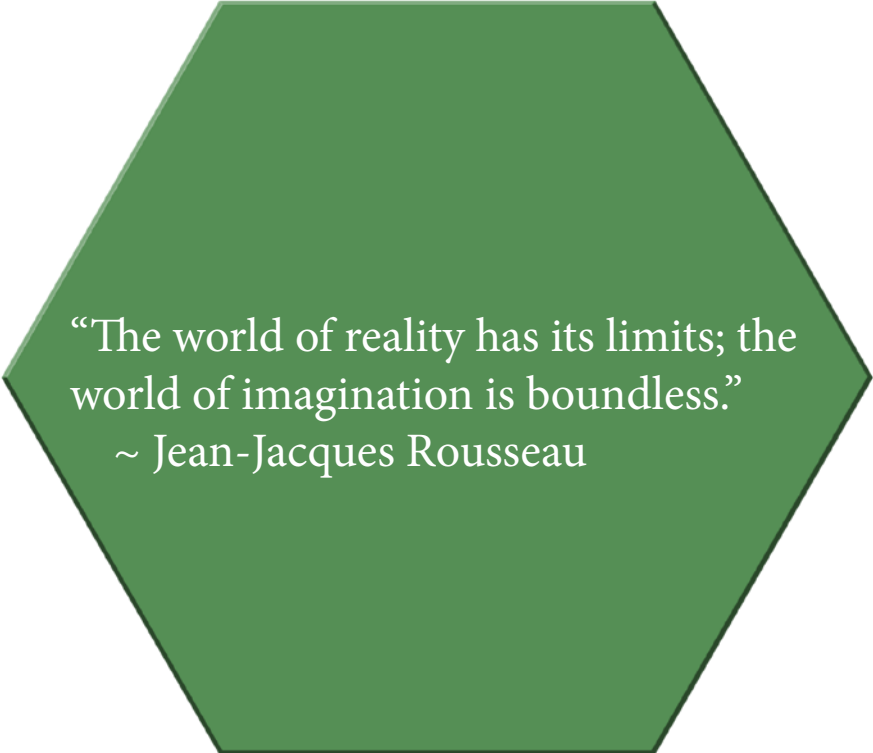# THE SIGIL SYSTEM

THE SIGIL SYSTEM

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STORMFORGE PRODUCTIONS

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"The world of reality has its limits; the world of imagination is boundless."
~ Jean-Jacques Rousseau

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THE SIGIL SYSTEM

GETTING STARTED

The Sigil System is the backbone on which all Stormforge Productions' RPGs are and will be built. The Sigil System will give you the rules and mechanics that you can weave your story around. After all, what is a game without rules? The main objective of the Sigil System is to give you the ability to resolve conflicts in a fair and balanced way without intruding onto your story and immersion.

WHAT IS A ROLEPLAYING GAME?

A roleplaying game is pretty much what it says in the name: it is a game where you play the role of a fictional character. Rather than playing as existing characters, you and your group will create your own original characters that will have adventures, intrigues, comedy and drama.

Playing a role playing game is much like playing a video game: you take control of a character and direct them through their fantastical world, interacting with the world and its people. The difference here is that you are in full control of your character. There are no dialog boxes or buttons to press, no pre-generated stories or quests. You as a group will create your own stories and whatever your character does is completely up to you.

BASIC GAME CONCEPTS

GAME DICE

The Sigil System uses only one type of dice: ten sided dice. This abbreviates as **d10**. The **d** stands for **dice**, and the **10** for how many sides are on the dice, in this case ten. For the Skill Checks you will be rolling in game, you will need a **d100**: a hundred sided dice. While you can, if you look far and wide, find a dice with a hundred sides, it is easier to **use two d10s**. Designate one dice as the **tens** and the other

as the **ones** dice, then when you roll them together you will get a number between **00** and **99**. A **00** in this case is treated as **100**.

For example, if you **roll a 3** on your tens dice **and a 5** on your ones dice, **you have rolled a 35**. In hobby stores and on hobby websites you will often find a special d10 which is already marked for tens (00, 10, 20, 30, etc. instead of 0, 1, 2, 3 etc.) that will make rolling a d100 far easier. Or, if you are feeling very 21st century today, there are plenty of websites and free mobile apps that can let you roll dice digitally.

TERMINOLOGY

As with any instructional manual, this book will make use of jargon and abbreviations that may be unfamiliar to those who have not played a tabletop roleplaying game. To make your life easier, here are the jargon with their explanations so you can refer back to this list if you find anything later on that you don't immediately understand.

GM: The **Game Master**. This is the person that will be "running" the game. While the other players in the group will be playing as characters, the GM will be playing as the world. They will create the quests and obstacles and all other characters that you will encounter. They will also act as a referee should any dispute arise.

PC: The **Player Character**. This is you in the RPG, your avatar, embodiment, representation, what-have-you. Just as you would control a character in a video game, you will be controlling your PC.

NPC: The **Non-Playable Character(s)**. The opposite of the PC, the NPCs are the characters you can't control. They are the barkeep, the merchant, the quest giver, the enemy minions you fight. They are all the characters your PC will interact with in the game. The GM controls

the NPCs.

d10/d100: A **ten** and **hundred sided dice**, respectively. You will use a d100 throughout the course of the game and for the Character Generation.

d5: A **five sided dice**. A true d5 is quite hard to get a hold of, so the best thing to do is roll a **d10 and divide the result by two**, rounding up. So a 1-2 becomes 1; 3-4 becomes 2; 5-6 becomes 3 and so on. Don't worry overly much about the d5, you will only be using it in the Character Generation.

Skill: The way your PC mechanically interacts with the world. This could be through using the Fight Skill to punch a bandit or the Diplomacy Skill to get a better price on that hat you have had your eye on.

Skill Check: Whenever your PC does anything in the game that has some element of risk involved, your GM might call for you to make a Skill Check. This is done with your chosen Skill and a d100.

EXP: **Experience Points**. Those lovely little numbers we all want so dearly. EXP is used to increase the potency of your skills. They are how you get stronger, faster, and hopefully wiser. The more EXP you get, the more powerful your character will become.

Roll: Rolling dice. In the course of the book, rather than constantly saying "roll a d100 and obtain a number under your Skill Level", it will usually just say "roll under your Skill Level" or "roll a Skill Check". It all means the same thing. So when you see "roll" it means the dice, not you.

Roleplay: "Acting", as a wise man once said while pretending to sleep. You don't have to dress up in costume or put on an accent (although I won't stop you, who am I to judge, I'm a book) but roleplay is how you tell the story of your characters in the world. There is no Skill Check for walking down the street, having a pint at your local and discussing your upcoming plans for the heist. This is all done through you, talking about it, sharing about it, roleplaying it.

PLAYING THE GAME

YOUR CHARACTER

Throughout the course of this book you will generate a character to call your own. It will be your own unique character that you can stamp your name on. You give your character their hopes and dreams and ambitions, you make them a complete and fully rounded person. You can come up with everything about the character before you play, coming to the table with a character that you know everything about, or you can let the game teach you about the character, letting how you act in the game influence who your character is. Either option is perfectly acceptable and both makes a great character.

Whichever option you take, be prepared that once you start playing with that character it might all change. Just like how real life affects and changes you as a person, the game will change your character. And this is great, a lot of roleplay is all about character growth and development. That shy scholar you first made might have to start standing up for themselves and by the end of a long campaign become the greatest warrior in the world.

Once you get your character in the game it is always important to keep asking yourself "what would my character do in this situation?". This is important as your character could be completely different to how you are as a person in the real world and thus your character could act differently in any given situation than you will.

Your GM will give you the scenario, will fill the world with NPCs and events and it's up to you to decide how your character interacts with all of this. You will decide if your character is rude or nice, if he takes the left road or right road. You tell the group and the GM what you want to do and the GM will tell you how the world responds to your actions and the other players will tell you what their

characters are doing.

Playing as a Group

No man is an island and while it is certainly possible to play a RPG by yourself, game like this are meant for a group. At the very least you will need two people because one person needs to be the GM, the referee, the judge, the one who play as the whole world just as you will play as your character.

This is a group game so always remember the golden rule: **be nice**. It doesn't matter what your characters get up to, who they hate and love, what they do, how they feel about the other PCs, remember the people playing with you are real people. They are also here to have fun just like you are. You would hate if someone ruined your fun, so don't go around ruining their fun. Don't hog all the spotlight, don't try and do everything yourself, don't cut others out, and if there is conflict between your characters, keep it in character, don't let it spill into real life. At the end of the day, it is just a game. There is no reason to lose friends over it.

Treat your gaming group like a relationship, and as your mum will tell you: the secret to a good relationship is communication. If there is something that happens that you don't like, that makes you uncomfortable, speak up and say something. Politely, do it politely. Keeping those things bottled up will just make them brew and stew till you are no longer having fun coming to the game. There is nothing wrong with making house rules about what is acceptable and not. It's all about having fun, and if someone isn't having fun then it stops being a game.

Campaigns and Adventures

When it comes to role playing games, you can think of a campaign as a tv series and an adventure as a movie. A campaign is a long, sprawling story that can take months if not years to complete. In it, you could go through half a dozen characters as the plot moves along or you could have one character that ends up being completely different to what you started

with. It will have plenty of twists and side stories, and you will be kept busy and by the end of it you will feel like you have finished a book series.

An adventure is more like the movie: short, compact and powerful. Adventures rarely last more than a few sessions. They usually have only one quest or story you can play and there will be a definite end to the mini-story. Some adventures will follow on one another so that you can get a campaign made up of adventures.

The Sigil System supports both campaigns and adventures, it's all up to how you want to play. Campaigns do involve more commitment as it will take a long time to finish and missing players may mean you have to postpone that session. On the other hand, campaigns have a bigger payoff as you will have a lot of stories your characters will go through.

Example of Play

Below you'll see an example of the Sigil System in action. This is by no means the only way to play, but it will give you an illustration of the core concepts. Don't worry too much about all the terminology used as it will be explained further on.

This scenario sees the would be adventurers in the world of The Runed Age, trying to break into a storehouse to steal a painting on behalf of one of the trade families of Middelburg. Karen is playing Cassandra, the "dreaded" pirate "captain", Harry is playing Selwyn the silver tongued Cael, and William is playing Gerrit, the local constable working his second job as a burglar.

GM: You approach the storehouse. The night is overcast and the only light bathing the area comes from the sporadic streetlights and the rare building window. The narrow street is clear of people, they have long since gone to bed. Except for one. There seems to be some sort of guard at the storehouse's front door.

William [Gerrit]: If there's one guard, there is usually more. I want to see if I can spot anyone hiding.

GM: OK, roll a Perception Skill Check. Since it is dark, it will be quite difficult to see, but you've been out all night and your eyes have adjusted to the light, so a Challenging Modifier at +0.

William [Gerrit]: ~rolls~ 36! Just under my 39 Perception. So, what do I see?

GM: Nothing. Well not nothing, you see a lot of things, just not people, other people than the guard I mean.

Harry [Selwyn]: Now that that's taken care of, back to business. How should we take care of him?

William [Gerrit]: Shoot him, that usually works.

Karen [Cassandra]: Guys, wait. I got a plan that won't be too noisy. Let me distract him, and one of you sneak up behind him and knock him out. No mess.

William [Gerrit]: That works for me. Selwyn can do the sneaking, I'll keep a watch out in case anyone comes.

Karen [Cassandra]: Good. So I undo few buttons to help the distraction, and I saunter over.

GM: Saunter? That's what you're going for? Really?

Karen [Cassandra]: Yes, you got a problem with sauntering?

GM: Not at all. Well it's the middle of the night and this poor chap is all alone in a street bored out of his mind, and in comes a pretty young women with her "bosom" almost spilling out. So it won't take too much to distract him. But roll a Diplomacy Skill Check to keep him distracted. It will be an Easy Modifier +30.

Karen [Cassandra]: Sweet, I only need to get under a 71. ~rolls~ 54. Easy peasy! Your turn, guys.

Harry [Selwyn]: Gerrit, pass me your billy club. OK, I'll sneak around behind him, in the shadows, and beat him over the head with the electrified billy club.

GM: He is well and truly occupied, so an Easy +30 Stealth Skill Check.

Harry [Selwyn]: ~rolls~ 67, phew, just one under. We were almost in trouble.

GM: Yeah, you are very lucky. The guard, whose name by the way is Jan you found out Cassandra, falls to the ground like a sack of potatoes. The way is clear.

William [Gerrit]: I quietly check the door, is it open?

GM: It is.

William [Gerrit]: Well then, what are we waiting for?

What happens on the other side of the door? Perhaps it's empty and their mission is as easy as going to the shops for milk. Maybe the owners have been tipped off and there is a whole battalion waiting. Anything could happen as soon as they walk through the door.

Skill Checks

Whenever a character attempts an action that has a risk of failing, the player makes a d100 roll to determine the outcome. This is known as a "Skill Check". All Skill Checks, as the name implies, will involve a skill that a character has some, or none if unlucky, training in. Some Skill Checks will be quite straightforward such as rolling "Fight" to attack an opponent. Other Checks may be more elaborate such as rolling "Investigate" to know if the scorch marks you are looking at could have come from an explosion or a mystical artifact.

Apart from roleplay, Skill Checks are how you will affect the world around you. You will

use them in any situation, from trading with a merchant to fighting off pirates to buying that boat you had your eye on, to surviving a week in the wilderness. They will be used a lot, so let's make sure we know how they work.

How to roll a skill check:
- Decide which skill is best suited for the task at hand.
- Make a note of the level of the skill.
- The GM will apply situational modifiers to the roll, which can increase or decrease your skill level *for this roll only*.
- Roll a d100.
- Compare the result of the roll to the modified level of your skill.
- If the result from the roll is equal to or less than your modified skill level then congratulations, you succeeded at this task.
- If it is higher than your modified skill level, then unfortunately you failed the test and your character did not succeed at this task.

Example:
- Karen is playing Cassandra, the "dreaded" pirate "captain", who is currently running from the local police across the rooftops of a metropolis.
- Cassandra comes to an alleyway. She needs to jump. The police are right behind her. It's either jump or go to gaol.
- Karen's GM tells her this will be an **Athletics Skill Check** to make that jump.
- Cassandra's **Athletics Skill** is at **Level 46**.
- So far, she needs to **roll under a 46** to make the jump.
- Karen's GM says it's pretty wide alleyway and the police are right behind her so this isn't going to be easy.
- He puts the **Difficulty Modifier** of **Difficult** on her skill check. This is a -**10**.
- This means that her **Modified Skill Level** for this skill check is **36**.
- Karen **rolls a d100**.
- The **result is 27**. Success!
- Cassandra leaps over the alley and escapes the long arm of the law!

And that is all there is to it. All the skill checks you will be rolling for in the game will follow this format. Just remember: Check your Skill Level, add Modifiers and roll under it. Also remember that the **Modifiers go on the Skill Level, not the Roll Result**.

Opposed Skill Checks

Most of the time your characters will be going up against the world, the environment and their own limitations, so you will be the only one rolling dice. Other times however, you characters will be going up against other flesh and blood creatures, be it animals, NPCs or even other PCs. For this we use Opposed Skill Checks. They work very similar to a normal Skill Checks except that two people will be rolling dice here. To figure out who wins, take your **Modified Skill Level** and **subtract** your **Roll Result**. This is your **Success Rate**. **Compare** each other's Success Rates and whoever has the **highest wins**. If there is a tie, then whoever has the highest Modified Skill Level wins.

Example:
- Karen's character Cassandra has gone into hiding, waiting for the police to give looking for her.
- She did not expect someone else was looking for her.
- Harry's character Selwyn is a mercenary, tracking Cassandra to get back the jewels she stole from the noble family.
- Their GM decides this will be a **Stealth vs Investigate Skill Check**.
- Cassandra's **Stealth Skill** is at **Level 38**.
- Selwyn's **Investigate Skill** is at **Level 42**.
- So far, Karen needs to **roll under a 38** to stay hidden.
- Harry needs to **roll under a 42** to find her.
- Their GM says Cassandra didn't pick the best spot to hide in, an empty barrel really is a cliche, but she fits so it's only a **Challenging Modifier** at +**0**.
- Their GM says because Cassandra didn't know until just a few moments earlier Selwyn was looking for her, he has a

good idea of where she is. So it should only be an **Ordinary** task for him. This means a **+10 Modifier**.

- This means that Cassandra's **Modified Skill Level** for this skill check stays at **38**.
- Selwyn's **Modified Skill Level** for this skill check goes up to **52**.
- Karen and Harry both **roll a d100**.
- Karen's **result is 28**.
- Harry's **result is 30**.
- Karen's **Success Rate is 10**. (38-28=10)
- Harry's **Success Rate is 22**. (52-30=22)
- Harry wins!
- Cassandra's game of hide and seek was too little, too late. It doesn't take Selwyn long to find her hiding in that old stinking rum barrel.

And that's all there is to it.

When both characters fail in an Opposed Test

It is easy to tell who is the winner when both players rolled under their Modified Skill Level or even if only one rolled under their Modified Skill Level. But what happens when both fail? Can one character fail at hiding, thus being found, but the other player fails at finding them at the same time? Is this some strange physics paradox?

There are two ways of dealing with this situation and that all depends which of the characters is **proactive** and which is **reactive,** or if both are **proactive**.

In the Example of an Opposed Test, Cassandra is being **proactive** in trying to hide. Selwyn is **reacting** to Cassandra's attempt to hide and is looking for her. Determining who is **proactive** and **reactive** is much easier in combat: whoever is attacking is **proactive**, whoever is defending is **reactive**.

In an Opposed Test, the **proactive** character rolls first, and if they fail then the **reactive** character wins by default. If Cassandra failed miserably at hiding, then there is no need for Selwyn to investigate as he would clearly see her. If the thug shot at your PC and failed that Skill Check it means he missed you, so you

don't have to roll to dodge (you can, but you don't have to).

There are some uncommon cases where both players are **proactive**, usually in some form of contest: running a race, a tug of war, an arm wrestle. If both characters fail in an Opposed Test when both characters are **proactive** then it is up to the GM to decide if they both succeed at the task or not. For example, if two characters are racing to a target and roll an Athletics Skill Check then they both can't lose the race. The Skill Check was also for who was running the fastest, not to see who could run, so clearly both will reach the end. When this is the case, the characters may tie, the one with the highest Skill Level would win or they may both get run over by a cart. It all depends on the GM's decision.

Critical Successes and Failures

Regardless of any Skill Level or Situational Modifiers, if you **roll a 1** that is a **Critical Success**, and if you **roll a 100** that is a **Critical Failure**. This means that whatever you tried to accomplish, you did so in magnificent style. If you succeeded on a Shoot Skill Check, you hit that Pirate through the head even though he was behind the mast. If you failed on a Fight Skill Check, not only did you miss but you tripped and your sword went straight through your leg. This is where GMs can get creative with how events happen.

In combat, Critical Successes and Failures take on a special role. If you are attacking and you roll a 1 **and hit the opponent** the **wound you cause will automatically be increased in severity by one step. If you are defending and roll a 100** then any wound you incur will automatically be increased in severity by one step.

There are limits to Critical Successes and Failures, so don't abuse it. It doesn't matter how much you flap your arms, you won't fly to the moon. No amount of natural 1s will help that. If a GM thinks a task is outside the realms of possibility then you will fail. GMs, this is a responsibility on your part to be both fair and just. You know what comes with great power.

SKILL CHECK MODIFIERS

DIFFICULTY

First and foremost, the Sigil System is a narrative based RPG system. It is all about the story that you as a group tell about your characters and what they do in the world. It is for that reason that the rules presented here are as simple as possible while still providing quality game mechanics. A perfect example of this is any modifier put on to Skill Checks to modify their difficulty.

It is exceedingly easy to use the d100 system to give everything in existence a modifier, such as the difficulty of kicking down a plain wooden door (-14) to kicking down a solid steel door (-61) and become a simulationist game instead of a narrative game. This however brings in too many numbers that need to be kept track of while playing the game and, at the end of the day, turns the game from a narrative game into a game simulating the world in minute detail.

Therefore we are providing a blanket modifier that can be used in any circumstance and situation: the **Difficulty Modifier**. While there are more modifiers shown later in this book, they are optional and so you do not need to use them if you don't want to, or you can use them together with the Difficulty Modifier. The Difficulty Modifier is really all you need. Between it and the 20 skills (plus specialisations) on offer, there is more than enough flexibility to do absolutely anything in the game that you can think of.

And of course, if you do want to get more technical and precise in your games, there are plenty of other modifiers listed in this book to help you with exactly that.

When you attempt a Skill Check, your GM will decide how difficult that Skill Check should be. This should be based on the circumstances you are in and will include a lot of different aspects that will ultimately boil down to a single Difficulty Modifier. For example, your PC, equipped with a musket, wants to shoot a target. The circumstances surround that simple action will include how

TEST DIFFICULTIES	
Insignificant	+60
Simplistic	+50
Very Easy	+40
Easy	+30
Routine	+20
Ordinary	+10
CHALLENGING	**+0**
Difficult	-10
Hard	-20
Very Hard	-30
Severe	-40
Harrowing	-50
Near Impossible	-60

far away the target is, if the target is moving, if the sun is in your PC's eyes, if it is raining, how many obstacles there are between your PC and the target, if your PC is in a hurry or if your PC can take time to do it right, and many many more. Your GM will condense all these circumstances into one modifier, for example a **Difficult -10 modifier**.

COMBAT MODIFIERS

Combat Modifiers are, unsurprisingly, only used in combat situations. It is up to the GM if they want to use these, they can always just Difficulty Modifiers if they feel this slows the game down too much.

The Ranged Attack and Defense Modifier table assumes there is a clear attacker and defender. If both characters are attacking each other with ranged attacks, in a firefight or a standoff then both characters can use the Ranged Attack Modifiers.

If the defending character in a Ranged Attack Opposing Skill Check **elects to nothing** (perhaps they believe they are behind cover that they will not be hit) then it is up to the GM to decide if the defending character deserves some form of defense roll.

If the character truly is doing nothing, then treat the Opposing Skill Check as if the attacking character is shooting an inanimate object. This means that only the attacking

character rolls and all damage is calculated by how far beneath their Skill Level they rolled.

If there the defending character does nothing, *but* there is something that can prevent the ranged attack hitting them (that has nothing to do with the attacking character) then simply **do a Flat Skill Check with base Skill Level of 30** with the Ranged Defense Modifiers added to represent all the external things that can aid that character.

Melee combat, on the other hand, is a dance made for two, but as in any dance there is someone who leads. For this we use the Melee Attack and Defense Modifiers. If you declare an attack on an opponent, then you use the Melee Attack Modifier and your opponent uses the Melee Defense Modifier. Once your attack is done, your opponent then has the chance to attack you, where you will use the Defense Modifier. Think of this as a sort of turn based combat. There is no strict turns and rounds, that will all be handled narratively, but for the purposes of opposing rolls there definitely is.

Ranged Attack Modifiers		Ranged Defense Modifiers	
In melee	-40	In melee	-10
Moving quickly	-20	Moving quickly	+20
Off-Handed weapon	-20	Area of Effect Attack	-15
Firing blindly	-40	Dodge	+10
Aimed	Shoot Skill/2	Surprised by Attack	-40
Area of Effect Attack	+15	In cover	+20

Three things to note with Melee Modifiers. Firstly, **every flanking combatant gets the flanking bonus for every other flanking combatant**. Bottom line: don't get flanked or you'll get shanked.

Secondly, a Parry is not simply a block but a turning away of your opponent's weapon to set up a counterattack. For this reason it is a -20 Modifier, **but** if you successfully parry your opponent's attack then for your next Melee Attack against that character you will gain the Superior Position +40 Modifier.

Thirdly, it may seem counterintuitive that

Melee Attack Modifiers		Melee Defence Modifiers	
Charging	+20	Parry	-20
In a superior position	+40	In a superior position	+40
Off-Handed weapon	-20	Off-Handed weapon	-20
Aimed	-10	Dodge	+10
Enemy is flanked	+10 for every ally flanking	Being flanked by enemies	-10 for every enemy flanking

aiming would mean you have less a chance to hit, but it is the difference between hitting someone anywhere you can and hitting them on one specific position. Aiming does give you a bonus to deciding where you will wound your opponent and it can also be used for non-lethal methods as well, such as disarming your opponent.

The Superior Position

Innuendo aside, the Superior Position Modifier is perhaps the most important combat modifier. It is the modifier that encompasses a host of others. Instead of having a "prone" or "longer reach" or "have the high ground" or any such modifier, the Superior Position Modifier covers all of these and more.

The basic concept of it is this: whenever you are in a much better position in melee combat than your opponent for whatever reason, you can get this modifier. You could have tripped your opponent and now he is on the ground; you could be standing on top of the stairs letting your opponent come to you; you could be fighting with a long halberd while your opponent only had a short knife; or you could have just disarmed your opponent. In short, whenever the situation has made it much, much easier for you than for your opponent.

It is a powerful modifier and reflects in how better a position you have to be to get it. It is up to the GM's discretion, but it is something that will make you think "this is not a fair fight."

Flanking someone does not automatically give you the Superior Position Modifier, that is why the Flanking Modifier exist.

Skill Checks as Modifiers

No action, task or Skill Check happens in a vacuum. There is always the context of the situation to consider when dealing with Modifiers and how difficult, or easy, a Skill Check has to be.

There are times, though, when you can let the PCs own actions determine their future Modifiers. In simpler terms, the result of one Skill Check can become the Modifier for future Skill Checks.

Let's say for example that you are trying to win someone over to your point of view, whether it be haggling with a shopkeep or getting a guard to let you through the gate. One way or the other what you say will affect how they feel about you, so you can't simply insult and denigrate them one second and then win them over with a lucky Skill Check.

In case such as this, you can let the one Diplomacy Skill Check's result act as a Modifier for the next Diplomacy Skill Check. If the PC succeeds at the first Skill Check, take the amount by which they beat the Check and add it as a positive Modifier to their next Skill Check. Similarly, if they fail their first Skill Check, take the amount by which they failed and add it as a negative Modifier.

While this use of Checks as Modifiers works well for ongoing challenges, it can easily be used for quick events. If a PC is driving along and another car comes barreling at it, the result of the PC's first Perception Skill Check can act as a Modifier for their Drive Skill Check to avoid the oncoming car.

Be careful not to let these Modifiers stack up between Skill Checks as the Checks may become impossible difficult or absurdly easy. These are best used once only, although the success or failure of the next Skill Check can determine the next-next Skill Check.

Multiple Modifiers

Always remember that you can add multiple modifiers to any Skill Check depending on the situation the characters are in. You can always add a Difficulty Modifier to everything because it is such a blanket statement, and if the characters are good at multitasking you can even combine a Social and Combat Modifier or a Melee and Ranged Combat Modifier.

Assisting

It won't always be the case where only one character is performing a task. Sometimes, multiple characters will be doing the same task. Two characters might be helping each other lifting and carrying a piano out a burning building, or three characters might all be haggling with a merchant, trying to overwhelm them so they can pay a penny less for a new item. When such a situation comes up, **it is up the GM to decide** how best to resolve it. There is no one size fits all cure.

If it's a task where all parties need to succeed or everyone fails then it would be best to **average the Skill Levels** of all the characters participating and **then add Modifiers** and **let one player roll** for the outcome. For example: if the characters need to carry a piano out burning building, if any character drops the piano then it is not going anywhere. One character can't lift it by themself. Either everyone carries the piano out the building or it is not going anywhere.

If it's a task where one character is pulling most of the weight and the other characters merely helping a little bit then **add a +10 Modifier for each assisting character** to the main character's Skill Level and treat it like a normal Skill Check. With the haggling example above, one character will be doing the most of the negotiation while the others occasionally throw in helpful advice or not so helpful distractions to the merchant.

If it's a task where one character has a reasonable chance at success alone, but it is safer to use more than one character, then **add the Skill Levels together** of all the characters involved, then treat it like a normal Skill Check. For example, if a character needs to hold open a heavy sewer grate so that the other characters can quickly escape, that character might be able to do it alone but it would be safer for all involved if another character joined

in. If the second character drops the grate, the first character will still have a hold of it so it wouldn't be a failed test.

Sigils

Sigils are tokens that you can spend to **gain a +25 bonus** to any Skill Check. Remember that this is not the final modifier to your roll, the Situational Modifiers can still affect the final Modifier you get. You can only spend **1 Sigil per Skill Check to gain a +25 bonus**.

In the same vein, you can spend a Sigil **to reroll a failed Skill Check**. As with gaining a +25 bonus, you can only spend **1 Sigil per Skill Check to gain a reroll**.

Sigils can be spent for any sort of Skill Check and for as many Skill Checks as you have Sigils. However, if you are using a Sigil to gain a bonus to your Skill Roll, you must declare the use of a Sigil **before** you roll the Skill Check. You cannot roll the Check and then decide you want to use a Sigil.

You can, however, roll the Skill Check and then declare that you are using a Sigil to reroll that Check.

You start each session with an amount of Sigils equal to your Sigil Threshold. Your **Sigil Threshold is equal to the first digit of your Will Skill Level**. For example, if your Will Skill Level is 38, then you have a Sigil Threshold of 3, if your Will Skill Level is 54, then you have a Sigil Threshold of 5. Use your Sigils as much as you can, because they do not carry over between sessions. Any **unspent Sigils at the end of session is lost**. On the plus side you start each session with your full complement of Sigils again. **You can also always have many more Sigils than your threshold**, if you can gain them during gameplay.

In drastic circumstances you can **burn a Sigil**. This can be done even if you do not have any Sigils left. **Burning a Sigil negates any Wounds** you were given this turn, even if it should have incapacitated or killed you. This is best used if you are about to take your 3rd Grievous wound or about to lose a limb. It is fate itself and the hands of the gods that saved your life. If you burn a Sigil, work it out with your GM to decide how and why your life was just saved. If you burn a Sigil, your **Sigil Threshold is permanently decreased by 1**.

GM Intrusions

Sigils can be earned during gameplay through GM Intrusions. A GM Intrusion is when the GM makes your character's life difficult, sometimes for the good of the story, sometimes to add drama, sometimes for their own amusement. A GM can Intrude at any moment they feel appropriate to add some spice. They can declare that your pistol just misfired, your sword got stuck in its scabbard, your horse suddenly broke a leg, you slipped off the balcony you tried to jump off, etc.

When a GM wants to Intrude they will declare they are about to do so and explain exactly what is about to happen. Then they will offer you a choice. You can **accept the intrusion** and all the drama that comes along with it, and for your trouble **be given a Sigil**; or you can refuse the intrusion but then you will also miss out on the Sigil.

Just remember that not everything bad that happens in your character's life is worthy of an Intrusion and a Sigil. Sometimes bad things happen, and there is nothing you can do about it. On the other hand, if it feels that so many bad things are happening to your character that you are longer in control of events, then it's time to talk to your GM about it. GMs, be fair, be reasonable.

Combat Resolution

The actions you take in combat will be mechanically played out with Skill Checks and the Situational Modifiers as shown in the Skill Checks chapter. That, however, only covers the actions you take in combat, not their effects. Roleplay and the GM's narrative will play a big part in how the combat goes. It is the roleplay that will determine what you do and what happens, and then the mechanics which determine how it turns out.

The mechanics are all condensed for you in the Order of Combat table that you can also find at the end of the book in the **Cheat Sheets**.

Order of Combat

1. Declare an Attacker and a Defender.
2. Both parties pick an appropriate Skill.
3. GM places Difficulty and/or Combat Modifiers on the chosen Skills.
4. Both parties roll an Opposed Skill Check.
5. Determine which party has rolled lowest below their Modified Skill Level.

If the Defender won then the Combat Round ends here.

6. If the Attacker won: Determine by how far the attacker won the Opposed Skill Check and compare this number to the Wound Severity table.
7. Reduce the Wound Severity based upon the armour that the Defender is wearing.

If the Armour reduces the Wound Severity to 0 or less then the Combat Round ends here.

8. Reverse the numbers on the Attacker's dice (i.e.: 69 becomes 96) and compare this to the Hit Locations table.
9. Resolve wounds.

Initiative

As a primarily narratively focused system, there is no true initiative mechanic that you can use in order to determine which party in a fight has the first move and who goes when in what turn order.

This is because the concept of Initiative is a highly context specific one, and thus any singular Skill chosen for it won't nearly fit every situation you can imagine.

Instead, we leave the Skill choice for Initiative entirely up to you, the GM, and the to context of the situation. Every fight and battle will be different and every battle will start differently and thus flexibility is key.

The Athletics Skill is, of course, the obvious choice as in many cases it is the speed of one's reaction that determines who reacts first. However, don't be afraid to use the Perception or Investigate Skills for Initiative as many times it is the one who first sees the danger that can react to it. And if all the characters in the scene knows a fight will soon erupt, you can even use the Insight Skill for Initiative as the character who can read the situation best will have his hand on his weapon first.

You can, in truth, use any of the 20 Skills to determine which characters begins combat and in what turn (if any) each character acts in combat; after all, what works well in a physical fight may not work out so well for a social, mental or even supernatural fight.

What matters most is consistency. As long as every character in the scene rolls the same Skill for Initiative it will, in nearly all cases, work out in a fair and balanced way.

Combat Actions

While is the ostensible purpose of combat to do as much damage to your opponent(s) before they can to the same to you, there are more actions that can be performed in combat than simply Fighting, Shooting, Dodging and

Moving. In fact, one can argue that simply doing damage is the exception and not the rule to what can be done in combat.

Remember that combat is as much about dominating the field of battle and your opponents as it is about damage so there is a host of non-lethal moves you can do to make this happen.

Combat Action	Skill to Use
Grapple	Constitution/Fight
Throw (person)	Athletics
Disarm	Athletics/Fight
Choke	Athletics
Pin	Athletics
Leg Sweep	Fight
Feint	Deceive
Throw (weapon)	Fight/Shoot
Throw (object)	Athletics

This is by no means an exhaustive list. It is simply an example or two of what can be done in combat. As you can see, different actions are performed by different Skills, and some actions can even be performed by more than one Skill depending upon the context in which it is performed.

Action Descriptors

Grapple: Call it wrestling or brawling, grappling is when two (or more) opponents use their sheer strength and technique rather than their weapons in order to hold, throw, pin or choke one another. Depending on whether you are using *technique* or *strength* will mean the difference between using the Constitution or Fight Skills respectively.

Throw (person): Exactly what it sounds like. It's taking a person that you already have a hold of and throwing them as hard or as far as you can. This can do damage depending on what you throw them into (or off of) and damage will depend on context. The distance you can throw another person is equal to the first digit of your Athletics Skill Level.

Disarm: This can be done either during grappling (by using the Athletics Skill) or with your own weapon during a standard attack (with the Fight Skill). The purpose is quite clear: to get the opponent's weapon out of their hands.

Choke: Can be either non-lethal or extremely lethal. If non-lethal, the purpose is to render the opponent unconscious and so any Wound caused will simply reflect the length of time the opponent remains unconscious. If lethal, then the purpose to cut airflow to the opponent's brain until it expires. If so, resolves Wounds as normal.

Pin: To hold an opponent in such a way as to render them incapable of significant movement. This must be done after grappling an opponent and can be done standing up, pushing an opponent against an object or on the ground.

Leg Sweep: Fairly straightforward, to sweep the leg(s) out from under an opponent in order to make them fall on the ground.

Feint: This is a fighting technique used in order to misdirect an opponent as to your true intentions. For example, making your opponent think you are going to swing on their right while actually swinging on their left. If successful, the amount by which you succeeded becomes a bonus to your next immediate Combat Skill Check against that opponent.

Throw (weapon): Sometimes throwing a pistol works just as well as shooting someone with it. Other times, you may have a flair for the dramatic and enjoy throwing knives. Whatever the case may be, you want to throw something to hurt someone and depending on what it is it may use your Fight or Shoot Skills.

Throw (object): Throwing something other than a weapon. This is meant more for things which aren't easily held in one hand (which can be covered by **Throw (weapon)**) such as crates and kegs and donkeys and chairs. This

is why it uses your Athletics Skill because it is more about the physical feat of lifting it up and throwing it than about aiming.

Wounds

Wounds are the main mechanic that will deal with the stress and injury surrounding physical conflict. Wounds act in a narrative fashion in that it is up to the GM to detail what sort of wound a character receives based on the actions performed by the characters in combat.

How and where the character's wounds will be located is determined by the Hit Locations mechanic. When you have **rolled an attack Skill Check** and **it was a success**, simply **reverse the numbers on the dice** and compare them to the Hit Locations table. The new number is the location on a character's body where you successfully struck the defender.

Example:
- Karen's character Cassandra and William's character Gerrit are in a shootout
- After the Situational Modifiers have been applied Cassandra needs to roll under a 54 to hit Gerrit and Gerrit under a 39 to dodge the bullet
- Karen **rolls a 31**
- William **rolls a 74**
- Karen wins the test.
- Karen **reverses the numbers** on the dice, making the **31 into a 13**
- Karen consults the Hit Locations Table and sees that a **13 falls within the range of the Torso**
- Gerrit gets hit in the torso, gaining a Wound.

Hit Locations	
Head	1 - 10
Torso	11 - 40
Left Arm	41 - 55
Right Arm	56 - 70
Left Leg	71 - 85
Right Leg	86 - 100

If you have **Aimed with an Attack**, it stands to reason that you will be more accurate than a simple random dice roll. Because of this when you **reverse the dice numbers** to obtain your Hit Location after you have Aimed, you can **modify that number by adding or subtracting up to half your Shoot or Fight Skill** (depending on melee or ranged combat), giving you the possibility of hitting closer to where you intended.

Wound Slots

Each Hit Location has **3 Types of Wound Slots**. These are, in order: A **Minor** Wound Slot, a **Significant** Wound Slot, and a **Grievous** Wound Slot. That means that a character has in total a potential 18 Wound Slots: 6 Minor, 6 Significant, and 6 Grievous (3 Wound Slots for each Hit Location).

A character may have more than 3 Wound Slots per Hit Location, or may not have all 3 Wound Slots filled up. The **amount of Wound Slots** a character has is **determined by** their **Constitution Skill Level**. The first number of the character's Constitution Skill Level is the amount of Wound Slots that character has per Hit Location. For example, if your character has a Constitution Skill Level of **5**2 then they have 5 Wound Slots, at **4**8 they would have 4 Wound Slots, and if they managed to get their Constitution Skill Level to **10**0 they would have an amazing 10 Wound Slots.

Wound Slots come in groups of 3s, so if your character has more than 3 Wound Slots their 4th Wound Slot becomes a Minor Wound Slot again, their 5th a Significant, their 6th a Grievous and their 7th another Minor and so forth.

