



III

HOUSEHOLD


QUICKSTART GUIDE



"He's gone"

These words mark the beginning of our History. They were uttered by Benjamin Hearthworth, also known as Big Ben, when he realized the House was empty and there was no sign of the Master and his Family.

*To those who asked him "what do we do now?"
he always answered "we wait".
But years went by and the Master never returned.*



HOUSEHOLD

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PREFACE

Readers beware

These pages are the only two in this book written by a human like you, written by me. Because this book was written by the Little Folk for the Little Folk.

Let me explain.

One day as I was minding my own business, I stumbled upon a tiny little book, so small it could sit on my finger. Obviously I pocketed it. Nobody gives you anything for free these days, on the rare occasions you find something like this, you just have to keep it.

As it turns out, the book had been written who knows when by a fellow named Herasmo J. Hemingway, and he wasn't exactly a human being, but a "little being", specifically a "boggart". If you aren't following, it's okay. I too understood nothing of these things before reading the tiny book. Even more so because the book was written in some strange language that was a little old English, a little modern English, and a little chestnut cake.

Herasmo and the other "littlings" are just a couple of "minimeters" tall, a unit of measure that still eludes us, and they live in a huge, abandoned House.

Scratch that, it's a normal House, they are the ones to be tiny, but they don't really know this, so they say the House is big. Anyway, this Herasmo was a pretty smart fellow, as he wrote this book to give everyone a chance to relive and retell the adventures lived by littlings in the House, so that their deeds could enter the annals.

This means that what you are holding isn't just a game, but a bridge between our world and another, much smaller and much more wonderful. Thanks to the book I translated for you, we can finally learn and transcribe the story of the Household and the Little Folks that live there. And this is great.

But even more importantly, we can do this while playing a game together, becoming the protagonists of little great adventures, becoming tiny littlings. And that's even better.

Oh, I almost forgot: the book you're holding now is called Household.

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- WHAT IS A ROLE-PLAYING GAME -

A tabletop role-playing game (TTRPG) is a game where Players take turns playing the part of Characters and have fun interacting and creating a wonderful story together.

One of the Players takes on the role of Narrator, and they are tasked with preparing and leading the gaming session. The Narrator describes the situation the Characters are in, and then asks the Players what they would like to do. The Players then each describe the actions of their Character, in turn adding to the story.

When Players are facing a danger or conflict, or when they want to do something with an uncertain outcome, they use dice to determine the result.

HOUSEHOLD

Household is a Role-Playing Game filled with adventure, intrigues, and social interactions set in a large abandoned **House**. It takes place in a world that resembles the first years of our XIX century, in which each room constitutes a proper nation you can explore.

Players of Household take on the role of littlings, little beings of the **Little Folk** from European folklore. Together, these littlings will go on to live little great adventures that span over five of the most troubled years in the history of the House, beginning at the end of the First Household War and living in the shadow of a new threat. It was a magical period when all Folks came together in new alliances despite old disagreements, a time of ideological and industrial revolutions. All this, while always on the brink of a diplomatic incident.

GAME SYSTEM

Household is an RPG **Favored by Fortune**: its game engine is largely based on the **Fortune System** from **Broken Compass**, and uses small pools of six-sided dice (from now on d6) to determine the outcome of all tasks that involve **Obstacles** or **Threats**.

When rolling dice in Household, your goal isn't to roll the highest or lowest possible total, but to combine as many equal symbols as you can in pairs, three-of-a-kind, and so on.

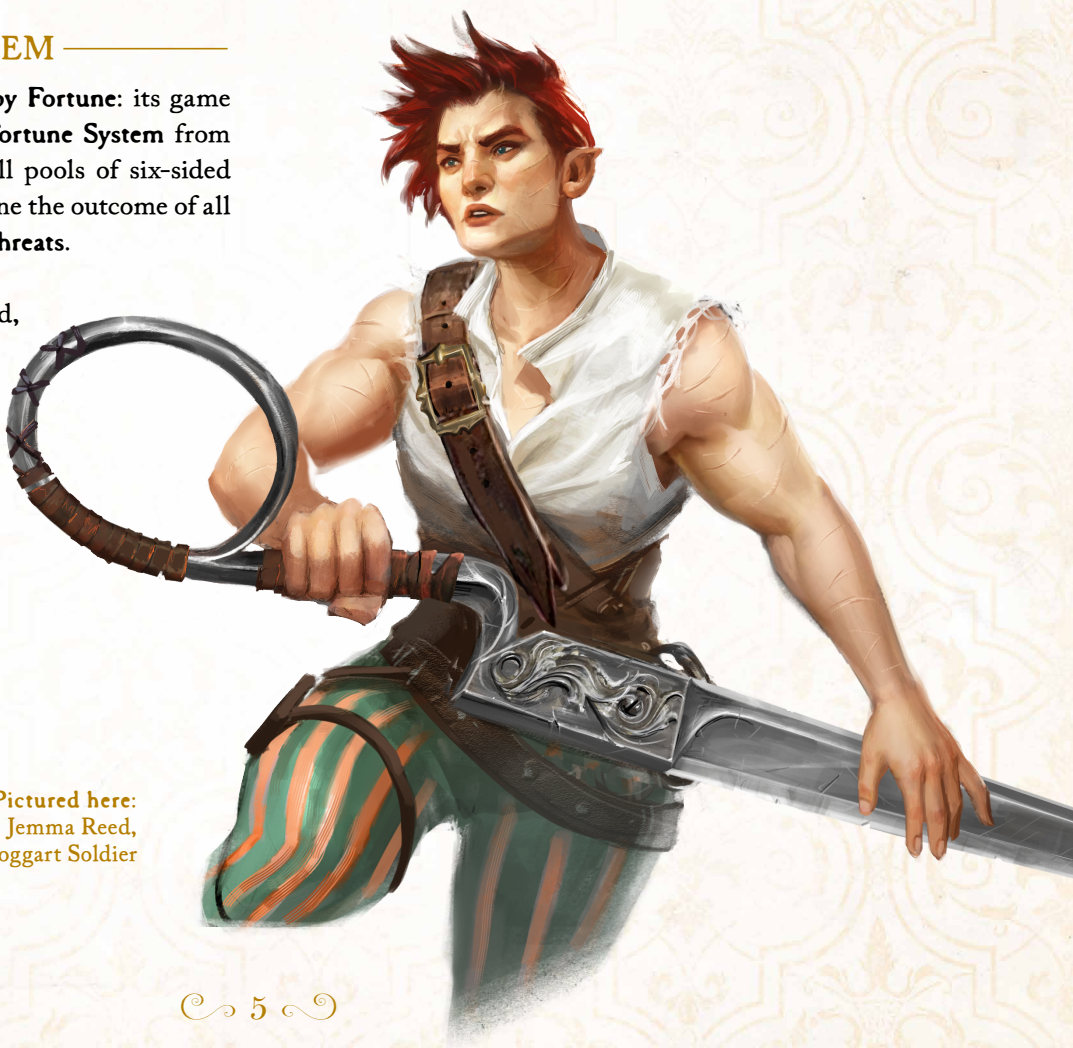
Pictured here:
Jemma Reed,
Boggart Soldier

— WHAT ARE WE PLAYING? —

Players of Household take on the role of littlings and retrace their steps over the span of five **Chapters**, each representing one year in the History of the Household. The game is mainly focused on the Characters, their relationships, and their linear or non-linear growth. During each Chapter, some historical events will take place, changing the House and its inhabitants forever and possibly impacting the Characters' story to varying degrees.

Typical adventures in Household might be:

- ✿ Investigating the disappearance of a precious bumblebee
- ✿ Taking part in the great ball on the Chandelier
- ✿ Exploring the lair of a spider
- ✿ Crossing the Long Hallway and facing its pitfalls
- ✿ Stealing the turban of the Sultan of Piping





Pictured here:
Two littlings admiring a
painting of the House.



Pictured here:
Herasmo J. Hemingway

My dearest reader,

My name is Herasmo J. Hemingway, and I am an old boggart. I say old because as I sit down to write this summary of the History of the House, too many old memories come back to mind.

A littling who's lived as long as I have, who's been to as many places and met as many famous and brilliant and interesting little people as I have, cannot be anything but old.

In my younger years I used to live from day to day. Rarely thinking about tomorrow.

I never looked back, and even if did, I would have seen only a jumble of lines where now I can catch a glimpse of a design. Back then it was surely easier to be ignorant: I was tall and strong, after all, and I had the beauty of youth on my side.

I know it must be hard to believe. It's even hard to remember sometimes, especially since Mr. Bilibinsky insists on painting me with such a moon face. Honestly, those cheeks are excessive!

As with many Boggarts of my generation, I was born outside the House. I made it in just in time to enjoy the last days of my late youth near the Steps of the Hearth. Many of us had nothing but the clothes on our backs. And when you have nothing, and there's a war, you end up a soldier soon enough.

So, I found myself at the front one day, waiting to fight an enemy I didn't really know.

After the war, I finally had a chance to travel. And travel I did: I went far and fast, moved by the fire that nips at the heels of people with more debts than friends.

I shared meals and drinks with more littlings than I can hope to remember today, and eagerly listened to the story of their lives. And when I learned how to read, I was shocked to find their names hadn't made it into the history books. And neither did mine.

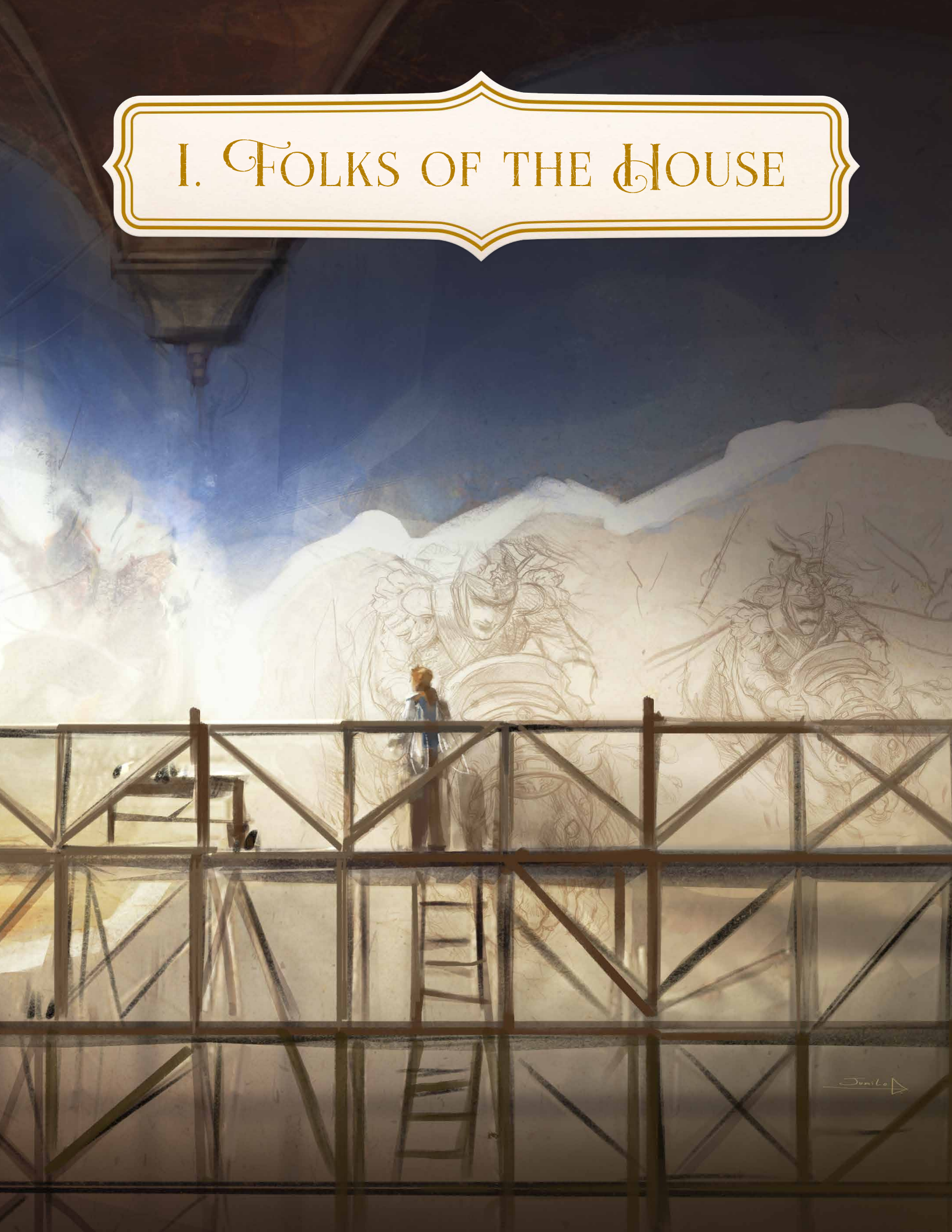
That is why I decided to write this book. I want to take all my recollections and notes, all the stories and transcripts I gathered through the years, and pass them on. My hope is, as old alliances falter and new enemies draw near, as borders get blurred and the memory of the past fades, this summary will inspire the younger folk and help them learn from our mistakes.

You don't have to believe everything I'm about to tell you. Please, doubt everything you read, as doubt is the root of all knowledge. At the same time, whenever these stories seem too impossible to believe, when you find yourself wondering if maybe I'm just a tall Boggart telling tall tales, rest assured that these stories go way beyond my imagination. Everything I am about to report in this book is very true. Apart, of course, from what is not.

Herasmo J. Hemingway
124 M.g.



I. FOLKS OF THE HOUSE



ORIGINS OF THE LITTLE FOLKS

Legends tell of an ancient time before time and of the Building of the House. In that time all littlings lived together as equals, and they were called the Little Folk.

When the Building of the House was finally completed, all the members of the Little Folk gathered to

choose their fate. Some of them wanted to move on the Inside, while others much preferred life on the Outside. Some of them had seen how Big the Master was, and they wanted to serve him. Others feared him and wanted to leave his place.

Days and nights passed, but the Little Folk could not find a solution to satisfy all the different wants. And so, they made the difficult decision to split up.

*Trust a sprite if you pay them
A boggart if they give their word
A fairy if they sign their name
And a sluagh when they say
"you should never trust me"*

Household proverb

Pictured here:
A Boggart cutting
mushrooms.

The Little Folk scattered, each group struggling to face dangers far bigger than themselves. In their desperation, they each turned to an Ancestral Force that could safeguard them and preserve their lines.

Those who secured a Contract with the Hearth and swore their fidelity to the Master, took the name Boggarts.

Those who turned to the Stars and gained wings in return, became the Fae, and we now call them Faeries.

Those who called upon the Household Forces and gained the lightness of Air, the brilliance of Fire, or the strength of Water, are now known as Sprites.

Finally, those who fled in fear of the Master, struck a deal with the Forces of Farbeyond, and have only recently come back as the Sluagh.

Where legends end, oral tradition begins, telling us of the years when the four Little Folks lived in isolation, almost forgetting the existence of the others.

History begins the day Big Ben Hearthworth, First among Boggarts, learned of the Master's disappearance.

Soon after, the Little Folks would return to lay claim to their native land.



CREATE YOUR CHARACTER

When filling in your **Character Sheet**, the first thing you should choose is the Folk you belong to: will you be a Fairy, a Boggart, a Sprite, or a Sluagh?

The Folk you choose will determine your **Hereditary Contract**, a tangible memento of the first deal your forebearers struck with the Ancestral Forces. That is really the only thing your Folk influences; it doesn't relate to your starting Skills in any way, and doesn't grant advantages or disadvantages.

Those are just false preconceptions.

SETTING — PRECONCEPTIONS ASIDE —

I know many of you probably think you already know the Little Folks. You may have met some Faeries, seen your fair share of Sluagh, and formed your opinions of them. Maybe you have even developed preconceptions based on those few individuals. An old proverb of the House says "*ab uno discas omnis*" ("know one, know them all") but nothing could be further from the truth.

I imagine the word **Fairy** is enough to have you picture an uppish and frivolous littling, a courtier of good stock, oblivious to the problems of the common folk.

Boggart probably brings to mind a tall mousehand, a country chump who's all brawn and no brain.

If I say **Sprite**, you think of a ruthless merchant, someone who'll always put money before everything else, whom you can never trust.

Someone even goes around slandering **Sluagh**, calling them a bunch of cutthroats, nothing like the good littlings of the Ground Floor.

Same probably goes for the nations: everyone who's born in the **Realm** is fussy and rich. People from the **Horde** are dirty and rude. Citizens of the **Free Dominions** are self-righteous and never pick a side.

And those from the **Hearth** are just farmers, uncultured littlings full of superstitions.

But History enthusiasts like us can't have their judgment clouded by prejudice, that's a thing for gossips and grumpy busybodies.

So, set aside what you think you know, everything you've been told and taught in less cultured times. What you're about to learn might surprise you.

Pictured here:
A Fairy wearing
bee fur.





FAERIES

The Ancient Fae Folk, mostly known today as the Fairy Folk, became part of the Household after the fall of their ancestral home, the Dendronaos Tree.

Known to most for their beauty, grace, and exquisite proportions, Faeries are also characterized by charming wings like those of a conceited dragonfly, made of a translucent and see-through membrane, that takes on many different shades. According to popular belief, the hue of the wings goes hand in hand with the hair color of the Fairy. It seems that black hair is often associated with green or bluish wings, while red or yellow wings are more common for Faeries with blond or coppery hair. But in all confidence, if you've ever been near Faeriyev you probably have met your fair share of exceptions to this old superstition!

Most Faeries are tall and slender, usually standing between 1.5 and 1.8 minimeters. Their skin is proverbially radiant, free of imperfections, and silky smooth as a spider silk.

Faeries are also known for their icy, almost expressionless eyes. To my knowledge there is no limitation to the color of their irises. It's not uncommon for fairy travel documents to use peculiar expressions such as "eyes like sunshine through molasses" or "silvery-teal iris". Though this may seem funny, in Fairy culture it is very important for the color of the eyes to be properly recognized and named. Likewise, to trivialize the topic by using inappropriately generic expres-

sions such as "blue eyes", is considered disrespectful and could easily offend a Fairy.

The facial features of Faeries are so perfect that littlings of other Folks sometimes have a hard time telling them apart.

CULTURE

Fairy culture celebrates and cultivates all that is pleasant, satisfying to the senses, and all around beautiful. Among other Folks it is common to hear "they look like a Fairy" to describe especially charming or beautiful individuals. As such, I think it fair to say that Faeries represent the canon for all that is elegant and pleasant in the Household. They are known to be polite and generally welcoming, but do not expect warmth or friendliness in their homes, and don't be offended by this lack. Fae hospitality is very different from that of the other Folks, but just as sincere and authentic.

You probably have heard Faeries described as arrogant, superficial, and distant when it comes to relations with strangers. This deeply-rooted prejudice was, in my humble opinion, born of the imperialistic approach typical of the rule of late Oberon Trismegistus. At the time, Fae culture tried to impose itself on all others. It is however true that Faeries have a very rigid etiquette system, a jungle of strict

requirements and taboos that can prove extremely hard to navigate.

As such, it is safe to assume that most etiquette-sensitive Faeries are always somehow offended by a terrible faux pas we have involuntarily made while speaking with them.

HEREDITARY CONTRACT

Upon birth, all Faeries inherit the Contract that first tied their ancestors to the Astral Forces and grants all members of their Folk the title of **Starchild**.

It is thanks to this Contract that Faeries are born with wings, as well as being able to hover, and even fly. Clearly, this feature influences greatly the everyday life of Fae people: before the Fragile Peace was signed, for example, most Fae homes had no stairs. If you want to make an impression at your next parlor chat, try pointing out that the frontier post of La Ruelle is the only Ground-level settlement ever founded by Faeries.

The counterpart to this extraordinary Contract handed down through generations is the binding of the **Name**. Always remember that Faeries are bound to uphold all written agreements they undersign with their name. Those who dare withdraw from a signed agreement will face Terrible Terrible Things.



Pictured here:
The Faerie Folk.



BOGGARTS

Boggarts were the first Little Folk to step into the House back when the Master and his Family still inhabited its Rooms.

Oral tradition tells us about a time when the first Boggarts faithfully served the Master. Their duties were keeping the House clear of insects and protecting the Family. In exchange for their service, the Master granted them shelter and allowed them to enjoy the warmth of the Hearth.

Boggarts are generally tall, sturdy, and burly in build. Their features are kind, but somewhat angular, their jaws wide and squared, their foreheads tall, and their noses flat.

Boggart hair is usually thick and strong, colored with rich earthy tones like black, chestnut brown, rarely veering to honey blond.

