong to Symbol Set 4 *Agricultural and Culinary Structures*. The last general collection, Symbol Set 5, constitutes upon institutional buildings, those used by governing powers, armies, militias and organized religions.

Vintyri products tend to rely heavily upon historical precedence in deciding how cities and villages are assembled. Any settlement from a small thorp to a metropolis needs one or more sources to supply its needs if it is to survive. To a certain extent, settlements can rely upon sources outside their walls or perimeters for certain products, but in general, the more necessities the settlement can supply for itself, the more self-sufficient and secure it will be.

As a result, most small, non-feudal settlements in medieval Europe had a surprising and respectable number of artisans, although none of them were in the same league as the guildmasters found in the cities. The free Imperial City of Nuremberg, for example, had several master smiths, many of them specialists. All worked within the regimen of the trade's guild, and everyone who worked in that trade went through the guild ranks as an apprentice and journeyman, with the best and richest becoming masters.

The matter was quite different in Langenzenn, then a small monastery village on the Zenn River west of Nuremberg. Langenzenn had several artisans too, with a smith doubtless among them, but few were masters, nor did they have a guild. The artisans in Langenzenn worked part-time in their trades. First and foremost, they were farmers or monastery laborers.

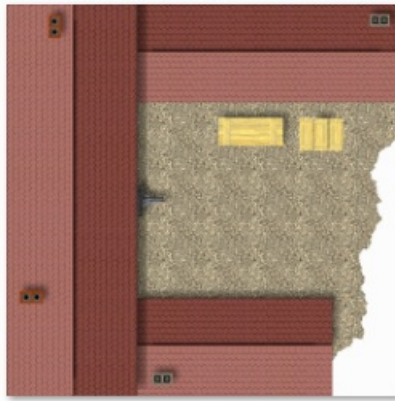
In almost any village, one could find a good assortment of artisans. Those that were not available usually were to be found in the next village or town. But in almost all cases, they were farmers who plied their trade as a secondary occupation.

You might think that this is interesting but wonder what it has to do with mapmaking. With all things considered, we might look at RPG mapmaking as a step that puts planning and development into a visual realization. If we're developing a small village ... say, of 100 people or so ... for our RPG adventure or campaign, we should ask ourselves first what the settlement will need to survive.

Our answer will consist above all of supplies of food and drink, heating fuel and the products that artisans produce. As outlandish as it might sound, even a small village of 100 needs a wainwright who builds and fixes wagons and, in some climates, sleds. However, when we design our village, we also need to understand that the wainwright's workshop in Langenzenn will be quite different from the pre-industrial wainwright's operation one would have found in Nuremberg.

On the following page we see illustrations of two wainwright objects found in Symbol Set 3. The large, 120-by-120-foot operation on the left would be found mainly in cities. The only exceptions might be in crossroads or stopover towns on major trade routes, where traveling tradesmen would need frequent repairs or, in the case of early, unexpected snow, a sled. The smaller, 30-by-15-foot workshop is a replica of one operated in earlier times on the farm of a part-time wainwright, fulltime farmer in the Franconian village of Ergersheim, west of the Imperial City of (Bad) Windsheim in Northern Bavaria.

Vintyri Cartographic Collection Guide



Wainwright01_120x120BTB.png



Wainwright02_30x15BTB.jpg

Open Game Content

Two quite different symbols for wainwrights' workshops

Unlike the large 120-by-120-foot operation depicted in Symbol *Wainwright01_120x120*, the small farm workshop in Ergersheim was not able to built fancy coaches for the local nobility, but it was able to build and repair all of the farm wagons and sleds used by the other farmers in Ergersheim.

In any RPG settlement or village that you develop, you'll need a similar part-time wainwright's workshop on a farm in that settlement or in one directly nearby. He may even be needed to fix your PCs' wagon or sled. Regardless, the people in your village can't farm and log successfully without a wainwright. Such a part-time artisan simply is one of the necessities of life there. The Ergersheim wainwright's workshop that we used as our symbol model is preserved in the Franconian Open Air Museum (*Fränkisches Freilandsmuseum*) in Bad Windsheim.



Product Identity

A farmer-wainwright's workshop from Franconian Ergersheim, Symbol Wainwright02_30x15

Vintyri Cartographic Collection Guide

Now, it's one thing to say that a number of minor, part-time artisans have to be available to any settlement and quite another thing to determine exactly which trades those are. One can search historical data in the Internet and come up with some varying opinions. For starters, we'd suggest that every settlement needs easy access to the following tradesmen, either in the settlement itself or in a very nearby neighboring settlement:

Butcher	Chandler-Renderer	Carpenter
Cobbler	Miller (grain)	Sawyer
Smith (as blacksmith)	Tailor/Seamstress	Tinker

In all cases, these are part-time artisans. We did not list a tanner, but in settlements remote from cities or larger villages with tanneries, the local farmers will need to do their own tanning, probably as a communal project with one or two farmers being knowledgeable in tanning.

The following list also might be of some help. We borrowed it from the guidelines in the *Game Masters Guide* of the *Vintyri Project's* free and open *Dungeons Daring™* game. It contains only recommendations, not rules, and it deals only with fulltime occupations.

Average Business and Economic Density

Business	Encampment ¹	Village	Town	Small City	City
Armor-/Weaponsmith	0	0-1	1-2	2-4	4-12
Assayer	0-1	0-1	0-1	1-2	2-4
Bakery	0	1-2	1-3	2-4	4-15
Barrelmaker	0	0-1	1-2	2-4	3-8
Boat Builder	0	0-1	0-2	0-8	0-15
Bookbinder	0	0	0	0-1	0-4
Bookkeeper	0	0	0-1	1-4	4-15
Brewery ²	0	0	0	0-1	0-2
Butcher	0	1-2	1-3	2-4	4-15
Chandler	0	0	1	1-3	2-8
Carpenter	0-1	0-1	1-2	2-6	4 upwards
Cartographer	0	0	0	0-1	2-4
Coachman	0	0	0-1	0-4	1-8
Coal Dealer	0	0-1	1-2	2-4	4-10
Cobbler	0-1	1	1-3	2-5	5-15
Consulting Mage	0	0	0-1	1-4	2 upwards
Dairy	0-1	0-1	0-2	0-3	1-6
Distillery ³	0	0-1	0-10	1-25	5-50
Docks	0-1	0-1	0-1	0-4	0-10
Feed dealer	0	0-1	1-2	1-3	2-4
Firewood Dealer ⁴	0	0-1	1-6	2-10	6 upwards
Foundry	0	0	0-1	0-1	1-2
General Store	0-1	1	1-3	2-5	5-15
Glazier	0	0-1	0-2	1-4	4-8
Goldsmith	0	0	0-1	0-2	1-4
Grain Mill	0-1	0-1	1	1	1-3
Harbor	0	0	0	0-1	0-1
Herbal Apothecary	0	0	0	0-1	1-4
Herbal Witch	1	1	1-4	2-6	6-15
Horse Trader	0-1	0-1	1-2	1-3	2-6
Inn	0	1-2	2-4	3-6	6-20
Jeweler	0	0	0-1	1-2	2-6
Kiln	0-1	0-1	0-1	0-2	0-4
Library (Private)	0	0-1	0-4	0-6	1-20
Mason	0	0	0-1	1-2	3-8
Mercenary Company	0	0	0-1	0-2	0 upwards
Money Changer	0	0	0-1	1-4	5 upwards

Vintyri Cartographic Collection Guide

Business	Encampment 1	Village	Town	Small City	City
Painter	0	0-1	0-2	1-4	4 upwards
Parchment Maker	0	0	0-1	0-2	1-4
Professional Healer	0	0	0-2	2-4	4-10
Professionals	0	0	0-1	2-8	4 upwards
Public house with rooms ⁵	0-1	2-3	3-6	4-10	8-40
Public house ⁵	0-1	2-4	3-8	5-12	10-50
Raftsmen	0-6	0-6	0-10	0-10	0-10
Rendering (Tallow)	0	0-1	0-1	0-1	1-2
Sage	0	0-1	0-1	0-2	1-6
Sawmill	0-1	0-1	0-1	1	1-4
School	0	0	0	0-1	1-10
Scribe	0	0	0-4	1-8	6-20
Shipbuilder	0	0	0	0-1	0-6
Slaughterhouse ⁶	0	0	0	0-1	1-2
Smithy	0-1	0-2	1-3	2-5	4-10
Spinning Mill	0	0	0-1	1-2	2-6
Stone Quarry	0-1	0-1	0-1	1-2	1-4
Tailor/Seamstress	0	1	1-3	2-5	5-15
Tannery	0-1	0-1	0-1	0-2	1-4
Temple with Services	0	0	0-1	1-4	2 upwards
Timber Operation	0-1	0-1	0-2	0	0
Tinker	0-1	1-3	2-4	4-8	6-20
Tinsmith	0	0	0	0-1	1-4
Toolmaker	0	0	0-1	0-2	1-4
Trading Coster	0-1	0-1	0-3	0-6	4-12
Village, Town or City Hall	0	1	1	1	1
Vintner	0-2	0-25	0-50	0-16	0-16
Wainwright	0	0-1	1-2	1-3	2-6
Warehouse	0	0	0-2	1-6	3-12

1 Encampments often have at the most a small camp store. If another business exists, it is an exception rather than a rule.

2 Beer and ale usually are brewed by public houses and inns. Locals who want beer or ale at home go to public houses and inns with large tankards which they have filled. In small cities there may be a communal brewery with shared usage by several public houses and inns. Cities might even have a private or court brewery that sells its brew to one or more public houses and inns.

3 Spirits usually are distilled by the farmers who harvest the fruit. Larger distilleries that make whisky usually are found only in towns and cities.

4 Farmers fell firewood in winter, stack it to dry and sell two-year-old firewood direct and to dealers.

5 Public houses with rooms have 1-4 guest rooms. For every public house with guest rooms, subtract one from the total of public houses without guest rooms.

6 Farmers and butchers usually do their own slaughtering. A central slaughterhouse usually is found only in cities.

4. Trades without Symbols

One must keep in mind that the *Vintyri* cartographic world is a top down world. The maps we make do not show buildings but only their rooftops. Many trades are housed in buildings with roofs that have nothing to distinguish them, nor do these buildings have external appendages such as waterwheels. Let's look at a few examples.

No settlement can get along without a cobbler (shoemaker) nearby. The shop of a cobbler in a city or village can look like any one of many other buildings. It has a relatively simple roof and a chimney or two. A farmer who is a part-time cobbler will have his shoemaking workshop in his house or, perhaps, in a room in a shed that has a heating oven. The same would apply to a tailor. Therefore, there are no specific symbols for such artisans' shops in Symbol Set 3.

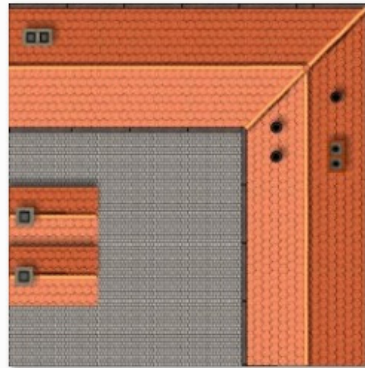
One thing that can be used to distinguish the roof of a cobbler's or tailor's shop from a residential house is a tradesman's sign above or near the front door. There are no such signs in the parts catalogs of the *Vintyri* collection at present, but there is a good assortment of them in the *CSUAC* collection and in the other symbol mining sources that we recommended earlier in this book.

5. Trades with Symbols

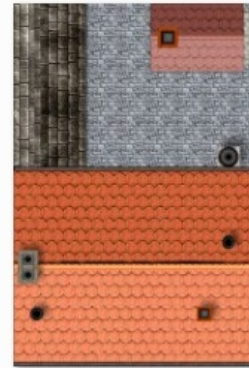
5.1 Bakeries



Bakery01_65x60BTl.jpg



Bakery02_60x60BTl.jpg



Bakery03_75x60BTl.jpg

Open Game Content

In smaller villages and settlements, people do their own baking. A baker is unheard of there. This trade still is a luxury for a settlement. Only cities, towns and the biggest villages had bakeries. In Symbol Set 3, the symbols *Bakery01_65x60* and *Bakery02_60x60* should be used only in cities. Such bakeries do more trade with inns and probably the court of the noble court than they get from foot traffic. The third symbol, *Bakery93_75x60* also is suitable for towns and larger villages.



Product Identity

Bakehouse from Haidling, a village in the Hersbruck Switzerland of Northern Bavarian Middle Franconia. The wooden paddles are used to remove bread from the oven.

Vintyri Cartographic Collection Guide



Product Identity

The Haidling Bakehouse oven door

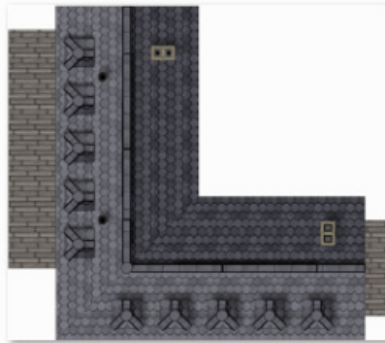
You also can assemble bakeries of your own with the generic buildings and the bakehouses offered in Symbol Set 2. However, don't relegate the bakehouses only to commercial bakeries. They also were a standard staple at one time on almost every farm. That's the reason these objects were included in Symbol Set 2 rather than in this set.

Most commercial bakeries, like farmhouses, had their ovens in external bakehouses to minimize the danger of fire. The ovens burn wood, usually pine or spruce. Several loaves can be baked at a single time in such ovens. Our replica for the Symbol Set 2 object *Bakehouse02_13x11* is an oven from Haidling in the Hersbrucker Switzerland of Northern Bavarian Middle Franconia. It has been preserved in the Franconian Open Air Museum in Bad Windsheim.

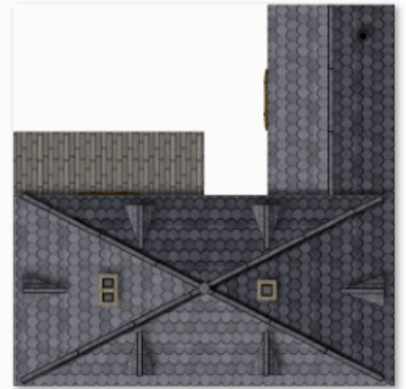
5.2 Butcher Shops and Smokehouses



Butcher01_50x30SLA.png



Butcher02_40x35SLA.png



Butcher03_60x60SLA.png



Smokehouse01_10x8BTB.jpg



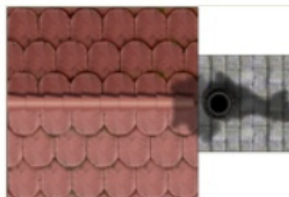
Smokehouse01_10x8BTL.png



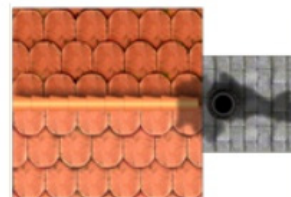
Smokehouse01_10x8SLA.png



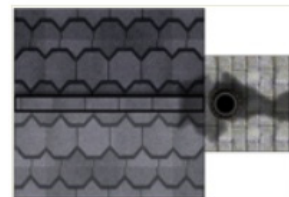
Smokehouse01_10x8WSH.png



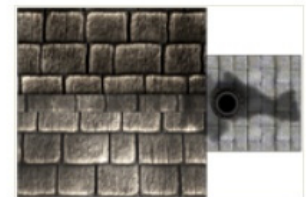
Smokehouse02_15x10BTB.png



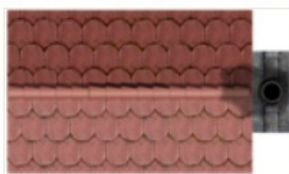
Smokehouse02_15x10BTL.png



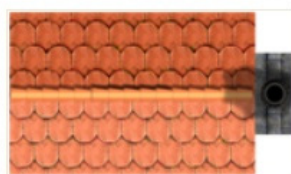
Smokehouse02_15x10SLA.png



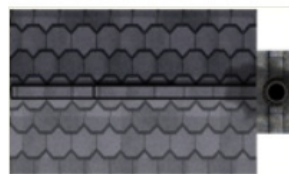
Smokehouse02_15x10WSH.png



Smokehouse03_20x10BTB.png



Smokehouse03_20x10BTL.png



Smokehouse03_20x10SLA.png



Smokehouse03_20x10WSH.png
Open Game Content

Vintyri Cartographic Collection Guide

The butcher shop symbols on the previous page can be found in the Symbol Set 3 catalogs named *Artisans and Commerce*. The smokehouse symbols are in the *External Objects* catalog.

In most villages and settlements, farmers need to do their own butchering. Usually, when it's slaughter time, a farmer will call several of his or her neighbors together and make something of a feast of the event. The unhappy animal will be slaughtered and then all of the participants go to work with their butcher knives and axes, making the various cuts and slices that need to be processed.

Butchers do much the same, but as a business. However, in the age we're modeling, butcher shops are found only in cities, towns and larger villages. Non-farmers in smaller locations usually buy their meat products directly from local farmers.

The butcher shop symbols illustrated on the previous page are the central elements of a mapped butcher shop, but you need to add more to make the complex complete. A butcher shop in the pseudo-medieval RPG age can't operate without a smokehouse. One also needs a courtyard where, among other things, animals are slaughtered. Once the animal is dead, the cadaver then is brought into the back rooms of the shop where the actual butchering takes place.

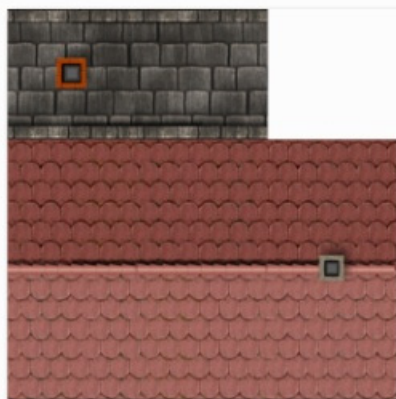
In assembling a butcher's operation, one needs to assure that the courtyard where animals are slaughtered is enclosed by other buildings, fencing or a combination of both to prevent the slaughter animal from fleeing. Things that need to be added to the courtyard are a shed or two and the smokehouse. Because strong smoke from smoldering wood is necessary to smoke meat, the smokehouse should be at least 15ft/450cm from the butcher shop and also not positioned in such a manner that neighboring buildings are plagued by the smoke.

In addition to these things a butcher shop needs a good stack of firewood or a woodshed with firewood. Symbol Set 2 installs several firewood objects into the *External Objects* catalog. Symbol Set 3 offers nine symbols for woodsheds with firewood in the *External Objects* catalog.

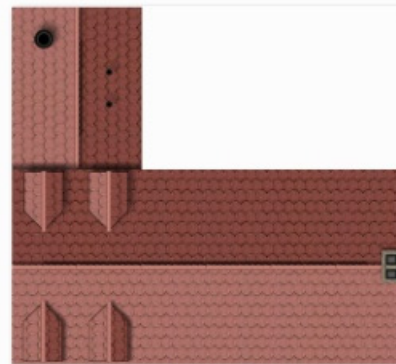
Other dressing also can be used to make a butcher shop more colorful. Remember that butcher shops in the age that we're modeling offer little in the way of fresh meat. No refrigeration was available in that age. Almost all meat that is butchered must be smoked, packed in salt brine or made into sausage to preserve it. The sausage too must be preserved with salt or be smoked. Therefore, barrels of salt and sacks of herbal seasonings could be placed onto a loading platform added to the main butcher shop symbol.

For the firewood stacks or woodsheds, there also is a wood-splitting block with axe and two piles of split firewood available in the *External Objects* catalog if Symbol Set 2 has been installed.

5.3 Chandler Workshops



Chandler01_30x30BTB.png



Chandler02_60x55BTB.png

Open Game Content

Vintyri Cartographic Collection Guide

For those unfamiliar with the name, a chandler is a candle maker. He or she melts down tallow and makes candles of it. Those chandlers who do not live too far from a city or large town usually travel there to buy their tallow. Those who live in more remote areas, however, are both chandlers and renders. In other words, they buy the fat of slaughtered animals and rend it into tallow themselves and then make candles of the tallow.

The buildings of chandlers and chandler-renders usually are on the upwind edge of the village or town. Putrid smells come from their chimneys, particularly if they also render fat, and their neighbors will insist that they and their smoke stay a bit apart from them. Chandlers and chandler-renders usually can do little to defend themselves against dissatisfied neighbors. They are near the bottom of the social and political ladders in their communities.

Wherever you place a chandler's workshop on your maps, be sure to add a pile of coal or wood, a woodshed or a coal bin.

5.4 Copper Mill (Hammer Smithy)

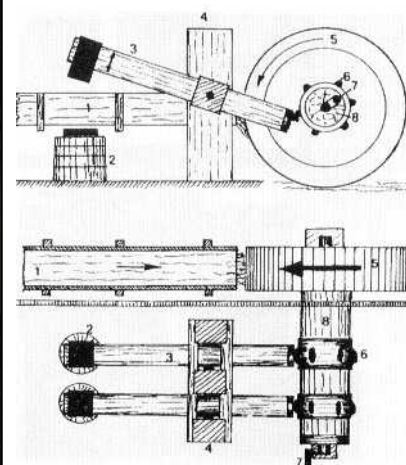
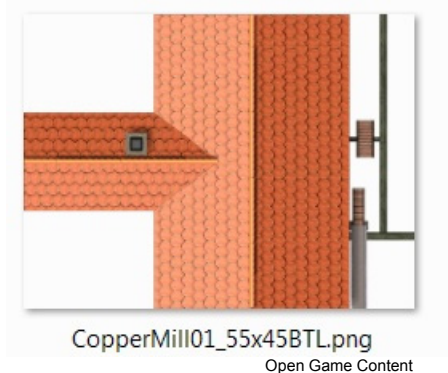


Photo by Lienhard Schulz. Released under the GNU Free Documentation License 1.2. This photo is not open game content. The drawing is in the public domain.

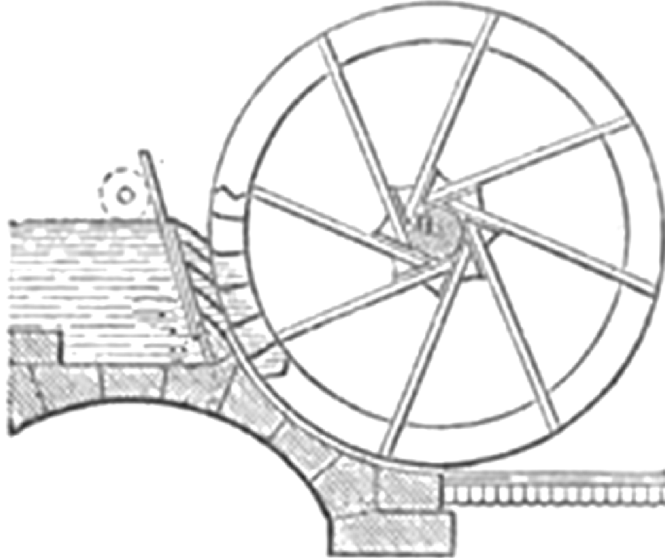
Thießen Copper Mill in the German State of Saxony-Anhalt. The drawing shows the inner workings.

This interesting but somewhat rare structure is a smithy where copper is worked. Usually such mills will be found only in areas where copper is mined and refined. In the mill, the copper is heated and then shaped under the blows of one or more large mechanical hammers that are powered by a waterwheel.

Vintyri Cartographic Collection Guide

Our single symbol is modeled upon the Thießen Copper Mill in the German State of Saxony-Anhalt in the former German Democratic Republic (East Germany). It operated in the GDR into the 1970s and then was preserved as a technical monument, a status it continues to enjoy since the unification in the German Federal Republic.

The mill in Thießen is unusual for two reasons: It has two waterwheels, which is uncommon but not unique, and it has a middle-driven waterwheel, which is very unusual although also not unique. The 19th century technical drawing below shows how a middle-driven waterwheel functions.

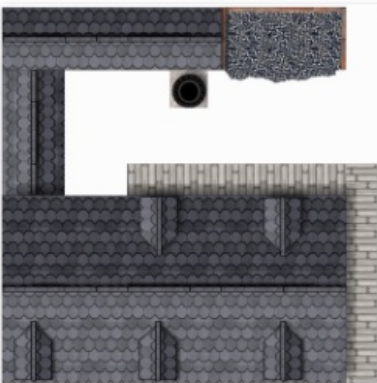


Public Domain

What makes the mill in Thießen unusual is that it has this combination of waterwheels and also that one of the waterwheels was used to power the bellows. Our symbol echoes the basic design of the Thießen mill. The middle-driven waterwheel that powers the twin hammers is at the rear of the building, while the bottom-driven wheel that powers the bellows is toward the middle.

If you use this symbol, you also should add at least one storage shed, a small office building and a source of coal or wood fuel to the site.

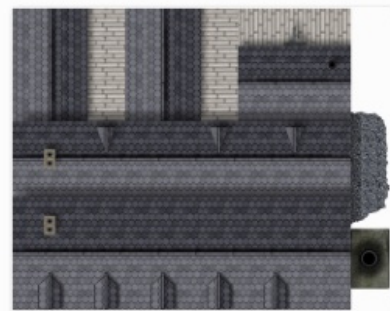
5.5 Foundries



Foundry01_60x60SLA.png



Foundry02_80x70SLA.png



Foundry03_100x80SLA.png

Open Game Content

The primitive foundries that operated in the age we're modeling were replaced long ago by steel mills and the like. If any ancient foundries have been preserved, we have failed to find traces of them, although we did manage to find some old technical drawings in books published a few decades ago in the German Democratic Republic (East Germany). We used these as our models.

Vintyri Cartographic Collection Guide

Foundries like our creations were found only in areas where there was ore and population base enough to make metal of it. However, where there was valuable ore, a population base usually developed, because ore meant money.

These symbols are relatively small pre-industrial structures. Coal bins for immediate burning are included by each of the replicated buildings, but there also should be one or more large coal piles on the grounds along with outbuildings and heavy duty roads (such as cobblestone without potholes) over which heavy ore wagons can travel.

5.6 Kilns



Kiln01_65x40WSH.jpg
Open Game Content

Just about anywhere in medieval Europe where clay was available that was suitable for baking, one was likely to find a kiln. Clay roofing tiles are the key product of a kiln, but kilns also produce a wide variety of other products including brick, pottery, kitchen items and clay water pipes. Because roofing tiles and clay flower pots still are in wide use, kilns continue to flourish today.

Unfortunately, the kind of kilns that were used in the era in which most fantasy RPG campaigns fit disappeared long ago, to be replaced by modern industrialized kilns. However, we did manage to find one traditional kiln preserved in the Franconian Open Air Museum in Northern Bavarian Bad Windsheim. This kiln, which served as our prototype, once stood in the town of Aisch in the lower Aisch River Valley of Northern Bavarian Middle Franconia. With its outdoor drying racks and ventilation cupola on the roof, the Aisch kiln is typical of those once common in Europe.



Product Identity

Kiln and drying racks from Aisch in Northern Bavarian Middle Franconia



Product Identity

Scheinfeld's outdoor brick-making kiln ovens from ca. 1430



Product Identity

Schoolchildren make clay roof tiles in the Aisch kiln.

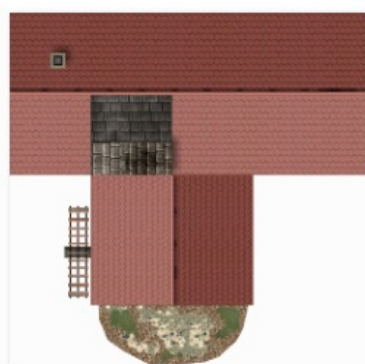
Vintyri Cartographic Collection Guide

The museum also has rebuilt medieval outdoor kiln ovens that once were in service in the City of Scheinfeld in Northern Bavarian Middle Franconia. These ovens were built around the year 1430. They were used to make bricks. These ovens do not lend themselves to top down symbolization, but they may be of interest to readers, thus, we've added a photo on the previous page.

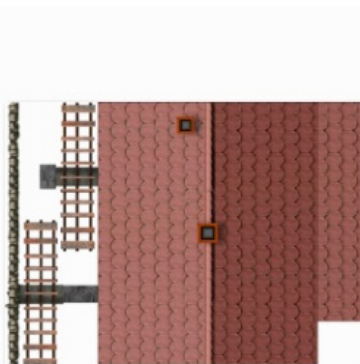
Most medieval kilns had a large working area where laborers shaped raw clay into tiles, working by hand. This still is done in the Aisch kiln in the museum, but usually by schoolchildren who are making class visits to the museum (see the photo on the previous page). After the handwork has been completed, the water softened raw tiles are placed in outdoor drying racks (see the photo on Page 55). When the tiles have dried, they are baked in the kiln's ovens.

If you are using a large number of clay tile buildings in the locality that you're mapping, be sure to include a kiln somewhere in the region!

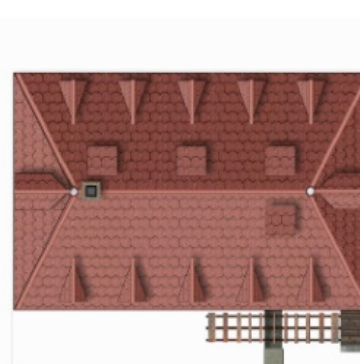
5.7 Mills (Grain and Vegetable Oil)



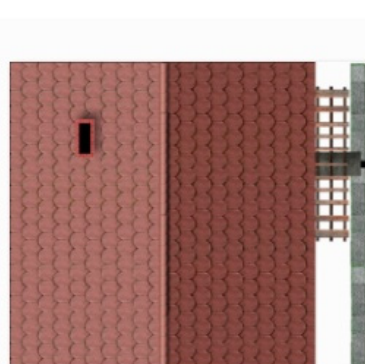
MillBottom01_110x110BTB.png



MillBottom02_40x30BTB.png



MillBottom03_60x50BTB.png



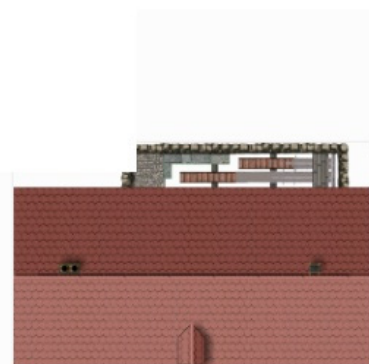
MillBottom04_35x30BTB.png



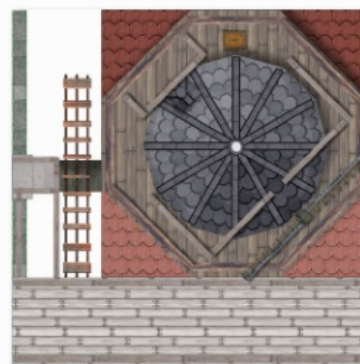
MillTop01_80x90BTB.png



MillTop02_90x50BTB.png



MillTop03_80x50BTB.png



MillWaterWind01_50x50BTB.png

Open Game Content

If you visit one of the preserved medieval villages in Europe or one of the many open air museums on the continent or in the British Isles, you'll find that the waterwheel-powered mill is a key focal point. Mills with waterwheels have an almost magical ability to fascinate, with the seemingly endless flow of water in its loud rush keeping the wheel in a state of constant motion.

You also can build a bit of this magic into your village maps with a well-constructed mill and waterwheel setting. In credible settlement maps such mills are a must. No settlements can survive without a mill, either in the settlement itself or in another nearby village.

One can class mills according to the type of waterwheel they have:

- **Bottom Driven** waterwheels have paddles that are driven by the flowing water of a mill race at the bottom of the waterwheel. The depth and current of the mill race are controlled by dams. The waterwheel is "turned off" with levers that hoist it above the level of the water in the mill race. Bottom driven waterwheels require a steady and reliable water flow.
- **Top driven** waterwheels have pockets rather than paddles. They are fed with water flowing from the mill race into troughs. The depth and current of the mill race are controlled by water gates. The waterwheel is "turned off" with wooden beams that move the water trough out of the water's path of flow.
- **Middle driven** waterwheels can have pockets or paddles. They are fed with water flowing from the mill race into the center area of the wheel. The depth and current of the mill race are controlled by dams or water gates. The waterwheel is "turned off" by diverting the water flow away from the waterwheel.
- **Exotic variations** also can be found. One of the more interesting variations which could be found in Europe was the combination of a waterwheel and a windmill. Our symbol set includes one such specimen (*Mill-WaterWind01_50x50*).

In contrast to many other period structures used by artisans and tradesmen in the medieval era, there still are many waterwheel-driven mills in Europe, often with the same outer appearance that they had centuries ago, although their innards doubtless have changed. Originals in both respects can be found in open air museums. However, there also are many such mills that remain in full operation, at least externally. Internally their grindstones and hammers have been replaced by electrical generators.

The latter has proven to be a profitable way to preserve historical mills, particularly in countries like Germany where the electrical utility companies are required to purchase all electricity generated by such modern day generators at profitable, government-controlled rates.

Because there are so many preserved medieval mills and because they can be the crowning piece in your map, we've attempted to replicate some of the more interesting mills that we've found. Many of these mills have stories that have no bearing upon mapping objects but that may give you ideas you can use to add a bit of color to your RPG campaign.

5.7.1 Mills with Bottom-Driven Waterwheels

The complex replicated in the symbol *MillBottom01_110x110* is an impressive grain mill still located on the lower Aisch River in the village of Medbach in Northern Bavarian Middle Franconia. Unfortunately, no open air museum has attempted to gain this magnificent mill to date. As a result, it's falling slowly into a state of ruin.

The waterwheel was removed years ago, to be replaced by a water turbine, and the elevator roof is collapsing. The last renter of the main mill building was a private school that trained German shepherd dogs. Interestingly enough, however, is that the turbine still turns an electrical generator in the rundown mill building that continues to produce marketed electricity.

Nonetheless, the building makes an excellent model for a mill on an RPG map, which will be enhanced if the cartographer also creates the wide dam on the river that the Medbach Mill has across the Aisch (see the photo on the following page).



Product Identity

The Medbach Mill, model for the symbol MillBottom01_110x110.

Our next symbol, *MillBottom02_40x30*, also is interesting and unusual. That's true in part because it's a small mill, only 40 x 30 feet, with two bottom-driven waterwheels. Its tale makes it even more interesting. The symbol is a replica of Flederich's Mill from the village of Königshofen in the Spessart Forest Hills of northwestern Bavaria.

The Spessart was one of the poorest regions of Bavaria, which led to its being filled with bands of brigands and bandits (an ideal RPG setting). Flederich's Mill started out as a vegetable oil mill. Its then single waterwheel powered a mill that pressed vegetable oil from grain seeds. In those days, vegetable oil had a much wider application than frying pans and salads. It also was used in tanning, as lamp oil, in the production of medicine, as a soap ingredient and as a lubricant.

Despite that, the Spessart Forest was so poverty stricken that the oil mill couldn't pay for itself. For that reason, a grain mill also was packed into the crowded little building, and a second waterwheel was added to power it. In the 1980s, the mill, which was falling into a state of advanced ruin, was donated to the Franconian Open Air Museum in Bad Windsheim. The mill was dismantled in 1986 and the parts were transported to the museum. Between 1988 and 1990, the mill was rebuilt and restored to operation on the museum grounds.



Product Identity

The oil hammers of Flederich's Mill

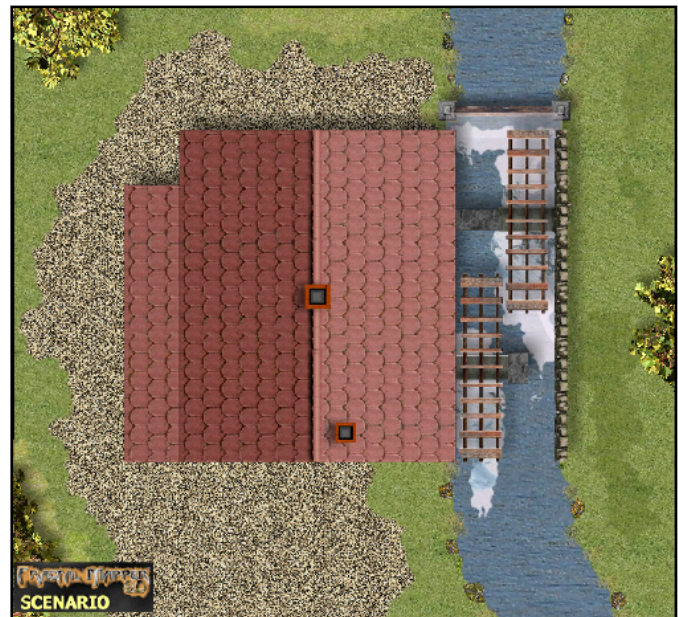


Product Identity

Flederich's Mill, model for the symbol MillBottom02_40x30.



Product Identity



Open Game Content

Grain funnel in Flederich's Mill, left, and a cartographic realization, right



Product Identity

The Sterpersdorf Mill, model for the symbol MillBottom03_60x50.

Our third bottom-driven mill symbol replicates a mill that was as rich as Flederich's Mill was poor. It's the Sterpersdorf Mill, located on the lower Aisch River in Northern Bavarian Middle Franconia about three miles upstream of the Medbach Mill. This mill is typical of those that were found in many prosperous towns.

Sterpersdorf is a small farming village just upstream from the former county seat of Höchststadt an der Aisch (High City on the Aisch). The word *high* in the city's name had nothing to do with elevation. It designates instead that the city was an important regional governing center for the powerful prince bishops of Bamberg some 15 miles to the north. The prince bishops had a *Hochamt* (High Seat) in Höchststadt, which meant that there was a governing steward of the prince bishop there.

Vintyri Cartographic Collection Guide

The mill just upstream in Sterpersdorf was built and owned by the Hochamt as a grain mill, supplementing the castle mill on the river in the city. The master millers who worked in Sterpersdorf were employed by the steward. This explains why the mill is in a rather fancy building. The Hochamt did not build shanties for itself. However, this is typical too.

The tales of millers who own their own mills and run them with wife and family date from a later time than that emulated in most fantasy RPGs. Such private mills usually date from the late 18th century and later, continuing well into the 20th century. Private mills were uncommon in the Dark and Middle Ages.

In the early 19th century, Napoleon swept across Europe and enforced the secularization, which took the Roman Catholic church out of government and confiscated much of the church's property, turning it over to the lay nobility whom he supported. Thus, the Sterpersdorf mill was lost to the Hochamt and became the property of the counts of H6chstadt. Only in the 19th century did it go into private ownership.

The Sterpersdorf mill is a good example of a bottom-driven mill that has a river with a reliable water flow. The Aisch never was considered to be a navigable river, so it could be dammed anywhere that was necessary. For the mill, the Aisch simply was dammed at the level needed to turn the waterwheel. The flow below the mill ran along both sides of a small island in the Aisch.

Our map example below shows the mill pretty much as it probably looked in its busiest days. The loading platforms no longer are there, but we have seen some (not necessarily accurate) sketches showing them there in days of yore. The mill's waterwheel still turns today, but it no longer grinds flour and feed; it generates electricity. The building now is a center for small conventions, business meetings, celebrations, chamber music concerts and art exhibits.



Open Game Content

Cartographic realization of the Sterpersdorf Mill, model for the symbol MillBottom03_60x50.



Product Identity

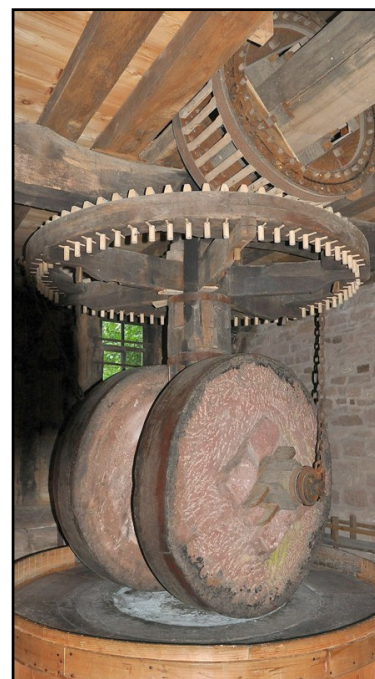
The Wiesthal Mill, model for symbol MillBottom04_35x40

From a "rich" mill we go back to a poverty zone mill for our fourth and last bottom-driven symbol. *MillBottom04_35x30* replicates another small mill from the poor Spessart Forest of northern Bavarian Lower Franconia, the same area that provided Flederich's Mill as a model for our second symbol. This mill was found in a thorp named Hockenroh in the Wiesthal (Wies Valley) on a small stream known as the Aubach (Meadow Creek).

The Aubach basin was a poor area, but it was rich in mills, with 10 of them along the creek over a stretch of only 10 miles, in other words, a mill every mile. The Wiesthal mill was but one of them. Today, the mill has been rebuilt in the Franconian Open Air Museum in the City of Fladungen in Northern Bavarian Lower Franconia. Fladungen itself is the northernmost city in Bavaria being just across the border from the Free State of Thuringia, which earlier was the border with the fallen German Democratic Republic (East Germany).

The Wiesthal Mill was built after the prince bishops of Mainz lost their absolute milling rights along the creek. After that, private farming became possible and mills were built to process their harvests. Oil mills were founded to produce vegetable oil for table use, lamp oil, machine lubricating grease and oils sold for use in soap production. Grain mills produce flour and feed for livestock.

Like Flederich's Mill, the Wiesthal mill at first produced vegetable oil, but it was too small to add a second waterwheel and a grain mill. Nonetheless, it survived into the 19th century, producing vegetable oil for table use and also lamp oil, machine lubricating grease and oils sold for use in soap production.



Product Identity

Grindstone of the Wiesthal Mill

5.7.2 Mills with Top-Driven Waterwheels

Top-driven waterwheels give the miller easier control of the water flow and therefore also over the power of the wheel that turns the grain grindstones and drives the oil hammers, but the water systems needed to make such mills are more complex. Cartographers who want to use top-driven waterwheels on their maps, as a result, also have more work to do.

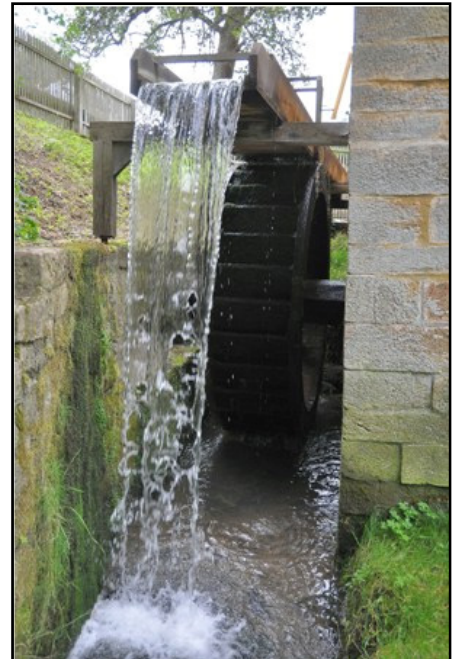
To make a top-driven waterwheel work, the mill building needs to be at a location with a sudden drop in the landscape, with the mill pond and the millstream above it. From there, the possibilities are various. In some cases a dam with two water gates might be constructed upstream from the mill. One water gate feeds a diversion creek that flows around the mill and back into the creek or river from which the mill race was diverted. When the waterwheel isn't turning, the water gate to the mill can be closed and the full flow goes into the diversion and then back into the original water source.