Resolving Wounds

Result	Severity
1 - 20	Minor
21 - 50	Significant
51 - 80	Grievous
>81	Location Destroyed

When a character gets hit, the specific Hit Location gains a Wound. Wounds are resolved in two steps. The first step is to determine by how much the attacker bested their opponent's Opposing Roll. Do this by **seeing how much the attacker and defender rolled under their Modified Skill Level** and **subtract the defender's result from the attacker's**. If the defender rolled over their Modified Skill Level, add the defender's result to the attacker. **Compare this number to the Wound Severity Table** and see what wound the attacker caused.

Example:

- Karen's character Cassandra and William's character Gerrit were in a shootout.
- Cassandra shot Gerrit and successfully hit him.
- Karen rolled **23 under** her Modified Skill Level.
- William rolled **35 above** his Modified Skill Level .
- Since William **rolled over** his **Skill Level**, Karen **adds together the results**.
- 23+35=**58**.
- Karen **compares this number to the Wound Severity Table** and see that Cassandra **inflicted a Grievous wound** on Gerrit

It is clearly possible through luck to inflict the same severity of wound on the same hit location multiple times. That's just how the dice rolls. If this happens, one of two things will happen next. If the **defender has more than one Wound Slot of the same Severity available** (for example having two Significant Wound Slots) then just **use that Wound Slot**. If the **defender does not have another Wound Slot of the same Severity available then use the next lowest available Wound Slot** (for example moving to a Minor Wound Slot if all Significant Wounds have been filled). If all lowest available Wound Slots have been used up, then use the next available higher Wound Slot.

Example:

- Karen's character Cassandra shoots and successfully hits William's character Gerrit once again.
- Karen works out the Hit Location and the Wound Severity.
- Cassandra has once again hit Gerrit in the Torso for a Grievous Wound.
- **Gerrit does not have another Grievous Wound Slot**, but he still has an **empty Minor and Significant Wound Slot**.
- The **Grievous Wound becomes a Significant Wound** as the Significant Wound Slot is the next lowest available Wound Slot.

If all the Wound Slots on a specific Hit Location has had Wounds allocated to them, then **the next Wound that Hit Location receives permanently destroys that Hit Location**.

Wound Repercussions

For every Significant Wound a Hit Location has, **using that Limb incurs a -10 Injury Modifier** until that Wound is seen to. For Every Grievous Wound a Hit Location has, **using that Limb incurs a -15 Injury Modifier** until that Wound is seen to. For every Location Destroyed a Hit Location has, **using that Limb incurs a -45 Injury Modifier.** Minor Wounds incur no Injury Modifiers.

Any Injury Modifiers to the Head Hit Location will affect every task a character attempts. Similarly, if a character suffers a Hit Location Destroyed on either the Head or Torso Hit Location, then that character automatically dies.

For every 1 Grievous Wound and/or 2 Significant Wounds **on separate Hit Locations** that a character incurs, **roll a Constitution Skill Check** to see if that character goes into shock.

If character gains another 1 Grievous Wound and/or 2 Significant Wounds on the same Hit Location, they do not have to roll another Constitution Skill Check. Only if the next wounds happens on separate Hit Locations.

The first time a character rolls a Constitution Skill Check due to their wounds, it will be a +0 Constitution Skill check. For every successive wound that causes a Constitution Skill Check, those characters will incur a -10 penalty to the Constitution Skill Check. These penalties stack, meaning that by the fourth wound that causes a Constitution Skill Check, the difficulty will be -40.

If a character succeeds this Constitution Skill Check, then they do not have to roll another one until the next Significant or Grievous Wound that causes a Constitution Skill Check. **If that character fails the Constitution Skill Check, then they go into shock**. Every time that character wishes to attempt to do anything, they must retake the Constitution Skill Check to snap out of the Shock.

If a character suffers a Hit Location Destroyed wound then they must **pass a -40 Constitution Check every time they attempt to do anything**, until the remainder of that Hit Location has been seen to and it is not an immediate threat. Unlike the regular Constitution Skill Check to avoid going into shock, a success on this Skill Check does not mean they are OK. **Even if they succeed, they must pass another Constitution Skill Check the next time** they do anything. **If that character fails the Constitution Skill Check, then they go into shock**.

Critical Successes and Failures

In combat, Critical Successes and Failures take on a special role. **If you are attacking** and you **roll a 1 and hit the opponent** then the **wound** you cause will **automatically be increased** in severity by one step. **If you are defending and roll a 100** then any wound you incur will automatically be increased in severity by one step.

Wound Descriptions and Healing

A Minor Wound is something small and insignificant. A scratch, a bruise, a bump, a cut that barely broke the skin. It is something that is no more than an irritation that will take care of itself within a matter of minutes. It won't heal that quickly, but it will stop being an issue. Because of this **Minor Wound Slots refresh after each scenario** or encounter.

A Significant Wound is exactly that. It is painful, it is distracting, it is weakening. It is deep cut, a broken bone, a cracked rib, an arrow through the leg. Getting a Significant Wound will weaken you. **Significant Wounds need to be seen to** by someone with medical expertise. They need to be splinted, or stitched up, or bandaged or whatever it will take to start the healing process. Once you have done so, **after that session** of gaming has finished, the **Significant Wound Slots will refresh** so that when you have your next session you are good, relatively speaking, to go.

A Grievous Wound is something you may never recover from. It is truly something to grieve. It can be your hamstrings being cut completely through and you will never fully recover the use of your leg; it can be a hand cut clean off; a collapsed lung; a knife through your eye; a mace to the skull causing irreversible brain damage. It is not about healing a Grievous Wound, but learning to live with it. Even after you have received medical attention for your Grievous Wound, the Wound Slot will not refresh until your GM is satisfied your character has learned how to cope with life after receiving it. A good estimate for how long a **Grievous Wound will remain a problem**, and a negative modifier, is **at least 10 sessions**.

As the name implies **Hit Location Destroyed is a permanent condition**. This does not mean that the limb in question suddenly disintegrated (although that is a possibility), it merely means that you will never be able to use that limb for absolutely anything every again.

If this Hit Location is either the Torso or Head Hit Location, then that character automatically dies. If it is an arm or a leg that has been destroyed and that character gets hit in that location in the future use the closest Hit Location to the number on the dice as the true Hit Location.

Example:

- Harry's character **Selwyn lost his left leg.**
- In a fight, William's character **Gerrit shot Selwyn** and the Hit Location number was **83: the Left Leg** Hit Location.
- Since Selwyn no longer has a left leg, **Harry checks the closest Hit Location to 83** which is **86: the Right Leg** Hit Location.
- Thus **Selwyn was actually shot in his Right Leg.**

Remember that once a Wound Slot has refreshed, the penalty associated with it is removed from the PC.

Narrative Combat Resolution

The Sigil System is first and foremost a narrative system. While there are lots of numbers to play around with, their job is only to further the story that your group is putting together. This is a Roleplaying Game, not a Numbercrunching Game. This applies to combat as well.

There will be plenty of situations where Combat Modifiers and Hit Locations and Wound Slots just don't make it feel "real". This might something like be the infamous coup de grâce (a lethal blow to an opponent unable to defend), or in fact it could be the opposite when you want to take down an opponent in a non-lethal manner, or even sneaking behind an unsuspecting opponent to take him out in one hit without anyone else knowing (dead men tell no tales after all).

When such a scenario takes place, talk it over with your GM to see what would be the most logical and reasonable way for it to happen. Most times it may involve you rolling another Skill Check such as a Stealth Skill Check to sneak up to backstab the guard.

Bear in mind that just because you want to do something, doesn't mean you can automatically succeed. A sword to skull is lethal unless angels and trumpets are involved, there just isn't getting around that fact no matter how much you want it. On the other hand: GMs, be nice, it's about fun after all.

Social Encounters

Social Skill Modifiers

The opposite of combat, although no one would stop you from trying to talk in combat. Social Modifiers will mostly be used when dealing with NPCs. If you want to use a social skill against another PC it would be best done using an opposed test, if roleplay alone isn't enough to end the conflict, so that both players are involved in the interaction other than as a Modifier.

There are three different modifiers for social interactions depending on whether you want to use Diplomacy, Deceive or Intimidate, because an unfriendly character could also be a coward and utterly naive so could still effortlessly be deceived or intimidated. Similarly, a helpful ally of yours could be a fearless cynic and so deception and intimidation would be much harder.

When someone is attacking you, it is hard to get a word in when swords and axes and pistols are flying around, and it doesn't matter whether you are trying to be diplomatic, deceptive or intimidating. In the same vein, when someone is a fanatic of yours they will believe and agree with almost anything you say so it will never be hard to manipulate them to do what you want.

Remember that social interaction is as dictated by the context of the situation as by what is being said. If you want to be intimidating, it is much better to be so in a dark alley than at a sunny beach, so don't be afraid to use Difficulty Modifiers to simulate this.

Social Combat

This isn't meaning using Social Skills in combat, but rather using Social Skills in such a way as to harm a character. Whether it be browbeating an opposing debater into accepting defeat or intimidating a suspect into confessing, you can use Social Skills in a similar way to Combat Skills to win a "fight".

Note that this is for extended encounters, not just quick and simple conversations that require only one or two Social Skill Checks. Social Combat is for when two parties are locked in an argument or debate that will require the verbal or mental defeat of one party for the encounter to continue.

How, where and when a conversation or confrontation evolves into Social Combat is up to the GM. While a player can tell the GM that it is their intention to engage in Social Combat, a good rule of thumb to use to transition from conversation to social combat is when there appears to be a stalemate in roleplay.

As with all social encounters, player roleplay will be the driving force behind the debate, argument or interrogation that is happening, but there are some unique mechanics available for this type of drawn out social confrontation.

Attack	Defend
Diplomacy	Diplomacy
Deceive	Insight
Intimidate	Will
Investigate	Will/Deceive
Contacts	Diplomacy/Contacts

The first of this is deciding what can defend against what sort of verbal attack. Just as you can use Athletics or Fight to defend against a melee attack, the Social Skills can each be used against each other to both attack and defend.

Diplomacy Modifiers		Deceive Modifiers		Intimidate Modifiers	
Attacking	-40	Attacking	-40	Attacking	-40
Hostile	-20	Distrustful	-20	Fearless	-20
Unfriendly	-10	Cynic	-10	Brave	-10
Indifferent	+0	Indifferent	+0	Indifferent	+0
Friendly	+10	Naive	+10	Anxious	+10
Helpful	+20	Trusting	+20	Coward	+20
Fanatic	+40	Fanatic	+40	Fanatic	+40

The attacking and defending Skills are fairly straightforward. If you are debating you will be using Diplomacy and so will your opponent. If you are lying, you will be using Deceive vs. Insight. To Intimidate or interrogate through Investigation will of course only be beaten by an iron Will. This, however, is the same as with any Social Skill Check. What makes Social Combat different is how it is resolved.

Social Wounds

This is using the term "wounds" as liberally as can be.

Wounds in Social Combat work similarly to wounds in Physical Combat in that there are three types of wounds to be had and the more severe the wound, the worse you will fare in combat.

Result	Severity
1 - 20	Minor
21 - 50	Significant
51 - 80	Grievous
>81	Location Destroyed

To determine the severity of a Social Wound works is exactly the same way as in Physical Combat. Work out how far the attacker won the Opposed Skill Check and compare that to the severity table above.

Here, though, is where things start to stray from the established physical realm. Rather than using your PC's Constitution Skill to ascertain how many Wound Slots your PC has on each limb, Social Wound Slots are determined by the Will Skill.

The **first number of your PC's Will Skill Level** dictates how many Social Wound Slots your PC has **at each wound level**. This means that if your PC has a Will Skill Level of 30, then your PC has 3 Minor Social Wound Slots, 3 Significant Social Wound Slots, and 3 Grievous Social Wound Slots. **There is only ever one Location Destroyed Social Wound Slot**.

As with physical wounds, social wounds carry with them a penalty to future skill use. **Minor Wounds have no penalty, Significant Wounds** give the PC a **-10 penalty** to Social Skill Checks and **Grievous Wounds** give a **-15 penalty** to Social Skill Checks. **These penalties stack** with each other, meaning if you were unlucky enough to get 2 Significant Social Wounds and 1 Grievous Social Wound then you would be looking at a -35 penalty to Social Skill Checks.

The goal of Social Combat is to deliver the attack that will result in a Location Destroyed wound. When this happens to one party in the social confrontation, then that party has been defeated.

There are two way to accomplish this. The first is by filling up all the Social Wound Slots until only the Location Destroyed Slot remains. This is how Social Combat can become an engaging and lengthy affair for both parties.

The second way is through luck of the dice. **If the difference between the attacker's roll and defender's roll is ever above 80 then the defender is defeated immediately.** This is where the wound penalties come into play, the more penalties a character gains, the worse their rolls will be and thus the greater the difference between attacker and defender's rolls.

Wound Descriptors and Recovery

While physical wounds are easy to describe (after all, a cut is a cut, and a bash and scrape and missing hand are all fairly easy to imagine) social wounds are a different story.

What the wounds will be is up the GM, but here the instructions are far more vague. The Wound Descriptors and their Recovery will depend entirely upon the context of the encounter and what was, or was not, said. Whether a secret was exposed or a hidden fear capitalised on, or it was a humiliation in public, a Social Wound can be nearly anything.

Their recovery also works slightly differently to physical wounds. Social wounds still require the same length of time to recover as physical wounds (1 session for Significant Wounds, 10 for Grievous Wounds), but **the penalties of these wounds only affect social interactions with those characters that were part of, or observed, the Social Combat.**

This is because the healing of physical

wounds depend on your body, while Social Wounds depend on society. So if the Social Combat only happened between one PC and one NPC and there were no other characters nearby, then any social wounds suffered by the PCs would only penalise their Social Skill Checks with that specific NPC in the future.

This can become a bit tricky when Social Combat happened in a crowd and having to figure out every person in said crowd to whom the wounds will apply, but this where narrative control by GM comes into play.

Always remember that all these mechanics serve only to support and enhance the narrative that you as a group are creating. These mechanics are not here to constrict or formalise your roleplay, but merely to keep a tally of what is going on. Roleplay must always come first in social encounters and the mechanics second.

Mental Wounds

If your Social Combat is getting particular nasty in that it could leave psychological scars, or if you are using some psychic supernatural elements in your setting, or there is a particularly horrifying event taking place, you can choose to use Mental Wounds.

The amount of Mental Wounds that a PC has is calculated exactly the same as Social Wounds, however Mental and Social Wounds do not share the same wound track, meaning that any wound caused on the Social Wound track does not affect the Mental Wound track and vice versa.

What differentiates Mental and Social Wounds is that the penalties from Mental Wounds target both the Social Skills as well as Lore and Perception; and that Mental Wounds heal and refresh like physical wounds.

This means that Minor Mental Wounds heal and refresh after the encounter, Significant Mental Wounds heal and refresh after the session in which they were recovered from and Grievous Mental Wounds heal and refresh, roughly, after 10 sessions.

Unlike physical wounds, a **Hit Location Destroyed** result does not mean death for Mental Wounds. It does, however, **mean insanity.**

Insanity is a complex and complicated subject with libraries full of books dedicated to its study, but here we will condense it all into one mechanic.

When a character suffers a Mental Hit Location Destroyed, that character is classed as going into **Mental Shock**; and just like shock caused by physical wounds, this comes with a -40 penalty. Should the PC fail this skill check, then they will become will go into shock non-responsive for the remainder of the encounter.

A Mental Hit Location Destroyed means exactly that: the character's mind is broken; that character has gone insane. Every time a character suffering from insanity wants to make a decision, that character **has to pass a -25 Will Skill Check**. If that character succeeds, then that character can do what they decided. If they failed then their insanity has prevented them from doing whatever it may have been. Instead, the GM rolls on the table below to see what may transpire.

Every decision has a "subject", in the sense of "I need to [subject]" or "I need to do something to [subject]". *That* is what this table refers to.

Result	Insanity
01-20	The character becomes extremely afraid of the subject.
21-40	The character attacks the subject.
41-60	The character becomes catatonic for the rest of the encounter.
61-80	The character becomes lustful for the subject.
81-100	The character attempts to eat the subject.

There are of course times when the "subject" of a decision is far too awkward or nebulous a concept to attack or eat, etc. Should that be the case, you can simply choose another subject of the decision or an object in the decision. Should none of these apply, simply have the insane character become catatonic for the rest of the encounter.

This table shows only the most primal of responses to a subject that a person may have and GMs are encouraged to tailor this table, or

create entirely new insanity tables, based upon their specific settings, PCs and supernatural elements.

The Road to Insanity

When a character becomes insane, it means that their mind is now broken. They have moved beyond the realms of mental illness into the realms of madness. That is why their reactions to things are on the primal level, because that is all that is left.

However, that is not say that you can't model a PC's road to insanity or other mental illnesses. In fact, the reverse is true. By using the Mental Wounds, you can show the strains that have been placed on the PC's minds and what maladies and illnesses they have received from this.

The Wounds System, whether Physical, Social or Mental, are intentionally vague enough so that the GM can determine what the wound is based on the context that it was obtained. For Physical wounds this can be a broken rib, a bisected bicep or a crushed ankle, but the premise works equally well for Mental wounds.

The only thing to remember is that a Minor wound refreshes after the encounter, a Significant wound after the session in which it was seen to, and a Grievous wound after approximately ten sessions.

With only this, the GM can decide that, upon seeing a loved one dying, the Grievous wound the PC got was severe depression; or that the Minor wound that the PC got from being in a haunted mansion was hearing voices.

This is a great opportunity for the GM and player to roleplay these sorts of mental stresses and illnesses through the penalties these wounds give to Skill Checks. The table below gives some brief examples on what sort of affliction each severity of wound could mean for different types of mental conditions.

Mental Recovery

For Significant and Grievous wounds to refresh, and stop giving the player penalties to their Skill Checks, they need to be seen to. For Physical wounds, this is easy enough. A bandage here, a stitch there, a set bone here and that is enough medical attention to start the healing process.

A Mental wound can't be bandaged, or set, or stitched. It needs care, love, and attention and that makes it a far more nebulous wound to heal. This is where roleplay and GM's decision making comes in.

What it takes to heal mental trauma is different for each person and so must be handled differently. For some, a night of drinking with friends can heal the scars of a lost one, while for others it needs a trip to a foreign land and some meditation.

However it is done, it does require roleplay and agreement between the player(s) and the GM as to whether this is sufficient to heal the Mental wound. This is also a case where a wound can be downgraded in severity (e.g.: Grievous to Significant) after some roleplayed healing if the player(s) and GM feel that some more work needs to be done.

Severity	Anxiety	Mood	Delusional	Hallucinogenic
Minor	Panic Shock	Hysteria Anhedonia	Irrational Jealousy Destined action	Hearing voices Seeing ghosts
Significant	Obsessive Compulsion Irrational Worry	Mania Listlessness	Being followed Blessing of the gods	Imaginary friend Something-inside-me
Grievous	Phobia Chronic Stress PTSD	Catatonia Depression Bliss	Paranoia I-am-a-god! Conspiracy theorist	Nothing-is-real Body-snatchers Devil-on-the-shoulder

EQUIPMENT

The short of it is that there isn't money or equipment in the traditional sense. The Sigil System is first and foremost a narrative one. It's all about the story your group creates together, and keeping track of how many coppers and silvers you have in your coin purse to buy the Ultimate Sword +1, or whether the two handed sword or two handed axe does more damage completely breaks the immersion of the game.

In saying that, there are mechanics that you can use to add to the realism of your games without breaking the immersion of your players.

MONEY

While there isn't any coppers and silvers to keep track of, money still plays a role as it can be a source of drama when you can't buy what you need and have to work out alternative, perhaps not so legal, means of getting what you want.

To simulate this, the Sigil System uses the **Wealth Skill**. This represents your coin purse, your pocketbook or wherever you keep your "hard earned" money. It can be leveled up just as any other Skill and you can even Specialise in it should you so wish. If you want to buy anything, your **GM will decide the value** of the object by using the **Difficulty Modifier** to determine how difficult it would be for the ordinary chap to buy the object given the circumstances you are in. If you pass, you've bought it, if you fail you couldn't afford it.

GMs, you don't have to make your players roll for every little thing they want to buy, remember it's all about what furthers the plot and adds drama. A pint at the local public house while passing the time doesn't need a Wealth Skill Check, but buying the last bottle of stout that the Monks of the Order of the White Pearl brewed two centuries ago does qualify for a Wealth Skill Check.

LOSING AND GAINING MONEY

Even though you have a Wealth Skill, you *can* spend all your money. Your Wealth Skill might never go down, but that does not mean your coin purse is infinite. If you ever **succeed on a Wealth Skill Check** but your roll is **within 10 points** of your Modified Wealth Skill Level for that Check, then you gain a **-5 penalty to all Wealth Skill Checks** for the remainder of the session. This **penalty does stack with itself**, meaning if you roll a successful Wealth Skill Check again and once again roll within 10 points of your Modified Wealth Skill Level then you will receive another -5 penalty, making your Wealth penalty -10 now. This simulates you slowly losing money by spending it all.

This **penalty will stay in effect until you get more money**. How that happens is up to you. You could pickpocket a merchant, rob a bank, kidnap a leprechaun or do some missions for a client. When you get money your GM can remove some of the penalties you have acquired. How many of the penalties are removed are up to your GM and how much money you got. One pickpocketing might only remove 1 penalty while cracking open a safe could get you back to your full Wealth Skill.

Of course you can **always get more money even if your Wealth Skill has no penalties on it**. Your ability to pick pockets does not magically disappear if your pocket book is full. If this happens, then you will gain bonuses to the next few purchases you make.

How large a bonus for how many purchases? Once again, that's up to your GM. One pocket picked might only give you a +5 bonus for the next purchase, while a bank robbery could give you +30 for the rest of the session.

EARNING MONEY

While stealing your way through life and doing odd jobs for odd folk may put food on

your table, you might be looking for something a little more stable. Perhaps a career, or a stipend from wealthy benefactors, or even a return on investing in that quaint lemonade stand down the road.

Whatever the case may be, earning a regular income is handled differently than the money luck and fate hands you.

Your GM will give your source of income a Wealth Skill Level quite like that of a character, that will range from 1 - 100 depending on how great a source of income it is. Then, once a week your GM will roll 1 - 5d10 depending on how successful your GM thinks your source of income has been that week. For fixed sources of income, like that stipend from your rich but childless uncle, this will of course be a fixed number.

Add this result to your income's Wealth Skill Level and you have that week's Profit. For the rest of that week, whenever you have to roll a Wealth Skill Check, you can take some of that Profit and use it as a bonus to your roll. The Profit then loses those points you've taken.

Example:

- Thomas' character Cy owns a weapon store in a small town. While Cy is off adventuring, his sister runs the store.
- Thomas' GM decides that the store's Wealth Skill is 35 since it is the only weapon's store in the small town.
- The GM decides that since the weapon store has performed quite well the past week, he will roll 4d10.
- The result is 24, which the GM adds to the store's Wealth Skill of 35.
- Thomas' Profit for this week is 59.
- Thomas decides that it is time for Cy to get a new warhorse, but his Wealth Skill Level is only 43 and his GM has said this is a *Severe -40* Skill Check.
- He decides to take 40 points from his Profit to give Cy a +40 bonus to the Skill Check.
- His Profit is now only 19. He has to budget if he wants to have any money left over by the end of the week.

Whatever is left over at the end of the week is lost when you get your new Profit.

If several characters share a source of income, then they have to share the Profit amongst themselves as well.

Haggling

No one ever buys something at full price. You always haggle the price down to something a little more kind to your bank account. Some people will even spend an hour haggling just to take 1% off the price. If you do it right, you could get even more than that.

Haggling in the Sigil System will mostly be handled by roleplay. You will get to flex your acting muscles with the GM to see how much a discount you can get. However, there are some rolls involved that you can use if you want. These will all give you a bonus to your Wealth Skill Check that you will need to roll to purchase the item in question.

Be warned though, you can't just use everything in the Haggling Modifiers table to make sure you get the best deal. You can't use Diplomacy to make the seller like you to give you that bonus then turn around and use Intimidate to get another bonus. The work you just put in to get him to like you just vanished. You also can't use the Diplomacy more than once to get multiple bonuses, **you only get one bonus per sale**.

Since you are in competition with the seller to get a better price, Haggling is always an Opposed Skill Check: Diplomacy versus Diplomacy, Deceive versus Insight, and Intimidate versus Will.

Haggling Modifiers	
Successful Diplomacy Skill Check	+20 to Wealth Skill
Successful Deceive Skill Check	+20 to Wealth Skill
Successful Intimidate Skill Check	+20 to Wealth Skill

EQUIPMENT

Gear

There aren't any equipment to worry about, mechanically speaking. At the end of the day a one inch knife can kill you as easily as a ten pound warhammer, and a pistol can put a hole in you just as well as a shotgun, so they will wound as much as each other mechanically.

You should always make sure you know what weapons and armour and ammunition you have on you, as well as any other gear you need so you never caught with your pants around your ankles. You don't want to forget whether you have a two handed sword or a paring knife on you when the proverbial hits the fan.

In saying that, there are some modifiers that you can use to aid in your gameplay. This will mainly come down to armour and ranged weaponry.

Armour

While there are no hard and fixed descriptions of the protective value of each possible type of armour (and there are a lot of different types of armour in the world!), for the purposes of the Sigil System all armour fall under three broad classes:

Armour Classes	
Soft Armour	-15
Sturdy Armour	-25
Strong Armour	-35

Soft armour covers the various types of cloth armours that are available in the world such as gambesons or stiffened silks and leather. **Note that this does cover basic clothing. Basic clothing is not considered armour**. Sturdy armour covers hardened and boiled leather, chainmail, lamellar and the like for fantasy settings and Kevlar vests rated for handguns or its equivalent for modern and scifi settings. Strong armour is your plate mail and its equivalents in fantasy settings, military grade flak vests for modern and forcefields for scifi settings.

Armour does not stack for gameplay purposes, so don't even think about wearing three suits of plate mail over each other. You can however have different types of armour, or no armour at all, covering different Hit Locations. For example you can have a plate cuirass (Strong Armour) covering your torso; hardened leather (Sturdy Armour) covering your arms and legs; and a fashionable hat (No Armour) on your head.

When you determine the severity of a wound by **seeing how much the attacker and defender rolled under their Modified Skill Level** and **subtracting the defender's result from the attacker's**, add in the modifier of the armour to this calculation. In effect, the armour will lower the wound severity. If the wound severity number hits 0 or below, then no wound is incurred.

Example:
• Karen's character Cassandra and William's character Gerrit were in a shootout.
• Cassandra shot Gerrit and hit.
• Karen rolled **23 under** her Modified Skill Level.
• William rolled **35 above** his Modified Skill Level .
• Since William **rolled over** his **Skill Level**, Karen **adds together the results** to calculate Wound Severity.
• 23+35=**58**.
• Gerrit is wearing **plate armour** over his torso, which **counts as Strong Armour**
• Strong armour has a rating of **-45**
• 58-45=**13**
• Karen **compares this number to the Wound Severity Table** and see that Cassandra **inflicted a Minor wound** on Gerrit instead of the **Grievous Wound** he would have suffered.

Armour is not the most comfortable attire to walk around in and it does hamper your movement, not to mention the extra weight that you are carrying around that will also take its toll on you. For this reason, any **Skill Check that involves your character being quick or nimble will come with a penalty if you wear**

armour. This is a -5 penalty per armour type, so **-5 for Soft**, **-10 for Sturdy** and **-15 for Strong** armour. If you are wearing different armour types on different parts of your PC's body, then take the appropriate armour penalty based upon which limb is used. If the whole body is being used in a Skill Check, then used the highest rated armour your PC is wearing.

Always remember in what sort of setting your playing in when thinking about armour. It is always tempting to get the biggest and strongest armour available, but you can run into some trouble because of it. Think about seeing a man walk into your local restaurant wearing a military flak vest, you'll certainly treat him differently.

Ranged Weaponry

A key difference between ranged and melee combat is that in ranged combat it is not solely your skill with the weapon that determines whether you successfully hit your opponent.

The chief culprit in this is range. Between the force of gravity and the amount of powder in your rounds, you have the least say in how far your bullets travel.

The table below gives the Range Modifiers you can apply to Shoot Skill Checks during combat. All of the range values are listed in *metres*.

While every type of firearm and projectile weapon has its own unique effective ranges, the weapons below have been grouped together in classes of weapons. The values in each column give a wide enough scope to accommodate most individual weapons in the given classes.

Scopes

Scopes and other magnifying devices for ranged weaponry work by multiplying the modifier ranges for each class of weapon by a set number. For example: a 4x Scope on a Rifle would have a range of 450-600 metres as its +0 Modifier.

Scopes can have any multiplication factor deemed appropriate and can have various "settings" as well. A scope intended for a sniper rifle can have a 2x, 4x, and a 8x setting.

Armour Piercing

Armour piercing for ranged weapons work exactly the same was as the Armour Classes do. Just as armour is rated as either Soft, Sturdy, or Strong, armour piercing projectiles are rated against Soft, Sturdy, or Strong.

So if you have an armour piercing round that is rated against Strong Armour, then when determining the wound severity of a hit, ignore the modifier that Strong Armour provides. The same would be true for an armour piercing round rated against Soft or Sturdy Armour.

Melee Weaponry

As said before, melee combat is all about the user's skill rather than limitations on the weapon. A knife or a poleaxe can kill just as easily in the right hands. Therefore there are no extra modifiers for melee weapons.

Weapons	Weapon Range Modifiers						
	+30	+15	+0	-15	-30	-45	-60
Short Bows	0-25	26-50	51-75	76-100	101-125	126-150	151-175
Long Bows	0-45	46-90	91-135	136-180	181-225	226-270	271-315
Cross Bows	0-20	21-40	41-60	61-80	81-100	101-120	121-140
Pistols	0-8	8-16	17-24	25-32	33-40	41-48	49-56
Submachine	0-20	21-40	41-60	61-80	81-100	101-120	121-140
Rifles	0-50	51-100	101-150	151-200	201-250	251-300	301-350
Shotguns	0-15	16-30	31-45	46-60	61-75	76-90	91-105
Machine guns	0-100	101-200	201-300	301-400	401-500	501-600	601-700

Skills

Skill list

Below are the twenty skills in the Sigil System. Using any of these or a combination of them, you will be able to do anything humanly possible. The first group of Skills are labeled as physical skills, this is mainly important for the Aging part of Character Creation as your physical skills decline with age. They are also the skills most likely to be affected by Wound penalties.

Suggested Specialisations of all the Skills are shown in italics.

Physical Skills

- Athletics
  - *Dodge*
  - *Climbing*
  - *Running*
  - *Parkour*
- Burglary
  - *Pickpocket*
  - *Lockpicking*
- Constitution
  - *Survival*
  - *Masochist*
- Drive
  - *Horse riding*
  - *Boat sailing*
  - *Airship operations*
- Fight
  - *One handed weapons*
  - *Two handed weapons*
  - *Unarmed combat*
  - *Duel wielding*
- Perception
  - *Enhanced [Sense]*
- Perform
  - *Singing*
  - *Dancing*
  - *Play [instrument]*
  - *Stage acting*
- Shoot
  - *Pistols*
  - *Muskets*
  - *Bows*
  - *Crossbows*
- Stealth
  - *Sneaking*
  - *Smuggling*
  - *Blending in*

Non-Physical Skills:

- Contacts
  - *Contacts [Organisation]*
- Craft
  - *Craft [Profession]*
  - *Craft traps*
  - *First Aid*
- Deceive
  - *Disguise*
  - *Lying*
  - *Impersonate*
- Diplomacy
  - *Trading*
  - *Etiquette*
  - *Leadership*
  - *Rapport*
- Insight
  - *Sense Motive*
  - *Danger Sense*
  - *Lie Detector*
- Intimidate
  - *Demoralise*
  - *Threaten*
  - *Command*
- Investigate
  - *Interrogation*
  - *Tracking*
- Lore
  - *Religion*
  - *History*
  - *Natural philosophy*
  - *Engineering*
- Special
  - *???*
- Wealth
  - *Land*

- ⊙ *Slaves*
- ⊙ *Antiques*
- ⊙ *Jewelry*
- Will
  - ⊙ *Meditation*
  - ⊙ *Resist interrogation*
  - ⊙ *Fearless*
  - ⊙ *Resist Temptation*

Specialisations

Once you get a skill to Skill Level 50 you gain a specialisation in that skill. After that, every 10 Skill Levels (i.e.: at Skill Level 60, 70, 80, etc) you will gain another specialisation in that skill. You can't get a specialisation of another specialisation, so leveling up your specialisation will not get you another specialisation. You have to level up the base skill to get the specialisations. Each skill is tracked separately, so every skill you get to Skill Level 50 will give you a specialisation in that skill.

The specialisations shown above are merely examples of what you can do; they are not an exclusive list. You can specialise a skill in any which way you choose as long as it fits within the context of the base skill and does not perform the same function as another base Skill.

Specialisations are permanent. Once you have it, you can't lose it. You can trade one EXP between skills and specialisations between gaming sessions, and this means that it is possible to reduce a skill with a specialisation below Skill Level 50. If that happens, you don't lose the specialisation.

Skill Descriptors

Athletics: This skill covers most of what the human body can do. Whether it be running, jumping, climbing, throwing yourself out of the way of oncoming bullets or holding open a heavy gate. If you want to push your body to its limits then this is the skill to use.

Specialisations: Dodge, Climbing, Running, Parkour.

Burglary: Taking things that don't belong to you. Burglary covers the dirty deeds that thieves do, from picking locks to picking pockets to getting into places where you don't belong. Burglary allows you to perform certain acts without being noticed, but be careful, it's not Stealth.

Specialisations: Pickpocket, Lockpicking.

Constitution: The other part of your physical body. If Athletics is what your body can do, then Constitution is what your body can take. Resistance to the elements, surviving poison, holding your breath, shrugging off wounds, this is what Constitution is made for.

The first digit of your Constitution Skill Level is also the amount of Wound Slots you have per Hit Location.

Specialisations: Survival, Masochist.

Contacts: You can't get by in this world on your own, you need people you can rely on. That's what Contacts are for. Even for a well rounded adventuring party, you will always need information, equipment, a get out of Dodge plan, the usual sort of thing really. If you need to know something or find something, you can roll a Contacts Skill Check to see if your contacts can help out. You can specialise this skill to increase contacts within a specific organisation like the police, a group of thieves, or the military.

Specialisations: Contacts [Organisation].

Craft: They say the act of creation is the purest form of worship. Be that as it may, the Craft skill is all about working with your hands. Carpentry, metalwork, sculpture, armour smithing, swordsmithing, gunsmithing, you name it. If you can create something physical with your hands, you can do it with the Craft Skill.

Specialisations: Craft [Profession], Craft Traps, First Aid.

Deceive: Convincing someone a lie to be the truth. Quite simple really. There are many

and varied ways of achieving this, but at its core its all about getting someone to believe a falsehood.

Specialisations: Disguise, Lying, Impersonate.

Diplomacy: The art of making people like you. Getting a better deal at the merchant's, making sure your contacts give you the best information possible or defusing a sticky situation, the Diplomacy Skill is all about forming and keeping positive connections.

Specialisations: Trading, Etiquette, Leadership, Rapport.

Drive: Operating heavy equipment, hopefully while not taking medication. The Drive Skill covers anything you can ride, drive or pilot. Cars, Boats, trains, airships, horses, donkeys, ostriches, as long as you are controlling something else to move you around, Drive will most likely cover it.

Specialisations: Horse Riding, Boat Sailing, Airship Operations.

Fight: Some say this is what humans are best at. Some say we only achieved our current level of technology because of this. All we know is it's called the Fight Skill, and that if you want to get gritty and dirty in melee combat, you need to get your Fight Skill up as high as possible.

Specialisations: One Handed Weapons, Two Handed Weapons, Unarmed Combat, Duel Wielding.

Insight: Being able to gain an understanding of another person. Or to put it more bluntly, having that gut feeling about someone. Maybe you want to know if someone is lying, maybe you want to know if that quiet fellow in the corner of the pub is about to start something, or maybe you just want to know if your mate is having a bad day. Insight covers all the things you can tell about someone without asking them.

Specialisations: Danger Sense, Sense Motive, Lie Detector.

Intimidation: If Deceive is about lying and Diplomacy is about convincing, then Intimidation is all about putting the fear of god into them. You could go the blunt way, using your raw strength and aura to frighten someone into backing down, or perhaps you like the subtle, quiet, decent way and threaten his family with intimate knowledge of his children's schedule. It's not nice and sometimes it's not clean, but someone's gotta do it.

Specialisations: Demoralise, Threaten, Command.

Investigation: Searching, tracking, querying, researching. Investigate is all about finding the truth, whether it is through the interrogation of a person of interest, looking at a room and knowing the butler did it, or tracking your quarry down ten days after they skipped town. Investigation is not just Perception, it is the entire process of searching and uncovering.

Specialisations: Interrogation, Tracking.

Lore: As vague and wide as god's grace. Lore is knowledge, and knowledge is power, so make sure to guard it well. Always remember that information can make kings and topple empires. Books are worth their weight in gold and a man who can tell you all the criminals in the underworld is worth a king's ransom. Sometimes it's who you know, but mostly it's all about what you know... that can get you brutally and horrifically killed.

Specialisations: Religion, History, Natural Philosophy, Engineering.

Perception: The five senses. Actually closer to fifteen if you believe some people. Perception is unsurprisingly about what you perceive about the world around you. It's not just about the signals your brain is getting, but about the processing of those signals. It is the difference between looking and seeing, between hearing and listening. You could see the lady in red, but your mind might be a million miles away and there goes the target without you ever truly noticing.

Specialisations: Enhanced [Sense].

Perform: If Craft is about creating the physical, then Perform is about creating the immortal mental works of art that will survive long after you have shuffled off the mortal coil. Poetry, theatre, singing, dancing, miming if you are into that, Performing includes all these forms of entertainment and more, even those that good and proper folks only do behind closed doors.

Specialisations: Singing, Dancing, Acting, Play [Instrument].

Special: The supernatural elements of your setting. Whether it is raw, unadulterated magic, divine gifts from the heavens above, or superhuman abilities gained from laboratory accidents or genetics, the Special Skill is there for it.

What supernatural elements you choose for your setting will determine how this skill is used, so bear in mind its usefulness and the balance between its power and other skills when designing your setting.

Of course, your setting may not have any supernatural elements and if that is the case, simply ignore this skill. Between the other 19 skills and all their Specialisations, whatever the players can think of is covered.

Specialisations for this skill will depend on what your supernatural elements are, but in general they should give the players better and more specific knowledge on the elements and better ways of using it.

Specialisations: ???

