

The Baubles of Hamlin

A 2006 Game Chef Entry by Edward Boudreaux

Theme: Time – four sessions of two hours each

Ingredients: Glass, Ancient, Committee

(Also see page 21 for more information.)

Author's note:

Dear Reader,

It will be clear as you get further into this text that my vision for this project far overstepped my available time to do the work.

I do not believe it was an overly ambitious project, but the balance of work and life did not allow me the time to complete all of the setting and background information within the time limit of the contest.

Still, I am very pleased with the systems developed for this game, and the systems are finished and usable. The sections of the book starting on page 21 describe all of the rules necessary for play.

I also find the setting of the game interesting enough that I plan to complete the game over the next few weeks, hopefully at a more leisurely pace than the Game Chef contest allowed.

Though the setting text is not complete I am very interested in other gamers' feedback on the character and item systems, and the general setting concepts.

Thank you for taking the time to review this game. It was a pleasure to participate in the contest this year, and I look forward to competing against everyone next year.

Sincerely,

Edward Boudreaux
mail@corporate-slave.com

BEGINNING GLASSCRAFTING

An Introduction
to the
History and Practice
of the Craft

Trade Registered 1836-1876
Mulhovy and Grundel

Stamp-setting and publishing by
Tellrooney and Co. Printers

Authored by
Mysilov Mulhovy
and
Michael Grundel

Graciously chartered and funded by
The Glasscrafters Guild
of Hamlin

This edition reviewed and authorized
decent and fit by the honorable
Charles Sedgwick
of the **Royal Education Guild**,
approved this March 19th, 1876

Sixteenth Edition (1876)

Destruction or defacement of this textbook
punishable in court of law.

The Baubles of Hamlin, Copyright 2006, Edward Boudreaux
Entry for Game Chef 2006
Theme: Time – four sessions of two hours each
Ingredients: Glass, Ancient, Committee
Written and designed between March 11 and March 19, 2006

Table of Contents

Introduction.....	6
Glasscrafting and You.....	6
Acknowledgments.....	8
History of Glasscrafting.....	9
Early Alchemy.....	9
Early Glassblowing.....	10
Evolution of Glasscrafting.....	12
Workbench Navigation.....	13
Preparing your workspace.....	13
Instructors Only - Introduction.....	21
About the Baubles of Hamlin.....	21
Instructors Only – Classroom Setup.....	22
Overview of the Game.....	22
Setting up the Game.....	22
Playing the Game.....	24
Instructors and Players - Spark of Life.....	30
Character Creation.....	30
Rolling Character Traits.....	32
Bauble Creation.....	34
Rolling Bauble Traits.....	39
Instructors and Players – Challenge Mechanics.....	44
Resolving Challenges with Dice.....	44
Instructors Only – History and Places.....	48
Hamlin's History.....	48
Hamlin's Places.....	48
Instructors Only – Prepared Formulas and Plots.....	49
Appendix A – Character Creation Charts.....	50
Appendix B – Bauble Creation Charts.....	51
Appendix C – Character Sheet.....	52
Appendix D – Bauble Sheet.....	53
Appendix E – Sample Characters.....	54
Appendix F – Sample Baubles.....	56

The Baubles of Hamlin

or, the Apprentice's Guide on Surviving the Trials

What's going on?.....	7
Who are you.....	7
...and what have you done to my book?.....	7
The Four Trials.....	7
History of Hamlin.....	10
A billion years ago.....	10
Prelding Reign - 1100 PO to 750 PO.....	10
Egliconts - 700 PO to 500 AO.....	11
Chetens/Chetish Empire - 500 AO to 1876 AO.....	12
Hamlin Field Guide.....	14
Lyrlyn River.....	14
East Hamlin.....	14
North Hamlin.....	15
South Hamlin.....	16
West Hamlin.....	17
Central Hamlin - Don't go here.....	17
Surrounding Area.....	18
Other Considerations.....	19
Final Words.....	20

Don't worry about the torn out pages. Just look for my "revisions" to the textbook. Trust me, you can pick up the basics of glasscrafting in class. This version of the book is worth infinitely more than what you paid for it at the second-hand shop.

It w
Addis
took t

Tak
with t
slide i
tubes.

You
very hi
older t
that w
in a ca

Rev
illust

Not
figur

Introduction

Glasscrafting and You

Welcome to the astounding and challenging world of Glasscrafting. This textbook, authorized by the most noble Royal Education Guild, is a wholesome introduction to the history and techniques of a fine art, Glasscrafting, the study of which will reward the industrious apprentice for a lifetime.

As you read this textbook you will come across a variety of special formatting conventions, made possible by the most excellent stamping and publishing skills of Tellrooney and Co. Printers.

One such convention highlights definitions of new words. The word will stand out in bold print, with the definition following immediately behind.

Bauble *n.* - A bauble is the appropriate term for any glasscrafted object. Once a term for a showy trinket of little to no value, the word was adopted during the war against Abritie which marked the first use of glasscrafted devices in combat. The Lord of Abritie, upon viewing the opposing army outfitted with glasscrafted ornaments and items, supposedly remarked, "What sad sacrifice is this that King Peleron sends his troops armed with mere baubles." Shortly after, his army was defeated soundly with almost no casualties on either side.

As an apprentice of Glasscrafting your goal is to learn the skills necessary to create baubles. Through these skills you will also become a well rounded person. This book will teach you the basics of each necessary discipline, which will include:

Alchemy *n.* - Originally, the chemical science and philosophy of transmuting base metals into gold, the search for panacea, and the brewing of the elixir of longevity. Today, alchemy is the study of chemical and natural sciences and the exploration of scientific theorems to form a whole-world perspective of magical principles to explain heretofore unexplainable circumstances.

Glassblowing *n.* - The art or process of shaping an object from molten glass by blowing air into it through a tube.

What's going on?

Who are you...

A fellow apprentice at the Glasscrafters Guild. I can't reveal who I am (in the event that I do graduate from Apprentice to Glasscrafter Scholar) so call me Teddy.

...and what have you done to my book?

There are things you need to know. Things the Scholars and the Masters aren't going to tell you until you find yourself in the middle of it. I thought the best way to get this information out was to put it somewhere that someone like me would find it and be able to make use of it, hence the textbook. I'm trading this book to Peabody's Give and Take on Pickering St. when I'm done with it. Stop by Peabody's when you get a chance. Mysteriously, there's always something useful there.

I'm going to cover a lot of information. Some of it you may already know. A lot of it you won't. I will start with Hamlin's history. The essential bits of history that you won't find without talking to people in the know. Next I'm going to cover the city itself. Where to find help, where to get stuff, where to avoid, and, most importantly, where you're likely to be sent for the Trials. (More on that in a sec.) Finally, I'm going to tell you some of the secrets of the Glasscrafters Guild that no one wants you to know. Ever.

Oh yeah, I tend to ramble occasionally, so get used to it.

The Four Trials

What is it that Trial thing you mentioned? Glad you asked.

The four trials are tasks given by the Masters to test the Scholars' readiness for advancement. The trick here is the Scholars have already learned all the bits about blowing glass and mixing chemicals, right. Now the

It w
Addis
took t

Masters are testing their more esoteric skills such as teaching, planning, time management, and, the worst for you, delegation. You do the work, the Scholars get the promotion.

Tak
with t
slide i
tubes.

It works like this:
A select group of Scholars, usually only three or four at a time, get letters with instructions to meet at a specified time. When they arrive there is waiting for them a letter describing the first trial and how long they have to prepare.

You
very hi
older t
that w
in a ca

The Scholars make a list of the apprentices they train. Then, in one of the Masters' study rooms, the Scholars are presented with a variety of baubles they can provide to the apprentices. Only one bauble per apprentice, of course, the stingy bastards.

Rev
illust

Time management has way too much emphasis, if you ask me. The Scholars only have half an hour to deliberate and decide which apprentices and which baubles are assigned to the trial. Half an hour seems a bit stiff, but what do I know?

After that it's off to the trial. Well, the apprentices are off to the trial that is. The Scholars get to sit in the pub and drink away their worries while you will be out scouring the sewers for a ring someone accidentally swallowed, or something equally as terrifying. You will be on a time limit too. Usually only a few hours, but it varies depending on the task.

Don't worry about the trials overmuch yet though. If you needed this intro to Glasscrafting book you have a long way to go before they'll pick you for anything remotely like responsibility.

Not
figur

Oh, one more thing. Sometimes one of the Masters gets a grudge against one of the Scholars up for trial, and will put conditions on the task that limit the number of scholars that can succeed. There are also rumors of bribes or threats from the Masters to the apprentices to fail or make sure someone else fails. Watch out for this sort of thing, and be careful who you cross. The Masters control your future in the guild, but your fellow apprentices will find out, and they will make your life very, very intolerable.

