

ALL FOR ONE

Régime Diabolique

RICHELIEU'S GUIDE TO

Fashion

❧ *Introduction* ❧

The late 16th and early 17th century marks the dawn of a new age. The early days of colonialism, scientific advancement across multiple fields, a shift toward religious absolutism, and advances in warfare are changing the face of Europe. But these are not the only changes. For those with money and status, there are changes in fashion.

❧ *Clothing* ❧

France is at the heart of a new wave of fashion. Having dispensed with the ruff of previous decades in favor of elaborate garments, French fashion has crossed the English Channel, becoming popular in the English court. The elaborate patterns and high ruffs of old have been replaced with solid colors and delicate needlelace collars and cuffs, while ornamentation, once functional, has become overstated and purely for adornment.

Ladies' Fashion

Previously, women of all social strata had adopted the bodice, a sleeveless garment fastened with laces that covered the torso from neck to waist. Some favored a high neckline, the garment fastening below the windpipe, while others preferred a deep, rounded neckline that revealed a little bosom. Whereas necklines remain personal choice, those keen to keep up with changing trends wear bodices with a high waistline. The addition of tabs allows the skirts to be fastened to the bodice.

Sleeves, which are worn as separate garments either attached to the bodice or tied across the shoulders, have steadily grown shorter, looser, and fuller. Currently in vogue is the virago sleeve, a slashed garment gathered into two puffs and tied just above the elbow.

Kerchiefs, a square or triangular piece of silk or cloth, once worn by the middle classes, are all the rage in France. Frequently decorated with lace trimming intended to match the collar, kerchiefs are very much fashion items, not practical headgear.

The most common form of dress is a gown, a loose garment of varying sleeve length worn over the bodice and skirt, and fastened at the waist with a length of ribbon. Until just a few years ago, skirts were often open-fronted, revealing the petticoats beneath. Times are changing, and closed skirts are becoming the norm.

Beneath one's dress and bodice one wears a linen shirt, known as a chemise, a corset

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to enhance one's waistline, and a French farthingale, a padded waistband designed to push the overgarments away from the hips, giving them a voluminous appearance. Linen drawers remain optional—modesty is not a French trait.

All in all, fashionable women's garments are both restrictive and plentiful, a trend that will continue, if not expand, down the ages.

Although elaborate wigs arise in later decades, the groundwork for their introduction is laid in the early decades of the 17th century. Fashionable ladies wear their hair with a short fringe, loose at the sides (often with gentle curls or waves), and gathered into a high bun at the rear. Married women of high fashion sense have discarded the linen cap favored in the previous decade, in favor of uncovered hair or hats.

Men's Fashion

The male equivalent to the ubiquitous bodice is the doublet, a hip or waist length overshirt. As with bodices, fashions have changed from those of previous generations. Once tailored to hug the body and arms, they are now worn looser, with higher waistlines. Slashes in the upper body and arm may be added to show the shirt beneath, though these are optional. The bottom of the doublet's front is V-shaped, and, in the latest fashion, barely covers the groin.

Breeches (also known as *slops* or *galligaskins*) cover the legs to just below the knee. Belts have yet to be invented, and so breeches are attached to the doublet with laces known as points. The laces are tipped with metal to prevent fraying and allow easy attachment. Those with money to show adorn their points with precious gems. Side fastenings are either buttons or buckles, with the latter being considered more fashionable. Beneath one's breeches one wears stockings.

The current trend for overgarments is a cape, a form of short cloak. Hanging to the hip and usually fitted with sleeves, it is typically worn with the hem thrown over the left shoulder, thus revealing the doublet beneath. Although favored by the social elite, no student of Dardi would be caught dead without his cape. Fashion dictates that the fabric match that of one's breeches, while the lining compliments the doublet. When the weather turns foul, men don longer cloaks.