Shoot: If you can kill the opponent before they ever get to you, was it really a fight? Whatever the case may be, like Fight, Shoot is unsurprisingly about shooting things at, usually, people. Fight is for melee, Shoot is ranged. Pistols, muskets, cannons, bows, crossbows, slings or the good old throwing a rock. The higher your Shoot Skill, the more accurate you will be.

Specialisations: Pistols, Muskets, Bows, Crossbows.

Stealth: Being undetected by others, usually with the purpose of doing something you aren't supposed to. Honourable men don't sneak, do they? Anything underhanded you wish to do without anyone being the wiser, you can rely on the Stealth Skill, be it sneaking about rooftops in the middle of the night, palming a key off a desk or blending in with the crowds.

Specialisations: Sneaking, Smuggling, Blending In.

Wealth: Money, the love of which has been said to be root of all evil. Looking at the rich nobs, it's hard to argue with that sentiment. But we'd all rather be the rich nob than the poor pleb staring daggers at said rich nob, now wouldn't we? Money can't buy happiness, but I'd rather be crying in a palace than in a hovel if it's all the same to you.

Specialisations: Land, Slaves, Antiques, Jewelry.

Will: The body can't achieve anything without the mind. A weak body with a powerful mind is infinitely more dangerous than a powerful body with a weak mind. The Will Skill is all about willpower. Resisting temptation, interrogation, intimidation, torture, hunger, thirst, fear, resisting the urges and weakness of the flesh to keep you alive.

Specialisations: Meditate, Resist Interrogation, Resist Temptation, Fearless.

ADVANCEMENT

Advancement of your characters works by spending EXP to increase your Skill Levels. Each Skill is leveled up individually and it takes **1 EXP to increase a Skill Level by 1 level**. Each Skill's base level is 30, although by the time you finish Character Generation your Skill Levels will be greater than this.

Starting at Level 50 **every 10 Skill Levels** you will be given the option of a **Specialisation** in that skill, so you will get one at Skill Level 50, 60, 70, etc. **A Specialisation Level is increased by 2 for every EXP** you spend in that Specialisation. Whatever you spend in a Specialisation or its parent Skill is not carried over between the two. For example: say you have **Fight at Skill Level 51** and **One Handed Weapons Specialisation at 62**, if you spend an EXP to increase Fight to Level 52, One Handed will not increase to 63, and vice versa.

EXP are gained via the following ways:

- Every person gains **1 EXP for turning up** the game.
- Each person who is **instrumental to advancing the plot** while remaining in character **gains 1 EXP**.
- The single person who **rolled the lowest under their Modified Skill Level gains 1 EXP**. This can be calculated in the same way an Opposed Skill Check is.
- Whoever **rolls a 1 in a Skill Check** gains **1 EXP to be used only in that Skill or Specialisation**.
- **Finishing an important quest line or a mission** grants all those involved **1 EXP**.
- Any **amazing roleplay**. This is up the group and GM, but the roleplay needs to be a magnitude to be the stuff of legends. Then **gain 1 EXP**.
- If you are using supernatural elements in your setting then the single person with the **most ingenious and inventive use of that supernatural element** in the session **gains 1 EXP**. This is decided by the GM with input from the group.

If you get all these EXP every session, it is possible to level up 1 Skill from the Base Level of 30 to Level 100 in only 10 sessions (assuming no Specialisations). It will take a long while to get *all* your skills up to high levels, and this is meant for the longer campaigns you can play in.

DECIDING WHICH SKILLS TO LEVEL UP

Whichever Skill you want to level up with your newly acquired EXP is (almost) entirely up to you. You choose where you want to spend your EXP.

There is only one restriction: **you can only choose a Skill to level up if you have rolled that Skill this last session**. The skills you have not rolled this session haven't been used by your character this session, and thus your character can't have gotten better at something they haven't been practicing. When it comes to Specialisations, you need to have rolled that specific Specialisation this session to be able to spend EXP in it, rolling its parent Skill doesn't count.

LEVELING TIME

EXP is only awarded after a session, so that is the only time when you can spend the EXP **to level up your Skills. In between sessions** you will have the time to decide which Skills to level up by taking into account which Skills you have rolled that session, which Skills you think you will need most next session, which Skills you think your character or the group needs most or even just what you think is the coolest Skill.

Because you can only choose a Skill to level up if you have rolled that Skill this last session, **you cannot store EXP** for a later date and time. Any EXP you gained from a sessions **must be spent before the next session.**

Trading EXP

In between sessions, as well as spending your EXP you can also trade 1 EXP between Skills. This is for those Skills that you have decided not to use as often but you don't want to waste the EXP you spent in them.

There are **restrictions** on this however. In between each session, you can **only trade 1 EXP** from 1 Skill to another. You also **can't trade that 1 EXP from or to a skill that you have just spent your fresh EXP on**. If you want to trade EXP from or to a Specialisation, then you can still only trade 1 EXP. The doubling you get when leveling a Specialisation doesn't count when trading EXP.

Trading EXP is also restricted by which Skills you rolled in the latest session. You can only trade to a Skill that you have rolled in the latest session.

Skill Cap

By default all skills are capped at Skill Level 100. This means that the maximum Skill Level a Skill can get to is Skill Level 100. Any EXP that is spent on a skill after Skill Level 100 is wasted. This also includes Specialisations.

Depending on your setting, you may wish to increase or decrease the Skill Cap for all skills or only for some skills. For example, if you are using PCs from species other than humans you may feel that these species are distinct enough from humans that some, or all, of their skills are better or worse than humans.

If this is the case, simply make a note of the new Skill Caps and remember that they will act just as the default Skill Caps, meaning that any EXP spent in that skill after it has reached the Skill Cap will be lost.

GM
Section

ADVICE FOR GAMEMASTERS

THE GM'S ROLE

Always remember the cardinal rule of roleplaying games: *you are all here to have fun*. It is just a game. It is your job as the GM to ensure this happens. If the group is not having fun, then you are all wasting your time. Sometimes it's an uphill battle and sometimes you just have to end the game early or cancel a game altogether, but as any experienced gamer will tell you: no game is better than a bad game.

Don't let this power and responsibility get to your head though, you aren't the king nor tyrant. Think of yourself as a movie, or stage, director. You are there to guide the game and the players so that by the end of the day everyone, including you, walks away feeling like they did in fact just watch a fantastic movie.

Apart from the "fun" aspect and managing your players, it will also be your responsibility to manage the entire world and the adventure and campaign. This at first will sound like a monumental task, but it is at times even easier than just managing one character. All the NPCs you will control will only come into the players' lives for a moment, so at the end of the day it all those NPCs' fifteen minutes of fame will add up to one full fledged character.

KNOWING YOURSELF AND YOUR PLAYERS

Sun Tzu, in his Art of War, wrote: "If you know the enemy and know yourself, you need not fear the result of a hundred battles." Now, you should never see your players as the enemy, but the principle remains. If you know your own capabilities, imagination and limitations, and you know your players' capabilities, imaginations and limitations then you shouldn't worry about how your game will go.

KNOW YOURSELF

Before you go any further, ask yourself why you want to be the GM for this game. A lot of times the answer will be "because no one else in my group wants to" and that's par of the course. Every GM has been there. But you stepped up to the plate and it is an important question.

However, if your first answer is "because I want to tell a story" then I have some bad news for you, GMing might not be for you. A roleplaying game is a **collaborative story telling experience**. If you are telling your own story and using your players as props, then it isn't fair on them. A better way to put it would be to have an "idea" for a story, a premise rather than a novel. Let the players and their PCs create the story from the premise you have given them and the obstacles and twists you put in.

Once you've figured out why you want to be to run a game, then you have to ask what sort of game do you want to run, and what are you good at? We aren't all the best at everything, otherwise the Olympics would really be a boring affair, so you need to think about what you can and can't do. Are you better at describing the detail of a scene? Try a game of mystery and crime solving. Are you better at acting our different personalities? Try a game of social intrigue and politics. Are you better at fast paced, off the cuff storytelling? Try an action based, combat heavy game. Playing to your strengths will results in a better, stronger, more enjoyable game than trying to do something you aren't confident in handling.

KNOW YOUR PLAYERS

When you have figured out why you are here and what you can do, it's time to go talk to your players. The story in large part will be

driven by the actions, and reactions, of the players. If they don't pick up on your clues and hints on where to go, the story stalls. If they don't want to chase after the villain, the story stalls. If they want to set up a lemonade stand instead of the skullduggery you had planned, the story becomes a stall.

What your players want to play is what you will have to provide them, so the first thing you should do is sit down and have a nice chat about what sort of story and game they want. This can easily be your first session as you go through the **Character Generator** and have a quick go over of the rules. This is even more important if there are new players to the group or the group have not played together before. Before any gameplay happens, find out what they are looking for. Do they want a social/ political game, a combat heavy game, a slow paced mystery game or a fast paced, high octane game or any other sort of game?

Sometimes the players themselves may not know what sort of game they want, especially if they are new to tabletop RPGs. If they aren't sure, ask them what sort of other media they enjoy. What sort of videogames they like to play, what genre of books and movies they like to watch. This will give you an idea of what sort of game to prepare for them. This will always involve some form of compromise. The players may not all agree on one type of game, or what the players want may not be what you want. So talk it through and come up with a game that everyone can enjoy.

This does not mean to always stick to exactly what the players want. Perhaps they have not experienced every sort of game and you can pleasantly surprise them. However, if you do go beyond what the players ask for, always have a plan to get back on track should you see the players not taking a liking to what you are offering.

The last thing to remember about players is that each of them requires a unique approach. Even if they all agreed on a type of game to play, there will still be variations in what they like. Some will like interacting with the NPCs, some will like getting down and dirty with combat while others will like hunting for clues. So no matter what sort of game you end up playing, remember to throw each of your players a bone so they feel like they are playing an important role in the story.

HOUSE RULES

MORALITY

So now you and your players have discussed everything you want in the game. Now it's time to discuss what you and the group **don't want** in the game.

Many settings, especially the ones shown in this book, as indeed every the real world aren't always the nicest of places. Have a look at current world news, read up on those history books, folks, it isn't always sunshine and lollipops.

Racism, sexism, religious persecution, slavery, corruption, extortion, rampant crime, and of course gratuitous violence are present in many settings to varying degrees and it is best to come to terms with that before any game starts. Any and all of these may be too much for your players to handle. Before starting a game, ask any players if anything should be declared off-limits.

Remember to be reasonable about this sort of thing. What is offensive to one person may not be offensive to others. If one player declares something to be off-limits that other players find acceptable, or may even want (after all, who doesn't like a bit of blood and guts on occasion?) within the game's universe then it may be best if that player does not continue with this group. Remember it is about fun, if one person makes it not fun for the rest of the group then the whole experience is ruined. As the GM, you should make decisions like these on a case by case basis, be reasonable, and do so in the best interest of the whole group.

TABLE RULES

Next on the list are the tables rules, known a generation ago as manners and two generations ago as common sense. This is just figuring out when is the best time to order or make food, coasters or no coasters, that sort of

thing. Before your first game sort all of these niggling things out so they don't mar and slow down your games.

Figure out how long to spend before starting the game chatting and hanging out so there aren't constant interruptions every five minutes so that one player can talk about the latest cat video they saw on the internet (This will become a dated reference fairly quickly). Also figure out how much out-of-character talk there should be at a table or if it should be scheduled and what to do when one player interrupts another.

This may all seem like a lot of rules and regulations for playing a simple game of pretend, but once you figure it all out it becomes those unwritten rules that make life easier. After all, you wouldn't appreciate it if you are watching a movie and someone starts listening to pop music at full blast next to you, or constantly talks and distracts you from the movie. This is much the same thing, when you are playing with the Sigil System you are watching that engrossing movie and you want to stay engrossed.

The Game

So you have figured out what sort of game you want to run, you have figured out what sort of game your players want and you've sorted out all the nitty-gritty things playing in a group requires. All that remains now is to prepare that game. Don't worry too much, with the Sigil System this won't be a hassle for you.

Preparations

Once everything have been discussed and talked over, your biggest role now will be to design the game. Whether you use the **Adventure Generator** at the end of the section or design your game from scratch, there are a few aspects which you will need to bear in mind. Whether you are designing a stand alone adventure or a campaign, these aspects will remain largely the same.

The Who:

You have to think about who the PCs will be working for, who they will be working against, and who the third party involved will be.

Will the PCs be working for someone else, even temporarily, or will they be doing their own thing? If they will be working for someone else, you will need to create a reason why this person, group, organisation or entity would employ the PCs. It does not always have to be the most complex and convoluted of reasons, but it needs to be a reason for the PCs to fall back on and to keep them in line. The PCs should know that there is consequences of their actions should they cause trouble for their employer but also know that their employer needs them and will protect them.

If the PCs are working alone, then there is less for you to worry about. However, they will need to know there is now no man upstairs to protect them should they find themselves hip deep in the proverbial.

The PCs will always be working against someone in some fashion. The opposition does not always have to be a villain but could be just the enemies, scoundrels, bandits they face. They will however need to be more than a cardboard cutout. The PCs' employers, or the players if the PCs work alone, will come up with the reasons of why the PCs are working against the opposition, but you will also have to determine how the opposition responds to this.

No story is as exciting as when a third party is thrown into the mix to complicate the lives of the PCs. If you do want to use a third party, you will have to spend some time fleshing them out so they become rounded characters rather than one dimensional cartoon villains.

The What:

The meat of the game. This is the story as such, the bait, the hook to get the players moving. How much you plan will depend entirely on how much influence the players want in the story. On one side there are groups who want to be in total control of what they do, and the GM then reacts to how they play, also

known as the "sandbox" style. On the other hand are players who prefer the "quest" style of gaming: getting a quest/job/mission from an NPC, completing it and then going onto the next one (the Adventure Generator at the back of the section is geared towards this).

Whichever style your group chooses, you will have to at least plan what the world will throw at the characters, what obstacles the characters will need to overcome. If it is a quest the characters will be doing then you need plan all the important steps along the way that they may come across. They may not get to all of them, but it is better to be over prepared than under prepared. If it is a more sandbox style of game, you will need to prepare the potentialities. Since it is completely up to the players to decide what they do, you can't prepare everything, so you will need to be flexible and prepare a little bit here and a little bit there. For sandbox style games it is much better to prepare events that you can fit into any scenario in any place than fixed scenes in an adventure. The ring they can steal does not have to be in the tallest tower of the king's castle but could be in any chest they find along their travels. The merchant they need to meet does not have to be in any specific town but could always be in the next town they visit.

To help you with getting together the "what" of a specific quest or storyline, you can 4-Scene approach.

The 4-Scene Story:

At the most basic, a RPG storyline comes in four parts, or four scenes of you think of it like a movie. If you are planning a quest, a side-quest or just a random encounter for the players on their adventures, you can easily do so by using the four scenes.

The first scene is the **Brief** Scene. Here is where the players get the plot-hook, the job, the quest. It can take place in a bureaucrat's office with an official stamp or it could be as simple as a thief bumping into the character and they see him disappear around a corner. The important role of the Brief Scene is that the players get an objective, a goal, a mission that they can work towards or against. In many

instances, this is the most important scene as this will give the players the motivation for the storyline.

Next up is the **Legwork** Scene. The characters now know what they have to do, now they just need to figure out how to do it. This is where buying needed equipment, scouting and investigating, and looking up their contacts to find out information happens. Everything that needs doing before they get onto the task at hand is done here. As such, this scene is most often a very informal event (if an "event" at all), there is no one person deciding it is time for legwork, it is something that is just done. Therefore, the Legwork Scene is mostly handled by the players themselves as they decide what they need to do to prepare for the next scene.

When the characters are ready, it's the **Mission** Scene. This is fairly straightforward, this where the action takes place. The characters now know what to do, they have prepared for it, and so they do it. Most of what you have planned will take place here. Whatever the mission or story may be, here is where it will happen. The Mission Scene will be the climax to the storyline. A lot of times, the characters may do a bit of the mission, do some legwork, do more of the mission, some more legwork, etc, so that the legwork and mission scenes start to blend together.

Lastly, of course, comes the **Debrief** Scene. Much like the first scene, this doesn't have to be an official declaration that the mission is over. It is just that time when the characters have finished for the day and can catch their breath, have a pint and sleep it off. The important aspect of the Debrief Scene is that the players know that this storyline or quest is now over. The overall story or campaign (if this storyline was merely one small part) may still be ongoing, but they know this stage is over.

If you want to put in some twists or complications, you can add them into any scene or even create a scene just for them. In most cases, the twist will happen after the climax just when the players start to get comfortable and believe the worst is behind them, so the easiest place to put the twist in is during just after the Mission scene.

Following this simple template, you should be able to create almost any story you can think of for your group to enjoy.

The Why:

This is perhaps the most important aspect you will need to plan. There needs to be a motivation for the game, doesn't matter whether it is sandbox or a quest. You will already have created the motivations for any potential employers and opposition, and the players will create their characters' motivations, so this is not what is meant here.

The entire game needs motivation. There needs to be a drive for the players to succeed, a sense of importance. Whether the characters are all great princes or the poorest thieves, the game needs to feel important so that there is all the more reason to succeed and all the more emotion should they fail. It is this drive and motivation which creates the gripping tension we all enjoy from watching and reading thrilling movies and books.

To put it another way, you need to make your players care about the game. If they don't care about the outcome, they get bored, and boredom is the death of fun.

If you can provide this drive, you will engross your players into the game and they will become so immersed in the story that any small mistake you do make will be overlooked. In short: provide a great motivation and your game will be as safe as houses.

Running the Game

The group has been assembled. The characters have been made. House rules have been sorted it. The game has been prepared. All that is left to do now is kick back and enjoy the game... if you weren't the GM. While you can start relaxing now that the hard work is done, it's not all over yet.

When running the game, your main concern is to make sure it goes smoothly. The better your group plays together, the easier it will go for you. If they enjoy each other's company and work well as a team together

with little bickering, half the job has already been done for you. Then you just have to worry about the game and not the players as well.

Clear communication

Like the old expression says: never assume. Unfortunately, no player seems to have ever heard this. It is unfortunately something that can't be helped with a medium such as a tabletop RPG.

Unless you explain everything to the smallest detail, your players' imaginations will fill in the rest. You mention a guard armed with a pistol and sword approaches, but what colour are his boots? Does he have facial hair? What colour are his eyes? Are his socks matching? All of these things are irrelevant to the scene at hand, but something the players' imagine will fill in. Most of the time, this is a very good thing as it means you don't actually have to take half an hour to describe every NPC your players meet.

Unfortunately, there are some times when this doesn't go according the plan. You mention that a man with a "gun" approaches the PCs from afar. The group may assume this to be a pistol, but you meant a rifle and now a PC is dead because they expected the NPC to have to come much closer before getting off a shot.

Communicating the important details are crucial. What the colour of his underwear is doesn't matter. What he had for breakfast doesn't matter. What can impact the players, especially if it can be bad for them, needs to be clearly communicated. If you are ever unsure about what information to give the players ask yourself if the PCs could be seriously harmed if you didn't give them this information. This doesn't mean you need to spill all your secrets and twists for the game, just tell them the obvious things that their characters should know in any given situation.

Also, remember that the Perception and Investigation Skills do exist for a reason. If you are unsure how much you should tell the players, let them roll a Perception or Investigation Skill Check and then you can decide how many of the important details they

noticed.

Information management

One quick way of losing momentum in a game is forgetting what comes next and having to go through all your notes to try and find that one specific piece of information. While a player only really needs to keep track of one character sheet, a GM needs to keep track of the entire world. While it may be a hassle, knowing where all of your information is will make the game easier for you in the long run. It is for this exact reason that there are Cheat Sheets at the back of this book that contains all the modifier tables so you can easily refer to them, or even print them out to make it even easier.

For all your other notes, it is best to categorise them (and remember what the categories are). For example, all the notes with the NPCs you may be using will be in a pile to your right, all the notes with the events that could happen in a pile to your left and of course this book close at hand in case you need to look up a detail or two. If you are using a laptop or tablet or the like, this is will be even easier for you. You don't have to go overboard and bring a filing cabinet along with you, just be sure to know what is going on with your notes so it doesn't bring the game to a halt.

Combat and Damage

Narrative Damage

The Sigil System is a lethal system and every NPC the players meet could be quite dangerous. The PCs will suffer damage, a lot of it if they are unlucky, and some of them may even die. How that will happen is entirely up to you as the GM.

Damage will fall under two categories: Combat and Non-Combat Damage. Combat Damage is the easiest one to deal with as it will be the dice rolls that do most of the work. Non-Combat damage on the other hand will rest entirely on your shoulders.

Combat Damage

The **Wound Severity** and **Hit Locations** tables will, clearly, tell you where on the PCs body they were wounded and how severe the wound is. However, these tables will not tell you what sort of wound it was. Whether it was a scratch or a cut, a bullet wound or a broken rib, the description of any wounds the PCs receive is up to you. Take into account the context that the wound is received in, what the environment is like, what weapons are used, what armour (if any) is worn, and any other factors that could have an impact on the wound.

There are some vague guidelines such as swords cuts and maces bash, but with all the thousands of different weapon types in history and even more in fictional universes, it will be up to your to describe the type of wounds the PCs and NPCs receive.

Always keep in mind the severity of the wound: A Minor Wound is something small and insignificant that will take care of itself within a matter of minutes; a Significant Wound is exactly that. It is painful, it is distracting, it is weakening, and it requires medical attention; and a Grievous Wound is something you may never recover from. It is truly something to grieve.

The supernatural elements that may be in your setting of choice will always be a wild card when it comes to wounds. Because the players will be able to create nearly any effect with magic or psionic powers and whatnot that you can imagine, the wounds that they create will similarly be as varied. Supernatural elements can do anything to a human from turning flesh to stone to disintegrating flesh all together, from pumping arsenic into the blood to turning the blood inside the body to fire. Very nasty stuff and at first it does look like it will all be lethal, but there are only three levels of Wounds that can be dealt and if the dice rolls say Minor Wound then Minor Wound it will be. You will have to work out why the full impact of the supernatural elements did not kill the NPC or PC, perhaps by the weapon only grazing the body.

Non-Combat Damage

There are many more ways to get injured and die out of combat than there are in combat, and they aren't normally as quick and clean. Drowning, suffocating, poisoning, burning alive, falling off a tower, and so much more. The issue with all of these is that there are no easy Wound Severity and Hit Locations tables to tell you how bad the damage would be and where it will be.

Most of these can be handled through roleplay and your judgement. For example, falling off a ten story building with nothing below but pavement will kill you, no questions asked. So would a block of concrete around your feet and a lake. A lot out Non-Combat wounds will have to be dealt out to NPCs and PCs in a way that best fits the narrative. Use your judgement on this carefully as it may seem to the players to be arbitrary.

If you are ever in doubt about how severe wound has to be or where it should be located. Simply roll on the Wound Severity and Hit Locations tables. You can roll on the Hit Locations table as if it was a normal d100 roll and then just use the location you rolled, however the Wound Severity is a little more tricky.

In nearly all circumstances there will be a Skill Check associated with whatever danger the PC is in such as it an Athletics Skill Check to run out of a burning building or at the very least a Constitution Skill Check to see what is harder, flesh and bone or gravity and pavement. Allow the player to roll the Skill Check and roll a d100 yourself. Treat this like an Opposed Check and treat the Skill Level you have to beat as Level 100. By however much you win the Opposed Skill Check, that is the severity of the wound inflicted. By doing this, you allow the player to succeed without taking damage (difficult but possible) and you grant some randomness to the result.

Remember also that Non-Combat damage in most cases will involve situations that would realistically affect more than one body part. Falling off a building does not just injure your left arm, it will cost you a lot more than that. Don't be discouraged then from giving wounds to PCs on more than one Hit Location if you feel the narrative needs it. Similarly, certain Non-Combat damage wouldn't feel realistically correct being on certain Hit Locations. **Thirst** and **starvation** for instance does not really affect your legs (it does, but through a roundabout way of affecting your stamina and balance and your brains). For cases likes this and for things like **poison** or **illness**, it is best (generally speaking) to damage the torso or brain as any penalties gained from Wounds will then affect any movement the PC makes.

Mental Damage

They say that insanity is much like gravity, all it requires to tumble down that slippery slope is a little push.

Mental damage and insanity may be the most controversial and complicated aspect of the Sigil System that you may have to implement in your games. There are more mental conditions and disorders in the world than you can name in one day and the Sigil System compacts all of these into one easy-to-use mechanic to track. Such is the way of games.

However, just because there is a single mechanic for mental traumas and conditions does not mean that there will only be a single mental condition that your players will suffer from. In fact, because the mental wounds are set up like combat wounds, there can be thousands of different traumas and disorders that characters can suffer from throughout the course of an adventure or campaign.

And just like with physical combat wounds, it comes down to your descriptions and narrative as to what the mental wounds will be that the characters suffer from.

As with physical wounds, keep in mind the severity of the wound when describing what it is: A Minor Wound is something small and insignificant that will take care of itself within a matter of minutes; a Significant Wound is exactly that. It is painful, it is distracting, it is weakening, and it requires medical (in this case perhaps psychiatric) attention; and a Grievous Wound is something you may never recover from. It is truly something to grieve.

Last but not least is the Location Destroyed Wound. In physical combat this is fairly straight forward: the limb or body part in question has become permanently non-functional. Perhaps it was obliterated or disintegrated, or maybe all the nerves were simply damaged beyond repair. Whatever the case may be, the character can no longer use it.

In Social Combat, Location Destroyed simple means that the combat is over and the at character has lost. There is no real lasting damage other than what you, the GM, believes is appropriate.

For Mental Damage, Location Destroyed works differently. Here, Location Destroyed means insanity. As with physical combat, it is a permanent and horrific scenario but it does not mean loss of function. A Mental Location Destroyed sits somewhere between Social and Physical.

At the end of the day a Mental Location Destroyed does, in a philosophical sense, mean quite that: the character's mind has been broken, it has been shattered, it has stared into the abyss and something stared back. They are no longer, and will never again be, the same person they were before.

While it is possible to go from no wounds to Location Destroyed through one unlucky Skill Check (just as in physical combat), most often you will be able to clearly show the players how their PCs have gone insane through all the mental wounds they have accumulated. This can be a way to show what type of insanity the character eventually suffers from and how it manifests.

This in itself could be a story and the more

that you can bring it into a game, the more that characters will grow and will realise that their minds are as fragile as their bodies and need to be taken care of. A character with three Mental Grievous Wounds should have as hard a time as a character with three Physical Grievous Wounds.

If there are no supernatural elements in your setting, then the mental wounds will come from what traumas we can experience in real life. Seeing someone die, seeing a gruesome murder scene, being tortured or interrogated, living through combat, or the constant mounting stresses of a hard life.

If there **are** supernatural elements in your setting, then all bets are off. Once you add in psionic powers or magic that can crawl into someone's mind, there will be far more exotic and interesting ways to make someone go insane. Not to mention of course if there are demons, angels, aliens or eldritch horrors present that can make a person go insane merely from looking at them.

There are some example in this section that you can use, but always remember to tailor the mental wounds to the context they are gained in and what prior mental wounds the character has.

The Long Game

So you want to turn your game into a campaign but are worried it may be too much work? Well fret no more! It is actually far easier than you might think.

There are two main ways of running a long consecutive game: a series of standalone

Mental Trauma Examples				
Wound Severity	Anxiety	Mood	Delusion	Hallucinatory
Minor	Scared Sudden Fright	Saddened Feeling blue	Irrational Suspicion Irrational stubbornness	Seeing-a-ghost Hearing a dead friend
Significant	Terrified Panicked	Melancholia Lethargic	Obsession The-Only-Sane-Man	Stranger-following-you Losing time
Grievous	Phobia Chronic Anxiety Addiction	Chronic Depression Chronic Stress	Paranoia Saviour complex	Hearing Voices Imaginary friend Split Personality

adventures or a single long running campaign. They can overlap quite frequently, but broadly speaking they are separate.

Stand alone adventures are just that: a series of adventures that have at best a tenuous link to each other can be played over as long a time as you want. This will give you and the players the opportunity to test out different styles and genres of games, playing different characters and enjoy different scenery. Adventures can also vary the tone of the game, easily switching between drama, comedy or horror between adventures. With stand alone adventures, there is no real "long game" you would have to prepare for, just taking each adventure as it comes. The best analogue to a campaign of stand alone adventures is the police shows on television. While the cast mainly stays the same, the episodes are all one offs that have a distinct beginning, middle and end that are separate from the rest of the show's episodes.

Campaigns on the other hand is one (usually) long story that may take months if not years (if you are ambitious) to complete. This at first does seem like a huge task to craft such a long story, but it is always better not to craft the whole thing. If you did, you could well find that the actions your players take may invalidate the whole story. You wished them to take the left path to the ruined castle, instead they took the right path to the swamp and kept going on right. What can you do? Two things really, one is to force them back (something called "railroading") but this might upset them because the choices they make no longer matter. Or you could replan the story.

It's much better to prevent this sort of thing than try and fix it. If you want a campaign, plan only the broadest, most vague story elements. Who's the villain, what does he want and how well he do it. That's it. Then just plan your gaming sessions as they go. Let the actions of your players dictate how the grand scheme of things unfold. By keeping the details vague, you can use each session to merely nudge the players in the right direction.

You can always combine the two. For stand alone adventures you can keep similar themes across each adventure. Perhaps the same employer. Perhaps you can put clues in each adventure to hint at a larger story such as one villain causing all the trouble the PCs have been seeing. Similarly, you could have adventures in a campaign. If you are familiar with video game RPGs, you will know of side quests, those adventures the PCs can do that are not connected to the main story line.

Whichever way you choose to do it, if you allow the players' choices to matter and influence the storyline, both you and the players will walk away happy.

Adventure Generator

Who hired you?	
01 - 10	Roll twice and combine results
11 - 20	An espionage organisation
21 - 30	An academic organisation
31 - 40	A corporation
41 - 50	The Military
51 - 60	A governmental agency/division
61 - 70	A secret society
71 - 80	A private individual or group
81 - 90	A criminal organisation
91 - 100	A religious organisation

What did they hire you for?	
01 - 10	To assassinate someone
11 - 20	To protect something valuable of theirs
21 - 30	To deliver something important
31 - 40	To distract someone while your employer does their work
41 - 50	To steal valuable information
51 - 60	To steal a valuable object
61 - 70	To destroy an object or building
71 - 80	To kidnap someone important to your employers
81 - 90	To escort a person of importance to their destination
91 - 100	To cover up a crime scene. No loose ends.

Who is the Antagonist?	
01 - 10	Roll twice and combine results
11 - 20	An espionage organisation
21 - 30	An academic organisation
31 - 40	A corporation
41 - 50	The Military
51 - 60	A governmental agency/division
61 - 70	A secret society
71 - 80	A private individual or group
81 - 90	A criminal organisation
91 - 100	A religious organisation

(As this is the same table as the employer table, it is possible that you could be working against the same group that hired you. This can easily be explained by the left hand not knowing what the right hand is doing, or that there is a traitor or similar inside the organisation)

Motive?	
01 - 10	To keep a secret
11 - 20	Revenge
21 - 30	Greed
31 - 40	Jealousy
41 - 50	Political
51 - 60	Hatred
61 - 70	Personal
71 - 80	Scapegoat
81 - 90	Survival
91 - 100	Influence and Power

What's the complication?	
01 - 10	Your employer decides to double cross you after you complete the main objective of the mission.
11 - 20	Another organisation is after the same thing (roll the employer table for whom).
21 - 30	The target of your mission is not where you were told it would be.
31 - 40	The target of your mission is currently in transit.
41 - 50	Your employer lied about the mission (roll on job table to see true mission).
51 - 60	Opposition around the target is far higher than expected.
61 - 70	The constables were tracking the situation for the start. They will attempt to arrest you some time during the mission.
71 - 80	Halfway through the mission an issue arises that your employer needs you to take care of (Roll on job table for the issue).
81 - 90	Someone close to you is unwittingly working against you.
91 - 100	There's a time limit. It has to be done now. There is no time for legwork.

Chargen

CHARACTER GENERATION

This character creation will build a character all the way from birth to when you choose to start the game. It is all based on dice rolls (although if you already have a specific character idea in mind, you can always choose the options that are best suited to your idea, it will still be balanced).

The character creation is set up in a few different sections. The Initial section will go over your character's race and sex; the Childhood section will focus on some defining aspects of your characters life which continue into the Teenage section; the Adult section is split into two parts, the Career section will start to specialise your skills while the Relationship section will go into detail about your family and friends; the last section is the Touch Ups section which will go over your character's motivations and how your character sees the world.

If you want to start a quick game without having to go through the character creation, you can find pre-made archetypes of all the Careers at the end of the character creation.

For each question, roll a d100 and record the result. In most cases, your result will get you one or two skills. Each time you gain a skill, roll a d5 (d10/2) and increase that Skill's Level by that amount, unless otherwise noted.

INITIAL

SEX	
01 - 50	Male
51 - 100	Female

HANDEDNESS	
01 - 89	Right Handed
90 - 99	Left Handed
100	Ambidextrous

SKIN COLOUR	
01 - 17	Pale
18 - 34	Fair
35 - 50	Ivory
51 - 66	Olive
66 - 83	Brown
84 - 100	Black

HAIR COLOUR	
01 - 34	Red
35 - 68	Blonde
69 - 100	Chestnut
101 - 122	Auburn
123 - 166	Brown
167 - 200	Black

EYE COLOUR	
01 - 34	Blue
35 - 68	Grey
69 - 100	Green
101 - 122	Hazel
123 - 166	Brown
167 - 200	Dark Brown

MALE BODY TYPE		FEMALE BODY TYPE	
01 - 10	Scrawny	01 - 10	Petite
11 - 25	Lean	11 - 25	Slender
26 - 40	Athletic	26 - 40	Fit
41 - 60	Average	41 - 60	Average
61 - 75	Brawny	61 - 75	Muscular
76 - 90	Stocky	76 - 90	Buxom
90 - 100	Heavy	90 - 100	Plump

For **HAIR COLOUR** and **EYE COLOUR**, add the number result of the **SKIN COLOUR** to your roll.

CHILDHOOD

1. PARENTS:

ROLL	PARENTAL STATUS	SKILLS
01 - 50	Parents were alive	Special & Contacts
51 - 80	Something happened to one parent	-
81 - 100	Something happened to both parents	-

HOW MANY SIBLINGS?

01 - 70	Divide result by 10 (round up). That's how many siblings you have
80 - 100	Only child

3. FOR EACH SIBLING

SEX

01 - 50	Male
51 - 100	Female

AGE

01 - 50	Older than yourself
51 - 95	Younger than yourself
96 -100	Identical Age

RELATIONSHIP?

01 - 60	They like you
61 - 100	They dislike you

2. WHAT HAPPENED?
(Only if 51-100 on previous roll)

ROLL	WHAT HAPPENED?	SKILLS
01 - 11	You never knew your parent(s)	Will & Diplomacy
12 - 22	Your parent(s) were murdered	Investigate & Insight
23 - 33	Your parent(s) abandoned you	Drive & Craft
34 - 44	Your parent(s) died in a war/raid/battle	Athletics & Wealth
45 - 55	Your parent(s) died in an accident/of an illness	Lore & Constitution
56 - 66	Your parent(s) and you are estranged	Intimidate & Perception
67 - 77	Your parent(s) live in another nation to raise money for you	Burglary & Perform
78 - 88	You killed your parent(s)	Shoot & Deceive
89 - 100	Your parent(s) were abducted by slavers	Fight & Perception

4. HOW RELIGIOUS WAS YOUR UPBRINGING

ROLL	TYPE	SKILLS
01 - 20	Zealous	Intimidate & Special
21 - 40	Devout	Contacts & Lore
41 - 60	Tolerant	Diplomacy & Stealth
61 - 80	Agnostic	Insight & Investigate
81 - 100	Atheistic	Perception & Will

5. HOW STRICT WAS YOUR UPBRINGING

ROLL	TYPE	SKILLS
01 - 20	Draconian	Constitution & Fight
21 - 40	Strict	Deceive & Shoot
41 - 60	Tolerant	Craft & Athletics
61 - 80	Lenient	Burglary & Perform
81 - 100	Spoilt	Drive & Wealth

6. WHERE DID YOU GROW UP?

ROLL	WHERE DID YOU GROW UP?	SKILLS
01 - 10	On the streets	Stealth & Burglary
11 - 20	On the road, always traveling for business	Drive & Contacts
21 - 30	On the farm, in the muck	Athletics & Constitution
31 - 40	In the shop, always underfoot	Craft & Diplomacy
41 - 50	On the run from enemies	Fight & Shoot
51 - 60	In a comfortable urban home	Perception & Special
61 - 70	Near a library, always a book under your nose	Lore & Investigate
71 - 80	In a mansion/castle waited upon hand and foot	Wealth & Intimidate
81 - 90	In a circus, performing for the masses	Deceive & Perform
91 - 100	Near a monastery/nunnery, always helping the kind old monks/nuns out with their chores	Will & Insight

7. THE GREATEST INFLUENCE ON YOUR CHILDHOOD?

ROLL	GREATEST INFLUENCE	SKILLS
01 - 10	Your parent(s), or the idea of them if they are gone	Drive & Diplomacy
11 - 20	A sibling, or friend if you're an only child	Athletics & Perform
21 - 30	A friend	Contacts & Burglary
31 - 40	A mentor	Lore & Craft
41 - 50	A military hero	Shoot & Fight
51 - 60	Your bully	Intimidate & Stealth
61 - 70	A kind old man/woman that helped you	Insight & Wealth
71 - 80	A religious leader	Will & Constitution
81 - 90	A figure from legends and myths	Investigate & Special
91 - 100	Yourself	Deceive & Perception

8. YOUR CHILDHOOD LEFT YOU FEELING?

ROLL	STATE	SKILLS
01 - 10	Happy	Athletics & Diplomacy
11 - 20	Sad	Deceive & Insight
21 - 30	Angry	Shoot & Intimidate
31 - 40	Peaceful	Drive & Craft
41 - 50	Afraid	Perception & Stealth
51 - 60	Ashamed	Burglary & Constitution
61 - 70	Confused	Special & Perform
71 - 80	Proud	Contacts & Fight
81 - 90	Cynical	Investigate & Will
91 - 100	Indifferent	Lore & Wealth

TEENAGE

1. WHO WAS YOUR BEST FRIEND?

Roll	Who?	Skills
01 - 10	A street urchin	Perception & Stealth
11 - 20	A rich noble's child	Wealth & Drive
21 - 30	A young farmhand	Athletics & Shoot
31 - 40	A craftsman's apprentice	Craft & Diplomacy
41 - 50	A would be bard	Perform & Contacts
51 - 60	A soldier's child	Fight & Constitution
61 - 70	A bookworm	Special & Investigate
71 - 80	An apprentice monk/nun	Will & Insight
81 - 90	A powerful politician's child	Deceive & Intimidate
91 - 100	I did not have a best friend	Lore & Burglary

2. WHERE DID YOU LEARN ABOUT THE WORLD?

Roll	Where?	Skills
01 - 10	In school	Lore & Investigate
11 - 20	On the streets	Burglary & Contacts
21 - 30	Traveling the open road/ seas	Drive & Athletics
31 - 40	In the local gaol	Deceive & Shoot
41 - 50	Apprenticed to a craftsman	Craft & Intimidate
51 - 60	Assistant to a merchant	Diplomacy & Stealth
61 - 70	At court as a page	Insight & Perform
71 - 80	On a farm, learning about birds and bees	Constitution & Fight
81 - 90	A private tutor (that took pity if you weren't rich)	Wealth & Perception
91 - 100	At the local temple	Will & Special

3. DID TEENAGE LOVE LAST?

Roll	Did it?	Skills
01 - 50	Yes	-
51 - 90	No	-
91 - 100	Many times, but they charged (me) by the hour	Diplomacy & Deceive

4. HOW WAS YOUR FIRST LOVE?
(If you didn't roll 91-100 on the previous roll)

Roll	How was it?	Skills
01 - 11	Sweet, like good wine	Special & Craft
12 - 22	They loved you, and so did their best friend	Perform & Athletics
23 - 33	Their affection resulted in pistols at dawn against your rival	Shoot & Constitution
34 - 44	You caught them and their old lover together	Insight & Fight
45 - 55	Your families hated each other	Contacts & Intimidate
56 - 66	They were a petty criminal, and the constables caught them	Burglary & Wealth
67 - 77	It was unrequited, through a window, from afar	Will & Lore
78 - 88	They hid something important from you	Investigate & Stealth
89 - 100	They left a note and disappeared forever	Drive & Perception

5. WHO DID FATE TAKE?
(If you roll a person whom you do not have, then fate spared you)

Roll	Who?	Skills
01 - 10	Parent(s)	-
11 - 20	Sibling	-
21 - 30	Your first love/infatuation	-
31 - 40	The person you cared about most	-
41 - 50	Best friend	-
51 - 60	Your mentor	-
61 - 100	Fate spared you this time	Special & Will

6. IF FATE TOOK SOMEONE, WHAT HAPPENED TO THEM?

Roll	What happened?	Skills
01- 20	They vanished. No one knows how or when	Investigate & Insight
21-30	An accident, nothing could be done	Perform & Contacts
31-40	Murder most foul	Perception & Fight
41-50	Old debts chased them away	Athletics & Intimidate
51-60	Illness. Not even the priests could help	Constitution & Lore
61-70	An ill-fated journey was their end	Drive & Stealth
71-80	They were inventing a new contraption. It malfunctioned, blew up.	Craft & Diplomacy
81-90	The constables discovered they were a vicious killer and locked them up	Burglary & Wealth
91-100	They betrayed you. Vengeance was your right	Shoot & Deceive

7. YOUR TEENAGE YEARS LEFT YOU FEELING?

Roll	State	Skills
01 - 10	Happy	Perform & Athletics
11 - 20	Sad	Shoot & Constitution
21 - 30	Angry	Fight & Burglary
31 - 40	Peaceful	Will & Lore
41 - 50	Afraid	Deceive & Investigate
51 - 60	Ashamed	Intimidate & Stealth
61 - 70	Confused	Insight & Diplomacy
71 - 80	Proud	Drive & Special
81 - 90	Cynical	Contacts & Perception
91 - 100	Indifferent	Craft & Wealth

THE TURNING POINT IN YOUR LIFE WAS WHEN YOU...