Women usually don't wear any make-up, and while girls keep their hair long and untied, up-dos are common for older women. Men prefer simple hairstyles, and some need to shave up to twice a day to keep the stubble at bay. As such, beards and thick sideburns are very common: they can be worn either shaggy or combed, and rarely get styled in any elaborate shape.

Boggart eyes are small and expressive, they tend to be darker in color, but some are mint green, or lavender. Any Boggart would consider themselves lucky to have light eyes, as they are widely regarded as something of a rarity.

If you've ever met a Boggart, you probably thought they were tall. It is common knowledge that most of them stand above 1.8 minimeters in height, but if you ever get to visit old Wallford or the Fireplace region, I'm pretty sure you'd stumble into some Boggarts who exceed 2 minimeters, sometimes by a lot.

CULTURE

Boggart culture doesn't care much for the formalities and strict rules of life at court, much preferring simple and genuine honesty. As a rule, Boggarts believe actions speak louder than words, and they are generally regarded as tireless people. With their practical, terse disposition, Boggarts are always ready to roll up their sleeves and face all situations or problems head on.

The natural prowess of this Folk fostered the creation of an army that has repeatedly been described as "unstoppable", which is in turn why there have been several points in History when Boggarts played a crucial role in conflicts. Their reputation as fearsome fighters is something of a household legend, to the point that nobles and wealthy merchants of all Folks and nations seek out Boggarts to employ as their personal guards.

The flipside of this, however, is a reputation as quarrelsome and high-strung people who prefer to solve

their problems with brute force rather than reason. Once again, I have to denounce these allegations as baseless and false.

Anything a Boggart can't solve with toil and sweat, they can certainly solve over a meal of chestnut cake and a good beer. After all, the common Household expression "like a Boggart", used to describe people who work without pause or stuff their face with food, did not stem from nothing.

Common perception sees the Boggarts as inextricably tied to the Master. Their faith in the Master's return is often quoted throughout Household literature, either with respect or in a mocking tone. While clearly not shared by all individuals, this belief is extremely widespread throughout the Folk.

As such, and to avoid regrettable incidents, you should avoid openly disrespecting the Master and his memory when a Boggart is present. It's just common sense.

The unconditional love people from this Folk feel for the Master is so deeply rooted that they devote to him the most important holiday of the year: the Imbolc festival. For this occasion, Boggart families usually gather at Cinderhall, where they offer tributes to the Household Fire and sing songs to bring about the return of the Master. The typical Boggart desires to keep the House in its original state and their fierce opposition to urbanization also stems, sometimes subconsciously, from this faith.

HEREDITARY CONTRACT

Upon birth, all Boggarts inherit the Contract first established between the ancient Boggarts and the Household Fire. All littlings of this Folk can proudly say they're **Dear to the Hearth**.

The Contract grants all Boggarts the unparalleled strength typical of their Folk, as well as the ability



Pictured here:
The Boggart Folk.

to focus it, growing up to twice their size for short periods. This practice is commonly known as going Juggernaut, and there's an interesting anecdote about that nickname. But it'll have to wait.

The counterpart to this agreement is that all Boggarts are bound by their **Word of Honor**. All littlings of the Folk can never withdraw from a commitment or promise after giving their word, lest they incur in Terrible Terrible Things.



SPRITES

The Sprite Folk have been living in the House since a time before memory, even before the Master disappeared. To this day, there are many theories on the birth of Sprites, and past years have seen a heated debate on whether Sprites or Boggarts were the first Folk to ever enter the Household. Nowadays, most people agree, though with some irony, that Sprites walked through the Threshold the day after the first Boggart.

Sprites are largely regarded and regard themselves as one Folk, however it is both clear to the discerning eye and traditionally recognized by their culture, that they are divided into three distinct groups. These are Sylphs, Undines, and Salamanders.

All Sprites share an ancestral bond with one of the Household Forces, be it Air, Water, or Fire. Over time, this bond has left a clear mark on their physical appearance, but despite their visual differences, Sprites share a common culture and medical literature. They all follow the same customs, share gastronomic traditions, and celebrate the festivities in either identical or inextricably interwoven ways. Their shared cultural heritage has been regarded as far more important than the different hues of their skins throughout history. At least by wiser littlings.

SYLPHS

Out of the Draft came the Sylphs, who stand out among other Sprites because of their thin, hollow bones and proverbial lightness. Their height varies from up to 1.9

minimeters to very short, and as a rule they're extremely slender, which makes them excel in all performing arts.

Slandorous gossips also maintain that, that same physicality, means all Sylphs are suspiciously good robbers and thieves. Their hair is puffy and voluminous, a great source of pride for many women. Men grow no beard and prefer keeping their hair tied in braids or buns, with some even choosing to shave completely.

Sylph blood is blue-green in color, a hue that permeates in varying degrees through their pale skin, influencing the tone of it.

UNDINES

Out of the Drain rose the Undines, who, in contrast, are usually short and stout, with shiny bulging muscles due to their natural water retention. The bowed posture of their backs does no favor to the already short stature of this ethnicity, usually standing between 1.4 and 1.7 minimeters, and gave way to the cliché that Undines should be measured by width rather than height. Many Undines have thin light hair that according to some, looks like foaming water, but a few grow black hair with greenish tints. Men usually boast wide beards, imposing sideburns, or a twirling mustache.

Their blood and skin are usually dull blue in color. Many Undine families settled near the Tub and have been working there for generations as carpenters and laborers. They are the main reason people believe Undines to be practical, industrious people.

SALAMANDERS

Out of the Spark, Salamanders were born. They stand out among other Sprites because of the warm tones of their skin and hair. Their eyes are deep and bright, considered by many as a sign of intelligence and charm.

In common perception, all Salamanders wear glasses. This is more than just prejudice, you see, as this group of Sprites is statistically prone to developing nearsightedness. As a consequence of this tendency, they also developed a fascination with the accessory that means many Salamanders wear glasses with showy frames, whether they need them or not. As you certainly know, this group has historically been known for their great minds who worked in sciences and politics and is on average less prone to the military life. Perhaps because of their delicate frame.

HEREDITARY CONTRACT

Upon birth, all Sprites inherit a Contract that first tied their ancestors to the Household Forces.

Each Sylph knows they came **Out of the Draft** and is granted by their bond to Household Air both the lightness of their Folk, and the gift of Bloating.

Each Undine knows they came **Out of the Drain** and is granted by their bond to Household Water both the heftiness of their Folk, and the gift of Water Retention.

Each Salamander knows they came **Out of the Spark** and is granted by their bond to Household Fire both the promptness of their Folk, and the gift of Enlightenment.

The counterpart is identical for all Sprites, who are bound by the **Coin** accepted as payment. All littlings of this Folk have to stay true to any written or oral agreement in which, after regular and free negotiation, they accept any sum of money in exchange for services. If they ever fail to comply, they face Terrible Terrible Things.



SLUAGH

The Sluagh Folk arrived in the House more than fifty years after the Master's disappearance. Treaties tell us that they came from a place so far away that nobody even remembers it, and they call it "the Farbeyond".

The day the Sluagh entered the House is known as "Samhain", but some traditions also refer to it as "the Wild Hunt".

As we all know, the first period of coexistence between the Sluagh and the other Household Folks was less than peaceful, and to this day, the many prejudices, rumors, and falsehoods against this Folk have proven hard to eradicate.

It is hard to define what Sluagh are, as possibly their main trait is their heterogeneity.

The smallest of them can measure as little as 1 minimeter, while the tallest stand above 2. Their skin can go from ghostly white to shiny black, and spans many hues of green, brown, purple, and red. As a rule, Sluagh have long pointy ears that can either stand straight and rigid or droop downward, and dark eyes that are either extremely small or way too large for their face.

The one thing one should never expect in a Sluagh's appearance is moderation. It is very rare that littlings from this Folk adhere to common proportions and standards of beauty.

But inside, all Sluagh are the same. They indeed all have the same tacky blood flowing through their veins, a peculiarity that makes them extremely resistant, if not even immune, to most known poisons and illnesses.

Their thick blood has sadly also been interpreted by many busybodies as a sign of evil character. In some areas, less cultured people still use this Folk as the evil character of stories, a threat to scare children into good behavior because "The Sluagh will come and get you". This reproachable habit helps to fuel tensions among Folks and is an indecorous hurdle to Sluagh integration even amongst the younger generations.



CULTURE

Sluagh culture is extremely complex and different from that of other Folks, which has caused many misunderstandings and diplomatic incidents throughout History.

I even find it hard to give you an overall picture of this Folk, as its endless subcultures each have a myriad of rules, a myriad of customs, and a myriad different traditions in regards to food, language, and arts.

The one thing that all Sluagh cultures share, if you can forgive me this gross generalization, is their great respect for the past.

Many homes and towns are still decorated with statues or images of various idols of their ancient cults from Farbeyond. A vast majority of Sluagh still feel a very strong bond with the teachings of these golden figures, usually represented as beasts or monsters like the Spider, the Scorpion, and even the mythical Snake.

HEREDITARY CONTRACT

Upon birth, all Sluagh inherit a Contract signed in times before memory with a great and ancient Force that has no name. In virtue of this deal, each of them received the strength to survive and prosper in the Farbeyond. In exchange, they had to forfeit all chances to leave their scores unsettled.

Still today all Sluagh are known to be **Revenant from Farbeyond** in memory of the long journey that led them back in the House. Thanks to this Contract they gained the ability to regenerate even deadly wounds, a gift that made them terrifying warriors during the First Household War.

The counterpart of their Contract is **Debt**. All Sluagh must repay any debt incurred after losing a bet if they wish to avoid Terrible Terrible Things.

Pictured here:
The Sluagh Folk.





FORCES OF THE HOUSE

Air, Water, and Fire, these Forces dominate over the House since the Master disappeared.

We will probably never know for sure which one of them is the oldest – and thus most powerful – but there are some theories.

According to some, the Fire was burning in the Fireplace when the Master disappeared. Its flames were strong, its embers hungry, and it ruled undisputed for three days and three nights... before it started choking. Without the Family to open doors and windows, there was no more oxygen to satiate its burning lungs, and on the fourth day, the Fire was coughing and sputtering dark, billowing smoke.

It was then that the Fire blew with all its might, sending Soot, its servant, up the chimney. The black ambassador sought out the Air, which in turn signed a Contract with the Fire and came back to live in the House. But as days went by, the Air fell ill. She went to the bed of coals where the Fire was resting, fat and bright, and pleaded with it to quell its hunger. The Air was coarse, dry, and almost spent, and the Fire feared for its life. In the end, it had to grant a Contract to the Water, so it could heal the Air, and it's easy to believe those who say it first tried with oil, ink and even wine before stooping to this!

According to others, Water was the one to remain, headstrong and patient, in the Pipes and drains, holding the House in its damp fingers. But Water was both master and prisoner, trapped in the cold metal and locked in the walls of its dominion.

It was then that it sent the Mold, its servant, to seek out the Fire, and signed a Contract with it. The Fire's heat made Water light, turning it into a thin mist, smaller than any dewdrop, which could waft to freedom. But the Water loves and wants all that is low, and deep, and below: everything that depresses. In its vapor form, stuck on the ceiling, Water called unto the Air, allowing it to enter, and the Air cooled the House in exchange, so that water could return to flow, and defy the Fire, that wanted to keep it prisoner up above.





By now you already guessed that there are some that say the Air was the first true inhabitant and master of the House, so I'll just tell you why. They say the Master had created the House to host Water and Fire, but to his own liking. As such their presence was welcome, surely, but limited in time and season, subject to his whims. But the Air was no guest, it was a resident. No time, no place, no secret was kept from it.

When the House was left vacant, the Air inherited it as new master, and it lightly caressed every memory in its rooms and hallways, sweeping them in the Fall with warm leaves. They also say it granted contracts and shelter to Water and Fire, maybe to honor the old times, maybe out of laziness.

But if you've lived long enough to hear all three of these stories, sooner or later you end up asking the right people to tell you more. Maybe the wrong people? Maybe simply weirder people.

I once was told that Water, Air, and Fire, are all equally ancient Forces, and they are all equally bound by Contract to another Force, their superior.

When the Master disappeared, they said, the House remained empty. The Fireplace was ashen, the Pipes dry, the Windows closed. No Force could enter the abandoned domains, life itself had forsaken these rooms. Then it came.

Out of nothing. Impalpable.

At first light, tenuous, delicate. Then it grew thick. And the ivory keys, the crystal glasses, the standing mirrors, and abandoned silvers, and all that once shone bright, became muted, covered in the gray embrace of the new owner of the House: Dust.

It's useless to ask me what I believe: I'd answer that, when nobody can know the truth, each story is as good as the next and four stories are better than one.

Those who believe everything may be wrong, but those who don't believe anything at all can't possibly be right.





CONTRACTS

The Household and Outhold Forces have complete control over everything. All that walks, flies, slithers, or climbs, can do so only by Their kind concession, and each Force only cares about expanding its own Dominion. There is always a price to pay for what they grant, and there is no escaping that

Argo, the Bureaucrat

Many have tried to find an explanation for the complex nature of Contracts. Most of them either gave up or lost their minds. The fact is that these Greater Forces, you could even call them Ancestral, are above us and have power over all that we are and all that we do.

Just as a bee could never fly if Air chose to disallow it, a gecko could never walk on a Ceiling that didn't want to be walked on. In sum, everything that exists and functions in the House exists and functions because of dozens and hundreds of Contracts signed with great Forces like Fire, Water, Air, the Walls, the Dark, the Stars, the Silence, and so on, and so forth, and so further.

PERSONAL CONTRACTS

You'll find several **Personal Contracts** in Household. The luckiest (or most reckless) littlings may strike these deals either directly with the Household Forces, or through their fearsome servants.

These amazing Contracts, like the **Neverheard Contract**, allowing you to always move silently, or the **Wallstrider Contract**, allowing you to move like a spider, grant great Concessions but require even greater Counterparts!

Concessions are extraordinary, unique gifts, abilities anyone would want, like the Juggernaut of Boggarts, which allows them to double in size and pump up their muscles.

Counterparts, on the other hand, are treacherous restrictions everyone has to conform to. Think of the Sluagh, who are forced to repay any and all debts incurred from lost bets, or of Faeries, who can never breach an agreement if they signed their name to it.

You should always be careful not to take the Counterpart of your Contracts lightly, or you'll risk having to face **Terrible Terrible Things**.

Pictured here, from left to right:
A salamander, a sylph and a
undine shows the evident signs
of their Hereditary Contracts.



TERRIBLE TERRIBLE THINGS

When children first learn about Contracts in school, they will always, without exception, end up pestering a poor teacher with questions like “But what if I don’t do it?” All parents and pedagogues usually answer curtly “Terrible Terrible Things!”, and the expression quickly became part of the common vernacular.

Littlings who disobey a Counterpart immediately lose the Concessions of the Contract, but also become victims of a series of bizarre, extremely unlikely events, almost all dangerous and harmful, and that grow ever more cumbersome as the days go by. Some have been attacked by a huntsman spider in the middle of a great gala, others ended up tongue-tied in the middle of an important speech, or had their legs paralyzed in the middle of an escape. The only way to put an end to such Terrible Terrible Things is to remedy your breach of Contract.

You’ll find rules on how to manage Terrible Terrible Things, as well as random tables to roll up their consequences in Household.

Pictured here:
A boggart goes juggernaut against a fairy.

HEREDITARY CONTRACTS

When choosing your native Folk, you immediately gain a Hereditary Contract. This is an extraordinary, almost supernatural power stemming from an ancient deal struck by your forebearers with one of the Household Forces.

You’ll find four Hereditary Contracts in Household, one for each Folk of the House.

- ✿ **Starchild**, Hereditary Contract of the Faeries.
- ✿ **Dear to the Hearth**, Hereditary Contract of the Boggarts.
- ✿ **Out of the Draft, the Drain, or the Spark**, Hereditary Contract of the Sprites.
- ✿ **Revenant from Farbeyond**, Hereditary Contract of the Sluagh.

Here are some examples of Hereditary Contracts.



— STARCHILD —

HEREDITARY CONTRACT OF THE FAERIES

“Like stars ever in the sky, weightless and fearless, shining sovereigns of the night, bright heart of the day. Like stars, unmovable and unwavering, with ever-true names travelers can rely on.”

CONCESSION: Wings

Upon birth, each Fairy gains a set of beautifully colored wings much like those of dragonflies. With these wings, Faeries can fly easily.

Faeries fly at the same speed as they walk, and while in flight emit a fairly strong buzzing sound that doesn't allow them to sneakily approach anyone.

A flying fairy always suffers a Disadvantage when trying to dodge bullets or other projectiles.

COUNTERPART: Name

All Faeries are bound to honor agreements they voluntarily undersign with their name.

If they ever fail to do so, they'll inevitably face Terrible Terrible Things.

— REVENANT FROM FARBEYOND —

HEREDITARY CONTRACT OF THE SLUAGH

“Black is the path to Farbeyond, and blind the eyes of those who tread it.”

CONCESSION: Unbleeding

All Sluagh are born with an unbelievable regeneration factor, and they can easily shake off even deadly wounds.

Once per Session, whenever they would need to fill in a Tension box for any reason, a sluagh may choose not to do it by calling on their thick blood to heal their wounds or relieve physical stress.

COUNTERPART: Debt

When a sluagh accepts a bet and loses, they're forced to honor their debt. If they ever fail to do so, they'll inevitably face Terrible Terrible Things.



PROFESSIONS

When you fill in your Character Sheet you have to choose a **Profession** and a **Vocation**. These will determine your competences, and your starting Skills.

There are six Professions in Household:

- ✿ Soldier
- ✿ Scholar
- ✿ Hunter
- ✿ Criminal
- ✿ Duelist
- ✿ Animal Handler

When you choose your Profession, you receive one Field point and 8 Skill points, according to the Profession description.

For example:

DUELIST

FIELD POINT:

War ♣

MOVES:

Cunning Tactics,
En Garde, Feint or
Riposte

SKILL POINTS:

Charme
Etiquette
Grace
Insight
Athletics
Fight
Dexterity
Elusion

When you choose your Profession you also gain access to a list of Profession-specific **Moves**... but more on that later.

VOCATIONS

After you have chosen a Profession you can further customize your Character by selecting one of its **Vocations**.

For example:

DUELIST VOCATIONS:

- ✿ Libertine
- ✿ Hero
- ✿ Virtuoso
- ✿ Captain
- ✿ Swashbuckler
- ✿ Rebel

Much like a Profession, a Vocation grants you one Field point and 8 Skill points. Moreover, a Vocation allows you to choose a starting **Trait** from a list of three.

For example:

CAPTAIN

FIELD POINT:

Academia ♦

TRAITS:

Tough as Nails,
Well-Mannered or
Natural Born Leader

SKILL POINTS:

Care
Culture
Insight
Investigation
Authority
Fight
Will
Shoot



Pictured here, from left to right, top to bottom: The sluagh Qamar, the faerie Icarus, the boggart Humphrey and the salamander Litha.

SOLDIERS

There are many ways to make an honest living in the House. One of them is becoming a soldier and taking on a military career.

Soldiers are strong, competent littlings who aren't afraid to face grueling training to prepare for an even tougher profession.

Some of them are descendants of multi-decorated families, eager to honor a long military tradition. Others come to this profession out of poverty or looking for a chance to travel and become independent.

Whatever the reason, enlisting has always been easy and, sadly, it probably will be for a long time.



SCHOLARS

While it is true that soldiers and hunters defend our nations, scholars are the ones who lead them forward.

This is the profession of all littlings who focus on studying one or more subjects in depth.

Some examples are dignitaries, ambassadors, and diplomats working either in their homeland or abroad; as well as doctors and surgeons, engineers, architects, botanists, and alchemists, but also philosophers, cartographers, and historians. We can't of course forget to mention artists and art theorists, critics, and stylists of renown; composers, musicians, gastronomes, and gourmets, as well as forensic experts and great detectives.



CRIMINALS

This is the profession of swindlers, dodgers, and scam-artists of all sorts, with their wide smiles and open pockets, eager to be lined.

It's the field of quick-fingered thieves ready to unburden us of our purses, but also of cheats who, after all, do just the same.

There are some who sneak into houses and mansions leaving no trace behind, there are those who operate on locks and strongboxes with the precision of a surgeon; the sweet courtesans, and the apothecaries with their invisible poisons. Finally, there are bandits, cutthroats, and assassins who, unsatisfied with money, also steal lives.





DUELISTS

Duelists are the keepers of an ancient art handed down in old academies, an art of war that originated when war was a cleaner, more romantic affair, when the fighter's skill really made a difference on the battlefield.

Everyone loves them because they are the last vestiges of a simpler time, bringing our minds and hearts back to an age of fairy tales and grand deeds and undying loves.