Although traditionally a male garment, female Dardi students also wear capes, a non-standard social convention guaranteed not only to raise eyebrows, but potentially reveal one's fighting style. Cunning swordswomen (and some men) forgo the cape, snatching one from a nearby man should the need arise.

Collar-length hair swept back from the forehead is the latest fashion, with the most fashionable growing a single lock (a lovelock) to drape over one shoulder. The loose curls favored by women have yet to become fashionable, though a few trendsetters are adopting the practice.

The hat of choice for men and women is the *capotain*. Formerly worn with a tall crown and narrow brim, these have been reversed in recent years, resulting in a wide-brimmed but shorter hat. *Capotains* are usually worn cocked to one side, and are lavishly decorated with ostrich plumes.

Shoes

While modern man is used to seeing shoes with heels, the addition of a low heel became fashionable only in 1610. Formerly practical ribbon ties that fastened over the instep have been replaced with lace or ribbon rosettes, and are worn by all fashionable citizens. Indoors, and in less formal occasions, one dons *pantofles*, backless slippers designed for comfort.

Heeled boots arrive on the fashion scene only in 1620, and are thus something of a new invention. Boot tops are wide, and designed to be folded down below

the knee. The “bucket-top” boot, as seen worn in *The Three Musketeers* movies, is only just become the norm.

In order to protect one's shoes or boots from sinking into soft mud or dirt, wooden clogs are placed over the main footwear. Kicking these off toward a foe makes for a fine Trick.

Although socks are nothing new, few people wear them. Instead, sturdy linen *boothose* are worn over one's stocking to protect them from rubbing. These tie at the level where the breeches end, and are often decorated with lace, which is turned down over the boots.

Children's Fashion

Children of both sexes wear gowns and skirts until they are toilet trained. These are worn long and prevent the child from walking. Once it is clear the child wants to walk, he or she is “shortcoated,” given a shorter garment that allows more mobility. Strings were attached to the “shortcoat,” allowing parents not only to steady the toddler, but also to prevent him from wandering off.

Once a boy has mastered the complicated ties holding up breeches, he is “breeched.” Donning breeches for the first time is an important stage in a man's life (a modern equivalent to tying his shoelaces, riding a bicycle, or shaving). As well as denoting a certain level of achievement, it also marks the age when the father begins to take an interest in the affairs of his offspring.

Other than these intermediary steps, fashion for children was similar to that of adults.

Peasant Clothes

The lower classes have clothes, but they are far from fashionable. For the most part their clothing is little different from that of the elite. Rarely decorated, of rougher fabric, and less form fitting, they nevertheless wear *capotains*, doublets, shirts, skirts, bodices, stockings, and breeches.

The latter are usually worn full length, and are thus the forerunner of trousers (or pants as they are also known). Jerkins, once fashionable for all men without sleeves, have been consigned to the peasantry.

Fashion Police

In 1629 (and again in 1633), King Louis passed a sumptuary law prohibiting all but the high nobles (Status 4+) from wearing trim, lace, and extravagant embroidery, and curtailing the amount of ribbons, puffs, and slashes anyone could wear. Although nowhere near as dour as Puritan garb, the laws do reel in the excesses of French fashion.

Cosmetics

Clothes may maketh the man, or so the saying goes, but cosmetics add the final touches.

New Talent

Fashionable

Unique

Prerequisite: Charisma 3

Not only can the character make a cloth sack look fashionable, but he is often setting the trend for what people will wear in the coming season.

Benefit: Your character increases the Charisma bonus from wearing courtly and royal outfits by an additional +1. In addition, if he wears a formal or uniform outfit, he gains a +1 Charisma bonus where his garments may have an effect.

As always, bonuses drop one point (to a minimum of zero) each year—even your character must move with the times eventually.

Normal: Your character gains a Charisma bonus based on his outfit.

