



"If there is one thing in life, it is to be seen."
~Summer Delacroix, Seilú





Gallerie

Prelude

Edition 1.0
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Artists:

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Thank you for allowing this franchise to continue to grow.

Gallerie: Prelude is a preview of the introductory narrative of the Gallerie: Muse book, designed to give you a feel for the setting, its history, and what role you play within it. Let this story and its imagery kindle your imagination and stoke your excitement for adventures to come.

The Gallerie TTRPG explores themes of personal and physical exploration and the relief of realizing one's experiences are shared with many, despite society insisting they don't exist. Within these motifs are stories of people coming to terms with not being who the world thinks they are, not perceiving things like social structure, neurotypicality, temporality, expectation, relationships, or even humanity, the way the world would have them believe they should, and discovering the beauty inherent to that which their upbringing would have them believe is monstrous.

This is a deeply queer setting. Let me just get that out into the open, in case there was some doubt.

Specifically, it's a pallet of feelings intended to reflect queer, and to a greater level of specificity, trans, life experiences, as opposed to focusing on relationships or sexualities. Positive, negative, euphoric or terrifying; themes of sexual freedom, gender expression and transition, bodily autonomy and transformation, agency of self, communal love, emotional intelligence, feminism, surviving religious trauma, the active pursuit of equality for minority communities, self harm, ASD, depression, repression, body horror, therianthropy, and more permeate these pages. Rarely will they be called out by name. They're rooted in the ideas and the opportunities herein so that when your Guide, or your players, or you, reach for a tool to describe a feeling, you'll have one available. That does mean you're the one that has to reach for the tools, but know that this place exists to facilitate that process.

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A handsome black man wearing a garment of deep blue and muted gold sits on a log before you. Though seated you can tell he's tall, and the open collar and low cut of his shirt catch musculature suggestive of a strong, trim figure reflected in low firelight. He has the bearing of someone wary and capable and has concern in his eyes. His voice is clear and low and in the cool night air its tone fills the space between the two of you, accented by the rustle of leaves and gentle popping of the fire.

Welcome back.

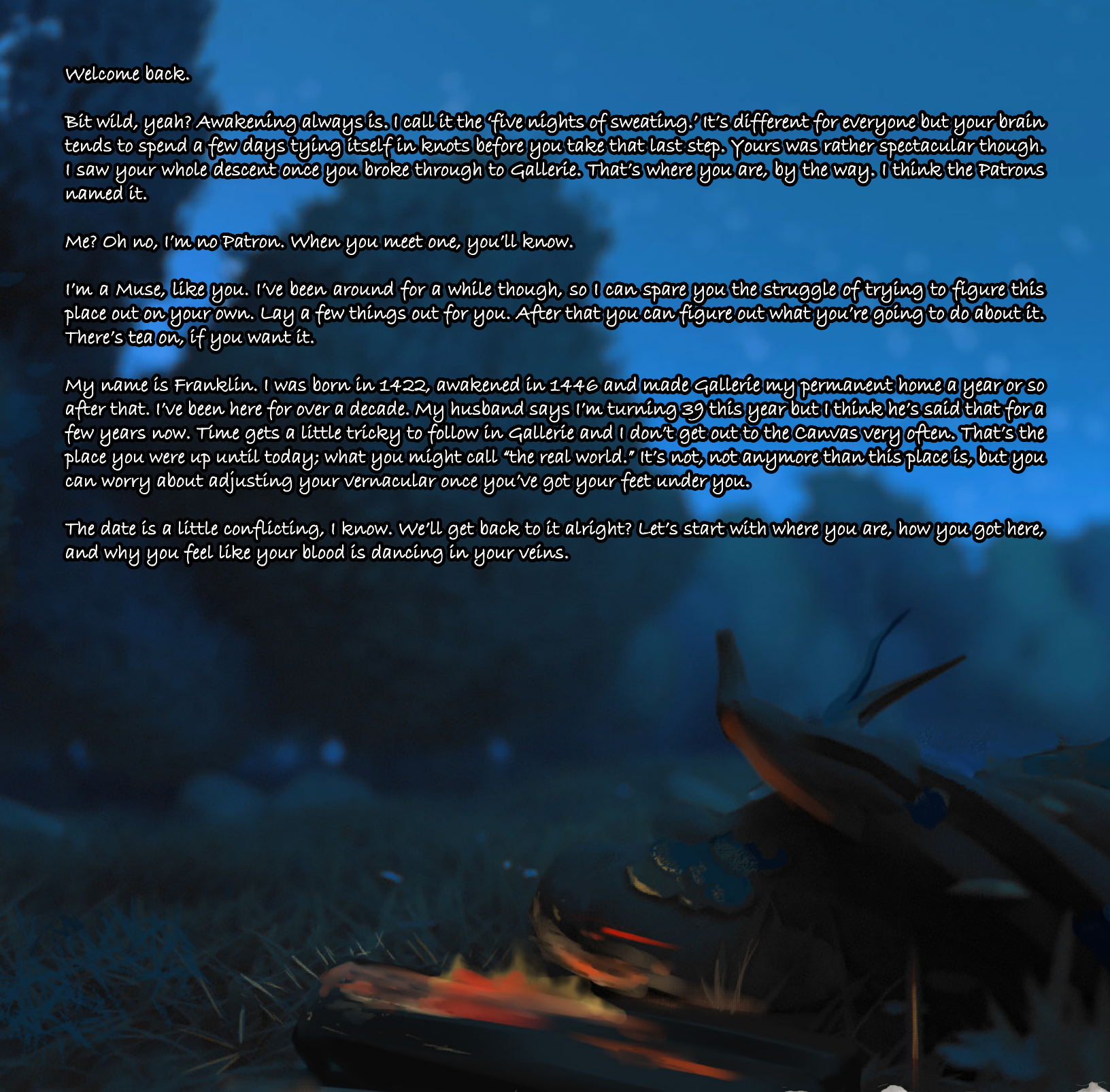
Bit wild, yeah? Awakening always is. I call it the 'five nights of sweating.' It's different for everyone but your brain tends to spend a few days tying itself in knots before you take that last step. Yours was rather spectacular though. I saw your whole descent once you broke through to Gallerie. That's where you are, by the way. I think the Patrons named it.

Me? Oh no, I'm no Patron. When you meet one, you'll know.

I'm a Muse, like you. I've been around for a while though, so I can spare you the struggle of trying to figure this place out on your own. Lay a few things out for you. After that you can figure out what you're going to do about it. There's tea on, if you want it.

My name is Franklin. I was born in 1422, awakened in 1446 and made Gallerie my permanent home a year or so after that. I've been here for over a decade. My husband says I'm turning 39 this year but I think he's said that for a few years now. Time gets a little tricky to follow in Gallerie and I don't get out to the Canvas very often. That's the place you were up until today; what you might call "the real world." It's not, not anymore than this place is, but you can worry about adjusting your vernacular once you've got your feet under you.

The date is a little conflicting, I know. We'll get back to it alright? Let's start with where you are, how you got here, and why you feel like your blood is dancing in your veins.



Beyond the Frame: This section is an in-character introduction to the Gallerie environment guided by someone who lives within it and accented with narration as a Guide might orally provide the players. While you can be sure Franklin is genuine and honest he is still a character, with his own traumas, outlooks, and concerns. Gallerie is full of many such characters and each will have their own takes on their world. In the interests of transparency however the reader can assume that Franklin has their best interests in mind and will be honest when he thinks he may be speaking from a point of personal bias.

MEDIUM

I'll begin with Medium.

It's a part of everything. You've seen it. You've even used it.

