SKYFARER

THE
SUNLESS SKIES
ROLE PLAYING GAME

BY GRANT HOWITT
& CHRIS TAYLOR

Based on Sunless Skies, a literary RPG for Mac, PC and Linux.
Sunless Skies is available on Steam and GOG.

The Fallen London universe is deep, dark and marvellous.
If you've enjoyed this game, try the free browser RPG that
started it all at www.fallenlondon.com

SKYFARER

A Sunless Skies RPG
By Grant Howitt and Chris Taylor

The High Wilderness stretches out ahead of you; cruel, unwelcoming, and filled with opportunity. London fell beneath the earth, but Queen Victoria brought it up, up into the heavens. Here you make your living as a Skyfarer, working on board a locomotive jury-rigged to fly through these cold skies and raging winds. Your captain has taken you to the Reach, a frontier on the edge of civilisation, in search of fame, fortune and adventure.

Listen! You will change out here, where the Empire's light falters and casts deep shadows, where rebels stake their claim on fragments of sky-rock riddled with fungus, where pillagers dig into ruins built by the now-dead sun. Who are you in the dark?

WHAT IS THIS?

Skyfarer is a roleplaying game designed to let you and your friends tell stories of adventure, dark humour, and celestial horror in the world of the videogame *Sunless Skies*. Playing a roleplaying game (or RPG) is pretty straightforward:

- First, get a group together. The minimum number of people you can play with is two, and you play with as many as you want – but we'd recommend a group of about four or five.
- All but one of the players will create and take on the role of a character. This is someone the player will control in the fictional world of the story the group will tell together. The character will have a few specific traits: skills, abilities, desires, beliefs, and so on.
- One player will be the Gamesmaster (GM) – they're in charge of keeping the story moving, knowing the rules, and finding excitement and challenge in whatever the player characters do. They also describe the world to the players, and play every other character in the world.
- Everyone gathers together (in person, or online, via Discord, Skype or Roll20, etc.) and the game begins. The GM sets the scene for the players and describes the world as it stands. The players act and react. The game is a back-and-forth conversation with some rules in place to make it more exciting.
- The game ends when you decide it ends. Maybe you want to play out a quick story over an hour or two; maybe you want to tell an epic saga over multiple sessions.

WANT MORE?

If you want to learn more about the world of *Sunless Skies* (or *Sunless Sea* and *Fallen London*, its sister games), the best sources are the games themselves, and there are a number of resources available online. But don't feel like you need to have encyclopedic knowledge of the setting before you start to play! The heavens are filled with cosmic aberrations and ethereal wonders, and you and your players are free to invent whatever you desire when you tell your stories together.

RESOURCES

[r/fallenlondon](#)
[r/sunlesssea](#)
[r/sunlessskies](#)
[The FBG Forum](#)
[The Failbetter Games Discord](#)
[Sunless Skies on TV Tropes](#)

GETTING SET UP

We're writing this as though the gamesmaster (GM) is reading it, so when we say 'you', we're referring to the GM.

Once you've got your players together – in person or online – you'll need to make sure each has a character sheet (located at the end of this document). If you're playing in the same room, you should have the sheets printed out, and some dice on hand (six-sided (D6) and ten-sided (D10) are required). It doesn't hurt to have some pens and pencils on hand, too.

You'll also need around twenty tokens to represent Tenacity. Poker chips are good, as are glass beads, but you can use coins or even matchsticks – or just keep track with pencil and paper. We find that having a big pile of tokens to draw from improves the play experience.

You'll also need to familiarise yourself with the whole document before starting a session. Once everyone's ready to start, guide them through the character creation process – this should only take a few minutes.

Each player should do the following (we'll explain more about these steps later):