Roll	Your turning point	Skills
01 - 10	Nearly died. You still bear the scars of the incident	Constitution & Perception
11 - 20	Saved someone from dying. You were the hero they needed	Athletics & Contacts
21 - 30	Were blackmailed by criminals to do something terrible. The memories still haunt your dreams	Stealth & Shoot
31 - 40	Found a starving, dying animal and nursed it back to health. It became your loyal companion	Craft & Drive
41 - 50	Got an addiction. You don't know what is worse, the substance you take or the withdrawal pains if you don't	Burglary & Fight
51 - 60	Got disowned by those closest to you. You never saw them again	Will & Deceive
61 - 70	Were given a precious family heirloom. You keep it on you always	Lore & Perform
71 - 80	Your most prized possession is stolen. Your world was suddenly empty	Investigate & Intimidate
81 - 90	Woke up in a foreign country. You can't remember how you go there	Special & Insight
91 - 100	Found an ancient treasure hidden among the dirt	Wealth & Diplomacy

ADULTHOOD

ARCHETYPE PATHS:

So now that you are an adult it's time to find a job, or at least some way to make money. Simply roll a d100 to see which archetypal path your character thought was best for them, or which path fate chose for them. Even if you think it doesn't match your character's current skill set, remember that everyone has wanted to do something they weren't exactly the best at. At the beginning of each archetypal path, roll for which specialisation in that path your character chose.

To see at which age your character becomes an adult, roll on the table to the right. An archetype path term lasts 3 years. Once in a path, you roll a d100 for each term. If you roll an 71 or above then your character has decided to leave that path, for whatever reason. If this happens, return here and roll for a new archetype path. If you roll the same archetypal path specialisation twice in a row, just re-roll until you roll a new path or specialisation.

AGE OF MATURITY	
01 - 20	16
21 - 45	17
46 - 80	18
81 - 100	19

Instead of gaining 2 Skills per roll as per the Childhood and Teenage sections, in here you will gain 1 Skill at 1d5 Skill Levels for each term in a career.

ARCHETYPE PATH	
01 - 10	Academic
11 - 20	Artist
21 - 30	Bureaucrat
31 - 40	Business
41 - 50	Clergy
51 - 60	Explorer
61 - 70	Military
71 - 80	Miscreant
81 - 90	Police
91 - 100	Trades

Note: If you roll Clergy for your archetype path, but have previously rolled Atheist as your religious background, just re-roll on the religious background table, ignoring an Atheist result.

AGING

When you hit 40, it's all downhill from there. Your eyes can't see as well, you back gets stiff, you can't hear as well as you used to and a flight of stairs leaves you puffing. Or so they say.

To simulate the ravages of age, once your character turns 40 years old, after every term in a path roll a +0 Constitution Skill Check. If you fail, reduce every Physical Skill Level by 1. After the age of 60, reduce every Skill Level by 1. If you roll a 100 during any Age Check, reduce every Skill Level by 2.

ACADEMIC

Specialisation	
01 - 20	Philosophy
21 - 40	Economy
41 - 60	Politics
61 - 80	Science
81 - 100	Supernatural (Special)

Roll	Event	Skill
01 - 10	"There is always work for a good scholar, if only you broaden the circles you walk in", your professor told you over a pint.	Contacts
11 - 20	You only had half the ancient sketches, but it was enough for you to piece together the ancient calculating machine.	Craft
21 - 30	Interrogating books can only get you so far. Interrogating people is far better for your thesis, and it's a bit of fun too.	Insight
31 - 40	Study at last paid off when you humiliated your boasting rival in front of that fetching young merchant at the bar.	Lore
41 - 50	It is not enough to merely do the research, you must also present it, to large crowds of your peers eager to dissect your work.	Perform
51 - 60	It nearly cost you your life, but the book the crime lord had held the knowledge you needed.	Stealth
61 - 70	It was like you were there, 300 years ago, talking to the king himself. You understood him like you could never relate to a living person.	Will
71 - 80	7 nations, 25 cities, 48 villages, 1804 kms later and it was all for nothing. The "ancient scripture" was a fake!	Investigate
81 - 90	Four months in hospital, comatose. It was a miracle you survived. Your attempt at discovering a new source of power failed.	Special
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

ARTIST

Specialisation	
01 - 20	Poet
21 - 40	Painter
41 - 60	Actor
61 - 80	Singer
81 - 100	Dancer
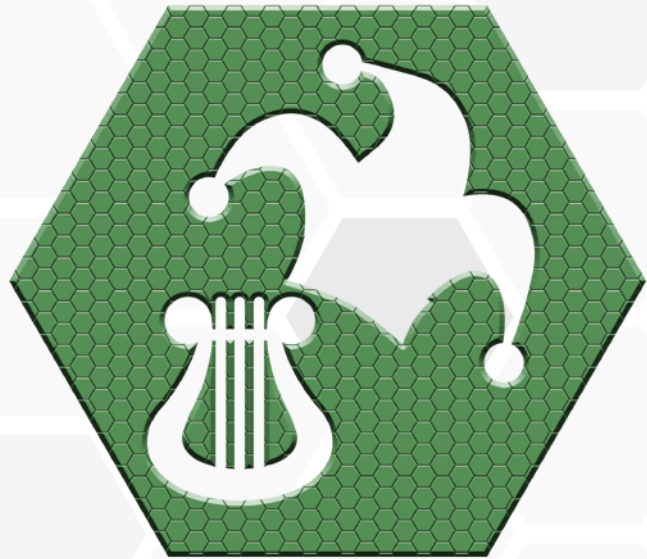
Roll	Event	Skill
01 - 10	Now you see it. Now you don't. Now you have your purse. Now you don't.	Burglary
11 - 20	The mayor was searching high and low for that impertinent servant who called his mother fat, with you right beside him giving support.	Deceive
21 - 30	You knew just what to say to the merchant's spouse, and they knew just how empty your pocketbook was.	Diplomacy
31 - 40	Knowing when a crowd is about to turn on you has gotten you out of a few riots so far in your life.	Insight
41 - 50	You are fortunate the drunk didn't know who the real high admiral was.	Intimidate
51 - 60	It came to you in a dream, the perfect performance! You will go down in history!	Perform
61 - 70	Your latest performance was a triumph, patrons lined up to sponsor your next tour.	Wealth
71 - 80	The duke appreciated your performance on stage. He did not appreciate your performance in his heir's bed. You are lucky you weren't found.	Stealth
81 - 90	After a rival destroyed your precious instrument, it was time to learn another way how to create a work of art.	Craft
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

BUREAUCRAT

SPECIALISATION	
01 - 20	Office worker
21 - 40	Civil Servant
41 - 60	Administrator
61 - 80	Librarian
81 - 100	Accountant
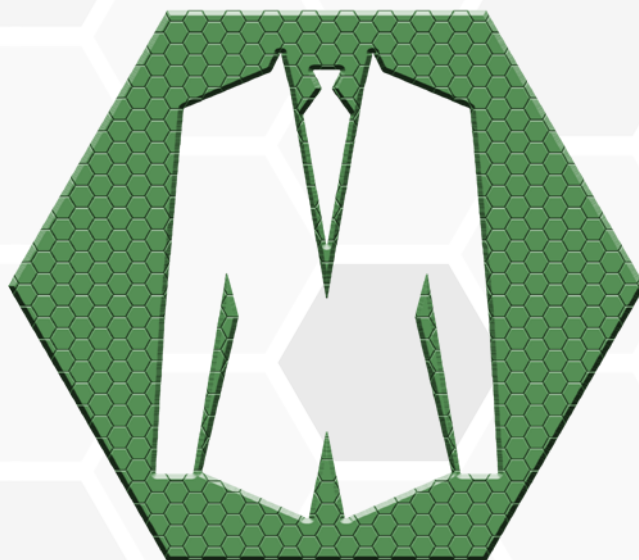
ROLL	EVENT	SKILL
01 - 10	It is less "what you know" and more "who you know" when it comes to ensuring the work gets done.	Contacts
11 - 20	A large department always has some things the auditors shouldn't see.	Deceive
21 - 30	A promotion never came as quickly as when you started talking to your boss' spouse and let slip a dirty secret or two.	Diplomacy
31 - 40	Your efforts at hospitality do not go unnoticed by a visiting dignitary from your nation's rival.	Insight
41 - 50	Remembering exactly where the finance ledgers were saved your job, and your life perhaps, when the scandal happened.	Lore
51 - 60	Years of poring through tomes and ledgers have ensured you can spot the smallest detail.	Perception
61 - 70	You take a gamble, sponsoring a new performer. The ensuing performance at the gala is considered wondrous by your patrons and clients.	Perform
71 - 80	"Do you know who I am?!" Luckily they didn't.	Intimidate
81 - 90	Your overseer discovers that you frequent some rather filthy brothels and decide to blackmail you. Instead, you flee.	Wealth
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

BUSINESS

Specialisation	
01 - 20	Food and Drink
21 - 40	Fashion
41 - 60	Weapons and Armour
61 - 80	Black Market
81 - 100	Luxury goods

Roll	Event	Skill
01 - 10	Your need to travel to the neighbouring nation to open new avenues of trade has gotten you many friends to rely on along the way.	Contacts
11 - 20	It's never the craftsman's fault if something broke. Oh no, it's always up to you to fix it.	Craft
21 - 30	Police come looking for the seller of rotten wine. You withstand their questioning before your rival confesses to selling black market swill.	Deceive
31 - 40	A traveling merchant, a few pints and pleasant conversation netted you a new expansion into new territory.	Diplomacy
41 - 50	You find the bargain of a lifetime at the bazaar and sell it for tenfold what you paid for.	Wealth
51 - 60	A little touch of something "special" goes a long way to make a cheery display. You haven't gotten this many customers in months!	Special
61 - 70	A retired thief was kind enough to show you how to tighten up security around your wares.	Stealth
71 - 80	The brooch you sold to a noblewoman was of the loveliest precious stones, too bad it was fake. Her husband did not take it kindly when he found out.	Perception
81 - 90	The tenth robbery this year left you bloodied and bruised, but you're sure you can spot the bastards coming now.	Insight
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

CLERGY
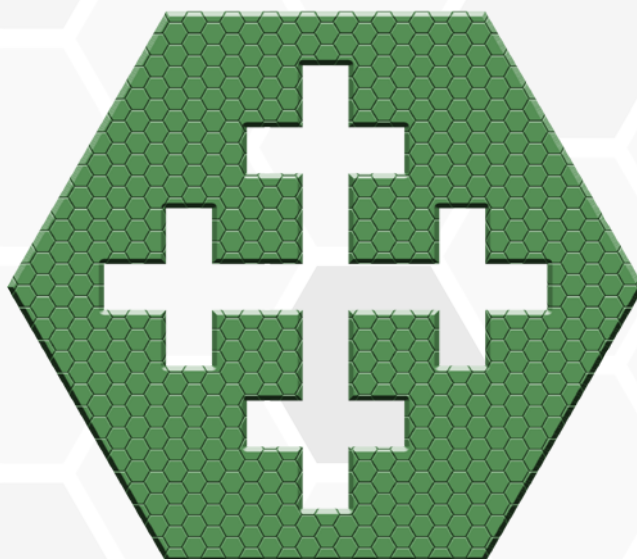
Specialisation	
01 - 20	Priest/Priestess
21 - 40	Monk/Nun
41 - 60	Friar/Beguine
61 - 80	Missionary
81 - 100	Lay brother/sister

Roll	Event	Skill
01 - 10	Your deft words calmed the raging crowd intent on burning an innocent man.	Diplomacy
11 - 20	One of the clergy's duties is to look into the souls of others to bring them peace, which is what happened when the murderer turned himself in.	Insight
21 - 30	If it weren't for you keen eye, the imposter priest might well have dragged the whole town to some godforsaken hell.	Investigate
31 - 40	You discovered the lost writings of an ancient prophet, bringing you much clarity, not to mention fame.	Lore
41 - 50	The gifts of god are the gifts of men, and who better do use them than god's most loyal servants?	Special
51 - 60	A wink and a nod was all you needed to start the celebration in honour of a local war hero. His exceedingly rich father was much obliged.	Wealth
61 - 70	"Blast it!" You yelled at the stupid piece of machinery, when it suddenly exploded. Perhaps the gods do listen.	Will
71 - 80	The eyes of god may see far, but you couldn't see how the wealthy benefactor was destroying your parish right in front you.	Perception
81 - 90	Years of chanting may have improved your singing voice, but you were the embarrassment of the season during the holiday festivities.	Perform
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

EXPLORER

Specialisation	
01 - 20	Archaeologist
21 - 40	Cartographer
41 - 60	Tomb raider
61 - 80	Scout
81 - 100	Drifter

Roll	Event	Skill
01 - 10	The indigenous island population thought you were god come again. They prepared a lavish dinner... with you as the main course.	Athletics
11 - 20	You needed the next clue to unlocking the ancient burial chamber. Too bad it was in the high cathedral. Too bad for the priests, that is.	Burglary
21 - 30	Months away from civilisation can take its toll on the body. The reward you discovered was well worth it.	Constitution
31 - 40	Ships, trains, horses, mules. An explorer needs to master all of them, especially when being chased by rival explorers.	Drive
41 - 50	The clues were scattered across the continent. It took years to decipher them, but finally it led you to the inhuman temple.	Investigate
51 - 60	Perhaps you should have spent more time learning ancient languages, it would help make deciphering maps much easier.	Lore
61 - 70	The beast was huge. Gargantuan even. And it came charging straight at you. At the last moment you took your shot...	Shoot
71 - 80	The nobleman didn't appreciate you liberating his antique. It took three days just to escape his castle, and you are not certain you entirely lost the pursuers.	Stealth
81 - 90	An upside down map left you wandering the wastelands for months. You nearly went mad.	Will
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

Military

Specialisation	
01 - 20	Navy
21 - 40	Mercenary
41 - 60	Infantry
61 - 80	Artillery
81 - 100	Cavalry
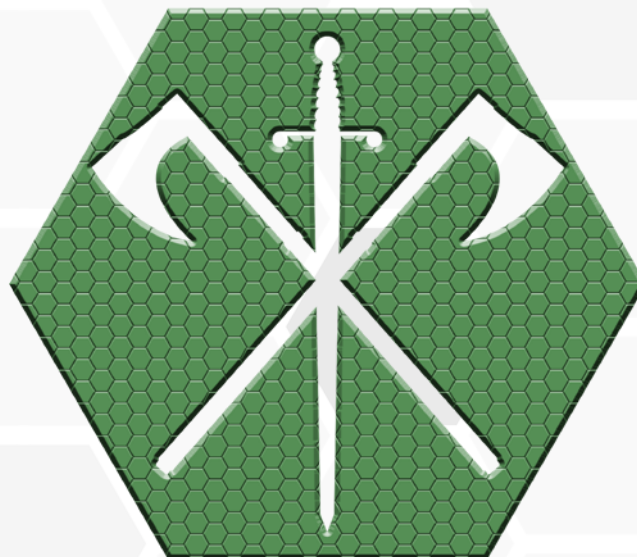
Roll	Event	Skill
01 - 10	Your platoon get lost in the wastelands for months but you finally stumbled back to base stronger for the experience.	Constitution
11 - 20	A combined military campaign with another nation got you several new friends abroad.	Contacts
21 - 30	Pikes and muskets may be all well and good, but nothing breaks the spirit of the enemy like a good old fashioned cavalry charge.	Drive
31 - 40	You win your platoon's pugilism tournament. A hero for a day.	Fight
41 - 50	Sometimes the uniform is enough, other times you need to show you earned it.	Intimidate
51 - 60	Your aptitude in the field gets you selected for a new guerrilla unit to be sent deep behind enemy lines.	Shoot
61 - 70	Captured and held as a POW for nearly a year, but you came out stronger by the end of it.	Will
71 - 80	Remedial boot camp is never an entertaining process, so you should stop getting a second plate at dinner.	Athletics
81 - 90	A flash of reflected light was all you saw before you woke up six months later in a hospital bed.	Perception
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

MISCREANT

SPECIALISATION	
01 - 20	Vagrant
21 - 40	Burglar
41 - 60	Fugitive
61 - 80	Mobster
81 - 100	Thief
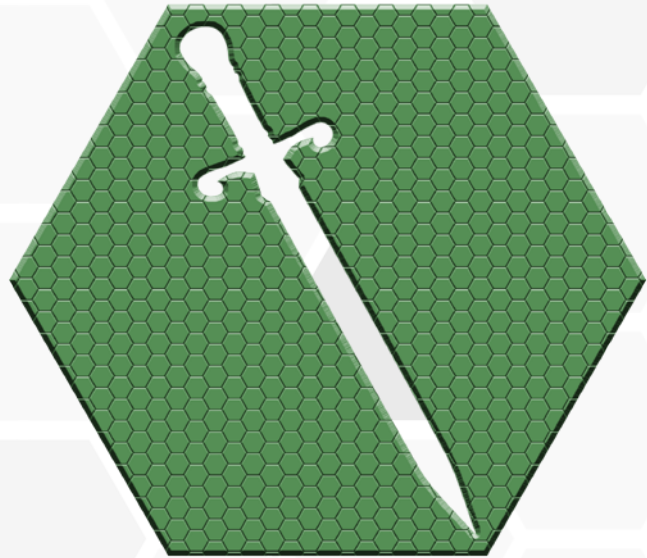
ROLL	EVENT	SKILL
01 - 10	Running away from the police have given you a new appreciation of exercise.	Athletics
11 - 20	For once, your contact came through. The lock was easier to pick than a flimsy lace brassiere.	Burglary
21 - 30	You weren't sure which part he believed, the part about the three goats, the nun or the man with the flute.	Deceive
31 - 40	Why steal from a ship, when you can steal the entire ship? I'm sure the navy won't mind, and what they don't know can't hurt you.	Drive
41 - 50	A new gang on the streets decided to make an example of you. You can't remember their name, and now no one else ever will.	Fight
51 - 60	Police brutality is always more convincing in court when you get them to land a few blows.	Perform
61 - 70	You were a ghost in the shadows. A hundred eyes were on you yet they never saw a thing.	Stealth
71 - 80	You had no choice, it was his life or gaol time, but now the constabulary is hunting you day and night.	Shoot
81 - 90	It's rough on the streets, even more so when you can't keep what you've earnt.	Intimidate
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

POLICE

Specialisation	
01 - 20	Street cop
21 - 40	Military provost
41 - 60	Political security
61 - 80	Investigator
81 - 100	Emergency response team
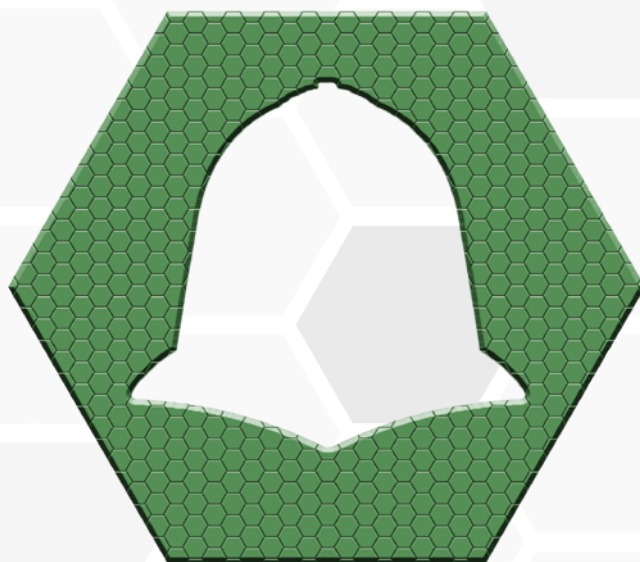
Roll	Event	Skill
01 - 10	Three rooftops, seven streets, and one river crossing but you finally got that thief.	Athletics
11 - 20	Four whole days. No eating, no sleeping, and not a lavatory in sight, but the stakeout was worth it.	Constitution
21 - 30	A little money goes a long way to get new informants among the plebs.	Contacts
31 - 40	There are better ways of chasing down criminals than on foot, unfortunately your skill at driving has left another criminal in hospital.	Drive
41 - 50	Six vagabonds with clubs left you in the hospital for a week, but you learnt a lesson that day.	Fight
51 - 60	You were assigned to infiltrate the local crime gang. The leader never suspected a thing until you hauled him off to gaol.	Investigate
61 - 70	You were grateful for your time at the range, when the suspect suddenly drew their pistol on you.	Shoot
71 - 80	A policeman's pay doesn't stretch very far. You had to make up for it with some night time activities.	Burglary
81 - 90	First it was questioning, then interrogation, then the torture. You were innocent and after it all they finally believed you.	Will
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

TRADES

SPECIALISATION	
01 - 20	Carpenter
21 - 40	Tinkerer
41 - 60	Builder
61 - 80	Smith
81 - 100	Tailor
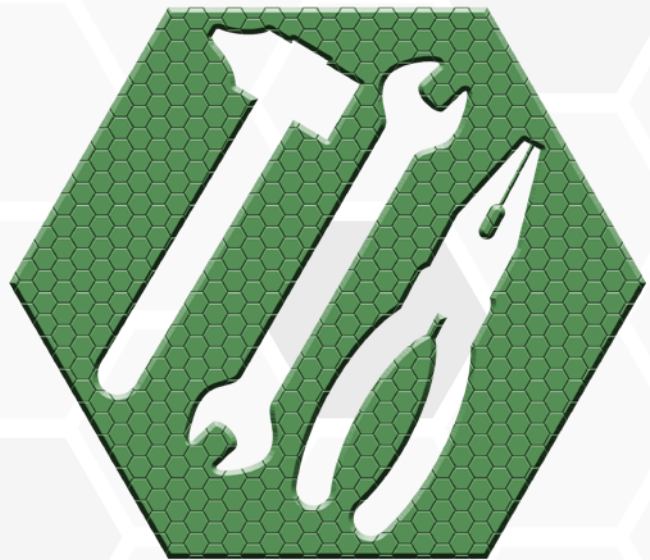
ROLL	EVENT	SKILL
01 - 10	Three whole days of back breaking work without a hint of sleep but you had finally finished the largest order of your career.	Constitution
11 - 20	Perhaps hiring an apprentice will get the atmosphere right again for innovative thinking.	Craft
21 - 30	When you couldn't make a sale to the wealthy merchant, you made sure to make that sale with their spouse.	Diplomacy
31 - 40	A brawl at the local craft fair left you with a few broken bones but a new appreciation of the art of pugilism.	Fight
41 - 50	It always pays to keep a good eye on your rivals, especially when you can copy their designs!	Perception
51 - 60	It's not really cheating is it? After all, why does the supernatural exist if not to be used?	Special
61 - 70	After a year of poor luck, a wealthy politician bought your latest masterpiece.	Wealth
71 - 80	Every tradesman needs to get his goods and services across the city, and you'll be damned before you hire someone else to do it.	Drive
81 - 90	You weren't quite sure what the contraption did, but after it blew several customers across the street, you were quite sure it was dangerous.	Shoot
91 - 100	Fate interferes with your path, roll on the Fortune Events table.	-

FORTUNE EVENTS

Roll	Event	Skill
01 - 10	You paid the fortune teller all you had, but in return it seemed as if you experienced the next ten years of your life in an instant.	1d5 to each Path Skill
11 - 20	An exotic traveler at the local bazaar sold you a piece of jewelry and said that if you wore it, you would be better at everything you did. So far it seems to be working.	+1 Level to each Skill
21 - 30	You decide to take time away from the hustle and bustle of everyday life to go camping. There you meet a mysterious hermit that teaches you the world behind the world.	+2 Levels to each Skill
31 - 40	Since saw that flash of light from the moon, you could do no wrong. You won every bet. Won every fight. Beat any challenger. Even got that special someone you had your eye on to have a drink with you.	+3 Levels to each Skill
41 - 50	As you strolled through the woods that night a flash of light was the warning you had before something crashed right in front of you. Creeping closer, you saw it was jewel nearly the size of your head.	+5 levels to Wealth Skill
51 - 60	You met a strange old man with a floppy hat on the road one day that asked for a spot of brandy. In return he gave you a book filled with the most intricate designs and script you have ever seen.	+5 levels To Special Skill
61 - 70	Your career seemed doomed until a man dressed impeccably in red showed you a book that contained the dark secrets of every person you had ever met.	Gain Contacts Specialisation [Your path]
71 - 80	You awoke in the middle of the night and sought fresh air. When you made it outside, you saw creatures hovering over the shoulders of every person and a gaping maw of light filled the sky. You saw the light.	Gain Contacts Specialisation [Your faith]
81 - 90	You woke up in the middle of night to find yourself standing inside a giant grandfather clock. A clockwork creature pointed you towards a door set into the hour hand of the clock. Dare you go through?	Chance to reroll any 1d5 Character Generation options
91 - 100	"Drink me," the note on the small bottle in the darkened alley said. What's the worst that could happen?	Roll d100. If >50 you age 10 years, if not, you de-age 10 years.

If you gained **Contacts [Your faith]** but are an atheist, then this event has made you religious.

If you roll the same Skill Specialisation twice, you gain 1d5 Skill levels in that Specialisation.

The starting skill level of your Specialisation is its parent's Skill's Skill Level after character generation is done. This does mean that you can have a specialisation Skill Level of less than 50.

ADULT RELATIONSHIP

1. HAVE YOU FOUND YOUR SOULMATE?

ROLL	RESULT
01 - 50	Yes
51 - 100	No

2. HOW MANY CHILDREN DID YOU HAVE? (Natural born or adopted)

ROLL	RESULT
01 - 10	One
11 - 20	Two
21 - 30	Three
31 - 40	Four
41 - 50	Five or more
51 - 100	Never work with children or animals

3. DID FATE BREAK APART YOUR FAMILY?
(If you roll a person whom you do not have, then fate spared you)

ROLL	WHO DID FATE TAKE?	SKILLS
01 - 10	Your child(ren)	Deceive & Craft
11 - 20	Your mentor	Lore & Insight
21 - 30	Your spouse/lover	Drive & Will
31 - 40	Your closest friend	Contacts & Shoot
41 - 50	A sibling	Diplomacy & Investigate
51 - 60	A parent	Wealth & Fight
61 - 100	Fate spared you	Special & Perception

4. HOW MANY OF YOUR LOVED ONES HAVE STUCK BY YOU THROUGHOUT YOUR LIFE?

ROLL	HOW MANY LOVED ONES?
01 - 20	I stand alone in the world
21 - 40	A paltry few still care
41 - 60	Only half remain
61 - 80	Most of my loved ones stand with me
81 - 100	I have more loved ones around me than I can count

TOUCH UPS

1. HOW DO YOU PREFER TO SPEND YOUR FREE TIME?

ROLL	ACTIVITY	SKILLS
01 - 20	Learning	Special & Contacts
21 - 40	Creating	Perform & Wealth
41 - 60	Exploring	Burglary & Constitution
61 - 80	Socialising	Intimidate & Perception
81 - 100	Hunting	Stealth & Athletics

2. What is most important to you?

Roll	Most important	Skills
01 - 10	My family, my blood	Diplomacy & Insight
11 - 20	My friends, the family I chose	Contacts & Perform
21 - 30	My people, my nation	Athletics & Intimidate
31 - 40	My god(s), my faith	Will & Perception
41 - 50	Knowledge, and the study thereof	Lore & Special
51 - 60	Power and the will to use it	Wealth & Burglary
61 - 70	Technology and the future	Drive & Craft
71 - 80	Freedom and chaos, as nature intended	Fight & Stealth
81 - 90	Order, peace, tranquility	Shoot & Investigate
91 - 100	Myself, clearly	Deceive & Constitution

3. What is your sin?

Roll	Sin	Skills
01 - 10	Avarice	Wealth & Stealth
11 - 20	Envy	Burglary & Insight
21 - 30	Gluttony	Constitution & Investigate
31 - 40	Lust	Diplomacy & Deceive
41 - 50	Pride	Drive & Contacts
51 - 60	Sloth	Lore & Intimidate
61 - 70	Wrath	Fight & Shoot
71 - 80	Apathy	Will & Athletics
81 - 90	Obstinacy	Perform & Craft
91 - 100	Dissent	Perception & Special

4. What is your Virtue?

Roll	Sin	Skills
01 - 10	Charity	Contacts & Stealth
11 - 20	Kindness	Diplomacy & Perform
21 - 30	Temperance	Constitution & Wealth
31 - 40	Chastity	Fight & Shoot
41 - 50	Humility	Investigate & Will
51 - 60	Diligence	Athletics & Special
61 - 70	Patience	Burglary & Intimidate
71 - 80	Empathy	Deceive & Insight
81 - 90	Adaptable	Craft & Lore
91 - 100	Respect	Drive & Perception

Sins and Virtues are opposites, which means you can't have both at once. You can't be Kind and Envious. If you roll within the same range on the Virtue as on the Sin, reroll that Virtue.

5. Your life thus far has left you with an outlook on the world:

Roll	Outlook	Skills
01 - 10	You like almost everyone	Diplomacy & Contacts
11 - 20	You dislike almost everyone	Fight & Deceive
21 - 30	You like the wealthy, you dislike the plebeians	Drive & Wealth
31 - 40	You like the poor, you dislike the rich	Burglary & Perform
41 - 50	You like the just, you dislike criminals	Perception & Investigate
51 - 60	You like the outlaws, you dislike the upstanding	Intimidate & Stealth
61 - 70	You like the pious, you dislike the godless	Will & Constitution
71 - 80	You like the skeptical, you dislike the sanctimonious	Insight & Shoot
81 - 90	You like the scholars, you dislike the ignorant	Lore & Special
91 - 100	You like the unschooled, you dislike the bookish	Craft & Athletics

ARCHETYPES

If you want to start a game quickly without going through the entire Character Generation process you can always use these pre-made archetypes.

ACADEMIC

Skill	Level	Skill	Level
Athletics	30	Burglary	30
Constitution	30	Contacts	40
Craft	40	Deceive	30
Diplomacy	30	Drive	30
Fight	30	Insight	50
Intimidate	30	Investigate	40
Lore	55	Perception	30
Perform	40	Special	50
Shoot	30	Stealth	40
Wealth	30	Will	40

ARTIST

Skill	Level	Skill	Level
Athletics	30	Burglary	40
Constitution	30	Contacts	30
Craft	40	Deceive	50
Diplomacy	50	Drive	30
Fight	30	Insight	40
Intimidate	40	Investigate	30
Lore	30	Perception	30
Perform	55	Special	30
Shoot	30	Stealth	40
Wealth	40	Will	30
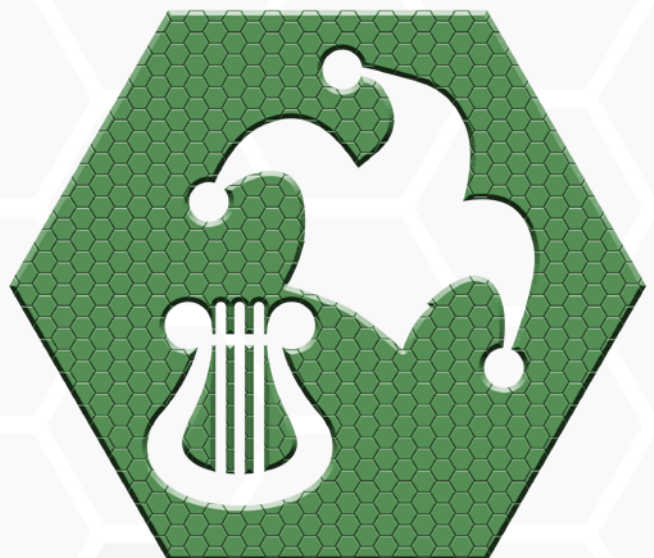
BUREAUCRAT

Skill	Level	Skill	Level
Athletics	30	Burglary	30
Constitution	30	Contacts	50
Craft	30	Deceive	50
Diplomacy	55	Drive	30
Fight	30	Insight	40
Intimidate	40	Investigate	30
Lore	40	Perception	40
Perform	40	Special	30
Shoot	30	Stealth	30
Wealth	40	Will	30

BUSINESS

Skill	Level	Skill	Level
Athletics	30	Burglary	30
Constitution	30	Contacts	40
Craft	40	Deceive	50
Diplomacy	40	Drive	30
Fight	30	Insight	40
Intimidate	30	Investigate	30
Lore	30	Perception	50
Perform	30	Special	40
Shoot	30	Stealth	40
Wealth	55	Will	30

CLERGY

Skill	Level	Skill	Level
Athletics	30	Burglary	30
Constitution	30	Contacts	30
Craft	30	Deceive	30
Diplomacy	50	Drive	30
Fight	30	Insight	55
Intimidate	30	Investigate	40
Lore	40	Perception	40
Perform	40	Special	40
Shoot	30	Stealth	30
Wealth	40	Will	50
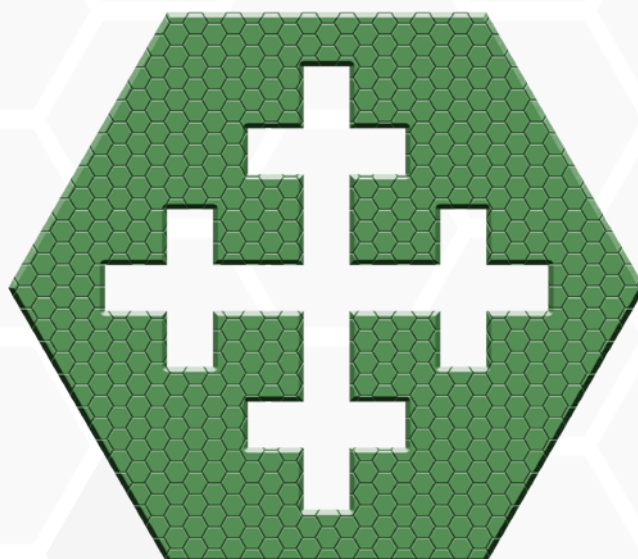
EXPLORER

Skill	Level	Skill	Level
Athletics	55	Burglary	40
Constitution	50	Contacts	30
Craft	30	Deceive	30
Diplomacy	30	Drive	40
Fight	30	Insight	30
Intimidate	30	Investigate	50
Lore	40	Perception	30
Perform	30	Special	30
Shoot	40	Stealth	40
Wealth	30	Will	40
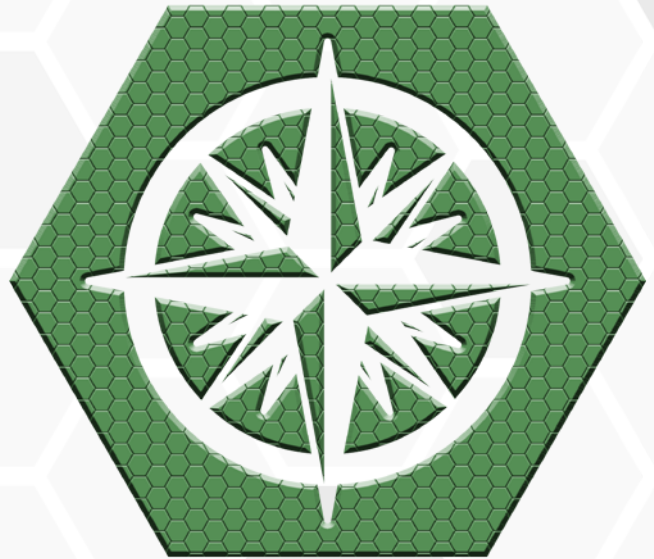
MILITARY

Skill	Level	Skill	Level
Athletics	50	Burglary	30
Constitution	40	Contacts	40
Craft	30	Deceive	30
Diplomacy	30	Drive	40
Fight	55	Insight	30
Intimidate	40	Investigate	30
Lore	30	Perception	40
Perform	30	Special	30
Shoot	40	Stealth	30
Wealth	30	Will	50

MISCREANT

Skill	Level	Skill	Level
Athletics	40	Burglary	50
Constitution	30	Contacts	30
Craft	30	Deceive	40
Diplomacy	30	Drive	40
Fight	40	Insight	30
Intimidate	50	Investigate	30
Lore	30	Perception	30
Perform	40	Special	30
Shoot	40	Stealth	55
Wealth	30	Will	30
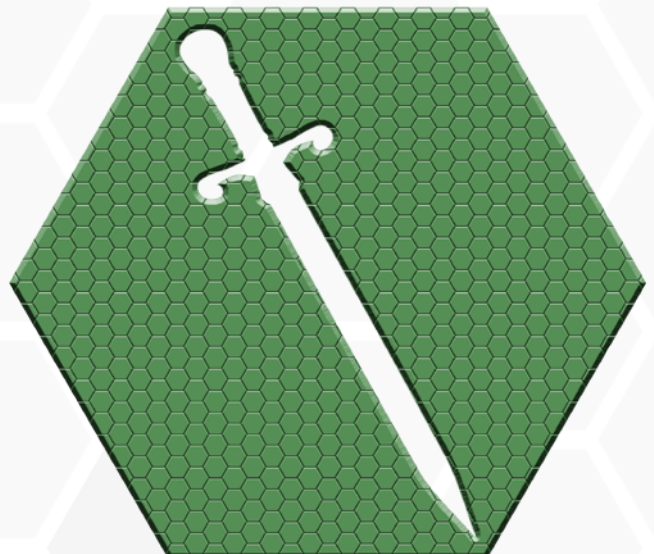
Police

Skill	Level	Skill	Level
Athletics	40	Burglary	40
Constitution	40	Contacts	40
Craft	30	Deceive	30
Diplomacy	30	Drive	50
Fight	40	Insight	30
Intimidate	30	Investigate	55
Lore	30	Perception	30
Perform	30	Special	30
Shoot	50	Stealth	30
Wealth	30	Will	40
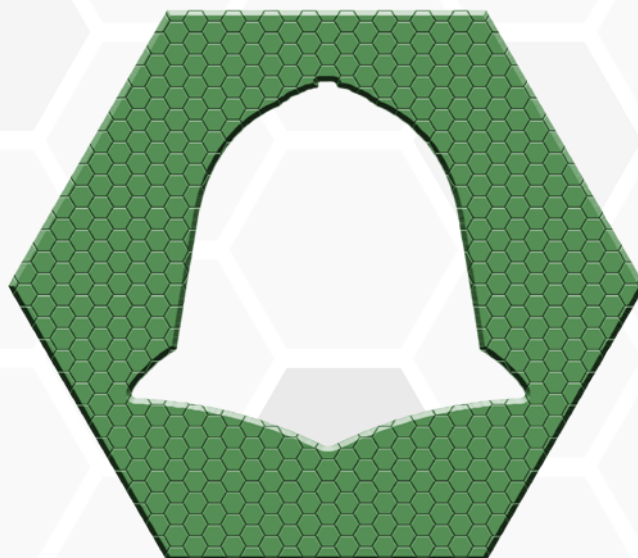
Trades

Skill	Level	Skill	Level
Athletics	30	Burglary	30
Constitution	40	Contacts	30
Craft	55	Deceive	30
Diplomacy	40	Drive	50
Fight	40	Insight	30
Intimidate	30	Investigate	30
Lore	30	Perception	40
Perform	30	Special	40
Shoot	40	Stealth	30
Wealth	50	Will	30

Realms

The Six Realms

The preceding pages gave you the base rules with which to play nearly any sort of tabletop roleplaying game imaginable. Whatever world you like, whatever setting you enjoy, whatever story takes your fancy can be modeled, shaped and played with through the Sigil System. Anything that your imaginations can come up can be played out with just twenty skills, a few wound slots and plenty of fun.