New Flaw

Social

No Fashion Sense: Your character never looks good in clothes. No matter how much he spends or the skill of his tailor, his garments look ill-fitting, drab, or comical. Your character gains no Charisma bonus when wearing courtly outfits and only a +1 bonus when wearing royal outfits. Your character gains a Style point whenever his lack of fashion sense causes humiliation or social problems for him and his allies. *A character with this Flaw cannot take the Fashionable Talent.*

New Skill Disciplines

Craft: Dressmaking: Allows a character to design and manufacture female outfits.

Craft: Tailoring: Allows a character to design and manufacture male outfits.

Perfume

Used since before the days of the Egyptian pharaohs, perfume (*parfum* in French) is the name given to any fragrant blend of essential oils (a thin, fragrant oil distilled or expressed from plants) or compounds intended to produce a pleasant scent. Perfume in 1636 is worn not so much to enhance one's attractiveness, but to conceal unwanted odors caused by the continuing European reluctance to take frequent baths.

Although European perfumery begins in the 13th

Restrictive Clothing

Ladies' dresses aren't designed with the typical adventuress in mind—they're heavy, cumbersome, and restrictive. When trying to perform athletic maneuvers in a normal, cumbersome dress, the character suffers a -1 penalty to appropriate Skill rolls (such as Athletics, Fencing, and Stealth).

Tear-away skirts, a non-standard garment designed to negate these penalties, are detailed in *Richelieu's Guide to Wondrous Devices*.

As an additional rule, a female student of Dardi who whips off a tear-away skirt may use it in place of a cloak or cape.

Making New Outfits

Instead of purchasing new clothes, a character, or more likely his lackey, might prefer to manufacture his own outfits.

Base Cost: The base cost of any outfit is equal to one-quarter its retail price. This covers the material, adornments, thread, and so on required to produce a finished outfit. This assumes the labor is free.

Construction: Creating a new outfit requires a Craft: Dressmaking or Craft: Tailoring roll. Poor outfits are Difficulty 1; uniforms, average clothes, and craft outfits are Difficulty 2; formal outfits are Difficulty 3; courtly outfits Difficulty 4; and royal outfits Difficulty 5.

Creating an outfit is an extended action requiring a total of 5 successes times the Difficulty number (so that's 10 for a uniform, but 25 for a royal outfit). Each roll represents one day of hard work.

The Time rules are handy here, for a character with time to spare can ensure a decent job, whereas one who needs a formal outfit in a week might have to cut corners to have the garment ready in time.

Failure subtracts from the accumulated successes as normal, the dressmaker or tailor having to undo stitching or correct imperfections. A critical failure ruins the garment—the curator may have cut the sleeves far too short, spilled something on the material that won't wash out, or just produced an abomination not fit to be worn in public. Regardless, the materials are wasted and must be discarded.

century, the Arabs had mastered the craft centuries earlier. The first true treaty on the subject dates from the 9th century, while in the early 10th century they had mastered the extraction of oils using distillation, a great improvement over earlier methods, which relied on crushed herbs and leaves blended with oil.

Renaissance Italy dominated European perfumery until the late 16th century, when Rene the Florentine

became personal perfumer to Catherine de' Medici, the wife of King Henry II of France. Due to his influence and the queen's patronage, France quickly rose to become a major producer of perfumes and cosmetics.

Those who manufacture perfumes are known as perfumers, and sometimes as a *nez* (from the French for "nose"). Although a rudimentary knowledge of chemistry is required, their greatest requirement is a refined sense of smell. Not only can a good perfumer identify hundreds of individual ingredients by smell alone, but he can pick them out of blended compounds, even when present in minute amounts.

The ingredients they blend come from both flora and fauna. The bark, flowers, blossoms, fruits, leaves, twigs, resins, roots, seeds, and woods of plants are all used, most commonly in the form of essential oils. Animal ingredients include ambergris (a waxy substance found in sperm whale vomit), musk of the African civet (an expensive ingredient shipped to Europe predominantly via the Barbary Coast trade routes, though as Portugal's influence in Africa continues to expand, so new routes are opening), honeycomb, and deer musk.