History of Glasscrafting

Glasscrafting has a rich history stretching almost four thousand years into the misty past. Combining the intellect required for the study of alchemy with the refined skills of glassblowing, glasscrafting resulted in a meta-magical craft that is some part science, some part art, and some part mystery.

Over the past fourteen hundred years since glasscrafting's discovery, a multitude of talented and brilliant scholars have developed and refined the methods and formulas used in the craft giving today's apprentices a solid foundation which to build on.

However, much of the knowledge body of glasscrafting resulted from trial and error, or luck. Many of the core functional principles of the craft are still unexplained, and modern science still strives to delve deeper into the its secrets. Long established fundamentals of the craft are still challenged and even proved false as new theories emerge and change the most basic understandings of glasscrafting.

Early Alchemy

The earliest examples of alchemy are

Still need to complete this textbook page.
Each text page will offer some valid
information. This page will offer a brief start
on why alchemy allows baubles to work.

History of Hamlin

A billion years ago

It might as well be a billion for all the difference the time distance really matters to us today. How about 4000 years ago instead. Supposedly, Hamlin was a Skriptish settlement around this time. The Skripts worshiped some sort of pagan gods that probably dealt with harvests and moons and decimating any other tribes that passed through. In the 1720's there were some excavations in the south of the city. This was when the incident that created the Canal District happened. More about that later, but it allowed some opportunities to dig and examine the layers of rock the city was built on. The xx <type of history guild> found all sorts of artifacts and other indicators that the Skripts lived in the area. Neat, huh?

Why you care? Because of the aftereffects of ancient religions on modern times. Magic. The Skripts were known for their intricate pattern making and design work. Take a look at a street map of the city sometime, and then compare it to some of the patterns on display at the Royal Institute Museum. The similarities are downright eerie, particularly when cross examined with the crime history and other destructive historical events.

Maybe you're reading this thinking I'm crazy. Stuck on conspiracies. I don't delude myself into thinking I'm the only person to notice this, but I'm the only one you will find to admit the connection. Anyway, I'm rambling. Back to history.

Prelding Reign - 1100 PO to 750 PO

I'm sure there were all manner of fascinating events between 4000 PO and 1100 PO, but it's nothing you can't look up yourself at the guild library. Lots of little wars and empires expanding and receding. Very eventful

based on what few records remain, but forgettable in the long run.

The Prelding Reign, on the other hand, is something to remember as far as Hamlin is concerned.

Hamlin is settled where it is for the fertile land and the shallow, fordable portion of the Lyrlyn River. No doubt this is why the Skripts and every civilization that followed liked the area so much. The next nearest natural crossing of the river is a good three day trip in either direction.

When the Prelds cast their net of conquest across the continent this river crossing served as the entry from the east to the west. The Empire moved quicker than any of the small kingdoms comprising the western portion of the country suspected, and whatever garrison or city was at the river crossing at the time was completely razed.

and for several hundred years they did rule the continent

Egliconts - 700 PO to 500 AO

Lots of historical info to provide on Hamlin, how it came to be, and why it's such a center of commerce in the modern game. The outline here is very rough, and is not as filled out as it will be.

Hamlin's history is loosely based on London. The Egliconts equate to the Roman Empire, and Empome Ompate (Emperor Ompate) equates to Julius Caesar, having made a huge impact on the world's history.

Early years

Empome Ompate

Becira Pirevort - Empome Ompate

PO - Pre-Ompate

AO - After Ompate

What a coincidence that the Eglicont's words for before and after

happened to start with P and A, eh?

It w
Addis
took t

Chetens/Chetish Empire - 500 AO to 1876 AO

Tak
with t
slide i
tubes.

Fall of the Egliconts

Founding of Hamlin

You
very hi
older t
that w
in a ca

Cororotaonas Invasion

Sacrifice of Cireclace

Rev
illust

Cireclace is the fortress in the center of the city.

Verlinos Invasion - March of Clockworks

Now

Anthony's Revolution was quashed by the Empire.

Not
figur

Workbench Navigation

Preparing your workspace

Hamlin Field Guide

Knowing your way around is important, and I know about all the most important places there are to know about. Keep this guide handy, learn the city, and when its your turn for the trials you will have an edge up on everyone else.

Lyrlyn River

The Hamlin Field Guide is in a sad state of completion. That is to say, it's not complete at all. Still, you can get an idea of the various places intended for description. Each area within a geographical portion of the city will have several locations and events listed. The Instructor's history section later in the book will describe the real details behind each place and event.

All of the writings in this section are draft ideas and author's notes, and are not the final text.

Serne Tributary

East Hamlin

East Gate Square

Clockwork Sentry

Fifteen foot tall clockwork statue. Left over from the Verlinos invasion. Hasn't worked in over 300 years.

Day Market

East Gate

It w
Addis
took t

The East Gate is what's left of a defensive wall built centuries past and left unmaintained for decades. The clockwork gates are always open, and probably wouldn't move anymore if anyone tried. Otherwise, people would just walk part way around the city where the wall has crumbled and come in that way. Supposedly there are tunnels underneath the wall into the city.

Tak
with t
slide i
tubes.

Priory St

Merchants and businesses.

Fealton's Bakery

Royal-style enriched bread will run you a crown and three pennies. Good information will cost only slightly more.

You
very hi
older t
that w
in a ca

Center Road

Center Road leads from out of the city to the Cireclace. Now only goes as far as the slums where the rest of the street down to the walls of the Cireclace are filled with debris and are impassible.

Rev
illust

North Hamlin

Priory Square

Church of San Angeline

This is the big, big church in town.

Bishop St

Leads to Bishop's Square. Many church of fices are on this street, and the residential areas north of here are very high class, and are mostly walled compounds, gated and guarded communities, etc.

Not
figur

Bishop's Square

Before the city grew around this area the Bishop's mansion was here. It's long gone, but the name remains. The fountain from the original Bishop's

home is still here, though has been repaired and renovated many, many times.

Fort??

Where the Bishop's house, and many other houses after, stood is now a fort and barracks. But it hasn't been a fort/barracks for a long time, and is now a church administrative office dealing with communications, with attached stables.

Quartz St

Glasscrafters Guild

Westcynch Tower

Statue of St. Brignet

Fisher's Square

South Hamlin

High Road

The High Road is the broadest street in the city. Once it led to the Cireclace in a grand promenade, but after the Cireclace was walled off the High Road was eventually diverted and extended to the Church of San Angeline.

High Square

Where the High Road leads into the city is a large square. Still well maintained, but heavily patrolled to keep the dregs from the Canal District from stinking things up and making the city look bad.

Canal District

Once solid land, there was an incident near the river several decades back

It w
Addis
took t

that destroyed an entire section of the south city and left a huge crater. The River rushed in to fill the crater and temporarily flooded part of the city. Once the catastrophe was dealt with the city began to rebuild, and this area slowly filled up with docks and bridges and floating establishments.

Tak
with t
slide i
tubes.

Sort of like a run down Venice with Victorian architecture and populated with ruffians, mafia, and fishmongers.

West Hamlin

Merchant's Square

You
very hi
older t
that w
in a ca

Bobbin St

Weavers Guild

Rev
illust

Pety Bridge

Connects to Fisher's Square

Ninger Bridge

Connects to Canal District

Central Hamlin - Don't go here

The Cireclace

Not
figur

The Cireclace started as a fort during the Prelding Empire. Over the years it was attacked and conquered time after time, but never destroyed due to its strategic position at the river. Over time it was expanded and reinforced, dug out, filled up, bricked over, knocked down, etc until it was

It w
Addis
took t

Tak
with t
slide i
tubes.

You
very hi
older t
that w
in a ca

Rev
illust

Not
figur

eventually a monstrosity of a castle fortress. A lot of this building took place during Empome Ompate's reign, and during this time it was named the Cireclace. Roughly 1300 years ago during the battle that started the end of the Egliconts there was a great atrocity performed at the Cireclace, and the place was utterly desecrated. The new rulers declared it off limits and had a wall built around it. The wall encompasses the fortress, the bridge across the river, and a portion of the city across the river that was destroyed during the battle. No bodies were ever buried after the battle, so presumably the bones are still there, if they haven't decayed after all this time. There does indeed seem to be something mystic about the place, as even on the brightest days it is shrouded in a dark fog and mist. The areas around the walls are mostly slums, and are very run down as no one wants to go near the Cireclace.

High Road

The High Road was rebuilt to go around the walls of the Cireclace.

Cinhihirus Bridge

The bridge from Cireclace across the river. Ships passing from the north end of the city to the south end must pass under this bridge. There is a very obvious change once a boat passes the Cireclace walls. The fog is incredibly dense, and only the dimmest outline of the walls can be seen towering above the water. The bridge itself is a drawbridge which splits in the center and is always up, butted against the tall towers at either end. These too loom overhead in the fog as boats pass under. Traveling under the Cinhihirus is always nerve wracking. No one ever speaks or makes a sound until passing out of the fog on the other side.