- Pick a profession – this is the role their character has on the crew.
- Make up or choose two qualities that describe their character.
- Make up or choose a name for their character.
- Rate their abilities (Iron, Mirrors, Veils and Hearts). The player must set one at -1, one at 0, one at 1, and one at 2. Higher numbers are better. (There is more information about the abilities in the Abilities section below.)
- Make up or choose two Integrities for your character – these are beliefs that they hold, and that will probably change as they explore the Reach.
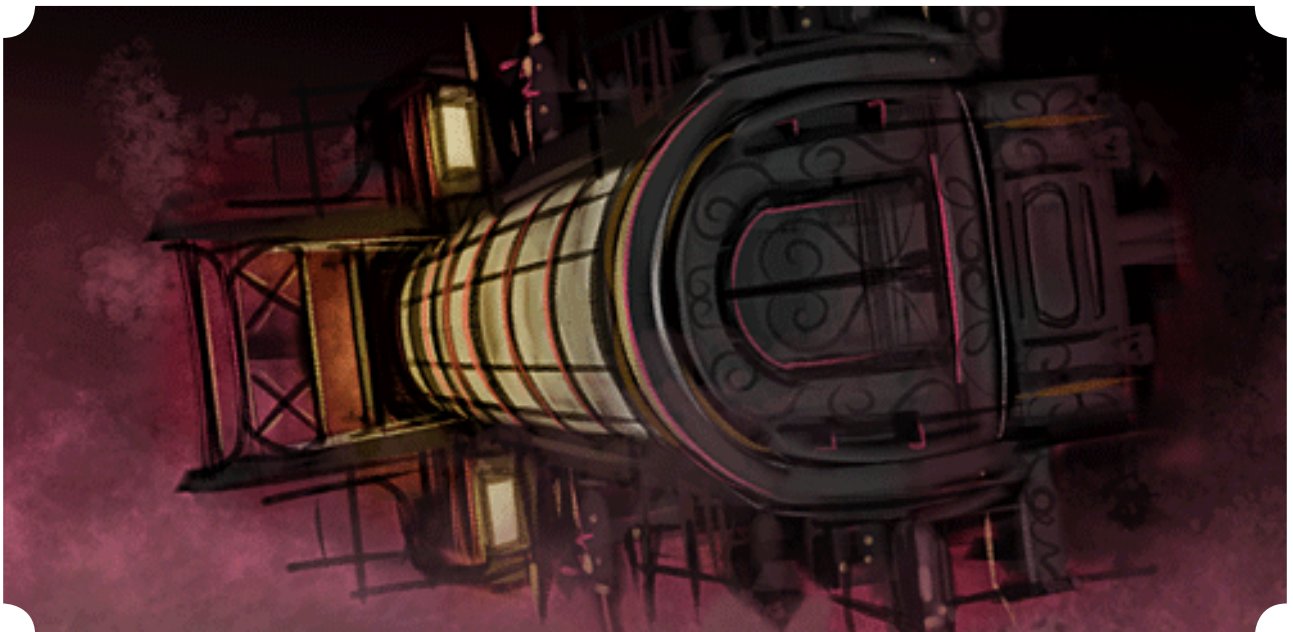
COMING UP WITH A STORY

You don't need to come up with a story! A lot of roleplaying games require that you plan out an adventure for the players to go on before you begin; this is time-consuming and liable to go wrong – as the player characters have to 'find' the story you've written, or you have to guide them into it.

Instead, come up with three things:

1) The Captain – who'll you be playing – has a mission. What is that mission? Are they transporting something dangerous, or illegal? Are they rescuing someone from imprisonment? Are they set to collect a valuable cargo from some shady customers?

2) What's going on when the game starts? As in: where are the player characters? Are they on board their engine, or in port? Are they under attack from enemy fire? Are they about to be inspected by over-zealous customs officers? Whatever's happening, it's a problem that the players have to try to fix.

3) Who else is involved? Think of two or three people, places or factions that have a stake in the mission that the Captain was given. Who wants the mission to go ahead, and what will they do if it fails? Who wants to subvert the mission and profit from it? Who is caught in the middle?

Captains

Who are they? How were they involved in this trip? (GM also decides what's happened to the captain to remove them from the action) Some suggestions:

1. *Scarred, grizzled, obsessed with a quest for vengeance or validation, and prepared to sacrifice everything to achieve it.*
2. *A disgraced Navy captain, reduced to smuggling and bounty-hunting, bitter at his old follies and sacrifices.*
3. *A fervent scholar, paranoically protecting the secret experiments he is conducting in the hold.*
4. *A defeated soldier, still waging old, failed battles according to his uncompromising code of honour.*
5. *An ex-Zee-captain, who saw things on the Sunless Sea that no one should, and is still plagued by old nightmares.*
6. *An infamous Revolutionary, embarked on an urgent, secret task for the anarchists' mysterious Calendar Council.*
7. *A representative of Her Renewed Majesty's government, with an expansive mandate.*
8. *A poet, resolved to capture the magnificence and horror of the heavens, but plagued by tireless vices.*
9. *A bright-eyed missionary belonging to the New Sequence sect of the Church of England, determined to spread word of the Clockwork Sun to heathen corners of the heavens.*
10. *The leader of a mutiny against the locomotive's prior captain, increasingly unprepared for command.*

Names: Brannigan, Patel, Andrews, Smythe, Ali, McMann, Jones, Nguyen, Lovell, Kaur

Crises

What is the status of the players at the start of play? Some suggestions:

1. At the mercy of a Star-Maddened Explorer.
2. Hiding amidst tumbling sky-rocks while Marauders hunt for them.
3. Caught in the pull of the well-winds while a Caged Cage, broken loose from the hold, rampages through the engine.
4. Enduring a determined search from the Excisemen as they grow ever closer to the one thing they can't afford them to find.
5. Hunting a Scorn-Fluke or Aeginae.
6. Drifting towards something deadly, after someone barricaded themselves in the engine room.
7. In the midst of a mutiny led by a mysterious cult whose symbol is an eye.