Techniques for obtaining the fragrant molecules include maceration (soaking the raw material in a solvent to extract the desired compounds), distillation (raw materials are gently heated and the compounds collected through condensation), expression (squeezing the material to collect a concentrated liquid), and enfleurage (combining the raw ingredients with hot animal fat).

Perfumers jealously guard their secrets. It is said that Rene the Florentine's laboratory was linked to his patron's palace by a secret tunnel, which he used to prevent his formulae being stolen while en route to audiences. Most perfumers lack the patronage for such elaborate security measures, and so must resort to writing their notes in code or short hand.

Make-up

Many modern beauty applications, such as mascara, bronzer, eye shadow, and nail polish are not used in early Enlightenment France, despite having been known of and used during previous eras.

In a reverse of modern trends, the rich and those of high social status of 1636 desire pale skin. Dark skin is a sign that one has spent a great deal of time outdoors. It is commonly linked to peasants working in the fields. To avoid looking like a member of the lower class, or worse, being accused of being lower class, women (and some men) apply white lead paint, chalk, or flour to their faces. Some prefer to resort to bloodletting, which, they believe, also has medicinal benefits. Egg whites are sometimes brushed onto the skin to create a shiny complexion (when it gets warm, this is another reason to wear perfume). Rouge is applied to the cheeks to produce the rosy glow of a youthful appearance and highlight the cheekbones. Combined with a stark white face, the look can be disastrous if not applied with care.

Women have applied lipstick for millennia. Banned

by the Church in the Middle Ages for being an incarnation of the Devil, it has slowly come back into fashion thanks to the influence of Queen Elizabeth of England. However, its use is commonly associated only with high-class women and prostitutes.

Soap is another area where France excels, having been a major producer since the late 15th century. Within a century, the industry has moved from animal fats to vegetable oils as the base. Despite these refinements, soap remains rough, scouring away dirt, and unscented.

Fashionable Characters

Unlike many other character types introduced in the *Richelieu's Guide* series, there are no strict requirements for making a fashionable character—all one needs do is dress fashionably to be fashionable. However, there is some basic advice that may prove useful.

Characters expecting to attend a lot of social functions, typically nobles, courtiers, and luminaries, will need to invest in new clothes. While a Musketeer can get away wearing his uniform, donning the same doublet and breeches or dress can lead to snide comments, even if the garment is still fashionable. Courtly outfits, let alone royal outfits, cost money. Just because a character has Status or Wealth, it does not mean he can continually afford new sets of clothes—whether or not frequent changes of courtly outfits qualify as “living expenses” for a nobleman is up to the Gamemaster.

Other resources can be used to keep one's wardrobe fashionable, though some come at a price. A Patron or fencing instructor (acquired through the Fencing School Resource) may not wish to have his name sullied by a poorly dressed character, and so loan a hero a suitable garment. Naturally, the sharp tongues at court will soon catch onto this and begin making suitably cutting comments about the character being dressed by someone else. An Ally can serve a similar role, depending on the nature of the ally—a courtier is a better bet for an outfit loan than a soldier, although a magician who knows Enchantment is a better option still (see below).

A Follower might be a tailor or dressmaker, able to sell the character new garments at a reduced price, if not for free. As skilled craftsmen, they would at least expect a living wage for their efforts. Contacts might be able to acquire new outfits, though again it depends on their nature.

Through judicious use of Fame, coupled with hints or open admissions of having nothing to wear, a popular character might be able to secure clothes for free or at a reduced rate. Typically, the tailor or dressmaker would want the character to drop their name into conversation, so as to boost their own reputation and increase the chances of increased patronage.

Wealth, of course, allows one to save money for a new

outfit, but unless the Resource is 1+ it's going to take a while to save enough money for even a courtly outfit.