This is the profession of all the people who have learned the art of dueling, either in a school or from a master, and made it their lifestyle.

HUNTERS

The valiant hunters are littlings who dedicate their life to driving rats, centipedes, and spiders of all shapes and sizes out of our land, and they're never short of work. In many cities there are even taverns or stables where groups of hunters spend their days drinking and laughing as they wait for the work to find them.

This is the profession of freelance hunters and of those who work as members of a den, but also of rangers in many police forces and poachers looking for easy money. Many of the sentries patrolling the borders and Hallways are skillful hunters, trained in tracking and navigating through the molds and mushrooms without being noticed.



ANIMAL HANDLERS

If hunters are tasked with exploring the wild lands and defending the general population from aggressive beasts, handlers devote their lives to rearing, looking after, training, and taking care of animals and insects who can coexist peacefully with littlings.

Could you imagine the House with no riding mice, no gecko shows, no pet bumblebees, or no watch beetles? The presence of these creatures in our day-to-day life is so deeply rooted that we almost take it for granted, but it took decades of work for the animal handlers to make it possible.





Pictured here, from left to right, top to bottom:
The faerie Jocelyne, the boggart Sienna, the slugh Micah and the sylph Gunter.

TRAITS

Traits are talents you can always rely on, they grant useful advantages and unique proficiencies.

Here are some examples of Traits:

☼ **WELL-MANNERED**

Ignores Disadvantages caused by Turmoil when dealing with high society.

☼ **HEARTBREAKER**

You gain a +1 to all rolls made to seduce or charm people.

You'll find more than forty unique Traits in Household. In the beginning, you'll have to choose one of the Three traits tied to your Vocation. As you progress through Chapters, you'll be able to choose your Traits among all available options.

MOVES

Moves are complex actions that can prove useful in some circumstances or be crucial to the resolution of a Conflict.

You can normally use each of your Moves only once per Session, but you can spend **Aces** to re-use them when in need.

Here are some examples of Moves:

☼ **DEFENSIVE STANCE** ♦ ♣

Your allies gain +1 to their next Reaction in a War Conflict.

☼ **I HEARD A RUMOR!** ♥ ♦

You spread a scandalous rumor or learn a piece of confidential information.

The suit symbols next to the Move names indicate which Aces you may spend to gain additional uses for them. For example, you may spend either an Ace of Hearts or an Ace of Diamonds to re-use the Move "I heard a rumor!"

You'll learn more about Aces and how to earn them further on.

In the beginning, you'll have to choose one of the Basic Moves tied to your Vocation. As you progress through Chapters, you'll be able to choose Basic and Advanced Moves among those available to your Profession.

ANIMAL COMPANION

If you choose Animal Handler as your Profession, you gain the Trait **Animal Companion**, which allows you to pick a cute animal to follow you around and grow with you.

You'll find four types of animal companions in Household: the Bumblebee, the Beetle, the Mouse, and the Gecko

Each animal companion has its own specific Traits and Moves.

Here is an example:

☼ **CUTENESS OVERLOAD** ♥ ♦

Move for Bumblebees. Reduces by 1 the level of Turmoil of the Animal Handler or of an ally.



Pictured here:
Muffin, a cute bumblebee.



II. WELCOME TO THE HOUSE



THE HOUSE

I'm especially fond of this chapter because it allows me to go back with my mind and retrace with my pen all the wonderful places where I've been in my youth, and that now are just memories, postcards in a drawer.

Part of me would love to go back, to see Highlight or the Great Blade again, and I'd love even more to go shopping among the market stands of Beddingham or looking for molds in the wild Hollows, but then I remember that those places have probably changed a lot since I last visited, and I choose to stay here.

My study is warm and cozy, my armchair is soft, things that hardly suit the adventurous littling I am, the one I was, but at least here I can find one last little window on a different World, one that is long gone.

The House is vast and dangerous, full of pitfalls and traps, it has seen thousands of battles, but it's always beautiful and majestic. Its tall Walls decorated with ancient motifs shine with all the colors of the Master, the Carpets with their thick, tall tufts stretch out to the horizon, endless, then there are the unreachable Ceilings that humidity has painted with indoor-stars,

everything in this place has been created to scale for a Family that has vanished mysteriously.

No one can claim to have seen every corner of this vast world, and the billions of atlases and maps and breathtaking pictures we have can barely scratch the surface of the multifaceted wonder we are so lucky to inhabit.

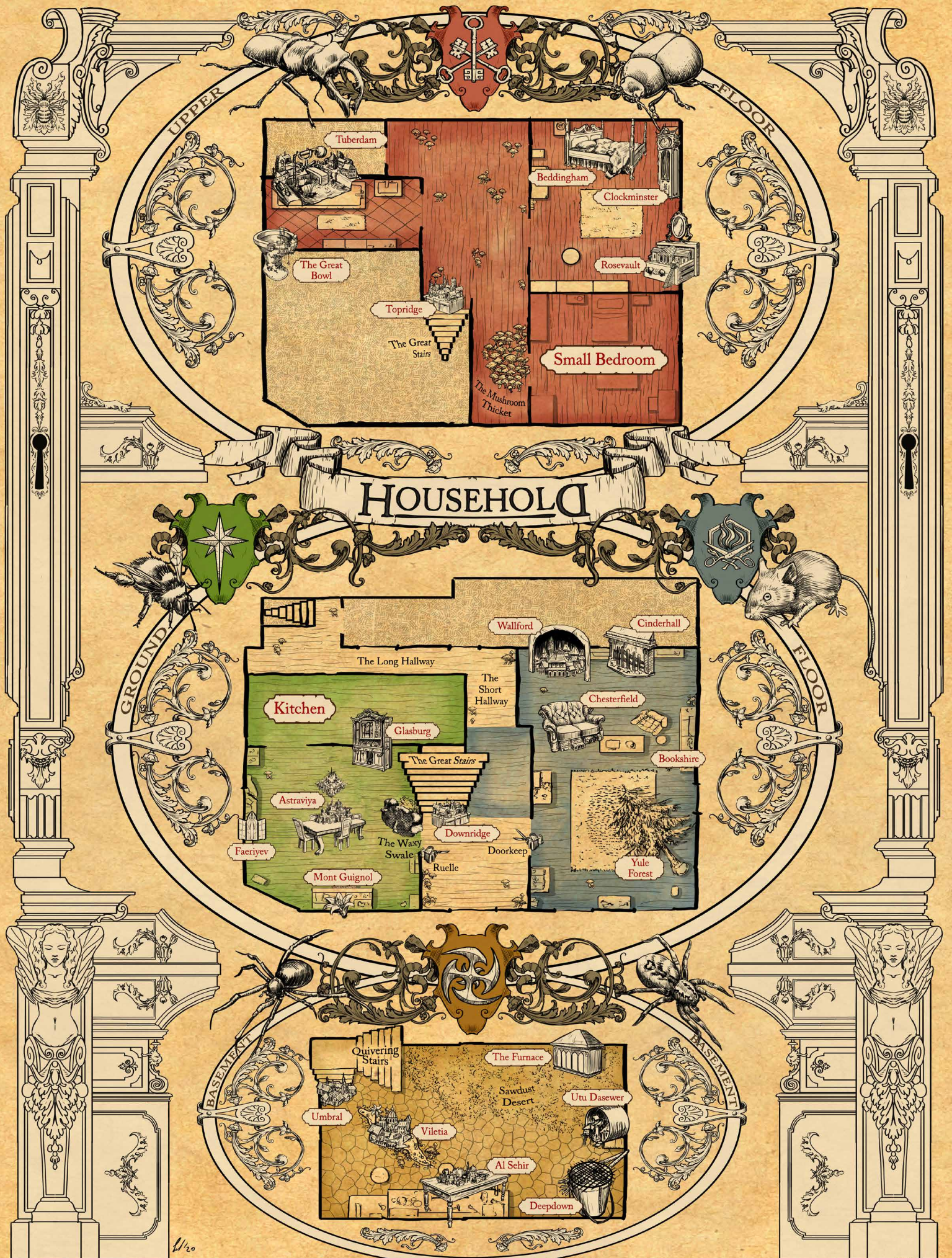
Who knows how big it is, how long it has been standing. Perhaps we will never find an answer to these questions, but one thing is so self-evident that we can never doubt it: us littlings may come and go, kingdoms and empires may rise and fall, but the House will always exist, and it will go on forever to tell us its History.

Over the next pages, I'll do my best to describe all the domains and Rooms of the House as they were in the years of the Fragile Peace. In this endeavor I'll gladly call on the beautiful art and faithful replicas by Mr. Bilibinski.

Once again for your convenience, I attach here on the next page a nice, detailed map of the House, this unique piece has been painted by hand by a Boggart cartographer by the name of Percival "Percy" Potton, whom I thank for his contribution.



Pictured here:
Wallford, capital of the Hearth.



THE DINING HALL

Wide and bright, the Dining Hall and its green walls are a symbol of the timeless beauty that permeates the House.

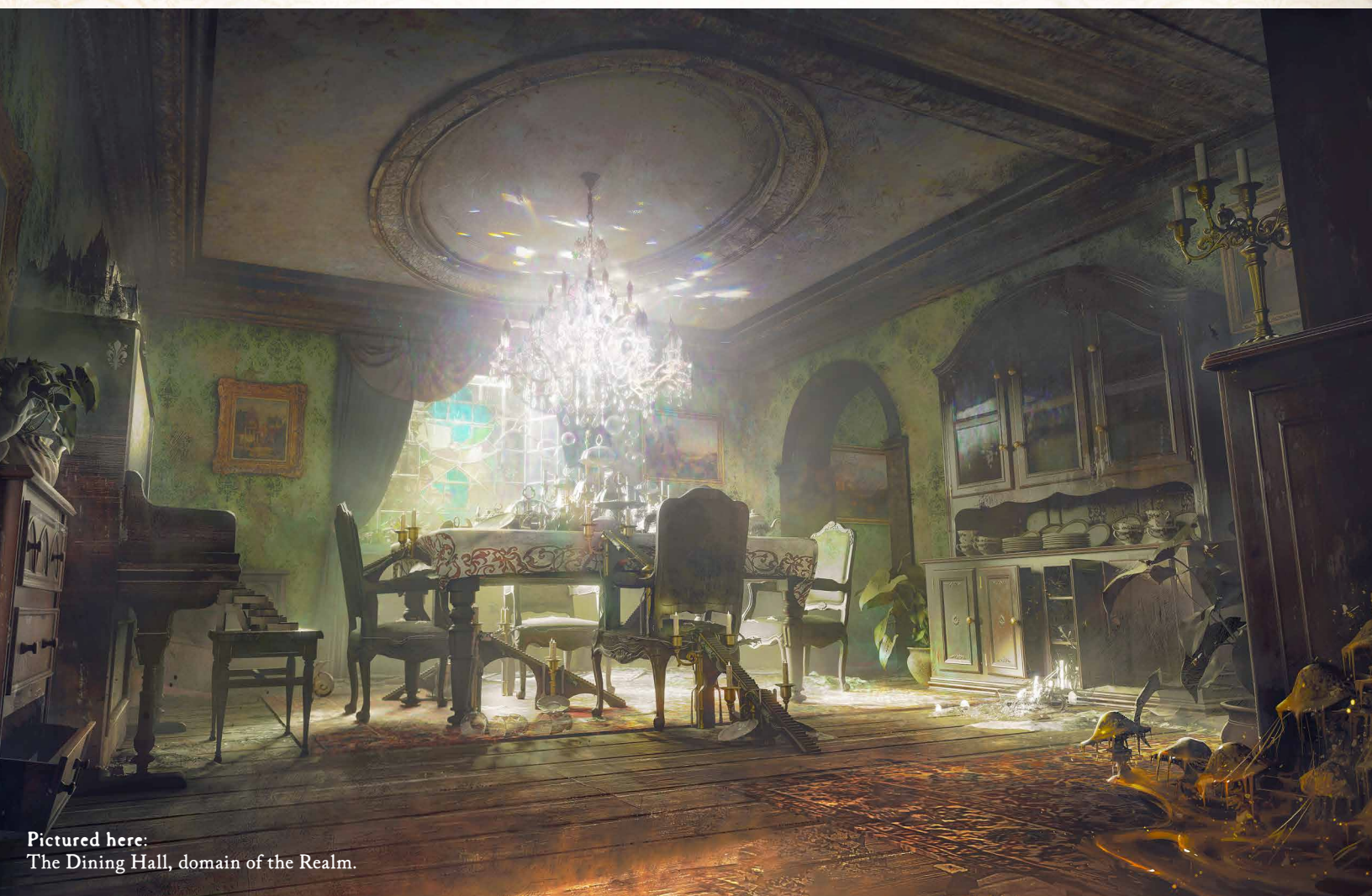
Root domain of the Realm and home of Faeries, the Dining Hall is a wealthy, lush paradise, tempting even the most austere littlings with its luxuries and frills, whispering in their ears about costume balls, court intrigues, and shining lights reflecting in the crystals of Astraviya.

After stepping into the Dining Hall through the Pale Threshold, any littling would be left in awe by the panorama spreading before them: on one side, the dark mountain of Blackshine, on the other, the sturdy Cupboard, and in the middle, the Highlight Chandelier standing out against the light of the Great Window.

The region of Blackshine takes its name from the beautiful Piano inside which the gloomy city of

Mount Guignol was built. You may reach the city by climbing the Ivory Perron, built with the Keys that were torn down by cannonballs in the terrible Tristarred Rebellion. If you wish to spare your feet, you may also enjoy the climb by escargot, traveling on the back of one of the painted snails that go up and down the Stool.

Standing in the center of the Room and sprawling over the entire surface of the Table, the city of Astraviya extends upwards onto the Highlight Chandelier, with the palace of Tsarina Arcadia Oberonovna. From there you may take in the view of the Great Window and its sugar glass panes, and even enjoy a scenic ride in the most unique means of transportation of the Household: a soap bubble! The Cupboard stands in the darkest corner of the Dining Hall. Inside its lower belly there's the poor town of Unter, with a crime rate beyond hopes of control. Higher up, among finely crafted plates and cups, there's Glasburg, pride of the nation and hometown to the prestigious Accademy for the Great Imperial Army.



Pictured here:
The Dining Hall, domain of the Realm.

REALM

Twenty years after the Master disappeared, Dendronaos (the Temple Tree) fell, and the Faeries were forced to undertake a massive exodus.

Tsar Oberon Trismegistus, whom some call dear departed, led his People through the Great Window and to the Dining Hall, where they founded the Realm.

The lands of the Realm include the Dining Hall and the Kitchen, and they are mostly inhabited by Faeries. The capital is Astraviya, the crystal city founded on the Highlight Chandelier.

*The victorious eyes
of the Fairy Folk
brightly shine filled
with beautiful Starlight*

Oberon Trismegistus

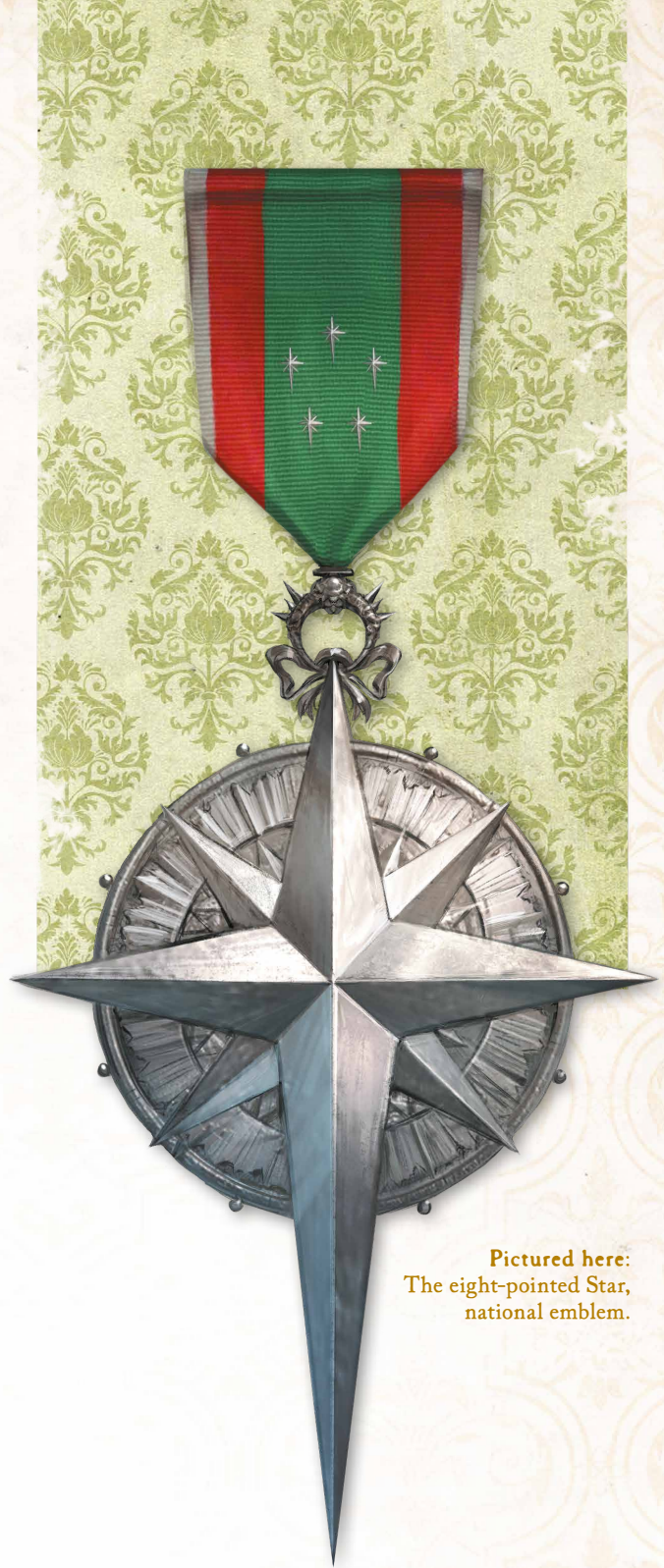
It is organized as a hereditary monarchy, led by Tsarina Arcadia Oberonovna, who also holds the prestigious title of Ruling Empress of the Household. The national emblem is an eight-pointed star, the same symbol that led Oberon to the location of his new palace, according to tradition. On medals and ribbons, the emblem is often accompanied by five smaller stars representing Arcadia Oberonovna and the other four members of the imperial family.

The national motto of the Realm is *Custodire et Capere* (To Protect and Conquer), and it also appears on the banner of the Golden Backs.

The National Bank of the Realm on Mount Guignol mints plates and crystals with the profile of the Tsarina on one side, and the eight-pointed star on the other.

The national language is Fae.

For decades, the Realm has been the core of the Fae Empire and to this day, still plays a pivotal role in



Pictured here:
The eight-pointed Star,
national emblem.

the Household Empire. The imperialistic politics on the late Oberon Trismegistus and the sensible leadership of his daughter, Arcadia, kept most of the Realm safely away from the horrors of the War. Nowadays, the Realm is widely regarded as the cradle of classical culture, literature, and art.

Pictured here:
The Living Room, domain of the Hearth.



THE LIVING ROOM

The Living Room is conserved almost in its original state by the constant work and zeal of good Boggarts. Covered in a shade of nostalgia, it inspires calm like no other Room can.

Home of the Hearth and hard-earned land of the Boggarts, the Living Room reminds every littling of the simpler times we had before War and Peace, with its rural settlements and wide plains for lone heroes.

The frontier into the Living Room is old Doorkeep, built under the Open Threshold and in front of the great mouse ranches that skirt along Stairside

From there, the vast Carpet Plains extend as far as the eye can see, a colorful and dusty expanse home to roaches, earwigs, and bandits with itchy trigger fingers.

On one side, the tufts of the prairie turn to needles as you reach the tangled Pinewood Forest, a wild land located inside the Yule Tree.

On the other stands the Sofa, under which you'll find the beautiful Chesterfield by-the-fire, a quickly growing town well known throughout the House for the Faculty of Gastronomy masterfully lead by Professor Flanagan.

Further on, there's the Fireplace Hollow, cradle of the Household Fire and burning sanctuary of the Cinder Order.

Just next to this symbol of the undying bond between Boggarts and the Master there's an opening in the Wall, a simple hole leading to the capital city of the Hearth: Wallford, lovingly known to its inhabitants as "The Burrow".

THE HEARTH

Before it ever became a nation, the Hearth was the collective name for all Boggarts who proudly served the Master in exchange for a place in the House. After his disappearance, the Boggart leader Benjamin Hearthworth, the same “Big Ben” featured in many stories, established the Hearth as a nation with the aim of keeping the House safe until the Master’s return.

The Hearth territories extend from the Living Room to most of Stairside and are mainly inhabited by Boggarts.