Allies and Antagonists

Who has an interest in the players' current situation? They needn't all the on the locomotive, but they should all be invested in its fate. Some suggestions:

1. A coterie of hapless Bohemians, trying to keep a valuable secret.
2. A formidable Deniable Constable and their hound, on the trail of treason.
3. An avaricious manager of the Windward Company, with too much invested to turn back now.
4. A battle-scarred Tackety veteran, fighting a war others would rather ignore.
5. The merciless commander of an Enduring Dreadnought, avidly pursuing his mission.
6. A desperate aristocrat carrying an old family secret that might turn the sky upside down.
7. A smuggling gang, organised and loyal to their oaths, but brooking no collaboration with the authorities.
8. A Star-Maddened Explorer, consumed by the obsessions the starlight awoke in him.
9. A hunted devil, carrying an unusual selection of souls.
10. An ancient fungal sentience, which colonises humans and infects then with strange impulses.

Once you know these three things, you've got enough to start. (You can ask the players for help with coming up with stuff, if you find yourself struggling.) Don't try to plan too far ahead: react in the moment in whatever way you feel is the most exciting, interesting, or appropriate – or would make the best story!

THE STARTING SETTING: THE ENGINE

All the player characters have been hired to take part in a perilous and unpredictable journey into the the Reach, a lawless area of the heavens where frontier-folk seek to secede from the British Empire. They are on board an engine – a locomotive designed to fly through the harsh, unwelcoming skies using steam-powered propulsion systems.

Like a character, the engine has a name and two qualities; the group can work out what these are and note them down, or select from this list:

Heavily armoured, Imposing, Jury-rigged, Blessed, Overcharged, Beautiful, Capacious, Tiny, Dangerous, Noisy, Up-gunned, Close-ranged, Haunted, Cursed, Quick.
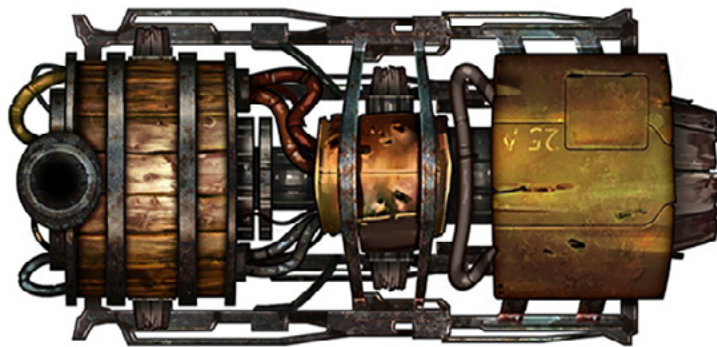
When a character interacts with the engine – steering it through a blockade, manning the guns to fire at swarms of chorister bees, picking a course to navigate it through uncharted territory – they can tag the engine's qualities as though they were their own, to add or subtract from their score. Like a character, an engine can receive temporary conditions that impact its performance. (More on scores, qualities and conditions later.)

There are several roles on board the engine that players can select as their character's profession. They are:

First Officer
Manages the engine's crew day-to-day, acting as the Captain's second-in-command

Quartermaster
Acquires and distributes supplies; manages the engine's funds

Gunner
Maintains and fires the engine's weapons in attack or defence

Engineer
Ensures the engine keeps running, fixes problems as and when they arise

Signaller
Communicates with other engines, ports, and creatures found in the heavens

Navigator
Plots optimal routes through the heavens and understands local customs

Stoker
Keeps the engine's furnace fuelled with coal, and maintains a decent speed

Mascot
Cheers up the crew, catches small animals, and delivers nasty bites

THE CAPTAIN

The captain is played by the GM, not a player. This is to ensure that everyone in the player group has roughly equal authority, especially in their given fields, and avoids one player giving orders to the others and expecting to be obeyed.