In another common system, the millstream is channeled to a point just above and before the waterwheel. There, one or more water gates determine whether the millstream can flow, at least in part, into the waterwheel's channel or whether it simply is allowed to drop, waterfall style, into the outflow without touching the waterwheel.

These are the basic systems, but there are many variations and even hybrids that merge features of both systems. Important for you as a cartographer is that you design a credible mill race to bring the water to the waterwheel with a feed trough to guide the flow onto the waterwheel and a dam or water gate to control how much water flows into the trough.

Most troughs end at the point where water drops into the pockets (sometimes also called shovels) of the waterwheel. However, when one has seen enough mills, one comes to realize that nothing always is the case in mill construction. One genuinely strange top-driven system can be seen on the Reß Mill, one of four mills that belonged to the Lower Franconian City of Fladungen in Northern Bavaria. The mill now is a part of the Franconian Open Air Museum in Fladungen.

The Reß Mill is served by a top-driven waterwheel of an unusual type. A long trough leads to the mill but then continues beyond it, with water flowing off of the end of the trough and dropping into the outflow below. In the bed of the trough above the waterwheel is a flap that can be opened to whatever degree the miller desires, to allow water to drop through the trough onto the waterwheel. The Reß Mill was not one of those that we chose to symbolize, but its unusual waterwheel feed may be of some interest to cartographers who like to make their own symbols and objects. For that reason, we've included the photos of the Reß Mill trough and waterwheel below.



These photos are Product Identity

The Reß Mill: Left, the long water trough; center, the waterwheel with water flap; right, trough overflow

Vintyri Cartographic Collection Guide

Going now to the top-driven mills that we did symbolize, the first, *MillTop01_80x90*, is a hybrid. We started out with the grain mill building of the Nuns' Mill in the Middle Franconian market town of Uehlfeld in Northern Bavaria. We hasten to mention that the genuine replica of this structure also is available, in Symbol Set 2, as *Building26_80x70*. The historical Nuns' Mill will be discussed in more detail when we deal later in this section with sawmills.

What sets this grain mill building apart is that it had no waterwheel or other source of power for the grindstone directly attached to the building. The Nuns' Mill had both a grain mill and a sawmill. The sole waterwheel was attached to the nearby sawmill building. The grindstone in the grain mill also was driven by the waterwheel of the sawmill, with its energy transmitted to the grain mill by an underground wooden crankshaft. For the original, see the description of the symbol *Sawmill01_30x18* on Page 74.

We thought it would be a pity to pass up the chance to use this classical mill building as a conventional mill with waterwheel, even though the original had no waterwheel. For that reason, we created the hybrid modification of the original that you'll find in the symbol *MillTop01_80x90*.



Open Game Content

Mapping example with the hybrid top-driven mill symbol *MillTop01_80x90*

Vintyri Cartographic Collection Guide

Our second top-driven mill symbol is a good example of a large and profitable milling operation. *MillTop02_90x50* replicates the Unterschlausersbach Mill that once was located in the Middle Franconian village of the same name as the mill. Today it stands and operates in well-preserved condition in the Franconian Open Air Museum in Bad Windsheim.

The village of Unterschlausersbach (*Lower Schlauer's Creek*) is located somewhat west of the Imperial City of Nuremberg. It's an excellent model for the kind of village that is extremely useful in an RPG campaign. Cities, on the other hand, are very problematical sites in an RPG campaign, unless of course a city adventure is being run, which can make them more fun than a barrel of monkeys as well as creating a lot of design work for the game master.

In a non-city adventure, a city can offer the PCs many things they might need, but PCs can and do go anywhere they please in a city. As a result, a game master often spends considerable time developing details of a city that never play a role in the campaign, because the PCs ignore those elements. Another disadvantage of a city in a non-city campaign is that PCs often start off on pointless diversions that take them off the path to the adventure's true goals.

Villages like Unterschlausersbach, however, can give your PCs the chance to gain things that they normally find only in a city while limiting development time for the game master and possible diversions for the adventurers. Let's see why that is.

At first glance, one might wonder what in the world a huge mill like the Unterschlausersbach operation is doing in a village. After all, it's a large 50 x 90 foot building with twin waterwheels and outbuildings. However, Unterschlausersbach also was on an important and relatively secure trade route about half a day away from Nuremberg, a medieval metropolis.

As a result, the village not only needed to take care of its own needs but it also had many facilities geared to trade caravans and other travelers. With a half day ride to Nuremberg, most travelers would tend to spend the night in a village like Unterschlausersbach rather than risking a delay under way and being outside Nuremberg's city gates after they had been closed for the night. For such reasons, villages like Unterschlausersbach tended to have large inns, sizeable smithies, respectable wainwright operations and the like.

The proximity of Nuremberg also is the reason why Unterschlausersbach had such a large mill. The village was in a region with fertile fields and relatively prosperous farms for Franconian conditions. In most areas, farmers would bring their grain to their local mill, the miller would grind it into flour and feed, and the farmer would return home with 90% of what he or she had brought in. The remaining 10% stayed with the miller, who could use or sell his or her commission as he or she chose.

However, many farmers in the Unterschlausersbach area were able to produce much more grain than they needed. They sold the surplus to the mill, which in turn was able to sell flour to a much larger market, the city bakers of Nuremberg. Thus, the Unterschlausersbach complex also had two mills in it building, both for grain, and two waterwheels outside, to capitalize on its extended market possibilities.

Unterschlausersbach was an ideal place to take advantage of the added milling power achieved with top-driven waterwheels. The Schlauersbach (Schlauer's Creek) came into the village from a higher area above the town, and it flowed downhill west of the mill site. That made it possible to dam the creek and make a diversion atop the hill and then to construct the mill building at the base of the hill, where the millstream's higher water could drop onto the waterwheels.

However, this also forced some tricky design that one seldom sees on RPG maps. The mill's barn was at the base of the hill, and one continued to need access to it, so the rear of the mill building had to be designed with an unusual angle. To create that bridge from make believe to virtual reality in our sample map, we also added several cords of firewood, a two-seater outhouse between the barn and shed and an apple and plum orchard atop the hill to the right. The latter is typical of such a setting.

The Unterschlausersbach mill was built in 1576. It was dismantled in 1981 and reconstructed in the same year in the Franconian Open Air Museum Bad Windsheim. The museum considers the mill to be one of its finest showpieces.



Both photos are Product Identity

Above, the Unterschlaubersbach Mill, replica for symbol MillTop02_90x50, and below, a view with barn





Both photos are Product Identity

The Unterschlaubersbach Mill, above, the water gates, below, the wheelhouse in winter, dry but detailed





Both photos are Product Identity

The Unterschlaubach Mill, above, the inner works, below, the main forward gear





Open Game Content

A cartographic realization of the Unterschlaubach Mill complex

Our third and final symbol in this group, *MillTop03_80x40*, also is a sizeable operation. Known as the Meadow Mill, it was located in the Middle Franconian village of Eyb, which is on the edge of the City of Ansbach. The city was the seat of power for the Prussian margrave who was one of the greater ruling powers in what now is Northern Bavaria. After the Reformation, the margrave also was one of the key protestant rulers opposed to the Catholic prince bishops of Würzburg and Bamberg.

The mill in Eyb was, among other things, the margrave's court mill, but the flour and feed produced there also was sold on the open market. It was built in 1599. The millers in Eyb were powerful people in their own right, also being given the ministerial authority over all water rights in the March of Brandenburg-Ansbach.

In the 17th century, the lower Austrian Schrenk family gained possession of the mill complex and continued to own it into the 20th century. With time, milling operations were shut down, the waterwheels were dismantled and the buildings were put to other uses.

In the later part of the 20th century, the buildings of the mill complex at last went out of use, and they began to deteriorate. Their salvation came when the Franconian Open Air Museum in Bad Windsheim acquired them in the mid-1980s. The reconstruction (without waterwheels) took place between 1988 and 1990. The main mill building now serves as the administrative center for the museum.



Product Identity

The Meadow Mill, model for the symbol MillTop03_80x40

The last of our grain and oil mills certainly is the most unusual in our collection, a combination wind- and watermill, symbol *MilWaterWind01_50x50*. Scholars say that there were more such mills at one time, but our replica, the Hüven Mill, is listed as the last existing wind- and waterwheel-powered mill in Europe. Hüven is in the Emsland area of north German Lower Saxony.

We should point at that no member of the *Vintyri Project* ever has seen the Hüven Mill. Our symbol is based upon a large number of photos and other documentation that was brought to our attention.

Exactly how old the Hüven Mill is remains uncertain. The first official mention of it is in a certificate dating back to 1534, but many historians believe that the mill is considerably older. In 1534 it had only a waterwheel turned by the flow of the tiny Middle Radde River, which went dry in periods of little rain. Rather than giving the mill up, a miller named Abel added the windmill to make milling possible in dry seasons too.

His experiment was a success, leading other millers in his region to follow his example, but the Hüven Mill is the only double mill that was not dismantled in more modern times. The windmill continued to do its work until the 1920s. The waterwheel continued milling grain and hammering vegetable oil until 1950, when local authorities ordered its closure after the mill pond dam broke.

In the early 1950s, the closed mill began deteriorating rapidly until the county and local historical clubs became alarmed over the potential loss of a unique historical monument. In 1955 the first restoration was completed as a non-operating technical monument. The windmill was restored but not for operation, and there was too little water to turn the waterwheel.

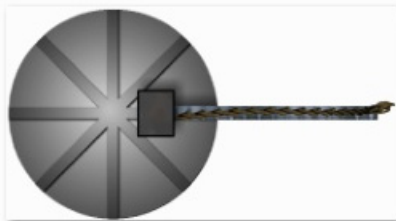
In 2004 a second major renovation began, this time restoring the mill as a working historical monument. Since completion, regular grain milling is done for the benefit of visitors. A wide number of institutions from the European Union down to local historical clubs raised the € 1,050,000 (Euros) needed to pay the bill.



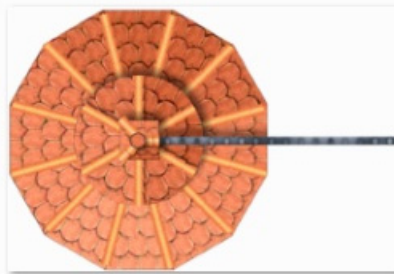
Photo by Stefan Kunzmann. Released under the GNU Free Documentation License 1.2. This photo is not open game content.

The combination water- und windmill in Hüven, model for symbol MillWaterWind01_50x50

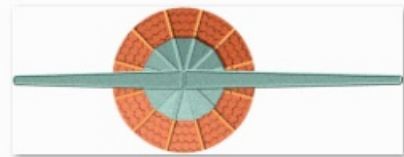
5.8 River Cranes



RiverCrane01_10.png



RiverCrane02_20ftBTL.png



RiverCrane03_30ftBTL.png

Open Game Content

Wherever there were navigable rivers one found primitive cranes on docks that were used to unload the cargo transported by river boats and rafts. Many of these cranes remain preserved today, and some still can be used for operating demonstrations. For our symbol set, we choose cranes in the three basic size categories:

- Symbol *RiverCrane01_10* is a Symbol Set 3 addition to the catalog *External Objects*. It represents the small river cranes that have been preserved in the Upper Franconian City of Bamberg in Northern Bavaria. A photographic representation can be seen in the photo of the Bamberg canal warehouse on page 88.

Vintyri Cartographic Collection Guide

- Symbol *RiverCrane02_20* replicates the historical crane on the Main River docks in the Lower Franconian City of Marktbreit in Northern Bavaria. It represents the middle-sized river cranes that were widespread on European rivers.
- Symbol *RiverCrane03_80* replicates a large crane known as the *Alter Kranen* (Old Crane) on the Main River Quay in the Lower Franconian metropolis of Würzburg in Northern Bavaria. It is a crane of great historical importance that is unique. The *Alter Kranen* is under the protection of the United Nations as a world historical treasure.

Several aspects lend historical importance to the *Alter Kranen* in addition to its unique construction style. Prince Bishop Adam Friedrich von Seinsheim commissioned Franz Ignaz Michael Neumann to build the crane. Neumann was the son of one of Europe's most famous historical architects, Balthasar Neumann. In World War II allied bombers destroyed 80% of Würzburg, but the *Alter Kranen* managed to escape the bombardments without damage.

The booms of the crane are made of oak wood jacketed in copper. Nearly 17 feet high, the booms can turn in an arc of 360°, even under a full load. The booms can carry up to two tons of weight. The crane turns on a huge, vertical wooden beam in the middle of the structure. The crane is turned manually, with the muscle power of two to four laborers.



Product Identity

Marktbreit's river crane



Product Identity

The *Alter Kranen* on the Main River Quay in Würzburg, model for the symbol *RiverCrane03_80*

5.9 Sawmills and Lumber Sheds



Sawmill01_30x18WSH.png



Sawmill02_20x19WSH.png



LumberShed01_40x15WSH.jpg

LumberShed02_30x15WSH.jpg
Open Game Content

From the rooftop level there isn't necessarily much that distinguishes a sawmill from a grain and oil meal except that sawmills often are smaller. Medieval sawmills almost always were powered by waterwheels. However, beyond the roof, a bird's eye view should betray quickly that a sawyer rather than a miller is at work. One should see raw timber waiting to be sawed, cut lumber in the open waiting to be transported and lumber sheds to protect other ready lumber from the elements.

Our first symbol, *Sawmill01_30x18* was part of the Nuns' Mill complex which we described briefly on page 65. We'll take a closer look now at this interesting and unusual mill complex. The Nun's Mill is on the edge of the market town of Uehlfeld in the lower Aisch River Basin in northern Bavarian Middle Franconia.



Open Game Content

A cartographic realization of the original Nuns' Mill complex

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Among other things, Uehlfeld was the home of a convent which was destroyed in the Peasant Wars (1524-25), which predated the 30 Years War. The Nuns' Mill belonged to the convent, but it survived the war. Afterward, it went into governmental and then private ownership. Today, it is owned by the Herbert Zwanzger family in the nearby village of Birnbaum (*Pear Tree*).

One of the things that sets the Nuns' Mill apart from most of its counterparts is that it really is two mills, not one. A small, wooden-walled sawmill with an open side to the south, powered by a middle-driven waterwheel, was direct on the mill race. It in turn was on a diversion from the Weisach Creek, which flows into the Aisch River less than a mile downstream.

The waterwheel itself made the mill complex unusual. Middle driven waterwheels were and are rare, although not unique. With time the milling operation was expanded to include a larger grain mill. This is the building in the upper right corner of our map and, in its current dilapidated state, in the photo below. This is another very unusual aspect of the Nuns' Mill. The grain mill also was driven by the sawmill's waterwheel through wooden, underground crankshafts and gears.

Our map on the previous page represents an approximation of the Nun's Mill of historical times. It includes both lumber sheds from Symbol Set 3 (*LumberShed01_40x15* and *LumberShed02_30x15*). A sawmill needs lumber curing sheds where newly cut wood can dry. Such sheds are roofs without sidewalls to allow free air access. The original sheds of the Nun's Mill were dismantled more than a century ago and replaced by more modern buildings. One only can guess where the original sheds were, and our map's sheds are a product of such guesswork. The grain mill is represented by its replicated symbol, *Building26_80x70* from Symbol Set 2.

The sawmill and grain mill buildings of the Nuns' Mill were acquired in the 1990s by the Franconian Open Air Museum in Bad Windsheim. Unfortunately, due to financing shortages, only the sawmill has been salvaged to date. As a result, the historically important but crumbling main building may survive only in our RPG maps.



Product Identity

The grain mill of the Nuns' Mill complex.

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Our second sawmill is an idyllic but obscure remnant of the past on the Weismain River (really a creek in English) in the Kleinziegenfeld (Small Goats Field) Valley of Northern Bavarian Upper Franconia. The river itself is nearly as obscure as the long-closed mill.

People who know their way around Franconia know the Main River, the region's key waterway, and those who know Franconia a bit better also are aware of the White and Red Main rivers that converge to form the Main. But few are aware of the *third* Main River, somewhat downstream of the confluence of White and Red. The Weismain (Wise Main) is a mere nine miles long, with its source in the thorp of Kleinziegenfeld. From there it flows northward through the cities of Weismain and Altenkünstadt into the Main.

As it flowed, the tiny Weismain turned at least seven mill waterwheels and perhaps more, according to historians. The sawmill that we chose to replicate has managed to elude not only local historians' books but also the usually all-seeing eyes of Wikipedia and the Internet as a whole.

Visiting the site of the mill, we were able to gain the following account from locals: It was indeed a sawmill, and it was called the *Black Mill* (Schwarzmühle). It's been closed "*for a long time*," but no local that we encountered could tell us how long that time actually was.

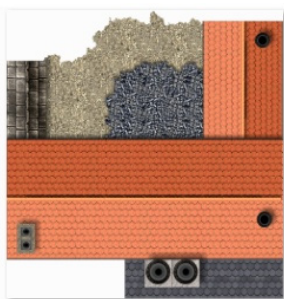
All of that notwithstanding, the diversions, small mill pond and millstream remain intact, and the waterwheel of the Black Mill turns continually, churning memories of times when it powered a circle saw that once turned timber into lumber.



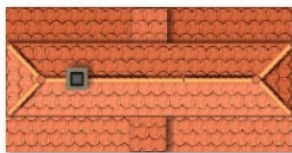
Product Identity

The Black Mill, model for the symbol Sawmill02_20x19.

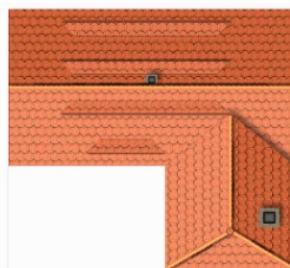
5.10 Smithies



Smithy01_70x70BTL.png



Smithy02_40x20BTL.jpg



Smithy03_55x50BTL.png



Smithy04_100x50BTL.png

Open Game Content

Many of the smaller Middle Ages predecessors of industrial operations managed to survive in European countryside, but their city counterparts either vanished in the 19th century, at the latest, or they were remodeled and expanded to such an extent that they bear little resemblance to the medieval buildings from which they grew.

That is not to say that rural Europeans are or were more dedicated to preserving their architectural cultural heritage than city folks. In the centuries that followed the Middle Ages, land was inexpensive and available in rural areas. It was easier to build modern operations next to their older predecessor than it was to tear down the original buildings.

In some cases, the earlier structures could be put to new uses. An outdated smithy could become a store or a warehouse. Mill buildings often became residential housing. In addition, because rural pre-industrial operations supplied relatively simple services to a smaller customer base, the pressure and need to modernize was minimal. In the worst of all cases, now valuable rural manufacturing buildings stood empty, where the tooth of time gnawed away upon them. When we were fortunate, a museum or historical society showed up to preserve them before they disintegrated.

In the cities, the matter was quite different. Real estate in a city was valuable. The work and price of tearing down a building that had been mustered out of service was well worthwhile if the land beneath it could be put to better use in a monetary sense. Thus, medieval breweries, foundries, tanneries, smithies and their cousins in the cities either vanished or were reshaped beyond recognition. In most cases, all that remains of them today are paintings and old drawings.

That also was our experience in finding prototypes for our smithy symbols. We came up with no urban examples of larger city smithies in Europe that still bore an external resemblance to their medieval ancestors. In developing the symbol *Smithy01_70x70*, we combined elements from drawings of medieval city smithies in London, Prague and the Imperial City of Nuremberg to produce the symbol. The three remaining symbols of rural smithies, however, are replicas of genuine buildings that still stand preserved today.

Before we look at them separately, we should consider the question of smithies vs. hammer smithies. A large percentage of the smithies that operated in medieval times were, in fact, hammer smithies.

Just like a mill, a hammer smithy was built near a stream, had a mill race and was powered by a water wheel. Our copper mill symbol, described on page 53, is an excellent example of a hammer smithy.

A cartographer quite can add a waterwheel system to any smithy and remain historically credible.



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A demonstration in a hammer smithy from the 19th century

Vintyri Cartographic Collection Guide

A hammer smithy had obvious advantages over a conventional smithy. The heavy, water-powered hammers could work faster and with more efficiency, and they saved the smith considerable work. In addition, the great hammers could work thicker metal than was possible for the smaller, muscle-driven hammers of a conventional smithy.

That notwithstanding, we withstood the temptation to add waterwheels to the four symbols above. For one thing, none of the originals were hammer smithies. But beyond that, our decision gives each cartographer the choice of whether a symbol should represent a conventional smithy or a hammer smithy. Those who wish to make hammer smithies will find all of the parts they need in the catalogs *Parts for Structures* and *External Objects* that was installed with Symbol Set 2 of the *Vintyri Cartographic Catalog*. See the illustration below.

Coal bins and coal piles can be created with the coal options in the *Fills and Textures* package of the *Vintyri Cartographic Catalog*. Firewood cords and piles can be found in the *External Objects* catalog of Symbol Set 2.



BinCoal8x4ft_01.png



DamGate01_10ftFlow.png



DamGate01_15ftFlow.png



DamGate01_20ftFlow.png



MillTroughSupport01_15.png



MillDam01_5Single.jpg



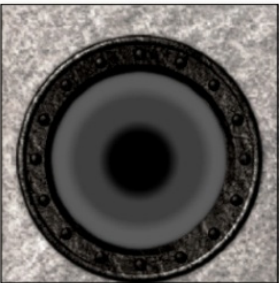
MillDam02_10Single.jpg



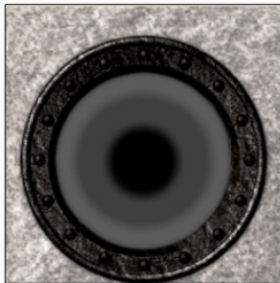
MillDam03_10Double.jpg



MillFeedTrough_10x2.jpg



Smokestack01_7ft.jpg



Smokestack02_12ft.jpg



Smokestack03_7ft.jpg



Smokestack04_12ft.jpg



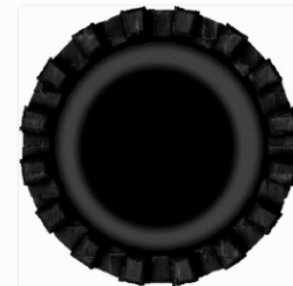
Smokestack05_3ft.png



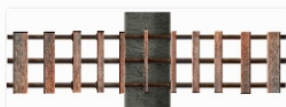
Smokestack06_3ft.png



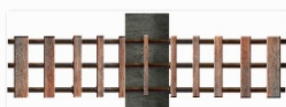
Smokestack07_10ft.png



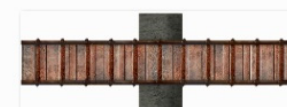
Smokestack08_10ft.png



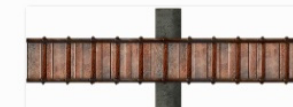
Waterwheel01Bottom_10.png



Waterwheel02Bottom_15.png



WaterwheelTop01_10.png



WaterwheelTop02_15.png

Open Game Content

Vintyri Cartographic Collection Guide

The symbol *Smithy02_40x20* replicates a village smithy from Middle Franconian Westheim in Northern Bavaria. This is a post-medieval smithy, dating from the year 1780. Inside, its furnace is more modern than those made in the Middle Ages, but externally, the architecture remains consistent with medieval styles.

Local records show the construction date and also that it was built by a former journeyman hoof- and weaponsmith named Lorenz Fischer who took up residence in Westheim to become a village blacksmith. His smithy thrived through the ages, staying in business into the 1980s. The descendants of the last blacksmith, Johann Gottfried Dorn, donated the smithy to the Franconian Open Air Museum in Bad Windsheim, where it was reconstructed in 1985 and 1986.

When Lorenz Fischer opened the village smithy in 1780, its business was concentrated upon making metal tools, fashioning wagon parts for wainwrights, making horseshoes and shoeing horses. The Westheim smithy had a genuine advantage for many years: It was on an important trade route. That generated business enough from caravans and travelers to support a fulltime business. Most village smithies usually did business only with local farmers.

With the rapid mechanization of Franconian farms in the 1950s, the blacksmiths who remained in business made few items of metal themselves but focused their business instead upon repairing farm equipment. During the 1960s and 1970s, many Franconian village smithies closed their doors forever. Those who remain in business today often prosper, making and selling stovepipes for wood ovens, copper chimney jackets, wrought iron fencing, custom metal items and the like. Others have given up the smith's trade and converted their smithies to sales and repair shops for tractors and farm equipment.



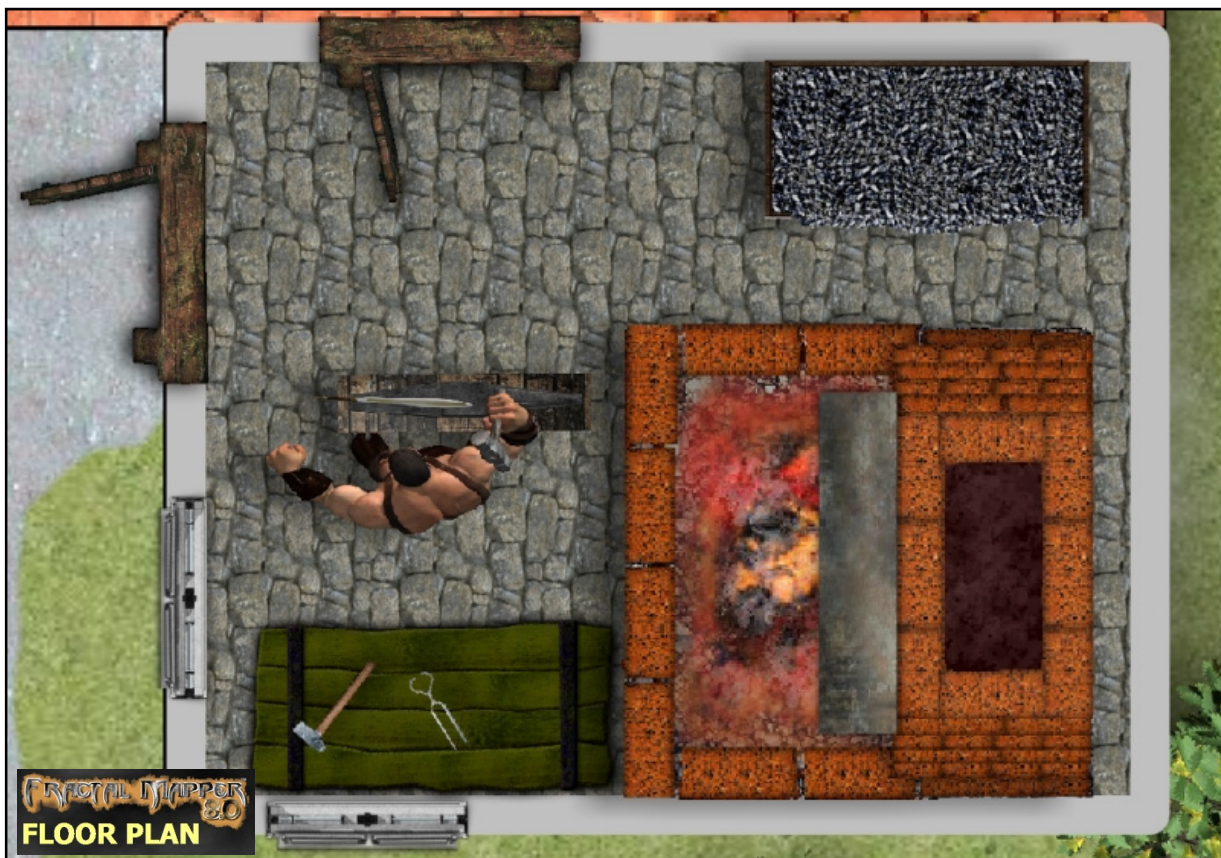
Product Identity

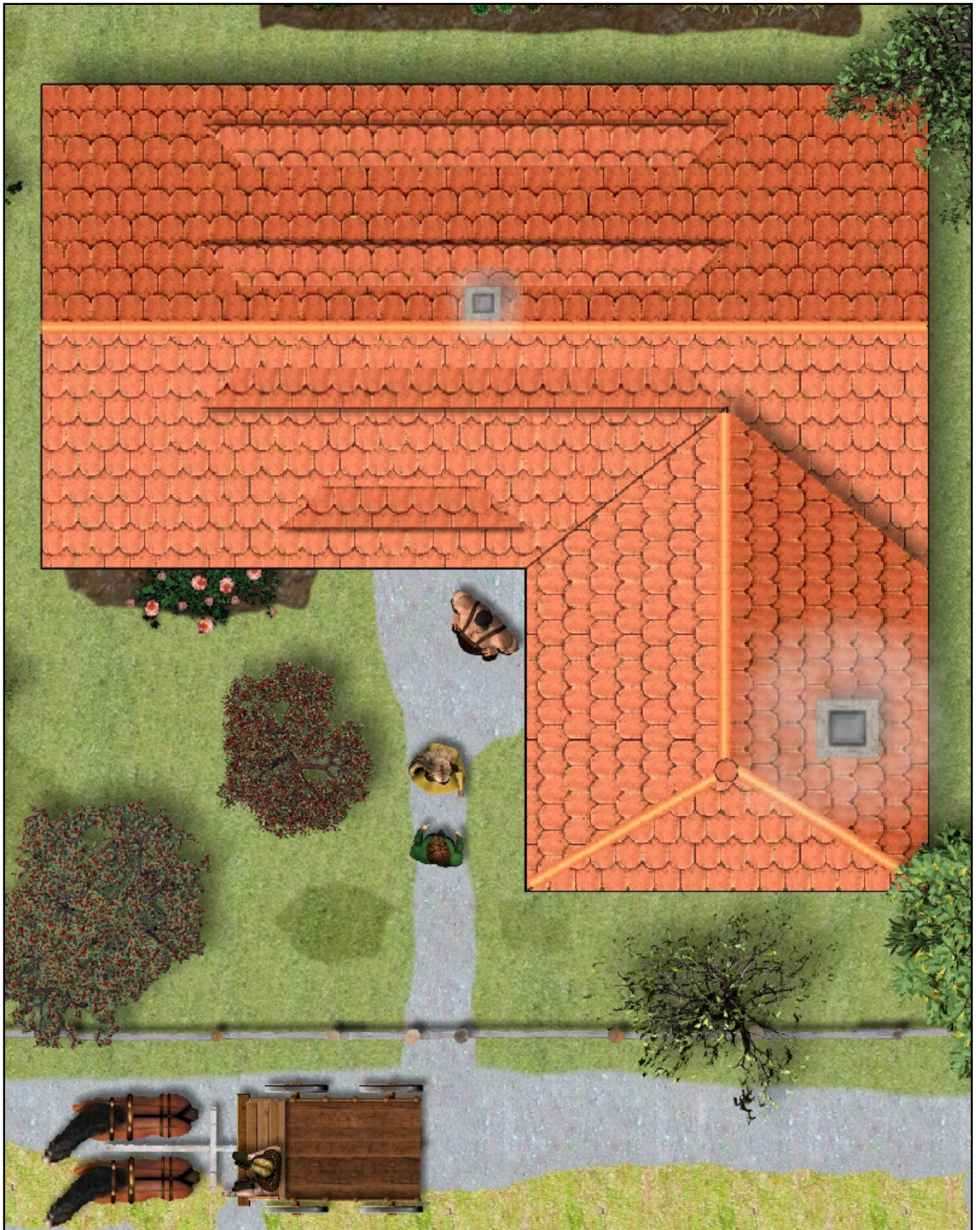
Lorenz Fischer's Westheim Smithy, model for Symbol Smithy02_40x20



Both are Open Game Content

Cartographic realization of the Westheim smithy, above and the Mailheim smithy, below.





Open Game Content

Graphic realization of the Mailheim smithy



Both photos are Product Identity

The Mailheim Smithy, model for symbol Smithy03_55x50. Exterior, above, and interior, below.



Vintyri Cartographic Collection Guide

With trade route traffic bolstering their business, Lorenz Fischer and his successors maintained a thriving, fulltime smithy in Westheim. Their operation was typical for a local smithy on a trade route but not typical for a smithy in most other villages. Village artisans usually were farmers who worked their trade on a part-time basis. That also was the case of the smithy in Mailheim, not far from Westheim, where the smithy was an extension of the farmhouse and shed. The symbol *Smithy03_55x50* replicates the Mailheim smithy.

Early documentation suggests that the Mailheim complex started out as a farm with a workshop. In later times, then, an owner with blacksmith's talents built the oven and smithy in the workshop, the corner extension of the complex, as seen in the photos and cartographic realizations on the previous pages. That farming was an important part of family business is indicated, however, by the vents in the roof of the house. These show that the farm, at least at some period, grew flax, and that the flax was dried in the vented attic.

The last smith in Mailheim was Johann Kreißmeier, who closed the smithy in 1920. The farm continued in operation after that time until 1970, when the entire complex went out of use and stood there. It then began to deteriorate badly until it was dismantled, rebuilt and restored in the Franconian Open Air Museum in Bad Windsheim from 1987 to 1989.

Our fourth and final smithy symbol, *Smithy04_100x50*, is something of a phony. It replicates the *Old Smithy* in the preserved Middle Franconian Imperial City of Rothenburg ob der Tauber in Northern Bavaria. No smithy in Europe is so well-known among tourists or has been so often seen and photographed by them. Postcards of the *Old Smithy* have circled the world for decades.

That notwithstanding, the building is not and never was a smithy. The fantasy name that it enjoys and that draws tourists to come and see it was the invention of an artist who made a painting of the building and named it the *Alte Schmiede*, German for *Old Smithy*. It has carried that name ever since.

All of that notwithstanding, the building from an architectural standpoint well could have been a smithy. In addition, it's too beautiful and too unusual with its triangular shape to pass up. So we replicated it as a smithy symbol anyway! See the photo on the following page.



Product Identity

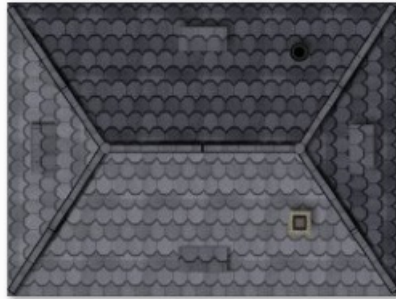
Tools in a smithy



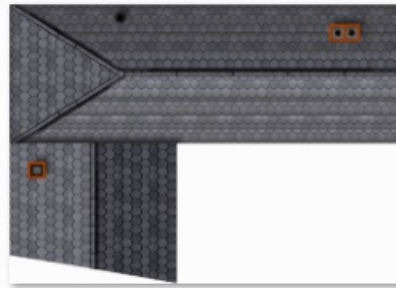
Product Identity

The Old Smithy in Rothenburg ob der Tauber, model for symbol Smithy04_100x50

5.11 Tanneries



Tannery01_40x30SLA.jpg



Tannery02_70x50SLA.png

Open Game Content



Photo by Enslin. Released under the GNU License for Free Documentation. This photo is not Open Game Content.

The White Tanner Walk Mill Kolesch in Biberach an der Riß

Vintyri Cartographic Collection Guide

When one seeks historical examples of European tanneries, the results at first glance are rewarding. Unfortunately for fantasy RPG purposes, the majority are red brick structures that arose in the 19th century. They're fine for modern RPG campaigns or for Chaosium's® *Call Of Cthulhu* RPG. However, such industrial operations have little value in fantasy RPGs loosely based upon the medieval period.

Nonetheless, our research did turn up two preserved tanneries from a suitable time frame. The first, the prototype for the symbol *Tannery01_40x30*, is the White Tanner Walk Mill Kolesch in Biberach an der Riß. The tannery is one of about 100 preserved historical mills and similar operations on the Upper Swabian Mill Road (*Mühlenstraße Oberschwaben*) in the southwestern German state of Badinia-Wurttemberg. It dates from the year 1699.

Our second tannery is in the White Tanner Museum in Doberlug-Kirchhain in the north German State of Brandenburg. Built in 1753, the tannery is a bit anachronistic for medieval type settings, but that is betrayed only by the inner equipment of the tannery. From a top down symbol perspective, its architecture remains consistent with medieval styles.

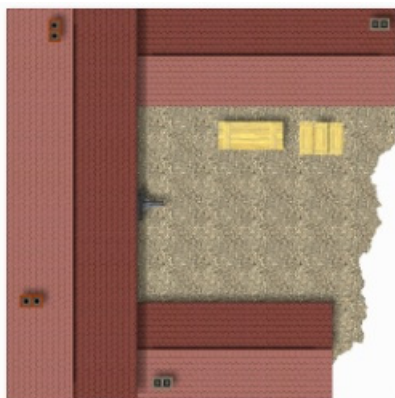
The museum was in the German Democratic Republic (East Germany) until the German unification. It remained in production as a tannery until 1947. In 1958, the GDR government placed it under historical monument protection, and in 1963 it was made into a museum. Commercial tanning operations survived in Doberlug-Kirchhain until the German unification, but in the 1990s, the remaining tanneries all went out of business.



Photo by Bruno Lutz. Released as Public Domain. This photo is not Open Game Content.

The White Tanner Museum in Doberlug-Kirchhain

5.12 Wainwrights



Wainwright01_120x120BTB.png



Wainwright02_30x15BTB.jpg

Open Game Content

The workshops of wainwrights - the folks who build wagons, sleds, carts and the like - also write a twofold tale. In large towns and cities, a wainwright's complex could house a large operation, one with a master, several journeymen and apprentices and an office staff including a bookkeeper. In rural areas, a wainwright's workshop could be smaller than the garages that many people build today to house their autos. Most rural wainwrights were one-man operations and some were part-time shops run by fulltime farmers.

The tooth of time seems to have gnawed the large urban wainwright complexes out of existence. Our project group was unable to find a trace anywhere of single surviving urban wainwright's complex that even faintly resembled its original form in medieval times. As a result, we settled for drawings from the 1500s that showed parts of three different wainwright complexes that once stood in the Upper Franconian Prince Bishop's City of Bamberg in Northern Bavaria. We combined elements from all three to produce the hybrid creation depicted in the symbol *Wainwright01_120x120*.

Documentation that accompanied the drawings showed that the each originals was run by a guild master with two to four journeymen, two to five apprentices and an office staff. They built not only standard commercial wagons and sleds but also heavy duty freight wagons capable of transporting heavy timber, rock from quarries and ore. They also built luxurious coaches and sleds that were sold to the businessmen in the lower citizens' town and to the high-ranking priests in the high prince bishop's town. One of the three was the official builder of coaches and sleds for the prince bishop.

Not only the urban wainwrights' complexes vanished from the European landscape; most of the small rural wainwright workshops also were torn down or remodeled beyond recognition. In fact, they became so scarce that the Franconian Open Air Museum in Bad Windsheim was unable to acquire an example.

The museum prides itself on having genuine historical buildings that were dismantled and reassembled on the museum's grounds. The closest the museum could come to an historical building were complete building plans for a wainwright's workshop that once had stood in the nearby village of Ergersheim. Making an exception, the museum built the Ergersheim wainwright's workshop anew, based upon the original plans.

This is the structure that served as a prototype for our symbol *Wainwright02_30x15*. A picture of the museum's reconstruction can be seen on page 47. The Ergersheim workshop served a fulltime farmer who built and repaired farm wagons on a part-time basis. It is uncertain whether he also built sleds.

Certain accessory elements should be used for wainwright workshops that you place on your maps. Lumber is a vital raw material for a wainwright. A large urban operation like that symbolized in *Wainwright01_120x120* would have nearby lumber sheds. These are open-sided structures with roofs supported by large wooden beams. The rural wainwright's workshop probably would have only a single small lumber shed. As additional dressing, a cartographer could add a stack of newly-delivered fresh lumber that still is in the open, available in *External Objects* from Symbol Set 2.

5.13 Warehouses



In rural villages, warehouses are best created with the larger farm sheds found in Symbol Set 4. Most city warehouses simply are large-roofed buildings, often without a chimney, as found in the *Base Building* and *Building* series in Symbol Set 2.

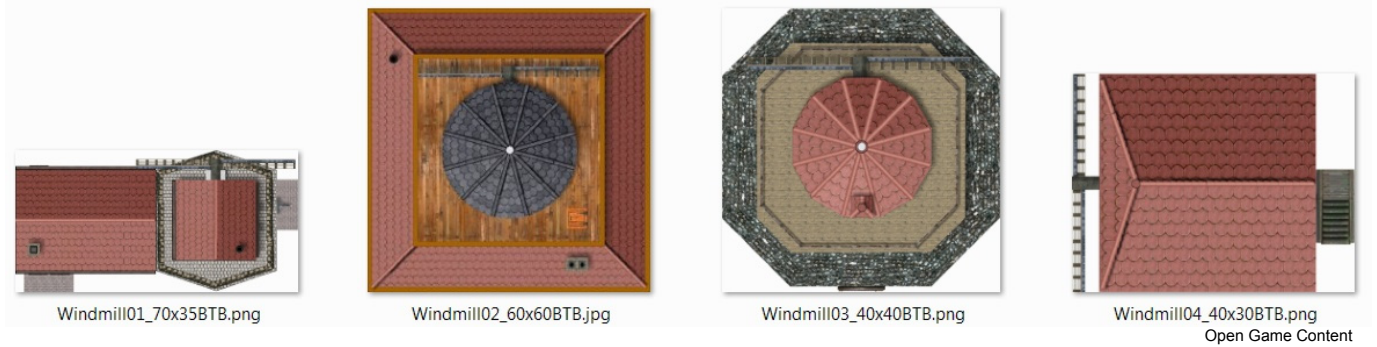
That notwithstanding, there is one historical example of a city warehouse that we did not want to elude our collection, the old waterfront warehouse on Ludwig's Canal in the Little Venice section of downtown Bamberg. The prince bishop's city is in Northern Bavarian Upper Franconia. The warehouse, replicated in the symbol *Warehouse01_80x50*, can be seen in the photo below. Also note the river crane that stands on the canal in front of the warehouse. It was the prototype for the symbol *RiverCrane01_10* described on page 72.



Waterfront warehouse and river crane on Ludwig's Canal in Bamberg

Product Identity

5.14 Windmills



There certainly is no shortage of historically preserved windmills in Europe. Most of these specimens, however, date from periods later than the Middle Ages. As a result, we've produced only one symbol based upon a specific type, *Windmill04_40x30*. This symbol recreates a post mill which was the most common medieval type.

With the three remaining symbols, we've created hybrids based upon photos and drawings rather than choosing specific prototypes. In doing so, we believe we can offer cartographic windmill symbols that are true to late medieval architecture and that blend better with the other symbols in our collection than would be the case with specific prototypes.



Photo by Arcy in Bremen. Released under the Creative Commons Unported License 3.0. This photo is not Open Game Content.