The following pages, however, will show you *our* worlds, *our* settings and *our* stories. The following six sections will show you the games that we have, are, and will create and the interesting and unique rules that each one has.

The rules are meant to be added onto the base Sigil System rules, and will tend more to the supernatural and fantastical side of things, but the way that they are laid out will mean that you can easily adapt these supernatural systems to your own homebrewed games. We run the gamut from rune magic to incantations, psionics to miracles and from crystals to mutations in order to spark your imaginations and allow you the greatest variety in rules that we can.

Keep an eye out online, on social media and on our website as these products will make their way to publication and, like our flagship series The Runed Age, they will come with their own supplemental and accessory materials that we create to make your games the very best that they can be.

So turn the page to explore six strange, bizarre and fantastical worlds where not everything is quite as it seems and the familiar may become all too unfamiliar all too quickly.

THE RUNED AGE

In a world where magic and technology have fused together, where the limits that man is capable of have been broken, where a man can destroy the world with a stroke of a pen, the poor starve and the rich prosper off the blood of innocence. A world that should be a utopia has been turned by greed and pride into a battlefield where the poor wage war in the shadows for the ambitions of the wealthy. You are one of these scoundrels, these rogues, these pirates who struggle for the sport of the rich to achieve the glory, the riches, the power to break your chains and surpass the limits of The Runed Age.

The Runed Age is Stormforge Productions' flagship title and is indeed the very first product released by us, so it is very near and dear to our hearts.

It was because of The Runed Age that Stormforge Productions was formed and the Sigil System was initially crafted around the needs that The Runed Age has. So safe to say, without The Runed Age, none of the rest of these settings would ever have been put to paper.

The Runed Age sets you down in the swashbuckling metropolis of Middelburg, capital city of the island nation of Alfresia. In this city of a million souls you have to do what you can simply to survive and that often means turning to a life of crime.

This is such a common occurrence in the city that many powerful people and organisations have made a business out of it, and as the player, you will be doing dirty jobs that these rich and powerful can never be seen doing. Whether you are working for the all-consuming and all-envoloping Merchant League, the corrupt politicians or the crooked constabulary, there will be plenty of kidnappings, thefts, burglaries, arsons and murders to keep you busy.

From a mechanical perspective, the magic of The Runed Age is its most prominent characteristic. There are no witches or wizards, no mages or sorcerers. Every single person in the setting can, and does use magic in their everyday lives.

This magic is a runic system where it must be drawn or carved to work. There is no incantations or spells to say, instead you use it with the technology you have at hand to change reality itself.

Other than having a unique way of working, what makes The Runed Age's magic so fantastic is that you, the player, decide what the magic should do. There are no predefined spell lists or magic options to choose. Instead, you create each magical effect step by step, putting you in direct control of what happens.

The rules for this magic system follows and it will show you how to create nearly any sort of magical effect and spell that you can think of. And not only that, it will show you how to modify and change your runic arrays so that you can tailor each array to a specific context.

Special Rules

- The Supernatural Skill in the Character Generation becomes the Runes Skill.
- The Runed Age has its own method for using Sigils that supersedes the section in the Rules section of this book.

Rules of the Runes and Arrays for the Novice

Runic magic operates, unsurprisingly, through runes. It is a simple process whereby runes are written down inside an array and connections formed between them. These connections are instructions to the array as how the magic should be completed.

Each rune is a logogram, or a representation of an entire concept. Each rune has a single, very specific and often literal meaning. For example: the rune for **Contain** means that the target in question, such as fire, is contained within the array. You can't use this rune to contain a cat in ice outside of the array.

The runes above are as follows: **Contain, Create, Fire, Small, Sustain**.
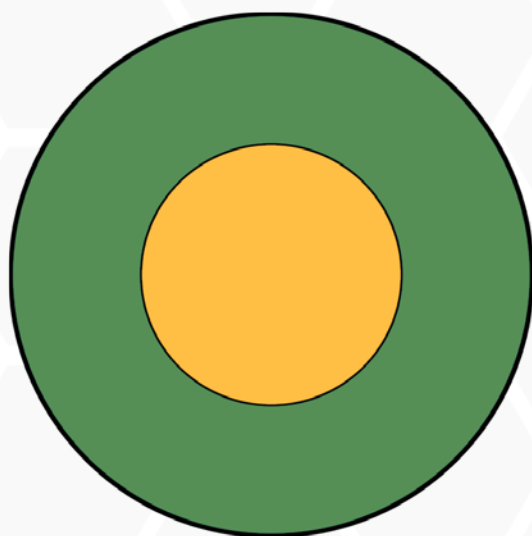
Basic Tiers

The basics of runecraft and the most basic runic arrays consist of an outer circle (shown in blue here) and an inner circle (in copper). These are called **tiers**. Arrays work by the runes in the outer tier affecting the inner tier.

The copper circle here is the focus for the array and is thus called the **centrum**. The blue circle will contain runes to modify and affect the copper circle. You can have as many concentric circles within one another as you want, increasing the number of tiers as you go, and the array will become more complex as more tiers are added, but all tiers will be focussed on affecting the centrum.
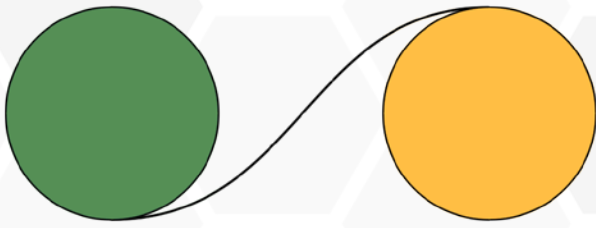
Affecting Loci

For the runes to work they must be within individual circles themselves, called **loci.** For one **locus** to affect another locus or tier it must be linked to it with a curved line as shown here. To create fire you must link the **Create** rune and the **Fire** rune. However, these loci are not always circles.

Order of Operations

If runes are affecting one another within a tier, you must show which is affecting which. For this, corners are used. The locus with the most corners affects the locus with the least. A true circle is the last affected. The example here shows how this is done, the pentagon affects the square because the pentagon has five corners and the square has four.
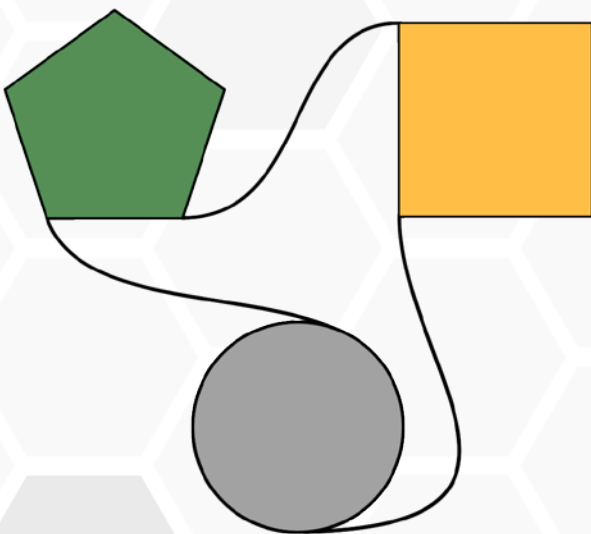
The reason for the **Order of Operations** is because one locus can affect many other. A locus is not restricted to affecting only one other locus or tier. This example shows three loci that at first glance seem to be affecting each other in a neverending loop, but because of the Order of Operations, one can see that the blue pentagon is affecting both the silver circle and copper square, and that the copper square is affecting only the silver circle. The silver circle is no affecting anything.
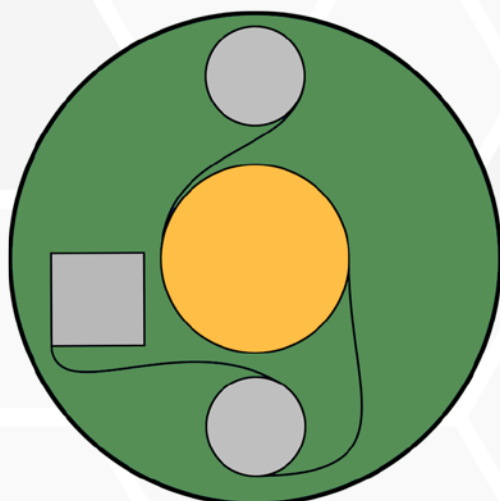
Order of Operations in Multiple Tiers

Loci affecting a lower tier do not need to show order of operations.

Here you can see two examples of Order of Operations. The silver square and circle must show Order of Operations when affecting one another because they are in the same tier (the blue tier). The silver circles and the copper centrum do not need to show Order of Operations because they are on different tiers (the silver circle is on the blue tier affecting the lower, copper tier).
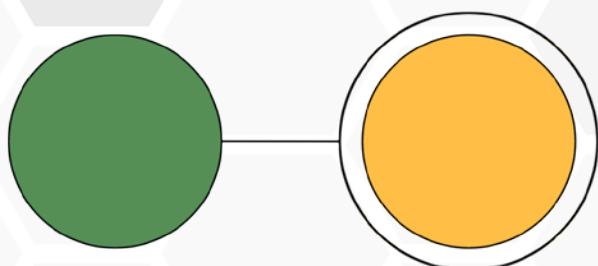
Excluding Loci

If one wants to create an array that excludes something, one shows that by drawing a circle around that loci, (meta-)physically excluding it from the effect. This means that the excluded element can not enter or exist within that part of the effect of the array.

For example: if you want to create an area wherein water can't come, you would link the **Contain** rune (shown for argument's sake in blue here) with the **Water** rune (in copper), thereby creating a walled area wherein water can't exist or enter.
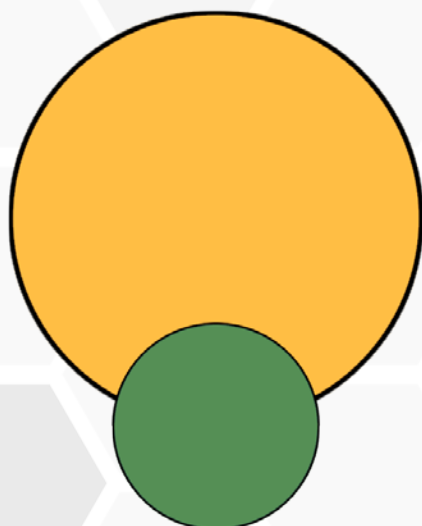
Modifying Loci

If one wants to modify a rune rather than affect it, a smaller loci is placed overlapping the rune in question, creating a **combined rune.** This combined rune is then effected by all other runes interacting with them as if they were one rune.

Whole tiers can also be modified in this manner. The modifying rune then affects all loci in that tier.

For example: to create a small fire one would overlap the **Fire** rune with a **Small** rune.
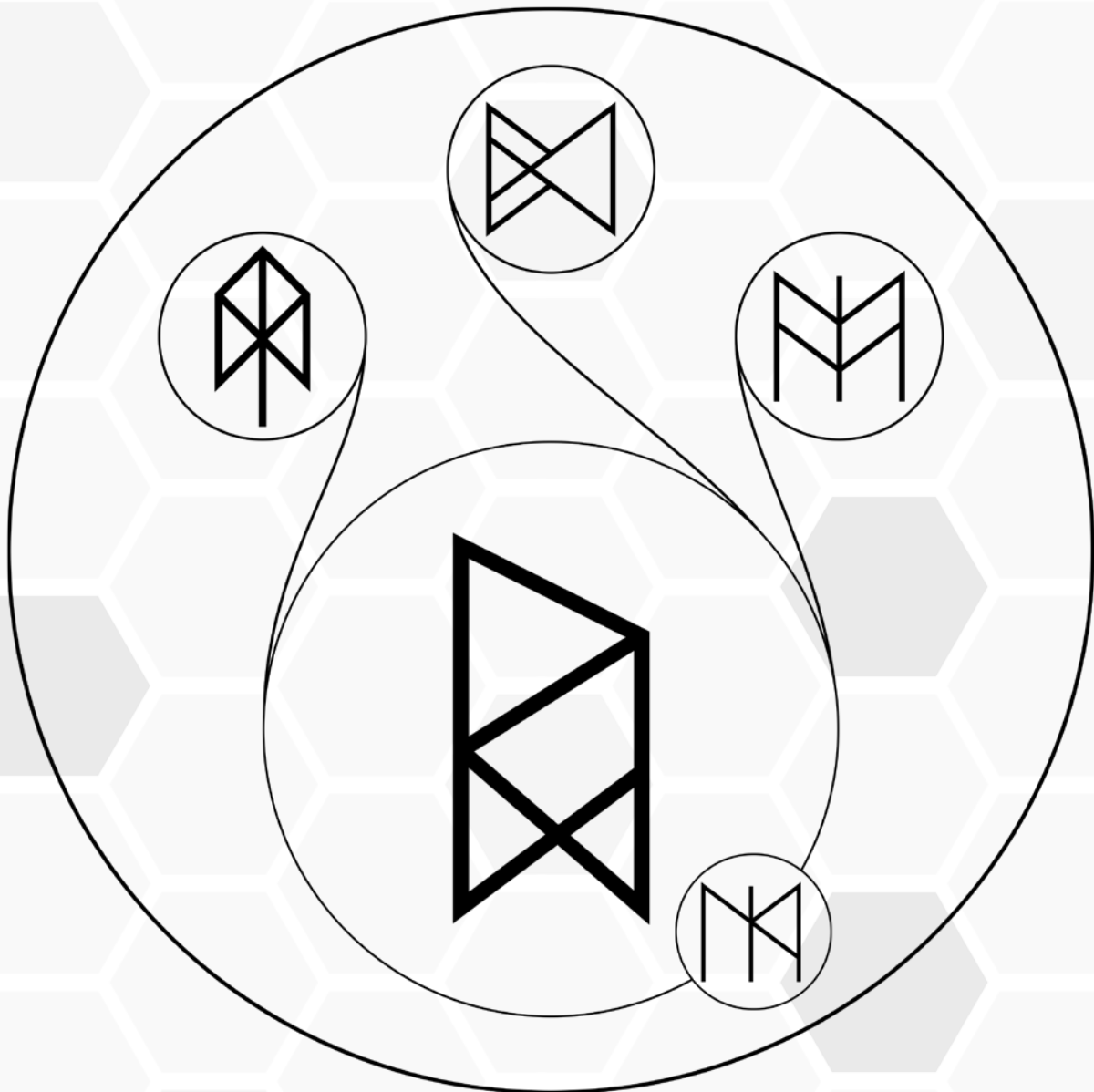
EXAMPLE ARRAY

Here is a very simple array incorporating nearly all of the above rules using the runes already explained.

It is called the **Campfire array** and it does exactly what it says.

The **Fire** rune occupies the centrum of the array and is thus the focus of the array. It is then modified by the **Small** rune, creating a combined rune. This shows that you want a small and manageable fire. The combined **Small-Fire** rune is affected by the **Sustain** rune (ensuring it will keep for the night), the **Create** rune (to make a difference between using fire that is already available and creating it from nothing) and the **Contain** rune (to keep it within the boundary of the array so that it won't get out of control).

The **Sustain, Create** and **Contain** runes do not need to show order of operations because the Small-Fire combined rune is in its own tier: the centrum.

Rules of the Runes and Arrays for the Adept

Complex Arrays

Multiple runic arrays can be combined to create a larger, more complex array.

Here you can see two simple arrays inside a larger array plus some normal loci.

Even if you have multiple arrays, one array must be the centrum for the complex array, and one rune inside that array must be its centrum. For example, the central array is the centrum of this complex array. The silver inner tier is the centrum of that array, and is thus the true centrum of the entire complex array. The entire complex array will work at changing, modifying and affecting that inner silver tier.

As an example, say you want to create a small campfire but you want to make sure there is always enough oxygen to keep it going. The central array would then be your array's centrum that creates the campfire, while the upper secondary array will focus on drawing in the air needed to keep the fire going.

Complex arrays can also take on a different look. Instead of having two or more complete arrays working together inside a larger array, one can have a complete array be a part of a standard array as shown here. The arraythen affects the centrum just like a normal locus would, and is treated just like a normal locus.

Remember that when using complex arrays, it is the effect of one array that is being put on the other array or centrum, not the individual runes inside that array. A fine distinction, but a distinction nonetheless.
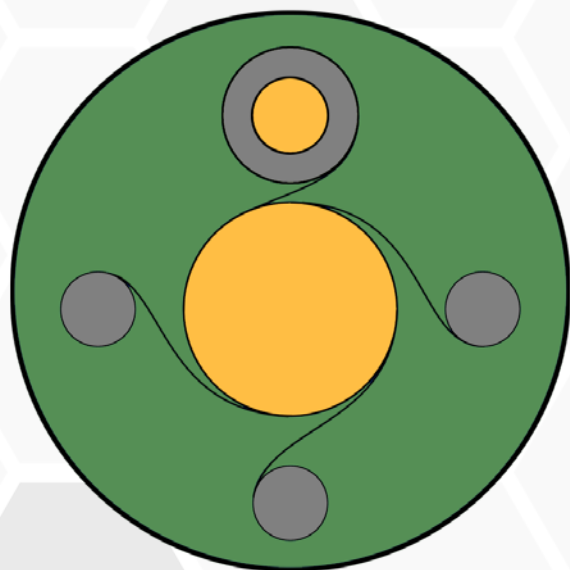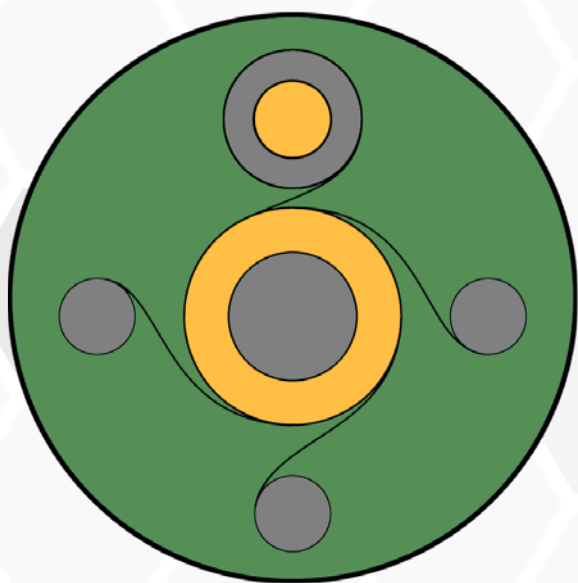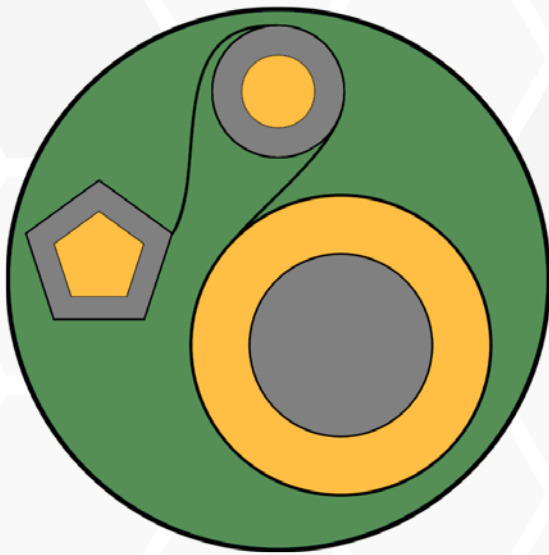
COMPLEX ARRAYS' ORDER OF OPERATIONS

When dealing with multiple arrays inside a complex array, Orders of Operations function in the same way as they do in simple arrays.

The pentagonal array in this example must show order of operations with the upper smaller array because they occupy the same tier (the blue tier).

Because the larger array is the centrum, it occupies its own tier meaning that the smaller circular array does not need to show Order of Operations when affecting it.

PLAYING AROUND WITH SIZE

There are five size modification runes: **Tiny, Small, Medium/Regular, Large,** and **Gargantuan**.

These work as multipliers of the runic array's outer border's size. So the eventual size of the magic that is performed will depend as much on how big the runic array is drawn as it is about the size runes.

The runes' multiplier is based off a logarithmic scale as seen to the left. **Tiny** is 1% of the array; **Small** is 10%; **Medium** is 100%; **Large** is 1,000% and **Gargantuan** is 10,000%.

Another way of putting it is: **Tiny** is 0.01 times the area of the array; **Small** is 0.1; **Medium** is 1 times the area; **Large** is 10 and **Gargantuan** is 100 times the area of the array.

If you want to get more precise sizes, the way to do this is by adding size runes together. By modifying a target rune by several size runes, you can add their sizes together to come to a final size. As shown in to the left, 3 **Tiny** runes are modifying a **Fish** rune. This means that the size of the fish will be 3% of the area of the runic array, or 0.03.

It is also possible to multiply the size runes with one another. By modifying a size rune with another, you multiply their effects together. Here you see a Gargantuan rune modified with a **Tiny** rune. This means that 100 is multiplied with 0.01. The result is 1, or a **Medium** rune. This is not very useful, but remember that you can multiply a **Gargantuan** rune with another one, creating a result of 10,000 times (100,000,000%) the runic array's area; or a **Tiny** with another one, resulting in a size of 0.0001 (0.01%) times that of the array's area.
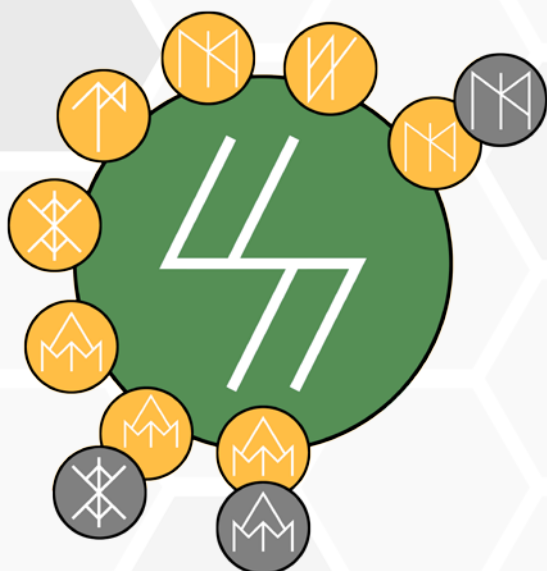
When you have added and modified all the size runes you are looking for, simply apply it to what you need to modify the focus, like here where you see a **Fish** rune modified by everything that has been talked about here, creating a fish with a size 11,111.111 times the runic array's area.
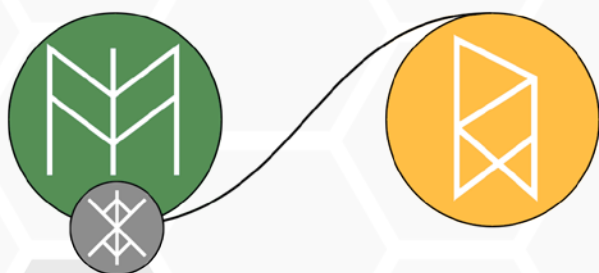
Size and Containment

The **Contain** rune can greatly affect the outcome of the various Size runes.

When you modify a **Contain** rune with a **Size** rune, as shown here, then you affect how large the containment field is. You can use this to force the containment field to be larger than the runic array. You can also use this to make a containment field smaller than the runic array.

Here you can see how the fire that is being

created will be contained inside a large area (10 times that of the array).

On the other hand, if you modify another rune with a **Size** rune and then contain it, interesting things happen.

The default size for the **Contain** rune is the runic array's outer border. If the rune is not modified, this will stay the same no matter what.

So, if you want to make a very large fire, but you don't modify the **Contain** rune, the fire will still try and be quite large, but because it can't go beyond the runic array it will go the only way it can: up. This is quick and easy way to make columns of whatever size you want.

Using Time Runes

There are 3 runes that deal with time: **Stop, Slow,** and **Quicken. Stop** is self explanatory: it stops time for whatever you are targeting. If you link stop and human, then time will stop only for humans.

Slow and **Quicken** act like multipliers on everything they modify. **Quicken** is a x2, while **Slow** is a /2. Another way of putting it is that **Quicken** is a +100% and Slow is a -50%.

Here we see two **Time** runes. The left **Time** rune is modified by a **Slow** rune. This means that time moves at half its normal speed, or at 50% of its normal speed. The right **Time** rune is modified by a **Quicken** rune. This means that time moves at double its normal speed, or at 200% of its normal speed.

Here we see a **Time** rune modified by a **Quicken** rune, modified by a **Slow** rune. So this works from the bottom to the top. The Slow rune impacts the **Quicken** rune by reducing its effectiveness by 50%. This means that instead of providing a 100% increase in speed, **Quicken** will only provide a 50% increase. So time will move at an additional 50% of its normal speed.
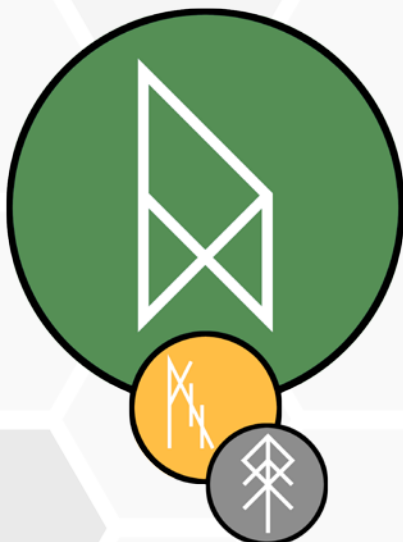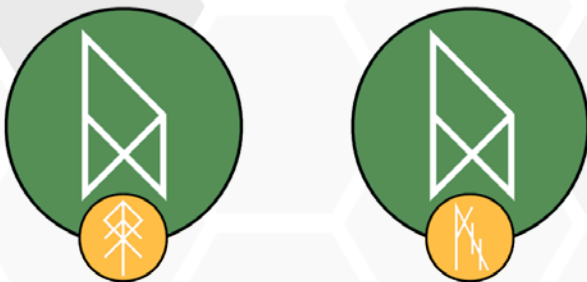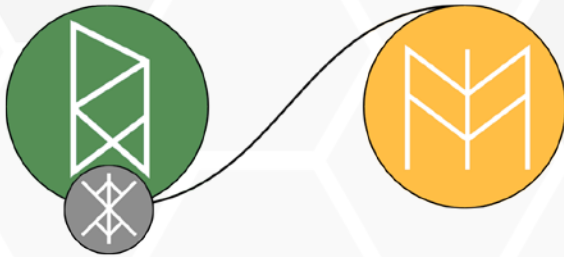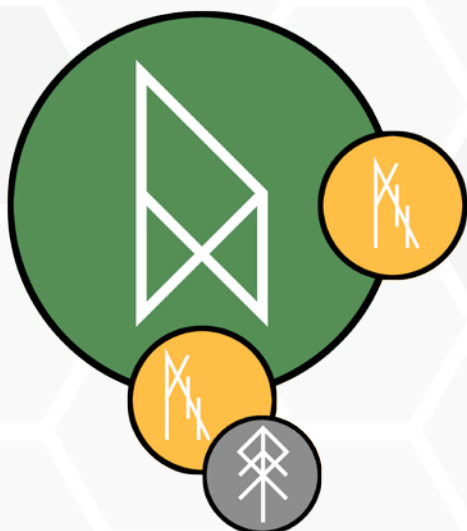
Lastly we see an additional **Quicken** rune modifying the **Time** rune, this means the total speed of time will be 250% (100% as base speed, 50% for the **Quicken-Slow** rune, and an extra 100% for the extra **Quicken** rune).

You could keep modifying time runes with each other and adding more to a target rune, making more and more accurate speeds of whatever the focus is.
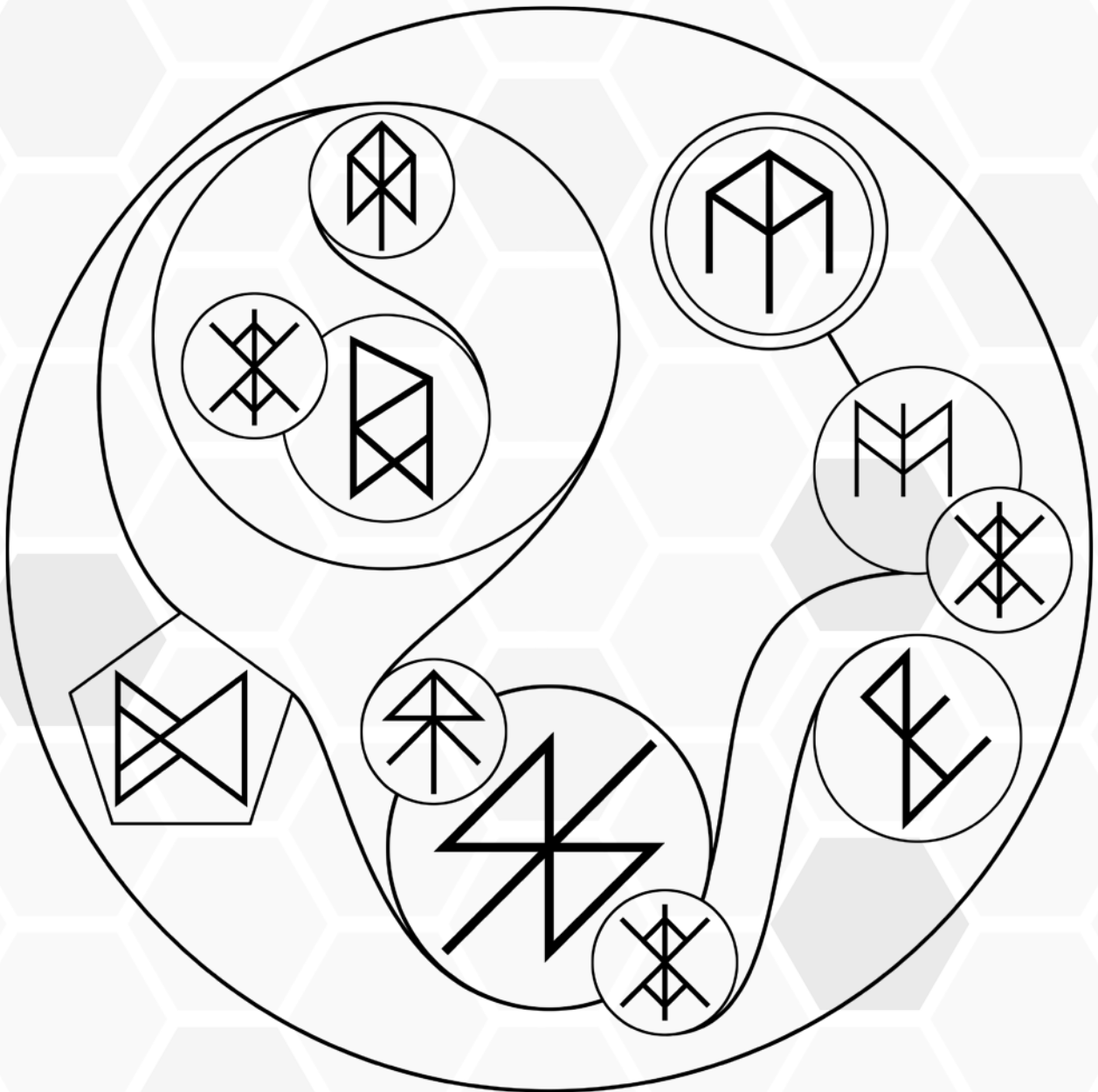
Example Array

Here is a **Fiery Platform** array to show how complex arrays can work.

The centrum is a combined rune of a **Large-Circular-Stone**. Remember that each rune is highly specific, so **Circle** here cannot refer to a sphere, merely a circle. It is being modified by a **Create** rune, a **Float** rune and a **Contain-Large** combined rune that excludes **Water**.

The other array inside is a **Fire** array, it **Sustains** a **Large-Fire**.

Note how the **Create** rune is affecting both the centrum and the **Fire** array. While it is possible to use two **Create** runes in a complex array such as this, using one rune to affect multiple others is a good way to save space and time.

The result of this array is a large floating platform that is always on fire that cannot be quenched by water.

RULES OF THE RUNES AND ARRAYS FOR THE MAGUS

FUEL

Runic arrays can be powered through three separate means:

1. **Direct application of energy, such as heat, light and kinetic energy**
2. **Direct application of human blood. Exponentially more efficient than direct energy.**
3. **Using orichalcum in conjunction with the Fuel rune. The most powerful and efficient fuel source known to man.**

Orichalcum can not be used to activate an array without the use of the **Fuel** rune, so if you wish to fuel your runic arrays with orichalcum, then simply place some on an array that has a **Fuel** rune.

Your fuel rune then needs to affect whatever runes you wish to be activated. You do not need multiple **Fuel** runes attached to every affecting locus, one **Fuel** rune can (like any other locus) be connected to multiple foci.

Once orichalcum has been added, the **Fuel** rune will activate whatever locus it is affecting. In such a way, this **Fuel** rune can act as a switch.

IF, THEN

To add more complexity to your runic arrays, you can add an "**if-then**" statement. **If** the required action occurs, **then** the rune works.

Shown here is a copper locus affecting a blue locus. The curved line with the two straight lines intersecting the silver locus represents this if-then statement.

For example, let us say that the copper locus is **Create**, the blue is **Fire** and the silver
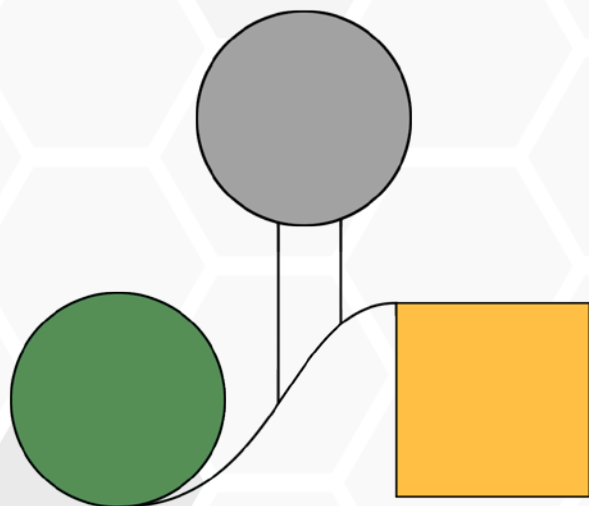
is **Human**. This would mean that the array would only **Create Fire** if a **Human** is present. Essentially, this is creating a trap. In such a way, a runic array can be prepared and charged with energy, then left until it is triggered by its if-then statement, because the energy wouldn't be released until the if-then statement is fulfilled.