In addition, the Captain is unable to carry out their normal duties for much of the game. This is to give the players freedom of choice in how to approach the challenges they face, but also to avoid them leaning on the Captain for advice. Otherwise, there's a risk they will end up simply performing actions that the GM asks of them – which isn't much fun!

Why is the Captain out of action? That's up to the GM.

Maybe the Captain is...

incompetent,

unconscious,

actually someone else in disguise,

terrified,

drunk,

possessed,

missing,

mysterious and taciturn,

in hiding,

a ghost,

revealed to be a cannibal,

a hallucination shared by the crew.

INTEGRITIES

When a player creates a character, they should choose or make up some Integrities for the character. Integrities are what make a character tick – fundamental statements about themselves that they know to be true – or, at least, they believe to be true.

When a character starts play, they have two Integrities: deep-seated beliefs that the character has, and ones that they're keen to display to the world. When a player character acts in accordance with their integrities, they earn Tenacity. (They'll spend Tenacity to keep themselves out of trouble, which we'll explain more about in the Peril section later on.) GM, it's up to you to determine how much Tenacity they receive based on how interesting the player's action is and where it takes the story:

+1 Tenacity
The action causes minor or no inconvenience to the crew, or it doesn't make for a particularly interesting story

+D3 Tenacity
The action causes moderate inconvenience, or pushes the story in interesting directions. (For a D3 result, roll a D6 and halve the outcome. If it's an odd number, round up the half number.)

+D6 Tenacity
The action causes serious inconvenience, or leads the story in a totally unexpected and exciting direction.

Example

Philip's character, Staines, has the integrity 'Never Let An Insult Go Unavenged'. During a diplomatic encounter, a rival Vizier makes a snide remark concerning Staines' hat. If Philip has Staines make a snide remark in return, the GM reckons that's worth a point of Tenacity. If, instead, Staines marches up to the Vizier and slaps him clean across the face, demanding a duel, that's an easy D3 Tenacity – it's pushed the story in an interesting direction. Finally, if Staines immediately begins a weeks-long campaign to drag the Vizier's name through the mud in the papers, that's a solid D6 right there (if it pays off).

However; out in the Reach, people change. Once per session of play, a character can change one of their Integrities to reflect the emerging truth behind their motivations. When they do so, they remove the original Integrity and replace it with an inversion, reflection, or continuation of the original concept. Replacing an Integrity is a moment of revelation – and refills the character's Tenacity to its maximum value.

However, a character cannot change an Integrity that they've never used to earn Tenacity.

I WILL NEVER...

Pick one or make up your own:
Leave a job unfinished
Hide from danger
Allow my family name to be ruined
Fall in love again
Ask for help, I'm strong enough on my own

I LOVE...

Pick one or make up your own:
The crew member sitting to my left
The Captain
The thrill of battle
Experiencing art and culture
Creature comforts and private luxuries

I WILL ALWAYS...

Pick one or make up your own:
Be the first in/the last out of danger
Try to reach a peaceful solution
Honour my home nation
Make time for tea
Have a wink and a smile for a pretty boy

I HATE...

Pick one or make up your own:
The crew member sitting to my right
Inactivity and indecision
People who take advantage of others
Being lied to
Being cooped up for long periods of time in the engine room

Example

After a few sessions of play (and a long-winded slander campaign in several broadsheets) Philip decides that Staines' has learned a thing or two from their experiences. As the Vizier's enforcers surround the engine, looking for blood, Staines has a change of heart – maybe it's better to let some things slide, in the long run. Philip changes 'Never Let An Insult Go Unavenged' to 'Forgive And Forget', and refills Staines' Tenacity to its maximum value, which will probably be useful in the impending brawl.

Example

The player characters are scoping out a library to try to steal a valuable book which might have the cure for their captain's terrible malaise. Hannah's character, Xavier, has the Integrity 'I always have a wink and a smile for a pretty boy'. The GM has noticed that Hannah hasn't been involved much in the game so far, so they insert a floppy-haired young librarian with a nice smile to bump into Xavier and accidentally drop all the books he was carrying. Hannah feels more involved in the game, and Xavier gets to chat up a hot bookworm – everyone's happy!

REMEMBER YOUR PLAYERS' INTEGRITIES!

Keep a note of your players' Integrities. If you're ever struggling for something to do, or want to throw a complication into a scene to make it more interesting, give one (or more) of your players an opportunity to tag an Integrity. After all, when a player picks an Integrity, they're communicating to you that they'd like to have scenes involving that thing.