The post mill of Essern in Lower Saxony, model for the symbol Windmill04_40x30

Vintyri Cartographic Collection Guide

In placing windmill symbols on your maps, considered that the only widespread form of windmill in medieval Europe was the post mill, illustrated on the previous page. Other more expensive types of windmills were built in the late Middle Ages, but they were exceptions. The many windmills tourists like to see date, for the most part, from later times and display architectural styles that were not known in medieval times.

Post mills were the earliest type of windmill. Historians believe that the first European windmills were post mills built in the British Isles in the 11th and 12th centuries, but they soon spread eastward across the continent, dotting coastal areas of northern Europe from the Atlantic and North Sea to the Baltic states. There also are a number of preserved post mills in Poland. Interestingly, England's post mill at Outwood in Surrey, built in 1665, still is in operation today.

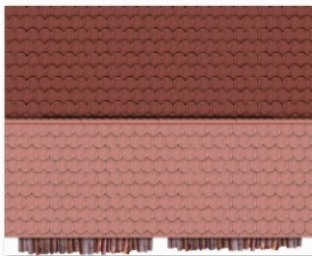
Post mills work on the basis of a post and a peg (see the photo on the previous page). A large wooden beam on the opposite side of the structure from the wind blade was used to turn the mill in the direction of the wind. The peg, another rounded wooden beam at the base of the mill building, formed the swivel upon which the mill was turned.

Post mills had several advantages over later mill types. Because they were made of wood, they could be dismantled easily and moved to another location. They also were relatively easy to turn, maximizing their use of the wind.

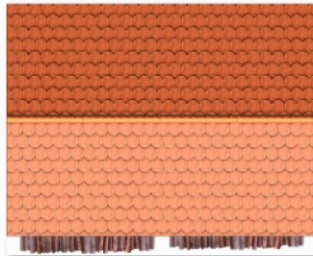
Our prototype for *Windmill04_40x30* is the post mill of the village of Essern in the North German State of Lower Saxony, dating from the year 1683. It was dismantled and rebuilt in Lower Saxony's Open Air Museum in Cloppenburg.

In placing windmills on your map, keep in mind that they were used almost exclusively in coastal areas. The relatively few that were found farther inland were built in areas with a reliable, steady wind of sufficient strength and a lack of reliable creeks or rivers.

5.15 Woodsheds



Woodshed01_40x30BTB.png



Woodshed01_40x30BTL.png



Woodshed01_40x30WSH.png



Woodshed02_35x20BTB.png



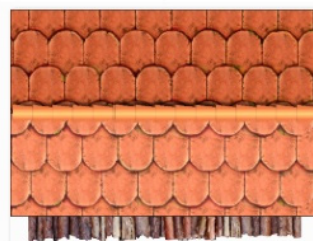
Woodshed02_35x20BTL.png



Woodshed02_35x20WSH.png



Woodshed03_15x10BTB.png



Woodshed03_15x10BTL.png



Woodshed03_15x10WSH.png

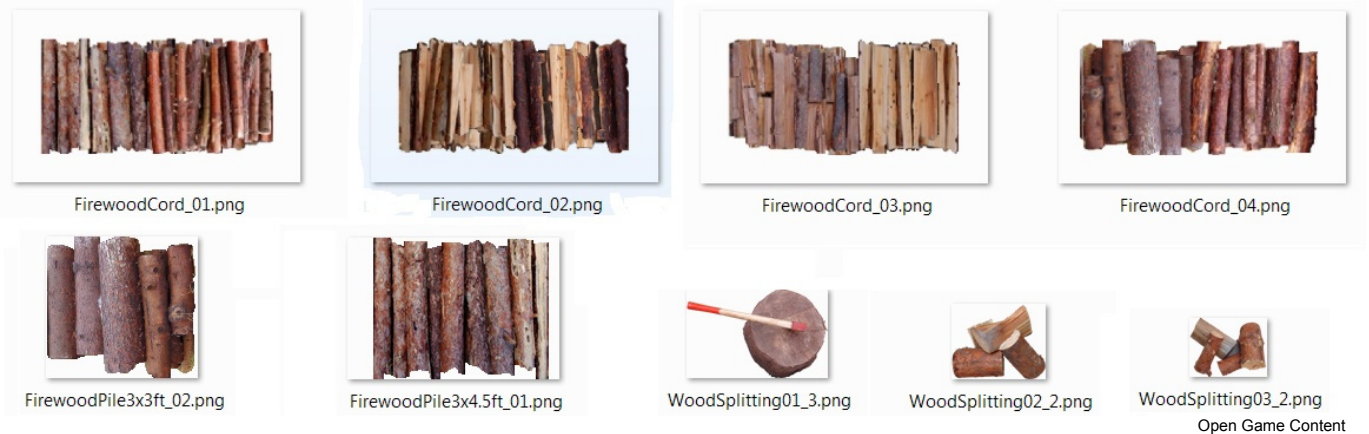
Open Game Content

Vintyri Cartographic Collection Guide

The woodshed objects can be found in the *External Objects* catalog expansion of Symbol Set 3. There are no specific prototypes for these woodsheds; none are needed. Woodsheds are buildings of utmost simplicity that have plain, chimneyless roofs that come in a wide variety of shapes and sizes. The side opposite the direction of the prevailing wind is open. The three other sides are closed to protect the firewood from the rain. However, the side that is least likely to be blasted by driving rain must be left open. Firewood needs open moving air to cure properly.

In most cases, a building that can afford a woodshed also will have additional cords of wood stored nearby in the open air. To get the most heat and best burning efficiency from firewood, it needs to be stored for two years in the open air. Once it has been cured in this manner, it can be brought into a woodshed to protect it from the elements.

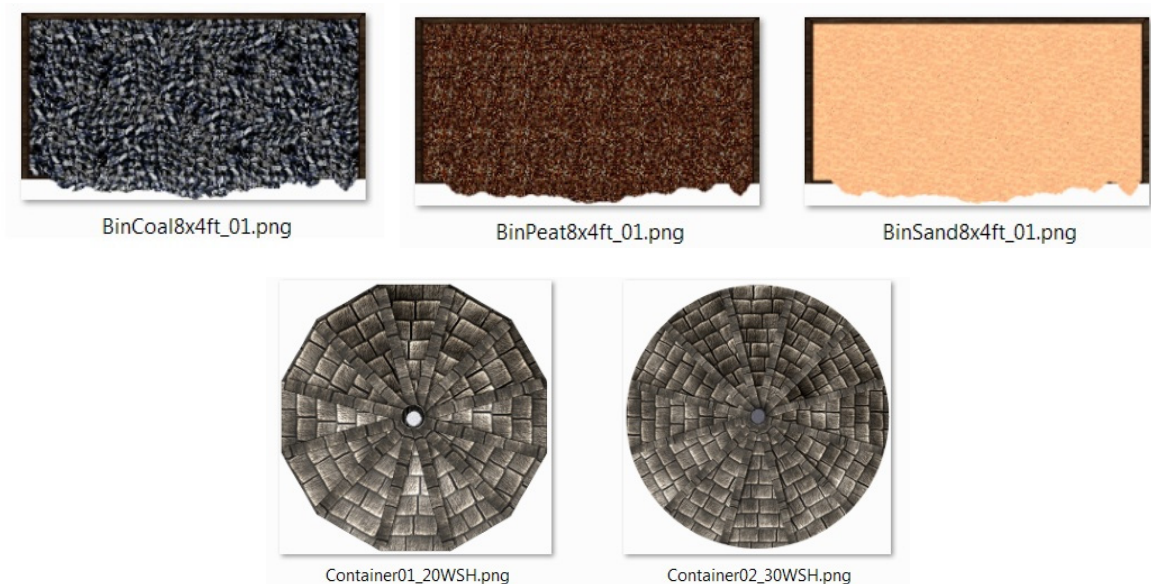
If you've installed Symbol Set 2, your *External Objects* catalog also includes dressing you can use to add color to a woodshed. The symbols, depicted below, will give you cords and piles of firewood, a chopping block with axe and two small piles of freshly split firewood.



NOTE: Because of their small size, the symbols in both the *FM8* and *Dundjinni* catalogs named *External Objects* are scaled at 1 foot = 40 pixels. *FM8* will make the scaling adjustment automatically.

5.16 Other Objects

The objects that Symbol Set 2 installed in the *External Objects* catalog often will prove quite useful in combination with the new objects of Symbol Set 3. For example, not all fires are made with wood. Coal and peat bins are available. There also is a sand bin and vat containers useful for tanneries plus much more.



IV. Symbol Set No. 4

Agricultural & Culinary Structures



1. Symbol Origins

Symbol	Location/Source
Barn01_50x30	Standard
Barn02_45x40	Standard
Barn03_60x45	Standard
Barn04_80x35	Hybrid
Barn05_55x50	Standard
Barn06_80x25	Hybrid
Barn07_70x60	Großenseebach, Northern Bavaria
Barn08_40x35	Klatovy, Czech Republic
Barn09_40x30	Dennenlohe, Northern Bavaria
Barn10_70x60	Hybrid
Barn11_55x40	Standard
Barn12_35x35	Dechsendorf, Northern Bavaria
Barn13_45x40	Retzbach, Northern Bavaria
Barn14_45x40	Obernbreit, Northern Bavaria
Brewery01_80x70	Hybrid
Brewery02_75x65	Hybrid
Brewery03_75x60	Hybrid
Brewery04_80x75	Hybrid
Brewery05_55x50	Hybrid
Brewery06_100x85	Hybrid
Brewery07_40x35	Kraisdorf, Northern Bavaria
Brewery08_45x40	Schlüsselfeld, Northern Bavaria
Brewery09_50x30	Alsleben, Northern Bavaria
Brewhouse01_45x35	Hybrid
Brewhouse02_45x35	Hybrid
Brewhouse03_45x30	Hybrid
Brewhouse04_45x40	Hybrid
Brewhouse05_45x30	Hybrid
Building29_30x25	Knittelsbach, Northern Bavaria
Building30_40x35	Burgbernheim, Northern Bavaria
Coachhouse_80x45	Hybrid
Cottage01_25x35	Standard
Cottage02_25x30	Standard
Cottage03_20x30	Standard
Distillery01_80x60	Hybrid
Distillery02_80x70	Hybrid
FlaxbreakingHouse01_55x25	Gailshofen, Northern Bavaria
HopsFarm01_40x30	Eschenbach, Northern Bavaria
HopsFarm02_50x40	Thalheim, Northern Bavaria

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Symbol	Location/Source
HouseBarn01_70x40	Ingolstadt, Northern Bavaria
HouseBarn02_60x30	Herrnberchtheim, Northern Bavaria
HouseBarn03_65_30	Hambühl, Northern Bavaria
HouseBarn04_50x35	Kleinrinderfeld, Northern Bavaria
HouseBarn05_55x35	Schwimmbach, Northern Bavaria
HouseBarn06_50x45	Seubersdorf, Northern Bavaria
Inn01_60x30	Bamberg, Northern Bavaria
Inn02_200x90	Hybrid
Inn03_90x90	Bamberg, Northern Bavaria
Inn04_70x40	Oberampfrach, Northern Bavaria
Inn05_45x40	Mühlhausen, Northern Bavaria
Inn06_100x70	Bad Windsheim, Northern Bavaria
Inn07_95x55	Fladungen, Northern Bavaria
Inn08_70x50	Bischofsheim, Northern Bavaria
Inn09_90x70	Alsleben, Northern Bavaria
PigPen01_20x6	Unternesselbach, Northern Bavaria
PigPen02_38x7	Herrnberchtheim, Northern Bavaria
PigPen03_18x8	Uffenheim, Northern Bavaria
PigPen04_15x6	Stauf, Northern Bavaria
PigPen05_15x5	Bahra, Northern Bavaria
Shed01_15x10	Standard
Shed02_45x40	Hybrid
Shed03_45x20	Bad Windsheim, Northern Bavaria
ShedWall01_40x10	Bad Windsheim, N. Bavaria
SheepBarn_140x40	Virnsberg, Northern Bavaria
SheepPen01_40x20	Oberzettlitz, Northern Bavaria
Sugarhouse01_40x30	Edinboro, Pennsylvania, USA
Sugarhouse02_60x30	Edinboro, Pennsylvania, USA
Sugarhouse03_40x35	Edinboro, Pennsylvania, USA
TobaccoHouse01_65x30	Unterreichenbach, Northern Bavaria
TreadmillExtension01_31x30	Ergersheim, Northern Bavaria

2. Using the Symbols

We began our *Cartographic Collection* on the perimeter of cities and towns with *Symbol Set 1 -Walls, Gates and Towers*. With *Symbol Set 2*, we entered those settlements and began lining the streets with generic structures, buildings with rooftops that credibly could represent a wide variety of homes, businesses, etc., beneath those roofs. In *Symbol Set 3* we offer the kind of buildings where medieval pre-industrial manufacturers and artisans plied their trade. Brewhouses, breweries, distilleries, inns, a coachhouse, farm and generic buildings are offered in this *Symbol Set 4, Agriculture and Culinary Structures*. We've divided *Symbol Set 4* into five catalogs:

- **Culinary and Farm Catalogs**, one each for brown clay tile, light clay tile, slate tile and wooden shingles. These catalogs include symbols or objects for brewhouses, breweries, distilleries, inns, a coachhouse, farm and generic buildings.

- **External Objects.** This catalog expands the collection of objects already in it from Symbol Set 2 with pig pens.

3. Farming, Food and Lodging in a Medieval RPG Setting

Products of the *Vintyri Project* all are designed with the assumption that the user is running a fantasy RPG in a setting that more or less replicates medieval Europe.

This doesn't mean that our products are limited to use in such settings. Many of the structures that we've replicated still stand today, so they possibly would be useful in RPGs that replicate real world time periods from the Middle Ages through the current era. The difference for gamers campaigning in post-medieval periods is more in the question of the kinds of objects that are offered and those that are missing than in issues of structural design.

Many American-designed campaign settings and scenarios build supposedly medieval settlements based upon the model of 19th century rural villages in the United States of America and Canada. There's nothing inherently wrong with such a model, but it often results in the design of a settlement that could not possibly survive in the environment in which the designer has placed it.

As an example, one of the most popular commercial RPG settings ever designed envisions a northern wilderness that is sparsely settled with isolated farms and that is under the constant threat of hundreds of thousands of orcs and other monsters as well as bandits being. There simply is no logical explanation why the orcs, monsters and bandits didn't eliminate such defenseless farms long ago.

One of the key, highly defined settlements in the same setting has a village center typical for RPGs and then a number of farms outside of the village. In 19th and 20th century American style, these farms consist of large areas of fields with the farmhouse, barns, sheds, etc., inside of those fields. When one farmer's fields end, another's begin, and in the middle of those fields, we find his farmhouse, barn, sheds, etc., all relatively isolated.

That model was quite workable in the U.S. and Canada after white settlers had subjugated the Indian tribes and after the U.S. civil war. At that time, there no longer were any great threats of attack against such rural farming operations, and one could indeed nestle one's house and farm buildings deep in the middle of one's own fields.

However, these conditions seldom are found in the areas of RPG settings where adventures take place. Such regions usually are under a constant and serious threat. Their survival results from steps taken to protect the settlers and their structures from attackers. In this case, the true medieval European model is of much more use to the RPG designer than the latter day American system.

European settlements usually were protected by some sort of wall. In the case of poorer, rural villages, the defense system might have been limited to a wooden palisade wall or a wall made of blocks of sandstone, perhaps only 12 to 15 feet/4 or 5 meters tall. Fields, pastures and perhaps a few small, inexpensive farm sheds were outside of the wall. Farms and all other buildings were inside the wall. Only when a settlement had become relatively secure did one begin building structures of any value outside of the wall.

Many villages had so-called fortress churches. These structures had stone walls more than a yard thick, defensive towers with arrow slits and the like. In most respects these churches were like small fortified castles. In many cases, the cellars or lofts of these churches served as granaries where food was stored to feed the villagers who sought sanctuary there when the village came under attack.

The old fortified churches now are nothing more than churches and historical monuments. However, European farm villages usually continue to have the medieval structure today, with the farm buildings in the village and the fields outside of town.

Many RPG settings also have an over-modernized concept of the things that farmers produce, of the manner in which farm products are marketed and of the kind of facilities that are offered by the culinary branch. In medieval, post-feudal times, freeman farmers raised animals and grew crops first and foremost to assure their own survival and that of their families. Their next priority was to pay the tithes demanded of them. Farmers had little real money; they paid their taxes in crop tithes. In most cases, 10% of their harvests and other produce were paid to the local noble or tithe holder.

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What was left after providing for oneself and after payment of the tithe could be brought to market to be sold or traded in barter. Both food crops and feed were grown. Bulls, cows, pigs, goats and poultry were common, in some cases more as a source of income than to provide meat for one's own consumption. Cows and to a certain extent goats were a source of milk, butter and cheese. Because it kept for some time in cellars without spoilage, cheese was an important farm product. Poultry were valuable not only for eggs but also as a source of feathers for quilts.

In most settlements farmers did their own butchering, usually with the help of one of their own who understood a bit about the butcher's trade. Most of the meat ended up as being smoked, either in whole cuts (hams) as hard sausage (like salami), or being packed salt brine. Fresh meat was available only occasionally, direct after the slaughter.

There were few places other than farms where one could buy meat and produce. Groceries stores were unknown in these times. However, larger villages, towns and cities could have butcher shops where meat products, mostly smoked, could be purchased. Such butchers usually bought meat on the hoof and live poultry and then did their own slaughtering and meat packing.

Brewing and distilling were controlled areas of the culinary trade. Beer, ale, wine and fruit liquor were vital elements in the food chain in medieval times. One must remember that there was little potable water available in medieval times, not even from wells. With the lack of sewage treatment facilities, both streams and the ground water from wells usually were polluted. Drinking from them caused sickness and even death.

In most areas, one could not simply brew, ferment or distill in one's own right. One either had to acquire a brewing, fermenting or distilling right or one needed to buy one's beer, ale, wine or distillates from someone who had such rights. In the beginning, most such rights were reserved for monasteries, where these processes often first were put into practice to provide nourishing substances for the fasting season.

As the power of the churches subsided and that of the lay nobility grew, the local ruling royalty or nobility claimed the power to grant brewing, fermenting and distilling rights. Many rulers created their own court breweries, wineries and distilleries and had a monopoly in the alcoholic trade. In areas more distant from the seat of rule, such rights were sold, bringing the ruling nobility extra income.

As travel grew in medieval Europe, taverns and inns became more frequent. If a tavern- or innkeeper had a large enough farm (most tavern- and innkeepers outside of cities and larger towns also had farms), they could produce most of the food items on their menus. However, no tavern or inn could afford to serve its guests polluted water. They had to buy their beer, ale, wine and/or spirits or make them themselves.

If court or monastery breweries or wineries were nearby, inn- and tavernkeepers usually were required to serve the court or abbot's beers, ales or wines. If not, the larger taverns and inns usually bought brewing or fermenting rights, while the smaller operations bought beer, ale or wine from their larger counterparts.

Distilling had a somewhat different history. Commercial distilleries were rare. They were found, if at all, only in some cities and larger towns. Most distillates were made by farmers with small homemade stills, in a tradition not unlike that of the later day moonshiners in Ireland and the U.S.

It's almost impossible to run an illegal brewery or winery unnoticed, although one could and did cheat on the amount of brewed and fermented drink that was reported for taxation. However, a small, homemade midnight still is difficult to find. In most areas, one was required to have a distilling right to make spirits, but many farmers made their own white lightning illegally, consuming it themselves and selling it under the table, in the style of modern day moonshiners.

The growth of trading costers and the general increase in travel created new and larger markets for farmers and changed the shape of some farms. In the post-feudal area, most large farms remained in the hands of the nobility and the wealthy.

Smalltime farmers lived in house-barns, houses where the living quarters were in one wing of the building and the stall for the farm animals in another wing. We'll examine house-barns in more detail in the next section. Such farms usually had a shed as well, along with a few animals and small fields outside of towns.

Vintyri Cartographic Collection Guide

With time, however, arranged marriages made it possible for small farms to become larger, in some cases gradually surpassing the harvests and meat production of the older large farms of the landed gentry and nobility. In other cases, noblemen and rich landowners got out of the farming business completely and rented their large holdings to farmers.

Arranged marriages were able to turn two small farms into one somewhat larger operation, and then two somewhat larger farms into a truly large farm. This agricultural consolidation made it possible for a primitive culinary industry to take foot.

As huge trade routes developed, stopping points were developed along the way where the caravans of the trade costers would spend the night, replace supplies, hire repairs and such. The major stopping points grew quickly into important trade towns, but travel was irregular enough that local taverns also could do a profitable business with people who were passing through. As a result, taverns in some villages grew into small inns that served travelers and locals on a level that would have been unprofitable earlier when most customers were locals.

In the post-feudal era, most rural taverns were small wings of farmhouses with home-brewed beer or ale and perhaps some illegal spirits available. Local men gathered in the taverns at night for a social round that often also included some bartering negotiations. The beer and ale often were brewed by the wife of the farmer-tavernkeeper., thus the term *alewife*. In fact, in some areas it was illegal for males to brew beer or ale!

Thus, different culinary cultures developed. In cities and larger towns, the inns bought their meat and produce on the market, and they either brewed their own beer or ale, or they bought it in barrels from a nearby court or monastery brewery. In other cities and towns, communal breweries developed. Landlords of different inns each had reserved brewing days upon which they could use the brewery to make their own house brew.

Wine usually came from town wine markets, court or monastery wineries or direct from farmer-vintners, unless, of course, the inn was run by a farmer-vintner who sold his own vintage. In that case, however, he probably bought his beer or ale elsewhere.

Large inns also could be found in the towns that grew at major stopping points along trade routes. Most had their own breweries, unless a monastery or court brewery was nearby. In the smaller towns and villages where some travelers stopped, modest inns and taverns developed. These had either their own small breweries, usually known as brewhouses, or they purchased their beer or ale.

Inns and taverns are among the central fixtures in fantasy RPG adventures. Many game designers and RPG columnists have estimated that 75% or more of all adventures begin in a tavern or an inn. Unfortunately, many commercial RPG settings abuse inns and taverns just as often as they use them.

The commercial game setting that we used as an example above places several inns in the middle of monster-infested wildernesses more than 100miles/160km from the next trace of civilization. The toughest defender of the inn is a low level fighter.

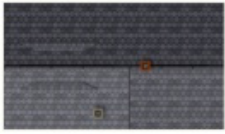
Any GM or game designer is, of course, free to place any kind of inn anywhere that he or she wishes. But in making the choices of the example above, he or she heavily taxes the credibility of his or her adventure material.

Inns and taverns exist where the owner thinks he or she can survive, where there are sources of drink and, if applicable, food to be served, and where there are enough potential customers to stay in business. A remote, unprotected inn that is more likely to be visited by orcs and trolls than by humans will cease to exist shortly after it opens its doors for business.

4. Agricultural Symbols

4.1 House-Barns

Catalog: *Farm Buildings*



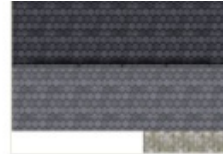
HouseBarn01_70x40SLA.jpg



HouseBarn02_60x30SLA.jpg



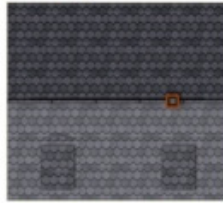
HouseBarn03_65x30SLA.jpg



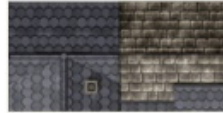
HouseBarn04_50x35SLA.png



HouseBarn05_55x35SLA.png



HouseBarn06_50x45SLA.jpg



HouseBarn07_40x20SLA.jpg

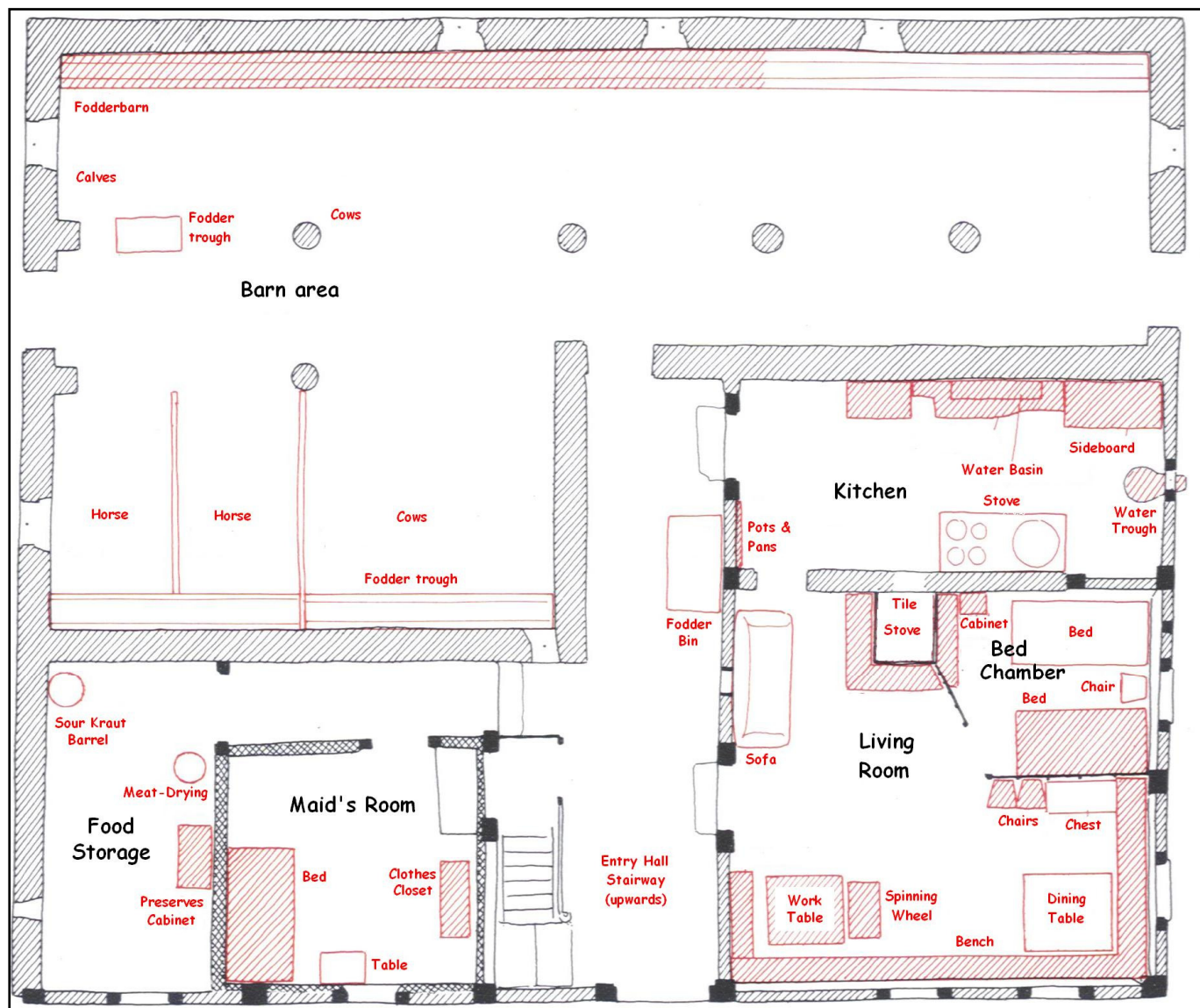
Open Game Content

We described a house-barn to a certain extent in the previous section. Let's take a closer look now at the house-barn replicated in the symbol *HouseBarn06_50x45*. It's known as the *Seubersdorf House*, because it stood for 296 years in the Middle Franconian village of Seubersdorf in Northern Bavaria. In 1980, four years before its 300th birthday, it was dismantled. Between 1980 and 1982, it was rebuilt in the Franconian Open Air Museum in Northern Bavarian Bad Windsheim.



The Seubersdorf house - a perfect example of a house-barn

Product Identity



Product Identity

The ground floor of the Seubersdorf House

To give you an idea what was under the roof of a house-barn, see the sketch of the Seubersdorf House above. The upper floor, not shown, had bedrooms above the living areas and a hayloft above the barn area. If you look carefully at this sketch, you'll search in vain for such niceties as a bath, a shower or a good heating system. In comparison to their ancestors, who well may have been serfs, the folks who built and first lived in this house were pretty well off. By modern standards it was a hard life and in the winter months a hard and cold life.

The main heat in the house came from the wood-burning oven in the kitchen and the tile stove in the living room, also a wood burner. In some house barns, a bit of heat also was contributed by the body warmth of the animals in the stall or barn areas. In the unheated bedrooms, the residents slept in the winter cold under thick, warm feather quilts.

One cleaned oneself with water brought from the kitchen in a bowl. Toilet facilities were in an outhouse outside of the house. The living room, kitchen and food storage room were the main work areas of the lady of the house. One notes that the Seubersdorf House also has a maid's room. This suggests a certain degree of wealth, but the suggestion has little value. The maid probably was one of many daughters of a poor, nearby family. She was taken into the house to help with hard work in return for room and board.

The men of the house farmed and, when possible, usually also did secondary jobs in the warmer months. Among those jobs also often was the harvest of home-grown flax which was dried in vented attics and "broken" in a flax-breaking house, making it ready to be spun into linen.

Vintyri Cartographic Collection Guide

In the cold season, most men worked in the forests, bringing in firewood that they stacked to dry for two years and then burned to provide the marginal heat of the tile stove and cooking fires in the kitchen. After that, they usually practiced or hired out in whatever secondary trade they might have learned.

At summer's end, the women were busy preserving food in jars and packing potatoes, turnips, carrots and cabbage crops into the root cellars to maintain a winter food supply. Once the last of summer's yield had been taken care of for the winter, the woman of the house turned to the spinning wheel to make linen of the harvested flax. After the linen had been woven, housewives would spend much of the cold season doing their chores and working at their living room work tables, mending clothing and sewing new clothing for the coming year.

The plan on the previous page is specific to the Seubersdorf House, but one should keep in mind that house-barns were very basic structures that served only basic needs. They were divided as logically as possible to serve the needs of the house, its residents and the animals in its stall. Thus, with a few proportional adjustments, one could drop the Seubersdorf house plan into almost any house barn and be reasonably certain of accuracy.

The symbol *House02_60x30* is a good replica of the kind of house-barn one might have found in the first generation after an arranged marriage, when two smaller farms became one. Despite its more prosperous appearance, however, this *Herrenberchtheim House* (see the photo below) was no more luxurious than the Seubersdorf House. The barn was in the right half of the ground floor, which was the only floor on that side. The area above the barn was open. The left half of the house was the residential area on both floors.

This house stood in the village of Herrenberchtheim in Northern Bavarian Middle Franconia until 1982. It was rebuilt in the Franconian Open Air Museum in Bad Windsheim from 1982 to 1984.



The Herrenberchtheim House, model for the symbol HouseBarn02_60x30

Product Identity



Both Photos Product Identity

The shepherd's house-barn in Hambühl, inside and outside, model for symbol HouseBarn03_65x30



Vintyri Cartographic Collection Guide

The shepherd's house-barn depicted on the previous page served as the model for the symbol *House Barn03_65x30*. It is a particularly interesting structure. Shepherds were on the lowest rung of the rural social ladder in the Middle Ages, so this could be considered as something of a relic from poverty row. The house stood until 1979 in the Middle Franconian village of Hambühl in Northern Bavaria, when it was dismantled. Reconstruction began in the Franconian Open Air Museum in Bad Windsheim in the same year, and it was completed in 1981.

As we've mentioned in earlier sections, top-down portraits of buildings often give us little information about what one might find under the roofs. As a result, a single symbol or object also can be used to create several different types of buildings, all of them credible.

With this Symbol Set 4, we'll also see that what's under a roof can change dramatically, although the rooftop remains the same. The Hambühl shepherd's house-barn served many purposes over the centuries. Fortunately, its history is well documented. Thus, we know that at various times it served not only shepherd farmers but also was a healer's house, the night watchman's house, a house for the poor and a governmental administrative building.

4.2 Barns

Catalog: *Farm Buildings*

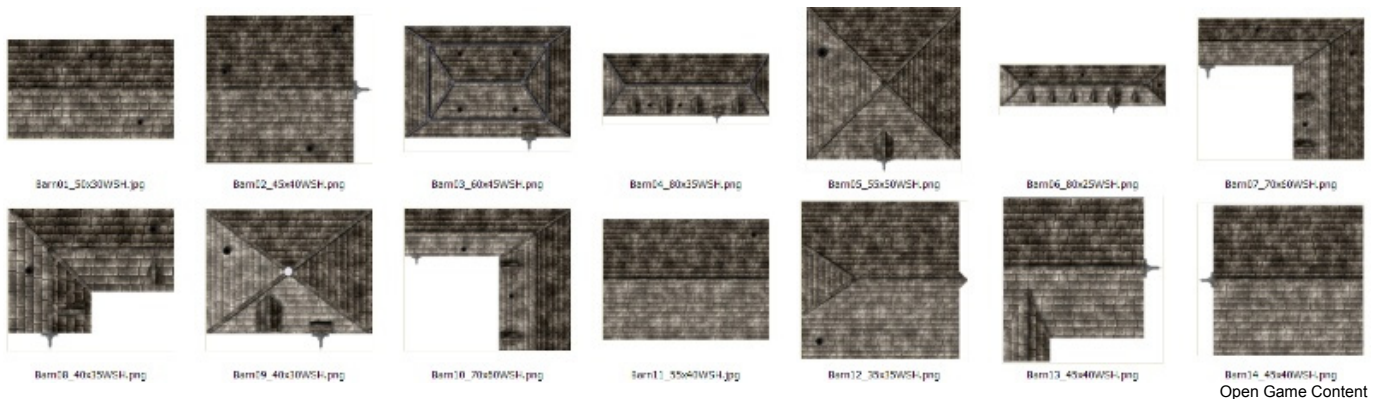
Everyone knows what a barn is ... more or less. Because of the *less* in that sentence, we'll start with a definition.

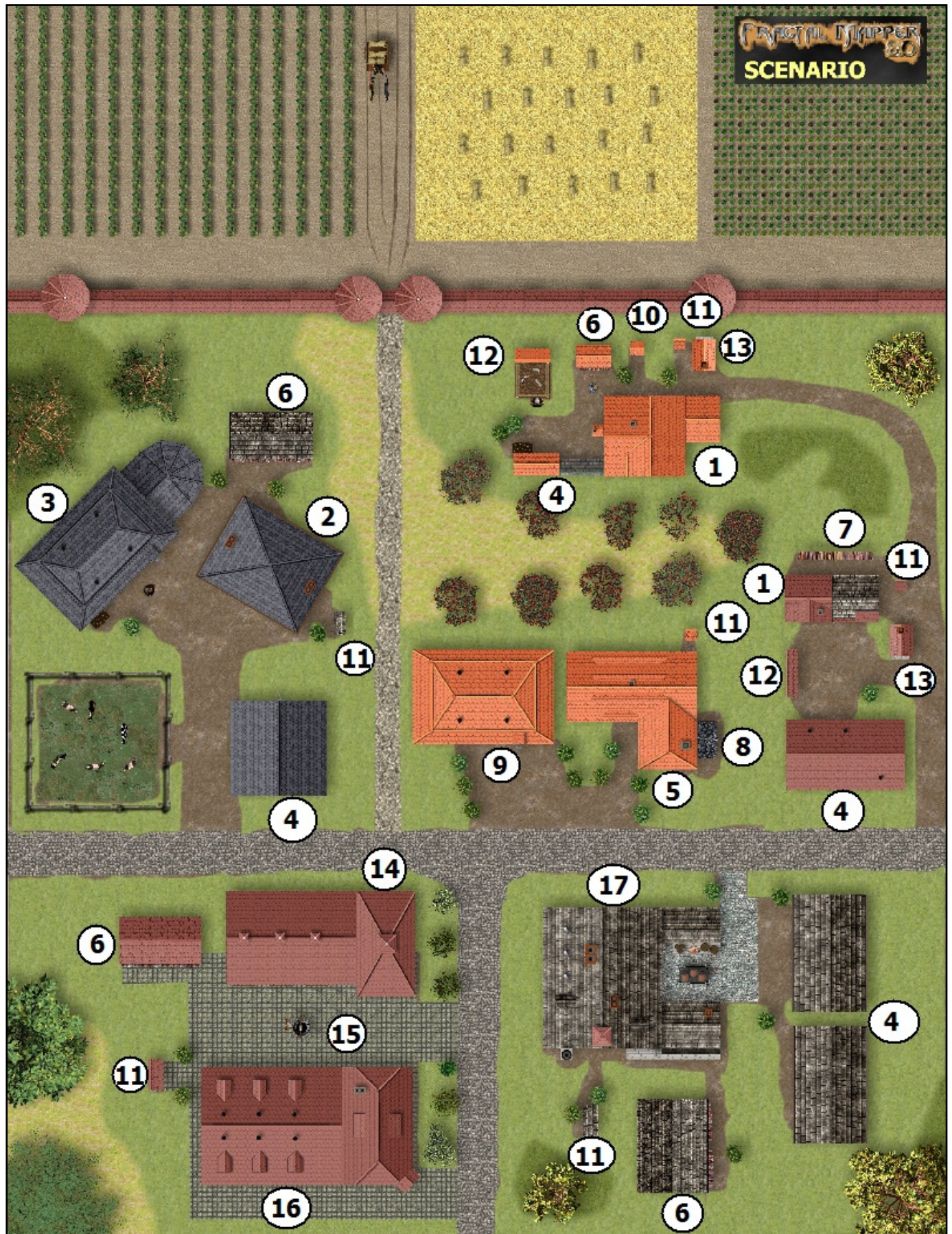
As we saw in Section 2.1, house-barns were the main structure of most medieval farms, but there also were larger, more prosperous farms that had separate houses, barns and sheds. Those readers who grew up in North America probably will apply the word *barn* to any red-painted wooden building on the farm grounds that isn't a part of the house or a small coop or pen.

In medieval Europe, a more distinct vocabulary was used:

- Buildings that housed horses, cows, oxen and the like were called barns, stables or stalls. Barns were larger, stalls were smaller and stables usually housed riding and draught animals.
- Buildings that housed pigs were pens.
- Buildings that housed poultry were coops.
- Buildings that housed farm equipment and other non-living farm objects were sheds.

We've used these distinctions in the naming of our symbols or objects. One also should note that barns, sheds and the like were not painted red in medieval Europe.





Building complexes in a farming village

Open Game Content

4.3 Building Complexes in a Farming Village

(Corresponds to the graphic on the previous page)

1. **House-Barns.** These are typical for the majority of the farms in a settlement.
2. **Houses.** Only large and prosperous farms have separate houses. In most cases, such houses are home to the vassal who controls a nobleman's agricultural assets, the home of rich, landed gentry or the home of a private farmer who rents a large farm from a nobleman or a member of the landed gentry. There are no normal house objects in Symbol Set 4. They are available in Symbol Set 2.
3. **Barn with Treadmill Extension.** Separate barns usually were found only on large farms with separate farmhouses. Remember that barns house livestock. Treadmills also were found only on large farms, where they ground feed.
4. **Sheds.** As one can see, sheds can be useful in many places, not only upon farms. Remember that farm sheds are different from barns in that they hold no livestock.
5. **Farmhouse with Smithy.** This object comes from Symbol Set 3. This structure is a farmhouse that has a small smithy in the wing on the right side. Also note the vents on the roof of the main house. They indicate that the farmer-smithy also grew flax and dried it in the attic of the house. The vents permit the flow of air necessary to dry the flax.
6. **Woodsheds.** Any building that's heated needs a woodshed, a woodpile, a coal bin or a peat bin. These can be found in Symbol Set 2.
7. **Cord of Wood.** Various cords of firewood can be found in Symbol Set 2.
8. **Coal Bin.** Coal fires the smithy. Coal and peat bins can be found in Symbol Set 2.



A medieval fruit-drying house

Product Identity

9. **Combination Shed and Barn.** Such structures were rare, but one sometimes found a shed in one half of the building and a small barn in the other. The upper story usually served as a hay loft.

10. **Drying House.** These small structures were used to dry fruit in late summer and early autumn. They can be found in Symbol Set 2. See the photo to the left.

11. **Outhouses.** Various models are available in Symbol Set 2.

12. **Pig Pens.** Symbol Set 4 installs a selection in the *External Objects* catalog.

13. **Bake Houses.** They can be found in Symbol Set 2.

14. **Coachhouse.** Only larger inns with moneyed customers could afford this luxury building. They also were found in castle complexes.

15. **Well.** There are no wells in the *Vintyri Cartographic Collection*, but you can find wells in the *CSUAC* collection and elsewhere. *FM8* users also will find a well in the catalog *Battlemap/outdoors*.

Vintyri Cartographic Collection Guide

Barns in the *Vintyri Cartographic Collection* are the buildings found in larger farms that house horses, cows, bulls, oxen and the like. However, when making your maps, you do not need to feel tightly bound to this definition. Why? Because what one sees in a top-down rooftop view just as easily could be a shed or any other type of unheated building. Add a chimney, and the range of possibilities multiplies.

However, if you are using the barn symbols to create barns within the framework of the medieval European definition, then these barns will represent only a single structure in a farm complex made up of various buildings. The central structure will be the farmhouse. You may have noticed that Symbol Set 4 has no farmhouse objects.

There's a reason for that. A farmhouse is a house, like any other house. Symbol Set 2 already includes a large collection of buildings that can be used as farmhouses. The scenario on Page 103 will show you how to assemble complexes that are historically credible.

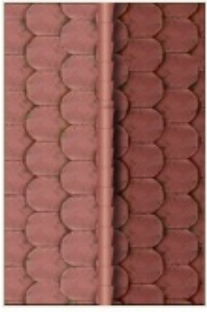


This combination of barn, left, and shed, right, was typical for wine-growing areas. This building stood in the Lower Franconian wine village of Retzbach in Northern Bavaria. It was built in 1590 and expanded in 1597. It was dismantled in 1999 and rebuilt at the Franconian Open Air Museum in Bad Windsheim in 2002. It is the model for symbol Barn13_45x50.

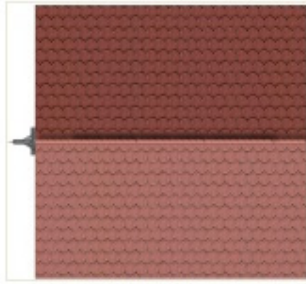
Product Identity

4.4 Sheds

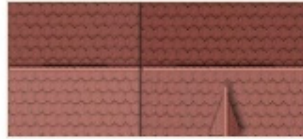
Catalog: *Farm Buildings*



Shed01_15x10BTB.jpg



Shed02_45x40BTB.png



Shed03_45x20BTB.jpg


ShedWall01_40x10BTB.png
Open Game Content

Like barns, the roofs of sheds have little that identify their usage. Most sheds are rectangular. Their roofs are plain, in general adorned with nothing or with a dormer or two in loft areas. In most cases, cartographers already have a wide variety of symbol candidates in the base buildings catalogs of Symbol Set 2 that will serve the purpose. They can be improved in some cases by adding dormers, hoists and/or platforms, all of which are available in Symbol Set 2.