The official capital is Wallford, the Burrow. Despite that, many see the city of Cinderhall, located inside the Fireplace, as the core of the nation, as it has great historical and spiritual significance for the Folk as a whole.

The Hearth is an elective military state. That being said, Boggarts love and respect the Hearthworth family so much, that the power has ipso facto been handed down Big Ben’s line from father to son. Currently, the Governor and Grand General of the Hearth is William Hearthworth Jr., aka “Bravespine”. The young fellow has also been granted a seat on the High Council under the title of Hearthkeeper.

The national emblem is the Flame of the Fireplace, representing the familial bond with the Master, surmounting a pair of crossed scissors, which in represent respectively honor and military power. The latter also figure on military uniforms and tabs.

The official national motto is “Keep the Hearth Burning!” In all confidence, however, I can say that while lacking official recognition, the words dear to Bravespine “For the Master is Big, and these are such small matters” are widely used even by authorities.

The National Hearth Bank in Bookshire mints plates with Bravespine’s profile on one side, and the Hearth emblem on the other, while crystals show the crossed scissors on one side. The national language is Hearthish.



Pictured here:
The Fireplace,
national emblem.

*Never lose heart and
never forget the Hearth.
For the Master is Big
and these are such small matters.*

Benjamin "Big Ben" Hearthworth

The Hearth is a generally peaceful nation, characterized by wide rolling plains and the extensive Pinewood forest. Settlements are few in number and thinly populated, fully respecting Boggart tradition.

True bucolic oases where one can savor the simple pleasures of life.

THE UPPER FLOOR

The Ground Floor of the House is huge, but you just need to climb up the steep mountain range known as the Great Stairs to reach the Upper Floor and see that it is, unsurprisingly I'm sure, just as vast. It is the land of the Free Dominions, proud nation founded by Sprites.

The Top Hallway is mostly covered in a wonderfully lush mushroom thicket, that, according to some, grows around the place where Wise Paracelsus began planting the very first household mushrooms. On one side of the Hallway there's the threshold to the Bathroom, and on the other there's the one leading to the Master Bedroom.

THE BATHROOM

The Bathroom is, understandably, the dampest Room in the House. It hosts the Great Bowl, where littlings mine the white enamel used to create the cuirasses for the Porcelain Army.

The central hub of the Room is the city of Tuberdam, build on the edge of the Bathtub, proud main harbor

of the House. From there, nimble merchant ships transport goods to the Faucet. Under that artificial waterfall there's a whirlpool leading down through the Piping, which littlings use to move goods to the Ground Floor.

THE BEDROOM

When stepping into the Master Bedroom you are greeted by the light reflected by the Vanity, where tireless littlings and beetles work day and night to mine precious numismatic metal that is then sold at a high price.

Beyond the Blue Carpet you can already see the enormous Bed of the Master, under which sprawls wonderful Beddingham. This city is the capital of the Free Dominions, but also a cultural melting pot with bazaars and mundane events alternating under the colorful lights that once decorated the Yule Tree and now hang under the Slats.

Beside the Bed there's the Clockminster district, named after the tall Grandfather Clock above which is found Wise Paracelsus' private study.



Pictured here:
The Bedroom, one of the Rooms of the Free Domains.

THE FREE DOMINIONS

Since the agreement with then Emperor of the House Oberon Trismegistus, whom some call dearly departed, Sprites have full control over the Upper Floor.

They founded the Free Dominions on the ideal of equality among all Folks and ethnicities.

Known to many also as “the Freedomes”, this is a confederation which includes the lands of the Master Bedroom, the Bathroom, and the Smaller Bedroom. The capital is Beddingham, universally famous for its sprawling market, but Tuberdam is the hub of political life.

United we advance!

Dr. Werner Reinhardt

The Free Dominions are ruled by a small circle of scholars known as the Symposium. The esteemed Rector of the Symposium is Professor Werner Reinhardt, a brilliant Undine who takes on the mantle of primus inter pares.

Despite having stepped down long ago from his seat at the Symposium, Wise Paracelsus still holds the title of Spokesperson of the Free Dominions and representative of Sprites in the High Council, and remains an invaluable anchor for the nation. The national emblem depicts three crossed keys symbolizing Sylphs, Salamanders, and Undines.

The national motto of the Freedomes, as carved on the table at the Symposium, is “E Pluribus Unum” (Out of Many, One).

The Household Central Bank of the Free Dominions mints plates and crystals with the national emblem and motto on one side and various mushrooms or Paracelsus profile on the other.

It is also the place where most of the banknotes of the House are printed.

The national language is Sprigaelic.



Pictured here:
Three crossed keys,
symbol of the nation.

The cultural melting pot of the Free Dominions encouraged the birth of many revolutionary artistic movements. Most notable creators of literature, visual arts, music, and theater began their careers here in the Freedomes, and went on to become an example for many young littlings who wish to make a name for themselves and lead a different life from that which their family business can offer.

Citizens of the Freedomes usually attend one of the many different performances that pepper the streets of Beddingham at least once a week.

These are nice occasions to take one's mind off of work problems and, most importantly, the best place to find new friends.

Pictured here:
The Basement, domain of the Horde of the Great Blade.



THE BASEMENT

After the Long Hallway there's a short set of Stairs. Their wooden Steps are full of dents and creak ominously in the dark. Going down the Quivering Stairs, you'll reach El Paso de Umbral, a pale and welcoming town that leads to the lands of the Horde.

On one side of the Basement, a hole in the Piping created a large puddle surrounded by verdant molds. There you'll find the Most Splendid Viletia, a city of narrow alleys and colorful bridges that will become even more narrow and colorful in the days of its carnival.

And above Viletia stands a tall Pinwheel, a monument the seems to jokingly echo the Great Blade located above the Workbench, symbol of the khanate once controlled by Kubalai Khan.

In the rusty shadow of the Blade, stands the red city of Al Sehir, the most densely populated city in the House. And from the tips of the Blade rises the

Silk Road, an intricate web that rises to the Ceiling, and the upside-down city of Samaraknid, a sanctuary for all spiders.

At the opposite end of the Basement, there's Penjara: a warm, damp corner where littlings raise the amazing hornets of the Black Legion. And there, amidst the hives, stands a huge mountain of metal hiding the Deepdown Prison ruled by the Skullrider Besan Tuan.

Beyond Deepdown there's a large Pipe, and inside it sprawls the vast market-city of Utu Dasewer, while further still there's a huge waste of sawdust: the Khashab Desert.

And there, among dusty dunes, in the furthest corner of the Basement and possibly of the House, you'll find the cradle of the False Fire. A hungry red Furnace that imposes its sweltering eternal sunset on the entire Room.

THE HORDE

More than fifty years after the Master's disappearance, on the first night of Samhain, the 27 Sluagh tribes reached the House.

Years later Kubalai Khan unified the entire Folk under the same flag and established the Horde of the Great Blade.

The Horde lands, mainly inhabited by Sluagh, span from the Quivering Stairs through the entire Basement and they're also known as the Lower Dominions, or Housebelow.

The capital is Al Sehir, the Rusted City, which is also the most populated city of the Household.

The Horde is a khanate ruled by Khan Vilenero Arsenio Voltoio Rodomonte. The mysterious Sluagh known to many as Capitano Rodomonte, has gone down in history as the littling who put an end to the First Household War, and thus earned his seat on the High Council. The national emblem is the serrated circular blade, a stylized representation of the Great Blade that dominates the capital. On banners, and especially in times of war, the blade is usually flanked by a peculiar horned skull, the insignia of the Skullriders.

*They call us savages
yet they've never seen
the red spires of Al Sehir
the pure white silk of Samaraknid
nor the green waters of Viletia
reflecting the light of the Sunset*

Iaio the Handsome

The national motto is Al majd lil Minshaar! Al majd lil Khaan! (Glory to the Great Blade! Glory to the Khan!). The Khan Treasury in Al Sehir mints plates with the circular blade on one side, and a spiderweb on the other to circulate in the Horde.



Pictured here:
The Great Blade,
national emblem.

Still, you will probably find coins from all nations are widely used among the Horde, with some old plates with the worn-out profiles of the late Kubalai Khan still appearing here and there.

The national language is Slugan.

The Horde lands lie beyond the Long Hallway and are as such far from all other nations. The rapidly growing numbers of the population, the many riches accumulated, and the long period of peace, have made those territories extremely fascinating for both tourists and new investors.

Nowadays, most handcrafted products and natural or mined materials come from the Horde, and people of all nations are beginning to admire their artistic and cultural heritage.

HISTORY OF THE HOUSE

Our story begins almost a hundred years after the disappearance of the Master, the fateful morning of the first Imbolc, when Big Ben Hearthworth woke up to see that the House had been left abandoned.

Boggarts had been living in the Master's shadow for a long time, serving him faithfully, fighting spiders and insects, and watching over the House. Life for the Boggart Folk was good, and the Folk was also good, and they loved the Master and his Family. The Master had a Wife and Daughter, but we won't talk about them.

In that time, Sprites already lived on the Upper Floor, but they were not servants of the Master. They shared the yearnings and cravings of the Household Forces but were bound to no one. Born Out of the Spark, the Draft, and the Drain, they had united under the same flag following the Wise Paracelsus. When they caught wind that the Master was gone, they decided it was time for the Little Folks to claim the House as their own. And claim it they did.

For years Sprites and Boggarts fought each other, one side bent on conquering the House, the other fighting to protect it. In the end Big Ben and his littlings prevailed, and they laid siege to the Sprites under the Master's Bed. To avoid unnecessary bloodshed, Wise Paracelsus was granted three days to negotiate the terms of surrender.

That same year, the Dendronaos Tree was struck by lightning and fell against the Great Window of the Dining Hall. The Faeries were then deprived of their home and turned to their Tsar Oberon to lead them to safety.

Finding the House empty, Oberon led his good people through the breach in the Window. Coming up to the sill, he lifted his eyes to see the Highlight Chandelier and, since his seal was a crystal star, he thought it a sign. So he left Puck to hold the line at the Window and left with his best littlings to conquer the Dining Hall.

When Big Ben was informed of what had happened, the First among Boggarts immediately requested an audience with the Wise Paracelsus, in which he swore that he would give the Dust Sprite anything in exchange for his support against the invader. Paracelsus agreed to join forces, but he said "thank you, I will ask for nothing in return".

The Fae army had gathered on the lowest Steps of the Great Stairs as the Boggarts stood on the frontline, ready to descend. Alas, what should have been known as the battle of the Great Stairs turned into a Massacre when the Sprites attacked the Boggarts from behind.

For Wise Paracelsus had signed a secret agreement with Tsar Oberon, promising him help in exchange for the Upper Floor. And so, most adult Boggarts lost their lives in what is today known as "the Great Betrayal". Big Ben Hearthworth also died that day, and with him, the last hope to preserve the House for the Master's return was gone. The survivors were forced into exile in the Outhold, where they had to live in the brambles.

The following years passed in glum peace while Oberon ruled with an iron fist, crowning himself Emperor of the Household and claiming the title of Trismegistus, thrice greatest, as he ruled over Faeries, Sprites, and Boggarts.



Pictured here:
Faeries and Sluagh fighting in
the battle of the Ides of November.



Many years had passed since the First Household War – which back then was also the only one – and finally the Household could tentatively live a troubled peace. A peace made possible by the treaties signed among four factions, now all equally represented on the High Council.

War had managed to curb the excessive power of Oberon, the “Emperor of the Household” and Tsar of Faeries, who forced his decrees on all Folks from his crystal throne in Astraviya. And the peace had worked, because now Arcadia, daughter of Oberon, the “Ruling Empress of the Household” and Tsarina of Faeries, led the High Council from her crystal throne in Astraviya, putting forth decrees that would affect all Folks... and everyone was much happier for it.



Pictured here, from left to right:
Bravespine, Wise Paracelsus, Captain
Rodomonte and Arcadia Oberonovna.

THE FIRST HOUSEHOLD WAR

Fifty years after the Master's Disappearance, on the day of Samhain, the Pipes in the Basement were swarmed by a multitude of littlings coming from a place so far, that to this day we only know it as "the Farbeyond".

Sluagh were unlike any other creatures to have ever entered the Household, they made quick work of taking over the Basement and were ready to invade the other Floors.

The fact that Sluagh were divided into twenty-seven constantly in-fighting tribes is probably the only reason the House wasn't completely overthrown and conquered.

Years went by and a Sluagh warlord began to reunite all tribes under his banner. Kubalai was a dangerously cunning littling, some sources even maintain he could control spiders.

When all the warlords were united, Kubalai became the Khan of the Horde, and the Sluagh attacks at the frontiers with the Faeries grew even more violent, as the Khan demanded an unconditional surrender.

After facing bitter defeat multiple times, Oberon was forced to turn to the same Boggarts he had cast out of the House in contempt.

In exchange for their support, Faeries had to promise Boggarts they'd bring the House back to its original state when the Master would return. This treaty goes down in history as the Restoration Pact.

The most extensive and important conflict in household history saw the combined armies of Faeries and Boggarts facing off against the invading Sluagh while Sprites barricaded their frontier on the Upper Floor in a hopeless attempt not to be dragged into the fray.

In the year 83 M.g. at the height of the conflict, when the lives lost were already beyond counting, Oberon Trismegistus was assassinated in his palace in Highlight, and people said he departed too soon.

For the first time in history, Faeries were called to elect their new monarch among the imperial candidates, and in a turn of events that surprised everyone, the crown went to young Arcadia, Oberon's only daughter.

THE GIFT

Not long after Arcadia's coronation, an enemy came from far away to spread fear among the Folks of the Household.

It was a huge swan, the White Dragon foretold by ancient scrolls, that forced all Folks to call a truce. United as one army, littlings faced the white beast in the Battle of Quillwaters.

And the Dragon would have prevailed if Capitano Rodomonte hadn't intervened. The up-to-then unknown Sluagh seemingly appeared out of thin air, brandishing a spear made with one long leg of Longleg the spider.

In one strike he pierced the eye of the White Dragon and drove him from the Outhold, never to be seen again.

Ninety years after the Master's Disappearance, Arcadia Oberonovna played upon the victory at Quillwater to end the War. She announced that she was ready to give up her crown if her father's assassin was brought to justice.

And so, Capitano Rodomonte traveled to Highlight with the most expensive, most important present to ever be given in the Household: Kubalai Khan's head.

The Sluagh maintained that the Horde's Khan was indeed Oberon's murderer and none dared speak openly against him, despite the fact that many doubted his words.



Pictured here:
Bravespine and
Arcadia Oberonovna,
according to the imagination
of J.D. Bilibinski.

THE FRAGILE PEACE

Your Household adventures will be set in a historical period that will sadly be remembered as the Fragile Peace.

These five twisting years begin with the institution of a so-called High Council of the four Folks and end when the shadow of a new war appears. All the stories you will experience, all the stories we're here to tell, take place in those five years. But first things first.

The Tsarina kept her word, she renounced the imperial crown and declared that a High Council be formed in her stead to represent all Folks of the Household.

It was established that Bravespine would represent the Hearth as Grand General of his army and descendant of Big Ben Hearthworth, while Wise Paracelsus would become the Spokesperson of the Free Dominions he had established years before. Obviously the two littlings who made it possible for peace to be reached couldn't be left out, and Capitano Rodomonte represented the Horde while Tsarina Arcadia stood for the Realm.

After signing the famous Astraviya Treaty, each member of the council was then pressed to return to their own nation and so they granted Arcadia the right to take "wise decisions" in their absence. This would be no burden to her, since the seat of the High Council was conveniently located in her palace in Highlight, not far from her usual throne. To leave nothing to chance, the Tsarina was further appointed as Ruling Empress of the Household, as she was the most honorable member of the High Council, so to speak, and there was a new coronation ceremony during which Wise Paracelsus, Bravespine, and Rodomonte bore witness as Arcadia was once again honored with the same crown she had used as Empress.

In the end, there was no doubt as to which side had emerged victorious from the First Household War.

So imagine that you too are living in these troubled times, when frontiers have finally opened and Folks and nations that up to this point have only met on the battlefield can meet each other as friends, all equally citizens of the great House. Rife with disagreements, revolutions, and diplomatic incidents, these years will later be known as the Fragile Peace. Those were the years when the history of the House was forged: and that's where you come into play.



Her Imperial Majesty

*Arcadia Astrid Kalliope Sapphyria Galatea
Andromeda Heartlight-Eudoxia of Dendronaos,
daughter of Oberon Trismegistus.*

*Tsarina of the Realm, Queen of Highlight and the
Crystal Court, Protector of the Fae, and Ruling
Empress of the Household. Ruler of the Chandelier
and the Dining Hall Table, Princess of the Pantries
and Jars, Princess of Curtains and of the Stained
Glass, Duchess of Chalice, Duchess of Silverware,
and Duchess of the Teacups and Sugar-cubes,
Marquise of the Carpets and Tapestries, Marquise of
Doors and Handles, Marquise of the Umbrella Stand
and Silver Duck Head, Marquise of Knickknacks and
Party Favors, Countess of the Fountain, Countess of
Leaves and Dewdrops, Countess of the Mirror and
of Face Powders, Countess of the Steps and Banister,
Countess of Busts and Tassels, Baroness of Inks and
Inkwell, Baroness of the Tower, Baroness of the Little
Revolving World, Baroness of Drawers, Baroness
of Laces and Trims, Lady of the Places Above and
Below, Lady of Trophies and Cups, Lady of Faucets,
Lady of the Tub, Lady of Perfumes and Salves, Lady
of Toads, Lady of Soap, and Lady of the Ivory Keys.*





III. HOW TO PLAY

CHARACTER SHEET

The **Character Sheet** is an invaluable historical document that, when filled in, gathers all the information needed to play your Character.

Let us analyze it.

SKILLS AND FIELDS

In your adventures you'll be able to rely on 20 **Skills** representing your proficiency level in different activities. These **Skills** are divided into 4 different **Fields** that represent the context where they most often come into play.

You can have up to two points in each **Field** and up to four points in each **Skill**. When facing an **Obstacle**, you'll have to roll a number of dice equal to the number of points in a **Field** plus those in the **Skill** you'll call upon.

For example, if you're trying to lift a heavy load, you will roll a number of dice equal to your points in **War**, plus those in **Strength**. On the other hand, if you're trying to barter, you will roll a number of dice equal to your points in **Society**, plus those in **Eloquence**.

When creating your Character, the **Skill** and **Field** points will be assigned depending on your chosen **Profession** and **Vocation**.

SOCIETY ♥: You are in the Field of Society when you talk to other people to convince or deceive them.

- ♥ **ART**: Performing, creating or analyzing a piece of art.
- ♥ **CHARME**: Seducing someone or making a good impression.
- ♥ **ELOQUENCE**: Speaking, convincing, or deceiving.
- ♥ **ETIQUETTE**: Knowing and showing good manners, interacting with polite society.
- ♥ **GRACE**: Moving or acting gracefully, balancing, or performing acrobatics.

ACADEMIA ♦: You are in the Field of Academia when you rely on practical or theoretical knowledge gained through study or experience.

- ♦ **CARE**: Providing medical, psychological, or emotional support.
- ♦ **CRAFT**: Building, using, or repairing something.
- ♦ **CULTURE**: General knowledge and education level.
- ♦ **INSIGHT**: Understanding the situation you're in and others' intentions, detecting lies.
- ♦ **INVESTIGATION**: Finding clues or hidden objects, searching a place, gathering information

WAR ♣: You are in the Field of War when you have to rely on your muscles, when you fight or when you try to impose yourself on others.

- ♣ **ATHLETICS**: Running, jumping, climbing, swimming, or riding.
- ♣ **AUTHORITY**: Commanding, inspiring, intimidating.
- ♣ **FIGHT**: Fighting in melee or taking part in a brawl.
- ♣ **STRENGTH**: Pushing, pulling, lifting, or breaking something.
- ♣ **WILL**: Enduring stress or physical pain, resisting temptation.

STREET ♠: You are in the Field of Street when you try to act stealthily or face a hostile environment, such as the sketchiest part of a city or an impenetrable mushroom forest.

- ♠ **CAUTION**: Being alert, anticipating or avoiding dangers.
- ♠ **DEXTERITY**: Using sleight of hand, picking locks, pickpocketing.
- ♠ **ELUSION**: Moving stealthily, hiding, evading, escaping.
- ♠ **EXPLORATION**: Walking through wild lands, orienteering, knowing about nature.
- ♠ **SHOOT**: Using ranged or thrown weapons.

TRAITS AND MOVES

Traits and Moves are special talents and abilities you can rely on during the game. In Household, you can choose among more than 40 Traits and 40 Moves to customize your Character and make them truly unique.

A **Trait** gives you an Advantage in specific circumstances or grants access to exclusive knowledge.