ABILITY SCORES

A player character's ability scores determine their basic aptitude when acting in certain ways – one of them is added to (or subtracted from) every roll that their player makes. There are four ability scores:

IRON: Confront and overpower. Use Iron when you're kicking down a door, restraining a thief, or smashing your engine through a blockade.

MIRRORS: Investigate and discern. Use Mirrors when you're scanning an island for resources, finding clues at a murder scene or figuring out whether someone is lying to you or not.

VEILS: Deceive and misdirect. Use Veils to disguise yourself as an officer of the law, convince the port guards that you're not a smuggler (when, in fact, you definitely are) or to pickpocket the key from a wealthy warehouse owner when he's not looking.

HEARTS: Convince and endure. Use Hearts to rally the crew with a rousing speech, hold your breath while enveloped by curious winds, or drink your paymaster under the table.

At character creation, a player rates their character's ability scores at -1, 0, 1 and 2 – they can allocate them however they wish. A player can increase their character's ability scores through advancement (see below).

QUALITIES

Qualities define a character's behaviour, personality and quirks – when a player makes a character, they pick or create two qualities attached to them. In mechanical terms, a quality makes an action more or less likely to succeed – more on that below.

A good quality has the capacity to be double-edged: positive in some situations, and negative in others. For example, a Strong-Willed character would find it easier to remain calm in a crisis and make difficult decisions, but they'd struggle to change their mind when presented with new evidence or back down from a conflict.

Here are some example qualities that players can choose from or use for inspiration:

Headstrong, Fun-Loving, Drunk, Subtle, Curious, Perfectionist, Mysterious, Loquacious, Irritating, Educated, Noble, Smarmy, No-nonsense, Intimidating, Rotund, Towering, Audacious, Striking, Bulky, Book-smart, Grizzled, Honest, Kind-Hearted, Innocent, Wiry, Sneaky, Salt-of-the-Earth.

SUCCESS AND FAILURE

When a player character attempts to do something that's difficult but not impossible, and you think it might be interesting if the character failed, you can ask their player to roll a D10 to see if they succeed or fail.

When a player rolls to see if they succeed, they roll a single ten-sided dice and add the relevant ability score to the result – or subtract it, if it's a negative value.

If their character's profession relates to the action in question, they roll an additional ten-sided dice and choose the one that rolls highest.

If their character has a quality or condition that's beneficial to the action, add 1 to the result scored on the dice. (You can only apply one condition in this way per action.)

If their character has a quality or condition that would make the action more difficult, subtract 1 from the result scored on the dice. (You can only apply one condition in this way per action.)
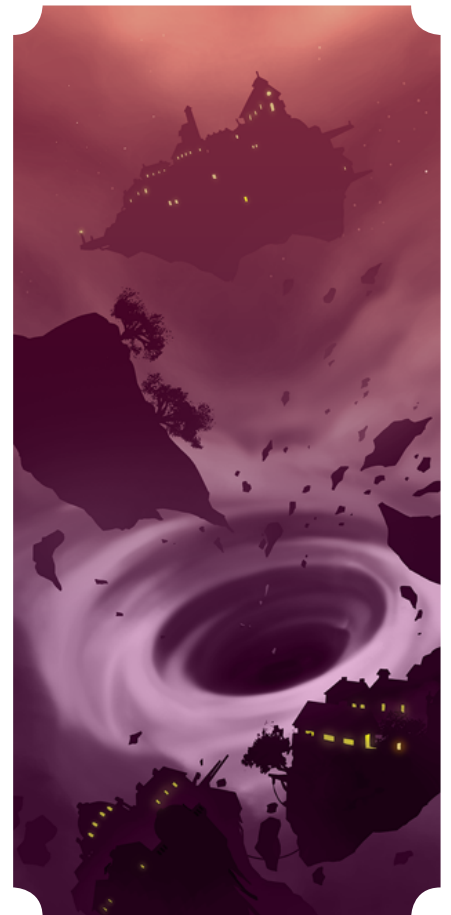
DIFFICULTY

The GM determines the number that the player will have to roll equal to or over, to succeed at any given action, and tells them this number before they roll. Here's a rough guide to assigning difficulty numbers:

To succeed at a basic challenge, the player will need to roll 6 or higher once all modifiers have been factored in.

To succeed at a difficult challenge, the player will need to roll 8 or higher once all modifiers have been factored in.

To succeed at a truly nightmarish challenge, the player will need to roll 10 or higher once all modifiers have been factored in.

Feel free to set a difficulty at 5, 7 or 9 if it makes sense to do so.

RESULTS

If a player's roll is equal to or higher than the difficulty number, their character has performed the action successfully! Work with them to determine what happens afterwards.