While mundane characters may have to scrimp and save for months, a magician can work up a new outfit in just a few minutes or hours. By taking a simple set of clothes and working a Charisma-boosting Enchantment spell (no other Art works on clothing), he can turn dirty rags into a dazzling outfit. Like Cinderella, though, he needs to keep an eye on the passage of time, lest his finery revert to rags while in polite company.

Whether fashion is actually important to a character depends on his or her goals, motivation, and lifestyle. Any courtier, nobleman, aspiring socialite, or hero who wants to hang out with the great and rich of French society will need to dress the part. Not only do the right clothes avoid unwanted social slurs and embarrassment, the Charisma bonus helps distract viewers from poor Performance Skills, and makes those impressed by such finery more affable to requests and orders made through Con, Diplomacy, or Intimidation. As was said earlier, clothes maketh the man.



Alchemical Nez

Archetype: Occultist

Motivation: Fame

Style: 3

Health: 6

Primary

Body: 3

Charisma: 2

Dexterity: 2

Intelligence: 3

Strength: 2

Willpower: 3

Secondary Attributes

Size: 0

Initiative: 5

Move: 4

Defense: 5

Perception: 6

Stun: 3

Skill	Base	Levels	Rating	Average
Athletics	2	2	4	(2)
Craft: Perfumes	3	3	6	(3)
Diplomacy	2	2	4	(2)
Empathy	3	1	4	(2)
Investigation	3	1	4	(2)
Magick: Alchemy	3	4	7	(3+)
Medicine	3	0	3	(1+)
Natural Philoso- phy: Chymistry	3	3	6	(3)
Streetwise	2	0	2	(1)

Talents

Keen Sense (+4 Perception bonus when using his sense of smell)

Magickal Aptitude (Alchemy)

Resources

Followers 0 (Trainee nez)

Wealth 0 (10 livres per month)

Flaw

Phobia (Dung; -2 penalty on all rolls until he is able to get away; +1 Style point whenever his fear gets the better of him)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	0N	(0)N

"Just one whiff of this perfume, sir, and she will be like wax in your hands."

Character Background

A heightened sense of smell is both a boon and a bane. The fragrance of flowers, though it could be overpowering, was a marvel beyond anything visual, yet the scent of dung and unwashed bodies caused my bile to rise. My father, a minor merchant but one with numerous contacts, apprenticed me to a perfumer. At first the man thought I was just another hopeful, but after I correctly identified the fragrances in the perfume he was wearing he accepted me. Thus began my study of perfumes, a trade that would eventually see me become a master perfumer in my own right.

During my training I grew curious to what lay behind a locked door in my master's workshop. I had been forbidden from ever passing beyond it, though my master often spent long days locked behind it. One day he made the mistake of leaving it unlocked while he went to demonstrate a new perfume to a client. I slipped inside, whereupon I discovered a second laboratory, replete with a stack of dusty tomes. A brief glance through them revealed that my master was an alchemist.

I did not turn him over to the authorities. Instead, I had a second key made, having borrowed my master's key while he slept. Each time my master went away, I would spend my time in his secret laboratory, slowly coming to understand the principles of the forbidden art, learning how to blend the art with perfumery.

Since learning alchemy, I have been able to produce all manner of perfumes and fragrances. I have blended perfumes that can make a man irresistible to women or boost confidence, and others that can send a man into a soporific stupor, make his mind open to suggestion, or cause him to violently expel the contents of his stomach. My research, however, is far from over. Patron to several Musketeers, they enquired as to whether I could produce a perfume to ward off wolves; big wolves. Over time I learned that my aconite extractions were being used against werewolves! So far they have refused to take me with them on their hunts, but I must have a sample of its musk. Can you imagine the potency?

Roleplaying

You are not just a perfumer. Through your magick, and in your eyes, you are the best perfumer in Paris, if not all of France. Others have yet to realize your skill, but that is something you intend to rectify. Your fear of dung keeps you away from the unwashed masses, but fortunately you carry copious supplies of perfume in which to dowse them.