Here is an example:

TOUGH AS NAILS:

Gain +1 and ignore all Disadvantages from Conditions when intimidating others or resisting intimidation.

A **Move** is a special ability you can normally activate only once per gaming Session.



Here is an example:


FEINT





Re-roll a Fight test against a littling opponent. You ignore all Disadvantages from Tension.





After using a Move, fill in the circle beside it.





Each Move is tied to one or two card Suits. They represent the type of Ace you can play to repeat a Move you have already used.





For example, if you want to re-use your Feint Move a second or third time in a Session, you can do it by playing either an Ace of Clubs  or Spades .





SOCIETY 

ART    

CHARME    

ELOQUENCE    

ETIQUETTE    













GRACE    


ACES UP THE SLEEVE











TRAITS





MOVES





	   
	   
	   





ACADEMIA 

CARE    

CRAFT    

CULTURE    

INSIGHT    

INVESTIGATION    

WAR 

ATHLETICS    

AUTHORITY    

FIGHT    

STRENGTH    

WILL    

STREET 

CAUTION    

DEXTERITY    

ELUSION    

EXPLORATION    

SHOOT    





EQUIPMENT & WEALTH

POOR	WELL-OFF	RICH
		

DECORUM



CONDITION

TURMOIL	TENSION
 	 
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- -1 -2 +1 X	

CONTRACTS



MEMORIES

P.
I.
II.
III.
IIII.
V.
E.

CHAPTER EVENTS

— ACES UP YOUR SLEEVE —

Aces are special resources you can spend to obtain Advantages or other benefits. There are four Aces, one for each card suit, plus a **Joker**. When you gain an Ace, fill in its symbol. You can only have one Ace per suit at a time.

You may play an Ace to:

- ✧ **GAIN AN ADVANTAGE:** Gain an additional die before rolling your dice pool.
- ✧ **RE-ROLL THE DICE:** Re-roll all dice that aren't part of a combination after your initial roll.
- ✧ **RE-USE A MOVE:** Repeat a Move you have already used.
- ✧ **CHANGE YOUR APPROACH:** Change your approach after failing against an Obstacle and try again using a different Skill or Field.

Each Ace can only be played if it is of the same suit as the Skill you are using or as the Field you are acting in. For example, you may only use an Ace of Clubs when rolling skill such as Athletics, Authority, Fight, Strength, or Will, regardless of the Field, or when acting in the Field of War, regardless of the Skill.

We won't go into depth on the many ways to play Aces in this introduction, but in Household you'll find everything you need to make the best use of them.

You may play a Jolly to:

- ✧ **GET AN EXTREME SUCCESS:** Forgo rolling the dice and automatically get an Extreme Success.
- ✧ **SAVE A FRIEND:** Help a friend who is about to fill in the last Turmoil or Tension box and save them from becoming Defeated.
- ✧ **REPLACE AN ACE:** Play the Jolly like an Ace of any suit you need.

You begin each Chapter with two Aces, one in each of your primary Fields. Each time you do something amazing, you get an extraordinary success, you have a brilliant idea, or you masterfully interpret your Character, the Narrator may choose to reward you with an Ace of an appropriate Suit.

Additionally, when you do something completely astonishing and wonderful, when you brilliantly solve a desperate situation, and whenever everyone at the table cheers on you for doing something truly epic, the Narrator may even choose to reward you with a well-deserved Jolly.



— EQUIPMENT & WEALTH —

Dueling clock-hands, thread bobbins, clothes of precious web, and camouflage capes of wallpaper. You can have many pieces of **Equipment** with you to offer benefits and make you ready for anything.

In Household you'll find an extensive list of equipment of all kinds, from the greatscissor to the keysket, all the way through mouse saddles and grappling hook and line.

The **Wealth** points are nine circles that represent your financial well-being. If you have between 1 and 3 Wealth points, you're **Poor**, between 4 and 6, you're **Well-off**, and 7 or over, you're **Rich**.

Your Wealth level influences your lifestyle and the services you can access. For example, if you're Well-off, you can always afford a warm meal and a roof over your head, even when you're far from home. Additionally, the number of Wealth points you have determines the number of Coin points you can spend.

Coin points are represented by the small coins next to your Wealth points. Each time you want to buy equipment or use extra services, you have to spend Coin points.



You can spend a number of Coin points equal to your Wealth points, and if you spend any more, it will put a dent in your Wealth points.

In Household you'll find detailed instructions on how to use this simple system to manage the wealth and cash you have without having to keep accurate track of all the coins in your pockets.

— DECORUM —

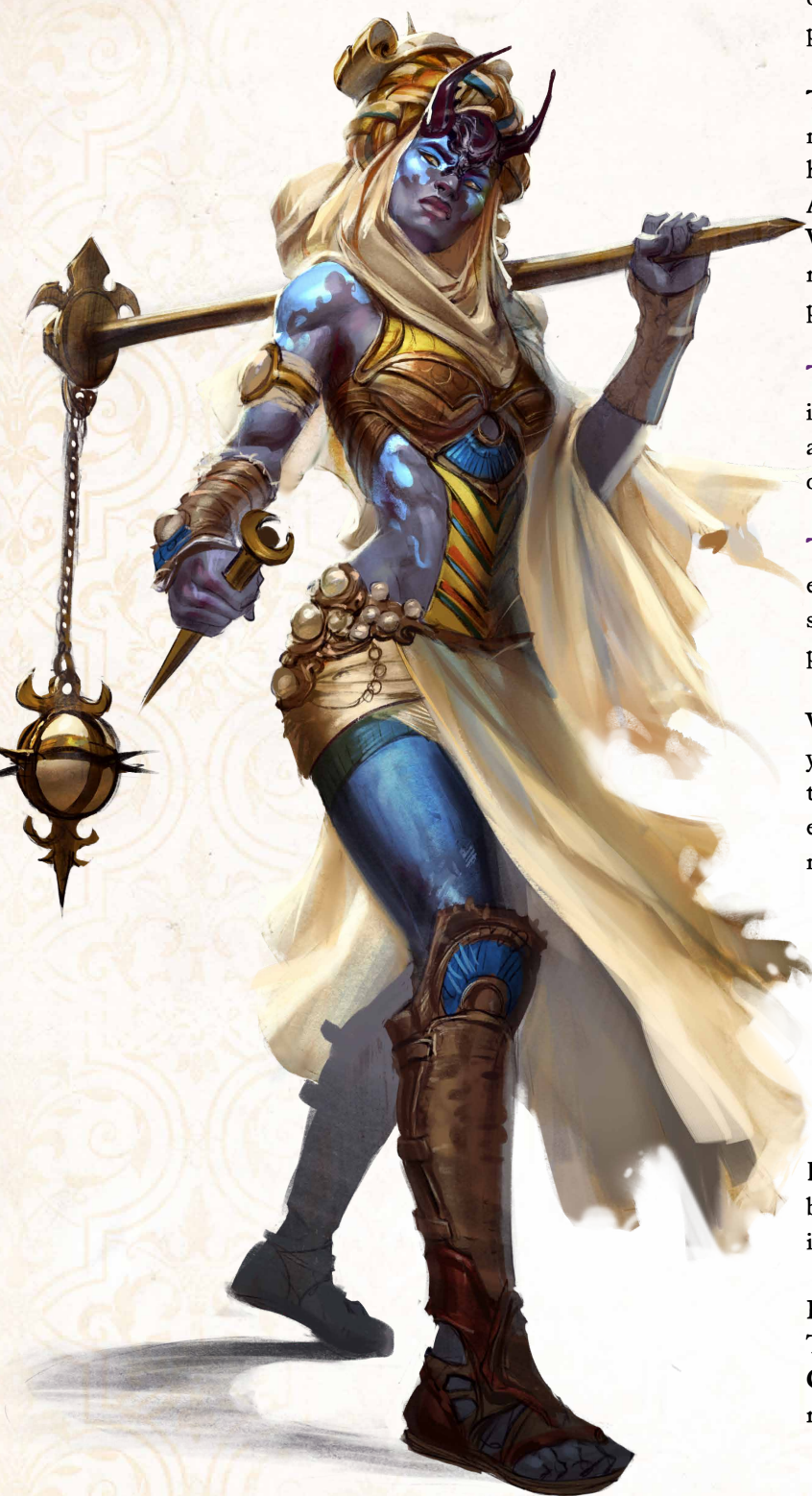
Decorum indicates your hygiene and elegance level. It ranges from Uncouth to Embellished.

You clearly can't make an entrance to the Great Yule Ball in the Piano dressed in rags but, at the same time, people in the worst dens of Utu Dasewer won't take you seriously if you're wearing a powdered wig. What I mean is, either way, the Decorum of a littling always matters, and it will drastically influence the opinion others have of you.

In Household you'll find useful pointers on how to move your Decorum level up or down, and the roles it will have in different corners or events of the Household.



Pictured here:
Demetra, a sluagh from
the Sawdust Desert.



CONDITION

This section of your Sheet is where you can keep track of your changes in conditions. It is divided into two parts: Turmoil & Tension and General Conditions.

Turmoil and **Tension** are the two markers that represent your physical, psychological, and emotional health. Turmoil is tied to the Fields of Society and Academia, while Tension is tied to War and Street. Whenever you fail or push yourself too much, you might increase your level of Turmoil or Tension depending on the Field you are testing.

TURMOIL ♥ ♦: When your Turmoil level increases, it means you are suffering emotional or psychological alterations like being angry, sad, demoralized, drunk, or confused.

TENSION ♣ ♠: When your Tension level increases, it means you are suffering emotional and physical stress: like being tired, afraid, wounded, shocked, or paralyzed.

Whenever your level of Turmoil or Tension increases, you need to fill one of the 5 boxes, starting from left to right. Depending on the number of filled-in boxes, you may gain Disadvantages or Advantages in the relative Fields:

- ☐ No Disadvantage
- ☐ -1 die in the relative Fields.
- ☐ -2 dice in the relative Fields.
- ☒ +1 die in the relative Fields. It's now or never!
- ☐ You are defeated in the relative Fields. You can no longer test your Skills in those Fields.

For example, if you have already checked 2 Turmoil boxes, you roll 1 die less whenever you test your Skills in the Fields of Society or Academia.

In Household you'll find all the rules to manage Turmoil and Tension, and also the other **General Conditions**, like poisoning or sickness, which will be noted in the box beneath.

CONTRACTS

You already learned about **Contracts** and their amazing powers. This is the section where you can note your Hereditary Contract as well as any other Contracts you may strike on your adventures.

The TTT index keeps track of the **Terrible Terrible Things** that can happen to you whenever you fall short in the Counterpart to one of your Contracts.

In Household you'll find the rules on how to raise or lower the Terrible Terrible Things index, as well as useful tables to randomly determine the unforeseeable effects.

EVENTS AND MEMORIES

The Experiences, Scars, Bonds, and Reputations you may gain in game should all be noted among the **Chapter Events**.

You or the Narrator may call into play these Events when they could grant you important Advantages or impose dangerous Disadvantages.

At the end of the Chapter, the most important Event becomes a **Memory** that will follow you throughout the **Saga**, while all others are erased by time.

We will go in further detail on how to gain and use Events and Memories in the Advancement section of this chapter, explaining their importance to the story and your Character's growth.

PERSONAL DETAILS

Last but not least, there's a small section of your Sheet dedicated to your portrait under which you may jot down your name and surname, your Folk, your home nation, and your Profession and Vocation, as well as the languages you speak.

When playing Household, you may choose between two different Character Sheets. The one we've been analyzing now is a shortened version that fits on one page and is perfect when you're beginning to play. There's also an extended sheet, spanning over two pages, which can be folded like a booklet. This sheet is better suited for playing long Sagas, and it allows you to also keep track of your Prologue and the Chapters already played, of your relationships with other Characters, and many other historically relevant details.





PLAYING HOUSEHOLD

Household is a narrative role-playing game in which the Narrator and Players take turns acting as littlings of the Household and go on exciting adventures.

In several circumstances, the actions of your littlings may have uncertain outcomes, pose a challenge, or involve dangers. Those circumstances will be resolved by rolling a handful of six-sided dice.

In Household, Players roll dice only when they are facing an **Obstacle**, a **Threat**, or a **Conflict**.

- ✧ **OBSTACLE:** You have to **Act** and you can choose both the Skill you'll use and in which Field to use it.
- ✧ **THREAT:** You have to **React** and the Narrator chooses both the Skill and in which Field you'll need to roll.
- ✧ **CONFLICT:** You alternate turns in which you **Act** and **React** until either you or your Opponent are **Defeated**.

OBSTACLES

We call anything and anyone who stands between you and your goal an **Obstacle**.

Examples are a gendarme standing guard in front of a door, a steep wall you need to climb, or a littling trying to hide important information.

When the Narrator informs you that you're facing an **Obstacle**, you have to choose how to **Act**.

Your approach to the situation determines the Skill and Field you'll call into play.

For example, if you want to try persuading the gendarme to let you in, you can choose the **Eloquence Skill** in the **Field of Society**, but if you prefer trying to knock them out with a blow to the head, you can choose the **Fight Skill** in the **Field of War**.

After determining the Skill and Field being used, you have to roll a number of dice equal to the number of points you have in that Field plus those in that Skill.

For example, if you try to persuade the gendarme and have 2 points in **Society** and 2 in **Eloquence**, you can roll 4 dice to face the **Obstacle**.

Remember that Skills are listed under the Field they are most often associated with, but you can always choose to use a Skill in any other Field.

For example, if you choose to sneak up behind the gendarme to try knocking them out silently, you can use the **Fight Skill** in the **Field of Street**.

After rolling the dice, you'll just have to note the level of **Successes** rolled and compare them to the **Difficulty** of the **Obstacle** you're facing. If you rolled a **Success** that is equal or higher than the **Difficulty** level of the **Obstacle**, it means you succeeded. If you didn't, it means you failed, but do not lose hope.

— DIFFICULTY OF AN OBSTACLE —

The Difficulty level indicates how much of a hurdle an Obstacle is.

There are four difficulty levels in Household:

- ✿ **BASIC:** Climbing over a wall or stealing a key from a distracted gendarme.
- ✿ **CRITICAL:** Seducing a noble or wounding a large insect.
- ✿ **EXTREME:** Convincing a sworn enemy to cooperate or picking the lock to the safe of a bank.
- ✿ **IMPOSSIBLE:** Riding a giant centipede through the Hollows. Which, in all confidence, is more than crazy!

When an Obstacle appears, the Narrator is tasked with choosing its difficulty level. Remember, the Narrator doesn't need to disclose the difficulty of an Obstacle to the Players, they are free to choose whether they want to do so or not.

Most Obstacles you'll encounter will be either Basic or Critical Obstacles. Extreme Obstacles are awfully hard to overcome, and they represent a challenge even for the most skilled littlings. Impossible Obstacles are called impossible for a reason: if you ever end up facing one of these, I suggest you take a good hard look at your life choices.

DICE

Household is meant to be played with a special type of six-sided die.

Each Household die has the four card suits on four sides, plus a side with a Joker and an empty side (Blank).

If you don't have these special dice, you can still use normal d6s and consider the 6 as your Joker, and the 1 as your Blank.



SUCCESS






To overcome an Obstacle you have to roll a handful of dice and try to score the appropriate level of Success.








You score a Success when two or more of the dice rolled show the same side.





There are four kinds of Successes:

- ✂ **BASIC SUCCESS:** [Two of a kind] When 2 dice land on the same side.
- ✂ **CRITICAL SUCCESS:** [Three of a kind] When 3 dice land on the same side
- ✂ **EXTREME SUCCESS:** [Four of a kind] When 4 dice land on the same side.
- ✂ **IMPOSSIBLE SUCCESS:** [Five of a kind] When 5 dice land on the same side. This is incredibly rare!





Keep in mind that a **Joker** 🃏 can be combined with any other Ace, while a **Blank** can never be combined with anything.

For example, if you roll four dice and get    , you have two of a kind  and score a Basic Success.

If you roll five dice and get     , the two  paired with the  score a nice three of a kind, a Critical Success.

Finally, if you roll three dice and get   , you score no Successes as the  can't be paired with anything.

To overcome a Basic Obstacle, you need a Basic Success and to overcome an Extreme Obstacle, you need an Extreme Success.

Two  are worth just as much as two  and three  as much as three . The suit makes no difference.

If you score more Successes than needed (such as rolling two pairs when facing a Basic obstacle), you can use the extra Successes for additional actions. If you score a higher Success level than needed, the Narrator may grant you added perks.

Anyway, you can always use a Critical Success as 2 Basic Successes, an Extreme Success as 2 Critical Successes, and an Impossible Success as 2 Extreme Successes, but never the other way around.

SUCCESS RATE

DICE	BASIC	CRITICAL	EXTREME	IMPOSS.
2	36%	-	-	-
3	58%	12%	-	-
4	75%	29%	4%	-
5	83%	47%	13%	1%
6	91%	61%	26%	5%
7	95%	73%	42%	14%
8	98%	81%	56%	26%
9	99%	87%	68%	40%

FAILURE

If you don't score the needed Success with your dice roll, you fail.

In Household, failure is never so fatal as to stop the story, but more like an unforeseen event that can still become the next step of your journey.

Consequences of a failure may be:

- ✂ You haven't reached your goal yet.
- ✂ You only partially reach your goal.
- ✂ You reach your goal at a cost, maybe you lose something on the way or raise your Turmoil or Tension level.

ADVANTAGES & DISADVANTAGES

Before rolling the dice, you may gain Advantages that increase your chances of success, but you can also suffer Disadvantages that throw a spanner in your works.

Each **Advantage** (+1) adds a die to your pool, while each **Disadvantage** (-1) subtracts one.

All things considered, remember you can never roll more than 9 or less than 2 dice.

You gain an Advantage when you have the right equipment, when you have a relevant Trait or Memory, when you play an Ace, or when you act in the ideal conditions or plan your actions smartly.

You suffer a Disadvantage when you've reached a certain level of Turmoil or Tension, or when you act rashly or in less-than-ideal conditions.

THREATS

We call anything and anyone actively trying to stop, hinder, or hurt you a **Threat**.

Examples are, a dangerous insect trying to sniff you out, a heavy object falling toward you, or a projectile aimed at you.

When the Narrator informs you that you're facing a Threat, you can only try to React.

This means that the Narrator chooses both the Skill that will come into play, and the Field in which you'll act when dealing with the Threat.

For example, if the insect is searching for you among the rubble in the Hollows, the Narrator may determine that you need to use the Elusion Skill in the Field of Street, but if the insect is extremely close and could sniff you out at any moment, the Narrator could ask you to roll for the Will Skill in the Field of Street to see if you can keep your cool.

After the Narrator determines the Skill and Field you'll be using, you can go on and roll the dice to try and score a Success like you would when facing an Obstacle.

The difference between Obstacles and Threats is the possibility of choosing how you wish to face the situation.

To sum this up: if you're trying to jump across a ravine, you're facing an Obstacle and you can choose how to Act. On the other hand, if you're falling down a ravine, you're facing a Threat and the Narrator will be choosing how you can React.

DIFFICULTY

Just like Obstacles, Threats are also classified in four Difficulty levels: Basic, Critical, Extreme, and Impossible.

Bear in mind that when you are facing a Threat, the Narrator must always disclose the Difficulty level before dice are rolled.

SUCCESS & FAILURE

If you gain the needed level of Success when facing a Threat, you can breathe a sigh of relief.

If you fail, you must always fill in a Turmoil or Tension box, depending on the Field you were acting in, but at least you avoid disastrous consequences.



Pictured here:
Three littlings fight against
a pack of wild rats.

CONFLICTS

We call any situation where you're directly facing off with an **Opponent**, be it physically, verbally, or in any other way a **Conflict**.

A classic Conflict example is the fight against a spider or a centipede, but not all Conflicts involve violence.

In Household there are four types of Conflicts, one for each Field:

- ✧ **SOCIETY CONFLICT:** This could be a debate or a ball at the palace.
- ✧ **ACADEMIA CONFLICT:** This could be a surgical intervention or the investigation of a crime scene.
- ✧ **WAR CONFLICT:** This could be a duel or a battle.
- ✧ **STREET CONFLICT:** This could be an escape from gendarmes or a high-stakes robbery.

The most common types of Conflicts are War and Society Conflicts, but in Household you'll find both rules and examples to help you make the best of Academia and Street Conflicts too. The latter Conflicts will help you expand dramatic moments

and narrate a daring escape or a game of seduction with the same pathos history books use when talking about duels to the death.

ACTION & REACTION

Think of Conflicts as an Obstacle (when you try to defeat the Opponent) followed by a Threat (when the Opponent tries to defeat you), and so on until one side prevails against the other.