If a player's roll is lower than the difficulty number, their character has failed to perform the action properly. What went wrong? Why did they fail, and what happens as a result? As before, work with them to figure out what happened. **If a character fails a dangerous action, their Peril increases.** (See below for more details.)

The amount by which the roll exceeds, or falls under, the difficulty number can be used as a prompt to show how well the action went.

HOW TO HANDLE FAILURE

Don't be afraid to push against the players! Your job as a GM is to provide interesting challenges. It won't be a very exciting story if the characters succeed at everything they attempt.

Even if a player character fails to perform an action, make sure something happens in the story. Don't treat failure as a story block; push the player into more decisions and action. If a character fails to pick a lock open, instead of just saying, "No, you can't do it," on a failure, have guards come in and interrupt the player; or have their tools break off in the lock thanks to their cheap manufacture; or have an alarm go off, alerting the building to their infiltration. This makes stories much more exciting.

Remember: whenever you trigger a challenge, the story should change in some way – something always happens. If you can't think of anything, ask the players what they think should happen.

PERIL

The Skies are a dangerous place to be. When a character attempts a dangerous or risky action and **fails**, their Peril score increases. Peril is an abstract measure of how much trouble the character is in, and can represent rival forces, bad positioning, terrible weather, injury, exhaustion, and so on – it's all dependent on the situation, but it's never good.

The GM determines how risky or dangerous the action was, and the player increases their Peril by an appropriate amount:

> **+1 Peril:** Tense (Bar brawl, argument)
> **+D3 Peril:** Dangerous (Engine-to-engine combat, Rooftop chase)
> **+D6 Peril:** Hugely Dangerous (Climbing around the outside of an engine, Communing with a fungus hivemind)

DANGER

When a player rolls to see if they succeed or fail, and their result (after modifiers have been applied) is equal to or less than their Peril score, they suffer the consequences and are In Danger. The 'In Danger' check is done before the Peril score is adjusted, not after. If the adjustment takes the Peril above the action roll, this is not an issue till the player's next action. It is, however, possible to become In Danger even when the player succeeds on a roll, if the player's Peril is high.

When a character is In Danger, they're trapped, outnumbered overwhelmed by nightmares, humiliated, terrified, knocked out, or otherwise rendered unable to act. A character who's In Danger is at the mercy of the elements and their enemies – unless another player character helps them out of their predicament with an appropriate action, they're out of the story, and are dead, lost, imprisoned, disheartened or otherwise permanently useless.

If a player loses a character in this way, they can make a new one to replace the old one – introduce them into the story when it makes sense.

TENACITY

The other way a player can save their character from Danger is to spend Tenacity. If a dice roll means they would be put In Danger, they can immediately spend Tenacity to lower their Peril on a one-for-one basis. If their Peril is no longer equal to or higher than the number they rolled, they do not become In Danger – and the player should tell the group how their reserves of willpower, gumption and guile helped them escape disaster at the last second.

TENACITY POOL
Start with 2
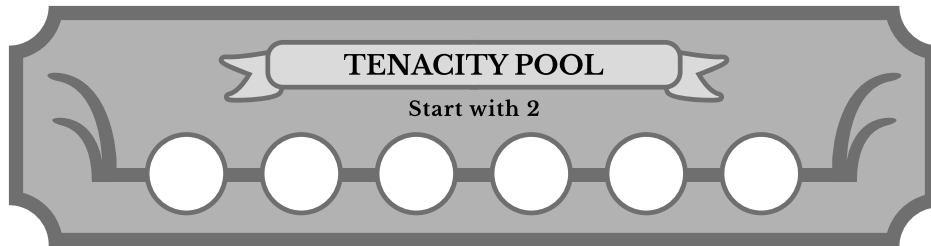
LOWERING PERIL

When a player spends Tenacity to avoid becoming In Danger, their Peril is permanently lowered by the amount they spent – although they can certainly gain it back.

The GM determines when Peril is lowered in other cases. For example, if the crew are in a fight with a rival engine and they win, at the end of the battle the GM can declare that they're out of danger and their Peril scores are reset to 0. On the other hand, if that rival engine was part of a larger fleet, the GM could declare that the other vessels are trying to track them down, and only lower everyone's Peril to 2 (unless it's already lower) because they're still in trouble.

In short: running away from, destroying, or solving your problems can remove Peril.

CONDITIONS

When it's appropriate, you should give player characters 'conditions'. 'Appropriate' is just what is dictated by the fiction, and is generally when someone succeeds or fails on an action. A character can't have more than three conditions active at one time – if they'd acquire a fourth, it replaces an existing one (usually the one they've had the longest).