Surrounding Area

It w
Addis
took t

Scalting

Nearby town.

Tak
with t
slide i
tubes.

Caberra

Ruins of the castle where the Clockwork Guildsmen the Verlinos hired built the clockwork monstrosities that decimated the countryside. Caberra is roughly a two day journey from Hamlin. It is secluded and easily defensible. Assuming anyone was there to defend it. Rumors circulate of left over clockworks still guarding it.

You
very hi
older t
that w
in a ca

Sury Mines

Rev
illust

Eursted

Fishing and craft village downstream, long abandoned due to the sludge making its way downstream from Hamlin

Other Considerations

Clockworks

Religions

Other Guilds

Not
figur

Final Words

It w
Addis
took t

Tak
with t
slide i
tubes.

You
very hi
older t
that w
in a ca

Rev
illust

Not
figur

Instructors Only - Introduction

About the Baubles of Hamlin

The Baubles of Hamlin is a roleplaying game submitted to the 2006 Game Chef contest. In this game the players take on the roles of apprentices and Scholars in a guild of crafters existing in an alternate world Victorian age. These apprentice and Scholar characters are given four tasks, called Trials, to complete in order for the Scholars to advance to the level of Master in the guild hierarchy. Each Trial must be completed within a given time frame. Characters are directed to work cooperatively, but may have secret orders to foil the actions of other characters.

For the purposes of the contest, The Baubles of Hamlin is built around the theme of **Time**, in that the game must be playable within a given time frame. The game is playable over eight hours broken into four sessions of two hours each.

The game also, for contest reasons, incorporates specific ingredients. The ingredients chosen for The Baubles of Hamlin are:

- **Glass** – The game focuses on apprentices and Scholars in the Glasscrafters Guild, a meta-mystical order that creates magical items with a combination of alchemy and glassblowing.
- **Ancient** – The town of Hamlin, where the game takes place, has a long and eventful history stretching roughly four thousand years into the past. This history sets up many of the places and events that are involved in the game's play.
- **Committee** – In the Committee Phase of the game the players act as the Scholars deliberating the merits and flaws of each apprentice and item before sending them to complete the Trials, and the Scholars' decisions must be unanimous.

Instructors Only – Classroom Setup

Overview of the Game

The Baubles of Hamlin requires at least three people to play, one Instructor who tells the story and referees challenges, and two or more players to portray Scholars and apprentices. No more than three or four players are recommended.

The game plays in two phases. The first phase is the Committee Phase. During this phase the players represent the Scholars. The players create a set of random apprentices that they will later choose for Trial assignment. The Instructor then presents the Scholars with the first Trial from the Masters of the guild, and provides a limited amount of background and setting information. The Instructor also provides a set of items and baubles for use in the mission. The Scholars choose one apprentice each and equip those apprentices from the pool of items, and they must coordinate and cooperate on which apprentices get which items and which apprentices go on the Trial.

In the second phase, the Trial Phase, players take on the roles of the apprentices chosen to carry out the Trial. The Instructor guides the players, describing the world around them and interpreting any non-player characters and the environment's response to the characters actions. The apprentices are given a fixed time in which to complete the Trial, and each Trial is a pass or fail situation.

At least one ten sided die is required for character creation, item creation, and challenge resolution.

Setting up the Game

It is the Instructor's responsibility to prepare game materials and Trial information before the game starts. The following items should be available before the game starts:

- One or more ten sided dice – for rolling characters, baubles, and for challenge resolution.
- Tokens – For the Committee bidding. At least two tokens for each player.
- Paper and pencils – Note taking, character and bauble creation, etc.
- Clock or timer – To judge the amount of time passed for each phase.

Selecting the Trial

The first step is to decide which Trial the characters will face first. Each Trial is a task or quest designed to test the players ingenuity and roleplaying ability.

In the “Instructors Only - Prepared Formulas and Plots” section of the book are several

ready-made Trials containing plot information, non-player characters, and suggestions for running the Trial. Also, see Appendix F – Sample Baubles for a selection of items suitable for the ready-made Trials.

It is also permissible for the Instructor to create his own Trials and non-player characters to challenge his players. Each Trial should be direct and to the point, such as “retrieve the chest that sunk in the Lyrlyn River near the Pety Bridge” or “move the statue of St. Brignet to the top of Westcynch Tower”, but provide enough difficulty to make the players consider options and collaborate to choose the best path in light of the time constraint.

Some Trials may offer cooperative and competitive methods of play. This selection depends on your play group and the style of play preferred. Cooperative style Trials pit the players against the Trial. All information is shared between the characters, and there is little chance of character death or betrayal. Competitive style Trials pit the players against the Trial, and to some degree against each other. Much of the Trial information is provided individually and is left up to each character to decide how much to share. Some characters may receive special information or items before the Trial starts or during the Trial's progress. Chances of character death and betrayal are increased, as is the tension of the game.

After selecting a Trial, be sure to read through it and get familiar with the details of the plot. The Trial may reference specific places in or around Hamlin. These places will be listed in both the narrative portion of the book in the “Hamlin Field Guide”, which is from a character perspective, and in the “Instructors Only – History and Places” section, which contains behind the scenes information that should not be revealed to the players.

Preparing information

Before the game starts the Instructor should prepare any handouts necessary for the game, and organize all the game materials and information for easy reference.

Trial settings and objectives could be printed in a Courier font to emulate the stamp-written letter the Scholars receive. Any secret information provided for a competitive Trial could be written or printed and passed out to the appropriate players.

Baubles, whether self created or provided from the book, should be printed or written on individual papers or cards to be passed out to the players during the Committee Phase. This allows the players to sort and organize the baubles as they see fit, and to easily show which ones are allocated to the apprentices.

Also useful are copies of the character sheet and bauble sheet, as well as

Selecting Baubles

For each Trial the players are provided a pool of baubles that they may choose to equip

apprentices with. Because each apprentice is only allowed one bauble, part of the fun here is determining which baubles are available to the apprentices and watching the players as Scholars struggling to choose which ones to pick.

Baubles should be, or at least seem to be, functional and useful in some way. The more practical each bauble appears, the harder it will be for the Scholars to choose. A fun strategy for devious Instructors is to insert a seemingly useless bauble that the players are likely to pass by, and then provide a very useful purpose for it during the Trial.

The Instructor is at liberty to increase or decrease the number of baubles available to the Scholars, but the recommended number is two per Scholar. At the second, third, and fourth sessions the players will have the option of creating a new random bauble to add to the pool, so the available bauble options will increase as the game progresses.

Playing the Game

Sessions and Hours

A single campaign of The Baubles of Hamlin is played in four sessions lasting approximately two hours each. Each session is divided into a half hour Committee Phase and a one and a half hour Trial Phase.

The sessions may be played any time, and all four need not be completed in one day. In game terms, each session could happen anywhere from several hours to several months apart.

Committee Phase – 30 minutes

At the beginning of the first session's Committee Phase the Instructor passes out any openly shareable Trial information and describes the upcoming Trial to the players, who are acting as Scholars in this phase. The Instructor may also pass out any secret information where appropriate for the Trial.

The players now each roll three random characters to be the apprentices. These are the only apprentices available to the players for all four sessions, and if an apprentice dies or is disabled they may not replace him. The players are not intended to go in depth with character detail at this point.

Next, present the Scholars with the available baubles. Point out any important features or functional considerations that may be important.

The Scholars have the remainder of the thirty minute period to consult with each other, review apprentices and baubles, and decide which ones to assign to the Trial. Each Scholar must contribute one apprentice, and each apprentice may be assigned one bauble. If the Scholars disagree on which apprentices and baubles to send they may use the optional bidding system (see below) to force a decision in a manner desirable to the bidding Scholar.

Encourage the Scholars to consider the personalities of the apprentices and how well each will get along and advance the task. The personality traits of the chosen apprentices are the measure the players' apprentice roleplay will be compared against.

Along with baubles, the Scholars are free to equip the apprentices with any normal items such as rope, gas or oil lanterns, backpacks, etc, within reason. The Instructor has the final say of what items are within reason.

Finally, the Instructor may pass out any additional secret information or baubles as appropriate.

For subsequent sessions, the Committee Phase runs slightly differently. The steps run the same, but rather than creating three apprentices the players may create one new random bauble, and, with the Instructor's guidance, determine what it does and how it works. The Instructor has final say on any new baubles, and may change any portion of the description, disallow the rolled bauble entirely, or ask the players to roll a new bauble.

The Scholars may now choose apprentices and baubles again. They do not have to choose the same apprentice nor the same baubles used in the last session, but they are still restricted to the originally rolled pool of apprentices, and the list of available baubles in addition to the newly rolled baubles.