Conflicts are divided into two phases: Action and Reaction.

ACTION: This is the phase in which you choose which Skill to employ as you would when facing an Obstacle. For example, you can try to attack your Opponent, talk to them, or flee.

As a rule of thumb, when you're engaging in a War Conflict you could attempt to hurt your Opponent by using the Fight Skill, whereas in a Society Conflict you're more likely to try to use the Eloquence and Charm Skills to impact your Opponent's confidence.

However, there is no limit on which Skill you can call into play during your Action phase, so long as the explanation is reasonable.



Pictured here:
A fairy and a boggart dance
in the Chandelier in Astraviya.

REACTION: This is the phase in which the Narrator chooses which Skill you'll employ to react to your Opponent, as they would for a Threat.

When this happens, the Narrator rolls a single die and refers to the **Opponent's Sheet** to determine their action, while you roll dice to React.

Keep in mind that an Opponent action always targets all the Characters who are taking part in the Conflict, and therefore ALL involved Players should react to them.

All rolls made during a Conflict take place in the Field of the Conflict. For example, during a War Conflict, you must always Act and React in the Field of War, regardless of the Skill you're rolling for.

Depending on the circumstances, the Narrator determines whether the Conflict begins with an Action or Reaction. The phases alternate from there until the Conflict ends.

— DIFFICULTY —

The Difficulty level of a Conflict depends on the Difficulty level of your **Opponent**. For example, if you're facing a Basic Opponent you will only need a Basic Success to attack them in your Action phase and a Basic Success to defend yourself in the Reaction phase.

As a general rule, all actions taken during a Conflict have the same Difficulty level as the Opponent. For example, escaping from a Conflict with a Critical Opponent requires a Critical Success.

In those cases when your Actions aren't directly tied to the Opponent, the Narrator may determine the Difficulty level depending on the circumstances. For example, picking the lock of a door during a War Conflict against a Critical Opponent could require a Basic or Extreme success, depending on the lock.

In Household you'll find more rules and tips on how to face complex Conflicts, how to build exciting scenes, and how to manage several Opponents in the same Conflict.

— SUCCESS & FAILURE —

If you score a Success equal to or higher than the Difficulty level of your Opponent when attacking them in the Action phase, it means you hit the mark. Your greatscissor wounded them, your intelligence came through, or your words are making their confidence waver.

When this happens, the Narrator fills in one of the **Endurance** boxes on the Opponent's Sheet. When all boxes are full, the Opponent is **Defeated**.

If you gain a Success equal to or higher than the Difficulty level of your Opponent when defending against them in the Reaction phase, it means you dodged successfully. If you fail the roll, the Opponent managed to tire you out, confuse you, swindle you, or even hurt you, and you have to fill in a Turmoil or Tension box, depending on the Field of the Conflict.



Pictured here:
A keysket and
a greatscissor.

OPPONENTS

We call any littling, animal, or anything else that stands against you during a Conflict an **Opponent**.

Much like Conflicts, there are Society, Academia, War, and Street Opponents.

In most cases, your Opponent will be a gendarme or a criminal, or maybe a rat or a centipede. However, there may be situations in which your Opponent is an object, like a contraption you need to repair, or a series of dangerous circumstances, like sections of a wild trail you have to travel.

In Household you'll find dozens of Opponents for you to face in different Fields. As you'll understand soon, each Opponent is unique, and they're all created to keep your gaming experience diverse and fresh.

Each Opponent has a small **Opponent Sheet** that lists their name, Field, Difficulty level, their Endurance boxes, the list of possible Actions, and any Traits or Moves they can rely on. All this, plus a short description.

- ✧ **NAME:** For example, "*Group of mercenaries*", "*Rat*", or "*Noble*".
- ✧ **DIFFICULTY AND FIELD:** The Field and Difficulty of an Opponent determine the Field and Difficulty level of the Conflict when facing them. For example, "*Basic War Opponent*" or "*Critical Society Opponent*".
- ✧ **ENDURANCE:** Each Opponent has a number of boxes that represent their Endurance. When the Narrator has filled in all of the boxes, the Opponent is Defeated.
- ✧ **ACTIONS:** Six actions the Opponent can choose from. In the beginning of the Reaction phase, the Narrator rolls a single six-sided die to randomly determine how the Opponent will act and the Skill you'll have to roll to defend yourself.
- ✧ **TRAITS:** Abilities the Opponent can always rely on to gain an edge. For example, "*Heavily armed: -1 to all Action and Reaction rolls made by unarmed Characters*".
- ✧ **MOVES:** Special Actions the Opponent may take when their Endurance reaches a Crucial Box.

Here you can see the **Wasps Sheet**; they are an especially tricky War Opponent. In the next Chapter you will also find the Sheet for a Society Opponent.

CRUCIAL BOXES

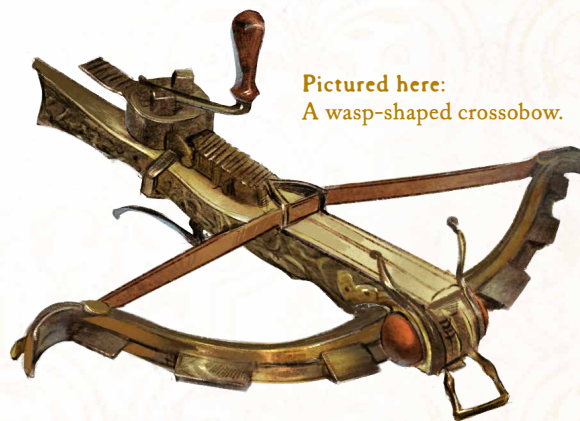
When you score a Success attacking the Opponent, the Narrator fills in one of their Endurance boxes. Some of these boxes look a little different, they have jagged edges, and you may have already guessed that this means they're dangerous. Those are **Crucial Boxes**, and you should pay close attention to them.

When the Narrator fills in a Crucial Box, the Opponent immediately uses one of their Moves as explained on their Sheet. These Moves can be especially bothersome like the "*Call for backup!*" Move, which immediately raises the Difficulty level of the Opponent.

WEAK SPOT

Some Opponents may have a **Weak Spot**, and learning about it may help you come out on top. You may find the Opponent's Weak Spot by forgoing one of your attacks and rolling the Investigation Skill instead or by using specific Moves, like the Duelist Move "*Tactical Combat*".

In Household you'll find tables dedicated to the Opponents for each Field, which you may use to randomly determine their Weak Spot and further customize each Conflict.



Pictured here:
A wasp-shaped crossbow.



WASPS ~ BASIC WAR OPPONENT

ENDURANCE: ☐ ☐ ☐ ☒ ☐ ☐

MOVES: WAR BUZZ

TRAITS: BEAST, FLYING

ACTIONS:

- 1 - The Wasps attack you with their stingers. React with **Elusion**.
- 2 - The Wasps attack you with their stingers. React with **Elusion**.
- 3 - The Wasps buzz loudly trying to confuse you. React with **Caution**.
- 4 - The Wasps come at you trying to bite you. React with **Fight**.
- 5 - The Wasps come at you trying to bite you. React with **Fight**.
- 6 - The Wasps fly around you, studying your moves. **They don't attack.**

Wasps are violent and territorial creatures. They hang around beehives hunting out bees and trying to steal their honey. Wasps will attack on sight anyone who makes too much noise or looks threatening and they are especially tough Opponents. Their stinger is as sharp as a needle.

BEAST: The Opponent is an insect or some type of dangerous animal.

FLYING: The Opponent flies and can only be hurt by ranged or thrown weapons, or melee weapons with the "Reach" Trait.

WAR BUZZ: The Opponent unleashes a powerful and deafening buzz that confuses even your thoughts. Until the end of the Conflict you can no longer play Aces for any reason.



ON THE SUBJECT OF SPIDERS

Out of all the creatures in the Household and Outhold few could boast the same respect afforded to Spiders. To be absolutely clear, we are talking of the off-putting kind of respect usually reserved for the most disgusting and terrifying creatures. Spiders lived in the bedtime stories for unruly or naughty children, they haunted the nightmares of those who crossed their path, and generally represented the ideal benchmark for everything ugly, unpleasant, and evil.

So came to be idioms like “son of a spider” and “ugly as spiders” and other expressions that would be unfit to repeat here.

Safe to say that nobody – and I mean nobody – liked spiders, with the only exception of those Sluagh who had learned the proper husbandry to raise them for their milk, poison, meat, and in some rare instances, as steeds. Among these “Arachnight” we remember Mortimer Arluino, who was thrown from the saddle and eaten by his mount; Agatone aka the Silk Knight, whose mummified half-digested body still proudly sits on his spider; Collierio “two-and-half-tooth”, poisoned by his fierce steed; Ethereus Horatius Snowsong, who mysteriously vanished after aiding his spider mare during delivery; as well as others.

While people generally avoid speaking about spiders long enough to separate them by name or species, every littling knows the most feared spiders in the House are three, and that there are only two people to have – allegedly – seen them all: Kubalai Khan and Capitano Rodomonte.

Undoubtedly the most infamous of them all spiders was Reginella, the ever-pregnant mother of spiders and keeper of all manner of Contracts signed with the Household Forces. Some say she once was a tiny spider, smaller than a speck of dust when she came to the House, and that Khan himself had brought her along from the lost regions of Farbeyond.





Regardless of the truth, it was determined that killing her would put an end to the spider scourge, and many Golden Backs went to challenge her over the years. That is probably the reason why her lair is also known as the Golden Hell.

The tallest and smartest spider was no doubt Longleg, who was defeated and maimed in single combat by Rodomonte. Everyone knows that the Capitano took the spider's leg and turned it into a lethal spear like the Household has seldom seen. Longleg's Longleg went on to strike through and chase away the White Dragon in the Battle of Quillwaters, but that is a different story.

Finally, there was the biggest and strongest of all spiders, known as Ratchomper for pretty obvious reasons. Nobody knew the location of his lair, indeed few cared to find out. They agreed he probably slept for long periods at a time and that he only awoke to eat – undoubtedly in abundance – once every six or seven years, but people met him even more sparsely than that. At the time of the Fragile Peace many had begun to believe he never existed, but they would soon be proven wrong.

Anyway, if you consider that in the end Longleg decapitated Kubalai Khan – certainly under orders of the Capitano – you can safely state with approximate certainty that Rodomonte was the only littling in History and in the Household to have seen the three great spiders and survive.

This is why many referred to him as “Spider Lord”, “Stodgy”, “Half-spider”, and – more quietly, if I may – “The next meal”.



Scorpione Gigante

Maggiolino Verde

Ragno Lupo

Calabrone

Ratto

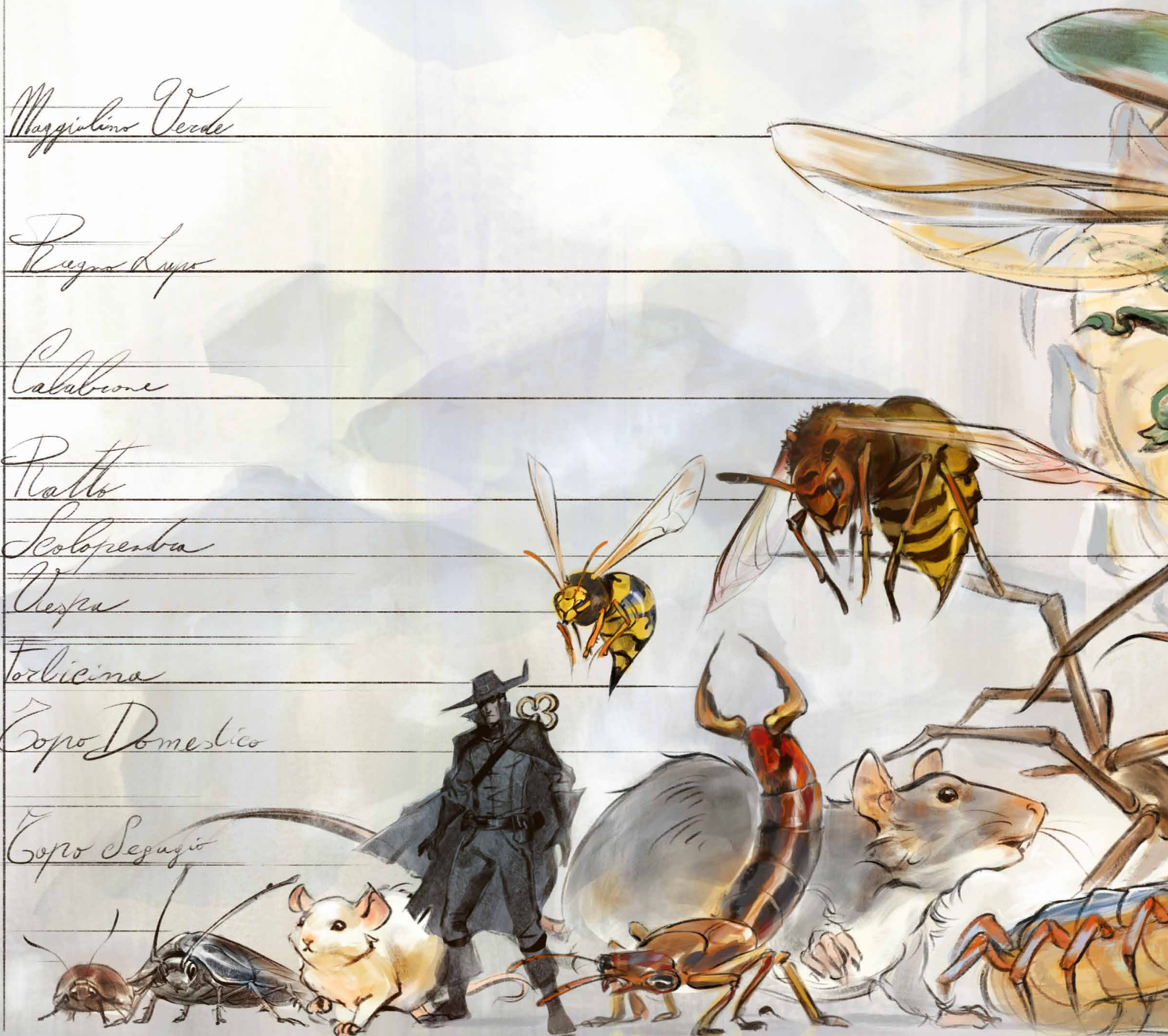
Scorpione

Uccello

Forficina

Copo Domestico

Copo Segugio





SAGA

Now you know how to play the role of a littling, how to face any Obstacle, how to survive any Threat, and even how to best any Opponent in a Conflict. But Household is much more than this.

Household is the first **Collaborative Universal History Book**, and yes, I'm proud of it!

When playing Household, you are more than Players. You are Historians, tasked with piecing together the lives of your littlings over the most complicated five years in the History of the House: the Fragile Peace.

— CHAPTERS AND PARAGRAPHS —

A full campaign of Household is called a Saga. Each Saga has 5 **Chapters**.

Each Chapter you play through roughly corresponds to a year in the life of the Household, and each begins with a unique **Historical Event** that will upset your entire world.

For example, Chapter I, the first you'll play through, begins with the frontiers throughout of the House finally opening and littlings finally being able to travel from one Room to the next without many hurdles: a truly exceptional Event!



Chapter III, on the other hand, opens with the terrible Deepdown Breakout, in which dozens upon dozens of criminals and alleged criminals escape from the biggest prison in the Basement and spread out over the entire House.

Your purpose in the game, and the reason I've compiled this book, is to piece together the events that marked the lives of your littlings during each of the 5 Chapters, adding another key piece to the History of the House. Together, we may finally give a voice to all the less historical Characters that, while never making their way into history books, still played a role in our History. And that's amazing to me!

Each Chapter may include one or more Adventures we will call **Paragraphs**. After finishing all Paragraphs in one Chapter, we go on to the Next Chapter. Between Chapters, if History so requires, Players may change Characters and even pass the Narrator's hat to someone else.

Pictured here:
The 24 Characters from
the *Saga of the Fragile Peace*.



Each Chapter is divided into Paragraphs following this outline:

- ✿ **CHAPTER I:** 1 Paragraph
- ✿ **CHAPTER II:** 2 Paragraphs
- ✿ **CHAPTER III:** 2 Paragraphs
- ✿ **CHAPTER IIII:** 3 Paragraphs
- ✿ **CHAPTER V:** 3 Paragraphs

You may notice that I use the lettering "IIII" as a "4" as happens on the Great Clock in Clockminster. Please indulge the whim of an old Boggart and allow me this sentimentalism.

Each Paragraph in the game corresponds to an **Adventure**, which could last one or more **Game Sessions** depending on your needs and personal taste. Paragraphs in the same Chapter may be tied to one another, but it's not always so.

This is only a Quick Start, but in Household you'll also find many pages devoted to the Historical Events that mark each Chapter, as well as many narrative hooks you may use to build your Paragraphs and Saga.

The book **Saga of the Fragile Peace** already includes an entire Saga of more than 60 Adventures and 24 Characters who met, interacted, got acquainted, bid farewell, and fell in love during the five long years of their dramatic and moving adventures.



Pictured here:
Two littlings bidding
farewell at a crossroad.

ADVANCEMENT

At the end of a Chapter, that is, after playing through the Paragraph or Paragraphs it's composed of, you can **Advance** to the next Chapter. When all five Chapters have been brought to completion, it's time for you to play the **Epilogue**, the very last Adventure of your Saga of the years of the Fragile Peace.

In between Chapters there's space for what I like to call the **Historians' Debate**. During this Debate, Players and the Narrator compare and contrast their notes to sum up what happened and choose how the story will progress. Between one Chapter and the next, several months could go by, and the Players may choose or need to leave their previous Character (maybe temporarily) and follow another one. For example, if a Chapter ends with the group parting ways, the Players and Narrator can use the Debate to choose which Characters to follow, and if they want to add new ones.

During this Debate, Players should also Advance their Characters and choose which Chapter Events will become Memories.

— EXPERIENCE AND MEMORIES —

At the end of each Chapter, Characters gain 2 Skill points that symbolize the experience gained on their adventures. Additionally, Characters gain a new Trait or Move among those available to them.

However, the Characters' experience can't be summed up by something so trivial as numbers and talents. That's where Chapter Events and Memories come into play.

Chapter Events are short sentences like *"I defeated a Centipede"*, *"I fell in love"*, or *"They call me the White Scorpion"*, and they represent the most important events in the life of the Character for the Chapter you're playing. Each time you live through something that might leave a mark, the Narrator may ask you to note it in the Chapter Events on your Sheet.

There are four types of Events in Household:

- ✿ **EXPERIENCE:** You learned a lesson or achieved something.
- ✿ **SCAR:** You suffered either physically or emotionally, you survived a trauma.
- ✿ **BOND:** You developed a bond with someone. You made a friend, a lover, or an enemy.
- ✿ **REPUTATION:** You earned a good or bad reputation. People might have heard of you.

When the Narrator thinks that one of the Chapter Events on your Sheet could affect the outcome of your actions for better or for worse, they may give you an Advantage or Disadvantage based on the circumstances.

During the Historians' Debate, each Player should discuss with the others which of the Chapter Events for their Character will become a **Memory** and last over time. The other Chapter Events remain in the past and get erased.

Memories work like Chapter Events, but they may only give you an Advantage or Disadvantage once per Paragraph.

While this Quick Start will focus mostly on how to play in Chapter I, in Household you'll find everything you need to make the best out of Memories and wield them as powerful tools to enrich your gaming experience, making the adventures lived by your Characters even more meaningful.



Pictured here:
Kalkan, a beetle





III. YOUR FIRST ADVENTURE

TO THE NARRATOR

Dear Narrator, this chapter is for your eyes only, as it contains everything you need to play through an Adventure by the title of **"Pride & Prejudice & Centipedes"**.

So, dear reader, if you are not a Narrator, I suggest you move forward, lest you spoil the story for yourself!

In "Pride & Prejudice & Centipedes", the Characters all convene at the Blue Rat, a small tavern in Stairside, where they'll be involved in an investigation of the Great Imperial Army.

An Undine and a large centipede have been stealing food and livestock from barracks and embassies, bringing the town on the verge of a diplomatic incident.

Lieutenant D'Arcy is desperately searching for the thief, hoping to placate the angry townsfolk, while Miss Elizabeth Abbott is certain the culprit must be a wild beast.