In Symbol Set 4, we include the four sheds illustrated above. *Shed01_15x10* is a small shed that can be used almost anywhere, not just on farms. *Shed02_45x40* is a very typical farm shed with a hoist on the front side. *Shed03_45x20* replicates an interesting real world shed that we'll examine in more detail. *ShedWall01_40x10* is another small shed that has a 20-foot/6m wall extending from it and a roof extending outward from the wall. The roof protects ladders. We'll take a closer look at this real world model too.



Product Identity

The combination barn and shed from the city of Bad Windsheim, model for the symbol Shed03_45x20



The shed and wall with ladder house replicated in the symbol ShedWall01_40x10

Product Identity

Symbol *Shed03_45x20* (See the previous page) replicates a combination shed and barn built in the Imperial City of Bad Windsheim in 1622. It was dismantled in 1982 and rebuilt in the Franconian Open Air Museum in Bad Windsheim from 1983 to 1984.

This building spent most of its years as an innocuous half-timber structure on Rothenburger Street, but in its latter days, it was turned into something of a general store not unlike the stereotype models we know from the American Wild West. It continues to be a general store today on the museum grounds.

Our last example is a simple shed in the open air museum that has a wall and roof extending from it. The combination is replicated in the symbol *ShedWall01_40x10* (see photo above). The open roofed area along the wall was called a ladder house. Walls were a perfect place for such simple structures, which protected the wooden ladders from the elements.

4.5 Pig Pens

Catalog: *External Objects*



PigPen01_20x6BTB.jpg



PigPen01_20x6BTL.jpg



PigPen01_20x6WSH.jpg



PigPen02_28x7BTB.jpg



PigPen02_28x7BTL.jpg



PigPen02_28x7WSH.jpg



PigPen03_18x8BTB.jpg



PigPen03_18x8BTL.jpg



PigPen03_18x8WSH.jpg



PigPen04_15x6BTB.jpg



PigPen04_15x6BTL.jpg



PigPen04_15x6WSH.jpg



PigPen05_15x5BTB.jpg



PigPen05_15x5BTL.jpg



PigPen05_15x5WSH.jpg



PigPen06_20x15BTB.jpg



PigPen06_20x15BTL.jpg



PigPen06_20x15WSH.jpg

Open Game Content



The Bahra pig pen, model in the symbol PigPen05_15x5

Product Identity

When most people think of pig pens, they probably conjure a vision of a rectangular barn that's smaller than one might need for cows, horses and the like. That description does indeed fit some medieval pig pens. However, most private farmers in the Middle Ages had only a few pigs. Thus, their pig pens were relatively small and also at times quite interesting.

The most interesting pig pen that we found in our research is from the village of Bahra in the Grabfeld region of Northern Bavarian Lower Franconia. The Bahra pig pen is illustrated in the photo above. It's a superlative example of how to get a lot of things into little space.

Using the photo as a guideline, we see that the lower level has an outhouse complete with a heart-shaped hole in the door to the left. The three doors on the lower right open into the actual pig stalls. Firewood and kindling were stored in the loft.

The Bahra pig pen is preserved today in the Franconian Open Air Museum in Fladungen, a border town in Northern Bavarian Lower Franconia.



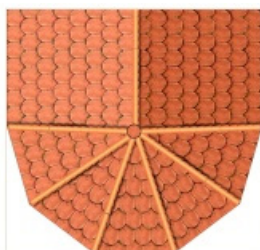
Above, a large pig pen from Herrenberchtheim with wood loft above and an outhouse in front of it, next to the hay-covered manure bin. Below, left, a combination pig pen and chicken coop from the town of Mailheim in Bavarian Middle Franconia. This is replicated in the symbol PigPen06_20x15. Below right, a pig pen from the Middle Franconian village of Seubersdorf.

All Photos Product Identity



4.6 Treadmills

Catalog: *Farm Buildings*



TreadmillExtension01_31x30BTL....
Open Game Content

By the late Middle Ages, the guilds had accumulated power enough to see to it that the milling of flour by anyone but a master miller was illegal and punishable by dunking, imprisonment and the like. But there seldom was a prohibition that kept farmers from grinding their grain into fodder for their livestock. That notwithstanding, few farms had their own fodder mills. Those who did used treadmills powered by bulls or oxen.

Our symbol, *TreadmillExtension01_31x30*, is a treadmill extension based upon the original from Ergersheim, a village in Northern Bavarian Middle Franconia. The Ergersheim treadmill was dismantled in 2000 and rebuilt in the Franconian Open Air Museum in Bad Windsheim in 2001.



Product Identity

The Ergersheim treadmill, model for the symbol Treadmill Extension01_30x31



Product Identity

The Ergersheim treadmill extension, model for the symbol Treadmill Extension01_30x31

4.7 Flax-Breaking (Heckling) Houses

Catalog: *Farm Buildings*



FlaxbreakingHouse01_55x25SLA.png

Open Game Content

Our model is a flax-breaking house (British: *heckling shop*) from the village of Gailshofen in Northern Bavarian Middle Franconia. It was dismantled in December 1985 and rebuilt on the grounds of the Franconian Open Air Museum in Bad Windsheim in 1986.

This is a facility that quite probably never has appeared in any previous RPG product. Nonetheless, flax-breaking houses are necessary in any setting that's based upon medieval Europe. The main source of cloth in Europe, through the World War II years, was linen made from home-grown flax.

To understand what a flax-breaking house is, one must know a bit about how linen is made from the stems of the blue-flowering flax plant. Flax was harvested in late July and August. The plants' stems then were *retted*, a term which described their being soaked in a pond or tub to loosen the valuable fibers used to make linen.



Product Identity

The Gailshofen flax-breaking hose, the model for the symbol FlaxbreakingHouse01_55x25

Once the fibers were loosened from the woody stems, they were taken to a flax-breaking house to be *scutched*, a term that describes the process of feeding the *retted* stalks through metal rollers to completely free the soft flax fibers from the woody stem parts.

The final process within the flax-breaking or heckling house is the heat-drying of the fibers in a flax kiln, a process known as *oasting*. The kiln was in the right part of the complex in the photo above, as indicated by the air vent in the roof. After this process was completed, the linen fibers could be sold to be woven into cloth.

This entire process may be new to you, but if your RPG setting is based upon medieval Europe, you should have regional heckling houses at regular intervals, unless, of course, your characters wear only leather clothing or run about naked.

4.8 Hops Farms

Catalog: *Farm Buildings*



HopsFarm01_40x30WSH.jpg



HopsFarm02_50x40WSH.jpg

Open Game Content

Vintyri Cartographic Collection Guide

Hops farms belong only conditionally in your RPG setting. Whether they are there depends upon the role that beer and ale play in your campaign. Beer was one of the most common drinks in Europe during the Middle Ages. Potable or drinkable water was rare, a condition that made alcoholic drinks a key staple. The water for beer and ale was boiled as a part of the brewing process, which guaranteed that they were free of the bacteria that polluted streams and many wells. But hops use did not become widespread in the early days of brewing.

Beer and ale were consumed with every meal by members of all social classes in the British Isles and northern and eastern Europe, in particular where the cultivation of wine grapes was difficult, impossible or simply untried. In southern Europe, wine was the most common drink among the middle and upper classes, but beer and ale, which were cheaper, were popular among the lower classes.

Beer and ale have a long history, and for most of that history, they were home products. They were brewed frequently but in small quantities, for home consumption. In addition to malt, water and yeast, early brewers added *gruit* to their recipe. They were many varied types of gruit, which usually was a collection of herbs but also could contain such exotic ingredients as pine needles. Without gruit, beer and ale were very unstable, turning sour and spoiling in short order. The addition of gruit extended a brew's lifetime, but only by a bit.

In the Ninth Century already, some European monks had begun using hops in their brews, but it was not until the 14th century that the use of hops became widespread in some areas after brewers realized that hops not only spiced a brew well but also gave it the ability to last longer when it was properly barreled and stored in a dark, cool cellar. With this realization, brewing grew from a house craft into an artisan's products.

The use of hops did not spread rapidly across Europe, however. Its introduction was gradual, particularly in the British Isles. In fact, even today in the Scottish Highlands, one can find some ales that use no hops but instead are spiced with heather gruit.



Product Identity

A hops farmer's house from Eschenbach, left, and a hops shed from Thalheim, right, both in Northern Bavarian Middle Franconia. Also note the bakehouse in the middle.

Vintyri Cartographic Collection Guide

Our catalog contains two symbols that are replicas of the buildings shown in the photo on the previous page. The structure to the left is a hops grower's farmhouse. It is replicated in the symbol *HopsFarm01_40x30*. The original once stood in the village of Eschenbach in Nuremberg Land, a part of Northern Bavarian Middle Franconia. The building to the right is a hops shed. It is replicated in the symbol *HopsFarm02_50x40*. The original stood in the village of Thalheim, also in Nuremberg Land. Both buildings were dismantled and rebuilt in the Franconian Open Air Museum in Bad Windsheim.

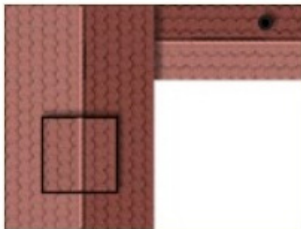
Before hops can be used for brewing, its flowers must be dried thoroughly. That usually was done by spreading the harvested hops flowers on upper story wooden floors, where summer's heat dried them. To prevent spoilage, every floor with a drying surface needed to have large roof vents to permit the passage of fresh air. These can be seen clearly in the photos.

The Eschenbach building (left) is five stories high. The two lower stories are the hops grower's farmhouse. The two middle stories serve as hops-drying lofts. The upper story is an attic. The Thalheim building (right) is a hops shed, thus no chimney, either in the original or in the symbol. There are no residential floors in the Thalheim building. It is five stories high, with storage rooms on the two lower floors, hops drying lofts on the middle floor and an attic on the top floor.

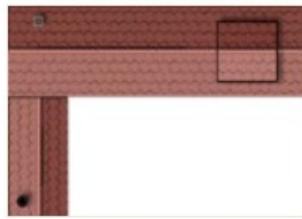
In the *Jörðgarð* campaign setting, for which these symbols were developed, the hopping of beer and ale already is widespread, thus, such buildings have a place in the setting. If hopped beer and ale also are widespread in your campaign setting, then these symbols should serve you well.

4.9 Sugarhouses

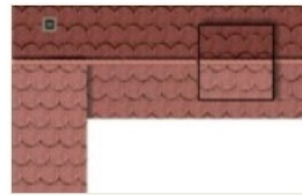
Catalog: *Farm Buildings*



Sugarhouse01_40x308TB.png



Sugarhouse02_60x308TB.png



Sugarhouse03_40x258TB.png

Open Game Content

We want to make clear at the outset that sugarhouses of the type we've replicated have no business whatsoever being in a campaign setting that emulates medieval Europe. Eastern Canada and the northeastern United States are the areas with sugar maple forests where the folks go out, tap the trees for sap and make maple syrup of it.

However, keep in mind that our symbols were developed for the *Jörðgarð* campaign setting, which is modeled on medieval Europe but by no means is a European replica. In the *Jörðgarð* setting, there is a part of the world with sugar maple forests where locals go out, tap the trees and then make syrup of the sap. Therefore, we also have added the attendant sugarhouses to our setting.

Our sugarhouse symbols are based upon photographs of real sugarhouses in the Edinboro, Pennsylvania, area of the northeastern U.S.A. Architecturally, they duplicate the original prototypes, but we have substituted the traditional clay tiles and wooden shingles that one likely would have found in medieval Europe for the North American style roofs of the originals.

Unfortunately, the photos that we used to create our symbols are the property of an American daily newspaper. The photos are under copyright protection, and our request for permission to reprint the photos here was denied. That notwithstanding, we suspect that a number of readers (and we too, for that matter) never have seen a real sugarhouse. Therefore, we are including a photo of a modern sugarhouse in Canada on the following page.

This photo was made by Jared C. Benedict and released under the Creative Common GFDL License 3.0 It is re-released here under the same license. Its usage is governed solely by the GFDL license.



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A modern sugarhouse in Canada

So ... you might ask ... what is a sugarhouse?

First of all, let's look back into the 1500s when North American Indians first showed European colonists how to tap the trunks of maples during the thaw that came as winter ended and spring began..They learned to harvest the sap and boil it to evaporate some of the water content. This concentrated the sugar that remained in the heated sap. That caramelized some of the sugar, which in turn changed the flavor, making in the end concentrated sugar.

In the 17th and 18th centuries, processed maple sap was a main source of concentrated sugar in the colonies. The new settlers bore holes into the maples, inserted spouts carved from wood into the holes und hung buckets from the spouts to catch the sap that dripped down from the spouts. The buckets usually also were wooden pails that were carved from tree trunks.

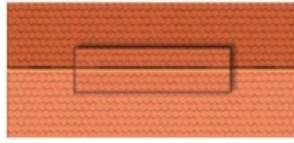
Depending upon weather conditions, the colonists spent anything from days to weeks collecting sap, until the weather warmed enough to cause a change in the sap's taste that made it unpalatable. At the start, camps were made in the forests, where the sugar crews stayed until the harvest ended when the sap's taste began to change.

With time, however, the sugar crews began building shacks in the forests where they could process the sap and spend the nights with shelter and some comfort. These shacks became known variously as sugar shacks, sap shacks, sap houses or sugarhouses. The sugar crews collected sap in the forests and poured it into large barrels upon wagons drawn by horses or oxen. The wagons then brought the sap to the sugarhouses for processing.

Although sugarhouses have no European root, one easily can transfer them into a medieval-European-like setting by using European style roofs and wooden siding, preferably in log cabin style. Sugarhouses would be particularly credible in druidic areas or settlements with many rangers nearby.

4.10 Tobacco Drying Houses

Catalog: *Farm Buildings*



TobaccoHouse01_65x308TL.jpg
Open Game Content

This last symbol in the agricultural or farm group also is totally optional, unless, of course your campaign or setting has pipe-smoking halflings similar to the Hobbits in the J.R.R. Tolkien books. If you've introduced tobacco into your campaign, one should find tobacco drying houses in the areas where tobacco is grown and harvested.

The prototype stood in the village of Unterreichenbach near the city of Schwabach. It was the largest tobacco drying house ever built in Northern Bavarian Middle Franconia. The prototype was dismantled and rebuilt in the Franconian Open Air Museum in Bad Windsheim in 1992.

Tobacco leaves were hung to dry on each of the four stories. With help from the large roof vent and the wooden slats on the sides of the building, which could be turned, a strong air current could be created to accelerate drying.

NOTE: The flaxbreaking house, the hops farms, the sugarhouses and the tobacco drying house all have simple roofs with roof vents. There is nothing to distinguish them, making them interchangeable.



Product Identity

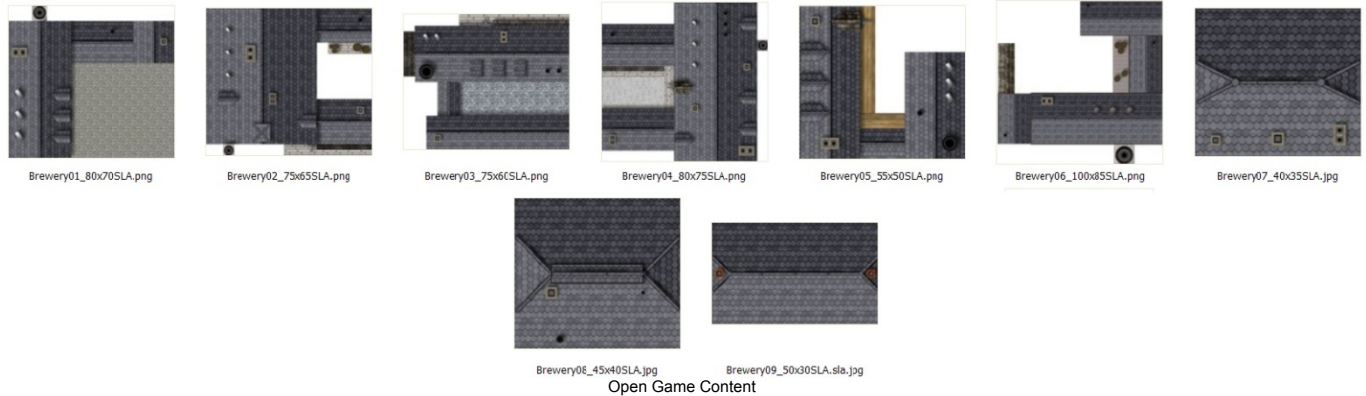
The tobacco drying house in the village of Unterreichenbach in Northern Bavarian Middle Franconia. This structure is the prototype for the symbol TobaccoHouse01_65x30.

5. Culinary Symbols

We started with agricultural buildings and are going on to culinary buildings because the former are quite dependent upon the latter. A churl might even remark that the jump from tobacco to alcohol isn't all that big. Others will note that there are no taverns in this symbol set. They aren't needed. Except for a tavern sign on the front of the building (available in the CSUAC collection), tavern roofs usually have nothing to distinguish them from other structures. Therefore, the generic buildings in Symbol Set 2 already are perfect for a wide variety of taverns.

5.1 Breweries

Catalog: *Culinary Buildings*



Product Identity

Left: *The Mühlhausen Inn*, prototype for the symbol Inn05_45x40. **Right:** *The Schlüsselfeld Communal Brewery*, Prototype for the symbol Brewery08_45x40.

Vintyri Cartographic Collection Guide

We already have discussed the history of brewing in an earlier section of this booklet. We'll recap and look at breweries a bit more closely in this section. However, this description applies to both this section and the following, *5.2 Brewhouses*. The reason for that is that brewhouses are nothing more than very small breweries.

Historians claim that the first mention of beer comes not from Bohemia or Bavaria, as one might guess, but rather from China somewhere around 7000 B.C. If that's correct, beer and ale belonged largely to the category of home cooking for more than eight millennia. In this time, it almost always was a foodstuff that people made at home rather than a commercial product.

As we've already discussed, beer and ale provided drink where potable spring and well water was rare, and they also were a reliable means of preserving the nourishing ingredients of autumn's grain harvests for consumption through the cold and cropless months of winter.

When brewing moved out of the private household and into a larger arena is open to debate. Two Bavarian breweries claim that honor. The former Benedictine monastery in Upper Bavarian Weihestephan makes the claim upon the basis of a purported document dated 1040 from Bishop Egilbert von Moosburg granting the monastery a brewing right.

Historians claim that the Weihestephan document is a forgery made in the 17th century by the abbot at that time, one Georg Tanner. They also note that the alleged grant from Bishop Egilbert is dated 1040, although Egilbert already had died in 1039.

Whatever the case may be, Weihestephan no longer is a monastery, but the brewery continues to operate as the Bavarian State Brewery, an adjunct of the world's foremost school for brewmasters, which is run by the Free State of Bavaria.

The first known and documented brewery is in the Lower Bavarian Weltenburg Monastery on the Danube River near the city of Kelheim. It has uncontested proof that it began operating in the year 1050. Therefore, as far as documentation is concerned, it is recognized as the world's oldest brewery.

Weltenburg was a Benedictine monastery founded by the Irish-Scottish monks Eustachius and Agilus in the Year 617. It survived as a monastery until the early 10th century, when it was abandoned during the time of the Hungarian Invasion, but in the middle of that century, it was restored as an Augustinian monastery under the aegis of the Regensburg diocese.

In the 17th century, after the troubles of the 30 Years War, it was returned to the Benedictines. In 1803, during his European secularization, Napoleon closed the monastery and claimed that ownership for the Bavarian kingdom, but the church reclaimed it 40 years later and has operated it since that time as an abbey.

The monastery brewery also remains in full operation, one of the most important breweries in Germany and Bavaria. In 2004 and 2008, *Weltenburg Monastery Baroque Dark Beer (Kloster Barock Dunkel)* won the award as the world's best dark beer in the *World Beer Award* competition.

All of that aside, the question of which brewery was the world's first is open to debate. The Weltenburg monastery may be the first documented brewery, but there well may have been other breweries in the world before Weltenburg for which no documents have been found.

More important, perhaps, is the recognition that brewing began to move out of the home and turn from a matter of home cookery into an artisan's craft with the development of the first European monastery breweries in the 10th century. In the beginning, monks brewed and farmed only to serve their own needs and those of passing travelers who were granted a night's lodging, but with time, monastery culinary and agricultural operations grew and became commercial.

Monasteries were expensive to maintain, and there were necessities of life that the monks could not provide for themselves. Thus, the monasteries began selling produce on local markets and seeking and gaining exclusive local brewing rights, which forced inn- and tavernkeepers to close their own brewhouses and buy their beers instead from the monasteries.

Vintyri Cartographic Collection Guide

Europe's secular ruling nobility and royalty believed not only that what is good for the goose is good for the gander but also that what's good for the church was good for their own ruling seats. Thus, in addition to monastery breweries, so-called court breweries begin to develop and flourish.

One of the world's most famous court breweries is *Münchner Hofbräu* (Munich Court Brew) with its world renowned tavern, the *Hofbräuhaus* (Court Brewhouse) in Munich, the Bavarian capital. It was built in 1589 by Duke Wilhelm V. *Hofbräu* was the court brew of the Bavarian dukes and later of the Bavarian kings, a line that ended with Ludwig II, who built Neuschwanstein and other famous Bavarian castles and who financed the opera composer Richard Wagner. Today, *Hofbräu* and the *Hofbräuhaus* belong to the German Free State of Bavaria.

With the emergence of monastery and court breweries, the production of beer and ale began its slow evolution from a type of home cooking into a large commercial business. Private breweries began coming into existence in part through the granting of new brewing rights but also through the purchase of breweries that belonged to disbanded monasteries or to noble families that either wanted to leave the brewing business or whose lineage had died out.

However, this trend toward sizeable brewing operations was contained until the 20th century by the inability to brew beer and ale that would keep for more than a short time. A monastery, a ruling noble or a private brewer might have had the desire to monopolize the beer or ale trade over a large territory, but Mother Nature's love for souring beer foiled such plans.

As a result, the ruling nobles needed to earn money from the brewing trade in another manner. They issued brewing rights in areas their own breweries couldn't serve to the owners of inns and taverns and later also to brewmasters who wanted to build private breweries. In return they received fees, taxes or tithes.



The communal brewery of the town of Alsleben in the Grabfeld area of Northern Bavarian Lower Franconia. The brewery is the prototype for the symbol Brewery09_50x30. The original was dismantled and rebuilt in the Franconian Open Air Museum in Fladungen.

Product Identity

Vintyri Cartographic Collection Guide

All of these developments led to a strong reduction in brewing in private homes. Brewing beer and ale privately was a complex and time-consuming process. With the spread of monastery, court and private breweries as well as small brewhouses run by inns and taverns, it not only was relatively inexpensive but also quite convenient to give up brewing at home and instead to walk in the evening to a brewery, inn or tavern with a large ceramic tankard in the hand, have it filled and bring it home.

Before entering the age of refrigeration and air-tight bottling and barreling technology, still one more dimension came into the brewing scene. In many cities and towns, tavern- and innkeepers began to ponder the idea that a local central brewery would be more efficient and profitable than the operation of a half dozen or more separate brewhouses for each establishment.

Working together, these landlords then convinced their village boards and town or city councils to build communal breweries which the various inns and taverns could use at a fee. Schedules were established that defined a regular rotation for the use of the brewery by each member inn or tavern.

Yet one more significant change came in the brewing economy. Before beer or ale can be brewed, the grain must be made into malt. That is a complicated and expensive process, so much so that most small brewhouses bought their malt from a larger court or monastic brewery rather than making their own.

As the brewing industry blossomed in the Middle Ages, enterprising folks began building central malting houses that made and sold barley malt to customer bases of breweries and brewhouses over a large geographical area, or at least a large area for those times. That still is the practice in modern Europe, in fact. Most breweries buy their malt from central malting houses rather than making their own.

Our symbol set contains no malting house objects as such, but any RPG cartographer who needs one can substitute a large brewery symbol for a malting house. From a rooftop viewpoint, there is nothing to distinguish the two from one another. Both have vents of some sort and large chimney or a smokestack.

The dynamic of beer brewing, already in the first century of the second millennium A.D. makes for an interesting story, but it also seriously hampered our attempts to produce a set of brewery and brewhouse symbols that replicate true historical prototypes.

That same dynamic caused most breweries and brewhouses which existed in the Middle Ages to remodel and expand as the years marched on. Many breweries were closed with time and with consolidations. The closed structures either were remodeled and turned to other uses or they were torn down.

Most historically significant brewery and brewhouse buildings in Europe today are children of the Industrial Age in the late 19th and early 20th centuries. As a result, most of our brewery and brewhouse symbols are hybrids based upon historical drawings and paintings.

However, thanks to the two Franconian open air museums, we were able to find three complete prototypes:

- The symbol *Brewery07_40x35* replicates a house brewery from the village of Kraisdorf in the Haßberge Mountains of Northern Bavarian Lower Franconia. This interesting brewery, dating back to 1699, never was a commercial operation. It was a family brewery from its beginning until its last beer was brewed in 1960. Although the owners had a brewing right, they never had a license to sell their beer. Therefore, consumption was limited to the larger family circle. But the family's thirst was sufficient to keep it in operation for 260 years. The brewery was dismantled in 1994 and rebuilt in the Franconian Open Air Museum in Bad Windsheim from 1994 to 1996. See the photos on the following pages.
- The symbol *Brewery08_45x40* replicates the communal brewery of the city of Schlüsselfeld in Northern Bavarian Upper Franconia. The brewery was dismantled in 1988 and rebuilt in the Franconian Open Air Museum in Bad Windsheim from 1994 to 1996. See the photo on page 117.
- The symbol *Brewery09_50x30* is a communal brewery that belonged to the village of Alsleben in the Grabfeld area of Northern Bavarian Lower Franconia. Festival beer still is brewed once a year there, in the brewery's new location in the Franconian Open Air Museum in Fladungen. See the photo on the previous page.



All Photos are Product Identity

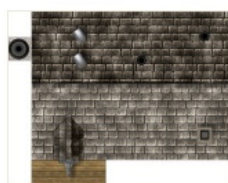
External and internal views of the Kraisdorf House Brewery, prototype for the symbol Brewery07_40x35





5.2 Brewhouses

Catalog: *Culinary Buildings*



Brewhouse01_45x35WSH.png



Brewhouse02_45x35WSH.png



Brewhouse03_45x30WSH.png
Open Game Content



Brewhouse04_45x40WSH.png



Brewhouse05_40x40WSH.png

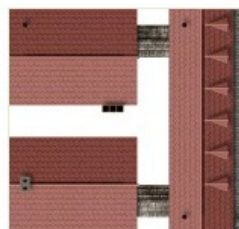
Brewhouses are described in Section 5.1 *Breweries*.

5.3 Distilleries

Catalog: *Culinary Buildings*



Distillery01_80x60BTB.png



Distillery02_80x70BTB.png

Open Game Content

The distilling of potent alcoholic spirits has a long tradition, one that can be traced back to Babylon in the 2nd millennium B.C. In Europe, the distillation of spirits traces back to roots in the 11th century and more widespread practice in the 12th century.

The first traceable European distillates were Irish whisky and German brandy. Into the 14th century, most distillates were viewed as medical elixirs. They even were considered to be the only protection against the Black Death. By the 16th century, distilled spirits had established themselves as alcoholic drinks in their own right.

During medieval times, there were three basic types of distilling operations in Europe:

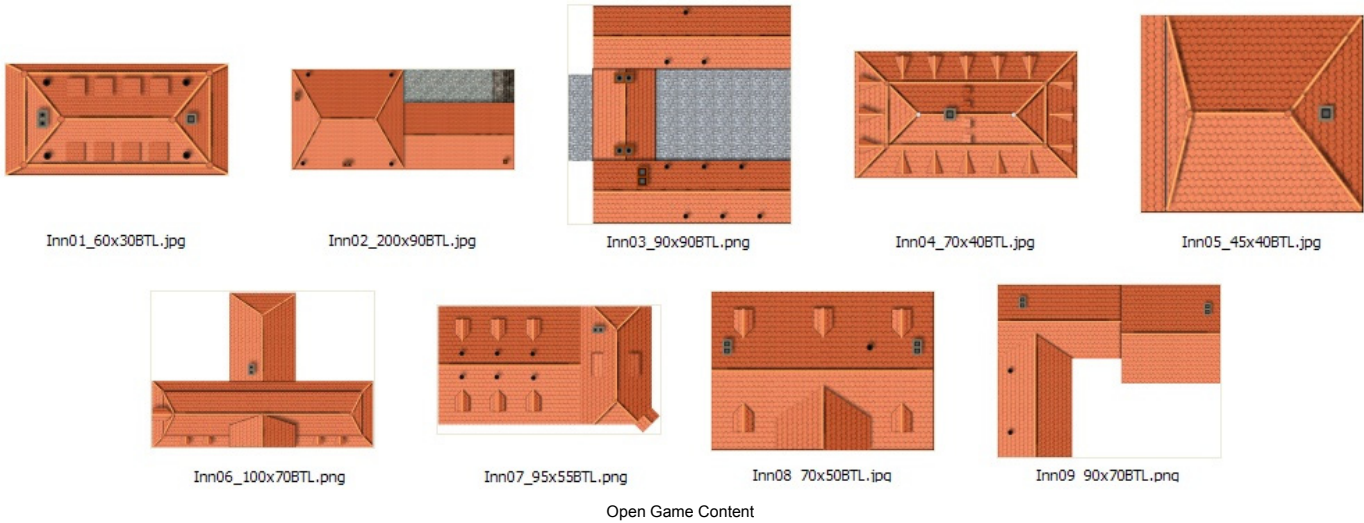
- Apothecaries distilled spirits as medical elixirs
- In cities and larger towns one sometimes could find sizeable distilleries. These usually were court or monastic operations, like the early breweries, but they were much less frequent than breweries.
- House stills. These usually were illegal (in that they had no distilling rights). They could be compared to Irish or North American moonshiners.

The presence of a still in an apothecary or in a farm building had little effect upon the roof of the building that housed it. At the most a small extra chimney would need to be added. Such stills were small, not much larger than a conventional heating stove of the times.

From a rooftop perspective, monastic, court and commercial stills, which began to proliferate in the 17th century, were similar to breweries. Although there are many commercial distilleries in modern Europe, we were unable to find any existing prototypes that are architecturally faithful to their medieval forms. As a result, our two symbols for large distilleries are based upon drawings of original operations in medieval Germany, Austria and Bohemia.

5.4 Inns

Catalog: *Culinary Buildings*



Hostelries, like taverns, are one of the key structures in many RPGs. They're the most popular meeting place for PCs and NPCs and also the location where the PCs get the information or contracts that lead them off into an adventure.

As we mentioned earlier, this symbol set includes no tavern objects because tavern roofs have nothing to distinguish them from other buildings of similar size. The only thing one would notice in a top-down view is a tavern sign on the front of the building. These are available, among other sources, in the CSUAC collection.

Inns are a type of hostelry where your PCs can find a bed for the night. Many taverns also have one or two rooms available, and there also are private houses that rent rooms and boarding houses. Inns usually are the largest hostelries in a city, town or village.

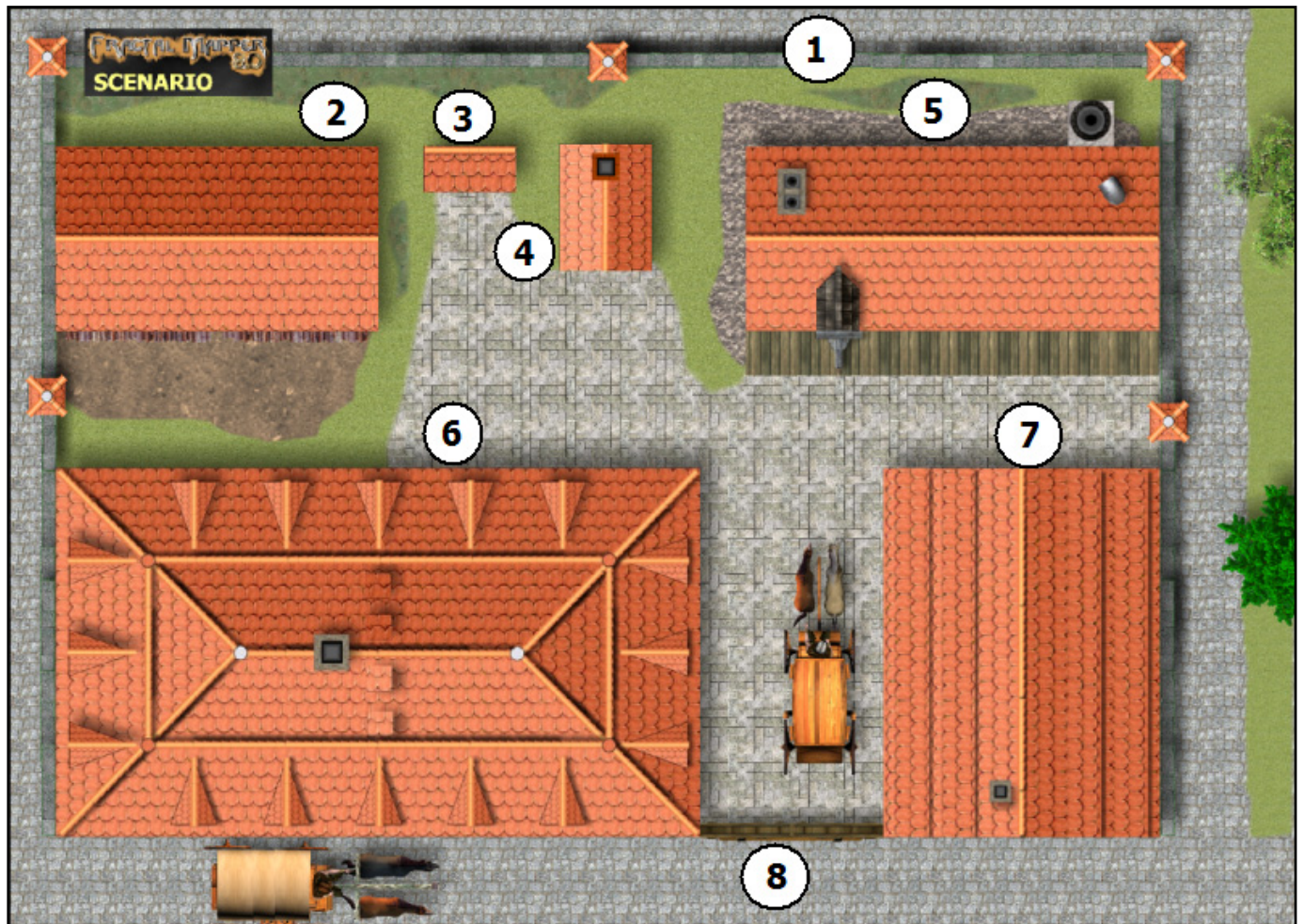
Our symbols depict the main building in an inn complex, but to build a credible inn, you also need additional structures such as an outhouse, a shed, a barn with a stable for travelers' horses and possibly a brewhouse. In larger inns, a second building with guest rooms and a coachhouse also might be in order.

The main rule is assembling a credible inn complex is to fit it to the situation. In villages and settlements where most visitors pass through without stopping, it's unlikely that available lodging will amount to much more than a tavern or two with a few shabby guest rooms.

Larger villages and small towns that aren't on main thoroughfares may have only a small inn or two. Locations that are on a main travel route and are at an interval where caravans and other travelers are likely to stop for the night probably will have a selection of inns, more than would be usual for a settlement of its size. The basic rule is that the type and quality of lodging available will depend entirely upon the customer base.

The scenario on the following page is an example of an inn complex:

- 1. Complex Wall. Serves as a secure fence
- 2. Woodshed
- 3. Outhouse
- 4. Bakehouse for the kitchen
- 5. Brewhouse
- 6. Main inn building
- 7. Barn with stable area for guest horses
- 8. Gate



Above, an example of an inn complex. Below, the Crown Inn of Oberampfrach in Northern Bavarian Middle Franconia, the prototype for the symbol Inn04_70x40.

Above, Open Game Content
Below, Product Identity





The Stag Inn, above, in the Imperial City of Bad Windsheim, model for the symbol Inn06_100x70. Below, The Rhön Joy Inn in Bischofsheim an der Rhön in the Rhön Mountains, prototype for the symbol Inn08_70x50.

Both Photos Product Identity





The former inn on the main street of Fladungen in Northern Bavarian Lower Franconia now houses businesses on the ground floor with apartments on the upper stories. It is the prototype for the symbol Inn07_95x55

Product Identity

The prototypes for a number of our inn symbols may give you some ideas on the kinds of inns that best will serve specific areas in your campaign:

- The symbol *Inn04_70x40* replicates the Crown Inn from the Middle Franconian village of Oberampfrach, built in 1704. With guest rooms, a large public room and private chambers where political, church and business leaders could meet in private, the inn is simply huge for the size of the village. However, Oberampfrach was on an important trade route to the Imperial City of Nuremberg, a perfect stop a day's ride away from the Northern Bavarian metropolis. The inn still is in operation, but now on the grounds of the Franconian Open Air Museum in Bad Windsheim. It was dismantled in 1979 and was the first rebuilt structure in the museum, reopened in 1980. See the photo on Page 125.

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- The symbol *Inn05_45x40* replicates the Schmidt Inn from the Middle Franconian town of Mühlhausen in Northern Bavaria. The inn served a purpose similar to that of the Oberampfrach inn, although less grandiose. Medieval Mühlhausen was a town, larger than Oberampfrach, but it was on a secondary trade route. As a result the town had less traffic than Oberampfrach and the travelers usually were less important. Key political and church figures from the City of Bamberg, to the northeast, were unlikely to pass through Mühlhausen, although the route was frequented by couriers and runners who brought news to and from the prince bishop of Bamberg. The inn was built in 1518, remodeled in 1572 and dismantled in 1985. It was rebuilt in the Franconian Open Air Museum in Bad Windsheim in 1994. See the photo on Page 117.
- The symbol *Inn06_100x70* replicates an important inn in an important city, the Stag Inn in the Imperial City of Bad Windsheim in Northern Bavarian Middle Franconia. The Stag was built in 1358 and expanded in 1764. It had all the advantages an innkeeper could want, being in an important imperial city and on a junction of several key trade routes. The Stag still stands on its original site in Bad Windsheim, but that part of the city was incorporated in 2004 into the nearby Franconian Open Air Museum. See the photo on Page 126.
- The symbol *Inn07_95x55* replicates an inn very similar to the one in Oberampfrach. In this case, the inn was in the small, fortified border city of Fladungen on a key trade and political route between what then was Prussian Franconia and Thuringia. In the years from 1945 to 1949, Fladungen took on that role again, being directly on the border between the American and Soviet occupation zones in Germany. From 1949 to 1990, it was on the west side of the border between the western Federal Republic of Germany and the eastern Warsaw bloc German Democratic Republic. The inn closed years ago. The remodeled structure now houses business offices on the ground floor and apartments on the upper floors. See the photo on Page 127.
- The symbol *Inn08_70x50* replicates the Rhönlust (*Rhön Mountains Joy*) inn in Bischofsheim an der Rhön, a small city in the Rhön Mountains of Northern Bavarian Lower Franconia, when it was a government outpost of the ruling bishops of Fulda, to the west. The inn has been remodeled but it kept true on the exterior to its historical form. It remains in commercial operation today. See the photo on Page 126.
- The symbol *Inn09_90x70* replicates the large Black Eagle Inn from the town of Alsleben in the Grabfeld area of Northern Bavarian Lower Franconia. The Black Eagle too is an inn that was too big for its village, thriving from travel on an important trade route. The inn now serves as the restaurant of the Franconian Open Air Museum in Fladungen. Unfortunately, the trees in the inn's beer garden make detailed photos impossible (see the photo below).



The Black Eagle Inn from Alsleben, prototype for the symbol *Inn09_90x70*

Product Identity

5.5 Coachhouses

Catalog: *Culinary Buildings*



Coachhouse01_80x45SLA.png

Open Game Content

This symbol would fit equally well in Symbol Set 5 *Institutional and Military Structures*. The two places where medieval coachhouses are likely to be found are as parts of large inn complexes and in governmental buildings such as large city halls and castles or garrisons. Their main function was to shelter riding coaches from the weather. However, some coachhouses also had an adjacent stall where the team horses were kept that drew the coaches.

As one might expect, most coachhouses went the way of the coaches themselves, into oblivion. Most old coachhouses that have survived have been put to other uses have been remodeled beyond recognition. We based our symbol on two preserved coachhouses that are parts of other buildings, in the Whitestone Castle complex in the Middle Franconian village of Pommersfelden in Northern Bavaria and in the Nymphenburg Castle Complex in Upper Bavarian Munich. We also used some historical drawings and paintings of other coachhouses as guidelines.



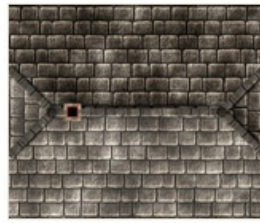
The village center in the Franconian Open Air Museum in Fladungen. This setting is typical for a medieval European village.

Product Identity

6. Miscellany

Generic Buildings

Catalog: *Buildings*



Building29_30x25WSH.jpg



Building30_40x35WSH.jpg



Cottage01_25x35WSH.jpg



Cottage02_30x30WSH.jpg

Open Game Content



Cottage03_20x30WSH.jpg

This last grouping is not directly related to either agricultural or culinary structures, although all five symbols can serve well as farmhouses. This group expands the set of generic structures offered in Symbol Set 2 with three cottages and two generic buildings.

The cottage symbols are standard roof styles based upon no particular prototype. Such simple roof styles could be found almost anywhere in medieval times. The two generic buildings are based on a special kind of house for senior citizens and a town house for a laborer and his family.

In medieval Europe - and to a great extent today yet - it was customary for the oldest son to inherit and run the family farm when the parents reached retirement age. However, the parents continued to live the rest of their lives in the farmhouse. On larger, wealthy farms there often was another variation: A new, smaller house was built on the farm's grounds for the parents, allowing the inheriting son and his family to have the main farmhouse to themselves.

The symbol *Building29_30x25* replicates such a building, the so-called *Korb House* from the Middle Franconian village of Knittelsbach in Northern Bavaria. There is nothing, of course, about this rooftop that would limit it only to houses for retired farmers. For that reason, we're adding it to the generic buildings catalog.

The Knittelsbach *Korb House* was dismantled in 2005 and rebuilt on the grounds of the Franconian Open Air Museum in Bad Windsheim in 2005 and 2006. It now serves as the ticket office and museum shop.

The symbol *Building30_40x35* replicates a laborer's house from the small Middle Franconian city of Burgbernheim. The house was built in 1680 and dismantled in 1981. It was rebuilt on the grounds of the Franconian Open Air Museum in Bad Windsheim from 1989 to 1991.





The exterior and interior of the Burgbernheim laborer's house, the prototype for the symbol Building30_40x35.