Bidding System (Optional)

Bidding is a way of pulling favors, rank, or perhaps blackmail in an attempt for one Scholar to change the apprentice and bauble selections in his favor. Bidding is considered a bold and sometimes dangerous move. Scholars most always pass on information such as this to their apprentices who might take it upon themselves to avenge the slight against their Scholar.

In the bidding system, each Scholar is given two tokens at the start of the game. The number of tokens available to each Scholar will carry over from session to session, so the Instructor should keep a tally of who spends what.

If a Scholar disagrees about an apprentice selection or a bauble selection/assignment, and he is unable to persuade the other Scholars to change the decision then he may bid one token to force his decision on the committee. In order to override this bid, the other Scholars must bid two tokens which may be both from a single Scholar or combined from multiple Scholars. If two tokens are bid then the original decision stands. No more bidding may take place over this decision, nor may the same Scholar start another bid in this session. Other Scholars may bid over other decisions, however.

Once bid tokens are spent they may not be regained except under special circumstances, all of which are pretty much at the Instructor's discretion. Generally, if an apprentice is able to gain some amount of respect for his Scholar, or is able to blackmail another Scholar through

his apprentice, then that industrious apprentice's Scholar may gain back one token.

Players should roleplay this bidding, and provide in game explanations of why the Scholar is able to get his way. If the players want to wimp out and just toss tokens around then the Instructor is greatly encouraged to create repercussions of the assumed argument later in the game.

Trial Phase – 1 hour and 30 minutes

In the Trial Phase the players take on the roles of the apprentices chosen in the Committee Phase. The Instructor provides scene descriptions, poses as non-player characters, and adjudicates challenges when necessary.

Time Limit

The players, not necessarily the characters, have one hour and thirty minutes in which to complete the Trial set before them. The Trial itself may specify that the apprentices have two days to travel to Caberra and bring back the heart bauble of a clockwork sentry that guards the north tower, but most of that time will be lapsed so that the game focuses on the task at hand rather than the preparation and travel.

The rule of one hour and thirty minutes for the Trial phase is not a hard time limit, and the Instructor is not expected to set a timer and call failure exactly at the end mark. However, if the Trial Phase runs more than fifteen minutes past the one and a half hour mark and the players are still struggling to complete the Trial then the result is failure and the Trial ends.

If the Instructor sees that the players are stuck, or that the story is starting to drag it is his responsibility to interject new elements or provide story clues to move the game along. Not only are the characters restricted to a time limit, but the players as well. This should create a positive tension as the players strive to complete the task rather than creating a panic situation while the players struggle against one particular obstacle or stagnate due to the Instructor's lack of information.

Challenges

When a character decides to take an action that has a chance of success or failure, such as kicking down a door, persuading a barkeep to divulge information, fending off a clockwork monstrosity, or figuring out which leaves to wipe with, this is called a Challenge.

The game is focused on roleplay rather than ruleplay, and if at all possible Challenges should be handled through discussion and roleplay. The more interesting or entertaining an idea or the more it advances the story the more likely it should succeed. Actions that fit the character's personality should also be more likely to succeed, and good roleplay should be rewarded.

Sometimes it is difficult to let go of egos or to accept the results of a Challenge, particularly when it is damaging to one's character. In situations where one player character is acting against another player character, or when a player's character is in mortal danger there is a Challenge mechanic using ten sided dice that will help determine the success or failure of any given action.

The rules for resolving Challenges using dice are described in the “Instructors Only – Mechanics” section.

Taking Turns

As the game progresses there are no fixed turns or rounds to determine who goes first, who goes next, or how long any action takes to perform.

During calmer points in the game it is acceptable for the Instructor and players to simply discuss what is happening and what the characters will do next, and the Instructor decides how the story progresses based on that discussion.

During parts of the game with high drama or tension, such as combat, the Instructor may call for each player in turn to describe his character's next action, resolve any Challenges that result from those actions, and then call for the next round of actions. The Instructor may handle Challenge results one by one, or by gathering the outcomes of each Challenge and then weaving them into a simultaneous result.

Ultimately, the Instructor may handle who gets to do what and when however he chooses.

Ending the session

At the end of the Trial Phase the players have either successfully completed the Trial or they haven't. Some Trials may provide circumstances where some players are successful and others are not, but overall it's a succeed or fail situation.

If the Trial was successful, whether for some or all players, give the players the opportunity to create a new bauble during the Committee Phase of the next session.

There is no character improvement or progression in the game. Each game set of four sessions comprises one set of Trials, and any subsequent plays of the game are considered to be new Scholars and new apprentices.

Be sure to note any bidding that occurred during the Committee Phase, any apprentices that died or were disabled, any baubles or other items that broke or became unusable, and any other notes about who did what to whom that can be used in the next session.

Wrapping up the game

The end of the fourth session brings the end of the game and the final victory conditions. How does one know if the Scholars advance to take their places with the illustrious Masters of the Guild?

The Instructor is the final judge of winning or losing the game, and should take the following items into consideration when deciding.

- **Did they beat the Trials?** - The first question to ask, of course, is did the characters win the Trials or not, and to what degree did they succeed? In a cooperative style game, the Masters are testing the Scholars' abilities to train pupils, to cooperate on a common goal, to effectively plan, and to delegate responsibility. The actual success of the Trials are not as important as how well the Scholars cooperated and how well educated and clear-headed the apprentices were. Unless, during a competitive game, the Scholars had a crotchety old Master who wanted nothing more than to see some Scholar fail miserably when his apprentice falls down a well during a Trial. Then the success of the Trials may weigh in a bit more and create a more difficult winning condition.
- **Care of in game resources** – Did the characters take care of their resources, baubles, and each other? Dead apprentices are looked upon very poorly by the Masters, as are broken baubles. Any property damage suffered to Hamlin will also weigh negatively on the characters.
- **Roleplay** – How well did the players roleplay the various apprentices' personalities? The wide variety of apprentices provide excellent opportunities for players to step outside of the comfortable characters they might normally choose to play. Players that embrace the various characters and provide expressive and appropriate roleplay for both the Scholars and apprentices should be more favored to meet winning conditions.
- **Responsibility** – Were the players responsible in working toward the end goals, and did they keep to the style of play (cooperative or competitive) during the game? Players that whine or argue, or refuse to play within the parameters of the game (such as backstabbing another character during a cooperative game) are subject to increased failure conditions. The author of this game would suggest other methods of dealing with these players, but those methods are illegal in most civilized nations.
- **Entertainment** – How entertaining and creative were the players? Players that sought unique and interesting ways to solve problems and use the resources available, and were overall fun to play with should be applauded and thanked. If the Instructor chooses he may weigh particularly entertaining players more toward winning.

So what are these winning conditions, and what are the rewards for winning? The Trials should be the primary factor for “winning” the game. For cooperative games either

everyone wins or everyone loses. For competitive games, players that successfully won Trials for their Scholars at the expense of other Scholars' loss are the winners. After that, weigh in the other factors above and declare which Scholars advanced and which did not. As for rewards, as long as everyone had a good time that is reward enough.

Or maybe buy everybody a Snickers. Whatever.

Instructors and Players - Spark of Life

Character Creation

Preparation

Characters come from all walks of life and comprise a very diverse set of personalities. In this game, the purpose of character creation is to define a set of personality traits that define how that character acts, thinks, and works with other characters, and to give players an outline for interesting role-play.

All characters are shaped by a series of traits: four Attitudes, a Temperament, and a measure of Vitality. Optionally, characters may also have an Aptitude that is used in challenges. These traits are rolled randomly with one ten sided die per the directions on page xx.

While the character traits define a character's personality, they do not dictate the moral or ethical leanings, religious biases, stereotypes, ethnicity, cultural background, gender, or other such characteristics. These are left to the players to determine or discover at the Instructor's discretion. As an option, see "Appendix A – Character Creation Charts", for further randomizing charts for these details.

Note that apprentice gender is easily justified as the player's gender. In a Victorian-like society a guild or other scholarly organization would have a predominately male membership. Those females that did attend and achieve any ranking or status would take on female apprentices to promote more women in the field. However, the Instructor is permitted to make the guys play female characters just for kicks.

Attitudes

Attitudes represent the core thinking of the character, and to some degree reflect his potential intelligence and social abilities. The four Attitudes are:

- **Idea** – how creative and innovative the character is.
- **People** – how social or concerned with other people the character is.
- **Action** – how much of a doer or go-getter the character is.
- **Process** – how far ahead does the character think and plan.

Each attitude is on a slider scale from one to five where one is an extreme low and five is an extreme high. Desirable traits scores fall between these values.

Temperament

Temperament describes the general disposition of the character. Is he bright and cheerful or hard and ruthless? Temperament gives the Attitudes a framework to wrap around. There are eight Temperaments to choose from.