Dandy Highwayman

Archetype: Criminal

Motivation: Greed

Style: 3

Health: 4

Primary

Body: 2	Charisma: 3
Dexterity: 3	Intelligence: 2
Strength: 3	Willpower: 2

Secondary Attributes

Size: 0	Initiative: 5
Move: 6	Defense: 5
Perception: 4	Stun: 2

Skill	Base	Levels	Rating	Average
Athletics	3	2	5	(2+)
Brawl	3	1	4	(2)
Con	3	1	4	(2)
Fencing: Dardi	3	3	6	(3)
Firearms	3	3	6	(3)
Intimidation	3	2	5	(2+)
Performance	3	2	5	(2+)
Riding	3	1	4	(2)
Streetwise	3	2	5	(2+)

Talents

Barbed Tongue (+2 bonus in social duels)

Fashionable (Has an additional +1 Charisma bonus when wearing courtly, formal, or royal outfits, or uniforms)

Resources

Fame 0 (Highwayman; +1 Social bonus)

Followers 0 (Prigger of Prancers)

Flaw

Vain (+1 Style point whenever he steals the spotlight or is forced to confront his shortcomings)

Weapons	Rating	Size	Attack	Average
Punch	0N	0	4N	(2)N
Rapier	2L	0	8L	(4)L
Pair of pistols	3L	0	9L	(4+)L

"Shoot you, sir? Dear me, no! I would never think of damaging such a fine coat."

Character Background

I am not ashamed that I grew up on the streets of Paris, with rags for clothes and feet that bled from lack of shoes. As you can see by the cut of my clothes, I have risen from the gutters, though it took me down a criminal path. While my peers played or worked, I spent my days watching the nobles and wealthy citizens strut by in their finery, imagining myself in their shoes, figuratively as well as literally.

Of course, I had no means of being able to afford such grand garments, nor would my parents even entertain spending money on clothes when money for food was hard to come by. So I did what came naturally to people in my position and social standing—I robbed a young lad with well-to-do parents, leaving him to run home naked and in tears. Suddenly I was the darling of my peers. A few even deigned to call me sir, though with a wry smile on their lips.

Realizing that if I took to honest work it would take a lifetime to earn even a single pair of elegant shoes, I at once set out to fulfill my desire to be fashionable through threats and violence. Once I had earned enough money to clad myself in respectable clothes, I invested in a horse and pistols, and embarked on a career helping the rich nobles of our great and cultured land fund my lavish needs. It's not as if they cannot spare a few *livres*.

Yes, I have accumulated a great deal of money through my nefarious trade, but I do not live like a king, dine at feasts, or live in a grand house. I spend my cash on looking flash and grabbing peoples' attention.

The funny thing is, that while men fear me, indeed, some are too afraid to even mention my name, women adore me! Seriously, I have had women swoon at my feet, not because I have a gun pointed at them, but because of the cut of my clothes and my manly swagger. Others have offered me certain personal garments as favors, and more than one has even helped undress her male companions in order to see me clad in their finery.

Now, good sir, please hand over all your coins and jewelry—my tailor has told me of a new fashion in Paris, and I must simply keep up with the latest trend.

Roleplaying

You are a criminal, but you are not a cold-blooded killer. Money is simply a way for you to keep up with the latest fashions, although, thanks to the King, even that is now a crime. Nothing is more important to you than your clothes, and you expect others to recognize your elegance. If not, you'll need to remind them.