I've explained Medium a hundred times and it never really gets any easier to put into words because so much of it is based on feeling. Medium is...soul paint. It's this substance we all create that lets us paint our visions into reality. Inasmuch as anything is reality, I suppose. Here, watch.

Franklin raises an arm and casts it gracefully in front of him. From his palms, pooling toward the fingers like water off the wing of a bird, a beautiful gleaming liquid luminance flows. It hangs in the air, drifting with the momentum of his flourish but only so far before slowing to a stop in an arc before him.

This is mine. See how it's this dark blue, black, gold-flecked substance? Ink and gilding Victor calls it. He underestimates his propensity for poetry. But I can see the inspirations in my youth that influenced its appearance. I spent time among the monks, learned to write with a fountain pen and watched them illuminate pages with intricately cut gold. I've come to hate the books themselves over time but the art form stuck with me. It doesn't always look this way; Medium tends to vary with mood and need but by default mine's usually like this.

I can move it around in the air, yeah? Paint with it, leave it drifting. If it's just out here existing it doesn't seem to do much but glow. It has no intent behind it. I'm not creating with it. But if I put thought into it, will into it, I can create something more real.

With a sudden flick he casts out several more Strokes, painting a small but intricate pattern in the sky. It completes and flashes into brilliant flame. With a gesture he directs it downward and it envelopes the logs below, boosting the fading campfire as though a fresh log had been added.

There. Heat. I don't render fire terribly well, it's not really my area but it's good for demonstration. We call what I just did "Sketching." I paint Strokes with Medium in a way that evokes the recognition of a universal concept. Fire, in this case. Everyone paints fire a little differently. The impressionists, the surrealists, the romantics, everyone has a different approach. Some are even hard to pick out without spending a little time immersed in their space. But each is trying to evoke aspects of the same experience. Some are capturing the light, others the warmth, others still the danger, or the dread, or maybe even the comfort. But it's all fire.

As you learn to paint with Medium the Strokes you learn will combine into Sketches that reflect your interpretation of things based on a combination of your skill, your experiences, and what you've been taught. And as a Muse you can Paint almost anywhere. Here in Gallerie, out in the Painted Worlds. Because this is literally the stuff you're made of. Not flesh, not blood. Medium. Medium locked in shape so tightly by what you've been told you are that your own will has kept you in that form until juuuuust reecccently. But you're already feeling the difference, aren't you? When you took that step, when you admitted to yourself that your feelings were real and you weren't what you looked like, the fluidity of your body began to become apparent to you.

When we paint with Medium we paint with ourselves. Not in a physical sense; you're not draining some sort of well that runs dry. You're painting with the feeling, the energy, the stuff that is who you are. You're expressing with a true aspect of your being. That's why everyone's Medium looks different, feels different, smells different. Even sounds different. I know people who paint in music as freely as language. Fire painted in sound as clear and understandable as you just saw it.

Painting with Medium can be exhausting, fatiguing, frustrating, but it's not a thing you run out of. It'll feel like it is, sometimes. I think that's our brains equating strain or stress as a depletion of energy. Like when you over exert in exercise, or something in your mind is sapping you of energy or attention span. Feels like the well runs dry. But with the right inspiration, the right stimuli, suddenly it can all come surging back. I used to think it was fickle but that's needlessly demonizing the nature of the stuff. It's you, and you're complex. You're not going to be at your best all the time. But as you grow and learn and express yourself you'll be your best more and more often.

Everyone has Medium, it's not exclusively a Muse thing. But we tend to be more aware of how to use ours and have more on hand. That may be life experience or it may be because we're made of the stuff, I'm not sure. But Muses tap into Medium in a way that is more personal than I see in other people. For one, we Manifest. That's a word to describe our gradual evolution into a form that is more genuine to who we are. Typically that form is not exactly human. The way I'm sitting in front of you isn't how I usually look, for instance. It actually takes effort for me to look human these days, I just didn't want to hit you up front with the talking bird bit. But we're there now, so, you ready?

Good, because this form feels strange to sit around in. Fuckin' and fighting is about all I use it for these days. Sometimes. Like I said, I don't spend much time in the canvas, so I don't flail about with fingers and toes very often.

Beyond the Frame: Medium is a primary resource in the Gallerie ttrpg and as such it is treated as finite units that deplete as they're used and regenerate over time. This is for simplicity of play and is intended to represent general fatigue or "burn out" as effort is exerted. While it is entirely possible to "run out" of Medium over the course of play, bear in mind that it is more a mental state than a genuine lack of resources. At any point a devastation to your psyche could deplete or block your Medium, or a sudden surge of inspiration can restore it from empty to full.

MOTIFF AND MANIFEST

There. This is me, as I see me. I started life as something that looked human but I don't really put myself in that category anymore. In fact the only reason I bother mentioning it at this point is to ground new Muses and out of some personal guilt. I did a lot of things before Manifesting I'm not proud of. I think a lot of us did, but it doesn't absolve me of the deeds.

With a spiral of the substance you've come to realize is the Medium of Franklin's body, he shrinks and changes. In the span of a breath his human shape floats away like feathers in a breeze, leaving an elegant black crow sitting on the log where once a human shape rested. The crow's patterns bear some resemblance to the suit the man was garbed in earlier and it shifts its wings in a way reminiscent of body language you've already seen. Not it; he. When the moment of shock passes the truth sinks in: this is Franklin. When he speaks the voice sounds almost relieved, as though a weight has been lifted from him.

You'll meet Muses who didn't start that way, as you move along. Several of us began lives as something that looked more like animals. A few even began as objects. You don't run into that often but it happens. We call them "Rendered." Some won't tell you. That's their affair. Treat people as they come and you'll be right by them.

This is known as a Base form. Your default, the thing that is you. The language is a little loaded; a lot of Muses spend the majority of their time in what we called Manifested form, so that's their Base form. There's a functional difference between the two of them so we also use the term "Primary" to indicate what state someone stays in as a matter of personal accuracy. The difference mostly has to do with energy output. Remember how I said Medium isn't really a thing that "runs out," but it is a thing that can exhaust you? Well Manifesting is like...expressing truth in intent and deed, at a level so profound that the Medium within you changes you into a physical embodiment of that will. That level of focus enables you to leverage more power to manipulate the world around you than you normally have available but it's tiring. Not physically, you're not using "more," but mentally. At least at first, while you're figuring yourself out.

I'll show you.

Medium wells out from under Franklin's feathers, swirling upward in greater amounts than had previously been seen. It boils outward before splashing in a helical wave, not in light but shadow, coalescing into a massive bird as tall as a man. His posture is raptorlike, his wings gilded in silver like moonlight filtering through the trees. In his eyes shine stars. As he breathes the gaps in his feathers are inky black, almost drawing the light in. He's not so much camouflaged with the night as he is a painted ode to it, every glint of faded light a love letter to the silence of a moonlit sky. Hovering just above his brow is a white and gold mask, smooth and placid like porcelain, that floats inches off his body.

For descriptions, this is my Manifested form. To me, this is just...an attitude. My vision of me, with a shroud of authority I suppose. Some Muses consider this more of a battle thing, or a need thing, or some other mask for the occasion. To others, Manifested form is just...them. It's how they see themselves and they never really leave it. Others idle in a base form like the one I met you in, looking largely human. Maybe they're a mix, or something more animal. I'm that crow you just saw, when I'm not out here wearing masks for new people, or doing something I want hands for. Which isn't much, really. Medium is my hands. I can move it with greater strength and dexterity than I ever learned as a swordsman and it senses better than calloused fingers.