- **Solid** - Solid Temperaments tend to be passive aggressive, and hate change. They often sulk, holding in and stewing in emotions rather than expressing them.
- **Apathetic** - Apathetic Temperaments are laid back, generally going with the flow until something strikes them (whether mentally or physically) to act. Not necessarily conformists, but just not caring enough to rock the boat.
- **Drifting** - Drifting Temperaments are carefree and generous, and frequently fly by the seat of their pants or let others determine how next to proceed.
- **Fragile** - Fragile Temperaments are melancholic and easily upset. They tend to worry a lot. Can be depressing or draining on the people around them.
- **Passionate** - Passionate Temperaments are bold and ready to act, often at the expense or disregard of others. Strong leaders are often of this Temperament.
- **Steady** - Steady Temperaments are even keeled and level headed. They frequently are anchor points for a group, making sure that everyone is included, and calming tempers or resolving arguments when they arise.
- **Warm** - Warm Temperaments are artistic and expressive, and love to explore new concepts or innovative ideas. Attitudes vary greatly, from frenetic painters to wise knowledge seekers.
- **Chill** - Chill Temperaments are cold and calculating. They tend toward logic and reason, and can be treacherous if crossed.

Vitality

Vitality is simply a measure of a character's physical health. Vitality ranges from three, being a weak or sickly character, to twelve, being a robust and enduring character.

Like Attitudes and Temperament, Vitality is a role-play device. It does not fluctuate during the game, but serves as a defining attribute of the character.

Aptitude (Optional)

A character's Aptitude shows where a character naturally excels. Aptitudes range from one to two points, and each Aptitude relates back to an Attitude. It is possible to have more than one Aptitude, and higher Attitudes may contribute to improved Aptitudes.

- **Demiurgic** – A demiurge is a powerful force of creativity. Demiurgic characters are excellent thinkers and always provide new ideas and perspective. This Aptitude relates to the Idea Attitude, and Demiurgic characters get a bonus to knowing something esoteric and finding new ways to resolve an issue.
- **Sociable** – Characters with a Sociable Aptitude often have networks of friends and associates that can help them out, and they are comfortable making new friends at a moments notice. This Aptitude relates to the People Attitude, and Sociable characters get a bonus to persuasion and information gathering.
- **Athletic** – Athletic characters are strong and lithe, and are often can-do people.. They tend to excel at all manner of physical activities. This Aptitude relates to the Action Attitude, and Athletic characters get a bonus to most physical activities, including combat.
- **Studious** – Studious characters are a wealth of knowledge, and often take a logical, rational approach to problems. This Aptitude relates to the Process Attitude, and Studious characters get a bonus to understanding complex concepts or objects and logically correcting a problem.

The Aptitude trait is used only for challenge resolution when using the optional dice challenge rules.

Rolling Character Traits

Character creation is completely randomized for speed and ease. The sooner the apprentices are created the sooner deliberation and selection may start. Instructors may use any alternate method they prefer to determine character's traits.

A character sheet is provided at the back of the book. You may copy this, or just write down the various traits on a piece of paper. Be sure to use a pencil when marking your traits as some may change later in the process.

When rolling the ten sided die, zeros count as ten.

The information below is also provided in chart form in “Appendix A – Character Creation Charts”.

Step 1: Roll Attitudes

For each of the four Attitudes, roll a ten sided die and divide the result by two, rounding up. Mark the appropriate score for each Attitude on the character sheet.

Step 2: Roll Temperament

Roll one ten sided die and consult the list below. Write down the Temperament on your character sheet, and adjust the appropriate Attitude as indicated. Bonuses from rolling nine or ten do not stack in the event of rolling nine or ten multiple times in a row.

<u>Roll</u>	<u>Temperament</u>	<u>Adjustment</u>
1.	Solid	-1 Idea
2.	Apathetic	-1 Action
3.	Drifting	-1 Process
4.	Fragile	-1 People
5.	Passionate	+1 Action
6.	Steady	+1 People
7.	Warm	+1 Idea
8.	Chill	+1 Process
9.	Roll again. Temperaments 1-4 suffer no penalty.	
10.	Roll again. Temperaments 1-4 suffer no penalty. 5-8 gain an additional +1 if desired.	

Step 3: Roll Vitality

Vitality ranges from three to twelve. Roll one ten sided die and add two points to determine the character's Vitality.

Record the result on the character sheet.

Step 4: Roll Aptitude (Optional)

Roll one ten sided die and divide the result by two, rounding up. Consult the chart below and then score one point for the Aptitude rolled. Record the result on the character sheet.

<u>Roll</u>	<u>Aptitude</u>	<u>Related Attitude</u>
1.	Demiurgic	Idea
2.	Sociable	People
3.	Athletic	Action
4.	Studious	Process

5. Roll again. Score two points instead of one for the resulting Aptitude.

Once the first Aptitude is determined the player may further increase the any of the Aptitudes depending on the level of the character's Attitudes. Choose any one Attitude that is at level four. You may add one point to the related Aptitude for that Attitude. Aptitude scores may never go above two.

Step 5: Background and Details

Now that the traits are rolled it is up to the players to fill in the details of the character's life. Use the Attitudes, Temperament, and Vitality to gauge the possible upbringing and activities of the character. See "Appendix E – Sample Characters" for ideas on how traits might relate to background.

There are many character details left open to the players, such as ethical standards, religious beliefs, cultural traditions, etc. It is acceptable to let these details fill themselves in during play, especially if done in a creative way. For example, if a character knows the roast offered to him is poisoned, the player could decide that the character's religious background prohibits him from eating meat, thus saving the character from the poisoning. Situations like this, particularly those that conveniently save a character some trouble, should be tracked by the Instructor to prevent abuse, and all such background defining decisions should be noted and adhered to throughout the rest of the game.

For the Instructor there are additional, optional charts in the "Appendix A – Character Creation Charts" section that will determine gender, religion, ethics, etc in order to make non-player character creation quicker.

Bauble Creation

Baubles are the wonders of the modern age. They are created through a combination of alchemy and glassblowing, and provide a very wide variety of stunning effects and useful tools. Like character creation, bauble creation does not delve into the details so much as provide a framework to help determine what the bauble does.

Baubles are based on a set of traits: a Purpose, a Realm and Aspect, a Temperament, the Distance and Area affected, a Power Level, and Resilience.

Purpose

A bauble's Purpose determines the overall type of activity that the bauble may take or be used for. There are nine Purposes.

- **Detective** - Sensory and detection.

- **Expressive** - Emission, display, or visualization.
- **Destructive** - Removal and subtraction.
- **Protective** - Blocking and barrier, preventative, holding and containment.
- **Restorative** - Adding to or improving the state of something existing.
- **Manipulative** - Shifting, moving, adjusting, keeping something in place.
- **Generative** - Creation and addition.
- **Transmutive** - Altering and changing.
- **Relative** - Adjusts or enhances the context of another purpose.

Realm and Aspect

Each bauble may affect one specific thing or set of things. This is determined by the Realm trait.

The Aspect trait is a further subdivision of a Realm. Each Realm has a Lesser Aspect and a Greater Aspect. Lesser Aspects reflect the simpler, less difficult portions of the Realm while the Greater Aspects encompass the more complex, difficult portions.

Baubles will have one Realm and one Aspect within that Realm. A bauble with a Lesser Aspect cannot affect any objects or concepts covered by a Greater Aspect, and vice versa.

There are eight Realms, each with a Lesser and Greater Aspect.

- **Animus** - Affects the thoughts, feelings, emotions, memory, intellect, and attitudes.
 - L: Emotions and attitudes
 - G: Thoughts and memory
- **Corpus** - Affects the physical body and its processes.
 - L: Dead flesh (dead bodies, meats)
 - G: Living flesh
- **Spiritus** - Affects entities occurring in the spirit sense.
 - L: Natural Spirits
 - G: Summoned Spirits (undead, demons)
- **Materia** - Affects earth, rock, metal, dead wood, etc. Inorganic matter.
 - L: Base elements

G: Complex matter

- **Herbae** - Affects plants, vegetation, and other organic matter.
 - L:** Grass, moss, lichens, fungus
 - G:** Shrubs, trees, vines
- **Spatium** - Affects space. Distance and dimensions.
 - L:** Distance
 - G:** Dimension
- **Temporis** - Affects time and it's speed or movement.
 - L:** Past
 - G:** Future
- **Vigoris** - Affects energies. Motion, light, heat, and the processes of such.
 - L:** Wave energy - Light, sound
 - G:** Mechanical energy - Motion, heat, calories

Every bauble's Purpose is expressed by its Realm and Aspect. For example, a Detective Purpose with the Realm and Aspect of Greater Vigoris could sense the presence of heat or motion. A Protective bauble with Lesser Spiritus could trap and contain nature spirits, or could create a barrier or ward to keep them away from something.