You can also command the runic array to only activate in the absence of something. For example, if you want to have your runic array create a fire but you don't want it to burn someone, you can use the if-then statement to say the array should create fire only if there is no humans present.

For this, we combine the **Exclude** command and the if-then command. As you can see in here, the silver locus is surround by an extra border like in an exclusion, meaning it is not part of the array. So the copper locus will only affect the blue locus if the target in the silver locus in not present.
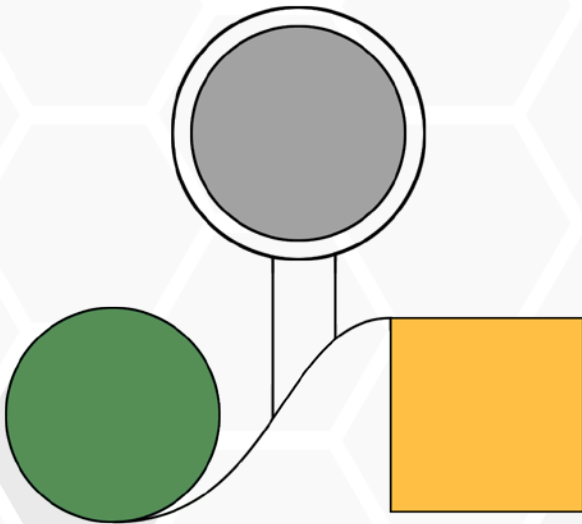
Sending and Receiving

If you want to link separate runic arrays together, you can use the **Send** & **Receive** runes.

Sending & **Receiving** work in much the same way as multiple arrays inside a complex array. Their functions are to **Send** the effects of one array to another array. Call it teleporting the effects, because the array do not have to be near each other for this to work.

The rune in the centrum of the left array here is the **Send** rune. The rune in the silver locus of the right array is the **Receive** rune.

The **Send** rune must always be in the centrum of its array (shown here in copper), because it will send all the effects of its array to the **Receive** rune.

The **Receive** rune cannot be the centrum of its array. It will always be an affecting rune (shown here in silver). This is because the **Receive** rune takes the place of a locus. Its duty is to affect the centrum of its runic array with the effects given to it by the **Send** rune.

When you use a **Send** rune you can target which **Receive** rune will receive the effects you are sending, and vice versa. This can be useful if you don't want to send those effects to every receive
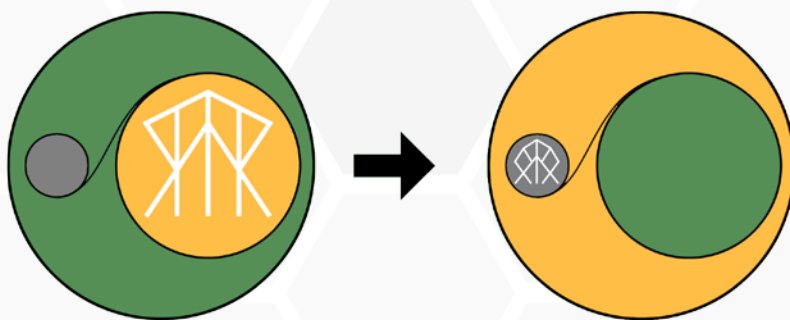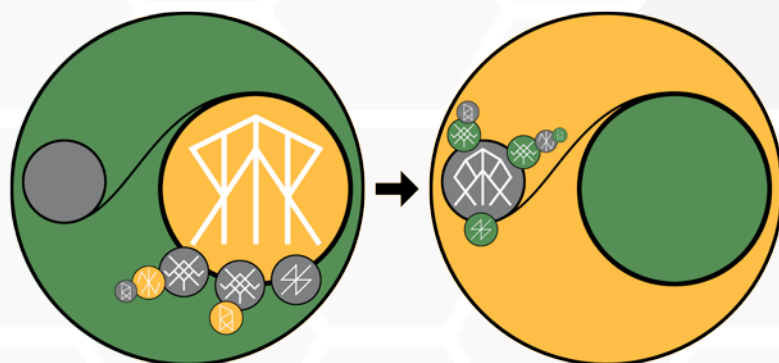
rune around you.

To do this, we use a runic telephone number made up of the elemental runes: **Air, Fire, Lightning, Stone** and **Water**.

When you modify a **Send** or **Receive** rune with an elemental rune, you create a type of code that both the **Send** & **Receive** runes must have in order to work. As long as both **Send** & **Receive** runes have the same number of each elemental rune modifying them, then the teleportation will be successful. There is no way to determine which rune is first or last, all that matters is the amount of each rune.

You can go more complex if you want to be 100% sure that your teleportation will work. You can do this by modifying the elemental runes with more elemental runes. What this then means is that both **Send** & **Receive** runes must have the same elemental runes modifying each other in the same manner for the teleportation to work.

You can go as complex as you need to make an unbreakable code for your teleportation.
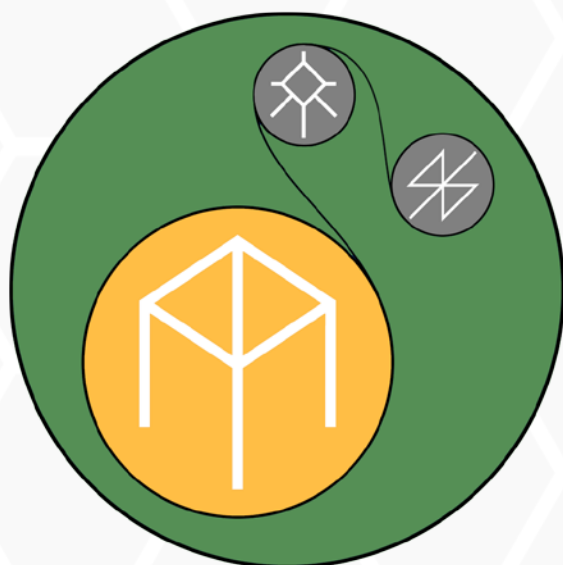
Transmutation

Transmuting something is far more cost/energy efficient than creating it from nothing.

Transmutation is simple. All you need are three runes: the **Target** rune (the something you want), the **Transmute** rune, and the **Object** rune (the something you have).

The target rune will always be in the centrum of whatever array you want to make (although it could be a secondary array of complex array). You then link the **Transmute** rune and object rune together with the **Transmute** rune in the middle and there you have it.

For example, this array turns stone (the **Object**) into water (the **Target**) by way of a **Transmute** rune.

Order of Operations work slightly differently for transmutation. Only those runes which can affect the outcome of a transmutation (such as **Contain, Sustain,** etc) needs to show Order of Operations with the **Transmute** rune. Other runes, such as **Stone** in the above example, can't affect other runes, so they don't need to show Order of Operations with the Transmute rune.

Example Array

Here is an array tying together all of these advanced concepts.
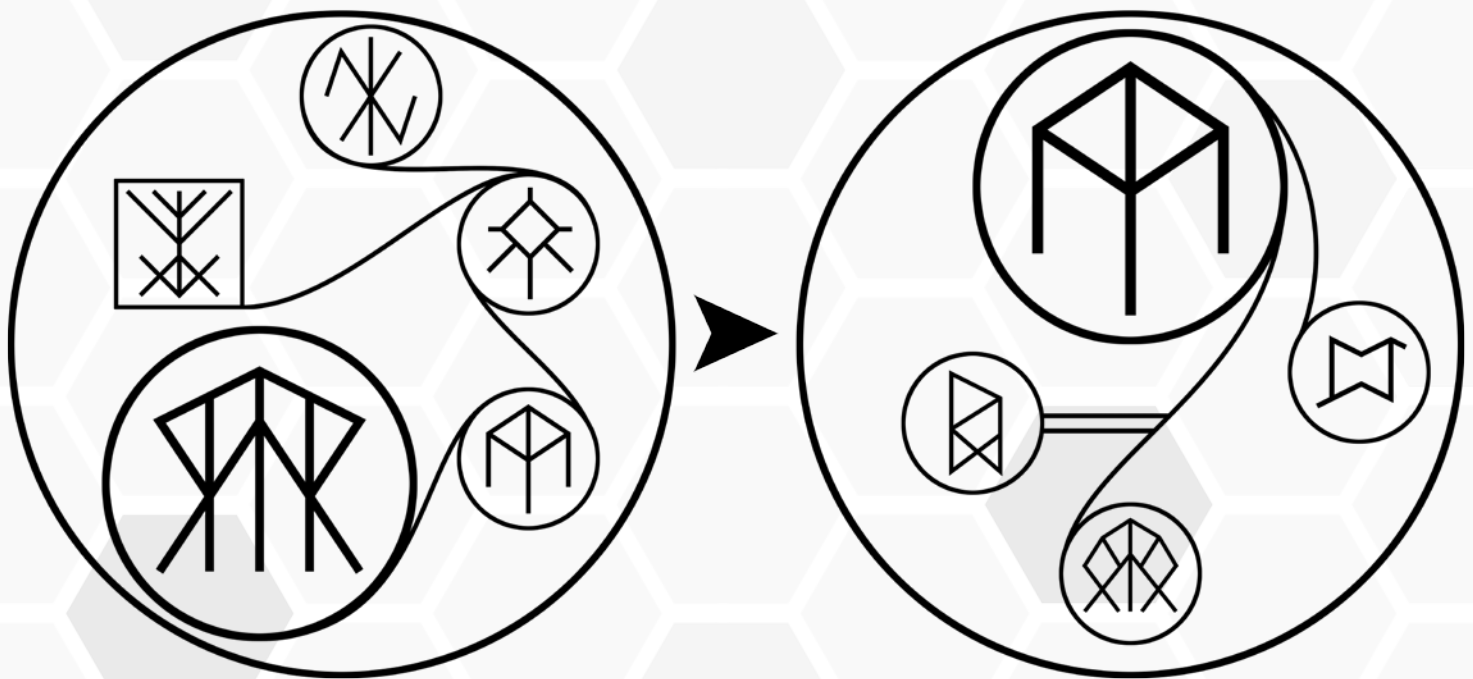
This array is a preventative fire extinguisher. It releases water when it senses fire, but it works in two parts.

The left hand array transmutes air into water only when orichalcum is used to fuel the array. It then sends this water to the right hand array.

The right hand array receives this water only if there is fire present and pushes the water out from the array.

And there you have it! Everything you need in order to create your own runic arrays. The only limits to what you can create with the arrays is your own imagination.

Rune List

Air: The mixture of gases present in the planet's atmosphere. If Created, the array would produce a mixture of gases based upon the average metric volume of atmospheric gases in the area immediately surrounding the array
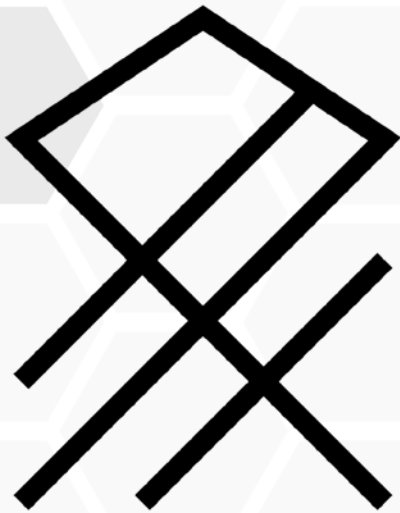
Animal: Any organism classified under the biological kingdom of Animalia. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living animals.

Antimony: A silvery, lustrous gray metal that is crystalline and brittle. Chemical symbol is **Sb**.
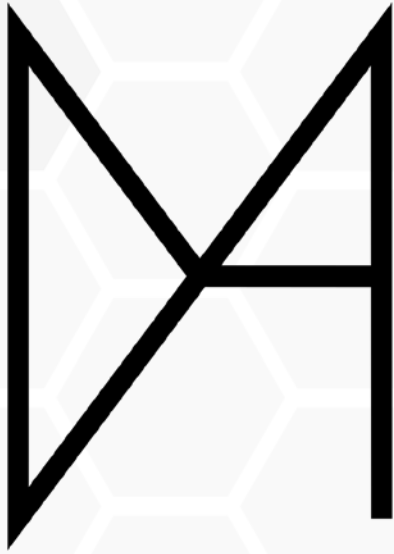
Arsenic: A grey crystalline metal. Chemical symbol is **As**.

Bird: Any organism classified under the biological class of Aves. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living birds.
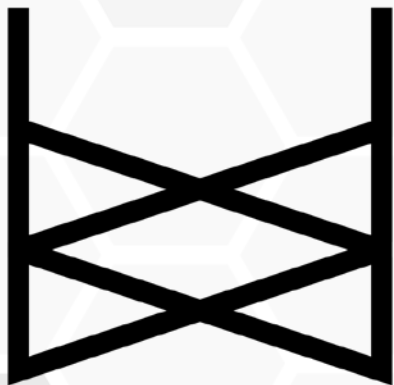
Blood: Creates red blood cells with hemoglobin suspended in plasma containing no antigens. Use animal runes to modify the Blood rune to specify which animal blood is to be used.

Bovid: Any organism classified under the biological family of Bovidae. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living bovids.

Canid: Any organism classified under the biological family of Canidae. If Created, the array would produce an androgynous corpse, sexually mature of an organism similar in appearance to the ancestor of all living canids.

Carbon: Black, nonmetallic, tetravalent compound that is basis for life. Chemical symbol is **C.**

Circle: Creates a flat field across the diameter of the array (modified by Contain and Size runes), with a depth one tenth that of the array's diameter, filled with target rune's effects. Size runes increases the depth of the circle, rather than the diameter.

Contain: Used as an affecting locus, it creates a containment field targeting specific rune(s). If it is used to modify a rune, then it specify an object that is within the range of where containment field would be. If used as the centrum, creates an empty containment field.
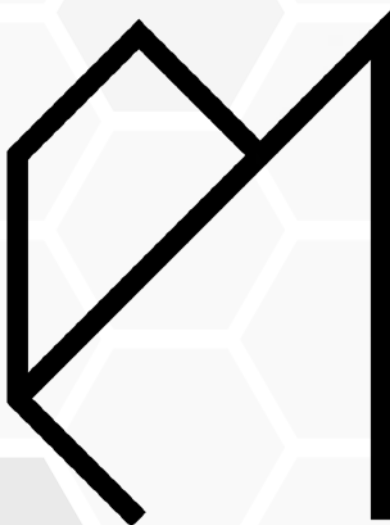
Cool: Reduces the temperature of the target rune(s). If used as an affecting rune, it cools the target at a rate of 1°C per second. This can be modified by using a Time rune. If used an affected rune (e.g.: Pull-Cool) then it specifies any heat at a temperature greater than that of the array.

Copper: A ductile, soft, malleable reddish-orange metal with very high thermal and electrical conductivity. Chemical symbol is **Cu**.

Create: Spontaneously generates target rune(s). Can only be used as an affecting rune.

Dome: Creates a half spherical field across the diameter of the array filled with target rune's effects.

Felid: Any organism classified under the biological family of Felidae. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living felids.
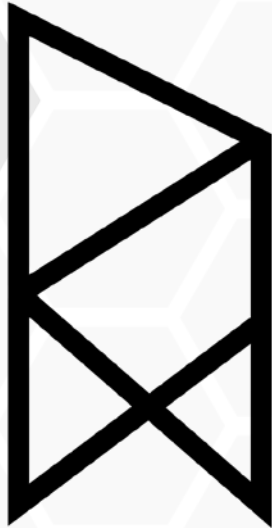
Fire: Flammable plasma discharge. If not given fuel and air, the fire will immediately go out once the energy in the array is depleted.
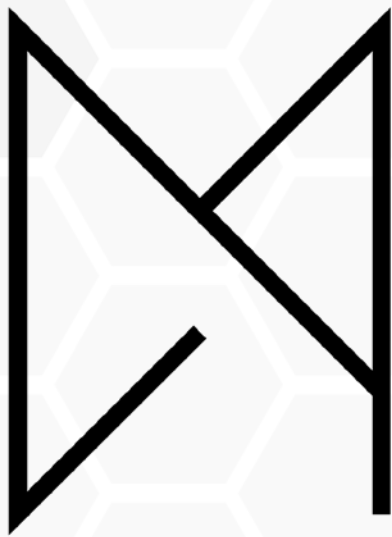
Fish: Any organism classified under the biological family of Pisces. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living fish.

Flesh: The soft substance consisting of muscle, tissue and fat that is found between the skin and bones of an animal. Use animal runes to modify the Flesh rune to specify which animal flesh is to be used.

Float: Cancels out the effect of gravity, affecting only the target rune(s). The target is still able to move and be moved, but will behave as if there is no gravity. If used to modify a rune, it specifies a target that is no longer under the effects of gravity.

Flowering plants: Any organism classified under the biological clade of Angiosperms. If Created, the array would produce a sexually mature organism similar in appearance to the ancestor of all living flowering plants.

Fuel: The rune that is required to be in the array as an affecting locus if orchicalcum is to be used to power the array. Can not be affected by Create or Transmute.

Gargantuan: A size rune that will make a modified rune 100 times the size of the array.

Gold: A bright yellow dense, soft, malleable and ductile metal. It is one of the least reactive chemical elements. Chemical symbol is **Au**.

Heat: Increases the temperature of the target rune(s). If used as an affecting rune, it heats the target at a rate of 1°C per second. This can be modified by using a Time rune. If used an affected rune (e.g.: Pull-Heat) then it specifies any heat at a temperature greater than that of the array.

Human: Homo Sapiens. If Created, the array would produce an androgynous, racially indeterminate, sexually mature corpse of a human.
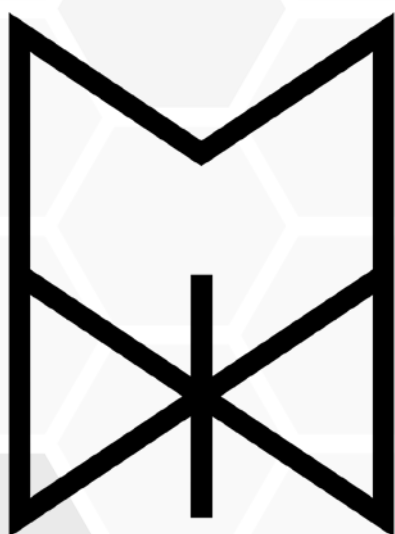
Iron: A hard, grey metal often used in fabrication. Used with carbon to create steel. Chemical symbol is **Fe**.

Large: A size rune that will make a modified rune 10 times the size of the array.

Lead: A a soft, malleable and heavy metal. Has a bluish-white color but tarnishes to a dull gray when exposed to air. Chemical symbol is **Pb**.

Light: Produces white light at an intensity of 1 lumen per 1cm3. Per default, the light originates as a flat plane across the runic array (meaning 1 lumen per 1cm2), but can be made three dimensional by size and shape runes. To increase the intensity of the light, increase the size of the rune's effect while reducing the size of the containment field.

Lightning: An electrostatic discharge of alternate current (**AC**). Can be used to electrically power other arrays or machinery.

Lizard: Any organism classified under the biological suborder of Lacertilia. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living lizards.

Mammal: Any organism classified under the biological class of Mammalia. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living mammals.

Medium: A size rune that will make a modified rune 1 times the size of the array.

Mercury: Also known as quicksilver. A silver metal that is liquid at the freezing temperature of water. Chemical symbol is **Hg**.

Plant: Any organism classified under the biological kingdom of Plantae. If Created, the array would produce a sexually mature organism similar in appearance to the ancestor of all living plants.

Primate: Any organism classified under the biological order of Primates. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living primates.
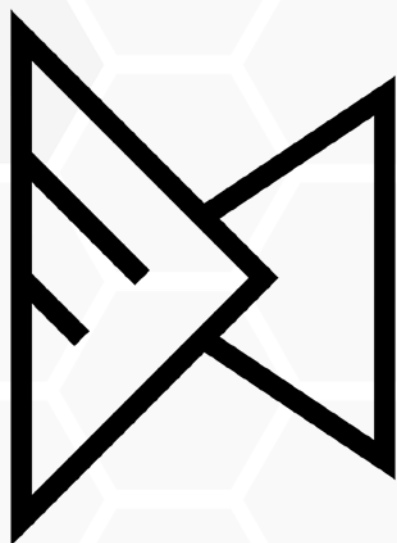
Pull: Draws target rune(s) towards the centrum of the array at a speed of 1 metre per second, regardless of the target's mass. Subject to the third law of motion: every action has an equal and opposite reaction. Any force produced the opposite direction will reduce the effect of this rune. Can be modified with size and shape runes to direct and restrict how far a target is moved, and with time runes to modify the speed. If used to modify a rune, it specifies a target that is already under the effect of a Pull rune.

Push: Propels target rune(s) from the centrum of the array at a speed of 1 metre per second, regardless of the target's mass. Subject to the third law of motion: every action has an equal and opposite reaction. Any force produced the opposite direction will reduce the effect of this rune. Can be modified with size and shape runes to direct and restrict how far a target is moved, and with time runes to modify the speed. If used to modify a rune, it specifies a target that is already under the effect of a Push rune.

Quicken: Accelerates target rune(s) to twice normal speed when used as a modifying rune. Most often used in conjunction with Time runes. Can be further modified by time runes to increase or decrease its effects.

Receiver: A rune that, when used as locus, will receive transported effects of from an array with the Send rune.

Rodent: Any organism classified under the biological order of Rodentia. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living rodents.

Seed plants: Any organism classified under the biological clade of Gymnosperms. If Created, the array would produce a sexually mature organism similar in appearance to the ancestor of all living seed plants.

Sender: A rune that, when used as the centrum, will transport all effects of that array to an array with the Receiver rune.

Shell: Creates a wall around the circumference of the array filled with target rune's effects. If modifying another Shape rune, creates a wall around the edges of the target Shape rune.

Silver: A soft, white, lustrous metal that is both the most reflective metal known to man and the metal with the highest electrical conductivity. Chemical symbol is **Ag**.

Slow: Decelerates target rune(s) to half normal speed when used as a modifying rune. Most often used in conjunction with Time runes. Can be further modified by time runes to increase or decrease its effects.

Small: A size rune that will make a modified rune 0.1 times the size of the array.

Sound: Produces sound at 1 kHz at an intensity of 1 decibel per 1cm3. Per default, the sound originates as a flat plane across the runic array (meaning 1 decibel per 1cm2), but can be made three dimensional by size and shape runes. To increase the intensity of the sound, increase the size of the rune's effect while reducing the size of the containment field. To increase the frequency of the sound, use Time runes.

Stone: A solid aggregate of ground or soil. If Created, the array would produce stone of the same variety as the closest stone to the centrum of the array.

Stop: Ceases time of the target rune(s). Most often used in conjunction with Time runes. If used to modify a rune, it specifies a target that is already under the effect of a Stop rune.

Sulphur: A bright yellow, foul smelling, non-metallic compound. Chemical symbol is **S**.

Sustain: Maintain target rune(s). If used to modify a rune, it specifies a target that is already under the effect of a Sustain rune.

Time: The fourth dimension perceivable by humans which can be used to order events into "past", "present" and "future".

Tin: A malleable, ductile and highly crystalline silvery-white metal. Chemical symbol is **Sn**.

Tiny: A size rune that will make a modified rune 0.01 times the size of the array.

Transmute: Transforms object rune(s) into subject rune(s). Can only be used as an affecting rune.
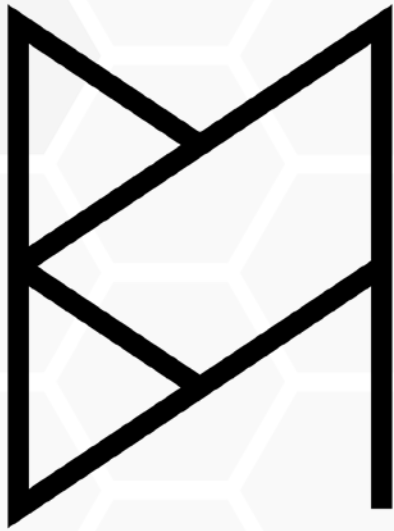
Ursid: Any organism classified under the biological family of Ursidae. If Created, the array would produce an androgynous, sexually mature corpse of an organism similar in appearance to the ancestor of all living ursids.

Water: A transparent liquid found in rain, lakes, rivers and seas that is central to life. If Created, the array would produce pure water.

Wood: A porous and fibrous structural tissue found in the stems and roots of trees and treelike plants. If Created, the array would produce wood of the same variety as the closest wood to the array.

USING THE RUNES

THE RUNIC ARRAYS

The central concepts of the Sigil System and the Runed Age setting are the runes and the runic arrays. The runes and arrays are not like traditional magic. There are no wizards in towers, no mages' colleges, no incantations to cast fireballs. Everyone can (and does) learn the runes, doing away with the use of mages. Runes also can't be cast. They are drawn, etched, carved, painted, sculpted, etc. and then energy is put into them, and then they work. If you think of the more traditional games and media you have seen magic in, the runic arrays here are more like enchantments and magical traps.

BUT, unlike your more traditional media, you can do anything you want with the arrays. The system is there for you, the player, to do whatever you want to with it. From fireblasts to blood draining swords to hoverboards (ashamedly yes, really) the only limitation to what you can do with the runes is your own imagination. Nearly everywhere in the world you will find runes on practically everything. It is interwoven with technology. Every sword, every bullet, every pistol has runes worked into them, the magic is everywhere. So don't be afraid to go completely insane with your runic arrays, they will fit right in.

CREATING NEW RUNES

All the runes that are currently known in Alfresia are shown in this book. There are 60 of them. This may not sound like many, but you would surprised just how much you can do with just 60 concepts. We only needed 26 letters to create the entire English language.

There is a method, a rhyme, a rhythm, a recipe to creating the Runes, but the people of the Runed Age don't know what it could be. Thousands of years of study has not revealed to them the underlying pattern behind the runes. To "discover" a new rune means just drawing something and hoping it works. A lot of trial and error goes into it. As such, you as the player and GM will also not know how the runes are made. But don't let that stop you from trying.

To try and create a new rune, first have a concept in mind that is significantly different to any of the runes in the book. For example, let's say you have a fondness for lilies. There is no Lily Rune currently. So say you have your heart set on creating a Lily Rune. Then draw it how you think it should look. Have a look at the runes in this book to make sure you have the same style as them. Perhaps have a look at real world Germanic and other Indo-European runes if you want some historical inspiration.

Once you have your proposed rune set, you need to put it in an array, otherwise it is just a drawing. It is the runic array that makes runes work. The easiest to do is just link a Create rune to the one you just made. Once you've made your array, roll a d100. **On a roll of 11-100, nothing happens**, the rune is just a drawing, not a real rune. Throw it away, start again. On a **roll of 02-10** something happens, but it's not good. **The rune explodes with the force to destroy a building**. If you are anywhere close, it will be a miracle if you survive. So throw away that drawing, and start again. On a **roll of 01, you did it**. By divine inspiration, you uncovered a new rune. Well done!

If you are unfortunate enough to roll a 02-09 and the runic array explodes you may suffer a Wound depending how close to the array you are when it explodes. This will be up to your GM but expect to receive a few Significant Wounds and maybe even a Grievous Wound or two.

You can only roll for a drawing once, if it doesn't work you can never use that again. Any new drawing must look significantly different to the one you just did. You can't just move one line 1° and call it new. Remember that if

someone else draws your runes it will look slightly different because their handwriting is different to yours. Your new runes must take this into account.

Sigils

Mostly you will be using your runic arrays in a narrative fashion as you roleplay. They are a part of the world and will affect the world all by themselves. However, when it comes down to Skill Checks your GM may decide that they are not an automatic button you can press to bypass all conflicts. This is where Sigils come into play.

Sigils are tokens that you spend to **gain a +25 bonus** to any task where your runic arrays play a significant part of making that Skill Check work. For example, you may have boots that have runic arrays to muffle sound, so when you do a Stealth Check to sneak past a guard you can spend a Sigil to gain a +25 bonus on that Skill Check. Remember that this is not the final modifier to your roll, the Situational Modifiers can still affect the final Modifier you get. You can only spend **1 Sigil per Skill Check to gain a +25 bonus**.

In the same vein, you can spend a Sigil **to reroll a failed Skill Check** if your arrays played a significant part in making that task work. As with gaining a +25 bonus, you can only spend **1 Sigil per Skill Check to gain a reroll**.

This also works for Combat Skill Checks where the runic arrays on your weapons and ammunition can definitely play an important role. You can also use your runes defensively in combat. If you have runes that work as armour, i.e. runes which either prevent/redirect/transmute impacts and the like, then **after the Hit Location has been determined** you can **spend a Sigil to declare your runic array absorbed the hit** and you will suffer no Wound that turn. Remember, you can only spend a Sigil to negate wounds **if the Hit Location where you have been hit has defensive runes that can narratively protect you**. If you are only wearing a hat with no runes on it, then you cannot spend a Sigil to negate wounds to your Head Hit Location, even if you have runes covering other areas of your body.

If you are defending in combat and you roll a 100 you can't spend any Sigils to negate the potential wounds you receive.

A third way of using Sigils is to **increase the severity of wounds**. After you have successfully hit an opponent during combat, if your weapon or ammunition has offensive arrays, you can spend a Sigil to increase the severity of a wound, for example to increase a Minor wound to a Significant wound. If you choose to do so, you must declare you are spending a Sigil this way **before the opponent can use a Sigil to negate any wound**. You can spend **more than 1** Sigil per Skill Check this way.

You start each session with an amount of Sigils equal to your Sigil Threshold. Your Sigil **Threshold is equal to the first digit of your Runes Skill Level**. For example, if your Runes Skill Level is 38, then you have a Sigil Threshold of 3, if your Runes Skill Level is 54, then you have a Sigil Threshold of 5. Use your Sigils as much as you can, because they do not carry over between sessions. Any **unspent Sigils at the end of session is lost**. On the plus side you start each session with your full complement of Sigils again. You can also always have more Sigils than your threshold, if you gain them during gameplay.

In drastic circumstances you can **burn a Sigil**. This can be done even if you do not have any Sigils left. **Burning a Sigil negates any Wounds** you were given this turn, even if it should have incapacitated or killed you. This is best used if you are about to take your 3rd Grievous wound or about to lose a limb. Your runic arrays are not involved in burning a Sigil, it is fate itself and the hands of the gods that saved your life. If you burn a Sigil, work it out with your GM to decide how and why your life was just saved. If you burn a Sigil, your **Sigil Threshold is permanently decreased by 1**.

GM Intrusions

Sigils can be earned during gameplay through GM Intrusions. A GM Intrusion is when the GM makes your character's life difficult, sometimes for the good of the story, sometimes to add drama, sometimes for their

own amusement. A GM can Intrude at any moment they feel appropriate to add some spice. They can declare that your pistol just misfired, your sword got stuck in its scabbard, your horse suddenly broke a leg, you slipped off the balcony you tried to jump off, etc.

When a GM wants to Intrude they will declare they are about to do so and explain exactly what is about to happen. Then they will offer you a choice. You can **accept the intrusion** and all the drama that comes along with it, and for your trouble **be given a Sigil**; or you can refuse the intrusion but then you will also miss out on the Sigil.

Just remember that not everything bad that happens in your character's life is worthy of an Intrusion and a Sigil. Sometimes bad things happen, and there is nothing you can do about it. On the other hand, if it feels that so many bad things are happening to your character that you are longer in control of events, then it's time to talk to your GM about it. GMs, be fair, be reasonable.

Runes and Wounds

Runic arrays can be activated by three different means: through the direct application of energy (fire, a hot summer sun, a liberal application of a hammer); orichalcum (more rare and more valuable than gold); and blood (but only human blood). The quickest and easiest way is of course blood. With blood, you don't need to mortgage the house for a piece of orichalcum or have to worry about the time it takes to start a fire.

This means that your character may have to spill some of their own blood in an adventure to get a runic array going. Slicing their palm, opening a vein, that sort of thing. Cutting yourself and spilling blood, however, does come at a price (except the multitude of scars of course). You can't just keep spilling pint after pint of blood and expect to still be standing after it all. For this reason, whenever you have to spill your own blood for a runic array you will get a Wound.

The severity of your wound will depend on the GM's assessment of how much energy the runic array will need. There are so many factors involved with this that there are no rigid rules set out for it, but a good rule of thumb is to work around whether the energy needed will be **a little**, **a lot**, or **too much**. This corresponds well to getting a Minor, Significant or Grievous Wound.

You can choose which Hit Location gets this Wound, but remember that self inflicted Wounds work just like regular wounds. If you already have a Wound on a Hit Location and you inflict another one, it will either go up or down in Severity depending on how many wounds you already have. For example, if you already have a Minor Wound, and you cut your palm to spill a little bit of blood on an array, it will count as a Significant Wound. Narratively you and your GM will work out why you accidentally stabbed yourself much harder than you anticipated.

Gamesmaster Advice

GM intrusions

The Sigils are powerful things that can change the course of a scene, a battle or even the entire adventure/campaign. Your players will want to have as many of these as possible to make the best use of their runes. This will mean that you will need to Intrude quite often depending on how fast they go through their pool of Sigils.

GM Intrusions are a tricky thing. On one hand they are intended to complicate the lives of the PCs, yet on the other hand should not be do lasting damage to the PCs. It is a fine balance to walk, but before you get nervous, just remember that the players can refuse the GM Intrusion. They will lose the potential Sigil but if they believe the GM Intrusion is too powerful, they have the power to stop it.

A good idea to know exactly when to Intrude is to see how they are faring. Do they still have a lot of Sigils left, or even their entire pool left? Then there is no urgent need to intrude. Are they being utterly hammered by the world and each are sporting major wounds? Then perhaps their lives are already complicated enough. At the opposite side of

the spectrum, if everything is going smoothly, maybe too smoothly, then it can be time to Intrude. After all, you don't get tension and gripping drama if everything is moonshine and roses.

These are only the most vague of guidelines possible. The cardinal rule of GM Intrusions is that they are meant to bring drama, and perhaps a few cheap laughs, to the scene. A gun jamming at the right (or rather wrong) time, a PC tripping over when they are trying to stay hidden, a pocketbook suddenly "missing", saying the wrong thing to the NPC the player is trying to flirt with, *that* is the sort of drama you can give with GM Intrusions.

The Runes

The runes and the runic arrays are the central concepts of the Runed Age, quite unsurprisingly, and as the GM it will pay for you to have an even better knowledge of how they work than your players do. This is because the arrays and runes are easy to exploit against someone who is not familiar with the rules. A curved line when a straight line is needed can change the outcome of the whole array; some runes can only be used to modify other runes while other runes can only be used to affect runes; some runes at first glance look very similar to other runes; in short it is possible to get confused if you don't know the runes and their rules well.

The other reason to make sure you as GM know everything this book can teach about the rules is because you can do practically anything with the runes. Only "practically" because there are some intentional restrictions built into the system. For example, while you can target Humans you can't target any specific human. Knowing what the restrictions and limitations of the runes and arrays are can help you spot any mistakes your players may make and also help you as GM make better arrays. It will also help you when your players create very strong arrays that you didn't prepare for, so your adventure and campaign isn't totally demolished by one array.

Sigils for NPCs

The PCs are not the only characters in the world that uses runic arrays, the rest of humanity does as well. This means that the NPCs that the players will face in their games will also come armed and armoured with runic arrays. To simulate how the NPCs will use their arrays, you as GM will have a Pool of Sigils to use among the NPCs. Sigils from the Sigil Pool can be used on any NPCs that generated Sigils.

The number of Sigils in this pool is equal to half the NPCs in the area that are contributing to the narrative, rounded up. Contributing to the narrative means they are involved in the story. For example if there is a shoot out between the PCs and some ruffians, the innocent bystanders hiding behind barrels and crates and in their stores are not contributing to the narrative, but the ruffians are.

Should any of the hiding bystanders try and intervene in this shootout, then they will become part of the narrative. When any reinforcements come into the scene or area, or some NPCs already in the area start contributing to the narrative, then they will also generate Sigils for the GM Sigil Pool. Calculate the amount of Sigils they bring into the pool separately from the NPCs that have already contributed.

There are some NPCs which are a step above the rest, some that are closer to PCs than NPCs. These are the VIPs of your adventure or campaign. They are called Exalted NPCs and they do not generate Sigils for the GM Sigil Pool and they can't use Sigils from the Pool either. Instead they have Sigils just as PCs do: their number of Sigils is equal to the first digit of their Runes Skill Level.

FULCRUM

When the gods grow weary of throwing dice, they begin looking for men's fate to toy with. When the god of creation and god of destruction are equally matched in every respect, there can be no contest of who is better, for a million contests have been held a million million more and yet it has always been a draw. But what if someone else could compete for them? What if it was not a contest of strength, or wit, or measure but one of reason and ideology? What if the universe itself showed which is better, creation or destruction? And so they created Fulcrum: a floating continent, a testing arena, an experiment. It is the last gamble of the gods and you are the dice. Who will you side with at the end of the universe?

The sister setting to The Runed Age that exemplifies many of the philosophies in that setting.

In The Runed Age, you are catapulted into the merciless city of Middelburg and then left to the wolves. Between the near almighty Merchant League, the corrupt politicians and all the other criminals in the metropolis, it is all you can do to survive. Being ground beneath the heels of giants puts life into perspective and you will do what you never thought yourself capable of in order to see the next sunrise.

But if you were the giant? What if you were all powerful and omnipotent with the powers of the gods at your beck and call? Could you still justify your actions, however wrong or malicious they are? There is no one to stop you, but your own conscience. Could you look yourself in the mirror knowing you did what you did? Or will the strong subjugate the weak as nature intended? Will you become the next god-emperor and rule the lands as you see fit?

Fulcrum is a game of morality where all the power is put into your hands. What you do with it is entirely up to you. Although, even as a godlike being, your actions won't be entirely without consequences.

In Fulcrum, you take the role of a Stem, an artificial human created by the gods and gifted with their Words of Creation and Destruction. You are their final gamble to see which god is best, that of Creation or of Destruction. As such, the two gods will bribe you with "gifts" the more your morality aligns with theirs.

Over time, your outward appearance will change until you are no longer human, but beware that these gifts all come with their own strengths and weakness and they are permanent. What may seem to be a blessing today could be a cruel curse tomorrow.

Fulcrum runs on the same magic system as The Runed Age, but where in The Runed Age the arrays are drawn and carved, in Fulcrum they are only spoken. Your incantations and spells have the capacity to change the world, so use your words carefully.

Special Rules

The Supernatural Skill in the Character Generation becomes the Incant Skill.

INCANTATIONS

LEARN TO READ

Fulcrum uses the same arrays, with the same rules as The Runed Age, albeit by speaking the arrays aloud instead of writing them.

In order to speak the arrays as incantations, you must first learn how to read an array. The arrays are a type of logical equation which means that they can be read in a fairly straightforward manner, if you taken on the directions shown below.