Muses can achieve a level of personal unity that make it so Manifesting isn't so much a shift or effort as it is a stance, or tone, or even the base form they express as. Living that way catches a lot of eyes but they're not being flashy. They're just being and not apologizing for it. I think that's also why fresh manifestations can pump out so much Medium and so much power for a short stint the first time they appear. There's this amazing moment, when you first tear that skin off and figure yourself out, that anything is possible. You're beautifully untethered, nothing is too far. Before too long the lifetime of barriers and worries and imposed conformity sort of closes in on you again and you have to actively train it away but, there at the start, the world's yours.

You'll get back to it. If you last long enough.

That sounds a little foreboding. Sorry love, I can't really sugarcoat that bit for you. It's rough out here. You're going to attract a lot of attention. Not all of it's good.

Thankfully, you're also better equipped to deal with those dangers now. Manifesting helps that further and gives you access to things you always knew you needed but never had a name for.

Are you still with me?

Yeah. It's a lot, I know. Breathe. Collect. But don't worry about relaxing. Part of that energy you're feeling right now is you, your Medium, alive in the flesh that only exists because your mind painted it. Start getting a feel for that energy. Don't fight it or disregard it, listen to it. Swim in it. Fly in it. Fall through it. That's you, you want to get that out where it can shine. I'll explain how it got there in a minute.

Beyond the Frame: In Gallerie, your initial character creation gives you the ability to create your own description but also recommends that you randomize it instead. This is because one of the core ideas in the Gallerie TTRPG is a directed re-creation of self. Through Medium, you have the opportunity to rebuild yourself to match your interior vision, effectively replacing whatever appearance you began the game with. This new shape is the Base or Primary form Franklin mentions.

The Manifested form can be your Primary form instead, if you wish it. In fact mechanically there are few differentiations between the two unless some specific effects take place. But it's good to keep track of what abilities Motiff vs. Manifestation are giving you in the event that some force or being denies you access to one.

CANVASES

So where you were, the world you thought of as "the real world," is what we call the Canvas. The Canvases are sort of this big huge ongoing project. Or art piece? Experiment, I guess. I'm not sure how the Patrons think of it specifically, aside from it being a type of entertainment form. There are limitless Canvases and each one has subtle to dramatic differences over the others. You came from one, I came from one. I think most Muses do. Most of the Canvases feel like the same place to some degree. There may even be some kind of linked overlap. But they can also diverge pretty dramatically from each other, especially if we start tampering with them. Which we can. To rather devastating degrees.

You need to keep in mind, though: the people in there are people. As much as you are. The Canvas is a world as much as any world. You're not in a more "real" world now just because you've passed through the Frame. Fuck around in the Canvas and real people with real feelings are going to experience real repercussions. The Patrons don't care; in fact they generally love it. The wildcards we represent generate branches and changes and divergences and chaos they find delightful and inspiring. Pretty sure it's literally why we're allowed to exist.

But if you treat that like a free ride to dramatically affect a Canvas you're going to be causing major changes to people's lives there. A Patron may not take out a vendetta on you for that but a future Muse might. You can come here from the Canvas at any point in history and go back to any Canvas at any point up to what we call the Wetline. Change a Canvas in "the past" and you can see how it affects it in its future, till the Wetline point. But that new division is a new Canvas. Even if you never go back there everyone inside it will experience the consequences of your actions, for good or ill.

Franklin's tone is even, instructional, but with a firmness in his words. There's a peculiar ethereal element to it, however, as though half of it is in your ears and the other half is in your head. The words aren't the same, but the meaning is. His language, his cadence, seems to be in some way localizing in your mind. Not all of it is even words; images and ideas float in and out of your thoughts like the rumble in his voice.

It's clear he's concerned about how the actions of Muses can affect people in Canvases without the Muse ever really needing to witness the consequences. Perhaps he's seen that play out. Or perhaps he's seen similar in general; a victim of the wealthy or privileged playing God to subjects they never need to answer to. The validity of his concerns are hard to pin down, but they seem personal.



I'm not sure if we're creating these new Canvasses by changing some existing one or if they already exist and we're just kind of "finding" them by means of our actions. I can't really tell you if causing dramatic change is morally correct or incorrect either. To be honest, the ripples a Muse can cause in a Canvas are so profound they frighten me. I rarely go into them. I can cause enough trouble right here, or in the Painted Worlds. Feels more like home to me anyway. That's a bit of a trap too, though. So far as I know there's only one Gallerie but that doesn't make the people here more real or the people in the Canvasses more fake. Hell, some of the people here weren't even born so much as... thought up.


I suppose we should touch on that. We'll get there, I promise.

Beyond the Frame: The Wetline time is what we would call the current time. Muses can originate from any time in the past and can travel into Canvasses at any point in that Canvas' timeline up to the present. Getting there can be a little tricky though. Franklin will touch on that later. In his experience, "you came from a painted reality" actually lands rather well with fresh Muses, but immediately following up with "but time is still passing, people still miss you, and you may not get back there for a while," can be a little...rockier.




PAINTED WORLDS

This place, *Gallerie*, is a sort of realm of intersecting spaces. This is where the Patrons dwell. They're actually here, physically. You can even visit them if you can find them. That's a very complicated and dangerous process we don't need to dig into right now but it's possible. *Gallerie* houses all manner of different entities but most of them are either people from the *Canvases* that fell through the *Frame*, creations from Patron ideas, or stray *Strokes* from *Painted Worlds*. We talked about *Medium*, how everyone has it. But you've never directly seen it before now I'm guessing, right? Maybe in your dreams but not floating around in front of you. That's because *Medium* does not have a physical form in the *Canvas*. That's actually what makes the *Canvas* so unique: the only things that can paint out there are Patrons. Maybe. So far as I'm aware, they never do, but I'm loathe to assume they can't. But we can't. We can do other things, because we're made of *Medium*. We can Manifest out there, which grants us certain abilities intrinsically, but painting just doesn't work. So if everyone has *Medium*, where's it all going?



As he speaks, Franklin uses *Medium* to guide tree debris, sticks, and logs from the nearby area into the fire. It drips from his feathers like water made of shadow, splash on the dirt like powdered ink and form up into the shape of tiny marching crows that hopped and wandered about, collecting sticks and kindling. They don't seem to be independently aware but were rather a manifestation of the idea of idle collection. Sometimes, if he's being more deliberate, he'll make an actual gesture and *Medium* will wrap around a log like a tendril and deliberately manipulate it into position before fluttering off absently as he shifts focus.

The nature of his speech is becoming easier to discern, now that his lips aren't moving. He still speaks audibly, but without that visual cue it's simpler to notice the voice that has appeared in your own mind. As much ideas as sound, interpreting his words and bringing them in line with a language and pattern you're more familiar with, as though your mind is localizing his words. There is some concern, there, that there may be some "system" in place of dubious reliability providing translations, but it seems less like that and more like a conversation between ideas as they work their meanings out with each other. The literal communion of two different *Mediums* in your mind.



Dreams, mostly.

Not necessarily only sleeping dreams. Accumulated worlds, personal narratives, fantasies, but mostly, mostly dreams. Situations where someone's mind invents the reality around them. They're painting internally and those interior visions become what we call "Painted Worlds." Not automatically; I think the Patrons vet them in some way, flesh them out, keep the bits they like and discard the rest, that kind of thing. There's some tampering involved. But they end up as places you can actually enter and paint in, just like in Gallerie. The things people make in their dream are painted too. Sometimes they stay in those Painted Worlds and sometimes they find a way out here. They have a lot of names but the common one is "Notions" or "Nightmares." Painted beings that wander Gallerie, searching for familiar territory. Dreams out here don't produce them, probably because Medium has other avenues of expression in Gallerie. That, or the Patrons just don't choose to help generate them from here. It's hard to figure out just how far their influence spreads sometimes.