Temperament

A bauble's Temperament directs how a bauble is used. Some baubles may be very simple while others take adjustment and tinkering to operate, and some baubles merely serve as a link or power source for other baubles.

The eight bauble Temperaments are the same as the eight character Temperaments. This is not to say that a character's Temperament determines what Temperament the bauble is. However, in some cases, at the Instructor's discretion, characters using a bauble with a matching Temperament may have a better chance of making the bauble work correctly or have the desired effect.

The eight Temperaments are:

- **Solid** - these baubles usually require another bauble or ingredient as a power source, or serve other baubles as a power source.
- **Apathetic** - incredibly simple, often one use devices.

- **Drifting** - frequently have unexpected uses or side effects if not used properly.
- **Fragile** - not necessarily fragile itself, but requiring delicate handling to operate without ruining.
- **Passionate** - tends to operate more off of the user's extreme emotional state or strong desires.
- **Steady** - most often facilitators for other devices, or have the ability to focus, enhance, or chain the abilities of other baubles.
- **Warm** - the most esoteric and artful baubles, these are not used so much as reflected upon to create the desired effect.
- **Chill** - many moving parts. Generally requires some amount of set up or tinkering to operate

Distance and Area

Every bauble has an area of effect that is defined by a Distance trait and an Area trait. The Distance trait determines how far the bauble's influence travels. The Area trait describes the pattern or coverage of that influence.

Depending on the Distance, there may be several possible Area traits for the bauble. Generally, the shorter the Distance, the broader the coverage area. Each Distance will list the available Areas, but each bauble will only have one Distance and one Area assigned to it.

<u>Distance</u>	<u>Available Areas</u>
● Contact/Touch	Linear
● Up to 5'	Linear, Arc, Disk, Half Sphere, Whole Sphere
● Up to 25'	Linear, Arc, Disk, Half Sphere, Whole Sphere
● Up to 100'	Linear, Arc, Disk, Half Sphere
● Up to 500'	Linear, Arc
● Line of Sight	Linear
● Greater than a mile	Linear
● Visualization	Special: Can affect anything the user can reasonably and accurately visualize without interruption, at the Instructor's discretion.

Area

- **Linear** - Effect occurs in a straight line from the front of the bauble to whatever the bauble is pointed at over the Distance specified. May require aiming to affect a specific

target.

- **Arc** – Effect occurs in a forty-five degree cone/arc originating at the front of the bauble and expanding over the Distance specified. All applicable objects within the Area are affected by the bauble's power.
- **Disk** – Effect occurs in a three hundred and sixty degree disk or belt around the bauble. The disk is approximately six inches thick (slightly more or less at Instructor's discretion) and expands in three hundred and sixty degrees over the Distance specified. The disk need not be strictly horizontal, and may be tilted as the character desires. All applicable objects within the Area are affected by the bauble's power.
- **Half Sphere** – Effect occurs in a half spherical pattern with the bauble at the core of the sphere, and expanding one hundred and eighty degrees away from the front of the bauble in all directions over the Distance specified. (Imagine the bauble as the center of an orange, and then cutting that orange in half and removing one of the halves.) All applicable objects within the Area are affected by the bauble's power.
- **Whole Sphere** – Effect occurs in a completely spherical pattern with the bauble at the core of the sphere and expanding in all directions over the Distance specified. All applicable objects within the Area are affected by the bauble's power.

Note that the user of a bauble is never excepted from the effects of a bauble if those effects would affect him. If a activates a Destructive Greater Corpus bauble with a 25' Whole Sphere area of effect (in other words, a grenade) and doesn't bother to throw it then he would certainly be subject to that bauble's effects.

Power Level

Power Level determines how strong a bauble's effect is, or how often the bauble may be used, or how efficient the bauble is if it uses an external power source. Any or all of these limitations may be used based on the single Power Level.

Power level is a sliding scale. Note that the highest Power Level is not necessarily the best.

- **Weak** - Operates, but just barely. May take more than a day to recharge. Extremely inefficient.
- **Adequate** - Works, but has little oomph. Takes at least an hour or more to recharge. Somewhat inefficient.
- **Substantial** - Works well and consistently. Takes only a few minutes to recharge. Fairly efficient.

- **Powerful** - Safely operates beyond expectations. Takes mere seconds to recharge. Very efficient.
- **Overpowering** - Ridiculously powerful and fast to charge. If mishandled can burn itself out permanently or consume entire fuel source in moments.

Resilience

Resilience, like Vitality for characters, is a measure of how tough and robust a bauble is. Resilience ranges from three, for a very breakable or delicate bauble, to twelve, for baubles that could take a tumble down a cliff and still work.

Resilience is a role-play device. It does not fluctuate during the game, but serves as a defining attribute of the bauble.

Rolling Bauble Traits

Bauble creation is completely randomized for enhanced creativity during the bauble creation process. Randomized results often spark a wider variety of ideas than choosing traits does. Instructors may use any alternate method they prefer to determine a bauble's traits.

A bauble sheet is provided at the back of the book. You may copy this, or just write down the various traits on a piece of paper. Be sure to use a pencil when marking your traits as some may change later in the process.

When rolling the ten sided die, zeros count as ten.

The information below is also provided in chart form in “Appendix B – Bauble Creation Charts”.

Step 1: Purpose

Roll one ten sided die and consult the chart below. Record the result on the bauble sheet.

<u>Roll</u>	<u>Purpose</u>
1.	Relative
2.	Manipulative
3.	Expressive
4.	Protective
5.	Restorative
6.	Detective

7. Destructive
8. Generative
9. Transmutive
10. Roll Again

Step 2: Realm and Aspect

To determine the Realm, roll one ten sided die and consult the chart below.

<u>Roll</u>	<u>Realm</u>
1.	Temporis
2.	Animus
3.	Spatium
4.	Corpus
5.	Herbae
6.	Materia
7.	Vigoris
8.	Spiritus
9. or 10.	Roll again

To determine the Aspect, roll one ten sided die and consult the chart below.

<u>Roll</u>	<u>Aspect</u>
1 – 5	Lesser
2 - 10	Greater

Record the result on the bauble sheet as Aspect Realm. For example, “Lesser Herbae” or “Greater Materia”.

Step 3: Temperament

Roll one ten sided die and consult the chart below. Record the result on the bauble sheet.

<u>Roll</u>	<u>Temperament</u>
1.	Solid

2. Apathetic
3. Drifting
4. Fragile
5. Passionate
6. Steady
7. Warm
8. Chill
9. or 10. Roll Again

Step 4: Distance and Area

To determine Distance, roll one ten sided die and consult the chart below.

<u>Roll</u>	<u>Distance</u>	<u>Divide By</u>	<u>Available Areas</u>
1.	Contact/Touch	N/A	Linear
2.	Up to 5'	2	Linear, Arc, Disk, Half Sphere, Whole Sphere
3.	Up to 25'	2	Linear, Arc, Disk, Half Sphere, Whole Sphere
4.	Up to 100'	2	Linear, Arc, Disk, Half Sphere
5.	Up to 500'	5	Linear, Arc
6.	Line of Sight	N/A	Linear
7.	Greater than a mile	N/A	Linear
8.	Visualization	N/A	Special
9. or 10.	Roll Again		

To determine Area, roll one ten sided die and divide it by the Divide By value for the rolled Distance trait, rounding up, and compare to the chart below. If you roll an Area that is not in the Available Areas list for the Distance rolled then roll again.

If the Divide By value is Not Applicable (N/A) then there is only one Area choice.

<u>Roll</u>	<u>Area</u>
1.	Linear
2.	Arc

3. Disk
4. Half Sphere
5. Whole Sphere

For example, if the Up to 100' Distance is rolled, the player would roll one ten sided die and divide the result by two, rounded up. If the player happened to roll a nine or ten he would simply reroll since the Whole Sphere Area is not available to the Up to 100' Distance.

Step 5: Power Level

Roll one ten sided die and divide by two, rounding up. Record the result on the bauble sheet.

<u>Roll</u>	<u>Power Level</u>
1.	Weak
2.	Adequate
3.	Substantial
4.	Powerful
5.	Overpowering

Step 6: Resilience

Resilience ranges from three to twelve. Roll one ten sided die and add two points to determine the bauble's Resilience.

Record the result on the character sheet.

Step 7: Background and Details

The traits above do not specify details such as form, size, power source, etc. These attributes are left to the players and Instructor to determine, and any bauble created is subject to the Instructor's approval.