THE ABCs

The first part of reading the arrays is to put the words in the correct order. It's always better to work with an example and so let's use the basic *Campfire* array:
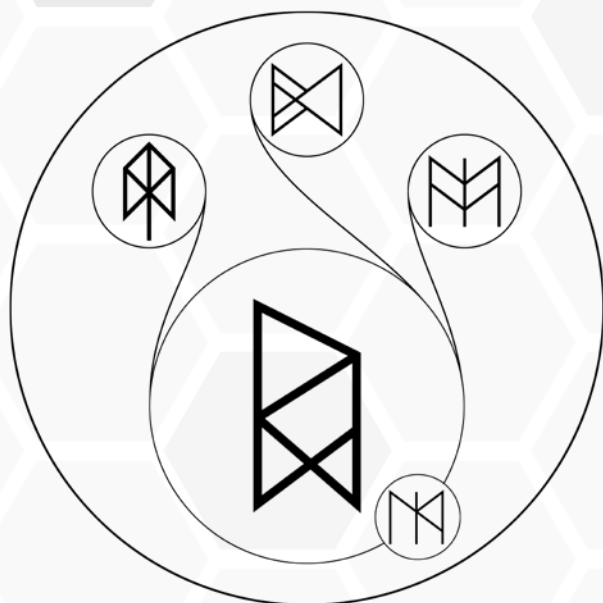
Were you to try and read it, or explain it to someone else, you might say something along the lines of: This array Creates, Sustains and Contains a Small Fire. It is the simplest way to explain or read this array, but it does show a marked difference between the Language of Creation and English: English often puts the subject of a sentence last while the Language of Creation puts it *first*.

To create the magic of Fulcrum and speak

the Language of the Gods, start any reading of an array at the centrum and then move outwards from there, with the modifications of any rune coming before any locus that may affect it.

In other words, a proper reading of the *Campfire* array would be: Fire, modified by small, affected by Create, Contain and Sustain. This way of reading the arrays are the basis of every single incantation in Fulcrum. If you can master this, you've already done the most difficult part.

COMPLEX ARRAYS

Complex arrays, while in principle read the same as simple arrays, show why there is more to incantations and reading arrays than what is described above. To use the *Fiery Platform* array as an example:
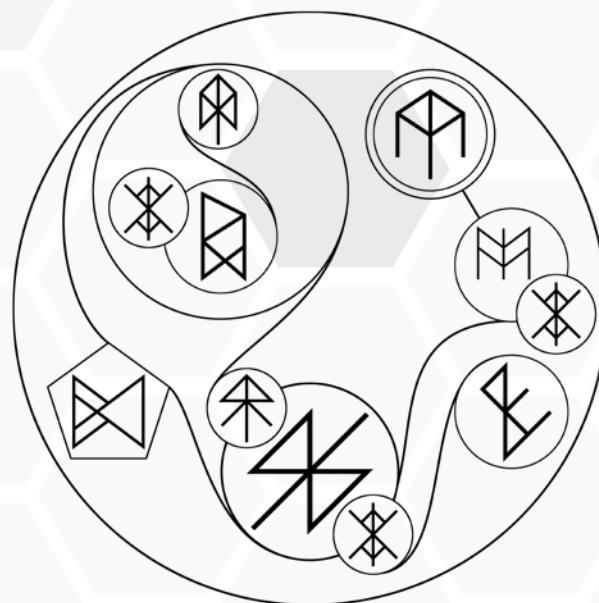
If you were to read it just as is shown with the *Campfire array*, you would get: Stone, modified by Large and Circle, affected by Create and Float and Contain modified by Large, excluding Water and a secondary array's Fire, modified by Large and Slow, affected by Sustain and Create.

While everything above is technically correct, it leads to confusion about which

rune and locus goes where and affects what. A secondary array is easy to understand when it is drawn, less so when spoken.

To fix this we use brackets, or parentheses. A normal, curved bracket is used to indicate modification and exclusion while a square bracket is used for all arrays inside other arrays.

So with the inclusion of brackets, the reading of the *Fiery Platform* array would be: (Stone modified by Large and Circle) affected by Create and Float and (Contain modified by Large, excluding Water) and [(Fire modified by Large and Slow) affected by Sustain]affected by Create.

Now everything is in its proper place and there is a logical order to everything.

Bookending

It is important to include in your incantation where it begins and where it ends, so you don't accidentally create magic halfway through your incantation or you accidentally set off some magic because you were trying to explain your incantation to someone.

All it takes is to place Start at the beginning of your incantation and Stop at the end. So the Campfire array's incantation would be: Start (Fire modified by Small) affected by Create and Contain and Sustain, Stop.

Sources of Creation

Your incantation is now almost complete. All you need to do now is specify where the magic will come from, where is its point of origin.

In Fulcrum there are seven runes that are unique to it and thus not found in The Runed Age. These are the seven Sources of Creation, and they are: the mouth, both left and right hands, both left and right feet, the waist and the skin.

The first five locations are self explanatory as to how the magic originates from there, but the last two deserve some special attention.

The waist Source of Creation acts as if *you* are the centrum of the array and the array is floating around you. So any magical effect will start with you and move *upwards* and

MOUTH   LEFT HAND

RIGHT HAND   LEFT FOOT

RIGHT FOOT   WAIST

SKIN

outwards.

The skin Source of Creation as if every square centimetre of your skin is the array. It essentially turns you into the Source of Creation and the magic will come from everywhere on your body.

To use the Sources of Creation in your incantations, you simply state which Source is being used after you have completed your incantation. It is the final piece of the puzzle.

So if we wanted to use the right hand as the Source of Creation, then the final, true incantation of the Campfire array would be: Start (Fire modified by Small) affected by Create and Contain and Sustain, Stop, from Right Hand.

Numbering Modifications

In some arrays you will find, or you can make, runes that have modifications on top of modifications on top of modifications. For example, you can want to increase the speed of a Pull rune by modification it with a Quicken rune that is in turn modified by another Quicken rune and so on until you have a Pull rune with a "tail" of 5 Quicken runes.

Normally, you would read this part of the incantation like so: (Pull, modified by Quicken, modified by Quicken, modified by Quicken, modified by Quicken, modified by Quicken). This is technically correct, but it is also a lot of repetition that needlessly extends the incantation.

Instead, you can simply say by how many times a rune is modified by itself. That would turn this part of the incantation to look like this: (Pull, modified by Quicken by five). You still have the same information, but in a far more compact form.

Incantation Translation

It is all well and good to be able to say your magical incantations in English, but that you won't do you any good in Fulcrum as English is not the Language of Creation. To be able to move mountains and calm storms, you need to translate what you have learnt into the Language of Creation.

The list below is divided into three parts, the first is the translations for the "grammar" of the incantations, which deal with everything that isn't a rune; the second is the translations for the Sources of Creation; and lastly is a translation for every rune found in The Runed Age's Rune List earlier in this book.

Grammar

And: *Non*
Affected by: *Dün*
Closed bracket ")": *Cob*
Closed Square bracket "]": *Kîtî*
End: *Ent*
Exclude: *Sôner*
If: *Ôs*
If not: *Ôssin*
Modified by: *Ant*
Open bracket "(": *Ob*
Open Square bracket "[": *Fîtî*
Start: *Behg*

Modification Numbers

By two: *Tüwe*
By three: *Durii*
By four: *Fiir*
By five: *Fayf*
By six: *Sepa*
By seven: *Zeha*
By eight: *Ahkt*
By nine: *Nigen*
By ten: *Tôn*

Sources of Creation

Left Foot: *Fin linküt*
Left Hand: *Fin ligahnd*
Mouth: *Fin bek*
Right Hand: *Fin regahnd*
Right Foot: *Fin renküt*
Skin: *Fin haal*
Waist: *Fin gorbehl*

Rune List

Air: *Sürlug*
Animal: *Dyr*
Antimony: *Gihf*

Arsenic: *Seenir*
Bird: *Vüal*
Blood: *Roiatter*
Canid: *Holf*
Carbon: *Kôltos*
Circle: *Rônde*
Contain: *Hohd*
Cool: *Afkoht*
Copper: *Valoud*
Create: *Môk*
Dome: *Küp*
Felid: *Slehgat*
Fire: *Vür*
Fish: *Noglees*
Flesh: *Bleis*
Float: *Dryffel*
Flowering Plant: *Stiblom*
Gargantuan: *Mürgrot*
Gold: *Gelout*
Heat: *Watze*
Human: *Meing*
Iron: *Yst*
Large: *Grot*
Lead: *Wapelôt*
Light: *Jôcht*
Lightning: *Blîkse*
Lizard: *Dyrakke*
Mammal: *Sôgdyr*
Medium: *Gerittel*
Mercury: *Kwikstahl*
Plant: *Stamkur*
Primate: *Apas*
Pull: *Trehen*
Push: *Ydruch*
Quicken: *Schniv*
Receiver: *Ontkery*
Rodent: *Rohtaas*
Seed Plant: *Zadeblom*
Sender: *Ztür*
Shell: *Skehrem*
Silver: *Sulbir*
Slow: *Gidats*
Small: *Klen*
Sound: *Keraus*
Stone: *Klüp*
Stop: *Ztansil*
Sulphur: *Zwael*
Sustain: *Anhal*
Time: *Teie*
Tin: *Klîbbe*

Tiny: *Mürklen*
Transmute: *Ferformyr*
Ursid: *Lenber*
Water: *Dôrs*
Wood: *Kopihod*

THE FINAL INCANTATION

Now you have everything you need in order to cast any spell and incantation you can think of. The only limits you have are what you place on yourself, so let your imagination fly free and you will be a god amongst men, able to do what many only dream of.

And with that, here is the final, true incantation for the Campfire array with its Source of Creation shown in the array below:

Behg Ob Vür Ant Klen Cob Dün Môk Non Anhal Non Hohd Ent Fin Regahnd.
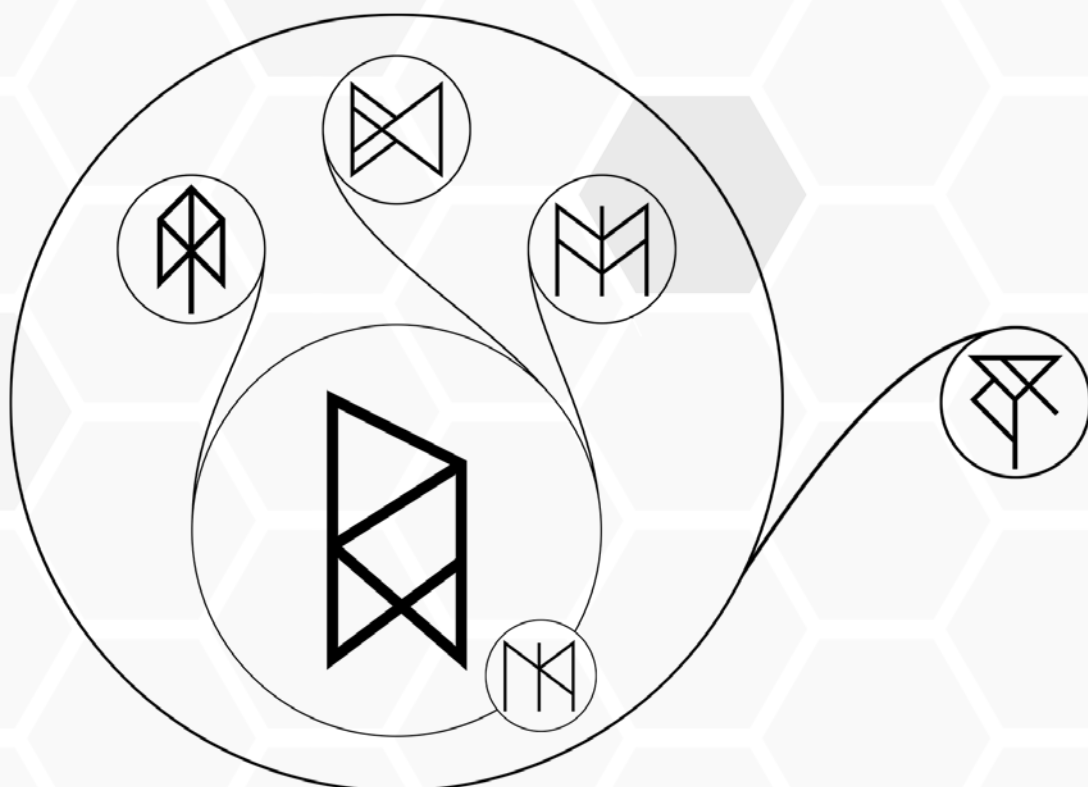
SOULBOURN

An adventure awaits in a world filled with magic, warriors, dragons, monsters and the mystery that is "The Wall". A wall that has stood for 1000 years and has prevented any soul from passing the threshold of life and death, and it may soon be gone, that is if heroes can succeed in their mission to bring it down. A group of apprentice hunters take on hard decisions and losses on their journey to save the world from the cursed monsters that torment the world. Born from human death these wandering souls are denied rest and return to the land of the living as vicious monsters that terrorize and cause suffering and pain. So the cycle continues, with each death a new creature is born to raise more death. Can the heroes succeed to bring down "The Wall" and restore the cycle of life and return the world to peace.

This is not your everyday tabletop game. It is bringing in the bacon on story telling and Japanese RPG tropes.

Soulbourn is the tabletop version of your favourite JRPG, a steady balance between fun gameplay and a riveting story. Unlike our other games using the Sigil System, Soulbourn is not a setting but rather an adventure/campaign with structured story arcs.

Just as in your favourite JRPGs from yesteryear, you will get to know the world, the setting, its history and its people by playing through the story.

In Soulbourn you will be able to select from a group of pre-made characters to play as during your journeys. This allows for players to drop in and out of sessions as at all times and you will have access to as many or as few characters as you need, as your party is always with you.

Magic is one of the key elements in the world of Soulbourn in that it is at the centre of absolutely everything. It provides air to breathe, light to brighten the day, water to flow down the river, earth to stand on and many other things. There are ten base elements in the world and these are Earth, Fire, Lightning, Spirit, Water, Wind, Light, Dark, Time and Mana.

Each of these elements can be collected and absorbed through magic shards to be cast at any potential obstacle you may face.

For as long as people can remember death has never existed in the world as for 1000 years a giant magical wall has encompassed the skies blocking all souls from passing to the afterlife. When you die the wall corrupts your soul and sends you back to the world of the living as a ravenous beast to cause death and destruction.

Sometime after the wall was raised a group of heroes fought to bring this terror to an end but failed in their quest. To this day these heroes have been preserved and honoured as epitaphs of an organisation of hunters sworn to defend life to the ultimate goal of finally bringing the wall down.

Take on the role of one the pre-made hunters, solve the mystery of the great wall, and save not only this life, but the afterlife as well!

MAGIC RULES

MAGIC

In Soulbourn, magic is infused into every aspect of life, the world, and even the very people who live there. Every single person can learn the skills necessary to draw the magic out from the elemental shards found around the world and use it to empower their natural abilities, or can even cause the magic to manifest physically as magical spells.

Mechanically, there are 10 different types of magics and they will come in the form of Affinity Points (AP) to be used on characters. Each character can only hold a maximum of 99 AP of each type of magic.

USING MAGIC

SYNCING MAGIC

To be able to use magic, it must be stored within the body and soul of the user. This is called *Syncing* the magic to the rhythms, the energies, and the very chakras of the user.

In mechanical terms, to be able to use magic, you must Sync that magic to one of your PC's Skills. When a magic is Synced to a Skill, it is linked and bound to that specific Skill. If you wish to *Shape* that magic, you can only do so for the Skill to which it is Synced.

Each of the 20 **Skills can only have 1 type of magic Synced to it**, however, you can spread the AP of that magic to more than one Skill. For example: you can Sync 20 Fire AP to Athletics and 30 Fire AP to Fight; but you can't Sync 20 Fire AP to Athletics *and* 30 Water AP to Athletics as well.

Once you have Synced a magic to a Skill, it is not permanently attached to that Skill. You can change and swap around magics as often as you want. This takes a short period of intense meditation (about a minute long), so changing Synced magics is best not done in combat.

SHAPING MAGIC

Most of the people living in the world of Soulbourn use magic through the technique known as *Shaping*. Shaping is when you channel the magic through your chakras, imbuing yourself with their power and enhancing your own abilities, often with spectacular magical effects as the power from the magic courses through and out of your body.

Shaping magic, in game terms, is very simple: You spend a Sigil and then you **add the magic AP** Synced to a Skill **as a Positive Modifier** to that Skill's Check. So if you have 20 Fire AP Synced to your Athletics Skill and you have to do an Athletics Skill Check, you can spend a Sigil to gain a +20 Positive Modifier to that Skill Check.

You can do this as often as you like (as long as you have Sigils to spare) since **the AP Synced to a Skill does not deplete when Shaped**.

There is only **one restriction** to Shaping magic and that is that **it must make narrative sense** to use that specific magic with that specific Skill **in this specific context.** This is because there is always a magical effect that accompanies a shaping as the magic courses out of the PC's body.

For example, if you have Fire AP Synced to Athletics and you Shape it for an Athletics Skill Check to jump up onto a roof, the narrative description of this event would be that an explosion of Fire propels the PC up onto the roof. Similarly if you have Earth AP Synced to Fight and you Shape it for an Fight Skill Check to punch an enemy, the narrative description of this event would be that your PC's fist becomes covered in jagged rock and this earthen boxing glove adds the additional force and damage to the attack.

Just because you have magic Synced to a Skill does not mean you can use it in every context. It has to make narrative sense. For the

Physical Skills such as Fight and Athletics this is easy to do, while it may be harder to think of a narrative explanation for Social Skills. Just remember that you can get creative, such as using Water AP Synced to Intimidate to cause a chill to run down the spine of the person your PC is intimidating.

The easiest Skill to Shape is the Magic Skill since, you are not *Casting* a specific magic, the Skill becomes a Magical Ranged Attack with the element being the AP type that is Synced to the Magic Skill.

Casting Magic

While Shaping is the most common way to use magic, *Casting* is by far the grandest way. Shaping keeps the magic inside, with people only seeing the overflow of magic coming out. With Casting, 100% of the magic is expelled to wreak great havoc or create great beauty.

When you Cast, you either create the element itself from the magic and weave it to your will, or you take control of the existing element and bend it to your will. You can create castles of ice with Water magic, or make a thunderstorm dance to your will with Lightning Magic; or for combat, you can create a pillar of fire to incinerate your enemies with Fire magic.

You can Cast any magic Synced to any Skill, it does not have to be Synced to the Magic Skill. **To Cast magic, you take however many AP from a Skill as you want** and you use that as a **Positive Modifier on the Magic Skill Check**. Unlike with Shaping, **these AP are lost forever**.

This can be done at any time (as long as you have AP remaining) as **it does not require a Sigil to Cast**.

Obtaining Magic

Crystalline Shards

In the world of Soulbourn, magic swirls around and inside the planet, and where enough of a specific type of magic coalesces, it crystallises into beautiful shards. These shards are found where their element occurs most strongly, so Fire shards are found in and after forest fires and inside volcanoes, Lightning shards can be found after lightning storms, Water shards in rivers and oceans and the mysterious *non-elemental* Mana shards appear wherever humans settle.

A person can draw the magic out from a shard into themselves through meditation. The amount of AP a shard contains is 1d10+The first digit of the characters' Magic Skill Level. So for a character with a Magic Skill Level of 40, they would draw 1d10+4 AP from any shard.

Where and how many shards are found at any time is up to the GM, but a good rule of thumb is that there are more shards when there is more of the specific element in any one place and that natural disaster events will reveal more even shards.

Absorbing Magic

Magic can also be drawn from other creatures. Between allies, magic can be shared freely as both understand the process and neither is trying to harm the other. Any character can give as many AP of any magic type to another character as long as both are willing. This can over any range as long as there is direct line of sight.

There are a few restrictions. Firstly, AP given from one character to another cannot force the receiving character to have more than 99 AP for any one magic type. Secondly, both characters have to agree to this transfer, otherwise this is treated as a Casting Magical Attack by the "giver", and can hurt the "receiver".

A more dangerous endeavour is to step in front of a magical Casting and attempt to absorb the magic into yourself before it can damage you.

If an opponent is Casting, a character can attempt to get in the way between the Caster and their target, declare they are attempting to absorb the Casted magic, and then use their Magic Skill as the defending Skill Check in the

Opposed Combat Skill Check.

If the defender wins this Opposed Skill Check, they then absorb as much AP from the opponent as the amount by which they won the Opposed Skill Check, up to a maximum of how many AP the opponent used to Cast.

If the attacker wins this Opposed Skill Check then resolve damage and wounds as per normal.

Magic List

Below you will find all 10 magic types as well as two Shaping examples for each type of magic. These examples are by no means exhaustive and you can indeed Shape any magic with any Skill.

Darkness
Example Shaping: The most obvious Shaping for Darkness is of course Burglary and Stealth, the two Skills where you don't want anyone to see what you're doing, so why not create just the right amount of Darkness around you to hide what you are doing from prying eyes.

Earth
Example Shaping: Sometimes you know you won't be able to dodge, block or parry an attack, and you will just have to take it. Why not then cover your skin in rock-hard earth for some natural armour (Constitution)?

And when you are out haggling, it would be so much better if you found an extra piece or two of gold in your coin purse to trade with (Wealth).

Fire
Example Shaping: Creating fire around your hands makes for both the best weapons within arms reach as well as the best smithing tools you can find. Why need a forge when your hands are hot enough to melt steel (Fight and Craft)?

Light
Example Shaping: Whether you are just looking around a room or tracking a dangerous fugitive, being able to see in any lighting condition will make your task much easier and you could perhaps even see what others cannot (Perception and Investigate)

Lightning
Example Shaping: Add a little lightning to any projectile that you Shoot and you can stun your enemy long enough to finish him off.

Or perhaps you need to jolt yourself back to reality so that you don't succumb to the hours long interrogation and spill all your secrets (Will).

Mana (Non-Elemental)
Example Shaping: Using Mana and Magic means creating bolts of pure force to hurl at an opponent, almost like a magical firearm.

There also isn't a rule that say Diplomacy *has* to be nice. A little bit assertiveness with some real force behind can make anyone understand that it is in their best interest to cooperate.

Spirit
Example Shaping: Being able to see into the very spirit of creatures is useful for all Social Skills, but more so for Insight when you need to uncover someone's motives. Their mouth can lie, but their souls can't.

Being able to see someone's spirit can also turn your into the best horseman in the world, as you can commune directly to a horse's innermost feelings rather than try and force it to bend to your will through crude reins (Drive).

Time
Example Shaping: Time is often your worst enemy, stopping you from reaching those you desperately need to, and creating unnecessary heartache. What if you could stop time itself and run faster than the wind to help those who truly need it (Athletics).

Perhaps you just need to stay in one spot and remember some crucial detail. What if you could throw your mind back to that very moment and relive it again and again until you find the answer you need (Lore).

Water

Example Shaping: Your network of Contacts is like an ocean, where one ripple can spread throughout it all to cause tidal waves on the other side. What if you could control how the information you feed into your network flows through it?

Or maybe you just need to teach someone a lesson and put the fear of god in them. So just lower the temperature until they feel as if the icy hand of death is reaching out for them (Intimidate).

Wind

Example Shaping: A Performance means nothing if no one can hear it, so use the power of the wind to carry your voice and the music of your instruments to four corners of the world.

Stopping someone from hearing someone can also be exceedingly helpful, especially when you are trying to Deceive them. If you can control what sounds reaches them, then you can control their very choices.

THE UMBRAL WAR

It is a war in the darkness for control of the light. It is a war hidden in secrets and mystery, yet it is revealed all around us for those with the eyes to see. It is a war fought by the good, by the evil, and by the million shades of grey in between. And it is waged for us. One side wants to control us, the other side to protect us. One side to push us down and the other to raise us up. One to kill us and the other to save us. Predator and protector. Butcher and bodyguard. Ghoul and guardian. Where will you draw the line? With whom shall you stand? Shall you take up the light, or stalk in the shadows? Become a Sunstrike Knight and wield the very powers of the sun to heal the innocent and vanquish the heartless; or even become a mighty paragon of humanity. Or turn to the dark side, give in to vampirism and become the greatest predator (un)known to man; become a godling and take control of your fate as no human can.

Moving from the past into the modern world! The Umbral War takes place in modern day Earth, although in fact the War has been raging since man first put ink to paper.

An umbra is the darkest part of a solar eclipse and this deepest darkness surrounded by a ring of light perfectly captures the spirit of The Umbral War, as the setting is all about the demonic, wild darkness trying to escape and infect the world, while the thin, fragile yet blinding ring of light attempts to hold in that darkness.

In The Umbral War, you will take the role of either a Knight of the Order of the Sunstrike (or simply the Sunstrike Knights for short) or a member of one of the various tribes, clans, or hidden kingdoms of vampires that dwell in the shadows of the night.

Both groups want to eliminate the other and they have the powers to make this dream a reality.

The vampires are uncontrollable beasts trapped in human form that slowly transform into their true selves the longer they go without blood and can bring horrific shadow magic to bear against their enemies.

The Sunstrike Knights are holy and virtuous and use the power of the sun itself to banish the vampires into the deepest pits of hell while having the ability to heal normal humans.

Who will you choose to be? The predator in a world of prey, there for the taking? Or the valiant knight, the guardian of mankind, always keeping the demonic forces at bay until your last breath.

Choose wisely, as the outcome of this shadow war rest entirely on your hands. The world is yours to shape.

VAMPIRISM

Vampirism is a parasite with one sole purpose: to feed. All the transformations and powers vampirism gives its host is all done in order to get it more human blood. This is the most important thing to remember for the whole of this section.

TRANSFORMATION

Beginning at the first sunrise after the vampire last fed, the host begins to transform, slowly and surely, into more powerful forms until it becomes a monster from myths and legends four weeks later.

While the transformation is one continuous, fluid event, it can be classified into stages. Each stage in the transformation lasts about a week and each stage will have different mechanics associated with it.

If at any time during the four week transformation cycle the vampire feeds on human blood, the cycle will reset immediately.

STAGE 1

Also termed the "human" stage, the first week after feeding is the most normal of the four.

From an aesthetic point of view, the vampire begins this stage looking like any other human and will end the week looking more like a doll. At the end of the week, the vampire will be in the "uncanny valley", still looking human, but there will be something "off" about it. Any person will be able to tell there is something wrong with the vampire. It's eyes will be too glassy, its skin too rubbery; the bones in its face and elsewhere will begin to push against the skin making it seem almost like a corpse; and its irises will take on a sickened, yellow colour.

The vampire begins this stage with a Magic Skill Level of 0. Whatever Skill Levels the vampire PC gained during Character Generation will be added onto the Magic Skill Level after the 3rd day.

For each of the seven days of this stage, the Magic Skill Level of the vampire will increase by 5. This means that by the end of the week, the vampire will have a minimum Magic Skill Level of 35.

At this stage, the parasite in the vampire host has not yet become desperate and thus will do little to the host itself. It will, however, increase the host's Perception, Investigation and Insight Skill Levels by 2 each day in order that it can find a suitable victim. This means that by the end of the week the vampire will have a +14 bonus to these Skills.

Sunlight in this stage is not yet lethal to the vampire, merely irritating. Each day that passes in this stage the vampire will get a -5 penalty to all Skills Checks when it is in direct sunlight and -2 penalty to all Skills Checks when it is in indirect sunlight. By the end of the stage, the vampire will thus have a -35 penalty while in direct sunlight and a -14 penalty while in indirect sunlight.

STAGE 1 DAILY MODIFIERS	
SKILL	MOD.
Magic	+5
Perception	+2
Insight	+2
Investigation	+2
Direct Sunlight	*-5*
Indirect Sunlight	*-2*

STAGE 2

Also termed the "changeling" or "elfen" stage, the second week of the vampire's transformation cycle begins its descent into inhuman monstrosity.

Aesthetically, the vampire's facial features will begin to warp during this week, moving from a corpse-like visage to a foul cross of

human and bat. Its ears will lengthen and grow to nearly the size of its head, while its nose and mouth will merge to form the ugly snout of a vampire bat.

As to the rest of its body, its fingers will begin to lengthen and become webbed while its hair will thicken exponentially until by the end of the week it will be completely covered in fur.

From a mechanical point of view, the vampire will start with all the bonuses and penalties from the previous stage, however these will no longer increase by their daily amounts.

Because of their ugly visage, during this stage the vampire's Diplomacy and Deceive Skill will gain a -5 penalty per day, however their Intimidate Skill will gain a +2 bonus per day. This reflects the way the public will react to a monster in their midst.

Because of the vampire's new snout and ear growth, their Perception and Investigate Skills will gain a +3 bonus per day.

It is during this week that the vampire gains its greatest power in the arcane arts and so its Magic Skill will continue to gain a +5 bonus each day. This means that at the end of this week, the vampire's Magic Skill Level will be at least 70 Levels greater than when the transformation cycle began in Stage 1.

It is during this second stage that sunlight becomes dangerous to the vampire's health. Each day that passes in this stage the vampire will continue get a -5 penalty to all Skills Checks when it is in direct sunlight and -2 penalty to all Skills Checks when it is in indirect sunlight.

Also, at the start of the week, for every 7 minutes the vampire spends in direct sunlight, or 14 minutes in indirect sunlight, the vampire will gain a Minor Wound on every part of the vampire in sunlight. Reduce the time required for a Minor Wound in direct sunlight by 1 minute each day, and time required for a Minor Wound in indirect sunlight by 2 minutes each day.

This means that by the end of this stage, the vampire will have a grand total of -70 to every Skill Check when in direct sunlight as well as gaining a Minor Wound for each minute spent there; and a -35 penalty to every Skill Check

when in indirect sunlight as well as gaining a Minor Wound for every 2 minutes spent there. It is safe to say that it is during this stage that vampires stop going out in the day.

Remember that if all Minor Wound slots is filled on a Hit Location, the next Minor Wound becomes a Significant Wound and so on.

Stage 2 Daily Modifiers	
Skill	Mod.
Magic	+5
Perception	+3
Investigation	+3
Intimidate	+2
Diplomacy	-5
Deceive	-5
Direct Sunlight	-5
Indirect Sunlight	-2

Stage 3

Also termed the "beast" stage, it is during this week that the vampire sheds the last of its humanness and embraces its supernatural chiropteran parasite.

Aesthetically during this week, the vampire's face will lose what little human traces it has left until, at the end of the week, there is little difference between it and a natural vampire bat's head.

Similarly, the muscles throughout its body will grow exponentially, especially its pectoral muscles which are required for flight. Its fingers will continue to lengthen and the webbing between them will spread down its arm and side. By the end of the week it will have grown nearly functional wings, although it won't be able to use them this as this stage.

Its legs will start to shorten, however that will not become an obstacle to running as by the end of the week, the vampire will begin to run on all four limbs.

From a mechanical point of view, the vampire will start with all the bonuses and

penalties from the previous stage, however these will no longer increase or decrease by their daily amounts.

With its body becoming a beast, so will its mind. Its Burglary, Craft, Deceive, Diplomacy, Drive, Insight, Lore, Magic, Shoot and Stealth Skill will gain a -15 penalty each day until by the end of the week there is nothing left.

It's physical prowess however will increase dramatically during this stage. It's Athletics, Constitution, Fight, Investigation, Intimidate and Perception Skills will gain a +7 bonus per day. This is also the first stage at which the Skill Levels are able to breach the Level 100 Skill Cap.

Sunlight is utterly lethal to the vampire now, even indirect sunlight. As soon as direct sunlight hits the vampire it will gain a Minor Wound, and every 7 seconds spent in direct sunlight will result in a Significant Wound on whichever part of the vampire is in sunlight. Indirect sunlight will take 7 seconds to cause a Minor Wound and 70 seconds to cause a Significant Wound.

For each day that passes, remove 1 second for the time it takes to gain a Significant Wound in direct sunlight or a Minor Wound in indirect sunlight, and remove 10 seconds for the time it takes to gain a Significant Wound in indirect sunlight.

STAGE 3 DAILY MODIFIERS

Skill	Mod.
Burglary, Craft	-15
Drive, Insight	-15
Deceive	-15
Diplomacy	-15
Lore, Magic	-15
Shoot, Stealth	-15
Athletics	+7
Constitution	+7
Fight	+7
Investigate	+7
Perception	+7

STAGE 4

Variously termed the "end" stage, the "true form" stage and the "demon" stage, it is during this final week that we see what the vampire is truly capable of.

Aesthetically, the vampire will start off this week looking like an anthropomorphic bat and end the week by looking like a gigantic dire vampire bat, standing well over 2 metres tall and with a wingspan of 10 metres. Its hide will grow incredibly thick and its fangs and claws will become like daggers.

There will be nothing inside its mind other than a lust for blood that will overwhelm it if it cannot feed.

From a mechanical point of view, the vampire will start with all the bonuses and penalties from the previous stage, however these will no longer increase or decrease by their daily amounts.

At this end stage in the transformation cycle, the parasite has given up all hope of using cunning, strategy and intelligence to find it blood. Instead it will use the most brute of forces to attain what it requires.

The vampire's Fight, Constitution and Athletics Skills will all increase by a further +7 each day; and as with the third stage, these Skill Level increases can breach the Level 100 Skill Cap.

As the vampire's beastly hide thickens each day, it will gain a +5 natural armour bonus to each Hit Location each day, giving it a total at the end of the week of 35 armour to each Hit Location.

With its wings now fully functional, the vampire has the capability to fly at speeds no mortal can hope to best. Its top speed is its Athletics Skill Level in kilometres per hour.

Sunlight is completely inimical to the vampire now, and it will not willingly go out during daylight hours. As soon as direct sunlight hits the vampire it will gain a Significant Wound, and every 7 seconds spent in direct sunlight will result in a Grievous Wound on whichever part of the vampire is in the sunlight. Indirect sunlight will take 7 seconds to cause a Significant Wound and 70 seconds to cause a Grievous Wound.

Each day in this demonic form is torture to the vampiric parasite as it means it goes yet another day without feeding. During this stage, whenever the vampire sees a non-vampiric human it must roll a Will Skill Check. If it fails, the vampiric parasite assumes direct control and the vampire will attack that human and attempt to drink its blood and eat it.

Each day that passes it will gain a -10 penalty to these Will Skill Checks, meaning that at the last day of the transformation cycle it will have a -70 modifier to its Will Skill Checks to overcome its bloodlust.

Only those vampires with the greatest of wills can ever hope to reach to fabled 28th day of the transformation cycle with its mind intact. For all the rest, the end of the cycle means the end of their minds, at least until the vampiric parasite has fed and they return to their human form.

On the 29th and from then on, there will be no more Skill penalties or bonuses, but instead once the vampire had failed three Will Skill Checks for bloodlust in a single day, they become an NPC under the GM's control.

STAGE 4 DAILY MODIFIERS	
SKILL	MOD.
Athletics	+7
Constitution	+7
Fight	+7
Will	-8
Armour	*+5*

NOCTE ARCANAE

As with the vampire's transformation cycle, the vampiric arcane powers serve only one purpose: to give blood to the unholy parasite within the vampire. As such, the arcane powers favour a more indirect approach whereas the later stages of the vampiric transformation deal with the more direct and forceful route.

SUGGEST

The most basic of telepathic powers a vampire has. *Suggest*, as its name implies, works by making the target believe it decided upon a specific action, while in truth it was the vampire placing this idea in the target's mind.

Suggest is always an Opposed Skill Check versus the target's Will Skill.

ENTHRALL

The most powerful and most difficult power a vampire has, *Enthrall* turns an unwilling target into a mindless slave that the vampire can order around freely.

Enthrall is always an Opposed Skill Check versus the target's Will Skill. If the target has become a slave, it is still conscious of everything its body is doing even if it can't affect it. This means every waking moment is a struggle for the target, trying to break free from the vampire's mental enslavement.

Every time the enslaved target is forced to do something by the vampire, it can elect to do a Will Skill Check with the vampire's Arcana Skill Level is a negative modifier to the Check. If it succeeds, the target has broken free.

Because of the severity of this power, *Enthrall* has a Difficulty Modifier of -50 on top of any modifiers the GM wishes to place on the Arcane Skill Check.

ENFEEBLE

As *Suggest* and *Enthrall* work by taking control away from the target's mind, *Enfeeble* takes control away from the target's body. *Enfeeble* stuns and paralyses a target. Once stunned, the vampire can thus easily feed on the target's blood.

Enfeeble is always an Opposed Skill Check versus the target's Constitution Skill. If the vampire is successful in this Skill Check, the amount by which the vampire beat the target's Skill Check is the time (in minutes) that the target is paralysed.

The paralysed target can attempt to break free of the paralysis once every ten minutes

by succeeding on a Constitution Skill Check. The Difficulty Modifier for this Skill Check is the vampire's Arcane Skill Level as a negative penalty.

Blood Sense

The simplest of the vampire's powers. *Blood Sense* allows the vampire to sense if there are living creatures in the vicinity and, if so, where they are. *Blood Sense* will only detect vertebrates (birds, mammals, lizards and fish) and so the thousands of insects that are everywhere in the world will go unnoticed.

If the vampire is successful in this Skill Check, double the amount by which it succeeded its Modified Skill Level and that becomes the range (in metres) within which it can sense the location and number of living creatures.

If the number the vampire rolls is less than half its Modified Skill Level then it can also determine the nature of the living creatures within the area it can sense (i.e.: whether they are fish, birds, lizards, mammals, or indeed human).

Umbral Hand

Telekinesis, pure and simple, although not of the combat variety. *Umbral Hand* is meant to unlock doors and distract any would be victims of the vampire, and as a tool for the vampire to use in its nightly hunts.

The weight that a vampire can reliably pick up or manipulate without strain is its Arcane Skill Level in kilograms. For every kilogram that a target object (or person) is heavier than this limit there is a -1 modifier to that Arcane Skill Check. This means that if a vampire's Arcane Skill Level is 50 and it wants to pick up a 100kg object it will face a -50 modifier to that Skill Check.

Similarly, for every kilogram that a target object (or person) is lighter than this limit is a +1 modifier to that Arcane Skill Check.

If *Umbral Hand* is used against a person, then this becomes an Opposed Skill Check against the target's Athletics Skill (or Arcane Skill if the target is another vampire using *Umbral Hand*).

Black Masque

Vampires survive through hiding themselves from the mortal realm. While one vampire can take down a hundred mortals easily, there are thousands of mortals for each vampire still alive. Should the mortals begin hunting the vampires *en masse* the vampires would soon go extinct.

The *Black Masque* is the best method the vampires have of hiding. Through this a vampire can fade into the shadows itself.