Ultimately, all these things, all these spaces, they're here because the Patrons want them for things. The Canvas is their protected workspace, where Medium doesn't have free reign and the conditions are pretty tightly controlled. The Painted Worlds are their spaces to see what happens when you constrict conditions in the Canvas. They're wild, dangerous, beautiful spaces made by people full of inspiration and feeling. The Patrons work that into real spaces so they can observe and be inspired by them. You'll see over time that each Patron has sights and tastes it likes and the painted worlds and Nightmares in their areas of influence tend to follow a theme. Gallerie is the space that holds them all, though they're not always easy to find. It's a world unto itself. Maybe it's where the Patrons originated, maybe it's painted too, I've no idea. But it has spaces and terrain, people and culture, all of its own. And then there's us.

We're the chaos.



Beyond the Frame: Painted Worlds can be found both in the Gallerie and in the Canvas and in fact connect the two. They can be entered like doorways in Gallerie, literally by stepping into a frame of some sort, and will be scattered throughout the environment. Finding them in the Canvas is harder to do on purpose, but easier to do accidentally. Sometimes you'll simply wander into one, not unlike realizing you're in a dream when you've already been dreaming.

MUSES

Recall how I said the Painted Worlds don't all get used? And that parts of them are modified by the Patrons to emphasize things they like? There's a lot of scrap, basically. Creation is messy. Ideas that didn't fit there, concepts that were lost on the wrong viewer. Things out of place and time. The misplaced brushstroke, the intrusive thought, the wild, off the rails concept. The experiment no one liked. All that wet paint bleeds into the canvas and, through some process I don't think even the Patrons understand fully, congeals into us. We are the shapes that didn't fit. We're the slop.

Sounds pretty unflattering, I know.

But beauty is a subjective thing.

We are the unrealized ideas. We're wishes unfulfilled, or dreams unrecalled. We're that brilliant idea that didn't fit the client's vision, or that stroke of genius that couldn't fit in the project scope. We're every unwritten masterpiece, every concept so bold and beautiful that it would never fit into the theme a quiet, safe world would allow. We're the process made manifest, rather than the product consumed.

We're the growth.

Beyond the Frame: Gallerie's system seeks to grant players a huge amount of bodily variety and ability uniqueness without drowning them in lists and check boxes, so that players can feel their abilities are intuitive to the figure, form and face they choose. To do this, Muses select animal-like archetypes they feel match their energy, which is an entirely subjective decision, followed by a manifestation form within that grouping that provides a feel and ability set that speaks to them. Once selected, players have a great deal of freedom when it comes to overall appearance and are not compelled to specifically resemble what they chose as their type. Animals are used as the reference groups to avoid tying "human" to rules that may pigeonhole it into a specific culture or frame of reference. But Muses can certainly continue to manifest as humanoid if they wish to.

Or, alternatively, may choose never to again.

The Patrons collect Painted Worlds they like. Things that speak to their aesthetic, or their feel, their mood, that sort of thing. They store these worlds in the Gallerie. The Painted Worlds are generated through the Canvas, which you can sort of look at like a workshop, I guess. But if your workshop becomes too predictable, your output gets stagnant. You never see anything new.

I don't credit the Patrons with much. Many of them are capricious, vindictive, manipulative, moral-less beings that toss lives around like currency. But I'll give them this: they respect the process. We're the things that push the Canvas in bold and profound ways. We're the things that keep the Gallerie safe from Nightmares that wander out of their poorly framed paintings. We stir shit up, we break rules, we go against the grain. They like that, it gives them something new to look at. It changes the view and keeps variety in the Gallerie. They pay us for it too, in a sort of energy. Valuable stuff. It guides Brushwork, lets you paint with Medium in ways beyond your normal skill level. We call it Favor.

But like any valuable gift, they'll use it to steer your hand. Never forget, love: they're not here to help you. They're here to use you to help themselves and they will try to lure you, bait you and steer you till your brush paints the world in their colors. Some will do worse, given the opportunity. Muses are valued by their uniqueness of vision, it's generally frowned on by Patrons to harm them or threaten them. But in the end we're tools to these beings and sometimes you bang up a tool if it gets you the results you need. Even humans see value in broken artists. Maybe that's where the Patrons learned it.

Ultimately though, while you need to know how they see you for your own safety, it doesn't define who you are. Nothing does, actually. That's the beauty of being the realization of the unrealized dream. All people should own themselves, all people should define themselves, but we can do it in a way that is rather... unrivaled. Your shape, your form, your sound, your scent, the places you inhabit, the things you do there, they're all yours to paint.



It'll be dawn soon.

I don't expect sleep will be easy but, if you can, you should try to get some. I'll guard you tonight and stick with you until one of the Patrons finds you. It won't take long; they are always eager to make a good first impression. They'll offer you an Instrument, seemingly for free. It feels like a trick but take it. You won't last long here without one and they know it, that's why they lead with it. It's safe; they're investing in your long-term growth in the hopes of capitalizing on it later. Whoever finds you first gets to extend that good will, as it were. It is the only free meal you're going to get from them but that Instrument will be with you forever. Unlike the Waywand, Instruments are genuinely powerful objects. They're concepts painted into being by a Patron. Mine appears to be a book, a tome, but it's actually the concept of recording knowledge and observation and imparting it unto others. Well-gifted, seeing as how I'm here, again, helping orient a new Muse.

They'll also teach you a couple Strokes. That's what we call one of the elements of Brushwork, the stuff you use to paint with Medium. Whatever they teach you will no doubt be a part of their preferred aesthetic but it is nevertheless immensely useful and a place for you to begin growing your skill.

I'll be departing before then. I'll point you toward the nearest settlement, help you get the lay of the land, but I don't want to be around when the Patron visits. I have a dodgy relationship with many of them; it would only cause problems for you. For both of us.

That means your sink or swim moment is fast approaching.

Let this stick with you, in the coming days, as you're starting out:

For as hard as this is, as frightening as it is, you got here on your own.

You already took the hardest step. From here there will be danger, peril, risk, joy, reward, an existence you never felt was possible but always felt you belonged in. It's going to be nothing short of terrifying at first, friend. You won't know where to go or what to do. But you have the strength to walk it and you won't walk it alone. We have ways of finding each other.

My guidance: *Live.*

You tore a lie apart to let the beauty below shine through. Don't hold yourself back now. Chase what you value, help who you will. Clear Nightmares, explore worlds, create masterpieces. Own your vessel. Paint your future. Inspire. If this existence wasn't yours to have, you never would have made it here.

You are your own God, Muse. Never let that leave you. No matter who, or what, tries to take it.





Ti'pol (Insect)

Loasen-Setti (Reptile)

Venture (Avian)

Krenasen-Setti (Reptile)

Seilu (Equine)

Ti'fey (Insect)

Jenduit (Canine)

Hoasen-Setti (Reptile)

Ooubenalit (Canine)



Hosure (Avian)

Rayu (Equine)

Laoqu (Equine)

Houshi (Feline)

Ti'jin (Insect)

Kisshit (Canine)

Character Snapshot

Gallerie's character creation is exceptionally fast and is almost entirely based on feeling rather than mechanisms. Ideally, anyone should be able to pick up the Gallerie: Muse book and build a character in five minutes, with no math and no digging through lists, purely because the descriptions and vibes appeal to them. Lets check out the process.

In Gallerie, your Muse obtains a Motiff and a Manifestation shortly after they begin the game. Their Motiff is a bit like their feeling; it's one of six potential categories presented as animals not because they are in some way directly related to them, but because animals have personality and your character has some opinion on how those animals feel and behave. Some part of their self-image resonates with these potential options, and whether that resonance is appearance, behavior, setting, motivation, or any number of other things is up to them (and subsequently, you).