Baubles may be built into almost any sort of object imaginable. There are bauble light bulbs, bauble clocks, bauble powered stoves, bauble security systems, baubles that run clockwork objects, baubles as weapon settings or weapon blades, and huge assortment of imaginable things. For instance, the clockwork soldier mentioned in the East Gate Square entry in the narrative used several baubles to function. There were bauble power sources, bauble eyes with various detective abilities, bauble weapons for close and long range combat, a bauble to hold memory and information, etc.

One very important thing to keep in mind is that baubles are, even in the modern age of the game, still very rare and difficult to create with any precision. While rolling up a random bauble is quick and simple, the in game considerations for the creation of that bauble are enormous. There are multiple dozens of chemical reactions and formulas that the glasscrafter must account for, and the glass mixtures and heating temperatures must be just so for the proper reactions to take place and interact properly. Though some types of very simple baubles, such as light emitting baubles, are starting to see mass production, most of the baubles the characters encounter are likely to be rare, one of a kind creations that were more often than not happenstance in their making.

Special considerations must be taken for baubles that could end up creating havoc in the game world. Creating life energy, transmuting lead to gold, manipulating atomic structures, etc, should all be very regulated by the Instructor. Any baubles that are overly disruptive or potentially game breaking should be disallowed or only allowed to work under very strict circumstances.

As to whether a bauble is powered internally or works independently, that too is up to the player and Instructor's decision. How does a Relative Purposed bauble enhance another bauble? What does a Solid Temperament bauble use as power, and how does it operate? It's all up to the players and the Instructor. Have fun with it.

Instructors and Players – Challenge Mechanics

The Challenge rules presented here are entirely optional, and are not meant to be, in any way, shape, or form, a precise representation of character skills versus measured difficulties. Because the game is played on a strict time limit, the Challenge mechanics are meant to be very quick to keep the story moving.

In most cases it is recommended to roleplay and cooperatively discuss outcomes of Challenges, but if an agreement cannot be reached, or the players are uncomfortable with such a non-decisive method, then by all means roll the dice and get on with the story.

Resolving Challenges with Dice

Uncontested Challenges vs. Contested Challenges

An Uncontested Challenge is one where a character is attempting an action that is not actively opposed by another character. For instance, trying to overhear a conversation, attempting to hit a bullseye with a dart, trying to pry up a stump, picking another character's pocket, or trying to solve a riddle.

First determine the Challenge difficulty. Next, the Instructor applies modifiers to the difficulty. Then player rolls one ten sided die and adds any applicable bonuses. If the player's modified roll is greater than the Challenge difficulty then the player is successful.

If several characters are attempting the same Challenge, such as if all the characters are trying to scale a fence, each character rolls separately against the Challenge difficulty. The player with the highest roll over the difficulty completed the Challenge first or more efficiently, with other characters falling in behind based on their individual rolls.

A Contested Challenge is one where the character is actively opposed by another character, whether player or non-player. This includes combat, bluffing or conning someone, trying to outrun someone or running a race, etc. The other character must be aware of the action in order to oppose it. Striking someone from behind (surprise!) would not be a Contested Challenge. Fending him off afterward would be.

First determine the action and the characters involved. Each player rolls one ten sided die, and adds any applicable bonuses. The Instructor may apply penalties if the game situation warrants it. Whichever character has the higher result wins. If the characters are involved in a mutually contested action, such as arm wrestling, then a tie counts as a stalemate and the characters may roll again to continue the Challenge. Otherwise, the initiator of the action must roll greater than the character he is acting against.

Set the Difficulty

The difficulty of all Challenges starts at a base of four. The Instructor may adjust this difficulty based on in game situations.

Here are some suggested adjustments:

<u>Adjustment</u>	<u>Description</u>
● -2, -1	Exceedingly simple actions such as falling off of a log, or relatively easy actions such as operating a bauble with accompanying directions. Failing this level action is incredibly embarrassing, and should probably be roleplayed instead of run with Challenge mechanics.
● 0	Base difficulty. Performing a reasonably common action such as operating a bauble the character is familiar with or finding a particular store in the character's hometown. Hitting an unprepared opponent at close range falls into this category.
● +1, +2	Difficult or uncommon actions such as using a complex, unfamiliar bauble or kicking an unlocked door open.
● +3, +4	Very difficult actions such as carrying a laden chest by one's self or disassembling a clockwork device without breaking it.
● +5, +6	Nearly impossible actions such as pushing over the statue of St. Brignet or disarming the bauble lock on the Master's chamber.

Character Bonuses

Characters involved in an action may add an applicable Aptitude score to the die roll. The action being taken must fall in the Aptitude's category, and is at the Instructor's discretion to allow the bonus. Aptitudes may never be greater than a score of two, thus there may never be more than a +2 Aptitude bonus.

The Instructor may also grant additional bonuses to character's rolls depending on in game situations.

Cooperative Actions

Characters that are working together toward a common action, such as dragging a clockwork contraption across the Bishop's lawn or persuading a town person to distract the East Gate guards, may add bonuses to their roll.

First, the players choose a leader for the action. This is the player who will make the roll, and will usually be the character with the best Aptitude bonus. For each character helping with an action add +1 to the leading player's roll.

The Instructor may limit the number of characters that may participate in a given action.

Rolling the Dice

The players involved in the action now roll one ten sided die each, add their bonuses, and compare their total roll to the difficulty provided by the Instructor during Uncontested Challenges, or compare their roll to the opposing character's roll in Contested Challenges.

For Uncontested Challenges, if the player's modified roll is greater than the Challenge difficulty then the player is successful.

For Contested Challenges, whichever character has the higher result wins. If the characters are involved in a mutually contested action, such as arm wrestling, then a tie counts as a stalemate and the characters may roll again to continue the Challenge. Otherwise, the initiator of the action must roll greater than the character he is acting against.

Taking Damage

There is no concrete method of determining damage in the game, and there are no life or hit points to keep up with or indicate when a character has died.

The Vitality and Resilience traits may be used as a measure of how much punishment a character or bauble can take before he or it falls down and ceases to function. Characters with a low Vitality might crumple after one good punch, whereas a high Vitality character might fall down the stairs and brush himself off like nothing happened. Very low Resilience baubles might accidentally break if not handled with care, which high Resilience baubles might fall down the stairs and get brushed off like nothing happened.

Damage is a function of the story and the actions taken by the characters. If a character with reasonable Vitality is in the midst of taking a heroic action and is knocked aside by the clockwork golem then make it dramatic and say he's winded or broken a bone but is able to get up and continue the fight. If the character has already been beaten around, perhaps his last action cripples the golem enough that the other characters are able to defeat it, but being swept aside by the golem's fist was just too much and he perishes a hero.

In general, the more inventive and entertaining a character's actions are for the play group, the more likely he should be to shrug off damage or carry on while severely damaged. Characters that do stupid things like provoking an angered tree spirit or tugging on the stage ropes to see what they're attached to should get what's coming to them.

Using Baubles

Baubles are somewhat hit or miss with their usage. If a character understands how to use a bauble then there's not much chance of the bauble not working. If a character is using a

complex or unfamiliar bauble it is likely that the character could fail to get an effect from the bauble, or could break it altogether. The player may use the Challenge mechanics to determine if the character is able to successfully operate the item.

In addition to actually activating and using a bauble properly, some baubles, particularly those with Linear or Arc Area traits, need to be aimed. Players may use Challenge mechanics to determine if the activated bauble accurately hit the target.

On occasion, when a character and a bauble share the same Temperament, the character may get an intuitive understanding of how the bauble is operated. In these cases the player may, at the Instructor's choice, get a +1 bonus to his roll.

Otherwise, all bauble effects, side effects, and effectiveness are determined by the Instructor.

Instructors Only – History and Places

Hamlin's History

Expanded details about the history of Hamlin and the events that shaped it.

Hamlin's Places

Expanded details about the locations covered in the narrative, and what's really going on.

This section will contain an item by item accounting of the history and places mentioned in the narrative text. This will reveal additional information about what really happened during historical events, and what really happens at the various described locations.

Instructors Only – Prepared Formulas and Plots

This section will contain prepared Trials, NPCs, and baubles to give players a feel for running Trials, how long a Trial should take, and what sort of baubles are appropriate to provide for Trials.

Appendix A – Character Creation Charts

Eventually there will be a character creation cheat sheet here. It will contain additional random charts for NPC generation as well.

Appendix B – Bauble Creation Charts

Eventually there will be a bauble creation cheat sheet here, just to make rolling them up even more quick and easy.

Appendix C – Character Sheet

This sheet may be copied or printed as you please.