Sample Lackeys

Dedicated Follower of Fashion

Follower 0

Primary Attributes: Body 1, Dexterity 2, Strength 1, Charisma 2, Intelligence 2, Willpower 1

Secondary Attributes: Size 0, Move 3, Perception 3, Initiative 4, Defense 3, Stun 1, Health 2

Skills: Diplomacy 4, Performance 5

Talents/Resources: None

Flaws: Vain (+1 Style point whenever he steals the spotlight or is forced to confront his shortcomings)

Weapons: Punch 0N

Disguise Artist

Follower 0

Primary Attributes: Body 1, Dexterity 2, Strength 1, Charisma 2, Intelligence 2, Willpower 1

Secondary Attributes: Size 0, Move 3, Perception 3, Initiative 4, Defense 3, Stun 1, Health 2

Skills: Con 4, Stealth 5

Talents/Resources: None

Flaws: Disfigured (-2 penalty on all rolls where his appearance is a factor; +1 Style point whenever he is rejected because of his appearance)

Weapons: Punch 0N

Dog Groomer

Follower 0

Primary Attributes: Body 2, Dexterity 1, Strength 2, Charisma 2, Intelligence 1, Willpower 1

Secondary Attributes: Size 0, Move 3, Perception 2, Initiative 2, Defense 3, Stun 2, Health 3

Skills: Animal Handling 4 (*Dogs* 5), Intimidation 4 (*Orders* 5)

Talents/Resources: None

Flaws: Stubborn (+1 Style point whenever his inflexibility causes him trouble, or he forces others to go along with his idea)

Weapons: Punch 0N

Dressmaker or Tailor

Follower 0

Primary Attributes: Body 1, Dexterity 2, Strength 1, Charisma 2, Intelligence 2, Willpower 1

Secondary Attributes: Size 0, Move 3, Perception 3, Initiative 4, Defense 3, Stun 1, Health 2

Skills: Craft: Dressmaking or Tailoring 5, Empathy 4

Talents/Resources: None

Flaws: Clumsy (-2 penalty to any roll where grace and coordination are a factor; +1 Style point whenever she suffers harm or causes damage due to her bungling)

Weapons: Punch 0N

Fashionable Fencer

Follower 1

Primary Attributes: Body 2, Dexterity 2, Strength 2, Charisma 2, Intelligence 2, Willpower 2

Secondary Attributes: Size 0, Move 4, Perception 4, Initiative 4, Defense 4, Stun 2, Health 4

Skills: Diplomacy 4, Fencing: Dardi 5, Linguistics 4, Performance 5

Talents: None

Resources: Fencing School 1 (Dardi School; +2 bonus)

Flaws: Obsession (+1 Style point whenever his obsession causes him to do something dangerous or endanger someone else's life)

Weapons: Punch 0N, Rapier 7L

Overdressed Fop

Follower 0

Primary Attributes: Body 1, Dexterity 2, Strength 1, Charisma 2, Intelligence 1, Willpower 2

Secondary Attributes: Size 0, Move 3, Perception 3, Initiative 3, Defense 3, Stun 1, Health 3

Skills: Diplomacy 4, Performance 5

Talents/Resources: None

Flaws: Gullible (+1 Style point whenever he is taken advantage of because of his trusting nature)

Weapons: Punch 0N

Trainee Alchemical Nez

Follower 1

Primary Attributes: Body 2, Dexterity 2, Strength 2, Charisma 2, Intelligence 2, Willpower 2

Secondary Attributes: Size 0, Move 4, Perception 4, Initiative 4, Defense 4, Stun 2, Health 4

Skills: Craft: Perfumes 4, Diplomacy 4, Empathy 4, Magick: Alchemy 4, Natural Philosophy: Chymistry 4

Talents: Magical Aptitude (Alchemy)

Resources: None

Flaws: Condescending (+1 Style point whenever he proves someone else wrong or establishes his own superiority.)

Weapons: Punch 0N

Trainee Nez

Follower 0

Primary Attributes: Body 2, Dexterity 1, Strength 1, Charisma 2, Intelligence 2, Willpower 1

Secondary Attributes: Size 0, Move 2, Perception 3, Initiative 3, Defense 3, Stun 2, Health 3

Skills: Craft: Perfumes 5, Natural Philosophy: Chymistry 4

Talents/Resources: None

Flaws: Aloof (+1 Style point whenever his business-like attitude causes him trouble)

Weapons: Punch 0N