Avian

Canine

Equine

Feline

Reptile

Insect

Motiffs grant you your basic stats and abilities in Gallerie, all of which grow as you play. Choosing animals as our categories helps us separate "feeling" from "culture," and the oft-mistaken notion that what a person is taught is some sort of genetic, immutable absolute.

With your Motiff selected, you'll need to pick your Manifestation. As Franklin explained, the Manifested form is a sort of personal refinement of a Muse's feeling. This is them at their most vivid, their most visible. Their truest expression. Each Motiff has three Manifestations that grant you unique abilities and appeal to specific types of play. Wild and esoteric abilities ranging from teleportation to projection, creation and terraforming, telepathy and augmentation await you in these forms.

Finally, your character will receive an Instrument from a Patron. This tool will be with them through their entire journey (hopefully!) and consists of three categories:

Tools

Comfort Objects

Jewelry/Accessories

That each have three options within them. Just like Motiff and Manifestation, you'll first select the category and then refine it to the actual object you want. Both options have specific abilities that grow as your Muse grows.

And that's it! A couple more flavor choices to help your roleplay, picking a few favorite skills, and figuring out where you're from are the only remaining decisions in this process. With the full rules, by the time you get to the bottom of this page, you could have a fully fledged Muse ready to hit the ground running. Or flying, if that's their thing!

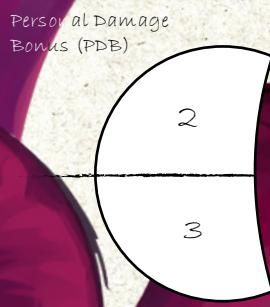
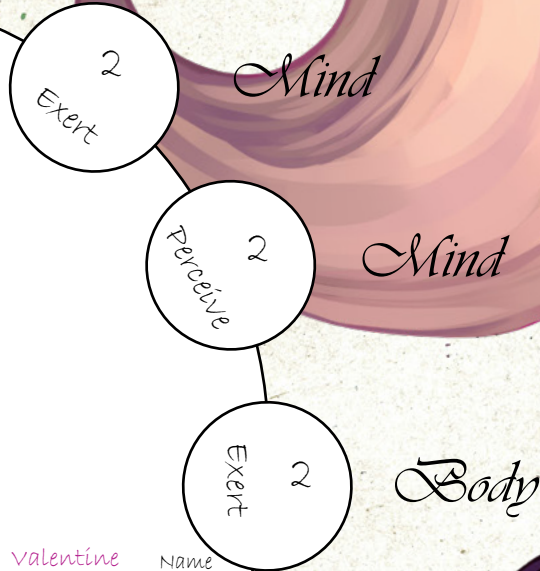
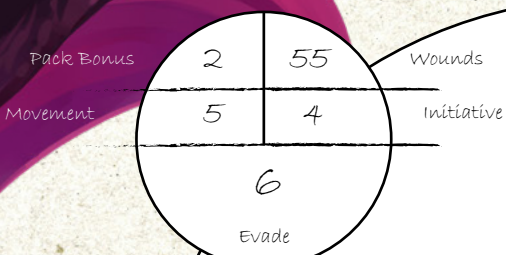
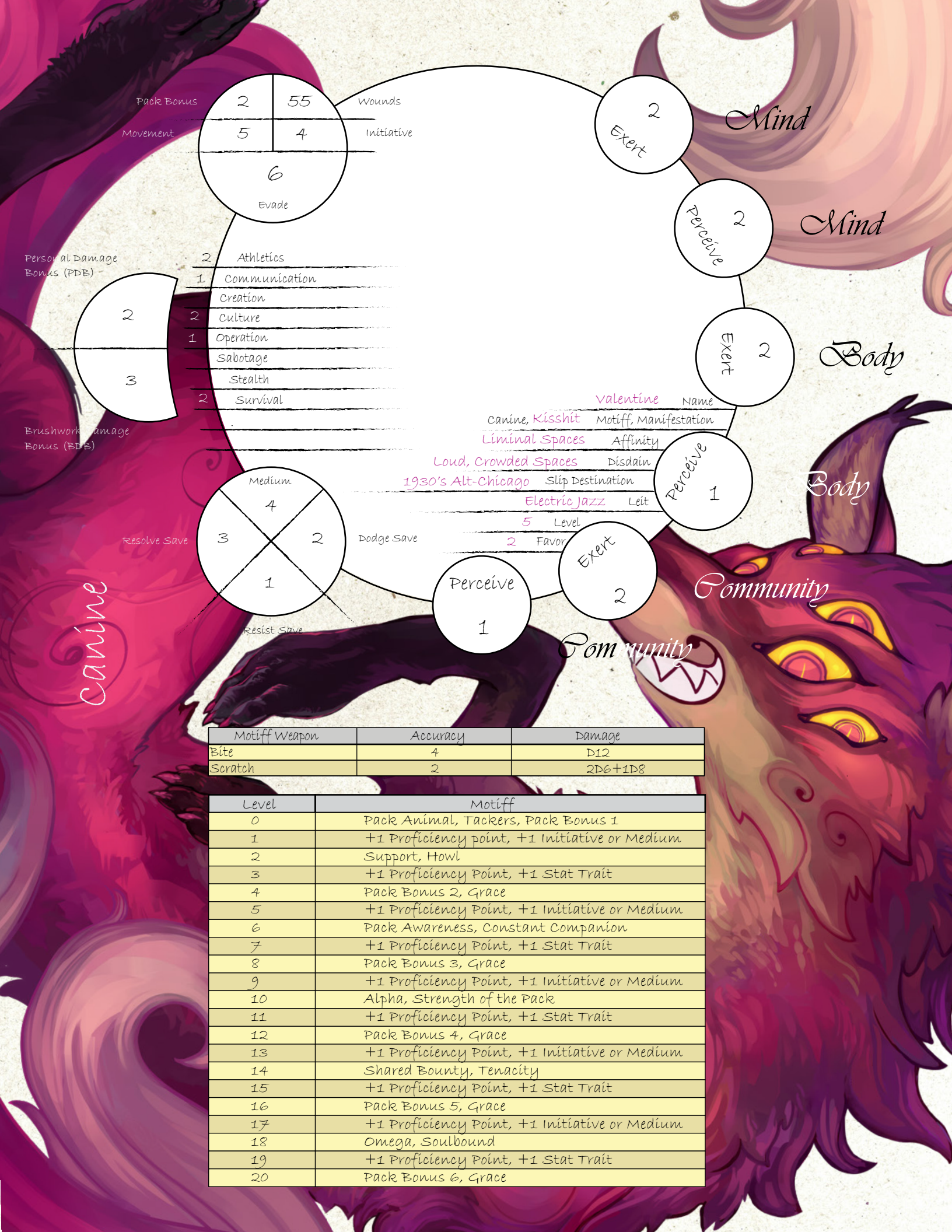
The following two spreads show a Canine Motiff and the Kisshit Manifestation, to give you an idea of the sorts of abilities that await you.