Both Photos Product Identity





The Korb House from the Middle Franconian village of Knittelsbach, the prototype for the symbol Building29_30x25. Below: A typical medieval European village ensemble in the Franconian Open Air Museum in Bad Windsheim.

All Photos Product Identity



V. Symbol Set No. 5

Institutional Structures



1. Symbol Origins

Symbol	Location/Source
Barracks01_80x60	Fladungen, Northern Bavaria
Castle01_90x80	Schloss Ahorn, Northern Bavaria
Castle02_115x45	Erlabronn, Northern Bavaria
Castle03_110x65	Kunreuth, Northern Bavaria
Compound Parts	Hybrid
Temple01-Temple19	Fantasy
TownHall01_70x70	Peppenhöchstädt, Northern Bavaria
TownHall02_50x35	Obernbreit, Northern Bavaria
TownHall03_80x40	Bad Urach, Swabia
TownHall04_150x50	Bamberg, Northern Bavaria
TownHall05_100x100	Hybrid
TownHall06_95x90	Hybrid

2. Using the Symbols

In *Symbol Sets 1* through 4, most of the buildings are based upon specific historical structures, many of which still exist today. *Symbol Set 5* deviates somewhat from that tradition. The *Compound Parts* and *Institutional Buildings* continue to be based upon historical European buildings. However, the *Temples* catalogs are fantasy inventions influenced only to a certain extent by the architecture of historical European churches and cathedrals.

The *Jörðgarð* setting, for which these symbols were developed, avoids creating elements which emulate or are based upon contemporary real world churches. We also are implementing this philosophy in the design of temples for fantasy religions. As a result, our temples have no real world prototypes in Christian churches, Jewish Synagogues, Muslim mosques, oriental temples, etc. Instead, they are creations of our fantasy, intended to serve the fantasy religions of the *Jörðgarð* setting.

The *Symbol Set 5* collection offers buildings and/or parts in three historical roof styles:

- Brown beaver tail clay tile (BTB). This is a widespread roof type that can be found on all types of structures.
- Light beaver tail clay tile (BTL). This is just as widespread a roof type as brown beaver tail tile. The only difference is in the color. In the Middle Ages, color shifts were due to varying minerals in the clay content. Above all, the degree of iron content was decisive. Light clay tiles had a higher iron content than the brown tiles. Today, clay tiles are available in many colors through the use of chemical dyes and pigments.
- Slate tiles (SLA). Slate tiles are expensive outside of areas where slate is mined. However, in some slate mining regions, such as the Slate Mountains (*Schiefergebirge*) of German Thuringia, buildings not only were roofed with slate tiles but they also were covered in slate siding. Outside of slate mining areas, slate usually was found only on governmental and church buildings, castles and mansions of the wealthy. Many of the buildings with clay beaver tail roof tiles have towers with slate tile roofs. This combination was typical in the Middle Ages for governmental and military buildings, castles, monasteries, seminaries and churches.

Oxidized copper roofing and wooden shingles also appear as parts of buildings. Copper was a very expensive building material in the Middle Ages and the times that followed. An entire roof seldom was done in copper. Usually copper was reserved for church steeples, domes and dormers, and then only on church and governmental structures, castles and buildings belonging to the very wealthy. That notwithstanding, copper towers and domes were typical and even common for the structures of governments of wealthy rulers and states and the buildings that served well-endowed religions in medieval times.

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In the Middle Ages, wooden shingles for the most part were used only for secondary structures of little value or for locally-built secondary structures with shingles made in the region. There were two reasons for this: Wooden shingles posed a huge fire danger, and the flourishing shipbuilding industry claimed much of the marketable lumber.

We've divided *Symbol Set 5* into nine catalogs:

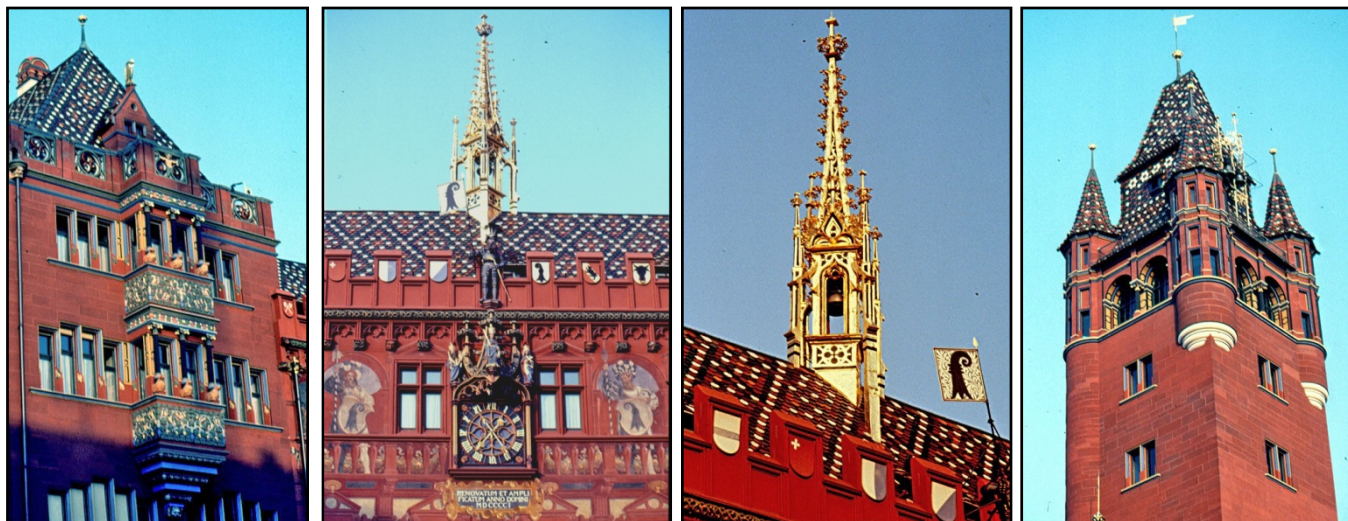
- **Institutional Structures**, one catalog each for brown clay tile, light clay tile and slate tiles. These four catalogs include symbols or objects for a barracks, small castles and town halls.
- **Compound Parts**, one catalog each for brown clay tile, light clay tile and slate tiles. This catalog offers building elements that can be put together to create castles, governmental buildings, military garrisons, monasteries, convents and the like.
- **Temples**, one catalog each for brown clay tile, light clay tile and slate tiles. This catalog contains fantasy temples.

3. Institutional Structures in a Medieval RPG Setting

When we use the term *institutional structures*, we're referring by and large to buildings that serve rulers, states and organized religions. These can include but certainly are not limited to castles, a wide variety of governmental administrative buildings, city and town halls, village council chambers, military garrisons, temples, monasteries, seminaries and more.

This *Vintyri Cartographic Collection* was designed with the assumption that the user is running a fantasy RPG in a setting that more or less replicates medieval Europe. That basis can make for some very interesting roof patterns as far as institutional buildings are concerned, and all with historical validity. There is one type of roof that can be found in a number of areas of Europe that is not replicated in our current cartographic collection but that may be of interest to some of our users ... roofs made of multi-colored clay tiles. In most cases, such roofs were badges of power. One example came from the Pappenheim dynasty in central Bavaria.

The ruling counts of the Pappenheim family insisted that all church steeples within their county be covered with multi-colored clay tiles. As a result, when one travels through central Bavaria today, one knows immediately when one is in the former Pappenheim realm from the multi-colored church steeples in every settlement, from the middle-sized Pappenheimer cities down to tiny villages. The most spectacular roof of them all is not to be found within the borders of the old Pappenheim dynasty or for that matter anywhere within Bavaria. It is the famous and architecturally spectacular city hall in the Rhine River border city of Basle in Switzerland. The combination of the Basle City Hall's multi-colored roof tiles, gilded steeple and red bricks go together to make a sight that few will forget. See the photos below, taken in 1983.

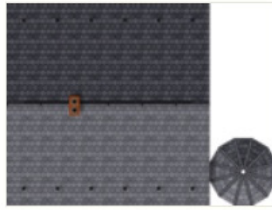


City Hall in Basle, Switzerland

Product Identity

4. Institutional Structure Symbols

4.1 Barracks



Barracks01_80x60SLA.png
Open Game Content

In a setting based upon the European Middle Ages, barracks (housing for soldiers) may not be as common as some RPG designers might think. Soldiers existed on many levels in medieval times. Emperors, kings and dukes usually had their own imperial, royal and ducal armies. These tended to be stationed in garrisons and in border outposts. Only in the latter instance were separate barracks likely. From a rooftop perspective, they usually looked like many other buildings.

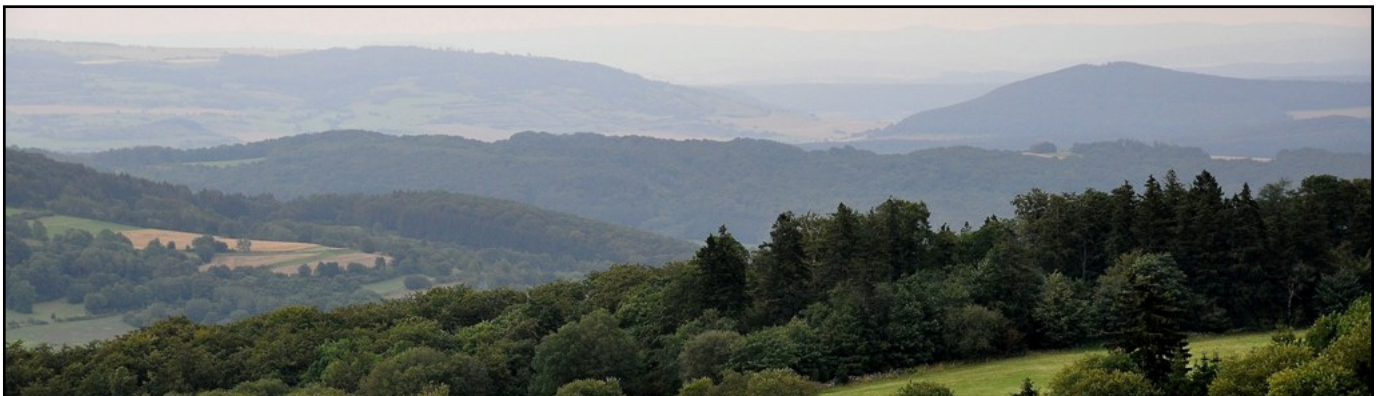
Counts and barons also maintained militias and many counts even had small armies. Except in times of war, such units remained within the county or barony which they served. Because counties and baronies were relatively small in a geographical sense, the soldiers who served in such militias or small armies usually lived at home rather than in military compounds, making the presence of separate county or baronial barracks unlikely.

We'll deal with the theme of garrisons for your RPG maps in more detail in the section *Symbols for Compounds*. In this section, we offer a single barracks symbol, one that is untypical but based upon a real world prototype (see the photo on Page 137).

Our prototype stands in the small city of Fladungen in Northern Bavarian Lower Franconia. Historically, until the time of Napoleon's conquest of Europe, Fladungen was an important border outpost in the Rhön Mountains that shifted back and forth between the prince bishops of Würzburg and the bishops and abbots of Fulda, both powerful seats of rule. During all of that time, Fladungen was just south of the border with the various counties, duchies and kingdoms that eventually evolved into today's Free State of Thuringia.

The border gained in significance after the rise of Martin Luther. During and after the 30 Years War, the Thuringian lands were predominantly under the rule of protestant nobility, where Fladungen and most of the southern Rhön Mountains remained in the hands of the "enemy" bishops and prince bishops. That made Fladungen into an important military outpost for the ruling bishops and abbots. Inside the city wall, they built a large administrative castle where their stewards exercised local rule in their name.

On the northwest side of the city wall, they built the large barracks and tower shown on Page 137. From the viewpoint of the photo, the city wall and the gate to Thuringia that the soldiers guarded was behind the barracks complex. Our symbol *Barracks01_80x60* replicates this tower and barracks combination.



View from Fladungen: Looking into Thuringia

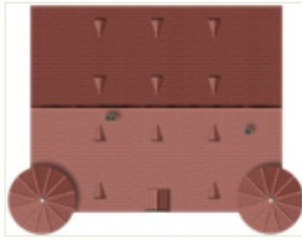
Product Identity



Border barracks in Northern Bavarian Fladungen

Product Identity

4.2 Castles

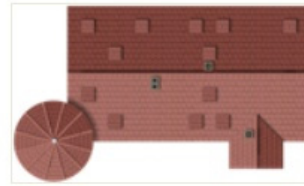


Castle01_90x808TB.png



Castle02_115x458TB.png

Open Game Content



Castle03_110x658TB.png

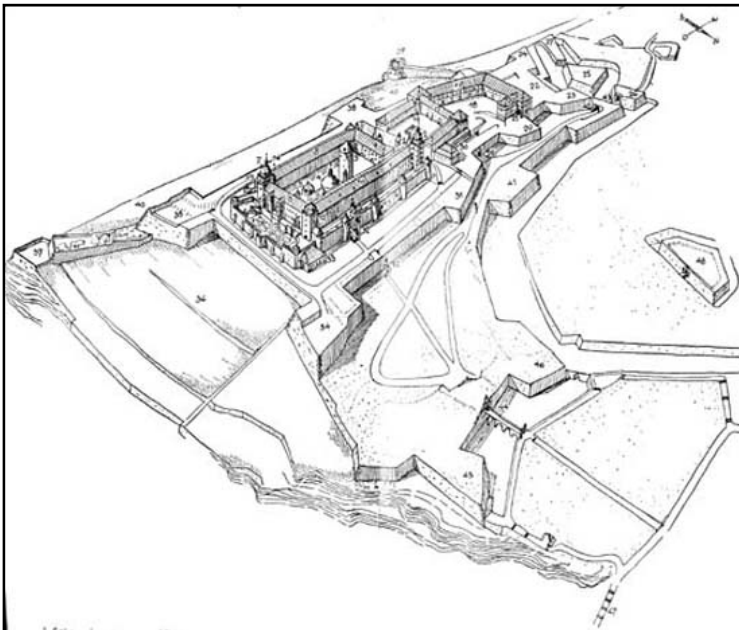
Through common usage in the English language, the word *castle* has come to be the description for two different structural objects. Most other European languages still have and use distinct words for these objects.

One kind of castle in English is a building that housed the ruling nobility and the main administrative offices of their governments. It often was built on flat land, at times even on the banks of a river, and it had only modest defensive facilities or, perhaps, none at all.

The second kind of castle in English describes a large, walled and fortified complex, often built atop a hill or mountain, that contained a number of structures, among them the palace of the ruler who dwelt there and a *keep*, usually referring to a large tower with no entrances or openings on the ground. The keep was the last refuge for the nobility and their leading servants in time of war and siege. Such castles are more properly called *fortresses* or *fortress castles*.

The greater fortresses spread over one or more miles of land, with fortifications and outer walls on several levels. One good example is the Marienberg Fortress (*Festung Marienberg*) above the City of Würzburg and the Main River in Northern Bavarian Lower Franconia (see the fortress layout diagram below).

The days of glory and the later days of the Marienberg's insignificance echo the story of most of Europe's fortress castles. Many of them were impregnable bastions until cannons came into widespread military usage. Once the cannon came upon the scene, breaches easily could be blown into the thick stone walls of the great fortress castles, making them expensive but relatively useless military complexes. Würzburg's Marienberg was preserved because of its historical importance, but many of the other great fortresses fell into a state of ruin.



Public Domain. Heinrich Kreisel - Festung Marienberg zu Würzburg. Munich, 1942

Layout of the Marienberg Fortress in Würzburg

The Marienberg fortress is a good example. The fortress, in its original form, dates back to the year 1200. It long was the bastion of the ruling prince bishops of Würzburg. During the German Peasants' War of 1524 and 1525, the peasant host overran the city, but they were unable to take or even seriously damage the fortress.

In its 800-year history, the Marienberg fortress was conquered only four times, by the protestant Swedish King Gustav Adolf in the 30 Years War, by Napoleon in the early 19th Century, by Prussian troops in the middle of the 19th Century and by American soldiers in 1945 (when much was in a state of ruin from bombings).

However, as with other fortresses, the Marienberg yielded its defensive value to the cannon. In 1719 Prince Bishop Johann Philipp Franz von Schönborn began construction of a huge city castle known as the *Residence*, where he and his successors dwelled.

Vintyri Cartographic Collection Guide

Fortress Castles are poor candidates as prototypes for *Fractal Mapper 8* raster mapping symbols and for *Dundjinni* mapping objects, although a few small fortress symbols and objects are available on various Internet sites. These symbols replicate fortresses that are too small to match seat-of-government prototypes from the real world. At best they're suited to replicate small fortresses of robber barons who waylaid, robbed and kidnapped travelers. The photo of the Gößweinstein Fortress on Page 38 is an example of this type.

A look at the Marienberg fortress layout on the previous page should make clear why most fortresses make unsuitable replicas for mapping symbols and objects. A single *Fractal Mapper* raster symbol that replicated the Marienberg complex would have a file size of about 100 MB. A similar *Dundjinni* object, if made to the official *Dundjinni* scale, would have a size of nearly 1 GB. In both cases, the most likely result would not be a map but rather a memory overload.

That is not to say that RPG mappers who make raster maps need to do without fortresses. By no means is that the case. Rather, the cartographer needs to build his or her map replicas of a fortress in much the same manner that the real fortresses were built in days of yore. One uses wall symbols to make the walls and then selects the necessary gate, drawbridge, tower and building symbols or objects to make an entire fortress complex.

Most of the symbols and objects needed to do that can be found in Symbol Sets 1 and 2 of the *Vintyri Cartographic Collection*. Two often sought items that are *not* in the *Vintyri* collection are open bastion walls and drawbridges. However, there are many such objects available for free download at the symbol mining sites listed at the beginning of this booklet.

To help our users assemble credible replicas of fortresses on their RPG maps, we are including photos of the Marienberg complex and other historically important castle fortresses below and on the pages that follow.



The Marienberg Fortress, seen from the Main River Quay in Würzburg

Product Identity



All four photos are Product Identity

Internal views of Würzburg's Marienberg Fortress. Note the large keep tower to the left below.





This photo above is from Presse 03. It has been released under the GNU License for Free Documentation. It is not Open Game Content. The photo below is Product Identity.

Above: The Coburg Fortress in Northern Bavaria, home to Prince Albert, husband of British Queen Victoria. Below: In Northern Bavarian Aub, the hunting fortress of Würzburg's prince bishops.



Vintyri Cartographic Collection Guide

The next level of castles after fortresses are city and other little or non-fortified castles. Some of these castles date back to early times, but most began coming into existence starting in the 18th Century after cannons made fortress castles rather obsolete. We'll deal with such castles later in this booklet in the section *Symbols for Compounds*.

The final castle group includes smaller castles, either lightly fortified or unfortified, which usually were found in the countryside serving counts and barons. Some castles in this grouping also served stewards of higher nobility or of powerful church leaders.

The three castle symbols on Page 138 belong in this group. If you're mapping a large geographical area for your RPG, you'll need more than these three basic symbols. We'll give you some ideas in this booklet that may help you assemble more rural castles of your own, and with time, we intend to create additional replicas of real castles in this category.

As far as rooftop views are concerned, most such castles are not particularly distinctive. They usually have roofs that are identical to those on many other various buildings of similar size. Particular (but not exclusive) to such castles is the addition of one or more such towers.

Here's the information on the three replicas included in this symbol set:

- *Castle01_90x80* is based upon *Maple Castle* (Schloss Ahorn) in the Coburg area of Northern Bavarian Upper Franconia. The original was destroyed in the German Peasant Wars, but it was rebuilt in the 16th Century. After that, it changed hands among several families of lower nobility, when the present owners, the baronial von Erffa family acquired it. We chose this prototype because its rooftop design has distinctive and interesting features.



This photo is from Störflix. It has been released under the GNU License for Free Documentation. It is not Open Game Content.

Maple Castle in Northern Bavarian Upper Franconia. Note the castle's fortified church tower, to the right.

Vintyri Cartographic Collection Guide

- *Castle02_115x45* is a replica of a small rural castle in Erlabronn in the Middle Franconian forested Steigerwald Hills of Northern Bavaria. Relatively distant from a city of any size, this castle was built by the noble Swabian Jagstheim family to serve the Franconian Knights Circle. It is in private ownership today. We choose this castle as a prototype due to its simplicity and beauty.



Erlabronn Castle in the low Steigerwald Hills, the mode for symbol Castle02_115x45

Product Identity

- *Castle03_110x65* is a replica of a castle in the Franconian Switzerland of Northern Bavarian Upper Franconia. Known as Kunreuth Castle in the village of Kunreuth, it has a long and varied history. The first castle built on this site was a small fortress that was destroyed in the Peasants' War in 1525. The successor castle is less fortified, but it once was protected by a moat. The second castle was built by the baronial family von Egloffstein with its parts divided among heirs of that family. It remains in the hands of the Egloffsteins today, serving as a family archive. We choose this prototype because of its unusual and interesting architectural design. (See the photo on the next page.)

These three castle symbols or objects and the photos of their prototypes should get you off to a good start in assembling additional small rural castles of your own design. Before creating a castle complex, you should ponder whom it serves, what it's intended to do and what it needs to succeed. After that, you'll know what kind of objects you need to assemble to put together a credible complex that serves its owner's needs.

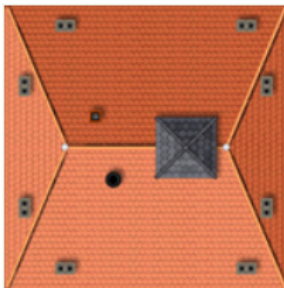
Most of the objects you'll need can be found in Symbol Sets 1 and 2 of the *Vintyri Cartographic Collection*. However, you also may find that Symbol Sets 3 through 5 can provide some useful secondary structures.



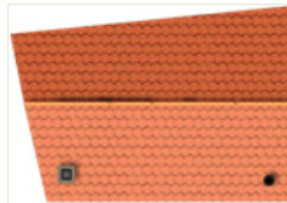
Kunreuth Castle, the prototype for symbol Castle03_110x65.

Product Identity

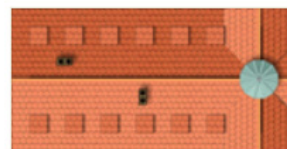
4.3 Town Halls



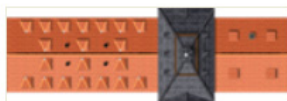
TownHall01_70x708TL.jpg



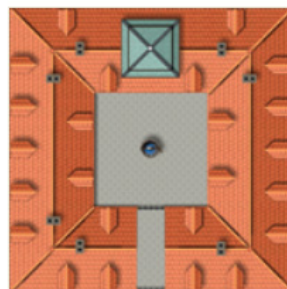
TownHall02_50x358TL.png



TownHall03_80x408TL.jpg

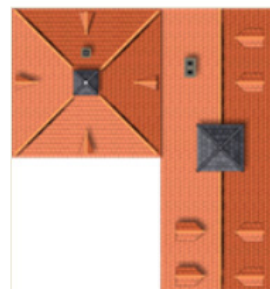


TownHall04_150x508TL.png



TownHall05_100x1008TL.jpg

Open Game Content



TownHall06_95x908TL.png

Vintyri Cartographic Collection Guide

Four of our town hall symbols are replicas of existing buildings and two are hybrids based upon elements of other town and city halls that we observed but did not choose for direct replication.

- *TownHall01_70x70* is based upon the former schoolhouse in the village of Peppenhöchstädt in Northern Bavarian Middle Franconia. All of the elements of this interesting roof including the belltower could have belonged to a town hall just as well as to a schoolhouse.
- *TownHall02_50x35* served as village hall for the local steward of the Brandenburg-Ansbach margraves. In that sense, it functioned nearly the same as a town hall, but it served a steward rather than a village mayor and board. The hall was built in the village of Obernbreit in Northern Bavarian Middle Franconia. It was dismantled in 1993 and 1994 and rebuilt between 1994 and 2002 in the Franconian Open Air Museum in Northern Bavarian Bad Windsheim.
- *TownHall03_80x40* is an architectural gem that stands in the market town of Bad Urach in the Swabian Alp of south German Wurttemberg. It continues to function as a town hall today.
- *TownHall04_150x50* replicates a world famous structure on the UNESCO cultural heritage list, the famous *Old City Hall* in the middle of Ludwig's Canal above Little Venice in the Upper Franconian City of Bamberg in Northern Bavaria. The building now serves as a city museum and gallery rather than as a city hall.
- *TownHall05_100x100* and *TownHall06_95x90* are hybrid symbols created by the Vintyri Project.



The Obernbreit Steward's Hall, prototype for the symbol *TownHall02_50x35*.

Product Identity



City Hall in Bad Urach, the prototype for the symbol TownHall03_80x40

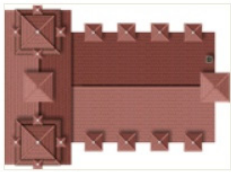
Product Identity



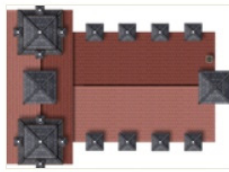
Product Identity

The old Bamberg City Hall in the middle of Ludwig's Canal, prototype for the symbol TownHall04_150x50

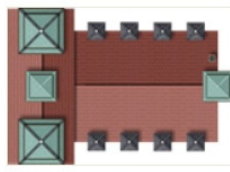
4.4 Temples



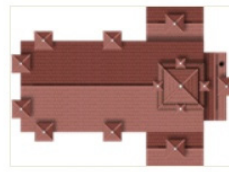
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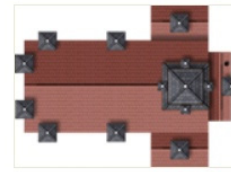
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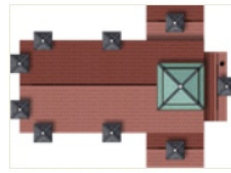
Temple03_100x708TB.png



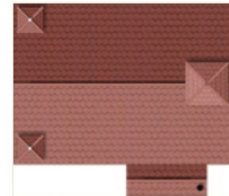
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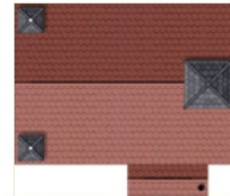
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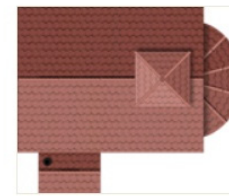
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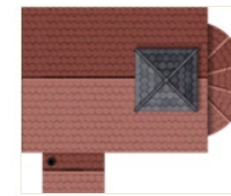
Temple07_70x608TB.png



Temple08_70x608TB.png



Temple09_55x458TB.png



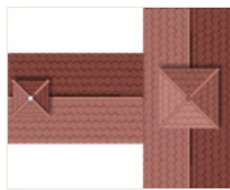
Temple10_55x458TB.png



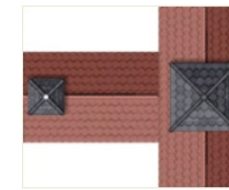
Temple11_60x308TB.png



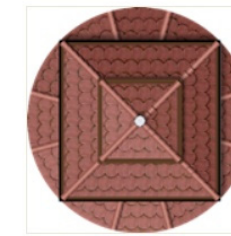
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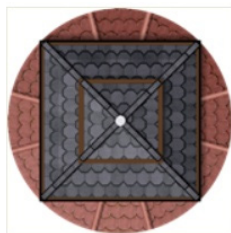
Temple13_50x408TB.png



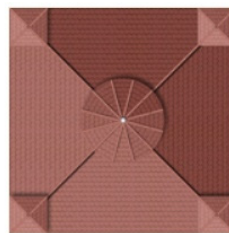
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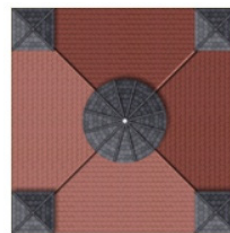
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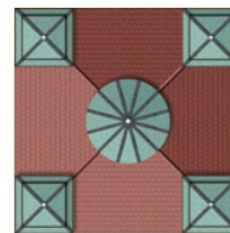
Temple16_30ft8TB.png



Temple17_90x908TB.jpg



Temple18_90x908TB.jpg



Temple19_90x908TB.jpg

Open Game Content

As already mentioned, the *Vintyri Project* attempts to avoid making any RPG material that incorporates or even appears to incorporate elements of real world religion into campaigns. Therefore, our symbol sets do not replicate any real world churches, synagogues, mosques, temples, etc.

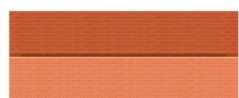
The temple symbols above are pure fantasy creations of the *Vintyri Project*, related to the real world only in that we have attempted to make our temples credible representations of real world architecture in the European Middle Ages.

4.5 Compounds

Compounds are relatively large structures that usually are U-shaped, L-shaped or rectangular with a closed inner courtyard. They can serve any of a wide range of purposes, but when we look back to medieval times, most compounds served royalty and nobility, governments or churches.

It would be possible to make predefined symbols for a group of compounds, with many of them even based upon specific historical structures, but we've found that such symbols are of limited usefulness. In short order, your maps will end up having the same compound appearing here, there and everywhere. However, that's not how it is or was in the real world. Almost all compounds, particularly those from the Middle Ages, tend have elements that are distinctive and perhaps even genuinely unique.

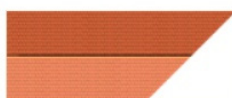
Vintyri Cartographic Collection Guide



Compound01_100x408TL.jpg



Compound02_100x408TL.png



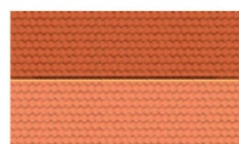
Compound03_100x408TL.png



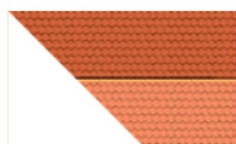
Compound04_100x408TL.png



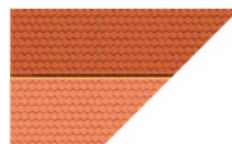
Compound05_100x408TL.png



Compound06_50x30TL.jpg



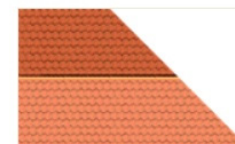
Compound07_50x30TL.png



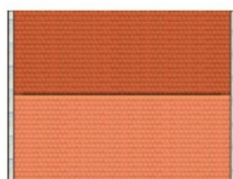
Compound08_50x30TL.png



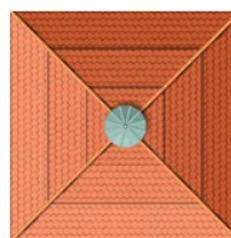
Compound09_50x30TL.png



Compound10_50x30TL.png



CompoundEnd01_80x608TL.jpg



CompoundEnd02_60x608TL.jpg

Open Game Content

One could of course raise the objection that any structural symbol will be used repeatedly, leading to the same problem. It's true that a certain building symbol may be used over and over again on many maps, but that does not lead to the same problem or, for that matter, to any problem at all.

If you've ever flown over central Europe at a relatively low altitude, you will quickly realize that you see the same rooftop over and over again. The buildings beneath those rooftops are quite different from one another, but many of the rooftops are identical. That's in the nature of rooftops when seen from a top-down bird's eye view, which also is what we see when we look at a good raster map.

European roofs, after all, are nothing other than usually rectangular patterns of clay or slate tiles or wooden shingles interrupted by one or more chimneys. Some roofs may have domes or dormers. There are different tile and shingle patterns, to be sure, but the number of these is limited.

Compounds are a partial exception to this rule. The base structure of the compound is the long-sided L, U or rectangle. From one compound to another, these elements look pretty much identical. They tend to differ only in chimneys, dormers, length and width. But these long-running structures that make up the sides of a compound's shape usually are interrupted by key buildings, and these tend to look quite different from compound to compound, making each compound distinctive and perhaps unique.

What kind of structures end up being compounds?

- Many city castles.
- Monasteries.
- Military garrisons.
- Governmental administrative buildings in large cities.
- Occasionally, large inn complexes in big cities.
- Warehouses in metropolitan waterfront areas.

This list is by no means complete, but it's a good start. To keep our maps fresh with distinctive compounds, we've chosen to create symbols that can be assembled to make the long sides of L-, U- and rectangular-shaped compounds.

In this system, after one has assembled the basic shape, one can add all of the elements necessary to make the compound function properly, which in turn makes it distinctive. Let's look at our cover scenario, which we've repeated on the following page.



Assembling compounds

Open Game Content

4.6 The Sample Map Elements

1. Baronial Estate

This section shows a typical estate of a rural baron, a nobleman of limited power. The estate also probably includes a barn with livestock and sheds elsewhere in the village and farmlands somewhere outside of the village wall. The farm would be run by people in the baron's employ rather than the baron himself. The interior wall is made with objects found through symbol mining as discussed at the beginning of this booklet. The trees also come from such sources.

1a. Woodshed

Located to the right or east of a small fruit orchard. The symbol is *Woodshed01_40x30* from Symbol Set 3.

1b. Shed

A storage building for tools and equipment used to maintain the estate's grounds. The symbol is *Building03_50x30* from Symbol Set 2.

1c. Baronial Castle

The symbol *Castle02_115x45* from Symbol Set 5.

1d. Stable

The building houses the horses of the baron, his family and his servants. The symbol is *Coachhouse_80x40* from Symbol Set 4.

2. Military Garrison

The size of this garrison suggests that this is a border village. The soldiers in the garrison would be subject only to the local command of the baron. The high command probably is in the hands of a duke or count to whom the baron is a subject. The garrison's architectural base is as a U-shaped compound built of selected compound parts from Symbol Set 5. Towers and buildings then were added in a manner typical for a border garrison. These objects come from Symbol Sets 1, 2 and 4. The wall is made with objects found through symbol mining as discussed at the beginning of this booklet.

3. Monastery/Convent Complex

We should make clear at the start that this complex houses a religious monastery and/or convent, not a group of oriental type martial arts monks as found in some RPGs and settings. If this complex works in the tradition of medieval monasteries and convents, it also might have facilities where travelers can lodge for the night and receive food. In all likelihood, this complex also has farming facilities elsewhere in the village and large farm fields outside of the village wall.

It has a number of elements common to well-endowed medieval monasteries and convents, particularly the slate tile roofing and even more expensive copper roofing atop the towers and the bell tower. At least one of the long compound corridors is likely to be empty and reserved for monks or nuns to walk back and forth in while they meditate and/or pray. The basic complex was assembled with compound parts from Symbol Set 5. The wall is made with objects found through symbol mining as discussed at the beginning of this booklet.

3a. Public Temple

Except for this temple, which serves the needs of the public as well as the monks or nuns, and the public building (3b), most of the monastery will be closed to the general public.

3b. Public Building

The general public would attend religious rites or services in the public temple. For all other dealings with the public, this is the only other accessible building. Among other things, it would hold those administrative offices where the religious organization conducts its affairs and business with the outside world. If the monastery or convent is in a village without adequate inn facilities, this building also would have modest sleeping chambers, a kitchen and a dining room to serve travelers. If inn facilities in the village are adequate, there would be fewer guest rooms and a smaller kitchen and dining area that would serve only members of the religious organization who are visiting the monastery or convent.

3c. Monks' or Nuns' Housing

This building contains the monks' or nuns' cells, the facilities that serve the residents and a common kitchen and dining area. The symbol *Building11_80x60* is from Symbol Set 2.

4. Town Hall Complex

Although the baron in Complex Nr. 1 doubtless rules this village, it needs a basic local government administration that is housed in and served by this complex.

4a. Town Hall

This is the symbol is *Townhall01_70x70* from Symbol Set 5.

4b. Woodshed

The symbol is *Woodshed02_35x20* from Symbol Set 3.

4c. Shed

A storage building for tools and equipment used to maintain the village property. The symbol is *Barn09_40x30* from Symbol Set 4.

4d. Stable

The building houses the horses of the leading village officials. The symbol is *Coachhouse_80x40* from Symbol Set 4.

5. Temple

A typical standalone temple that probably serves a different religion than that practiced in the monastery or convent. This is the symbol *Temple03_100x70* from Symbol Set 5.



A prime example of a city castle as a compound - the Würzburg Residence

Product Identity

5. Historical Institutional Structures

The number and variety of medieval European institutional structures is almost endless. To help cartographers plan their maps and to decide which mapping objects will best suit their needs, we'll conclude with a small catalog of photos showing important and interesting European institutional buildings.

The *Residence*, a huge city palace compound that served the prince bishops of Würzburg beginning in the 18th Century, is one of Europe's most beautiful and treasured palaces. It also is a UNESCO Cultural Heritage Site. It was built by the famous architect Balthasar Neumann under commission from Prince Bishop Johann Philipp Franz von Schönborn and his brother Friedrich Carl von Schönborn.

Neumann in turned engaged as subcontractors the famed baroque architects Johann Lukas von Hildebrandt, Maximilian von Welsch., Robert de Cotte and Germain Boffrand. Construction began in 1720 and ended in 1744. The Residence was built at a time when cannons had severely diminished the defensive value of fortresses. Under Prince Bishop Johann Philipp Franz von Schönborn, the rule passed from the Marienberg (*St. Mary's Mountain*) fortress above the city into the luxurious halls of the new palace below.

The Residence remained in the hands of the prince bishops until Napoleon's conquest, when he secularized Germany. Napoleon called the residence the *nicest parsonage in Europe*, but he also confiscated it and turned it over to the Kingdom of Bavaria, while reducing the prince bishops to mere bishops who ruled nothing but their religious diocese.

The Residence now is the property of the Free State of Bavaria, which maintains it as an important European museum and state administrative center. The residence complex also houses the Bavarian state winery. Its world class Franconian wines age in the state wine cellars beneath the Residence.



The Residence city castle of Würzburg, seen from the castle gardens.

Product Identity



Both photos are Product Identity

Ebrach Monastery in the low, forested Steigerwald Mountains of Northern Bavarian Lower Franconia, is a typical U-shaped compound. The complex was founded as one of the first Cistercian monasteries east of the Rhine in 1127. It also was one of the easternmost facilities in the realm of the prince bishops of Würzburg. During his early 18th Century secularization, Napoleon confiscated the monastery and turned it over to the Kingdom of Bavaria. He left only the monastery cathedral in the church's hands. It continues to serve as a church today. The rest of the monastery was turned into a Bavarian state prison.





Both photos are Product Identity

The Burgwindheim Steward's Castle, above, is a luxurious example of a rural castle. Burgwindheim is in the forested Steigerwald Hills of Northern Bavarian Lower Franconia. The village was on the eastern boundary of the realm of the prince bishops of Würzburg, where it met the territory of the prince bishops of Bamberg. The castle served the steward of the abbot of the Ebrach monastery (see opposite page), who was responsible for tending the monastery's vast mountain forests. When the monastery was secularized, the castle became the property of the Kingdom of Bavaria. It now is in private ownership. The Benedictine Monastery and later Abbey of Obermarchtal, below, is an example of a rectangular compound. It stands on a hill above the Danube in the Swabian Alp Mountains of German Wurttemberg. The current complex was built after the 30 Years War. Napoleon secularized it, but it was returned to the Catholic church in 1973. It now is a church academy.





Product Identity

The Gößweinstein Fortress, above, is one of the smallest fortress castle complexes in Bavaria, but its halls echo of gruesome tales that might make many larger fortresses shudder. It also is the kind of castle that delights many an RPG game master's heart. The fortress is atop a mountain above the village of Gößweinstein and the Wiesent River in the craggy and steep mountains of Franconian Switzerland in Northern Bavarian Upper Franconia. The history of the fortress, an outpost of the prince bishops of Bamberg, dates back to the year 1076.

For much of its history, the mini-fortress housed stewards of the prince bishop. Not all of the stewards were pious and holy men of the church, however. Some doubled as stewards and robber barons, particularly after the Reformation, when Germany was divided between hostile Catholic and Lutheran camps, a status that led to the 30 Years War.

In those days, journeys through Franconian Switzerland and also through the Spruce Mountains (*Fichtelgebirge*) to the northeast were very perilous undertakings, even for well-armed trade caravans. Both mountain ranges abound with narrow stream valleys and passages enclosed by high, stone cliffs. The two mountain ranges are filled with many passages known only to locals that make perfect escape routes and others that lead into dead ends that are ideal for ambushes.

As a result, many bands of brigands as well as noblemen organized small armies in Franconian Switzerland and the Spruce Mountains and they built mountain fortresses, in many cases crude ones, to serve as their strongholds. Germans called the members of these bands *Raubritter*, in English robber barons. Their mountain strongholds were called *Raubritterburgen* or robber baron fortresses.

When travelers came through the mountains, the robber barons would waylay and ambush them. If anyone of any prominence was among the victims, they would be taken to the robber barons' fortress and left in the bottom of a deep shaft, not unlike a well shaft, until ransom was paid by those who were left behind. When the steward robber barons in the Gößweinstein fortress became impatient, they would cut off a kidnap victim's finger and send it to relatives, reminding them that the ransom was overdue.

Vintyri Cartographic Collection Guide

This may sound like unusual behavior for the steward of a prince bishop, but it was the practice in Gößweinstein, to no chagrin on the part of the prince bishop in Bamberg. The main victims were traders of the fortress counts in the Lutheran free imperial city of Nuremberg to the south. Their caravans were on their way to the markets of Northern Bohemia. They had no choice but to pass through Franconian Switzerland and the Spruce Mountains. There was no good alternative.

The prince bishops in Bamberg were quite willing to tolerate the practices of their robber barons. The victims after all were from Nuremberg, and as far as the Catholic prince bishops were concerned, all of them were Lutheran heretics.

Today, the Gößweinstein Fortress serves as a medieval museum. Those who tour it can see not only the deep shafts where kidnapped victims were held but also the now rusty knives used to amputate fingers and the equally rusty sword that separated kidnap victims from their heads when no ransom was paid.

A more impressive complex with a similar history lies somewhat east of Gößweinstein above the town of Neuhaus an der Pegnitz and the Pegnitz River. Veldenstein Fortress, dating back to the year 1008, also served for centuries as a steward's outpost of the prince bishops of Bamberg. Despite its mighty fortifications, the fortress was conquered several times by various armies after the 30 Years War.

After Napoleon's secularization, it became the property of the Kingdom of Bavaria. However, the state had little interest and sold it to private owners. In 1939 Adolf Hitler's Reichsmarschall Hermann Göring bought the fortress and lived there until the fall of the Nazi Third Reich in 1945. Today the castle is owned by the state of Bavaria, which rents it to the Kaiser Brewery of Neuhaus. The brewery has restaurant and hotel operations in the fortress.