As long as there is a shadow nearby, a vampire can attempt to use the *Black Masque*. On a successful Arcane Skill Check, the vampire adds the amount by which it succeeded that Skill Check to each subsequent Stealth Skill Check while remaining in *that* shadow. It can travel between shadows as long as the shadows overlap.

The Difficult Modifier on the *Black Masque* Arcane Skill Check itself is based on the amount of light present when the vampire attempts to fade into the shadow it has chosen. As there are many, many factors that can influence this, the severity of any penalty or bonus the vampire receives to this check is decided by the GM.

Empyreal Collapse

Not only can vampires fade into darkness, but they can also collapse into nothingness. *Empyreal Collapse* allows a vampire to transform into arcane fog or smoke. This grants the vampire the ability enter buildings or rooms through keyholes, underneath doors, and virtually anywhere that fog and smoke can reach. It also means that the vampire is nearly immune from attack; after all you can't stab or shoot smoke. Sunlight, however, is still as lethal as always.

To collapse into this arcane smoke, a vampire only needs to succeed on a Arcane Skill Check (Difficulty Modifiers subject to GM's discretion).

However, *Empyreal Collapse* is a sustained power, meaning that whenever the vampire, in its smokey form, wants to take an action, it has to succeed on another Arcane Skill Check, with each subsequent action adding a -5 modifier to the Arcane Skill Check. This means that after four actions have been taken while in smoke form, the vampire will have a -20 modifier to its Arcane Skill Checks to remain in that form.

Summon Beasts

Perhaps the most esoteric of the vampires' powers, *Summon Beasts* does exactly what it says: it summons beasts to help the vampire in its time of need.

The beasts that are summoned are not the vampire's slaves or under its control, nor can the vampire give the beasts orders. The beasts are merely summoned and then "aimed" at a target (or targets) and then let go to wreak havoc.

Summon Beasts works quite like *Blood Sense.* To summon, the vampire needs to succeed on an Arcane Skill Check. Double the amount by which it succeeded its Modified Skill Level and that becomes the range (in metres) within which it has summoned any and all birds, lizards and mammals to attack its target(s). Humans are exempt from this summoning.

If the number the vampire rolls is less than half its Modified Skill Level then it can choose what sort of beast it wishes to summon.

The beasts do not arrive instantaneously, nor are they teleported to the vampire's location. The beasts make their way to the vampire's location by natural means. This means that many beasts may be unable to reach the vampire's location because they can't open doors or climb fences and the like.

Vampire Physiology

The vampire parasite's addiction to human blood can drive it to some powerful extremes as seen by the vampiric transformation cycle and the arcane abilities it grants its host. There is, however, a far more mundane, relatively speaking, ability it confers onto its host: accelerated healing. A vampire host heals its wounds at a far greater rate than any mortal human. Vampires can even regrow lost limbs, given enough time.

There is only one drawback, and it isn't silver, garlic, flowing water or any other superstitious nonsense. The vampiric parasite needs both the mind and the soul intact and connected in order to live, so if the brain and the heart is ever severed from one another (by decapitation or destroying the brain) then the parasite dies.

Mechanically, this means that each type of Wound that vampire receives heals at the rate of the Wound immediately lesser than it. That is, a Location Destroyed heals at the rate of a Grievous Wound (around 10 sessions), a Grievous Wound heals at the rate of a Significant Wound (at the end of the session), a Significant Wound heals at the rate of a Minor Wound (at the end of the encounter), and a Minor Wound heals at the end of the vampire's next action.

While a vampire's healing ability is prodigious, it has no effect on wounds caused by sunlight. Any Wounds caused by being in direct or indirect sunlight, or caused by the sunlight infused magic of the Sunstrike Knights are treated as normal Wounds. This also means that **a Hit Location Destroyed by sunlight is a permanent disfigurement**.

THE SUNSTRIKE KNIGHTS

Unlike the vampires, the Sunstrike Knights are completely and utterly human. They do not transform, they have no additional physical, mental, or social prowess. They are just like you and me... well... almost.

While the power of the Sunstrike Knights have no impact on their biology, it has given them the ability to fight back against the vampire menace through the power of sunlight, against which the vampires have no defence.

LUX AETERNA

The power of the Sunstrike Knights come from the Eternal Light Well, a great basin filled with raw liquid sunlight. Where the Eternal Light Well came from and how it can turn sunlight into liquid are mysteries best left to scholars, as what is more important now is the power it can bestow.

By drinking from the Eternal Light Well, the Sunstrike Initiates become Knights and gain the power to wield sunlight as a weapon and to drink the light of the sun as the Eternal Light Well does.

CORONAL MEDITATION

While the Knights' ability to harness sunlight came from the Eternal Light Well, the strength and power behind their abilities comes directly from the sun itself. Like the Well itself and like plants, the Knights can learn to absorb the power of the sun and add it to their own strength.

Whenever a Knight is in direct sunlight (the powers of other Knights do not count) he can choose to Meditate. While Meditating, the knight cannot perform any other action, although he can perceive the world around him.

For every minute spent meditating, a Knight gains Radiance Points equal to the first digit of his Arcane Skill Level. This means that if a Knight has an Arcane Skill Level of 50 then he will gain 5 Radiance Points for each minute spent Meditating in direct sunlight.

A Knight can only hold up to 10 times his Arcane Skill Level in Radiance Points at once.

When a Knight uses any of his arcane powers, he can choose to increase the effectiveness and strength of that ability with his absorbed supply of sunlight.

Whenever you roll an Arcane Skill Check to use one of the following abilities, you can choose to take some, or all, of the remaining Radiance Points on your Sunstrike Knight and add it as a positive Modifier to that Arcane Skill Check. This Modifier is added after the GM added their Difficulty Modifiers.

The Radiance Points also have a secondary effect if used in an Arcane Skill Check, and that is to sustain the ability being used. For each Radiance Point that is used to increase the power of a Sunstrike Knight ability, that ability is sustained for an additional second. This means that if 20 Radiance Points were used, the ability would be sustained for 20 seconds.

LIGHT BEAM

After a Knight has mastered the *Coronal Meditation*, *Light Beam* is the first power to *use* the sunlight that a Knight learns. As its name implies, *Light Beam* is the ability to cast a beam of light from one's hands (although it is said the oldest among the Knights can cast it from their very eyes).

While it uses the Arcane Skill, *Light Beam* works remarkably like a firearm and so if it is used against another character, it will become a Combat Skill Check and the opponent has the opportunity to roll a Skill Check to defend himself.

SOLAR FLARE

While *Light Beam* is a single burst aimed at

a specific target, *Solar Flare* is a blast, a bomb, a veritable explosion of sunlight meant to capture everything nearby in purest sunlight.

While *Solar Flare* can be used to light up an area, it is most often treated as a Combat Skill Check with an automatic Area of Affect (AoE) Modifier of +15 (and defenders get a -15 to *their* defence roll) on top of any Modifier the GM puts on the Skill Check. The size of the AoE is equal to the first digit of the Knight's Arcana Skill Level in metres.

Angel's Embrace

Often there is no chance to shoot out a *Light Beam* or throw a *Solar Flare* because the vampire you're fighting is simply too quick and before you know it he is at your neck. At times like this, all you can do is embrace the light and let it fill your entirety until the light shines through your skin, bathing everyone near you in a warm, life-giving light.

Angel's Embrace is the last resort of many Knights, used when too many vampires have closed in on them and there is nothing else to do. Rather than let the light flow out through the palms to combat the vampires, they let it come through every bit of their skin, appearing almost like angels in the ancient tales.

Angel's Embrace is treated as an AoE that is centered on you and moves with you (if you keep it sustained through Radiance Points). Like *Solar Flare*, the size of the AoE is equal to the first digit of the Knight's Arcana Skill Level in metres. However, where it differs from *Solar Flare* is that, because of its instantaneous nature, everyone within the AoE is automatically hit. Remember that this still requires an Arcane Skill Check on the Knight's part to activate.

Because it is such a difficult ability to perform, *Angel's Embrace* has a natural Modifier of -20 to its Arcane Skill Check on top of any Modifier the GM puts on the Skill Check.

Moonlight Lantern

Not all the powers the Sunstrike Knights

gain from the Eternal Light Well are combat abilities. Some are simply useful in any situation. The *Moonlight Lantern* is one of these. It creates a orb of the purest, softest, whitest light to float over the shoulder of the Knight and follow him wherever he may go.

The *Moonlight Lantern* does not count as sunlight and so does not harm vampires; all it does is provide light for the Knight to see.

The *Moonlight Lantern* provides light in an area of a size equal to the first digit of the Knight's Arcana Skill Level in metres, and lingers for a time equal to the Knight's Arcana Skill Level in seconds. Any Radiance Points spent on the *Moonlight Lantern* increases the time it lingers by a second per Radiance Point, and for every 10 Radiance Points spent, the size of the area that is illuminated by the *Moonlight Lantern* is increased by one metre.

Light's Blessing

Some of the Knights' powers do not come directly from the Eternal Light Well, but instead are a consequence of a body filled with so much soulful light. These last two powers uses that overflow of sunlight.

Just as the Knights can absorb energy from the sun, they can also give it to others Knights and to other things.

If two Knights are touching then they can freely give Radiance Points to one another, as long as they do not go over their Radiance Point Limit. This is the *Light's Blessing*, given from one Knight to another to help in time of need.

Just as Knight can Bless another Knight, he can also Bless items and objects simply by touching it, although without a soul these objects and items bleed light quickly. An item and object will lose 10 Radiance Point per second. While it has any Points in it, if it comes into contact with a vampire, it will deliver all the remaining Radiance Points into the vampire, dealing damage equal to the number of remaining Points to whichever Hit Location it came into contact to.

Because the light bleed out so quickly, Knights prefer to Bless their weapons immediately before making an attack, ensuring

that all the power of the sun meets the vampire.

Before any attack, you can claim you are Blessing any of your weapons. If you do this, and you are successful in your Combat Skill Check, then simply put as many Radiance Points as you choose onto the result to determine Wound Severity. Wounds caused to vampires by such attacks are treated as if they were caused by sunlight.

Sunstrike

This is the most powerful ability of the Knights and the reason why they are called the Sunstrike Knights.

Just as the Knights can Bless each other and objects, they can also Bless vampires, although such holiness it is utterly deadly to vampires All a Knight needs to do is touch the skin the skin of a vampire and he can imbue that vampire with as many Radiance Points as he has left.

The problem of course is touching the vampire, who undoubtedly knows of the *Sunstrike* and is not eager to die. Unless the vampire is willing or unable to resist, touching the vampire will be an Opposed Skill Check in much the same vein as all Combat Skill Checks are.

It will be the Knight's Fight Skill against the vampire's Athletics or Fight Skill. If the Knight is successful, no damage is caused by the Skill Check itself and only then does he use the Radiance Points. Each Radiance Point is then translated directly into a point of damage on whichever Hit Location the Knight is touching.

If more than 81 points of damage is caused (which results in a Hit Location Destroyed), any further Radiance Points spent on the *Sunstrike* then becomes damage on the nearest Hit Location. If more than one Hit Location is adjacent the one just destroyed, the Knight chooses which Hit Location is targeted next.

Through the *Sunstrike* it is thus possible to destroy each Hit Location of a vampire in an instant and shows why vampires prefer to keep their distance from the Sunstrike Knights and also shows that, despite the superior biological and arcane advantages of the vampires, the Sunstrike Knights are still a force to fear.

To Harm and to Heal

All of the Sunstrike Knights' abilities (barring the *Moonlight Lantern*) count as sunlight to vampires for the purposes of healing. This means that Wounds caused by Sunstrike Knight abilities are not affected by the vampire's increased healing capabilities. This is irrespective if Radiance Points had been used or not.

Although, while the powers harm vampires, they heal humans. Each of the abilities, barring the *Moonlight Lantern*, can heal a non-vampiric human.

Healing is a complex process, and it is much more difficult than harming. Firstly, a Knight's ability to heal can't regrow lost body parts. As the old Knights say "Only God can give back what was taken". The Knights' healing ability only speeds up and supports the body's natural healing capibility.

Secondly, a successful Arcane Skill Check from a Knight will only reduce the mechanical severity of the Wound by one step. As such, Hit Locations Destroyed is treated as Grievous Wounds, Grievous Wounds as Significant Wounds, Significant Wounds as Minor Wounds, and Minor Wounds are eliminated.

Remember that this only affects the Wound mechanics such as refresh time and penalties. Narratively, the wound they received is what they received. If they lost a finger, that finger is still lost.

There is also a difficulty Modifier attached to each severity of Wound you wish to attempt to heal. Lastly, each Wound can only be healed by a Knight's arcane abilities once.

Healing Modifier	
Severity	Mod
Minor	-0
Significant	-15
Grievous	-30
Location Destroyed	-45

AVALON
THE GRAIL STAR

The world has ended, but life goes on. History was destroyed and yet time keeps ticking on. It is the future and yet further in the past than ever. There was a golden age of humanity that sent mankind traveling throughout the solar system, with the grandest technology one could dream of. Then the apocalypse came and it was all lost. When earth died, it took the best of humanity with it, and now we scramble to hold onto what little we have. We live on terraformed planets and moons, we soar across the stars and have even gained the ability to speak, see and move with only our minds, yet we are more in the dark than ever.

Moving from the present into the future, but bringing that sense of fantasy along for the ride.

Avalon: The Grail Star is neither science fiction or science fantasy, but comfortably finds its home somewhere in between.

It draws from science fiction the grim realities of the future and what mankind would realistically be able to achieve, given our current technological progress. While it takes some liberties (such as the ever present fictional handwaving of anti-gravity on space vessels), it stays true the harder lines of science fiction.

And yet fantasy abounds in the universe of Avalon in the form of Psionic Powers, the magic of the Avalon setting. With Psionic Powers, humans can read and control minds, see the future and the past and move things without touching them. The impact that the Psionics had, and have, on the setting is the cornerstone of the setting. This is because all the players will play as Psionics and so they will see the fantasy and the science first hand.

Avalon takes places far in the future. How far? None can tell anymore. All they know is

that centuries ago, the world came to a very literal end. The earth is no more and humanity is divided among the planets, moons, asteroids and artificial stations of our solar system.

When the world was destroyed, so too were nearly all information about us and our planet, making any scrap of information about earth and life on it more valuable than gold.

Piecing together an entire world's history from the merest scraps is abominably difficult and telling fact from fiction and history from myth is almost impossible. This is has led to the legend of Arthur, King of Earth, and his twelve knights, encased in stone, set under the roots of a mountain on the island of Avalon that itself rests among the heavens. Should he be found, he will be able to create a new earth for humanity.

It is up the Psionic Knights of the spaceship Grail Star to hunt out any clues for where Avalon lays, and find humanity's king. Along the way they will do what they can to save humans from the evil tyranny of petty post-apocalyptic warlords and psionic slave armies.

Psionic Rules

Psionic Powers

In the post-apocalyptic cosmos of Avalon, there are four main four main types of psionic powers available to characters. These are: Telepathy, Telekinesis, Extra Sensory Perception (ESP), and Bonding.

Telepathy deals with reading the thoughts and minds of others, mental communication between two (or more) individuals and the ability to influence and control the thoughts and minds of others.

Telekinesis is the ability to physically manipulate objects using only your mind, to lift, throw, catch and move objects around without touching them. Included in Telekinesis is Electrokinesis, the ability to generate lethal amounts of electricity and hurl it at an enemy or object.

ESP is the ability to sense things that a normal human can't. Clairaudience lets you hear things without being physically present and clairvoyance allows you to see things without being physically present. Retrocognition allows you to see the past and precognition gives you a glimpse into a possible future.

Bonding is a unique skill of Avalon and allows a Psion to create a mentally, psionically and spiritual affinity with an object. When using this object, the Psion can use their psionic ability rather than physical skills to use this object. Due to the harsh reality of a post-apocalypse, the most often objects Bonded with weapons.

Character Generation

Each Psionic Power will constitute its own Skill with the customary four Specialisations per Skill. However, each Psionic Skill will not be rolled for in Character Generation. Instead, the Supernatural Skill will be used to determine the starting values of each of the four Psionic Skills.

Whatever your final Skill Level is for the Supernatural Skill **after** you have finished with Character Generation, that will become the starting Skill Level for all four Psionic Skills. The Supernatural Skill is not used in the game itself.

After this, and during gameplay, each Psionic Skill will advanced independently of each other in the same way as the other nineteen Skills.

Using Psionic Powers

Psionic Skills work the same as all other Skills: decide which Skill to use based on the context of the scenario; the GM will put modifiers onto that Skill's Level; roll a d100 and attempt to get a lower result than your Modified Skill Level.

The differences between the Psionic Skills and regular skills depends on the context of the scenario and which Psionic Skill is being used.

Telepathy

The strongest of all the powers. With telepathy, not only can you read the thoughts of others, but you can delve deep into the memories of a person, drawing out everything you need.

If that isn't enough, then you can also place suggestions in their mind, making them believe that they thought of the idea. At its strongest, telepathy can let you directly control the minds of others, making them your slaves.

Because of its nature, using telepathy will always be an Opposed Skill Check. A person can attempt to withstand the psionic invasion through the use of their Will Skill, or if they are a psion they can use their own Telepathy Skill to directly oppose the invasion.

Although it is the most powerful power, because it always deals with living things that are almost always trying to resist, telepathy is

also the power that requires the most focus. As such, it is often the worst skill to use in combat. If you are attempting to use telepathy in combat, that is all you can do. You can't juggle that focus between telepathy and dodging or running or blocking or fighting.

If someone comes charging at you, swinging a sword and you attempt to use telepathy to make them stop, you had better hope you win that Opposed Skill Check or their sword will connect with some fleshy part of you.

Modifiers for Telepathy are based on h**ow deep the memories are buried** for reading thoughts and **how against their own nature** your suggestions are for controlling thoughts.

Telekinesis

The most straightforward of all the psionic powers. With basic telekinesis, you can lift and manipulate objects without touching them. As such, it will only result in an Opposed Skill Check if someone else is trying to move or manipulate the same objects through either a Physical Skill or the Telekinesis Skill.

Modifiers for this use of telekinesis are based off **the weight of the object** you are manipulating or moving.

Telekineses can also be expressed as a bolt of electricity that can be hurled at an opponent to do damage, called Electrokinesis. This is treated a Combat Skill Check and thus an Opposed Skill Check between your Telekinesis Skill and an appropriate Skill from the opponent.

For the purposes of determining range,

Electrokinesis has the same range profile as the Pistols weapon class.

Other than doing damage, Electrokinesis also disrupts the flow of electricity inside the human body and electronic devices.

For both people and devices, a Minor wound caused by Electrokinesis will cause them to forfeit their next action; a Significant Wound will render them useless for the rest of the encounter; and a Grievous Wound will render a person unconscious and will permanently damage an electronic device.

ESP

The ability to see and hear things far away in time and space makes ESP the most mystical of all the psionic powers. The ESP abilities do not affect other people or objects and as such will never be subject to Opposed Skill Checks. ESP abilities concern you and you alone, meaning they cannot be blocked by other people (psionic or not).

While it may seem that the ESP abilities are the easiest to use, they require a trance in order to work. Everything you experience through ESP you do so in real time. Which means if you want to see a ten minute section of the future, you must be in a trance for at least ten minutes (and this does not include the meditation required to get you to a trance like state). All this means that ESP is not suited for combat.

The modifiers for clairaudience and clairvoyance are related to **how far away the target is**, while the modifiers for retro- and

Mod	Mind Control	Telekinesis	Farsight/hearing	Retro/Pre Cognition	Bonding
-55	It goes against survival.	>10 Mg	>10 Mm	>1 year	Starship
-40	It goes against their being.	1-10 Mg	1-10 Mm	1-12 months	Flier
-25	They would never do it.	0.1-1 Mg	0.1-1 Mm	1-4 weeks	Car
-10	They are against it.	11-100 kg	11-100km	1-7 days	Bike
+0	**They are uncomfortable.**	**1-10 kg**	**1-10 km**	**1-24 hours**	**Rifles**
+10	They are unsure about it.	0.1-1 kg	0.1-1 km	11-60 minutes	Submachine
+25	They have qualms over it.	11-100 g	11-100 m	1-10 minutes	Pistols
+40	They want to do it.	1-10 g	1-10 m	11-60 seconds	Bows
+55	They'd love to do it.	<1 g	<1 m	1-10 seconds	Blades

precognition relate to **how far in the past or future** it is.

Bonding

This is the unique skill of Avalon and it allows psions to form a psionic attachment to objects. This object then becomes an extension of their psyche, and they can use their psionic ability to use this object.

For the purposes of gameplay this means that a psion can **use their Bonding Skill to use their bonded object instead of whatever Skill they ordinarily would use**. For example, if a psion bonds with a sword, then that psion can choose to use their Bonding Skill instead of their Fight Skill when they use that bonded sword.

As long as it is a completely inanimate object, a psion can bond with it. This is regardless of size, so a psion can bond with anything from a two inch knife, to a rifle, to a car, to a spaceship.

As such, the modifiers for the Bonding Skill are all related to the size and complexity of the object the psion wishes to bond with. The modifiers for using the bonded object will be the same as if a normal Skill was used.

Complexity

Other than the modifiers based on the usage of each Psionic Skill, there are also modifiers based on the complexity of each type of ability

Mod	Telepathy	ESP
-55	Possess	-
-40	Enslave	Precognition
-25	Command	-
-10	Suggest	Retrocognition
+0	**Stun**	-
+10	Mental Interrogation	Clairvoyance
+25	Communicate	-
+40	Read surface thoughts	Clairaudience
+55	Read emotions	-

within those Skills.

Bonding only has one type of ability and thus it is excluded from these modifiers, as is Telekinesis as basic telekinesis and electrokinesis are both equally as difficult to perform.

Telepathy and ESP, however, both contain quite a few useful abilities. Not all are equally as easy to perform. It is far, far easier to read someone's surface thoughts than it is to compel them to walk off a building and these modifiers simulate that. Only the most powerful of telepaths can enslave and possess other humans and only the most powerful of ESPers can reliably enough predict the future to gain the title of "seer".

The Cost

Psions may be kings among men with the power of the gods at their disposal, but these powers like so much else in life are not free. There is a cost involved and its name is madness.

Strain

Using psionic powers places a strain on a psion's mind, one that, if left unattended, could drive that psion right over the edge of madness.

Whenever you use a psionic power in a Skill Check and fail that Skill Check, you must roll a Will Skill Check. The amount by which you failed the Psionic Skill Check then becomes a negative modifier for your Will Skill Check. Should you fail that Will Skill Check, the amount by which you failed becomes Mental Damage.

Example:
- Thomas' character Cy attempts to see into the future.
- After all Modifiers have been added up, Thomas must roll below a 39 to succeed.
- He rolls a 54 and fails the Skill Check.
- 54-39=15.
- He now rolls a Will Skill Check with a -15 Modifier.
- He must now roll under 34 to succeed.

- He rolls a 69 and fails the Will Skill Check.
- 69-34=35
- 35 is a Signficant Wound, meaning that Thomas' character Cy now has a Significant Mental Wound.

As you can imagine, it is not that difficult to get a Mental Location Destroyed in one go through a couple of terrible rolls. Be careful when using psionic powers or you might just become another statistic of all the thousands who came before you and ended up lost and insane.

Psionic Damage

Mental Wounds are not only accrued through failing Psionic Skill Checks. Psions and ordinary humans can suffer mental wounds through the use of an opponent psion's telepathy.

If a psion uses telepathy against an unwilling opponent, then a successful Opposed Telepathy Skill Check not only gives the psion what they need from the opponent's mind, but the amount by which the psion succeeded this Skill Check translates into Mental Damage for the victim of this psionic invasion.

Boosting Psionic Powers

You do not have to settle with the power that god gave you. You don't even have to do the hard work to build up your powers naturally. Instead, you can instead just dig deep into that well of otherworldly power you have inside you and pull out more than you probably should.

Boosting a psionic power increases its effectiveness, but it can be very dangerous. If you choose to Boost a power, announce you will do so before you roll the Skill Check. Before you roll, you decide how much of a positive Modifier you want to add to the Skill Check. Remember that **this comes after** all the Modifiers the GM has already added to the Skill Check.

This Modifier can be as great or small as

you choose it to be, the decision is entirely up to you. Boosting a power is intended to ensure you succeed in that specific Skill Check, so think carefully about how much you will need.

After this Psionic Skill Check, you must roll a Will Skill Check, whether you succeeded in the Skill Check or failed.

The positive Modifier you placed on the Psionic Skill Check now becomes a negative Modifier for the Will Skill Check. If you did fail the Psionic Skill Check, the amount by which you failed becomes an additional negative Modifier.

Just like with Strain, if you fail this Will Skill Check, the amount by which you failed becomes Mental Damage.

It requires a good balancing act when Boosting a psionic power between the effectiveness of the power and the cost you will take afterward.

Z-LAND

How long can you hold onto yourself when the world's already let go.. And me believe it has. Welcome to the New World, our World, the Z-LAND. My name is Josiah Cook and I am a survivor, a citizen of this new land. You too, can be if you listen to what I have to say. I'm writing this book to give us a chance. To give you a chance. The world we knew is gone, the rules have changed, as have the people. The dead that now walk upon our Earth and are only a slither of the dangers you'll face every day. Hunger, Dehydration, Exposure, Exhaustion, Infection and the constant threat of being eaten... and not just by the dead. Yes the world has changed and we all have to change with it but how you change will define your story of survival.

Sometimes an opportunity comes along that you just don't pass up, an opportunity so grand, so imaginative, so powerful that you don't even hesitate to say yes. *That's* what we have here.

This realm is not ours alone. This is a realm we share with the greatest roleplayer known to man. This is a collaboration with the amazingly creative Rycon from Rycon's Rolplays! So without further ado, we present to you:

Z-LAND, where humanity is no longer the top of the food chain, where every day could be your last. Hunger, Thirst, Sleep and Exposure all wear down on you in a battle of attrition with the unstoppable Dead.

Find the answer to the question "just how long would I survive" as you and your friends attempt to do just that. What makes Z-LAND unique is we take the survival aspect of survival-horror very seriously. You will see your character weaken as sleep deprivation, hunger & thirst slowly whittle them down.

But that is where the choice comes in, will you just take it? Or will you do anything & everything necessary to survive? How much of yourself can you retain in your battle to survive?

In the early days of the outbreak with panic settling in, you will decide your fate. Hunker down and horde as many supplies as you can or try and flee the cities with thousands of others? Your decisions in the early days will greatly effect the path of survival you take. Will you group up with other survivors and put your trust in them? Or will try and make it on your own, unable to trust the fast changing face of human-kind. All that is good and well but with the constant threat of the "living dead" you might not have the luxury of choice. They are quick and relentless, they do not suffer the penalties of hunger & thirst and have little need for sleep. They are the living nightmare that will never stop hunting your kind.

You will lose people along the way, friends, family and it won't be easy but survival never is. This is your story and you will decide it's end...

SURVIVAL

In a world ravaged by an apocalypse it is not the hordes of the undead which most often kills you, nor is it the other humans still alive, unaffected, yet equally as monstrous. No, what kills most folk in the post-apocalyptic world is the lack of the basic things we all take for granted: food, water, and sleep.

Survival is so much more than being able to shoot a firearm, bash in a human head or dramatically jump over walls and fences. It is about taking care of yourself in a world which no longer can.

THE BUILDING BLOCKS OF SURVIVAL

Survival in the post-apocalyptic realm of Z-land is measured in terms of blocks per day. There are three blocks in a day, each technically equaling eight hours but can best be thought of in narrative terms such as the tree aspects of daily life (work, sleep, play), the three square meals in a day, or the three parts of a day (morning, noon and night).

Each of the three survival mechanics will focus on these blocks, with the modifiers to Constitution Skill Checks and penalties for failure increasing and decreasing with the blocks.

Eating, drinking and sleeping are all measured in terms of "units", ie: one food unit is one meal, one water unit is enough to last a third of day and one sleep unit is roughly two hours. The size of a food and water unit is entirely up to the GM as it will be different for each individual.

In the most broadest of general terms, you need to eat and drink once per block, and sleep for a whole block, per day in order to remain in peak condition.

HUNGER

We need food to survive as it is the energy we use to power our bodies. Yet as vital as it is, it is also the survival aspect which takes the longest to kill us, as an average adult human can survive more than a month without any food.

STARVATION

Eating one food unit three times a day will keep you satiated and in tip-top shape. However, when you start skipping meals that is the time when things start to go badly.

At full satiation, a PC has four "hunger blocks" in "reserve". This means that a PC can skip four meals (or four blocks, or a day and a third) before they go into "hunger". The PC will of course feel hungry in a narrative sense, but until these four reserve blocks have been used up, they will suffer no mechanical penalties.

If the PC has no hunger blocks in reserve, for each block of a day that they do not consume at least one food unit, that PC must take a Constitution Skill Check. A successful Skill Check results in no adverse effects, however a failed Skill Check will result in a **-2 penalty to all Physical Skills and a -1 to all Non-Physical Skills.** These penalties stack with each other, meaning that if the PC fails three Constitution Skill Checks for hunger, that PC will have a -6 penalty to all Physical Skills and a -3 to all Non-Physical Skills.

Each Constitution Skill Check for hunger will also become progressively more difficult the longer the PC has gone without food. There is no Difficulty Modifier on the Skill Check for the first block in which the PC does not eat. Starting at the second block since the PC last ate, there will be a -2 Difficulty Modifier per block on the Skill Check for hunger. By the fifth block since the PC last ate (two whole days) there will be a -10 Difficulty Modifier on the Skill Check for hunger.

EATING

A PC must eat one food unit per block and **each food unit recovers two blocks of hunger,**

meaning that if a PC had not eaten for two blocks, the PC only need to eat one food unit to recover both blocks.

If the PC has already gone into hunger and is suffering mechanical penalties because of this, eating will remove these penalties. For each block that a PC recovers through eating, the penalties associated with that block is also removed.

Because one food unit can recover two blocks, **a PC can only eat two food units per block.** Additionally, a PC can only carry a maximum of six food units at any one time.

Thirst

Water is the source of all life on this planet and constitutes nearly four fifths of the human body. It is no surprise then that thirst is the quickest killer. Five days without water will kill even the hardiest of men.

Drought

As with Hunger, full water satiation will grant a PC four "thirst blocks" to be held in reserve. After all reserves have been used up due to not drinking at least one water unit per block, the PC must take a Constitution Skill Check after each block that passes in which the PC does not drink.

A successful Skill Check results in no adverse effects, however **a failed Skill Check will result in a -2 penalty to all Physical Skills and a -5 to all Non-Physical Skills.** These penalties stack with each other, meaning that if the PC fails three Constitution Skill Checks for thirst, that PC will have a -6 penalty to all Physical Skills and a -15 to all Non-Physical Skills.

Each Skill Check for thirst will also become progressively more difficult the longer the PC has gone without water in the same way as with the Hunger Skill Checks. There is no Difficulty Modifier on the Skill Check for the first block in which the PC does not drink, **but for each subsequent block there will be a -5 Difficulty Modifier on the Skill Check for thirst**.

Drinking

As with eating, A PC must drink one water unit per block and drinking one water unit recovers two blocks of thirst and removes any associated penalties that the PC may have gained from those specific blocks.

A PC can also only drink two water units per block. **Additionally, a PC can only carry a maximum of six water units at any one time**.

Stamina

Apocalyptic survivors often have very little sleep as they are far too busy trying not to die. However, sleep is important as sleep deprivation can do terrible things to the human mind.

Sleep

A PC needs three sleep units per day, with each sleep unit equaling two hours of sleep. Each sleep unit recovers only one block and that block's associated penalties, but this is balanced by a PC being able sleep for three units within a single block. **A PC cannot sleep for more than nine units within a three block period**; in other words, a PC cannot sleep for more than 18 hours in a single day.

The PCs also can't only sleep for one unit per block indefinitely, the human body simply wasn't meant for it. If a PC staggers his sleep like this for more than three blocks, it requires two units of sleep to recover one block.

At full rest, a PC has three sleep blocks in reserve. Once these have been used up, for every block in which a PC does not sleep at least one unit, that PC must take a Constitution Skill Check. **Failure results in a -3 to all Skills.** Each subsequent Skill Check for sleep will also have a -3 Difficulty Modifier.

For every three Skill Checks a PC fails, that PC gains a Mental Wound, the severity of which is equal by the amount the PC failed the third Constitution Skill Check.

Exhaustion

Exhaustion is the one survival mechanic which does not use the block system, rather it is measured on a case by case basis with the GM's discretion, based on the perceived activity of the PCs.

Everything a human does costs energy, from sleeping to running a marathon. The more energy an action or activity requires, the more tired and exhausted the person becomes. Surviving in the post-apocalypse is no different.

Whenever the PCs perform an action or activity, whether it is standing guard all night or running from the undead, the GM will determine if the action or activity is strenuous enough to cause the PCs to become tired or exhausted.

If a GM feels that this is the case, he will call for the PCs to take a Constitution Skill Check. **The Difficulty Modifier for this will range between -0 for light exercise to -60 for activities which can literally break your back**. Should any PC fail this Skill Check, they will gain a penalty to all Physical Skills **equal to half the amount by which they failed**. For example, if a PC failed the Skill Check by 30 points, he will gain a -15 penalty to all Physical Skills.

If a PC does not perform any strenuous activity for one block, then 10 points can be removed from that PC's Exhaustion Penalty. Similarly, each unit of sleep will remove 20 points from a PC's Exhaustion Penalty.

Unconsciousness

With all these penalties to a PC's Physical and Non-Physical Skills, it is easy to see how some Skills might be reduced to 0. This is exactly why you should take extra care of yourself in the post-apocalypse.

If the Constitution or Will Skills ever reach 0, then that PC falls unconsciousness, regardless of what they were doing at the time. The PC will remain unconscious until the penalties which drove his skill(s) to 0 are removed. Penalties gained from Sleep Deprivation or

Exhaustion will be removed naturally with time, but for penalties from Thirst or Hunger, other characters will have to help the PC.

If a PC's Constitution or Will Skills ever reach half their unmodified values into the negative (eg: -15 for a normal value of 30), that PC dies. This is a very real threat for Hunger or Thirst, as an unconscious PC cannot eat or drink and will by default fail all Constitution Skill Checks.

As well as falling unconscious, if a PC's Constitution or Will Skills ever reach 0, that PC will gain either a Grievous Physical Wound to their torso or Grievous Mental Wound respectively. If a PC's Constitution or Will Skills ever reach 0 at the same time, they will gain both Wounds.

THE SIGIL SYSTEM

Sex:.................... Skin Colour:.....................
Age:.................... Hair Colour:.....................
Build:................... Eye Colour:.....................

Character Name:

Sigils Available

HEAD: 1- 10

Minor
Significant
Grievous

TORSO: 11 - 40

Minor
Significant
Grievous

LEFT ARM: 41 - 55

Minor
Significant
Grievous

RIGHT ARM: 56 - 70

Minor
Significant
Grievous

LEFT LEG: 71 - 85

Minor
Significant
Grievous

RIGHT LEG: 86 - 100

Minor
Significant
Grievous

MENTAL

Minor
Significant
Grievous

SOCIAL

Minor
Significant
Grievous

HUNGER

THIRST

STAMINA

EXP Available

Total EXP Spent

SKILLS

Athletics		Intimidate	
Burglary		Investigate	
Constitution		Lore	
Contacts		Perception	
Craft		Perform	
Deceive		Shoot	
Diplomacy		Special	
Drive		Stealth	
Fight		Wealth	
Insight		Will	

SPECIALISATIONS

CHEAT SHEETS

RANGED ATTACK MODIFIERS

In melee	-40
Moving quickly	-20
Off-Handed weapon	-20
Firing blindly	-40
Aimed	Shoot Skill/2
Area of Effect Attack	+15

RANGED DEFENSE MODIFIERS

In melee	-10
Moving quickly	+20
Area of Effect Attack	-15
Dodge	+10
Surprised by Attack	-40
In cover	+20

MELEE ATTACK MODIFIERS

Charging	+20
In a superior position	+40
Off-Handed weapon	-20
Aimed	-10
Enemy is flanked	+10 for every ally flanking

MELEE DEFENCE MODIFIERS

Parry	-20
In a superior position	+40
Off-Handed weapon	-20
Dodge	+10
Being flanked by enemies	-10 for every enemy flanking

RESULT SEVERITY

1 - 20	Minor
21 - 50	Significant
51 - 80	Grievous
>81	Location Destroyed

HIT LOCATIONS

Head	1 - 10
Torso	11 - 40
Left Arm	41 - 55
Right Arm	56 - 70
Left Leg	71 - 85
Right Leg	86 - 100

TEST DIFFICULTIES

Insignificant	+60
Simplistic	+50
Very Easy	+40
Easy	+30
Routine	+20
Ordinary	+10
CHALLENGING	**+0**
Difficult	-10
Hard	-20
Very Hard	-30
Severe	-40
Harrowing	-50
Near Impossible	-60

HAGGLING MODIFIERS

Successful Diplomacy Skill Check	+20 to Wealth Skill
Successful Deceive Skill Check	+20 to Wealth Skill
Successful Intimidate Skill Check	+20 to Wealth Skill

ARMOUR CLASSES

Soft Armour	-15
Sturdy Armour	-25
Strong Armour	-35

DIPLOMACY MODIFIERS / DECEIVE MODIFIERS / INTIMIDATE MODIFIERS

DIPLOMACY MODIFIERS		DECEIVE MODIFIERS		INTIMIDATE MODIFIERS	
Attacking	-40	Attacking	-40	Attacking	-40
Hostile	-20	Distrustful	-20	Fearless	-20
Unfriendly	-10	Cynic	-10	Brave	-10
Indifferent	**+0**	**Indifferent**	**+0**	**Indifferent**	**+0**
Friendly	+10	Naive	+10	Anxious	+10
Helpful	+20	Trusting	+20	Coward	+20
Fanatic	+40	Fanatic	+40	Fanatic	+40

WEAPON RANGE MODIFIERS

Weapons	+30	+15	+0	-15	-30	-45	-60
Short Bows	0-25	26-50	51-75	76-100	101-125	126-150	151-175
Long Bows	0-45	46-90	91-135	136-180	181-225	226-270	271-315
Cross Bows	0-20	21-40	41-60	61-80	81-100	101-120	121-140
Pistols	0-8	8-16	17-24	25-32	33-40	41-48	49-56
Submachine	0-20	21-40	41-60	61-80	81-100	101-120	121-140
Rifles	0-50	51-100	101-150	151-200	201-250	251-300	301-350
Shotguns	0-15	16-30	31-45	46-60	61-75	76-90	91-105
Machine guns	0-100	101-200	201-300	301-400	401-500	501-600	601-700

THE SIGIL SYSTEM