Venture (Avian)

Rayu (Equine)

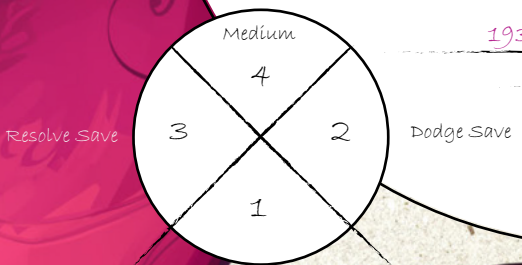
Kisshit (Canine)



- 2 Athletics
- 1 Communication
- Creation
- 2 Culture
- 1 Operation
- Sabotage
- Stealth
- 2 Survival

Brushwork Damage Bonus (BDB)

- Valentine Name
- Canine, Kissit Motiff, Manifestation
- Liminal Spaces Affinity
- Loud, Crowded Spaces Disdain
- 1930's Alt-Chicago Slip Destination
- Electric Jazz Leit
- 5 Level
- 2 Favor



Motiff Weapon	Accuracy	Damage
Bite	4	D12
Scratch	2	2D6+1D8

Level	Motiff
0	Pack Animal, Tackers, Pack Bonus 1
1	+1 Proficiency point, +1 Initiative or Medium Support, Howl
2	+1 Proficiency Point, +1 Stat Trait
3	+1 Proficiency Point, +1 Initiative or Medium Support, Howl
4	+1 Proficiency Point, +1 Stat Trait
5	Pack Bonus 2, Grace
6	+1 Proficiency Point, +1 Initiative or Medium Support, Howl
7	+1 Proficiency Point, +1 Stat Trait
8	Pack Bonus 3, Grace
9	+1 Proficiency Point, +1 Initiative or Medium Support, Howl
10	+1 Proficiency Point, +1 Stat Trait
11	Pack Bonus 4, Grace
12	+1 Proficiency Point, +1 Initiative or Medium Support, Howl
13	+1 Proficiency Point, +1 Stat Trait
14	Pack Bonus 5, Grace
15	+1 Proficiency Point, +1 Initiative or Medium Support, Howl
16	+1 Proficiency Point, +1 Stat Trait
17	Pack Bonus 6, Grace
18	+1 Proficiency Point, +1 Initiative or Medium Support, Howl
19	+1 Proficiency Point, +1 Stat Trait
20	Pack Bonus 6, Grace

canine

MOTIFF	<p>Pack Animal: Canine characters gain half their Pack Bonus Score to all Saves provided a party member is within Pack Bonus range.</p> <p>Trackers: Canine characters add their Pack Bonus to all Body:Perceive checks that use scent or sound. This also applies to survival checks in which scent or sound plays a prominent role (often navigation). They have an auditory and olfactory range equal to half their Pack Bonus in miles.</p>
Level 2	<p>Support: Beginning at level 2 canines can re-roll one die on a check for free provided a party member is within their Pack Bonus range (their Pack Bonus score in squares) at the time they are performing said check. Support can apply once per turn in combat but in narrative it can only be used once per scene and can only benefit from one use regardless of the number of people in proximity.</p> <p>Howl: Beginning at level 2 a canine character can emit a long howl audible within as many miles as its pack bonus. All creatures can hear it but only people the character has met before and are willing to receive can understand it. The canine can speak in simple but coherent sentences. It is, however, still noisy, so the longer and more complex the words, the longer and more noticeable the howl. This howl can be heard through time and across Framework boundaries, including into Painted Worlds.</p>
Level 6	<p>Pack Awareness: Beginning at level 6 a canine character can discern the location of a party member and determine their overall mental state within as many miles as their 10x their Pack Bonus provided the character isn't being supernaturally hidden. If they are, the canine cannot find them but does immediately realize they have been obscured should they "fall off the radar" rather than simply walk out of range.</p> <p>Constant Companion: Beginning at level 6 the canine character can serve as a spiritual anchor for a lost party member over any distance. They can see the ghostly outline of the canine and follow it back to its physical location. If they have been supernaturally displaced (this includes time travel) but are still within range the ability still works and will lead the lost character to the parallel position that the canine is in.</p>
Level 10	<p>Alpha: Beginning at level 10 canine characters can re-roll up to two dice on a check using Pack Bonus instead of 1. In addition, Alpha canines give their Pack Animal bonus to all party members within their Pack Bonus range. This ability does not stack; count only the highest Pack Bonus of any friendly canines. Lastly, any character within Pack Bonus range in squares to the canine character can communicate telepathically with them freely regardless of Brushwork that would block communication, or even being in different times.</p> <p>Strength of the Pack: Beginning at level 10, Canine characters add their Pack Bonus to their PDB and BDB as well as to the PDB and BDB of all party members within Pack Bonus range. This ability does not stack; count only the highest Pack Bonus of any friendly canines.</p>
Level 14	<p>Shared Bounty: Beginning at level 14, party members within Pack Bonus Range regain any Medium the Canine regains if it uses a Support action to do so.</p> <p>Tenacity: Beginning at level 14, as long as a party member is still fighting within Pack Bonus range at the time a canine character would be downed, roll an Resist save. If successful, the canine instead regains D12 Wounds and returns upright at the beginning of their next turn, unwilling to succumb while their partners still stand. They suffer Injuries but roll a D4 on the table. Complicate this check for each time it has occurred this combat. After Double Complication, it no longer works.</p>
Level 18	<p>Omega: Double all instances of range associated with Pack bonus.</p> <p>Soulbound: The canine can select one other character in the game. That character gains the benefits of Support, Pack animal, and Howl at their current experience level. Provided this character is in Pack Bonus range and has not been downed you do not need to roll saves for Tenacity; it works automatically until your D12 Wound restoration roll comes up as a 1. Your telepathic communication with said character provided by Alpha is extended to Pack bonus score in miles rather than adjacent squares.</p>

Kisshit

A Kisshit, the essence of which has been depicted in the Kitsune and other multi-tailed canids. This creature shares traits with foxes. It is sly and mysterious, tricky and clever, and slips itself and others in and out of paintings at will.

Level	Manifestation	Manifested Weapon
0		
1	Brush Set, Blank Canvas, Painted Tails	Kisshit Pots
2		
3	Shadowing	
4		First Revelation
5	Smudge Tail	
6		
7		
8		Second Revelation
9	Style	
10		
11	Fox Eyes	
12		Third Revelation
13		
14		
15	Gestural Drawing	
16		
17	Faux Fur	
18		
19	Clever Like a Fox	
20		

Kisshit Pots

Level 1

Kisshit receive a small floating object called a Pot when they manifest. The Pot is indestructible and typically floats around the Kisshit's tails or can be held in the mouth. The Pot is a physical object and can be stolen. It can be mentally willed to travel up to the 2x the Kisshit's Pack Bonus score away from it as a free action. If it goes beyond that the Kisshit will lose connection to it and must travel back into range to reestablish it. The Kisshit is always aware of the general location of the pot within about a quarter mile of where it is, regardless of its range. The Pot can be used to physically attack with the following profile:

Motiff Weapon	Accuracy	Damage
Pot	Pack Bonus Score	Pack Bonus Score

The Pot does not benefit from Grace. A Pot may Parry provided its in the same square as the Kisshit, but if it does, that pot can't attack on your next turn. Each Pot the Kisshit has in range reduces the Saturation costs of Sketches the Kisshit makes by 1.

Level 4

The Kisshit's innate control of the Pot becomes masterful; it can now augment its own attacks with the Pot's damage for free provided it is in the same square. Each Pot in the same square can contribute. Add the damage to the Kisshit's weapon attack. In addition, Brushstrokes can be made to emanate from the Pot rather than from the Kisshit. Treat the Pot as the source.


Level 8

The Kisshit gets a second Pot. If it chooses to attack, both Pots attack at once with a single action, but can be divided amongst different targets. In addition, The Pots can be willed to look like a duplicate of the Kisshit. If the Pot is in the same square as the Kisshit, this duplicity increases the Kisshit's evasion score by 1 for every Pot doing it. Pots can do this for free as long as they aren't attacking or Painting.

level 12

The Kisshit gets a third Pot. If it chooses to attack, all three pots attack at once with a single action. They may be divided amongst different targets.