Veldenstein Fortress in the Pegnitz River Valley

Product Identity

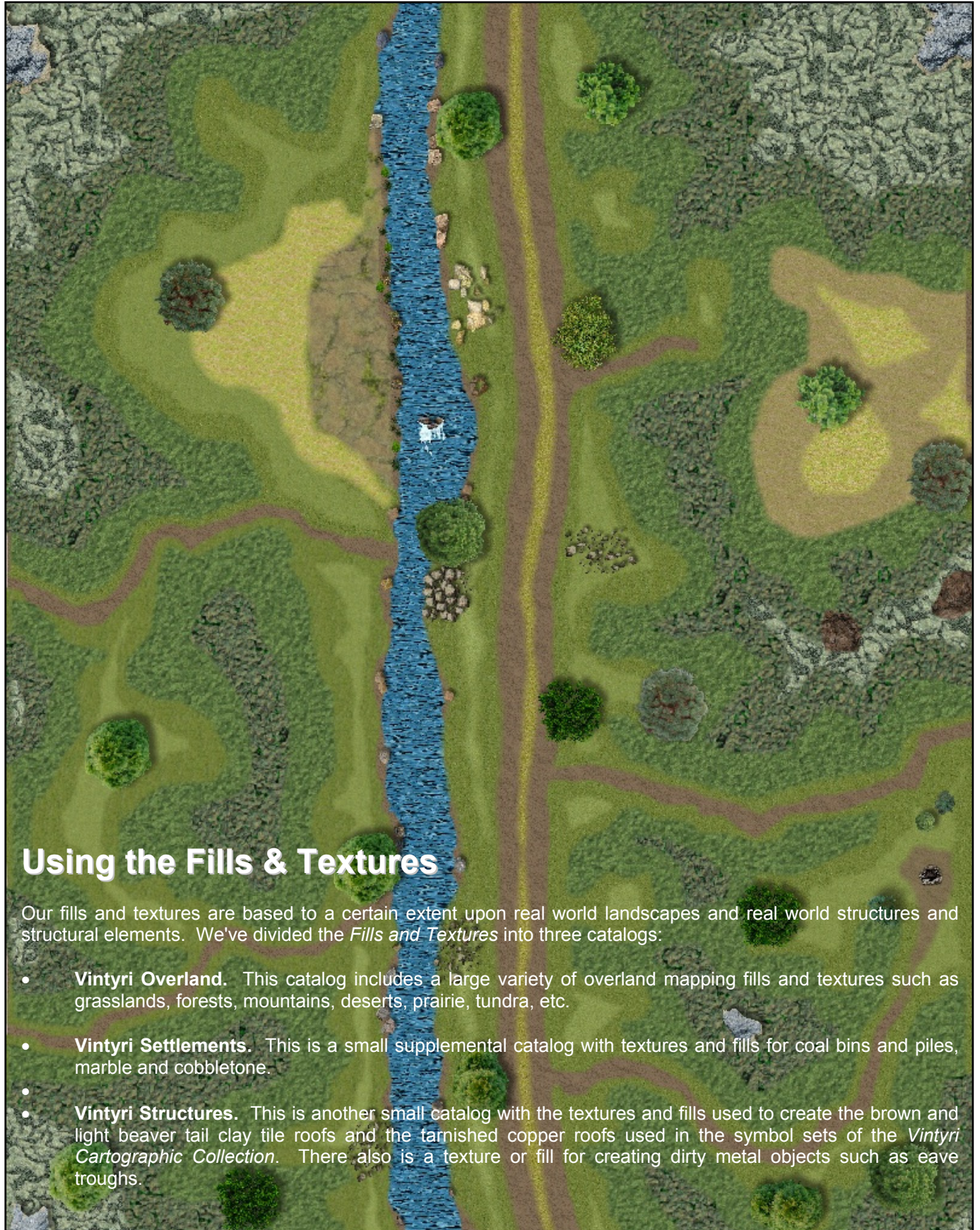


Both photos are Product Identity

Our last two photos also show fortresses in the realm of Bamberg's prince bishops, although each has a different background. Egloffstein Fortress, above, also is in Franconian Switzerland. It is upon a mountain above the village of Egloffstein and the Trubach River. The fortress was the main seat of the noble Egloffstein family which produced a long line of barons and counts who were stewards of the prince bishops in Bamberg, although not of their own volition. Below is Bamberg's Old Fortress (Altenburg) atop a mountain on the western edge of the Upper Franconian city. It has existed since the year 1109. The fortress served as an outpost and emergency seat of the prince bishops of Bamberg until 1801, when it was sold to private interests.



VI. Fills & Textures



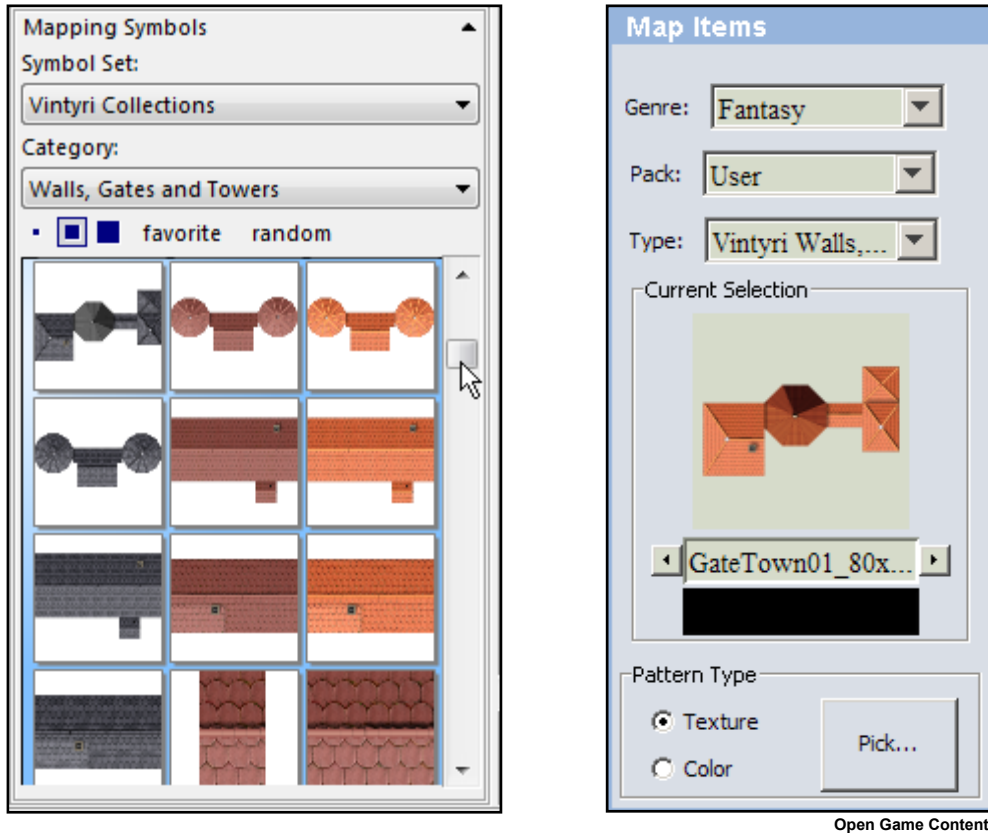
Using the Fills & Textures

Our fills and textures are based to a certain extent upon real world landscapes and real world structures and structural elements. We've divided the *Fills and Textures* into three catalogs:

- **Vintyri Overland.** This catalog includes a large variety of overland mapping fills and textures such as grasslands, forests, mountains, deserts, prairie, tundra, etc.
- **Vintyri Settlements.** This is a small supplemental catalog with textures and fills for coal bins and piles, marble and cobblestone.
- **Vintyri Structures.** This is another small catalog with the textures and fills used to create the brown and light beaver tail clay tile roofs and the tarnished copper roofs used in the symbol sets of the *Vintyri Cartographic Collection*. There also is a texture or fill for creating dirty metal objects such as eave troughs.

VII. Symbol, Fills & Texture Catalogs

We suggest that you print separate copies of the *Vintyri Cartographic Collection* catalogs for the symbols, fills and textures that you download and install, and that you use them as a quick reference



Symbol selection in Fractal Mapper 8, left, and in Dundjinni, right

Both *Fractal Mapper 8* and *Dundjinni* use graphical menus (see illustration) for the selection of symbols. Each of these systems has its disadvantages:

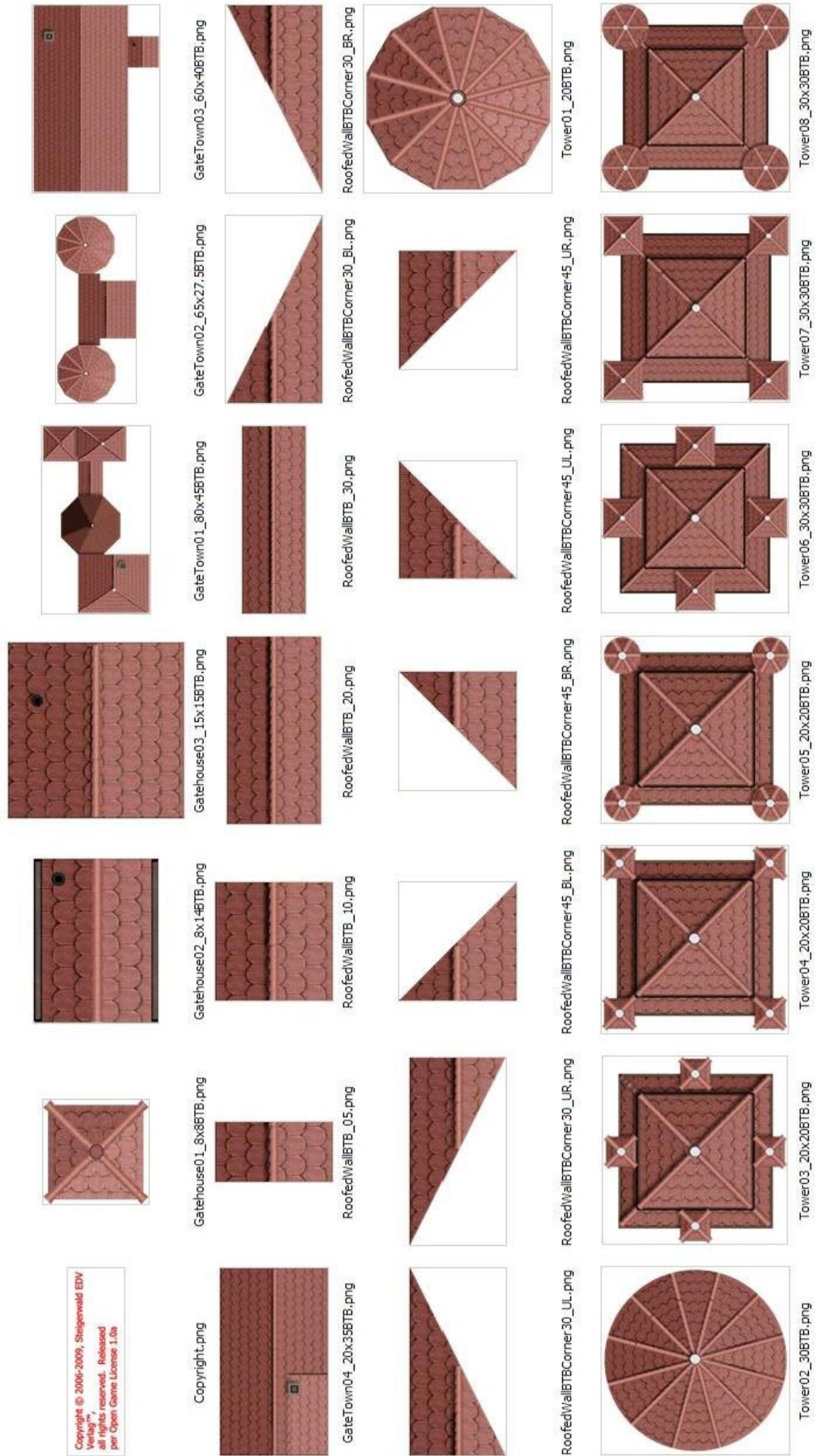
- In *FM8*, one can see several symbols simultaneously, but their names are not visible. One quickly forgets what some of these symbols represent, but that information isn't available in *FM8*.
- In *Dundjinni*, the names of the symbols are at least partially visible, but one can't view more than a single symbol in the catalog at one time.

The following catalog printouts will resolve that problem, giving you an overview of all the symbols in the catalogs, together with their names. Here's how the file names are constructed and what the parts of the name mean. As an example, let's look at the file name *Gatehouse01_8x8BTB*. We can break it down as follows:

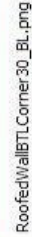
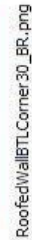
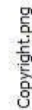
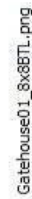
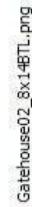
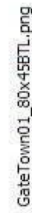
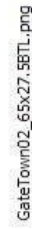
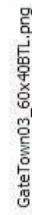
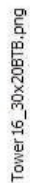
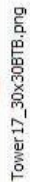
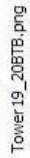
Gatehouse01_8x8BTB

- *Gatehouse01* is the name of the symbol and its sequential number.
- *_8x8* gives the dimensions of the symbol in scale feet.
- *BTB* is the roof type. Possible are BTB (beaver tail clay tile brown), BTL (beaver tail clay tile light), SLA (slate), WSH (wooden shingle) and COP (copper).

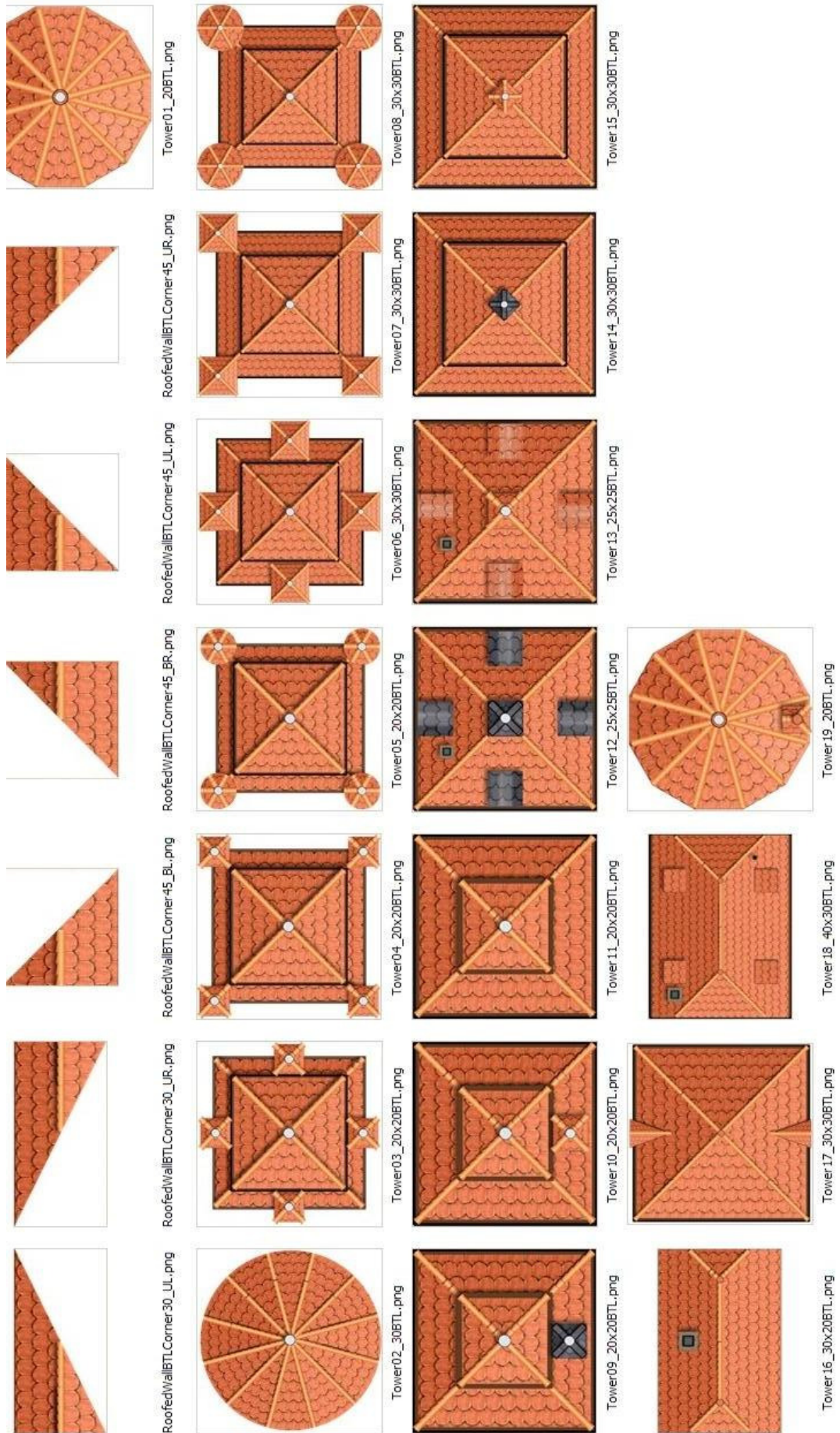
1. Symbol Set 1: Brown Beaver Tail Clay Tile Symbols (BTB)



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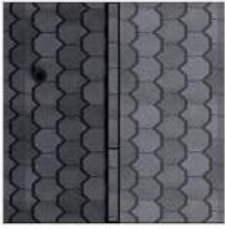





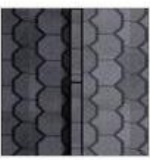


































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3. Symbol Set 1: Slate Tile Symbols (SLA)

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

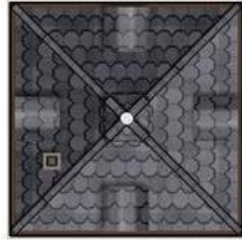
Vintyri Cartographic Collection Guide



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Tower14_30x30SLA.png



Tower13_25x25SLA.png



Tower12_25x25SLA.png



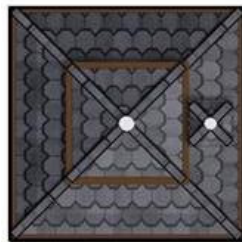
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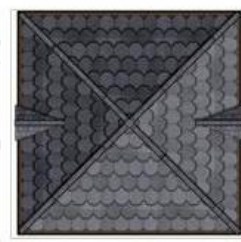
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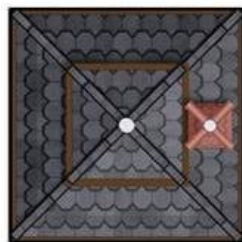
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Tower10_20x20SLA.png



Tower17_30x30SLA.png

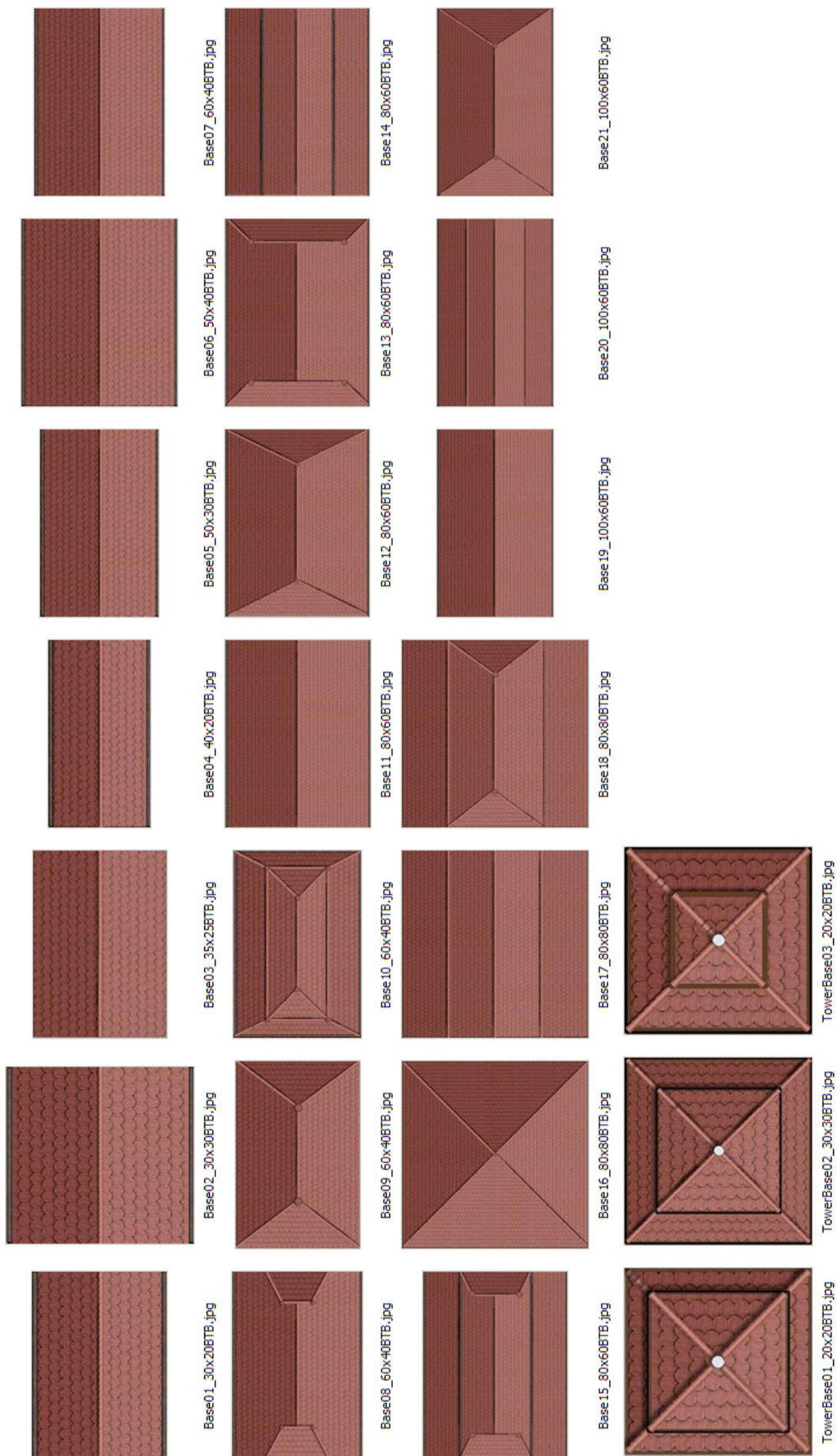


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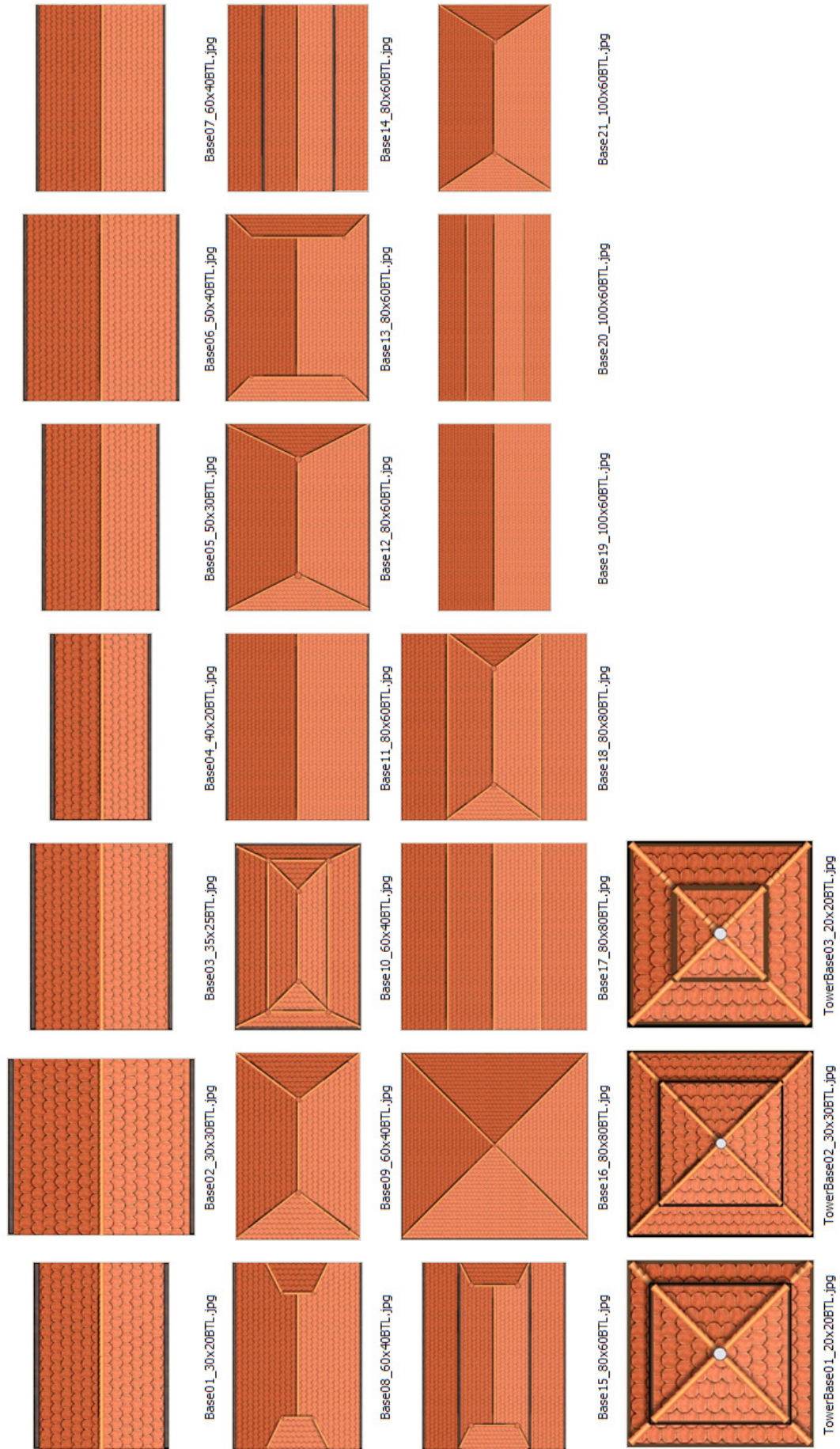


Tower16_30x20SLA.png

4. Symbol Set 2: Base Structures - Brown Beaver Tail Clay Tile Symbols (BTB)

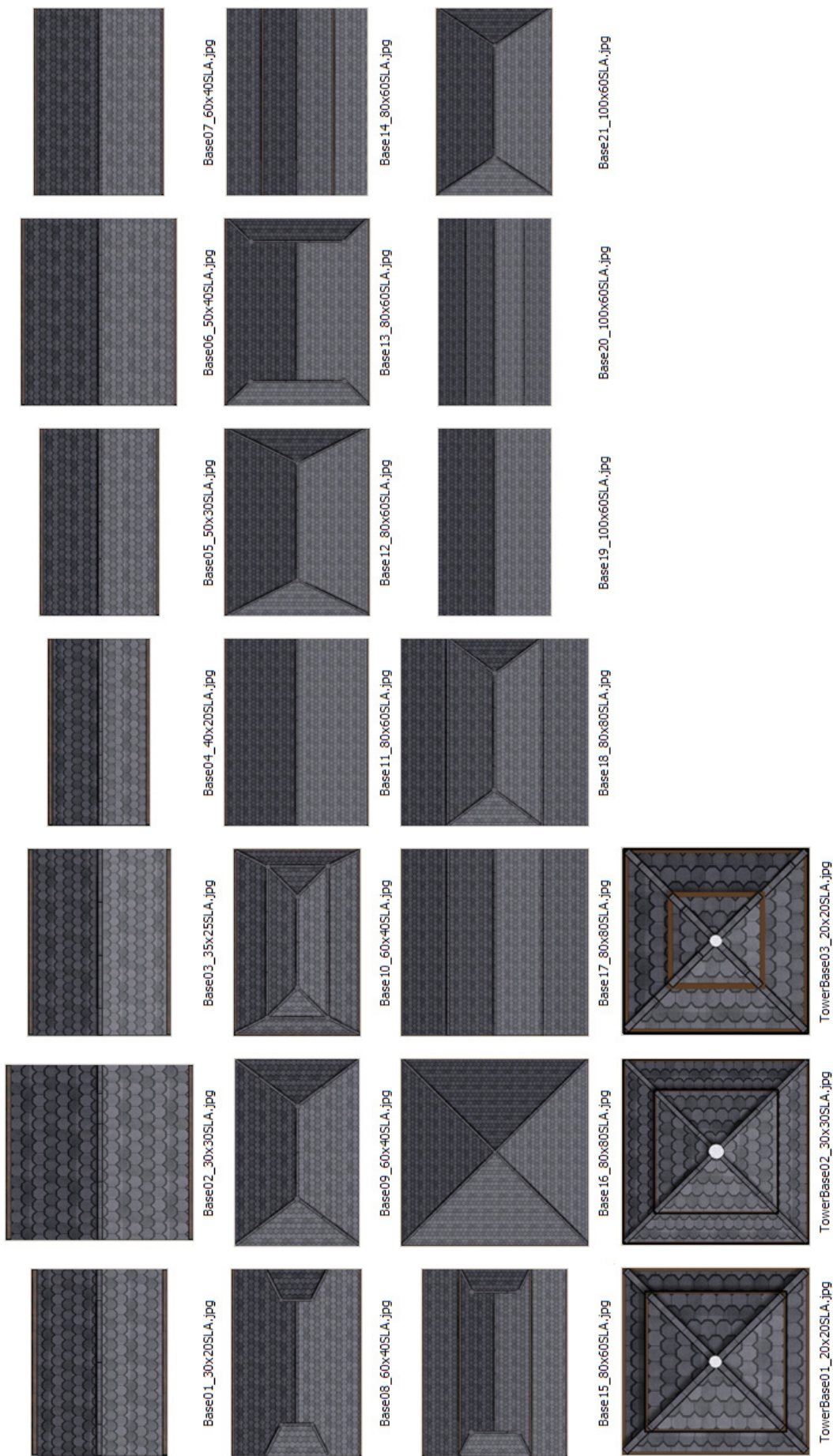


5. Symbol Set 2: Base Structures - Light Beaver Tail Clay Tile Symbols (BTL)



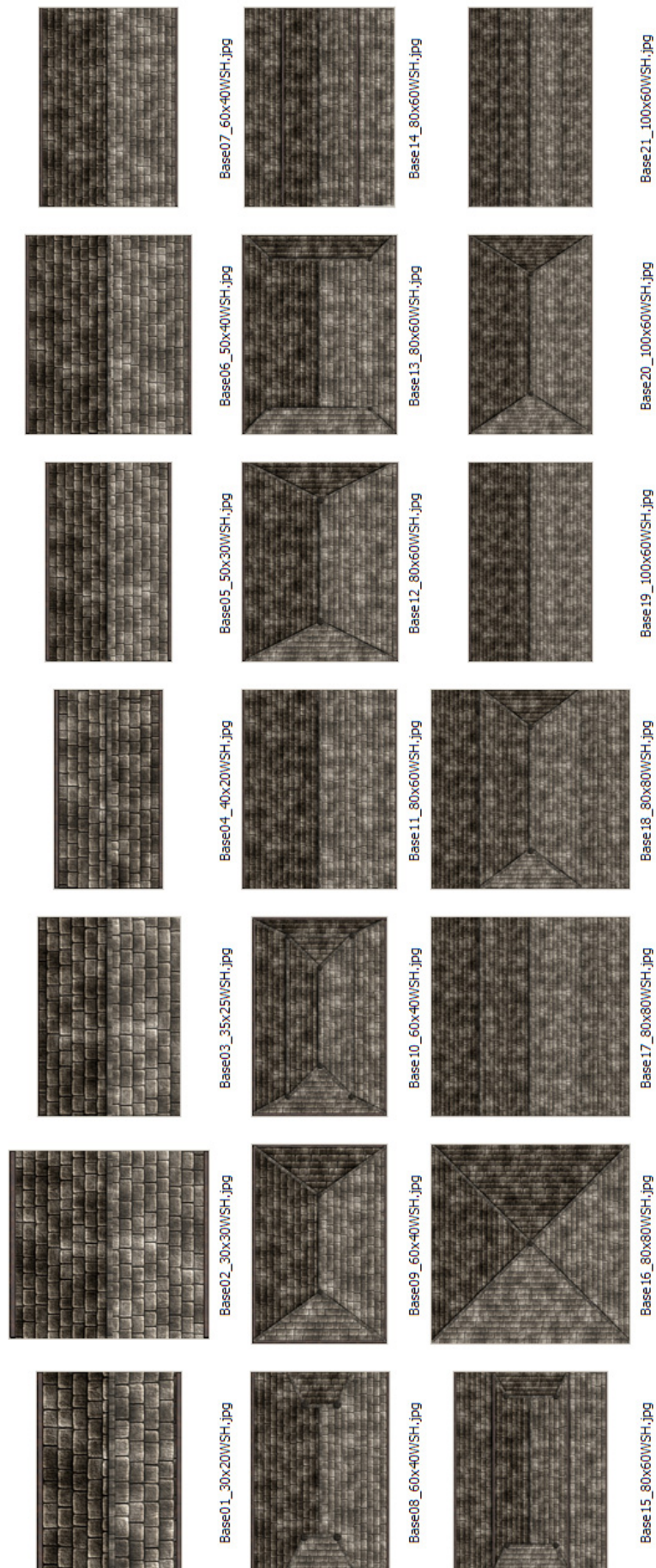
6. Symbol Set 2: Base Structures - Slate Tile Symbols (SLA)

Slate Roof Tiles by *Evil Empryss* from the *Dundiinni* forum

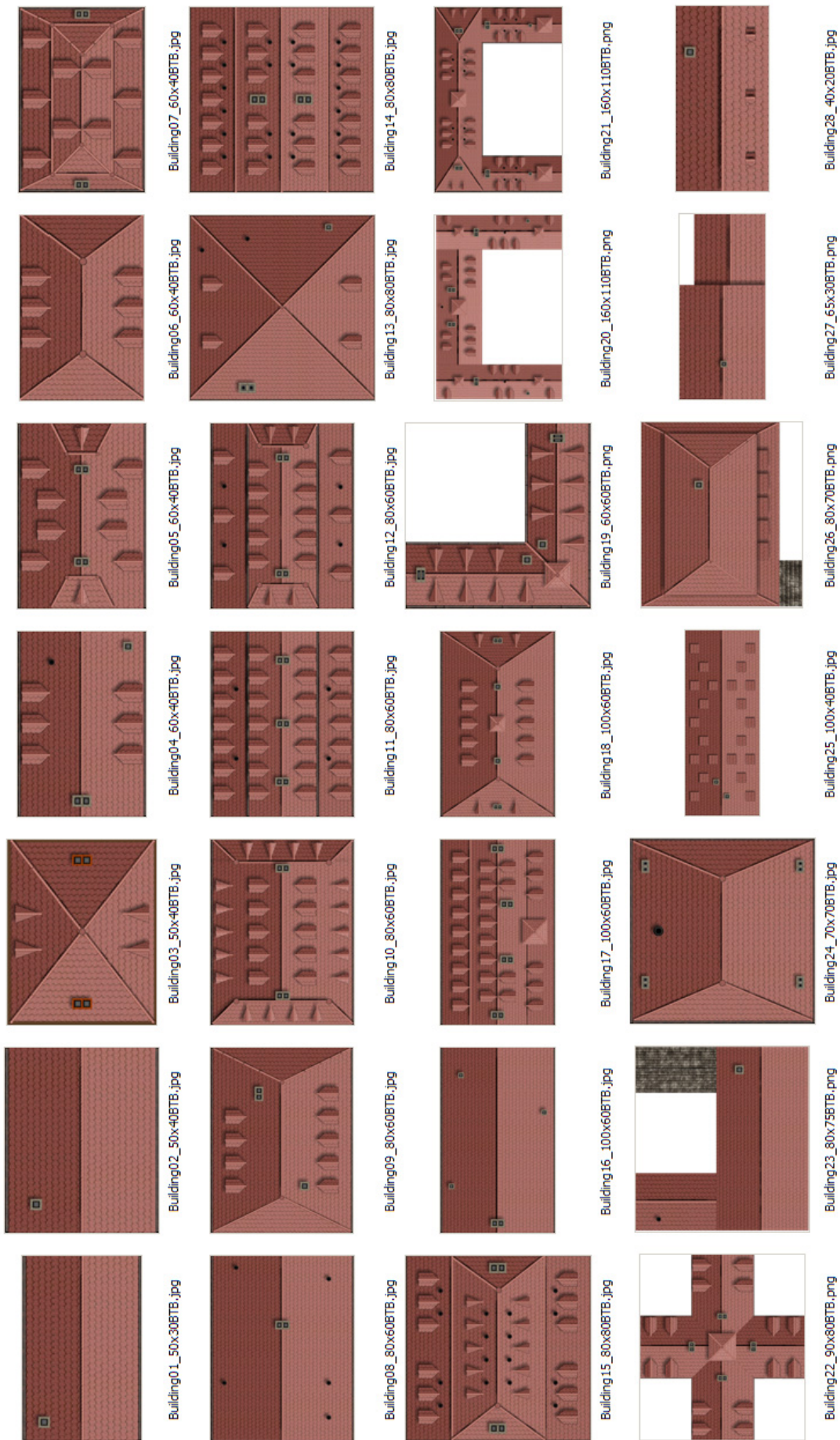


7. Symbol Set 2: Base Structures - Wooden Shingle Symbols (WSH)

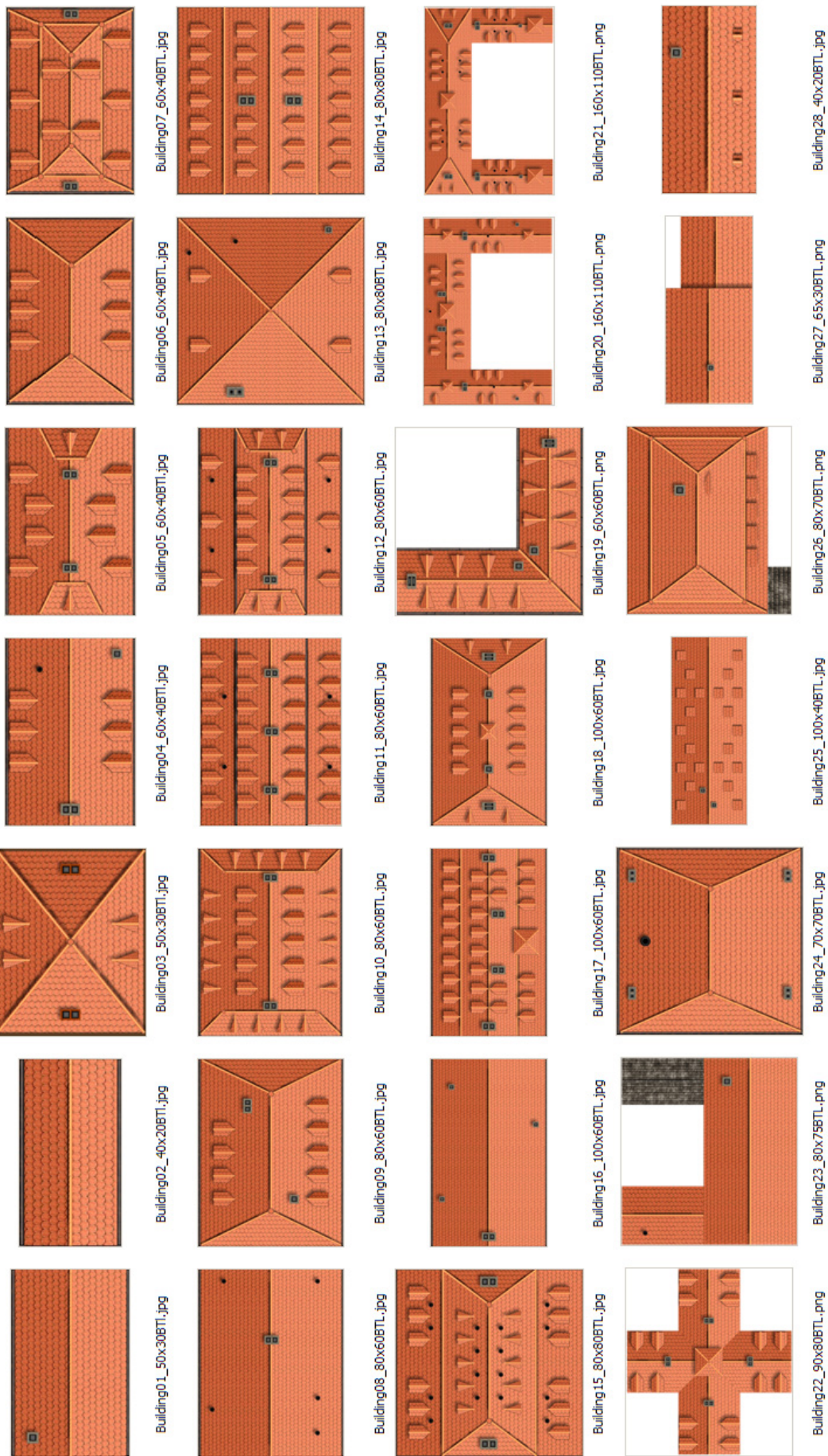
Wooden Shingle fill by *Constantin Malkov*



8. Symbol Set 2: General Structures - Brown Beaver Tail Tile Symbols (BTB)



9. Symbol Set 2: General Structures - Light Beaver Tail Clay Tile Symbols (BTL)




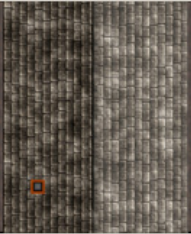
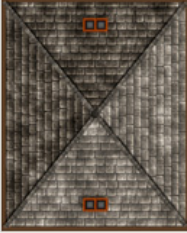
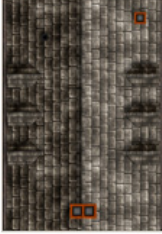
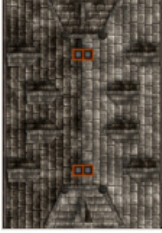
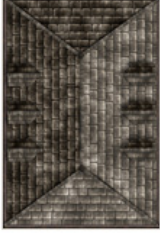
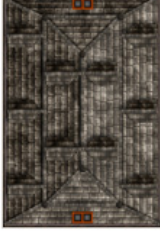
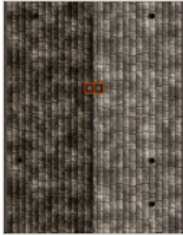
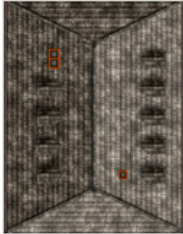
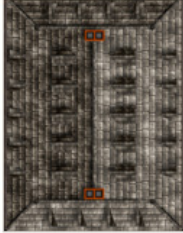
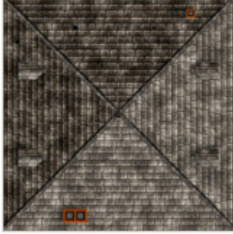
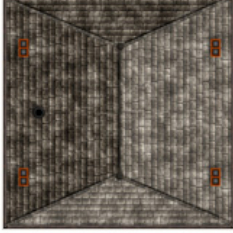