Conditions represent temporary penalties or benefits that a character possesses.

For example, if their heart is stolen by a beautiful young man they might be 'In Love'; if they have one too many brandies at the bar they might be 'Drunk'; if they grab a sheet of metal and charge into danger, they might be 'Shielded'. Conditions can even refer to items or temporary relationships that the character has.

In mechanical terms, when a character has a condition that's beneficial to the action they're performing, they add 1 to the number rolled on the dice – and if they have a condition that's detrimental, they subtract 1.

REMOVING OR MODIFYING CONDITIONS

Instead of adding a new condition to a player character, the GM can elect to remove or modify a condition that the character already possesses. Generally, conditions stick around on a character until it makes sense to remove or modify them due to things that happen in the story.

A character who's 'Stunned' will recover after a few minutes, maybe an hour. This will remove the condition. A character with a 'Good Bottle of Wine' removes the condition once they drink it (or changes it to 'Drunk', depending on how many people they share it with). A character who gets their gun knocked out of their hand during a firefight could change the 'Armed and Dangerous' condition to 'Disarmed.'

ADVANCEMENT

Characters advance when they see or experience something wondrous. Out in the Reach, there are no end of such things: ancient beasts that ride the winds, colonies built on plants of impossible size, kingdoms of fungoid sentiences, and so on. If the GM and players feel like a character has experienced something incredible this session, the character advances. (It may be appropriate for some players to advance and others not to; this is fine.)

When a character advances, they do one of the following:

- Gain a new Integrity (maximum 4 Integrities total)
- Add 1 to one of their ability scores (maximum 3 in any score)
- Increase their maximum Tenacity points by 2 (maximum 10)

When a player advances their character, they should state how what they've seen has changed them.

After she saw a crew of marauders rush from the ferocious Bedivere-class locomotive to ransack a port for souls, Veronica's character – Battleford Woods – advances. Determined to never abandon another port to these scoundrels again, Veronica adds 1 to Battleford's Iron score.

Regardless of whether a character has advanced, they can also do one of the following at the end of the game:

- Change one of their qualities to a different quality
- Swap two of their ability scores around
- Change an Integrity to a different Integrity

People change over time, and as players spend more time with their characters they might want to explore different parts of their character's personality. This way, they can tweak their characters so that they enjoy the game more, or to reflect their character's actions.

Veronica felt that Battleford's Integrity 'I hate having to spend time at the opera' was too specific to bring much to the game. She might broaden it out to 'I hate having to endure fancy etiquette', to make it more broadly applicable. Or, she could swap it out entirely to reflect actions that happened in the game and change it to 'I hate those d_mned marauders'.

DREADFUL AND WONDERFUL THINGS

The light cast by a Judgement, a living star of inestimable power, that can drive a man mad if observed without smoked goggles or lenses

The Scrive-Spinsters, who wear the tattered pages of their doomed library as cloaks, and can tear apart an engine with their bronzewood claws

A roving locomotive filled with thousands of black, slug-like Guests in search of a new home – they'll fill your locomotive up, grinding you to paste

Glimpses of the grand leviathans that scud through the belly of the heavens, their mountain-range backs breaking the clouds

Beds of Pardoner eels colonising an old wreck adrift in the sky

The secrets of the Verdance, the wild fungal intelligences of the Reach, left to grow unchecked in the now-starless kingdom

The mushroomy gardens of Hybras, fetid and fecund, a struggling colony mired in a copse of gargantuan fungus

Sentient winds that buffet the ship and bring with them wild, uncontrolled growth, missing time, or baying hunger

QUICK TIPS FOR RUNNING A GAME

Finally, here's some advice for making an enjoyable story happen:

- Whenever a player rolls dice, change something in the game world regardless of whether the player succeeds or fails

- Give out Conditions freely and liberally to players; make players work to get rid of them

- Look to your player characters' Integrities for tips on what sort of scenes your group would enjoy, then steer them into those scenes

- When a character attempts an action and fails, that isn't the end of the story. Try to let failure introduce more elements to the narrative and add complications, rather than block off avenues of exploration and adventure

- If something sounds boring, skip it. Don't get stuck narrating a very tedious journey where nothing happens

- Try to find the adventure in everything the player characters do; whatever they attempt, come up with obstacles, challenges and difficulties to make it more exciting

- That said, don't make everything a challenge; only do it when failure could be interesting. This is not a game where you are trying to beat the players, and vice versa

- Try to make your characters distinctive from each other. Perhaps they can sit differently, speak differently, use different mannerisms or be interested in different things

- Play Sunless Skies for inspiration; if you like a particular port, event, or monster, steal it!