Level 1	<p>Brush Set: Kisshits have a number of tails equal to their Pack Bonus score.</p> <p>Blank Canvas: Kisshits can enter the separate reality Mezzanine by ducking into a cubby of some kind, be it a closet, a drawer, a hole in the ground, etc. They can pull other things into Mezzanine as well, provided they are small enough for the Kisshit to carry. While inside, the Kisshit can see an aperture that will take them back out the way they came in. It is not visible or manipulatable from the outside by anything that doesn't have this ability. Kisshits must exit from the same way they entered, or through their Pot (if they left it behind) unless they happen across another entrance made by something else with the same ability.</p> <p>At level 9 this ability upgrades to allow the Kisshit to exit through any Fencepost they're aware of. In the Mezzanine they're still leaving through the same aperture, it's just taking them somewhere else. In addition, their Pot, when left behind, becomes a Fencepost of its own. This Fencepost leads to a stable position in the Mezzanine regardless of the Pot's location, allowing it to serve as a sort of static storage space or base. Each of the Kisshit's Pots leads to the same location which is only reliably accessible through said Pot, even by the Kisshit.</p> <p>Painted Tails: Kisshits roll D6's when doing Brushwork checks.</p>
Level 3	<p>Shadowing: Beginning at level 3 Kisshits can enter another person's shadow and ride along with them, seeing what they see as though they were walking astride. This is a free action and the person feels nothing, but the Kisshit can be outed if someone closely examines the shadow (they will notice fox ears or extra tails). This requires a Body:Perceive check to spot. If the shadow should dissipate to smaller than the Kisshit (at high noon or in bright ambient light) they will also be ejected. Kisshit can inhabit a shadow for as many hours as their Pack Bonus. If anything else would invade the shadow while the Kisshit is inside of it (such as a Venlur's feather) the Kisshit can take that item and shunt it to Mezzanine, where they can retrieve it later and use it as though it was their own. Only one item of this type can be stored at any given time. If a new one arrives, the old one ejects.</p>
Level 5	<p>Smudge Tail: Beginning at level 5 a Kisshit's tails can be used to smudge out Brushwork. If a Kisshit encounters an active Sketch they can smear it out of the way by rolling Medium to meet or exceed its Medium cost from an adjacent square. If the Brushwork affects a wide area and you cannot smudge the source this still works, but only clears the effect within its Pack Bonus radius. Kisshit can use this in response to Brushwork that targets them directly (or would pass through their square) even if it is not their turn. If they succeed the Sketch is effectively countered. Doing this consumes one Medium.</p>
Lvl 9	<p>Style: Beginning at level 9 Kisshits re-roll 1's on dice related to painting, including Twisting, Brushwork or Damage from Sketches, and Flourish damage.</p>
Level 11	<p>Fox Eyes: Beginning at level 11 a Kisshit can move anyone they lock eyes with into the Mezzanine, where they will be trapped until the Kisshit opens a fresh exit. Initiating the gaze requires a standard action and the subject will feel themselves being drawn in. They can make a Resolve Save to resist and turn away. If they break the gaze once they cannot be hit again by it in this scene. If they fail, they blink and find themselves in the Mezzanine adjacent to whatever else the Kisshit has pulled in there. Using this ability constitutes opening a gateway to the Mezzanine. If it is used while someone is already in there they can escape through the Kisshit's eyes.</p>
Level 15	<p>Gestural Drawing: Beginning at level 15 If a Kisshit is painting a Sketch, they can successfully pull it off provided they know the adjacent Stroke the Sketch needs. For instance, if a Kisshit is trying to paint a Sketch that requires the Strokes F1, R3, and D4, they can paint it provided they know F2, R1 or R3, and D3. If they are trying to paint a Sketch that needs C2, they can paint it if they know C1 or C3, etc. Sketches painted in this way cannot be Saturated and cannot be used to augment someone else's Sketch (the Kisshit must sketch the whole thing themselves) but is otherwise normal.</p>
Level 17	<p>Faux Fur: Beginning at level 17 a Kisshit can assume the shape and voice of anyone they have seen. This ability requires a Body or Mind Perceive check (Complicated) to see through (but Simplify the check accordingly if the Kisshit is behaving very out of character for the person they're impersonating). If that person is trapped in their eyes via Fox Eyes, they also gain access to their memories and any Strokes they know while transformed. They can be spotted through careful inspection of the eyes, which have a tiny vision of the impersonated person trapped in the pupil, trying to break free.</p>
Lvl 19	<p>Clever like a Fox: Beginning at level 19, a Kisshit can capture a character's likeness in their Pot. While trapped, the Kisshit can engage in heavy mental suggestion, allowing them to invent whatever story they want to feed the target with the expectation that no matter how far fetched it is, it will be believed until challenged. The target believes the lies until the Kisshit releases their likeness from the Pot (which drops the lies and returns them to normal, but with no memory of being controlled), or until the believe is challenged with convincing evidence and the target passes a Resolve Save (Complicated). If neither happens, the suggestions become permanent after a week and must be manually deprogrammed when released. The Pot cannot be used for other things while a likeness is in it and takes on the visage of the person's face. This can be used once per day, and the number of suggestions made that day is equal to the Kisshit's Pack Bonus.</p>



"Inspiration comes from the wildest places. The way roads loop together, or the alignment of veins in an arm. How the sun shines through leaves. Strokes will come to you in their own time.

It's not that you need to look for them. It's that you need to be still enough to let them find you."

~Ember Fauxglow, Ovubenalit

Brushwork and Medium

In addition to the abilities granted to you by Motiff and Manifestation, and those inherent to your instrument choice, over time you'll also learn the nature of Brushwork: using individual Strokes to assemble completed Sketches that each have unique and powerful effects.

Brush Strokes have powers on their own and develop greater, more elaborate powers when combined with additional Strokes. Your experiences will teach you new Strokes as you move and grow, but innovating new, complex, and powerful Brushwork is faster and more efficient when you combine your Strokes with those of the Muses you're with. Each Muse can contribute their own knowledge and creativity to a given piece, allowing your team to use powerful Sketches far beyond the skill of any single individual in their number.

Each Sketch is painted into being with Medium, the substance Muses are made of, but also the substance that is birthright to all reasoning lifeforms. An essence of expression that in turn paints reality. Medium does more than simply paint Sketches, however. It's a sense, a language, a limb, a feeling, an attitude. It is an inherent part of being a Notion, a creature whose very flesh is Medium and a family to which Muses belong. And it can change how you as a player interact with every roll in Gallerie.

Muses (and indeed all Notions) have the ability to Twist, which reflects them reaching out with Medium and changing the very nature of the world around them. In game, this is reflected by manipulating any of your own die rolls by D4 through the use of Medium. A skill check, a conversation, an attack, damage, Brushwork, all can be Twisted through the extraordinary connection a Muse has to the pigment of creation.

But these manipulations are not subtle; anyone watching can see the Muse's Medium reach out and swat arrows from the air, or catch a falling object they missed, or even work the words they've spoken like solid objects until they sound sweeter to someone. Knowing when to Twist and when to hold back is critical; to a Notion, Medium is just an extension of self, a part of life. No more alien or unusual than reaching out with a hand. But to the humans around them, Medium is a substance capable of sundering castle walls, or setting fire to the horizon. Using it so casually rings of recklessness, or intimidation.

The spread below depicts a collection of one and two-Stroke Sketches. In the upper-left of each entry you'll see a letter/number combination: C2, C3, D1, etc. These each represent specific Strokes your Muse can learn within different schools of Brushwork. Combining these Strokes produces more powerful and diverse Sketching, with the most powerful calling on four or even five different Strokes. Any Muse can learn any Stroke from any School, but not every Muse learns the same ones. You'll often need to collaborate with your party to pull off the most powerful Brushwork.