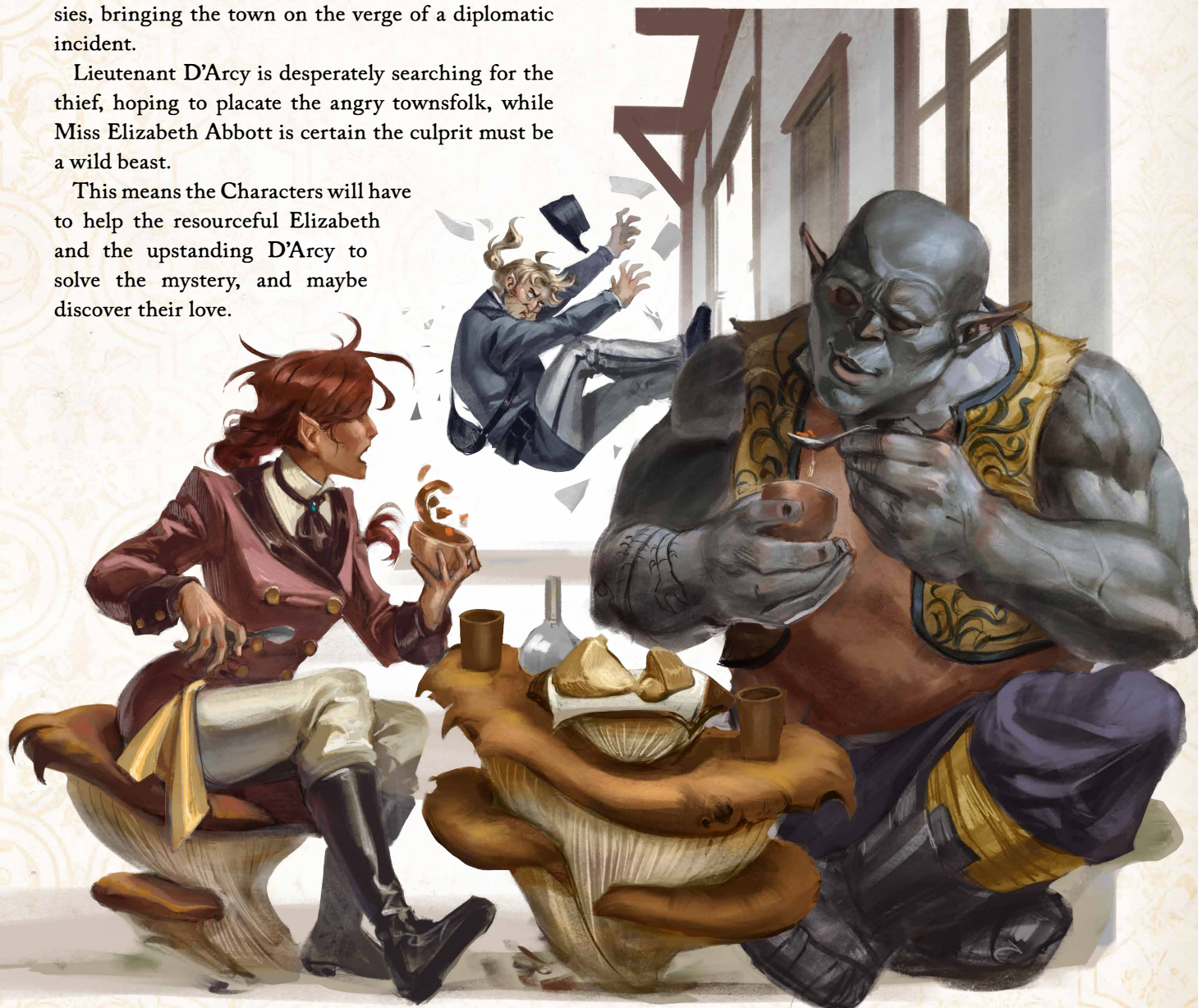
This means the Characters will have to help the resourceful Elizabeth and the upstanding D'Arcy to solve the mystery, and maybe discover their love.

— SHEETS AND EQUIPMENT —

The following Adventure was written for a group of four Players and one Narrator. In the next few pages, you'll find a short but detailed description of six Characters ready for action, as well as their best equipment.

At the end of the chapter you will also find the pre-filled Sheets for those same Characters and their Opponents. That's all you need to start playing!

Pictured here:
Litha and Tubo
at the Blue Rat.



KEYSKET



A keysket is composed of a key and a powerful musket combined together. Useful both in close-quarter and ranged fighting.

FIREARM: Allows you to shoot. Must be reloaded after each shot by using an Action.



HEAVY BOLT

This large bolt with a square head must be wielded with two hands. It's about as wieldy and elegant as a barstool, but hits much harder.

STURDY WEAPON: You may re-roll one Blank when Reacting in War Conflicts.

LANCETTA



The lancetta (lit. Clock hand) is the heaviest of all dueling swords, but in the hands of an expert duelist it's as light as a rat's whisker. It favors a versatile style, moving between offense and defense.

SHARP: You may re-roll one Blank when Acting in War Conflicts.

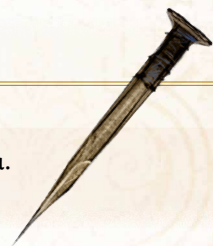


WALKING TOOTHPICK

A walking stick for classy littlings that joins elegance and practicality. Can be used as a weapon.

REFINED: You may always spend an Ace of Diamonds to gain +1 during a War Conflict.

NAILTIP



Small and wieldy, the nailtip is an easily concealable weapon you can always keep on you.

SWIFT: You may always spend an Ace of Spades to gain +1 during a War Conflict.



BUMBLEBEE

Sweet and cuddly, but with a fearsome stinger. A Bumblebee is able to make specific Moves and cooperate with its Handler to act as a decoy, retrieve small objects, or help them keep balance thanks to its strong wings. The Bumblebee can also fly at very high speed, but when doing so, it emits a loud buzzing sound.

When together with their Bumblebee, an Animal Handler is always considered armed.

HANNAH BLAUM

FAIRY ANIMAL HANDLER

Sweet, polite, beautiful, caring, and supportive: young Hannah has always been a polestar for her little siblings.

Her life-long dream is to become a famous animal handler, and sometime ago she left the family farm near Glasburg together with her adorable bumblebee Bonbon to chase it.

You can play sweet Hannah if you're ready to solve everything with grace and good manners, and maybe some help from your fluffy pet bee.



LITHA FLAMMEL

SPRITE (SALAMANDER) HUNTER

Litha always wanted to become a hunter just like her beloved father and brothers. But they would always make fun of her for being too small and clumsy.

After leaving her father's house in Bookshire, she met good Tubo, and they've been inseparable travel companions since. Together, they try to make their fortune as guides and bodyguards for rich littlings.

Choose sunny Litha if you love adventurers that never let go of their smile and dreams, even in the darkest moments.



TUBO

SLUAGH SOLDIER

For many years, Tubo was forced to work as a bodyguard for an old, evil littling. The good Sluagh wanted to leave that life behind him, but he sadly had no choice, as he was bound by a great Debt. When fate finally gave him a chance, Tubo rescinded his Contract and finally began his new life, swearing that he would only use his strength to defend those in need.

If you have a soft spot for gentle giants and want to defend your friends with a drawn bolt, Tubo is the littling you're looking for.





PIERRE DELACROYANCE

FAIRY SCHOLAR

Pierre is the son of the son of the youngest of four sons of an ancient family of Fae nobles. This may not be enough for him to have a noble title, but he is always eager to make it known.

Pierre is a demanding and confident littling who loves and knows everything about good taste and good food, and he made a name for himself as preceptor for the most famous families of the Piano.

Do you feel like smart clothes and perfect manners can open any door? Pierre would certainly agree!

SIENNA BLACKWELL

BOGGART CRIMINAL

Like many Boggarts in her generation, Sienna had to grow up fast. She learned growing up that you have to seize the moment, and if you really want something, you just have to take it for yourself. Her smug demeanor cost her the love of her girlfriend, but Sienna still believes that it's better to ask for forgiveness rather than for permission.

Are you looking for an unpredictable littling who always tries to get one step ahead and can get herself out of any trouble? Sienna is the Boggart for you.



SANTIAGO VILAR

SLUAGH DUELIST

Like all dashing heroes, Santiago is daring, handsome, and dirt poor. If you believe him, he is the only son – illegitimate son – of Don Ramiro Vilar, the legendary duelist. After studying the art of the lancetta at the Viletia Accademy, Santiago set out in search of adventures, trying to make a name for himself and reclaim his inheritance.

If you're up for laughing in the face of danger, conquering hearts and winning duels with your reckless courage, Santiago will be perfect for you.





PRIDE & PREJUDICE & CENTIPEDES

By the side of the Great Stairs, where the Entry Hall opens up on the Short Hallway, there's a merry little hearthish village known as **Stairside**. The rural landscape here seems to exist outside of time, the many mouse ranches and vast farmlands are sure to charm any traveler passing through.

And there, tucked away in the dusty streets of Stairside, there's an old-timey tavern. The creaking wooden sign has certainly seen better days, but it still happily announces "**The Blue Rat**".

Our littlings gathered here... But why?

Before going on with your narration, turn to your Players. Ask them whether they've just woken up and are coming down for breakfast, if they're all together or each at their table.

Do they know each other? Did they travel here together? Are they about to leave? This might be their first meeting.

You don't have to be detailed and exact in this phase of the story. You just have to make sure that everyone has a moment to introduce themselves and enter into character.

Be patient and try to involve everyone in the narration. When the mood is set, adventure begins!

THE BLUE RAT

Old Abbott, the innkeeper here at the Blue Rat, is cleaning glasses behind the bar. The old bog-gart never loses his kind-hearted wrinkly smile. If he knows the Characters, he'll chat with them in a friendly tone, otherwise he'll ask polite questions like a good host.

Suddenly the door opens. A cold draft blows in as a handful of soldiers of the Great Imperial Army of the Realm enter the tavern.

The littlings dutifully scatter throughout the tap-room and begin moving tables and chairs in search of something, asking all patrons to remain seated with their hands in sight. The many questions of Old Abbott, baffled by the intrusion, go unanswered.

The leader of the troop is a taciturn fairy, a handsome young littling who simply introduces himself as **Lieutenant François Guillaume D'Arcy**.

"Please, everyone, remain seated and cooperate with us. We are here to investigate under orders from the Gamekeeper General Jean Claude Van-Claude of Mount Guignol."

D'Arcy hands Mr. Abbot a search warrant and then turns to scour the tavern with an air of superiority, looking down on each patron.

The soldiers approach the Characters, asking them to show their identification papers. The polite but cool tone of their requests perfectly mirrors the Lieutenant's attitude.

And now, dear Narrator, give your Players a chance to speak. How do they react when asked for their papers? Do they feel accused, treated as criminals, or are they willing to cooperate? Is anybody hiding something? Don't rush it, leave them time to interact. Afterall, this is their story!

"Lieutenant D'Arcy, this attitude is insulting, you should leave our tavern this instant!"

A young Boggart, the feisty granddaughter of Old Abbot, barges out of the kitchen and up to face the lieutenant. He stares at her coldly, absolutely unimpressed.

"Miss Elizabeth, please refrain from making a scene. We are here on official business."



Pictured here:
Lieutenant D'Arcy.

The two begin to quarrel, as the embarrassed troop of guards tries to continue their job. The argument gets so heated that it's impossible to understand what is going on. If any Character tries to intervene or understand something about the situation, they'll have to first pass a **Basic Obstacle**.

Since this is probably the first time a Player takes the dice, it's the perfect moment to review the rules of this system with everybody else.

Explain that each Player can choose how to interact, which Skill to use and in which Field.

Here, I'll give you some examples:

- ❖ The Character tries to focus to follow what the arguing parties are saying (roll *Insight* + *Academia*)
- ❖ The Character butts into the conversation (roll *Authority* + *War*)
- ❖ The Character tries to mediate between the two (roll *Eloquence* + *Society*)
- ❖ The Character takes advantage of the confusion to "borrow" the warrant (roll *Dexterity* + *Street*)

If one of the Players finds an original or particularly smart solution and gets a good Success, you could even reward them with an **Ace** in the Field they used!

Either by reading the warrant or convincing D'Arcy to explain what is going on, the Characters finally understand what is happening: several heads of livestock, mostly hunting mice, have gone missing from the nearby farms, and D'Arcy has been ordered to find the thief.

With a couple of extra questions, it's easy to understand that the Lieutenant and Elizabeth have quite different stances on the situation.

D'Arcy believes the thief is a littling, maybe even a Boggart from the village, and that the people of Stairside are obstructing the investigation. On the other hand, Elizabeth thinks that some wild beast must be responsible for the missing livestock and that the Lieutenant is nothing but a prejudiced fool. Harsh words that instantly worry her grandfather, Old Abbott.

When tensions reach their peak, D'Arcy takes the first chance to move away from Elizabeth to speak to the Characters. Without standing on ceremony, he bluntly asks them if they're involved in the theft: this is a **Basic Threat**.

And now it's up to you, dear Narrator, you have to ask the Players to React to this Threat by rolling *Will + Society* in order to resist the pressure of the Lieutenant's accusations.

Those who Succeed will remain cool as a coin, while those who Fail will have to fill in a Turmoil box: the situation is just too tense! Lucky for them, consequences won't be too hard, as none of the Characters is involved in the theft, and D'Arcy understands this immediately. All in all, he seems to be a reasonable littling, if a bit rude.

As the situation calms down, the Lieutenant leaves.

"If you want to aid the investigation, please come by the barracks. The sooner we catch the thief, the sooner we can forget about this nasty business. Good day."

Elizabeth, on the other hand, is still fuming: she whispers angrily about that "foolish chestnut-head of a soldier who won't listen to reason", and goes back to the kitchen, still grumbling.

Now the Characters have a choice to make: will they trust young D'Arcy and follow him to the barracks, or side with Elizabeth and help her solve this case?

— THE KITCHEN —

If the Characters choose to follow Elizabeth, they'll find her in the kitchen of the Blue Rat, as she stains her apron, burns her fingers, and keeps ranting against the Lieutenant.

When she sees the Characters, she proves distant, and even incensed, especially if they didn't openly disagree with D'Arcy.

But if the Characters offer their help, she has a sudden change of demeanor and quickly shows the same resourceful and brilliant nature that keeps her grandfather constantly worried.

"D'Arcy is only looking for some country littling he can push the blame on, that's what soldiers like him want! He just won't listen."

Elizabeth is certain that she's heard the call of some large beast: a snarl, a roar, or something un-littling-like echoing through the streets on the night of the theft. She states that no littling could have carried away all that livestock unseen. Where would they hide it? No way, this is certainly the work of a large beast. But there's only one way to learn the truth: going to the crime scene.

Pictured here:
Miss Elizabeth
Abbott.



THE STATION

If the Characters choose to follow D'Arcy, they end up at the Great Imperial Army barracks. The place is surrounded by an angry mob of littlings of all Folks, many of them in uniform, all of them elbowing each other to enter. The Lieutenant is forced to march through them quickly as his soldiers remain behind to keep the crowd at bay.

If the Characters question him about it, D'Arcy will prove once again cold and stiff as usual, before finally conceding.

"They're all furious. I know Miss Elizabeth believes me to be a heartless soldier. But if I don't find the culprit, I fear we're risking a diplomatic incident."

D'Arcy proceeds to explain that the missing mice were stolen from the stables of the Hearth's Army Barracks and the Horde Embassy. He suspects this to be a plot by some littlings who wish to create unrest in town and pitch the Folks against one another.

Everyone is calling for the culprit to be caught and the weight of the investigation rests on the young Lieutenant's shoulders.

Time to hurry to the crime scene!

THE CRIME SCENE

The latest theft happened in the Horde Embassy stables, a wooden building not too far from the Blue Rat under the constant supervision of a troop of **Soldiers of the Great Blade**.

These littlings wear helmets or turbans and sport mustard-colored uniforms. They also don't look very eager to let people through.

If the Characters accompany D'Arcy here, they can rely on his influence to gain undisturbed access to the crime scene. If they come here together with Elizabeth, on the other hand, getting through the

MEMORIES

All Characters have a Memory tied to their Prologue, for example an Experience, a Bond, or a Reputation. Remember that both you and the Players can call these Memories into play when they're relevant to grant an Advantage to the Character.

For example, Hannah's Bond with Bonbon may grant her an Advantage to an action that involves the bumblebee.

Each Memory can only be used once during each paragraph.

guards will represent a **Basic Obstacle**. However, littlings with a **Decorum** level of "Tasteful" or higher gain an **Advantage** if they're the ones who speak with the guards.

The crime scene is chaotic. The dusty stables apparently used to host several smaller mice, but now everything is in disarray: the main door is off the hinges, the animal feed scattered around, the water tin spilled. Any littling trying to walk in for a closer look will have to face a **Critical Threat** and React with *Grace + Street*. If they Fail, the Character trips toward a muddy puddle, soiling their shoes and trousers, and losing one level of **Decorum**.

After entering the stables, the Characters can search for clues or tracks: this is a **Basic Obstacle**. If they get a **Basic Success**, they indeed find a series of dragged tracks that could have been left just as easily by a littling or by a beast. If a Character rolls a **Critical Success**, on the other hand, they'll be able to solve the mystery: those are the tracks of a littling, together with those of a beast! Time to see where they lead.

UP THE WALL

The tracks leave the stables and continue until outside of the village. If the Characters are traveling with Elizabeth, they can easily follow them, but if they're accompanied by D'Arcy they're going to hit a snag. The Character leading the way risks a close encounter with a bucket-full of mold and dew. An old lady recognized the Lieutenant's uniform and decided to show her dissatisfaction with the Great Imperial Army by targeting the group. Her demonstration poses a **Critical Threat**, and the littling will have to React with *Caution + Street*.

If the roll is Successful, the Character will be hit head-first only by the insults of the disgruntled lady, but if the roll is a Failure, they'll also be soaked with stinky dew and have to fill in a **Tension** box as well as lose a level of **Decorum**. However, if they roll a Basic Success, they can at least avoid one of the two consequences.

After dealing with this ambush, the Characters can finally get back on the trail, which will lead them to the imposing Wall. It seems like the tracks stop there. The Characters will have to find a way to overcome this **Critical Obstacle**.

For example a Character could:

- ❁ Look for more tracks on the Wall (roll *Exploration + Street*)
- ❁ Climb up to search for an opening or some other hiding spot (roll *Athletics + Street*)
- ❁ Listen carefully for any suspicious noises (roll *Caution + Street*)

Luckily Elizabeth knows the local flora and fauna of Stairside very well, and she can provide an **Advantage** to anyone who asks for her help.

The truth is that the thief and the beast both climbed their way up the Wall, to a small opening high up above ground level: it's a crack that leads into the **Inbetweens**. The only way the Characters have to reach it is to also climb the Wall, walking onto curled up pieces of wallpaper that stick out from the surface.

But balancing on these thin walkways to climb the Wall won't be easy, and the trip will pose a

Critical Threat to the Characters, who will need to React by rolling *Athletics + Street*. Fortunately, the training and good reflexes of Lieutenant D'Arcy grant an **Advantage** to all littlings that travel with him. Any littling that Fails this roll will risk falling into the void, and while they just barely avoid it, they'll have to fill in a **Tension** box for the scare.

After dealing with this Threat, the climb goes on without further hiccups. This, dear Narrator, is the perfect occasion to have the littling traveling with the Characters, either Elizabeth or D'Arcy, open up a little. Either of them discloses they're saddened by the fact that they're going on this investigation without the other's approval.

Elizabeth keeps repeating how much she wishes the Lieutenant would have listened to her, but her tone isn't quite as angry... Maybe even tender? As if she wanted him there. And what to say about D'Arcy, his grouchy, detached frown cracks for a moment when he sighs: if she only trusted him!

THE INBETWEENS

After going through the expected upsets of young, unrequited hearts, the group finally reach their destination: a crack high up in the Wall that leads into the Inbetweens.

It's now time to ramp up the suspense, dear Narrator, as you tell your Players about how the warm, well-lit landscape of the Hearth slowly vanishes behind the Characters as they dive deeper into the dark, silent atmosphere of the dusty hollows that lay in-between the Walls. There is no wallpaper here, no lacquered wood, only flaky plaster and naked bricks caked around the pipes and bones of the House.

The Characters must make their way through the dark and gloomy passages, crossing through ominous, creaky ruins to reach a secret hideout. If they try to proceed with stealth, they have to overcome a **Critical Obstacle**. Otherwise, they can move freely.

After a long walk, the group finally arrives in a wide room in the space between the Pipings and a large Brick. There is almost no light in the spherical space.

In there, the Characters finally find the thieves: a squat Undine with a sad but approachable expression, and a black centipede as long as ten littlings curled up around him like a pet gecko.

You don't see that every day!

The name of the littling holed up here with the centipede is **Austin**, he wears the simple clothes of a Hearthish farmer. The Characters have to be very

careful now, as any attack or violent move against Austin will anger the centipede, immediately starting a **War Conflict**.