- If you need a few minutes to work out what happens next, explain this to your players and take a short break

- The most important thing when running a game is: make sure that everyone is comfortable with what is happening. If someone isn't, talk to them, and see what you can change to help

SKYFARER

— CAPTAIN'S SHEET —

I'm Captain _____
(NAME)

Pick one or make up your own:

Whitechapel, Patel, Golightly, Beardbridge, Novak, Ali, Nine-Days, DuPont, Marlow, Chan, Andrews, Pomerleau, Brannigan, Peel, Ng, Sokolov

CAPTAIN PORTRAIT

Why are you out of action?
I'm... incompetent, unconscious, actually someone else in disguise, terrified, drunk, possessed, missing, mysterious and taciturn, in hiding, a ghost, revealed to be a cannibal, a hallucination shared by the crew.

CAPTAIN'S CONDITION

Our fine locomotive is called _____
(NAME)

She's _____ and _____
(TRAIT 1)   (TRAIT 2)

Pick two or make up your own:

Heavily armoured, Imposing, Jury-rigged, Blessed, Overcharged, Beautiful, Capacious, Tiny, Dangerous, Noisy, Up-gunned, Close-ranged, Haunted, Cursed, Quick
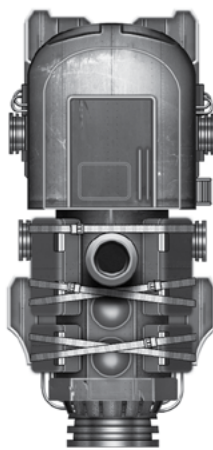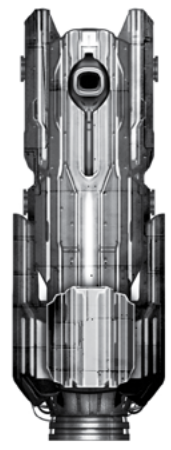
CLASSES OF LOCOMOTIVE

Parsival   **Moloch**   **Pellinore**   **Altani**   **Medea**   **Agravain**

SKYFARER

— CHARACTER SHEET —

Hello, I'm _____
(NAME)

Pick one or make up your own:

First names: *Constance, Theodore, Ira, Solomon, Velocity, Vikash, Kitty, Herald, Juniper*

Last names: *Vigil, Darling, Lau, Singh, Westmoreland, Kaur, Lovelace, Grieve, Wong*

A _____ and _____
(TRAIT 1)   (TRAIT 2)

Pick one or make up your own:
Headstrong, Fun-Loving, Drunk, Perfectionist, Mysterious, Loquacious, Irritating, Educated, Noble, Smarmy, No-nonsense, Intimidating

Pick one or make up your own:
Rotund, Towering, Audacious, Striking, Bulky, Book-smart, Grizzled, Honest, Kind-Hearted, Innocent, Wiry, Sneaky, Salt-of-the-Earth

CHARACTER PORTRAIT

(PROFESSION)

Engineer
First Officer
Quartermaster
Signaller
Mascot
Gunner
Stoker
Navigator

STATS

Divide between them: -1, 0, 1, and 2.
High is good, low is bad.

IRON
Confront and overpower.

MIRRORS
Investigate and discern.

VEILS
Deceive and misdirect.

HEARTS
Convince and endure.

CURRENT CONDITION

PERIL

DANGER

Maximum 10

TENACITY POOL
Start with 2

I WILL NEVER...

Pick one or make up your own:
Leave a job unfinished
Hide from danger
Allow my family name to be ruined
Fall in love again
Ask for help, I'm strong enough on my own

I LOVE...

Pick one or make up your own:
The crew member sitting to my left
The Captain
The thrill of battle
Experiencing art and culture
Creature comforts and private luxuries

I WILL ALWAYS...

Pick one or make up your own:
Be the first in/the last out of danger
Try to reach a peaceful solution
Honour my home nation
Make time for tea
Have a wink and a smile for a pretty boy

I HATE...

Pick one or make up your own:
The crew member sitting to my right
Inactivity and indecision
People who take advantage of others
Being lied to
Being cooped up for long periods of time in the engine room

"The windows of your locomotive are stained glass, spilling panes of lush colour across you. In the High Wilderness, the light of the stars is enchanting. Looking too long can stir consuming obsessions, or wild fascinations. The coloured glass offers some small defence."