10. Symbol Set 2: General Structures - Slate Tile Symbols (SLA)

Slate Roof Tiles by *Evil Empryss* from the *Dundiinni* forum





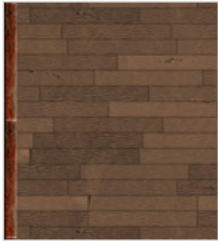





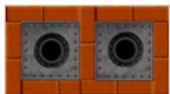
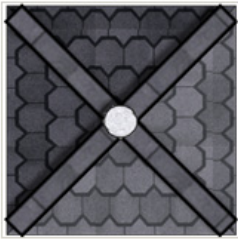



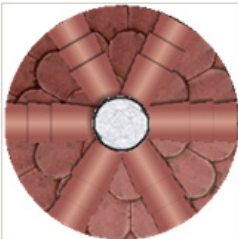




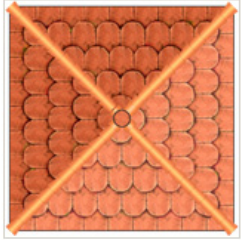



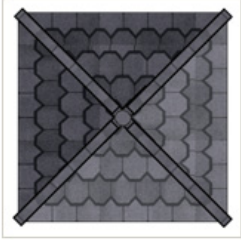

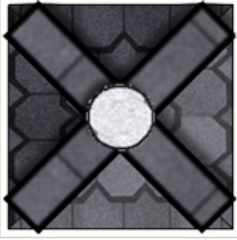
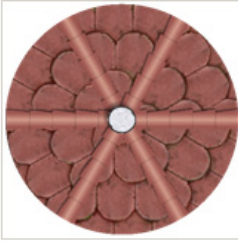
						
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11. Symbol Set 2: General Structures - Wood Shingle Symbols (WSH)















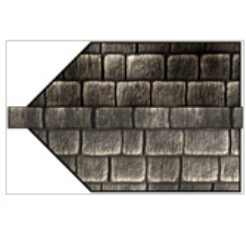
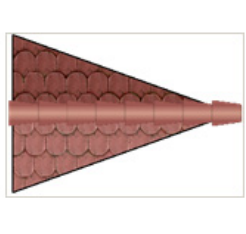
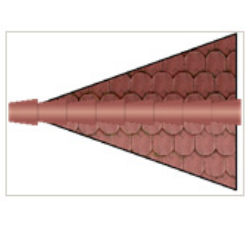
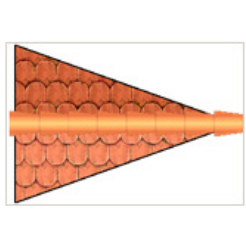
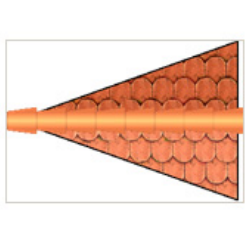
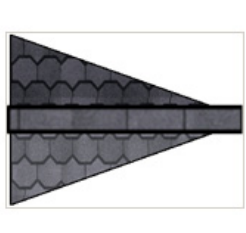

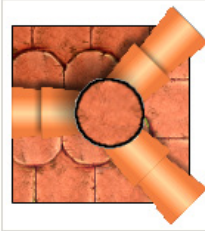
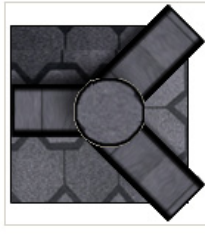





Wooden Shingle Fill by Constantin Malkov from the Gamemaster's Apprentice

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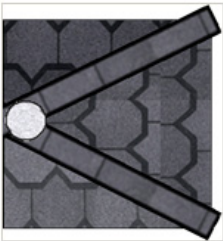



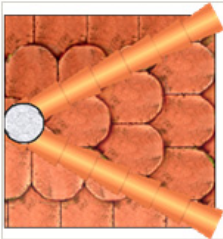



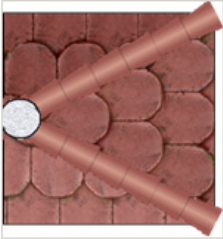

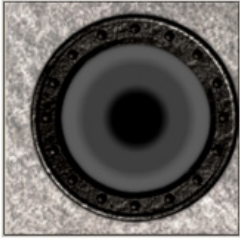



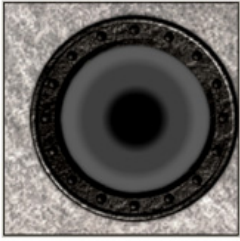
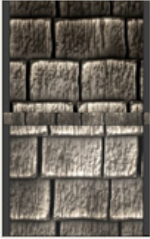




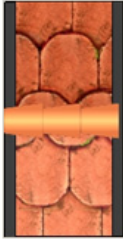
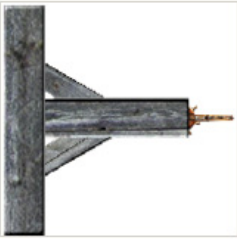



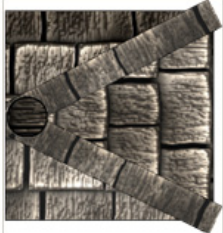

12. Symbol Set 2: Symbols: Parts for Structures

	BalconyLeft_9x5.jpg		Chimney01_1ft.png		Chimney08_18x18inches.jpg		CornerTower02_8x8BTB.png
	BalconyMiddle_9x10.jpg		Chimney02_1ft.png		Chimney09_18x38inches.jpg		CornerTower02_8x8BTB.png
	BalconyMiddle_9x5.jpg		Chimney03_2ft.png		Chimney10_18x38inches.jpg		CornerTower02_8x8SLA.png
	BalconyRight_9x5.jpg		Chimney04_2ft.png		Copyright.jpg		CornerTower03_5BTB.png
	BellTower_15x15BTB.png		Chimney05_18x18inches.jpg		CornerTower01_4x4BTB.png		CornerTower03_5BTB.png
	BellTower_15x15BTL.png		Chimney06_30x18inches.jpg		CornerTower01_4x4BTL.png		CornerTower03_5SLA.png
	BellTower_15x15SLA.png		Chimney07_30x18inches.jpg		CornerTower01_4x4SLA.png		CornerTower04_10BTB.png

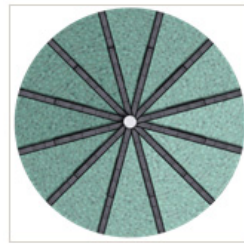
Vintyri Cartographic Collection Guide

						
CornerTower04_108TL.png	CornerTower04_10SLA.png	CrestBTL02_10ft.png	CrestBTL02_10ft.png	CrestBTL02_5ft.png	CrestBTL01.png	CrestBTL02_10ft.png
						
CrestBTL02_5ft.png	CrestShingle_10.jpg	CrestShingle_5.jpg	CrestSlate 10ft.jpg	CrestSlate 5ft.jpg	CrownShingle05COP.jpg	CrownShingle 10COP.jpg
						
Dormer01_6x98TB.png	Dormer02_6x98TB.png	Dormer03_6x98TL.png	Dormer04_6x98TL.png	Dormer05_6x9SLA.png	Dormer06_6x9SLA.png	Dormer07_6x9WSH.png
						
Dormer21_3x38TL.png	Dormer09_5x78TB.png	DormerCurved01_58TB.jpg	DormerCurved01_58TL.jpg	DormerCurved01_5SLA.jpg	DormerCurved02_5SLA.jpg	EntryRoof01_16x58TB.jpg

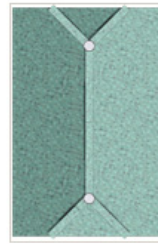
Vintyri Cartographic Collection Guide

	EntryRoof02_10x5VSH.jpg		EntryRoof04_6x6SLA.png		RoofCapSLA.png		Smokestack04_12ft.jpg
	EntryRoof02_10x5SLA.jpg		EntryRoof04_6x6BTL.png		RoofCapSilver.png		Smokestack03_7ft.jpg
	EntryRoof02_10x5BTL.jpg		EntryRoof04_6x6BTL.png		RoofCapGold.png		Smokestack02_12ft.jpg
	EntryRoof02_10x5BTL.jpg		EntryRoof03_6x3VSH.jpg		RoofCapBTL.png		Smokestack01_7ft.jpg
	EntryRoof01_16x5VSH.jpg		EntryRoof03_6x3SLA.jpg		RoofCapBTL.png		RoofVent02_5ft.png
	EntryRoof01_16x5SLA.jpg		EntryRoof03_6x3BTL.jpg		Hoist01.png		RoofVent01_3ft.png
	EntryRoof01_16x3BTL.jpg		EntryRoof03_6x3BTL.jpg		EntryRoof04_6x6VSH.png		RoofCapVSH.png

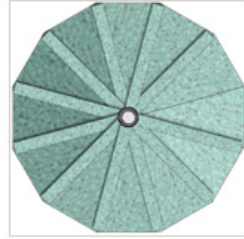
Vintyri Cartographic Collection Guide



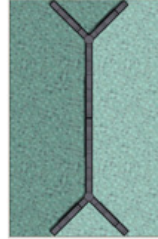
Tower03_30COP.png



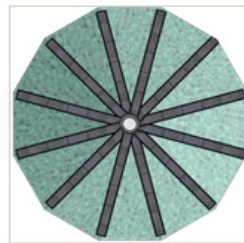
Tower10_30x20COP.png



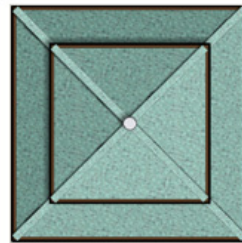
Tower02_20COP.png



Tower09_30x20COP.jpg



Tower01_20COP.png



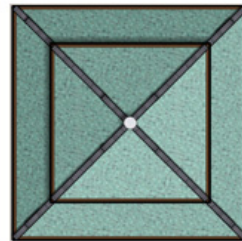
Tower08_30x30COP.jpg



WindmillBlade01.png



Smokestack08_10ft.png



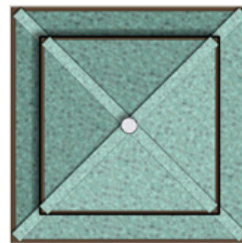
Tower07_30x30COP.jpg



WaterwheelTop02_15.png



Smokestack07_10ft.png



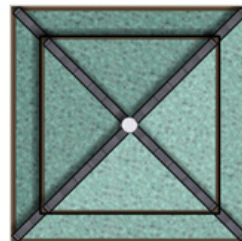
Tower06_20x20COP.jpg



WaterwheelTop01_10.png



Smokestack06_3ft.png



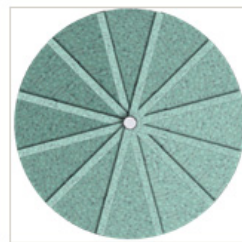
Tower05_20x20COP.jpg



Waterwheel02Bottom_15.png



Smokestack05_3ft.png






Tower04_30COP.png






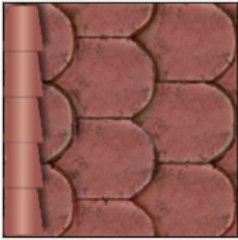
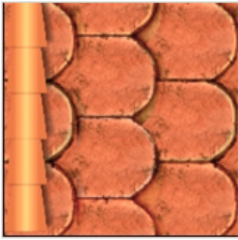
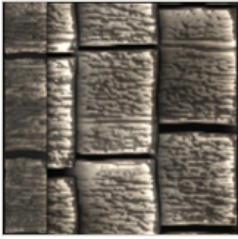




























Waterwheel01Bottom_10.png

13. Symbol Set 2: External Objects

Vintyri Cartographic Collection Guide

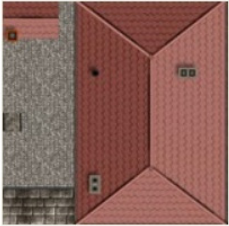
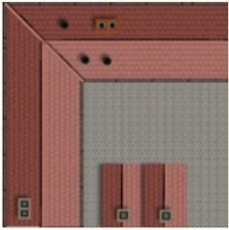

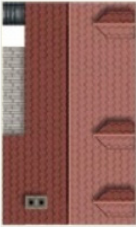

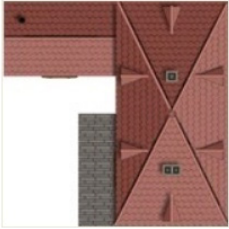

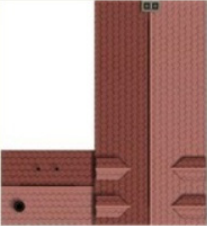

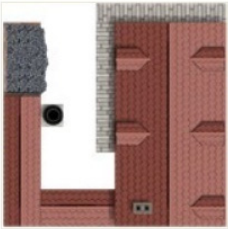
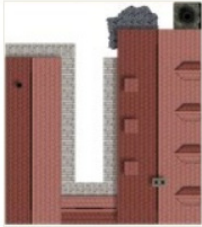




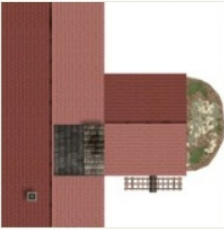
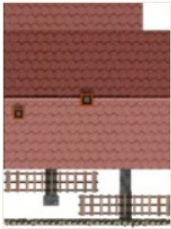
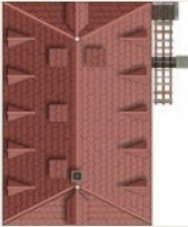
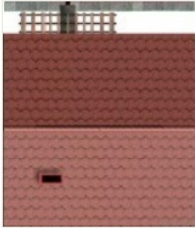


																												
BinSand8x4ft_01.png	BinSand8x4ft_01.png	BinSand8x4ft_01.png	FirewoodPile3x3ft_02.png	Bakehouse01_15x108TB.png	Bakehouse01_15x108TB.png	DryingHouse01_6x68TB.jpg	FirewoodPile3x4.5ft_01.png	Bakehouse02_13x118TB.jpg	Container02_30WSH.png	DryingHouse01_6x6WSH.jpg	FirewoodUnsawed16ft_01.png	Bakehouse02_13x118TL.jpg	Copyright.jpg	FirewoodCord_01.png	LumberPile10x4ft_01.jpg	ManurePile14x7ft_01.png	BinCoal8x4ft_01.png	DamGate01_10ftFlow.png	FirewoodCord_02.png	ManurePile14x7ft_01.png	BinManure8x4ft_01.png	DamGate01_15ftFlow.png	FirewoodCord_03.png	MillDam01_55Single.jpg	BinPeat8x4ft_01.png	DamGate01_20ftFlow.png	FirewoodCord_04.png	MillDam02_10Single.jpg

Vintyri Cartographic Collection Guide

						
MillDam03_10Double.jpg	MillFeedTrough_10x2.jpg	MillTroughSupport01_15.png	Outhouse01_5x5BTL.jpg	Outhouse01_5x5BTL.jpg	Outhouse01_5x5W/SH.jpg	Outhouse02_10x5BTLB.jpg
						
Outhouse02_10x5BTL.jpg	Outhouse02_10x5W/SH.jpg	TimberPile12ft_02.png	TimberPile12ft_03.PNG	TimberPile16ft_01.PNG	WoodFenceBoard01_3ftx3in.jpg	WoodFenceBoard02_5ftx3in.jpg
						
WoodFenceBoard03_10ftx3in.jpg	WoodFenceBoard04_3ftx6in.JPG	WoodFenceBoard05_5ftx6in.JPG	WoodFenceBoard06_10ftx6in.JPG	WoodFenceGate_120x43in.jpg	WoodFencePost01_9in.png	WoodFencePost02_9in.png
						
WoodFencePost03_9in.png	WoodFencePost04_9in.png	WoodFencePost05_1ft.png	WoodFencePost06_1ft.png	WoodFencePost07_1ft.png	WoodFencePost08_1ft.png	WoodFencePost09_6in.png
						
WoodFencePost10_6in.png	WoodFencePost11_6in.png	WoodFencePost12_6in.png	WoodSplitting01_3.png	WoodSplitting02_2.png	WoodSplitting03_2.png	

14. Symbol Set 3: Artisans and Commercial Structures - Brown Beaver Tail Clay Tile (BTB)

Vintyri Cartographic Collection Guide

						
Bakery01_65x608TB.jpg	Bakery02_60x608TB.jpg	Bakery03_75x608TB.jpg	Butcher01_60x308TB.png	Butcher02_40x358TB.png	Butcher03_60x608TB.png	Chandler01_30x308TB.png
						
Chandler02_60x558TB.png	CopperMill01_55x458TB.png	Foundry01_60x608TB.png	Foundry02_80x708TB.png	Foundry03_100x808TB.png	Kiln01_65x408TB.jpg	LumberShed01_40x158TB.jpg
						
LumberShed02_30x158TB.jpg	MillBottom01_110x1108TB.png	MillBottom02_40x308TB.png	MillBottom03_60x508TB.png	MillBottom04_35x308TB.png	MillTop01_80x908TB.png	MillTop02_90x508TB.png

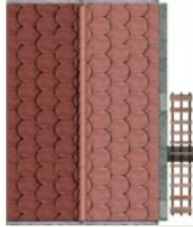
Vintyri Cartographic Collection Guide



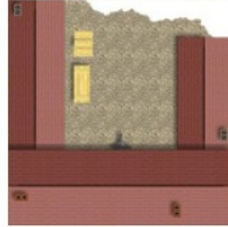
Smithy01_70x708TB.png



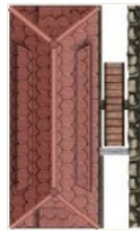
Wainwright02_30x158TB.jpg



Sawmill02_20x198TB.png



Wainwright01_120x1208TB.png



Sawmill01_30x188TB.png



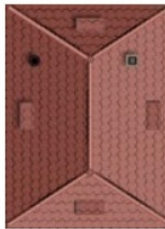
Tannery02_70x508TB.png



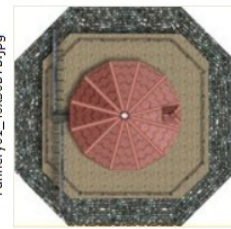
Windmill04_40x308TB.png



RiverCrane03_30x88TB.png



Tannery01_40x308TB.jpg



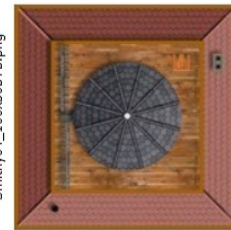
Windmill03_40x408TB.png



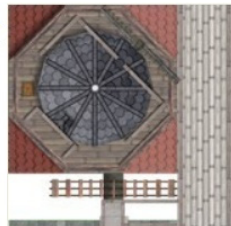
RiverCrane02_20x88TB.png



Smithy04_100x508TB.png



Windmill02_60x608TB.jpg



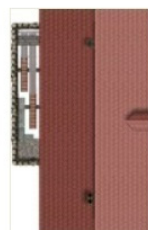
MillWaterWind01_50x508TB.png



Smithy03_55x508TB.png



Windmill01_70x358TB.png



MillTop03_80x508TB.png

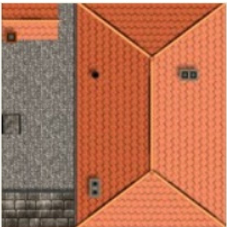
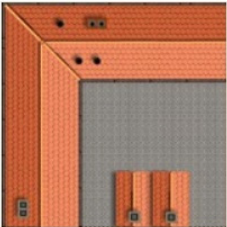
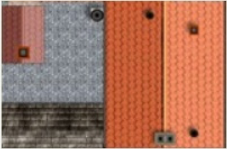

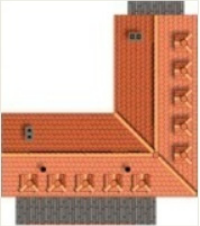
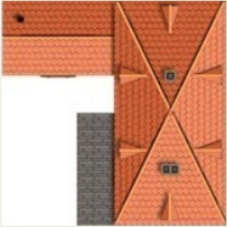

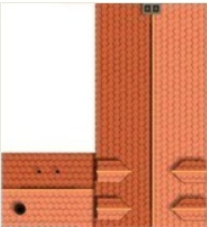
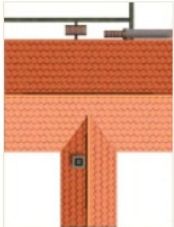
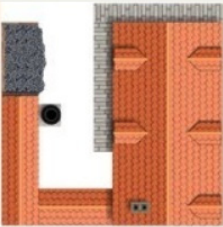
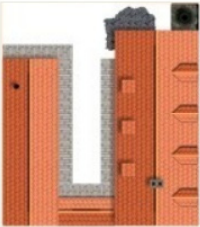

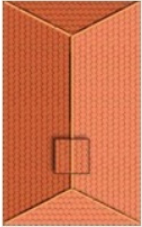


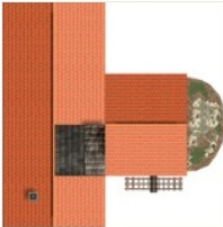
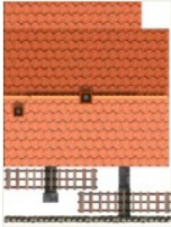

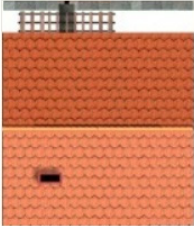




Smithy02_40x208TB.jpg



Warehouse01_80x508TB.jpg

15. Symbol Set 3: Artisans and Commercial Structures - Light Beaver Tail Clay Tile (RTI)

						
Bakery01_65x608TL.jpg	Bakery02_60x608TL.jpg	Bakery03_75x608TL.jpg	Butcher01_50x308TL.png	Butcher02_40x358TL.png	Butcher03_60x608TL.png	Chandler01_30x308TL.png
						
Chandler02_60x558TL.png	CopperMill01_55x458TL.png	Foundry01_60x608TL.png	Foundry02_80x708TL.png	Foundry03_80x708TL.png	Kiln01_65x408TL.jpg	LumberShed01_40x158TL.jpg
						
LumberShed02_30x158TL.jpg	MillBottom01_110x1108TL.png	MillBottom02_40x308TL.png	MillBottom03_50x508TL.png	MillBottom04_35x308TL.png	MillTop01_80x908TL.png	MillTop02_90x508TL.png

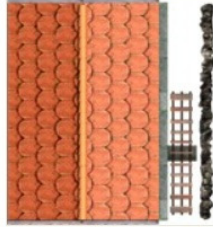
Vintyri Cartographic Collection Guide



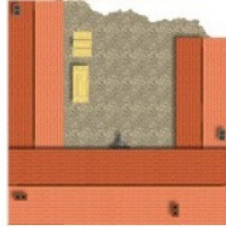
Smithy01_70x708TL.png



Wainwright02_30x158TL.jpg



Sawmill02_20x198TL.png



Wainwright01_120x1208TL.png



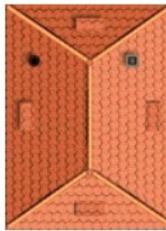
Sawmill01_30x188TL.png



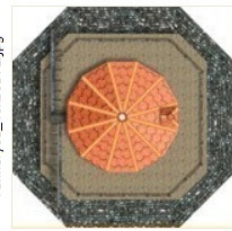
Tannery02_70x508TL.png



RiverCrane03_30x88TL.png



Tannery01_40x308TL.jpg



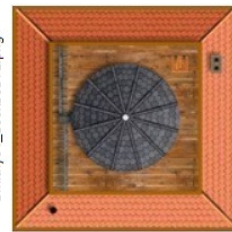
Windmill03_40x408TL.png



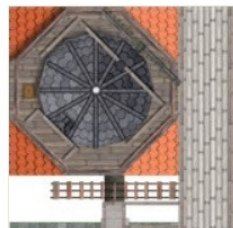
RiverCrane02_20x88TL.png



Smithy04_100x508TL.png



Windmill02_60x608TL.jpg



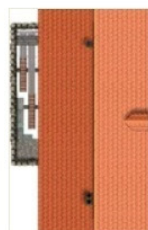
MillWaterWind01_50x508TL.png



Smithy03_55x508TL.png



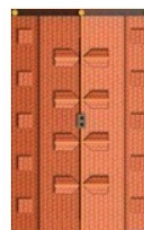
Windmill01_70x358TL.png



MillTop03_80x508TL.png



Smithy02_40x208TL.jpg






Warehouse01_80x508TL.jpg

16. Symbol Set 3: Artisans and Commercial Structures - Slate Tile (SLA)

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

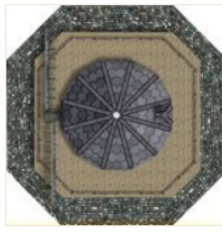
Open Game Content

						
Bakery01_65x60SLA.png	Bakery02_60x60SLA.png	Bakery03_90x60SLA.png	Butcher01_50x30SLA.png	Butcher02_40x35SLA.png	Butcher03_60x60SLA.png	Chandler01_30x30SLA.png
						
Chandler02_60x55SLA.png	CopperMill01_55x45SLA.png	Foundry01_60x60SLA.png	Foundry02_80x70SLA.png	Foundry03_100x80SLA.png	Kiln01_65x40SLA.jpg	MillBottom01_110x110SLA.png
						
MillBottom02_40x30SLA.png	MillBottom03_60x50SLA.png	MillBottom04_35x30SLA.png	MillTop01_80x90SLA.png	MillTop02_95x50SLA.png	MillTop03_80x50SLA.png	MillWaterWind01_50x50SLA.png

Vintyri Cartographic Collection Guide



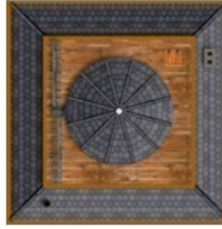
Tannery01_40x30SLA.jpg



Windmill03_40x40SLA.png



Smithy04_100x50SLA.png



Windmill02_60x60SLA.jpg



Smithy03_50x55SLA.png



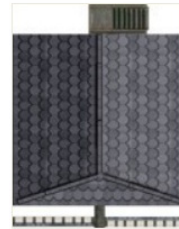
Windmill01_70x35SLA.png



Smithy02_40x20SLA.jpg



Warehouse01_80x50SLA.jpg



Windmill04_40x30SLA.png



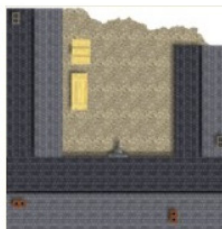
Smithy01_70x70SLA.png



Wainwright02_30x15SLA.jpg



RiverCrane03_80ftSLA.png



Wainwright01_120x120SLA.png



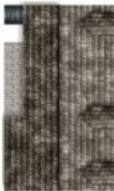

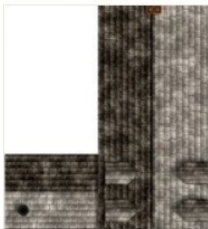



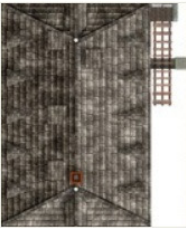




RiverCrane02_20ftSLA.png



Tannery02_70x50SLA.png


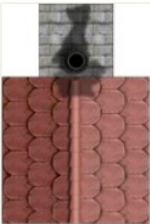
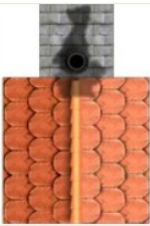

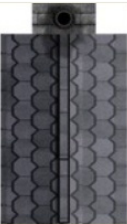

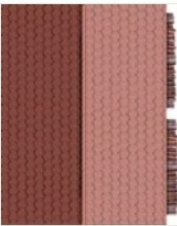

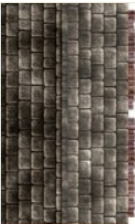

17. Symbol Set 3: Artisans and Commercial Structures - Wooden Shingle (WSH)

Wooden Shingle fill by *Constantin Malkov* from the *Gamemaster's Apprentice*

	Butcher01_50x30WSH.png		Chandler01_30x30WSH.png		Chandler02_60x55WSH.png		Klin01_65x40WSH.jpg		LumberShed01_40x15WSH.jpg		LumberShed02_30x15WSH.jpg		MillBottom03_60x50WSH.png
	Sawmill01_30x18WSH.png		Sawmill02_20x19WSH.png		Wainwright01_120x120WSH.png		Wainwright02_30x15WSH.jpg						

18. Symbol Set 3: Additional Symbols: External Objects

Open Game Content

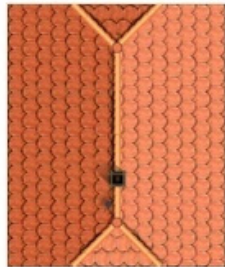
						
RiverCrane01_10.png	Smokehouse01_10x8TB.jpg	Smokehouse01_10x8BTL.png	Smokehouse01_10x8SLA.png	Smokehouse01_10x8WSH.png	Smokehouse02_15x108TB.png	Smokehouse02_15x108TL.png
						
Smokehouse02_15x10SLA.png	Smokehouse02_15x10WSH.png	Smokehouse03_20x108TB.png	Smokehouse03_20x108TL.png	Smokehouse03_20x10SLA.png	Smokehouse03_20x10WSH.png	Woodshed01_40x308TB.png
						
Woodshed01_40x308TL.png	Woodshed01_40x30WSH.png	Woodshed02_35x208TB.png	Woodshed02_35x208TL.png	Woodshed02_35x20WSH.png	Woodshed03_15x108TB.png	Woodshed03_15x108TL.png

19. Symbol Set 4: Buildings - Beaver Tail, Slate and Wood Shingle Roofs

Open Game Content



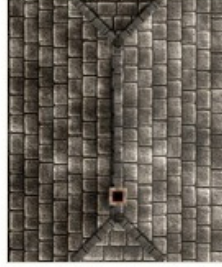
Building29_30x258TB.jpg



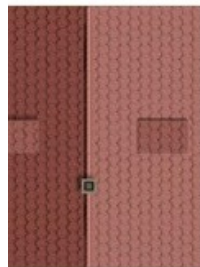
Building29_30x258TL.jpg



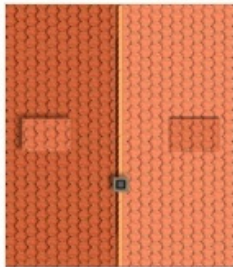
Building29_30x25SLA.jpg



Building29_30x25WSH.jpg



Building30_40x358TB.jpg



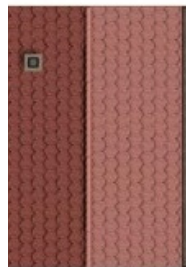
Building30_40x358TL.jpg



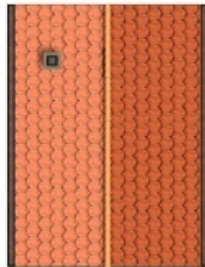
Building30_40x35SLA.jpg



Building30_40x35WSH.jpg



Cottage01_25x358TB.jpg



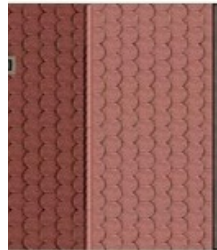
Cottage01_25x358TL.jpg



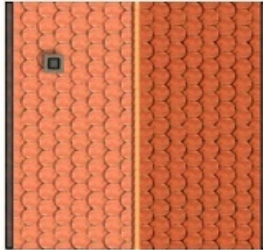
Cottage01_25x35SLA.jpg



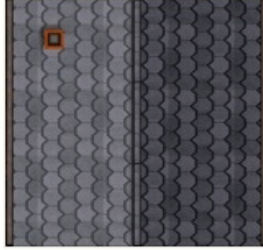
Cottage01_25x35WSH.jpg



Cottage02_30x308TB.jpg



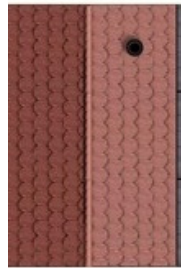
Cottage02_30x308TL.jpg



Cottage02_30x20SLA.jpg



Cottage02_30x30WSH.jpg



Cottage03_20x308TB.jpg



Cottage03_20x308TL.jpg



Cottage03_20x30SLA.jpg



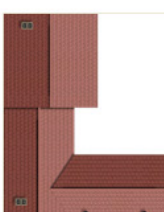


Cottage03_20x30WSH.jpg

20. Symbol Set 4: Culinary Buildings - Brown Beaver Tail Clay Roofs

Open Game Content

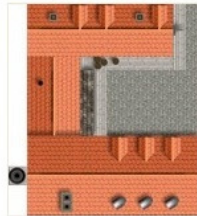
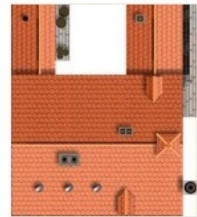
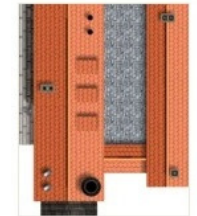
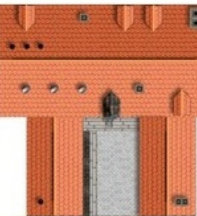
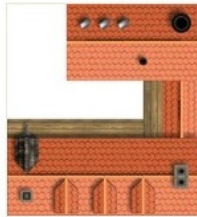

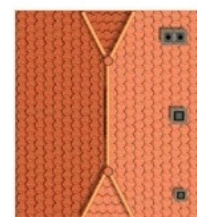
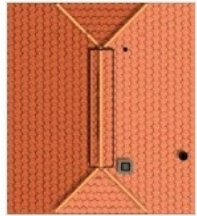

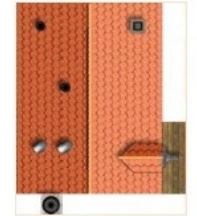


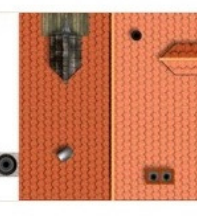


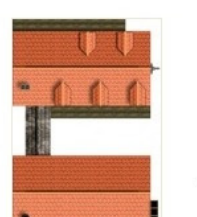
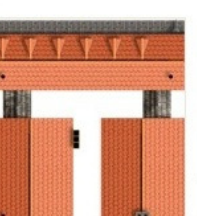

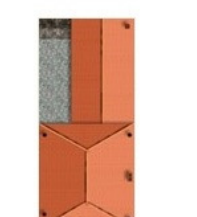
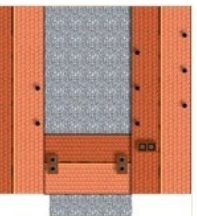


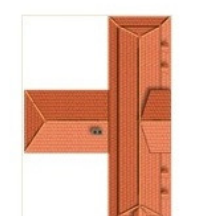

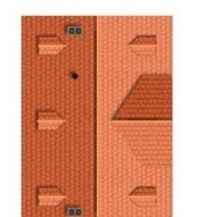
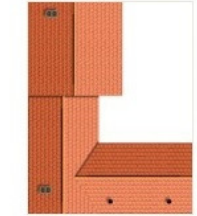
Vintyri Cartographic Collection Guide

						
Brewery01_80x708TB.png	Brewery02_75x658TB.png	Brewery03_75x608TB.png	Brewery04_80x758TB.png	Brewery05_55x508TB.png	Brewery06_100x858TB.png	Brewery07_40x358TB.jpg
						
Brewery08_45x408TB.jpg	Brewery09_50x308TB.jpg	Breweryhouse01_45x358TB.png	Breweryhouse02_45x358TB.png	Breweryhouse03_45x308TB.png	Breweryhouse04_45x408TB.png	Breweryhouse05_40x408TB.png
						
Coachhouse_80x458TB.png	Distillery01_80x608TB.png	Distillery02_80x708TB.png	Inn01_60x308TB.jpg	Inn02_200x908TB.jpg	Inn03_90x908TB.png	Inn04_70x408TB.jpg
						
Inn05_45x408TB.jpg	Inn06_100x708TB.png	Inn07_95x558TB.png	Inn08_70x508TB.jpg	Inn09_90x708TB.png		

21. Symbol Set 4: Culinary Buildings - Light Beaver Tail Clay Roofs

Open Game Content

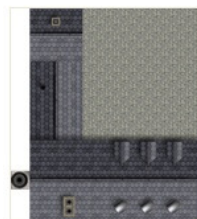
Vintyri Cartographic Collection Guide

						
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Brewery08_45x408TLB.jpg	Brewery09_50x308TL.jpg	Brewery01_45x358TL.png	Brewery02_45x358TL.png	Brewery03_45x308TL.png	Brewery04_45x408TL.png	Brewery05_40x408TL.png
						
Coachhouse_80x458TL.png	Distillery01_80x608TL.png	Distillery02_80x708TB.png	Inn01_60x308TL.jpg	Inn02_200x908TL.jpg	Inn03_90x908TL.png	Inn04_70x408TL.jpg
						
Inn05_45x408TL.jpg	Inn06_100x708TL.png	Inn07_95x558TL.png	Inn08_70x508TL.jpg	Inn09_90x708TL.png		

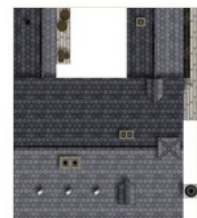
22. Symbol Set 4: Culinary Buildings - Slate Tile Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

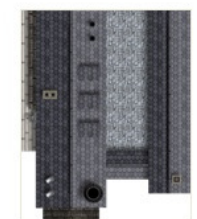
Open Game Content



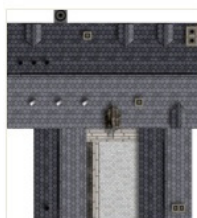
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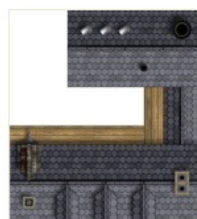
Brewery02_75x65SLA.png



Brewery03_75x60SLA.png



Brewery04_80x75SLA.png



Brewery05_55x50SLA.png



Brewery06_110x85SLA.png



Brewery07_40x35SLA.jpg



Brewery08_45x40SLA.jpg



Brewery09_50x30SLA.sla.jpg



Brewery01_45x35SLA.png



Brewery02_45x35SLA.png



Brewery03_45x30SLA.png



Brewery04_45x40SLA.png



Brewery05_40x40SLA.png



Coachhouse01_80x45SLA.png



Distillery01_80x60SLA.png



Distillery02_80x70SLA.png



Inn01_60x30SLA.jpg



Inn02_200x90SLA.jpg



Inn03_90x90SLA.png



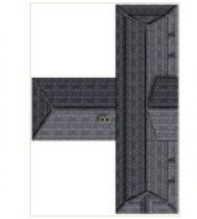
Inn04_70x40SLA.jpg



Inn05_45x40SLA.jpg



Inn06_100x70SLA.png



Inn07_95x55SLA.png



Inn08_70x50SLA.jpg



Inn09_90x70SLA.png



23. Symbol Set 4: Culinary Buildings - Wood Shingle Roofs

Wooden Shingle fill by *Constantin Malkov* from the *Gamemaster's Apprentice*

Open Game Content



Brewery01_80x70W/SH.png



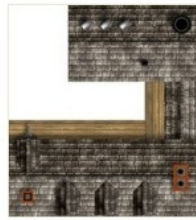
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Brewery03_75x60W/SH.png



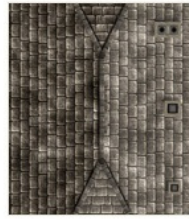
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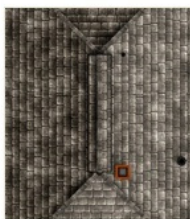
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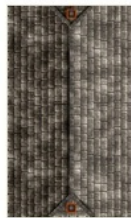
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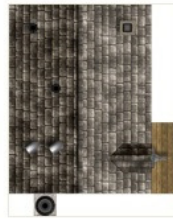
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Brewery08_45x40W/SH.jpg



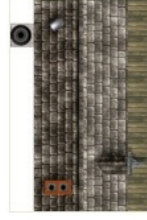
Brewery09_50x30W/SH.jpg



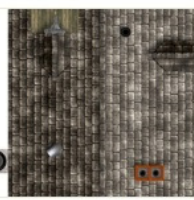
Breweryhouse01_45x35W/SH.png



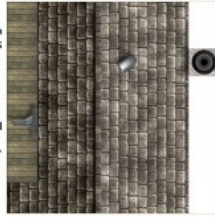
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Breweryhouse03_45x30W/SH.png



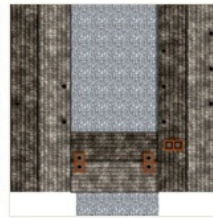
Breweryhouse04_45x40W/SH.png



Breweryhouse05_40x40W/SH.png



Inn02_200x90W/SH.jpg



Inn03_90x90W/SH.png



Inn04_70x40W/SH.jpg



Inn05_45x40W/SH.jpg



Inn01_50x30W/SH.jpg

24. Symbol Set 4: External Objects - Brown and Light Beaver Tail Clay Roofs, Wood Shingle Roofs

Wooden Shingle fill by *Constantin Malkov* from the *Gamemaster's Apprentice*

Open Game Content

Vintyri Cartographic Collection Guide



PigPen01_20x68TB.jpg



PigPen03_18x88TB.jpg



PigPen05_15x58TB.jpg



PigPen01_20x68TL.jpg



PigPen03_18x8WSH.jpg



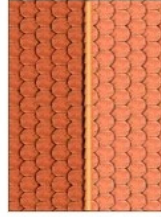
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PigPen01_20x6WSH.jpg



PigPen04_15x68TB.jpg



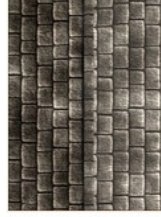
PigPen06_20x158TL.jpg



PigPen02_28x78TB.jpg



PigPen04_15x68TL.jpg



PigPen06_20x15WSH.jpg



PigPen02_28x78TL.jpg



PigPen04_15x6WSH.jpg



PigPen02_28x7WSH.jpg



PigPen05_15x58TB.jpg



PigPen03_18x88TB.jpg




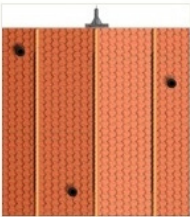

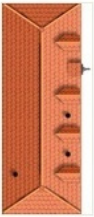
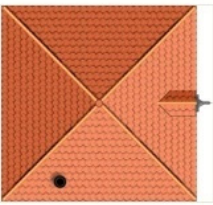

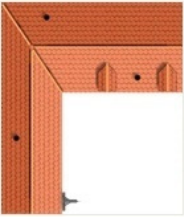
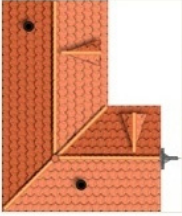
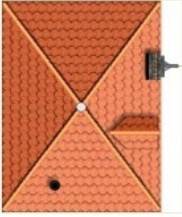
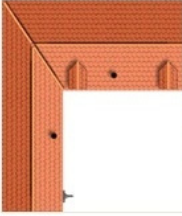

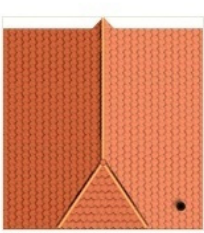
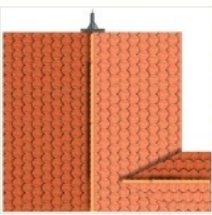
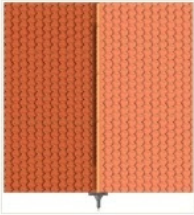