Character Name _____		<i>The Baubles of</i>	
Player Name _____		<i>Hamlin</i>	
<u>Attitudes</u>			
<u>Ideas</u>		<u>Action</u>	
__ slave to tradition		__ slothful	
__ difficulty leaving established guidelines		__ acts when prodded	
__ alters a process when appropriate		__ does what needs to be done	
__ thinks outside the box		__ always ready to help out	
__ earnestly suggests the impossible		__ first to act	
<u>People</u>		<u>Process</u>	
__ completely antisocial		__ completely erratic	
__ quite shy		__ will consider others' plans	
__ okay once he gets to know you		__ strategizes along the way	
__ easily makes friends		__ considers options, makes a plan	
__ reveals life story upon first meeting		__ needs to make charts and graphs before proceeding	
Temperament _____		Vitality _____	
<u>Aptitudes</u>			
Demiurgic _____		Sociable _____	
Athletic _____		Studios _____	
Background _____			

Appendix D – Bauble Sheet

Bauble Name _____		<i>The Bables of Hamlin</i>	
Resilience _____			
<u>Purpose</u>			
<input type="checkbox"/> Detective	<input type="checkbox"/> Protective	<input type="checkbox"/> Generative	
<input type="checkbox"/> Expressive	<input type="checkbox"/> Restorative	<input type="checkbox"/> Transmutive	
<input type="checkbox"/> Destructive	<input type="checkbox"/> Manipulative	<input type="checkbox"/> Relative	
<input type="checkbox"/> Lesser <input type="checkbox"/> Greater		<u>Realm/Aspect</u>	
<input type="checkbox"/> Animus	<input type="checkbox"/> Spiritus	<input type="checkbox"/> Herbae	<input type="checkbox"/> Temporis
<input type="checkbox"/> Corpus	<input type="checkbox"/> Materia	<input type="checkbox"/> Spatium	<input type="checkbox"/> Vigoris
<u>Temperament</u>			
<input type="checkbox"/> Solid	<input type="checkbox"/> Drifting	<input type="checkbox"/> Passionate	<input type="checkbox"/> Warm
<input type="checkbox"/> Apathetic	<input type="checkbox"/> Fragile	<input type="checkbox"/> Steady	<input type="checkbox"/> Chill
<u>Distance</u>			
<input type="checkbox"/> Contact/Touch	<input type="checkbox"/> Up to 100'	<input type="checkbox"/> Greater than a mile	
<input type="checkbox"/> Up to 5'	<input type="checkbox"/> Up to 500'	<input type="checkbox"/> Visualization	
<input type="checkbox"/> Up to 25'	<input type="checkbox"/> Line of Sight		
<u>Area</u>			
<input type="checkbox"/> Linear	<input type="checkbox"/> Arc	<input type="checkbox"/> Disk	<input type="checkbox"/> Half Sphere
<input type="checkbox"/> Whole Sphere			
<u>Power Level</u>			
<input type="checkbox"/> Weak	<input type="checkbox"/> Adequate	<input type="checkbox"/> Substantial	<input type="checkbox"/> Powerful
<input type="checkbox"/> Overpowering			
Description _____			

Appendix E – Sample Characters

All of the characters below are randomly generated using the method described in this book. The descriptive text is based entirely on the author's initial perceptions of the traits.

Idea 1 - slave to tradition
People 3 - okay once he gets to know you
Action 4 - always ready to help out
Process 3 - strategizes along the way

Temperament: Solid

Vitality: 10

I would describe this character as a martyr. His high Action score means he's frequently pitching in and doing work without being asked, but his Solid temperament means he probably complains about no one else doing anything. "Why am I always the one who packs up camp while everyone else sits on their duff?" His extremely low Idea score could indicate that he's always willing to go along with what others suggest or that he is content doing whatever task is set for him to do, that is until he decides he is the only one doing the work or making progress. His high Action and Health scores also may indicate regular exercise.

Idea 2 - difficulty leaving established guidelines
People 3 - okay once he gets to know you
Action 5 - first to act
Process 2 - will consider others' plans

Temperament: Fragile

Vitality: 9

This character is probably young, over eager, and ready to prove himself. With his low Idea and Process scores he clearly thinks he already knows how things should be done, and is loathe to listen to other people's criticisms. In fact, from his Fragile temperament we can guess that he is frequently offended when other criticize his actions, which happens frequently because based on his very high Action score he always jumps to action with whatever plan he has before consulting anyone else.

Idea 5 - earnestly suggests the impossible
People 5 - reveals life story upon first meeting
Action 2 - acts when prodded
Process 1 - completely erratic

Temperament: Wrathful

Vitality: 6

The con man or snake oil salesman, this character is constantly hatching outlandish plans, based on his Idea score, to make life easier, and smoothly convincing other people, based on his People score, that it's a brilliant idea. His Wrathful temperament further excels his charisma and aggressive handling of people to carry out his dirty work, but his bottomed out Process score has him launching his schemes with no forethought and suddenly abandoning ideas in mid-stream for new, seemingly better ideas. His moderate health and low Action score might also indicate a frailness of body or a drinking problem.

Idea 2 - difficulty leaving established guidelines
People 5 - reveals life story upon first meeting
Action 4 - always ready to help out
Process 4 - considers options, makes a plan

Temperament: Chill

Vitality: 5

Possibly a scientist (mad maybe?) following blindly in the footsteps of his teacher as his low Idea score makes following a research path of his own design difficult. His Chill temperament leads him down a path of logic and deduction in his work that is readily aided by his high Process score's ability to think ahead without getting bogged down in the details. His high Action score keeps him progressing in his work day and night, but probably means he spends more time working than socializing. This is also revealed by his extreme People score, as when his rare social contact does occur he can't help but to talk endlessly about his work. His health is also rather low, another indicator that his work keeps his mind from such things as exercise, eating, and sunlight.

Appendix F – Sample Baubles

The baubles below are randomly generated using the method described in this book. The descriptive text is based entirely on the author's initial perceptions of the traits.

Herbascope

Purpose: Detective

Realm/Aspect: Greater Herbae - trees, shrubbery, vines

Temperament: Fragile - requires delicate handling

Distance/Area: greater than a mile, linear

Power: Overpowering

Resilience: 4

The Herbascope was invented for the Botanical Guild to help them locate rare species of creeping vines. The scope is a four foot long, semi-collapsible brass telescope with a series of dials and switches at various points down its length. The bauble lenses adjust and shift based on the position of the dials and switches, and allow the user to change the type of plant to be searched out. The Herbascope is a very delicate instrument, but it works well. It works too well, in fact, as it lets the user see a wide variety of plant life well over four miles away making travel to the location and actually figuring out where the plants are a difficult task. Over time the Herbascope has become progressively more difficult to tune as well, tending to lose adjustment on its own as the user searches.

Spear of Destiny

Purpose: Destructive

Realm/Aspect: Lesser Spatium - distance

Temperament: Passionate

Distance/Area: 1' - 25', linear

Power: Overpowering

Resilience: 9

Valsilos, the creator of this demented device, called it the "Spear of Destiny", but the troops called it the "Big Pig Sticker". This bauble, built as the tip of a longspear, was mounted on rolling shields pushed into battle by the infantry. Through a slit in the shield the soldier could aim the spear at an enemy (or anything, for that matter), and, by focusing his anger for the opposing troop, cause the distance between the spear's tip and the opposing soldier to briefly

collapse, causing the enemy to be suddenly and brutally impaled on the spear. In the thick of battle the spear could be activated repeatedly and rapidly, quickly causing the length of the sturdy weapon to become clogged with the dead. The bauble tip itself also tended to quickly overheat and explode if activated repeatedly in a short amount of time, which was a devastatingly frequent occurrence during the first and only battle it saw use.

The Secret Conference

Purpose: Expressive

Realm/Aspect: Greater Animus - thought and memory

Temperament: Steady

Distance/Area: 1' - 25', Disk

Power: Substantial

Resilience: 9

This bauble, called The Secret Conference by the Guild Masters, is a shallow glass/quartz dish approximately one foot across. When activated, it will take thoughts or memories stored in another bauble and project them to everyone within twenty-five feet. A sister bauble, The Silent Speaker, is placed in the dish and draws the thoughts from anyone within twenty-five feet. The Guild Masters use these baubles to have silent meetings where all of the discussion occurs mentally.

(Author's note: The Secret Conference's traits do not specify that it only projects thoughts. This is just my imposed limitation. The traits indicate that it is expressive, and acts on thoughts and memories. Thus, one could alternately design a bauble that projects anything into people's heads, whether that be other thoughts or driftwood. The system is wide open for your interpretation.)

Purpose: Manipulative

Realm/Aspect: Greater Spiritus - summoned spirits

Temperament: Fragile

Distance/Area: up to 100', Arc

Power: Substantial

Resilience: 12

(Author's Note: I haven't decided on this one yet. Manipulative baubles can move things

around or hold things in place, among other abilities. This could be like the ghost trap out of Ghostbusters. Any greater spirits within 100' are drawn to it. It would need to be coupled with a Protective bauble to act as the containment unit.

Alternately, this could be light a spotlight that freezes undead or other summoned spirits in place.