If the Characters have come here with Elizabeth, she warns them to be careful with the centipede: it's a rare species coming from the Horde and it looks extremely scared. On the other hand, if the group is with D'Arcy, the Lieutenant will go straight to the point and order the Undine to surrender.

Persuading the thief to talk is a **Basic Obstacle**. As soon as this happens, Austin explains that he found the centipede closed into a small cage. The insect came from far far away as the gift to a noble littling in the Realm, and it felt miserable after being taken away from the Basement. Unable to witness such sadness and do nothing, Austin decided to help the centipede and in the end the two became friends. But a creature of that size needs a lot of food: stealing was their only option.

About now, if the Characters traveled with Elizabeth, D'Arcy barges into the room, pin in hand, and tells the Boggart to move away: he will protect her! If the group traveled with D'Arcy instead, Elizabeth will make her entrance, pulling on the Lieutenant's arm and asking him to be cautious.



Pictured here:
A centipede.

The centipede is innocent, but it is dangerous for the townsfolk. As the two lovers begin another back and forth, it's up to the Characters to choose what to do: will they try to convince Austin to turn himself in to justice or will they fight the beast?

Depending on their choice, they will enter either a **War Conflict** against the Centipede or a **Society Conflict** against Austin. The **Opponent Sheets** for Austin and the Centipede are enclosed at the end of the adventure for your convenience.

— FIGHTING THE CENTIPEDE —

If the centipede attacks the Characters, Elizabeth tries to step forward to get it to calm down, but it's too late. The Boggart is hurt, and the Lieutenant immediately tends to her. The group will have to fight.

If they manage to defeat the centipede, as it thrashes in pain for its wounds, it causes an earthquake that could bury them in the Inbetweens. Running away will be a **Basic Threat** which the Players face by rolling *Athletics* + *Street*. After the disaster, nobody will hear from Austin or the centipede ever again.

If the Characters are defeated, D'Arcy will sacrifice himself to let them escape, only asking them to bring Elizabeth back to safety. In the general chaos, the group can only do as they're asked while everything crumbles around them.

— SPEAKING TO AUSTIN —

Facing Austin in a **Society Conflict** isn't easy: the Undine is firmly convinced of his actions and good intentions.

If he is defeated, Austin will realize he can't hide the centipede any longer and, with a broken heart, he'll decide to turn in both himself and his friend. D'Arcy will take the prisoners to justice, and his soldiers will meet them halfway back to town.

If the Characters get defeated, D'Arcy will butt in to threaten Austin with weapons drawn.

SOCIAL CONFLICT

During a Society Conflict, just like during a War Conflict, you need to roll one die to determine the Opponent's action. Thinking about how to play the Opponent depending on the result of the roll could be harder and it will require good improvisation skills. Not to worry: just take your time and maybe turn to the other Players to decide together how the argument will progress. If you're in trouble, feel free to ignore the result of the roll and choose arbitrarily the Opponent's action and the Skill the Characters will have to React with!

This threatening action will cause the centipede to attack, and Elizabeth will have to intervene to save the Lieutenant, sacrificing herself. Everybody else will have to run, as the beast causes everything to crumble.

EPILOGUE

With the case solved in one of many ways, the Characters can enjoy some well-deserved rest, as well as a pint of mushroom beer served at the Blue Rat. If D'Arcy and Elizabeth are both alive and well, they will prove beyond hope and immediately resume their bickering.

Any Character brave enough to step in-between two fiery young littlings to make them realize they are actually in love with each other will have to overcome a **Basic Obstacle**.

CENTIPEDE ~ CRITICAL WAR OPPONENT

ENDURANCE: ☐ ☐ ☐ ☒ ☐ ☐

MOVES: ENCIRCLE

TRAITS: BEAST, LARGE

ACTIONS:

- 1 - The Centipede hurls itself toward you. React with **Strength**.
- 2 - The Centipede rams violently into you. React with **Strength**.
- 3 - The Centipede circles around you and pounces suddenly. React with **Caution**.
- 4 - The Centipede unleashes a terrifying and deafening scream. React with **Will**.
- 5 - The Centipede stabs at you with a myriad of pointed legs. React with **Fight**.
- 6 - The Centipede thrashes about, causing a small earthquake. React with **Grace**.

BEAST: The Opponent is an insect or some type of dangerous animal.

LARGE: -1 to all Action and Reaction rolls made by unarmed Characters.

ENCIRCLE: The Opponent quickly surrounds the group. All Characters involved in the Conflict suffer -1 to their next Reaction.

WEAK SPOT: You can try to cause a precarious structure to fall on the Centipede (*Craft + War*). If you Succeed, the Centipede fills in 2 Endurance boxes.

AUSTIN ~ CRITICAL SOCIETY OPPONENT

ENDURANCE: ☐ ☐ ☒ ☐ ☐

MOVES: GET THEM!

TRAITS: LITTLING, IDEALIST

ACTIONS:

- 1 - Austin explains his motives and tries to make you reconsider. React with **Eloquence**.
- 2 - Austin calls on your good heart and tells you about his tragic past. React with **Care**.
- 3 - Austin calls on your good heart and tells you about his tragic past. React with **Care**.
- 4 - Austin asks you to join him to fight a common enemy. React with **Will**.
- 5 - Austin lies to you and asks you to let him go just this once. React with **Insight**.
- 6 - Austin is sad and miserable, he shakes his head, at a loss for words. **No Reaction needed**.

LITTLING: The Opponent is a littling.

IDEALIST: Any Character that attempts to corrupt this Opponent suffers -2 to their Action and, in the event of failure, must fill in a Turmoil box.

GET THEM!: Austin flies off the handle and threatens to call out his Centipede. A Character that has not acted yet must try to help him calm down with a Critical Care roll. In the event of failure, the Society Conflict is interrupted by a War Conflict against the Centipede.

WEAK SPOT: Austin is hiding a wound to his left arm that proves he too can't completely control the centipede. If a Character mentions this, they gain an Advantage.

SOCIETY ♥♥

- ART ♥♥♥♥♥♥
CHARME ♥♥♥♥♥♥
ELOQUENCE ♥♥♥♥♥♥
ETIQUETTE ♥♥♥♥♥♥
GRACE ♥♥♥♥♥♥

ACADEMIA ♦♦

- CARE ♦♦♦♦♦♦
CRAFT ♦♦♦♦♦♦
CULTURE ♦♦♦♦♦♦
INSIGHT ♦♦♦♦♦♦
INVESTIGATION ♦♦♦♦♦♦

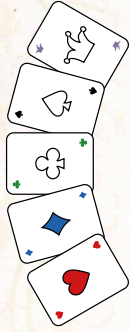
WAR ♣♣

- ATHLETICS ♣♣♣♣♣♣
AUTHORITY ♣♣♣♣♣♣
FIGHT ♣♣♣♣♣♣
STRENGTH ♣♣♣♣♣♣
WILL ♣♣♣♣♣♣

STREET ♠♠

- CAUTION ♠♠♠♠♠♠
DEXTERITY ♠♠♠♠♠♠
ELUSION ♠♠♠♠♠♠
EXPLORATION ♠♠♠♠♠♠
SHOOT ♠♠♠♠♠♠

ACES UP THE SLEEVE



GRAITS

Pet Bumblebee: You own a Bumblebee that can distract, fetch or be a bait. If there are sweets around roll a die, on a Blank the Bumblebee ignores any order and goes to eat it.

MOVES

Cuteness Overload: Move for Bumblebees. Reduces by 1 the level of Turmoil of the Animal Handler or of an ally.

EQUIPMENT & WEALTH

BUMBLEBEE	Animal companion. A sweet pet bumblebee.

- POOR ●●●●●●●●●● WELL-OFF ●●●●●●●●●● RICH ○○○○○○○○○○

DECORUM



CONDITION

- ♥♦ TURMOIL □□□□□□
♣♠ TENSION □□□□□□

CONTRACTS

STARCHILD
Concession: Wings. A fairy can fly thanks to a set of dragonfly wings. A flying Fairy suffers a Disadvantage when trying to dodge bullets and automatically fail any stealth approach.
Counterpart: Name. All Faeries are bound to honor agreements they undersign with their name.



NAME: Hannah Blaum
FOLK: Fairy
HOMELAND: Realm
PROFESSION: Animal Handler
VOCATION: Veterinarian
LANGUAGES: Housan, Fae

MEMORIES

P. Bond: Bonbon
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III.
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V.
E.

CHAPTER EVENTS

SOCIETY

ACES UP THE SLEEVE

- ART ♥ ♥ ♥ ♥
CHARME ♥ ♥ ♥ ♥
ELOQUENCE ♥ ♥ ♥ ♥
ETIQUETTE ♥ ♥ ♥ ♥
GRACE ♥ ♥ ♥ ♥



GRAITS

Pathfinder: Gain +1 to follow trails or to find your way in the wild.

ACADEMIA

- CARE ♦ ♦ ♦ ♦
CRAFT ♦ ♦ ♦ ♦
CULTURE ♦ ♦ ♦ ♦
INSIGHT ♦ ♦ ♦ ♦
INVESTIGATION ♦ ♦ ♦ ♦

WAR

- ATHLETICS ♣ ♣ ♣ ♣
AUTHORITY ♣ ♣ ♣ ♣
FIGHT ♣ ♣ ♣ ♣
STRENGTH ♣ ♣ ♣ ♣
WILL ♣ ♣ ♣ ♣

STREET

- CAUTION ♠ ♠ ♠ ♠
DEXTERITY ♠ ♠ ♠ ♠
ELUSION ♠ ♠ ♠ ♠
EXPLORATION ♠ ♠ ♠ ♠
SHOOT ♠ ♠ ♠ ♠

EQUIPMENT & WEALTH

KEYSKET

Weapon. Firearm. Must be reloaded after each shot by using an Action.

- POOR ● ● ● ●
WELL-OFF ● ● ● ●
RICH ○ ○ ○ ○

DECORUM



UNCOUTH DECENT TASTEFUL ELEGANT EMBELLISHED

CONDITION

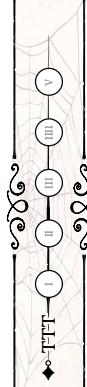
- TURMOIL □ □ □ □
TENSION □ □ □ □

CONTRACTS

OUT OF THE SPARK

Concession: Enlightenment. Once per session a salamander can use their acumen to predict the outcome of an event and repeat a dice roll.

Counterpart: Coin. A sprite is bound to stay true to any agreement in which they accept a sum of money.





NAME: Litha Flammel
FOLK: Sprite (Salamander)
HOMELAND: Hearth
PROFESSION: Hunter
VOCATION: Guide
LANGUAGES: Housan, Heartish

MEMORIES

P. Experience: I can do it!

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CHAPTER EVENTS

ACES UP THE SLEEVE

- ART
CHARME
ELOQUENCE
ETIQUETTE
GRACE


ACADEMIA

-

WAR ♣♣♣

- ATHLETICS
AUTHORITY
FIGHT
STRENGTH
WILL

STREET

- 
- | | | | | | | | |
|-------------|---|---|---|---|---|---|---|
| CAUTION | ♠ | ♠ | ♣ | ♣ | ♣ | ♣ | ♣ |
| DEXTERITY | ♠ | ♠ | ♣ | ♣ | ♣ | ♣ | ♣ |
| ELUSION | ♠ | ♠ | ♣ | ♣ | ♣ | ♣ | ♣ |
| EXPLORATION | ♠ | ♠ | ♣ | ♣ | ♣ | ♣ | ♣ |
| SHOOT | ♠ | ♠ | ♣ | ♣ | ♣ | ♣ | ♣ |

EQUIPMENT & WEALTH

- | POOR | WELL-OFF | RICH |
|---|---|---|
|  |  |  |
|  |  |  |
|  |  |  |

Sturdy Weapon: You may re-roll one Blank when Reacting in War Conflicts.

HEAVY BOLT

DECORUM

-

UNCOUTH DECENT TASTEFUL ELEGANT EMBELLISHED

CONDITION

- [illegible]

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CONTRACTS

REVENANT FROM FARBEYOND

Concession: Unbleeding. Once per Session,

whenever they would need to fill in a Tension box for any reason, a slough may choose not to do it.

))) **Counterpart:** Debt. When a Sluagh accepts a bet and loses, they're forced to honor their debt.

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[illegible]

NAME:	Tubo
FOLK:	Sluagh
HOMELAND:	Horde
PROFESSION:	Soldier
VOCATION:	Guardian
LANGUAGES:	Housan, Slugan

MEMORIES

Experience: I make my own choices

[illegible]

CHAPTER EVENTS

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SOCIETY

ACES UP THE SLEEVE

- ART
- CHARME
- ELOQUENCE
- ETIQUETTE
- GRACE



GRAITS

Well-mannered: You know good manners. You can ignore Disadvantages from Turmoil when dealing with high society.

ACADEMIA

- CARE
- CRAFT
- CULTURE
- INSIGHT
- INVESTIGATION

WAR

- ATHLETICS
- AUTHORITY
- FIGHT
- STRENGTH
- WILL

STREET

- CAUTION
- DEXTERITY
- ELUSION
- EXPLORATION
- SHOOT

EQUIPMENT & WEALTH

WALKING TOOTHPICK

Refined: You may always spend an ♦ to gain +1 during a War Conflict.

- POOR
- WELL-OFF
- RICH

DECORUM

UNCOUTH DECENT TASTEFUL ELEGANT EMBELLISHED

CONDITION

- TURMOIL
- TENSION

CONTRACTS

STARCHILD

Concession: Wings. A fairy can fly thanks to a set of dragonfly wings. A flying Fairy suffers a Disadvantage when trying to dodge bullets and automatically fail any stealth approach.

Counterpart: Name. All Faeries are bound to honor agreements they undersign with their name.





NAME: Pierre Armand Delacroiance

FOLK: Fairy

HOMELAND: Realm

PROFESSION: Scholar

VOCATION: Diplomat

LANGUAGES: Housan, Fae, Sprigaelic

MEMORIES

P. Reputation: Esteemed preceptor

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CHAPTER EVENTS

SOCIETY ♥

- ART ♥ ♥ ♥ ♥
CHARME ♥ ♥ ♥ ♥
ELOQUENCE ♥ ♥ ♥ ♥
ETIQUETTE ♥ ♥ ♥ ♥
GRACE ♥ ♥ ♥ ♥

ACADEMIA ♦

- CARE ♦ ♦ ♦ ♦
CRAFT ♦ ♦ ♦ ♦
CULTURE ♦ ♦ ♦ ♦
INSIGHT ♦ ♦ ♦ ♦
INVESTIGATION ♦ ♦ ♦ ♦

WAR ♣

- ATHLETICS ♣ ♣ ♣ ♣
AUTHORITY ♣ ♣ ♣ ♣
FIGHT ♣ ♣ ♣ ♣
STRENGTH ♣ ♣ ♣ ♣
WILL ♣ ♣ ♣ ♣

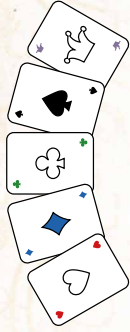
STREET ♠

- CAUTION ♠ ♠ ♠ ♠
DEXTERITY ♠ ♠ ♠ ♠
ELUSION ♠ ♠ ♠ ♠
EXPLORATION ♠ ♠ ♠ ♠
SHOOT ♠ ♠ ♠ ♠

EQUIPMENT & WEALTH

NAULTIP	Small Weapon. Swift: You may always spend an ♠ to gain +1 during a War Conflict.

ACES UP THE SLEEVE



GRAITS

Pickpocket: Gain +1 Dexterity to steal something from someone.

MOVES

Your Loss, My Gain: You can choose an ally that will suffer the consequences of a failure instead of you.
♥ ♦ ♣ ♠

♥ ♦ ♣ ♠

POOR	WELL-OFF	RICH
● ● ● ●	○ ○ ○ ○	○ ○ ○ ○

DECORUM



UNCOUTH DECENT TASTEFUL ELEGANT EMBELLISHED

CONDITION

♥ ♦	TURMOIL	☐ ☐ ☐ ☐	☐ ☐ ☐ ☐
♣	TENSION	☐ ☐ ☐ ☐	☐ ☐ ☐ ☐

CONTRACTS

DEAR TO THE HEARTH
Concession: Juggernaut. Once per session, a Boggart may go juggernaut, doubling in size and growing their muscles for a number of turns equal to twice their Strength points. When they do this, Boggarts lose one level of Decorum but gain +1 to all their Actions and Reactions in the Field of War.
Counterpart: Word of Honor. Boggarts are bound to honor all commitments they take by giving their word.

◆-TTT-1-2-3-4-5



NAME: Sienna Veronica Blackwell
FOLK: Boggart
HOMELAND: Hearth
PROFESSION: Criminal
VOCATION: Thief
LANGUAGES: Housan, Heartish

MEMORIES

P. Experience: I can take care of myself
I.
II.
III.
IIII.
V.
E.

CHAPTER EVENTS

SOCIETY ♥

- ART ♥ ♥ ♥ ♥
CHARME ♥ ♥ ♥ ♥
ELOQUENCE ♥ ♥ ♥ ♥
ETIQUETTE ♥ ♥ ♥ ♥
GRACE ♥ ♥ ♥ ♥

ACADEMIA ♦

- CARE ♦ ♦ ♦ ♦
CRAFT ♦ ♦ ♦ ♦
CULTURE ♦ ♦ ♦ ♦
INSIGHT ♦ ♦ ♦ ♦
INVESTIGATION ♦ ♦ ♦ ♦

WAR ♣

- ATHLETICS ♣ ♣ ♣ ♣
AUTHORITY ♣ ♣ ♣ ♣
FIGHT ♣ ♣ ♣ ♣
STRENGTH ♣ ♣ ♣ ♣
WILL ♣ ♣ ♣ ♣

STREET ♠

- CAUTION ♠ ♠ ♠ ♠
DEXTERITY ♠ ♠ ♠ ♠
ELUSION ♠ ♠ ♠ ♠
EXPLORATION ♠ ♠ ♠ ♠
SHOOT ♠ ♠ ♠ ♠

ACES UP THE SLEEVE



GRAITS

Acrobat: You are a skilled acrobat, and you always land on your feet.

MOVES

Riposte: After a successful Reaction test in a War Conflict, your Opponent fills 1 Endurance box.

EQUIPMENT & WEALTH

- POOR ● ● ● ● ●
WELL-OFF ○ ○ ○ ○ ○
RICH ○ ○ ○ ○ ○

LANCETTA (CLOCK HAND) Dueling weapon. Sharp: You may re-roll one Blank when Acting in War Conflicts.

DECORUM



UNCOUTH DECENT TASTEFUL ELEGANT EMBELLISHED

CONDITION

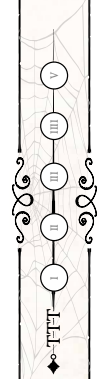
- ♦ TURMOIL □ □ □ □ □
♣ TENSION □ □ □ □ □

CONTRACTS

REVENANT FROM FARBEYOND

Concession: Unbleeding. Once per Session, whenever they would need to fill in a Tension box for any reason, a slugh may choose not to do it.

Counterpart: Debt. When a Slugh accepts a bet and loses, they're forced to honor their debt.



CHAPTER EVENTS



NAME:	Santiago Vilar
FOLK:	Slugh
HOMELAND:	Horde
PROFESSION:	Duelist
VOCATION:	Swashbuckler
LANGUAGES:	Housan, Sluagn

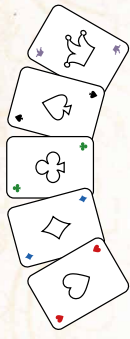
MEMORIES

P.	Reputation: The son of Don Ramiro Vilar
I.	
II.	
III.	
IIII.	
V.	
E.	

SOCIETY

ACES UP THE SLEEVE

- ART
- CHARME
- ELOQUENCE
- ETIQUETTE
- GRACE



GRAITS

ACADEMIA

- CARE
- CRAFT
- CULTURE
- INSIGHT
- INVESTIGATION



WAR

- ATHLETICS
- AUTHORITY
- FIGHT
- STRENGTH
- WILL



STREET

- CAUTION
- DEXTERITY
- ELUSION
- EXPLORATION
- SHOOT



EQUIPMENT & WEALTH

- POOR
- WELL-OFF
- RICH

DECORUM

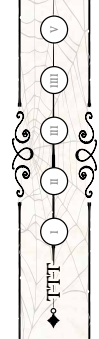
UNCOUTH DECENT TASTEFUL ELEGANT EMBELLISHED



CONDITION

- TURMOIL
- TENSION

CONTRACTS



- NAME:
- FOLK:
- HOMELAND:
- PROFESSION:
- VOCATION:
- LANGUAGES:

MEMORIES

CHAPTER EVENTS



*the House
awaits.*



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KICKSTARTER

<https://2lm.co/household>



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