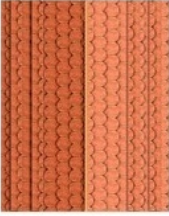



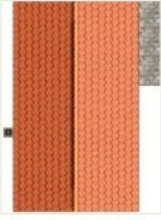
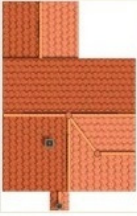
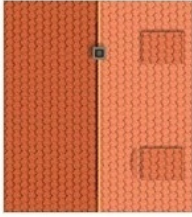

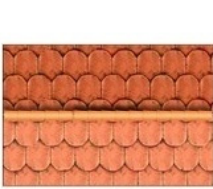
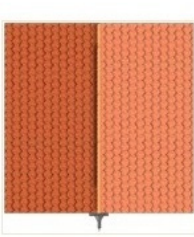




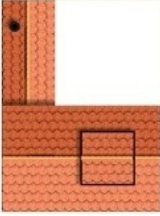
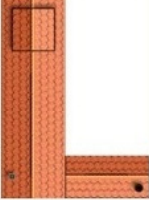
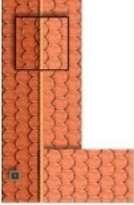

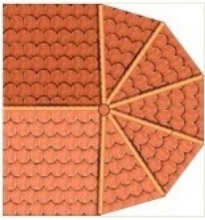
PigPen05_15x58TL.jpg

Open Game Content



26. Symbol Set 4: Farm Buildings - Light Beaver Tail Clay Roofs




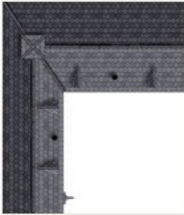










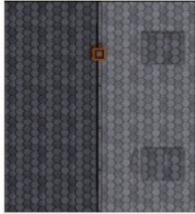






Open Game Content

						
Barn01_50x308TL.jpg	Barn02_45x408TL.png	Barn03_60x458TL.png	Barn04_80x358TL.png	Barn05_55x508TL.png	Barn06_80x258TB.png	Barn07_70x608TL.png
						
Barn08_40x358TL.png	Barn09_40x308TL.png	Barn10_70x608TL.png	Barn11_55x408TL.jpg	Barn12_35x358TL.png	Barn13_45x408TL.png	Barn14_45x408TL.png
						
Flaxbreakinghouse01_55x258TL.png	HopsFarm01_40x308TL.jpg	HopsFarm02_50x408TL.jpg	HouseBarn01_70x408TL.jpg	HouseBarn02_65x308TL.jpg	HouseBarn03_60x308TL.jpg	HouseBarn04_50x358TL.png
						
HouseBarn05_55x358TL.png	HouseBarn06_50x458TL.jpg	HouseBarn07_40x20.jpg	Shed01_15x108TL.jpg	Shed02_45x408TL.png	Shed03_45x208TL.jpg	ShedWall01_40x108TL.png
						
SheepBarn01_140x408TL.jpg	SheepPen01_40x208TL.jpg	Sugarhouse01_40x308TL.png	Sugarhouse02_60x308TL.png	Sugarhouse03_40x258TL.png	TobaccoHouse01_65x308TL.jpg	TreadmillExtension01_31x308TL.png

27. Symbol Set 4: Farm Buildings - Slate Tile Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

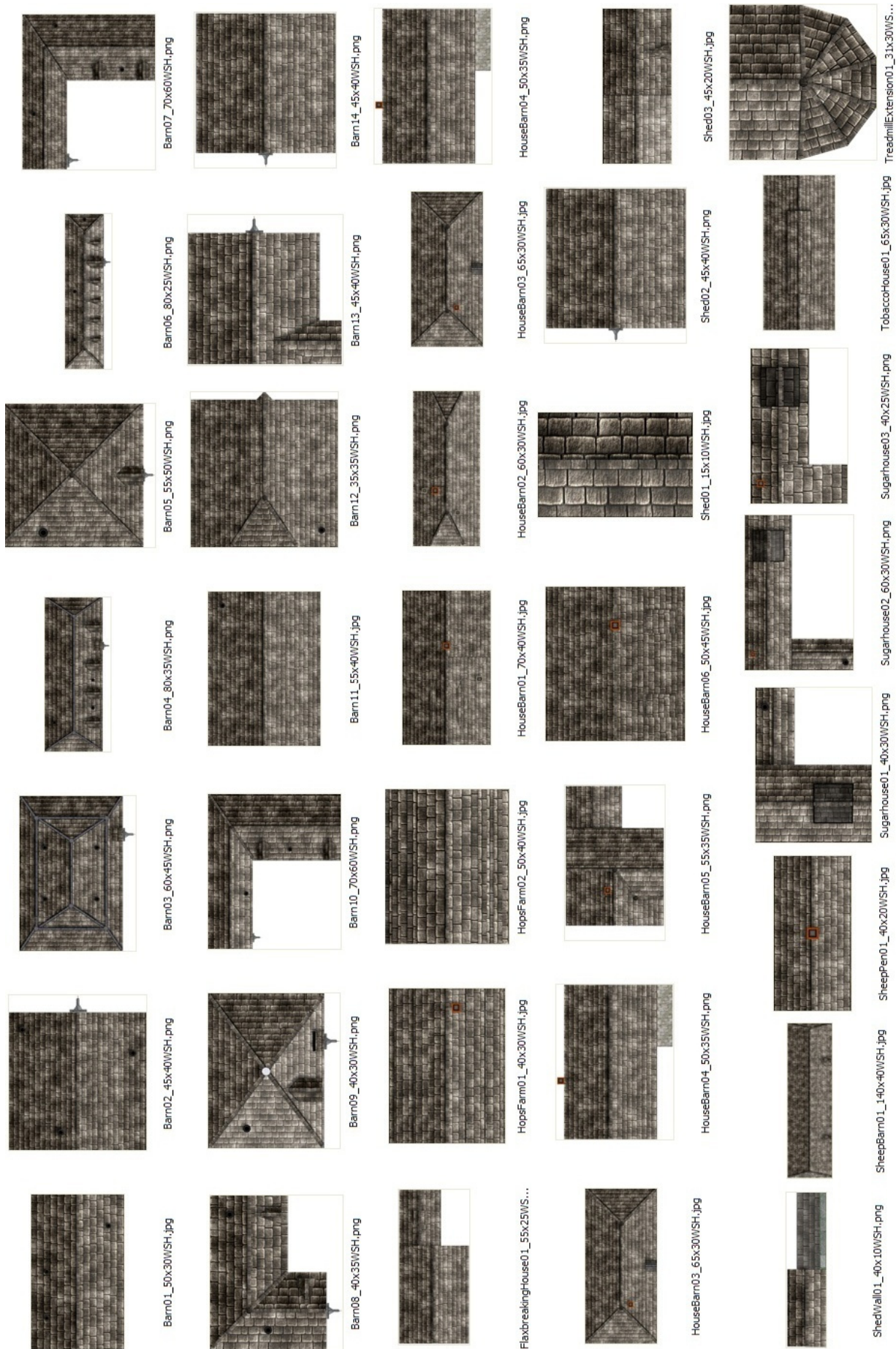
Open Game Content

	Barn03_60x45SLA.png		Barn04_80x35SLA.png		Barn06_80x25SLA.png		Barn10_70x60SLA.png		Barn13_45x40SLA.png		Barn14_45x40SLA.png		FlaxbreakingHouse01_55x25SLA.png
	Barn03_60x45SLA.jpg		HopsFarm01_40x30SLA.jpg		HopsFarm02_50x40SLA.jpg		HouseBarn01_70x40SLA.jpg		HouseBarn02_60x30SLA.jpg		HouseBarn03_65x30SLA.jpg		HouseBarn04_50x35SLA.png
	HouseBarn05_55x35SLA.png		HouseBarn06_50x45SLA.jpg		HouseBarn07_40x20SLA.jpg		SheepBarn01_140x40SLA.jpg		SheepPen01_40x20SLA.jpg		TobaccoHouse01_65x30SLA.jpg		TreadmillExtension01_31x30SLA.png

28. Symbol Set 4: Farm Buildings - Slate Tile Roofs

Wooden Shingle fill by *Constantin Malkov* from the *Gamemaster's Apprentice*

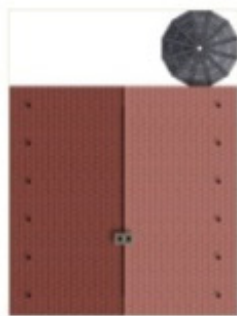
Open Game Content



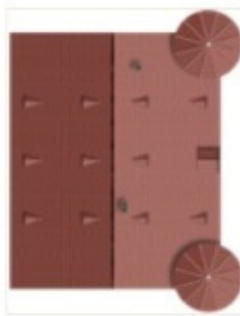
29. Symbol Set 5: Institutional Buildings - Brown Beaver Tail Clay Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

Open Game Content



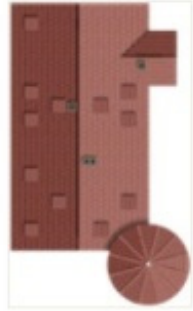
Barracks01_80x608TB.png



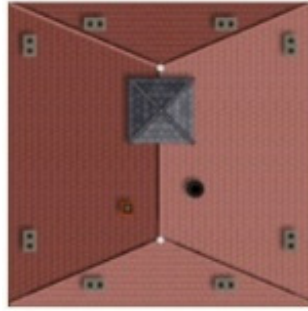
Castle01_90x808TB.png



Castle02_115x458TB.png



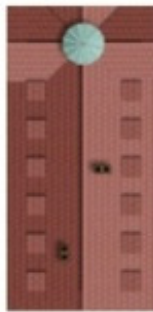
Castle03_110x658TB.png



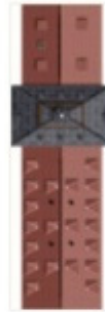
TownHall01_70x708TB.jpg



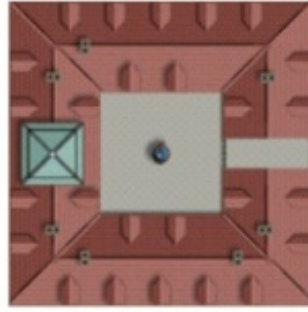
TownHall02_50x358TB.png



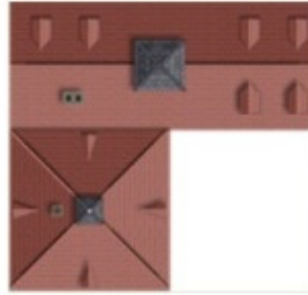
TownHall03_80x408TB.jpg



TownHall04_150x508TB.png



TownHall05_100x1008TB.jpg

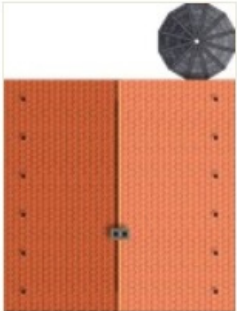
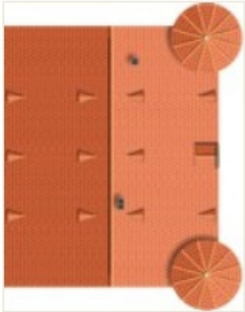

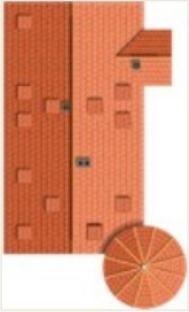
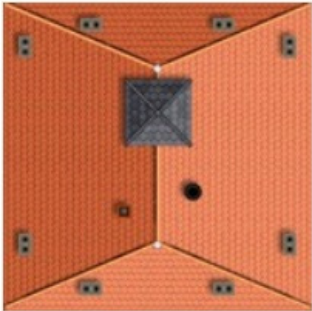
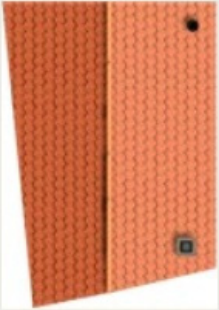
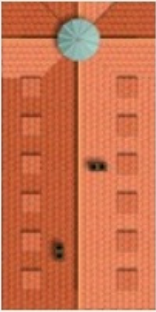

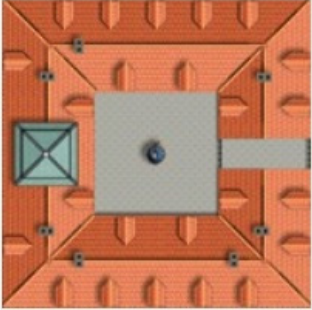
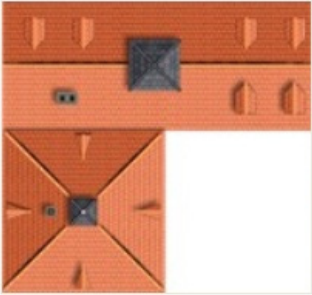


TownHall06_95x908TB.png

30. Symbol Set 5: Institutional Buildings - Light Beaver Tail Clay Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

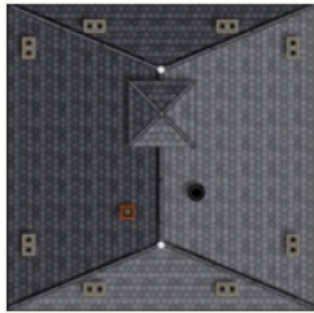
Open Game Content

				
Barracks01_80x60BTL.png	Castle01_90x80BLT.png	Castle02_115x45BTL.png	Castle03_110x65BTL.png	TownHall01_70x70BTL.jpg
				
TownHall02_50x35BTL.png	TownHall03_80x40BTL.jpg	TownHall04_150x50BTL.png	TownHall05_100x100BTL.jpg	TownHall06_95x90BTL.png

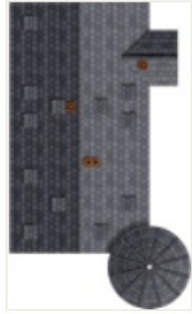
31. Symbol Set 5: Institutional Buildings - Slate Tile Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

Open Game Content



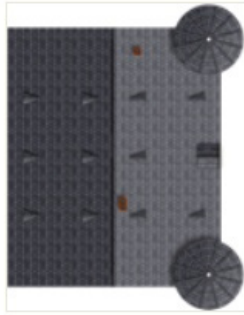
TownHall01_70x70SLA.jpg



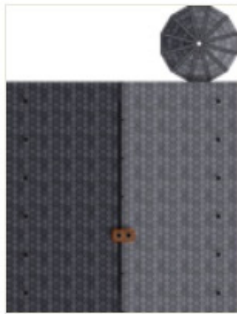
Castle03_110x65SLA.png



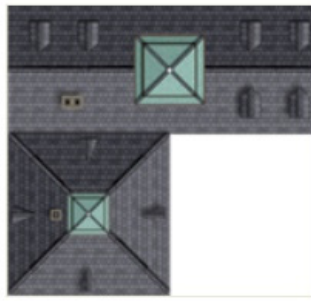
Castle02_115x45SLA.png



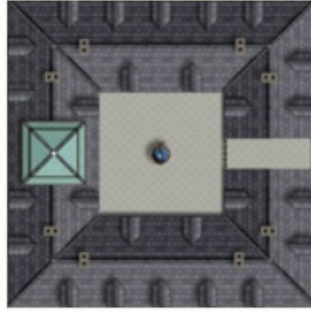
Castle01_90x80SLA.png



Barracks01_80x60SLA.png



TownHall06_95x90SLA.png



TownHall05_100x100SLA.jpg



TownHall04_150x50SLA.png



TownHall03_80x40SLA.jpg



TownHall02_50x35SLA.png

32. Symbol Set 5: Temples - Brown Beaver Tail Clay Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

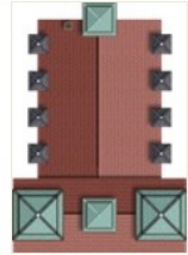
Open Game Content



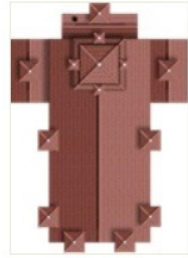
Temple01_100x708TB.png



Temple02_100x708TB.png



Temple03_100x708TB.png



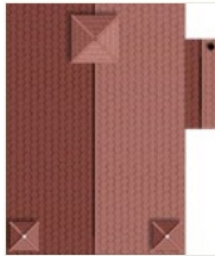
Temple04_100x708TB.png



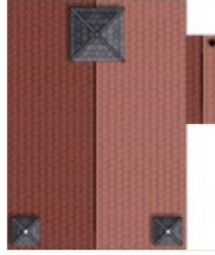
Temple05_100x708TB.png



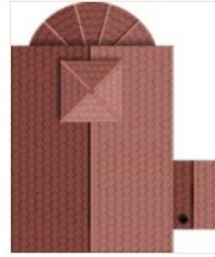
Temple06_100x708TB.png



Temple07_70x608TB.png



Temple08_70x608TB.png



Temple09_55x458TB.png



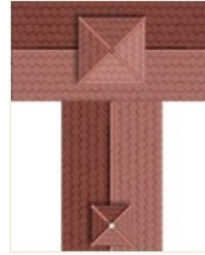
Temple10_55x458TB.png



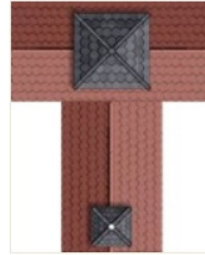
Temple11_60x308TB.png



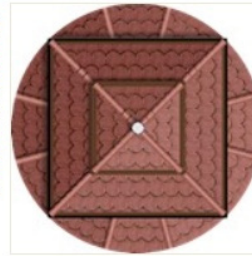
Temple12_60x308TB.png



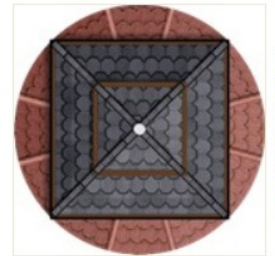
Temple13_50x408TB.png



Temple14_50x408TB.png



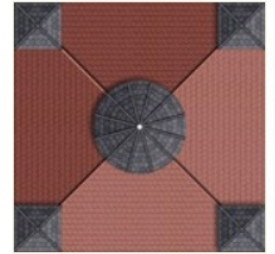
Temple15_30x8TB.png



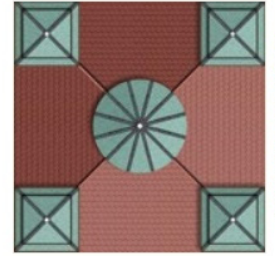
Temple16_30x8TB.png



Temple17_90x908TB.jpg



Temple18_90x908TB.jpg



Temple19_90x908TB.jpg

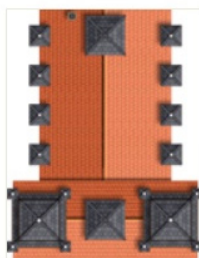
33. Symbol Set 5: Temples - Light Beaver Tail Clay Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

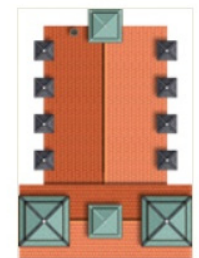
Open Game Content



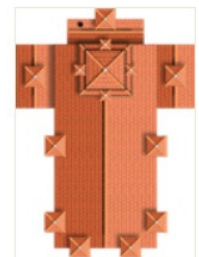
Temple01_100x708TL.png



Temple02_100x708TL.png



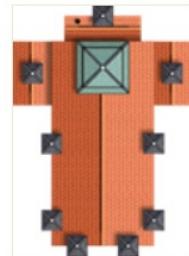
Temple03_100x708TL.png



Temple04_100x708TL.png



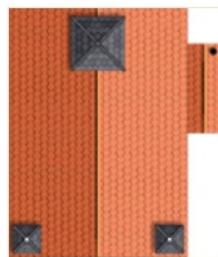
Temple05_100x708TL.png



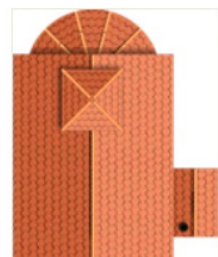
Temple06_100x708TL.png



Temple07_70x608TL.png



Temple08_70x608TL.png



Temple09_55x458TL.png



Temple10_55x458TL.png



Temple11_60x308TL.png



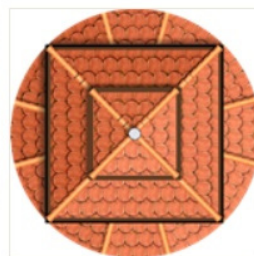
Temple12_60x308TL.png



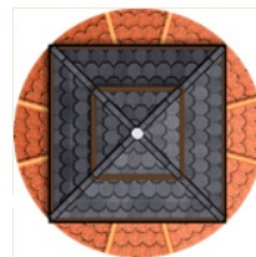
Temple13_50x408TL.png



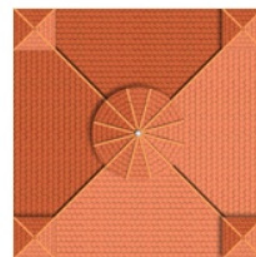
Temple14_50x408TL.png



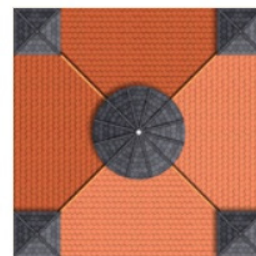
Temple15_30x88TL.png



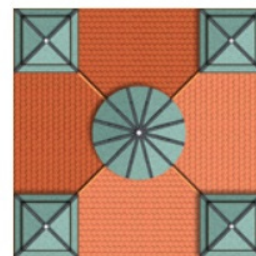
Temple16_30x88TL.png



Temple17_90x908TL.png



Temple18_90x908TL.png

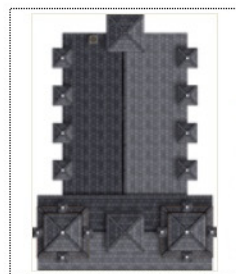


Temple19_90x908TL.png

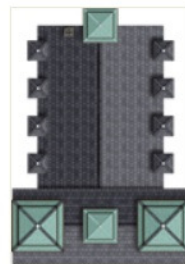
34. Symbol Set 5: Temples - Slate Tile Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

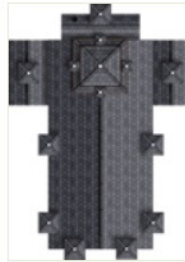
Open Game Content



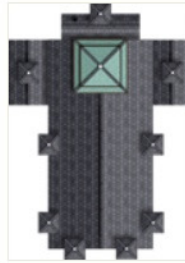
Temple01_100x70SLA.png



Temple03_100x70SLA.png



Temple04_100x70SLA.png



Temple05_100x70SLA.png



Temple07_70x60SLA.png



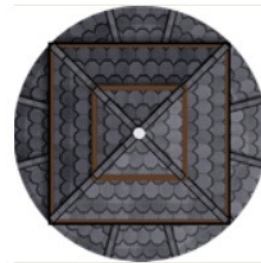
Temple09_55x45SLA.png



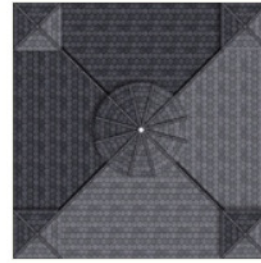
Temple11_60x30SLA.png



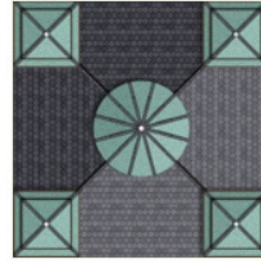
Temple14_50x40SLA.png



Temple15_30ftSLA.png



Temple17_90x90SLA.jpg


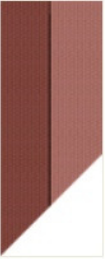
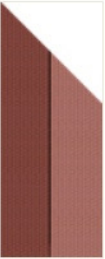
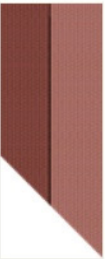
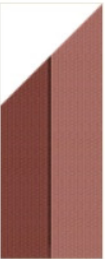
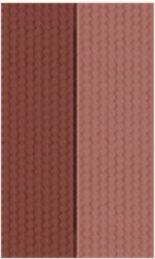




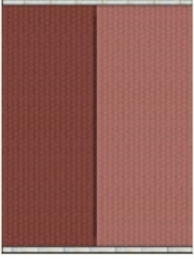
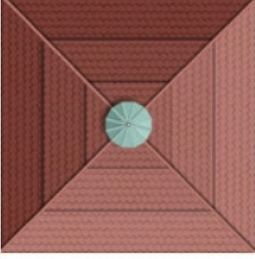


Temple19_90x90SLA.jpg

35. Symbol Set 5: Compound Parts - Brown Beaver Tail Clay Roofs

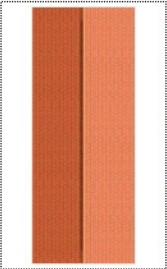
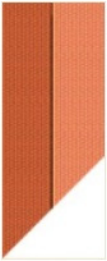
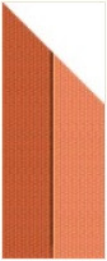
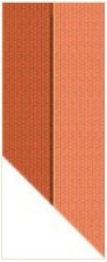


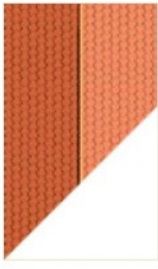

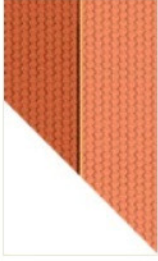
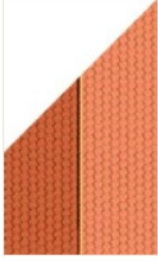
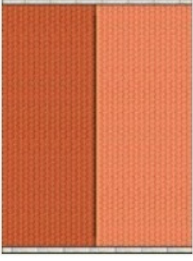
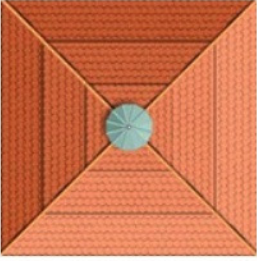
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	Compound07_50x308TB.png		Compound08_50x308TB.png		Compound09_50x308TB.png		Compound10_50x308TB.png		CompoundEnd01_80x608TB.jpg		CompoundEnd02_60x608TB.jpg

36. Symbol Set 5: Compound Parts - Light Beaver Tail Clay Roofs

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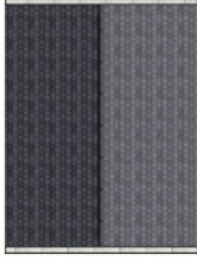
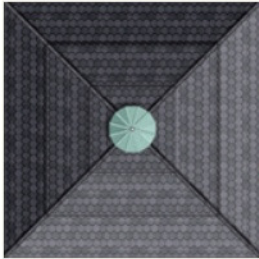
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37. Symbol Set 5: Compound Parts - Slate Tile Roofs

Slate Roof Tiles by *Evil Empryss* from the *Dundjinni* forum

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	Compound01_100x40SLA.jpg		Compound02_100x40SLA.png		Compound03_100x40SLA.png		Compound04_100x40SLA.png		Compound05_100x40SLA.png		Compound06_50x30SLA.jpg		Compound07_50x30SLA.png		Compound08_50x30SLA.png		Compound09_50x30SLA.png		Compound10_50x30SLA.png		CompoundEnd01_80x60SLA.jpg		CompoundEnd02_60x60SLA.jpg
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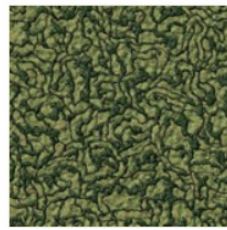
38. Fills & Textures: Vintyri Overland

The fill/texture FieldsGreen_01 is based upon a FilterForge filter created by Tofte.

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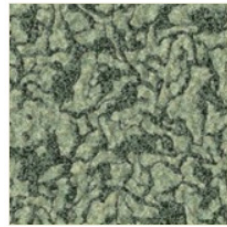
HillsBrush_02



MountainBare02



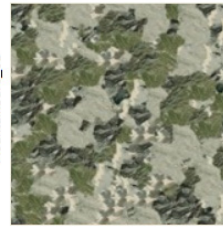
MountainGreen_01



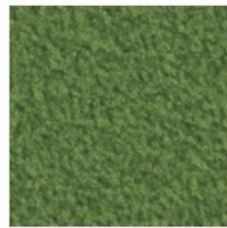
HillsBrush_01



MountainBare_01



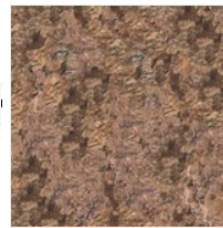
MountainGlacier_01



Hills_01



Moss_02



MountainDesert_02



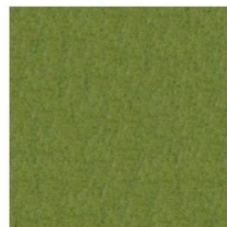
Gravel_01



Moss_01



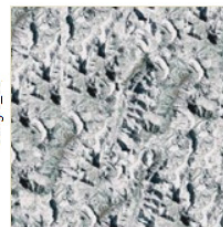
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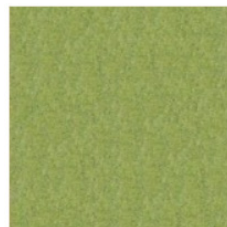
Grass_02



Jungle_01



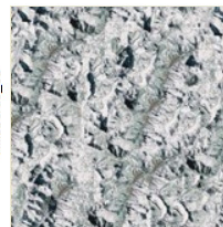
MountainCold_02



Grass_01



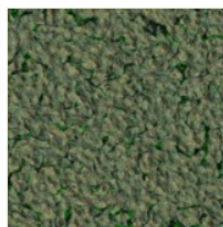
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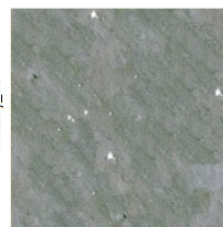
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ForestThin_02

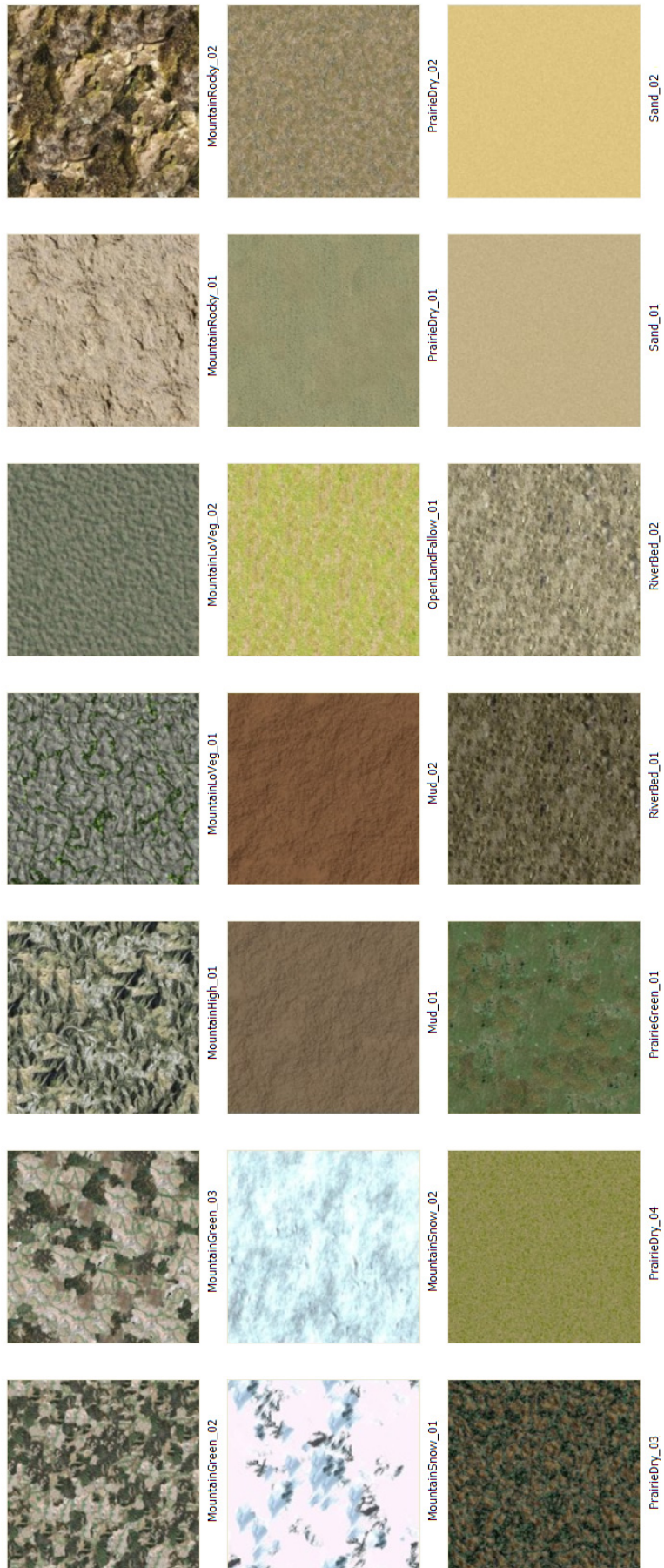


HillsDry_01



MountainBare03

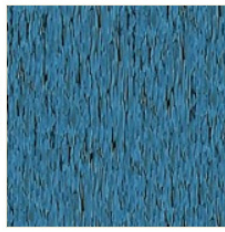
Vintyri Cartographic Collection Guide



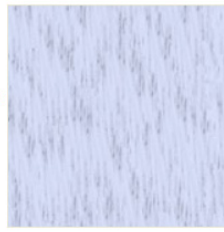
Vintyri Cartographic Collection Guide



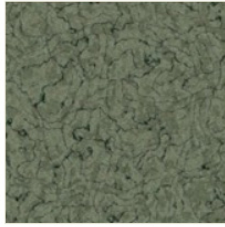
Tundra_01



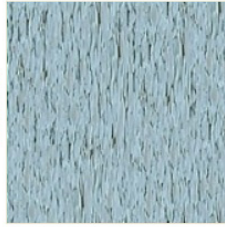
Water_02



WaterOverlay_02



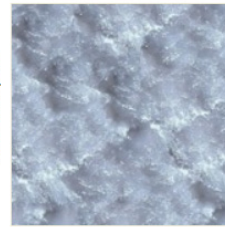
Swamp_03



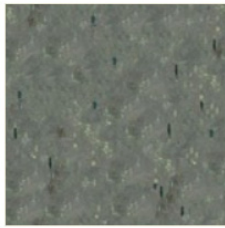
Water_01



WaterOverlay_01



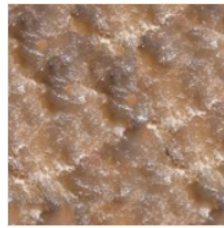
WaterRushing_04



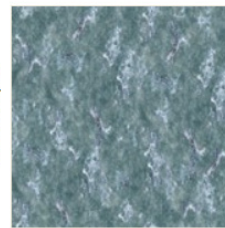
Swamp_02



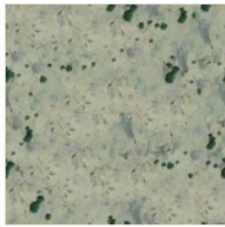
Wasteland_02



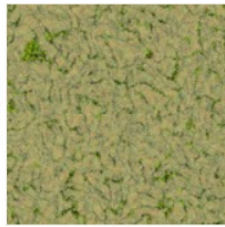
WaterMuddy_03



WaterRushing_03



Swamp_01



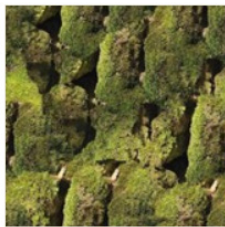
Wasteland_01



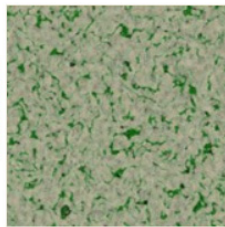
WaterMuddy_02



WaterRushing_02



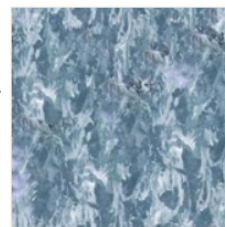
StoneMossy_01



Tundra_04



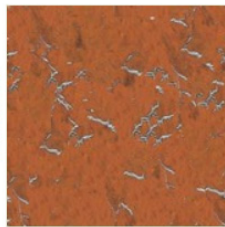
WaterMuddy_01



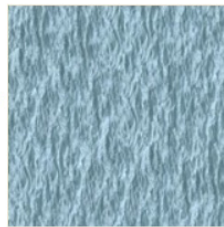
WaterRushing_01



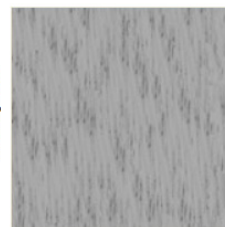
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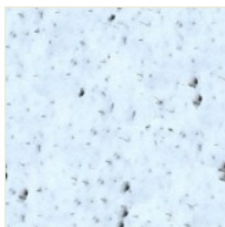
Tundra_03



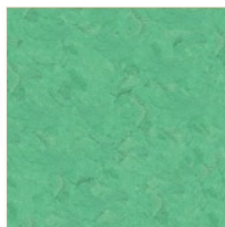
WaterLight_01



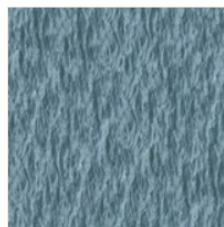
WaterOverlay_03



Snow_01

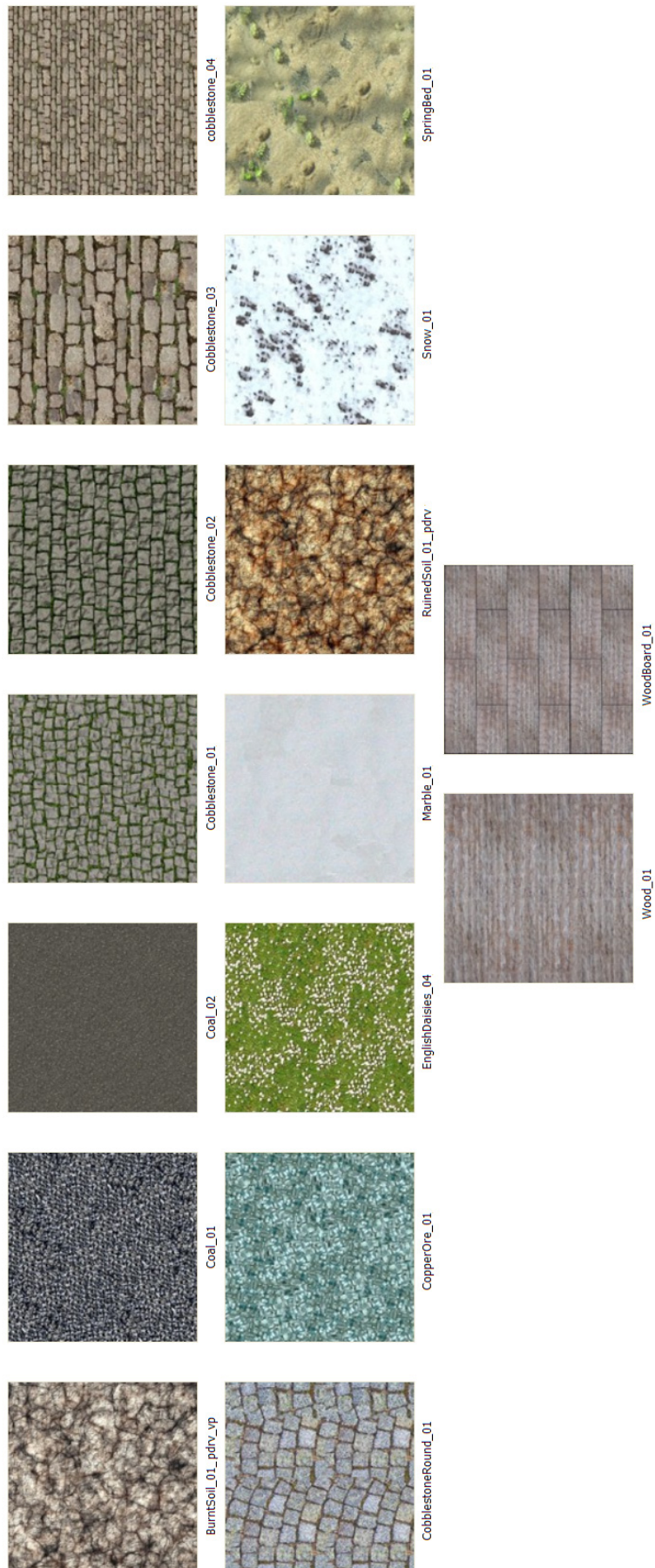


Tundra_02




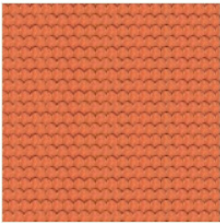

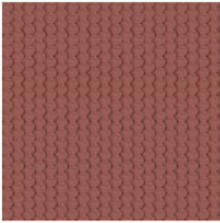

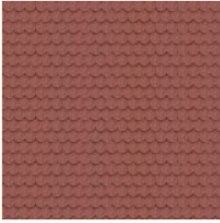

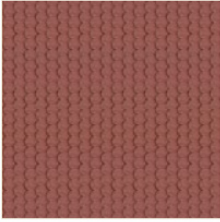
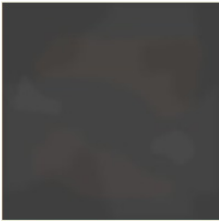
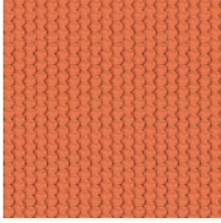
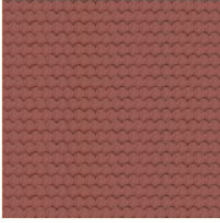
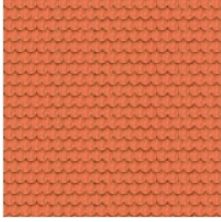
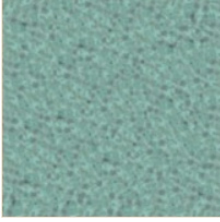
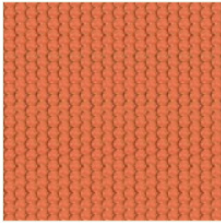
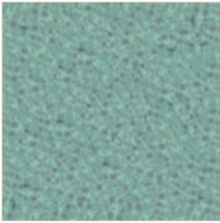
WaterDark_01

39. Fills & Textures: Vintyri Settlements



40. Fills & Textures: Vintyri Structures

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	Thatch_01		BeaverTale04.PNG
	Thatch_02		BeaverTale05
	Thatch_03		BeaverTale06
	Thatch_04		BeaverTale07
			dirtymetal
	BeaverTale01		BeaverTale08
	BeaverTale02		Copper01
	BeaverTale03		Copper02

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Joerdhgardh™

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Why Pay to Play?™

Dungeons Daring™

The free and open fantasy role-playing game.
It challenges you rather than the dice.

Check it out:
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