Cubism

Dubbed "Cubism" primarily due to the angular nature of its glyphs, the Cubism school augments and amplifies, adding to abilities or adding new abilities to things that lack them. It also has ties to perception, but through less variable means than other schools. Cubism's rigid Strokes serve as measures to indicate fundamental differences in space and time on the physical level.

Strokes	Medium	Save	Saturation
C1	2	Resolve (Simplified)	12
Name	Damage	Range	Duration
SENSE	-	1' PMC	10 mins PMC
Element			Perception

Augments your powers of perception, enhancing one of your senses.

Choose one sense (sight, hearing, touch, smell, taste) to enhance, granting heightened awareness in that area. Simplify related Body:Perceive checks and double your effective range with that sense.

Enhances all senses simultaneously. Gains a near-perfect ability to perceive the environment in a detailed and immersive way. Body: Perceive checks in the area are assumed to pass unless they somehow negate general senses.

Strokes	Medium	Save	Saturation
C2	2	Resolve (Simplified)	3
Name	Damage	Range	Duration
PROJECT	-	1 mile PMC	Immediate
Element			Air

Amplifies sound you make or hear.

Allows you to project sound clearly or with great volume. Can be used to communicate over great distances or amplify voice for dramatic effect. It is not, however, damaging. It simply sounds "loud" anywhere within the range.

Saturating the Medium allows the sound to only be heard past a certain point. You can begin your sound anywhere within the Sketch's range, allowing you to effectively throw your voice miles away but not let anyone on one side of the projection hear it.

Strokes	Medium	Save	Saturation
C3	8	Resolve (Simplified)	10 (-1)
Name	Damage	Range	Duration
STRENGTH	-	Self	Immediate
Element			Life

Temporarily boosts physical strength.

Increases your Body:Exert Score by 1 for 1 round.

By saturating, the duration of your strength increase lengthens. It now lasts for the remainder of the scene or combat.

Strokes	Medium	Save	Saturation
C4	1	None	5
Name	Damage	Range	Duration
MANIPULATE	-	6' PMC	10 mins PMC
Element			Space

Allows for dexterous long-distance manipulation of physical objects.

Through deft strokes you can manipulate objects at a distance with ease, including fine-tuning motions. The range can be increased by 10' for every additional Medium spent. This manipulation can throw switches and pull levers but doesn't have any major strength to speak of.

By pouring medium into the gossamer strand connecting yourself to your distant manipulations, you can squeeze objects from a distance through it like a straw, squishing it down to have it reappear at full size in your hand. This can work for anything small enough to fit in a 1'x1' cube and light enough to carry in one hand provided it is not held or secured.

Strokes	Medium	Save	Saturation
C2 C3	10 (-all)	None	50+
Name	Damage	Range	Duration
INKWELL	-	1' PMC	Immediate
Element			Brushwork, Space

Turns a vessel into an Inkwell permanently.

By pulling Medium through a vessel's aperture, that vessel can be transformed into an inkwell (G:SC) of the lowest quality. Doing so depletes your current Medium stores.

By increasing the Medium cost to 50, or 100, Inkwells of the next two tiers of quality can be made instead. Each contributor loses their Medium while doing this.

Strokes	Medium	Save	Saturation
C2 C4	15	None	1
Name	Damage	Range	Duration
ANIMATE	-	6' PMC	1 hour PMC
Element			Life, Earth

Brings an object to life, grants it motion and simple intelligence

By using a Medium reserve to augment an object's ability to manipulate, the object can be imbued with new mobility. This allows the object to move in ways it previously could not: walking on legs of Medium, using Medium tendrils to gesture or draw, even speaking through articulated parts. It also enhances its intelligence such that it can be reasoned with and can respond in gestural or written language (or spoken if it has some sort of sound projection feature.) It does not gain full free will, however. It is still primarily concerned with fulfilling its function.

For every additional Medium contributed to Saturation, increase the effective duration of this sketch by an hour. With regular upkeep it can be kept up essentially indefinitely.

Strokes	Medium	Save	Saturation
C2 C1	8	None	5
Name	Damage	Range	Duration
FUNCTION AND FORM	-	6' PMC	Immediate
Element			Mind, Life

Learn an object's function or nature.

Tongues of Medium visibly probe an object, imparting its function and nature to you. This allows you to know any features of the object, mundane or supernatural, and any secret panels or compartments or features it may have. You can also know who made it, how old it is, where it's been, what it's made of, and more or less anything else you'd like to know about it.

Using additional Medium allows you to extend this effect to living things as well. You can learn details of their condition, injuries, anomalies they may possess, etc. It allows for diagnosis of ailments and imparts their strengths and weaknesses to you. If used against a Nightmare, assume this grants you any knowledge of it the Guide may have. This Sketch only imparts physical data; it is not a mind-reading effect. It is also visible and considered very invasive, as the Medium is physically covering and probing the subject. In addition, while this ability can tell you what feelings a subject has when manipulated in terms of pure nerve sensitivity, it cannot tell you how the person possessing those sensations will react to them.

Strokes	Medium	Save	Saturation
C1 C4	2	None	6
Name	Damage	Range	Duration
TELESENSE	-	6' PMC	1 day PMC
Element			Mind, Perception

Detects a manipulation of an object at range.

A small glyph appears on an object. If that object is manipulated in any way: activated, moved, nudged, touched, etc, the painter will feel it in a way they can understand. They also know the direction they need to travel to reach the glyph and how far away it is. This works from any distance.

By reaching back into their Medium's memory, a glyph you have previously placed can be reestablished regardless of your range. If the object still exists the glyph will reappear on it and function as described above.

Nouveau

Unique among schools, Nouveau is so named because it is a recent development as Muses and other non-Patron artists began to innovate with other schools and discovered the execution of a Sketch can modify its message. Nouveau's core Sketches can be attached to other Sketches to change how they form and execute and its complex Sketches often deal directly with Medium rather than the world around them.

Strokes	Medium	Save	Saturation
N1	2	None	0
Name	Damage	Range	Duration
FORESHADOW	-	*	1 year PMC
Element			Time

Freezes the actions of a painting or event, preventing it from occurring until the effect ends.

Paint this effect onto another Sketch as you paint it. The range is per the attached Sketch. That Sketch is frozen in time until this effect ends or you cancel it. It will execute immediately once this effect ends. Its glyph remains visible where it is painted. Foreshadow is specifically time-based.

Rather than putting more Medium into it, you can slightly modify this sketch. Paint this effect onto another Sketch as you paint it. That painting is frozen in time until a trigger of your choice occurs and will not execute. Its glyph remains visible where it is painted. This is specifically action-based.

Strokes	Medium	Save	Saturation
N2	2	None	1
Name	Damage	Range	Duration
TELEGRAPH	-	90' PMC	Immediate
Element			Space

Redirects the origin of a painting's effect, allowing it to be applied from a much farther distance.

Paint this effect onto another Sketch as you paint it. That Sketch can be applied at a distance of your choosing within the listed range for this sketch rather than its normal range. The effect itself does not change size, simply the position it originates. This can also be applied to the standard abilities of Medium, allowing things like text to be displayed at distances.

Through modification and Medium, you can sacrifice range for breadth, allowing you to apply the sketch it's attached to to more targets by paying for the Sketch (and telegraph) multiple times when you paint it. You can affect a maximum of your Motiff score in targets, but only within the original range of the non-telegraphed sketch.

Strokes	Medium	Save	Saturation
N3	1	None	1
Name	Damage	Range	Duration
MASK	-	6' PMC	Immediate
Element	Perception		

Selectively masks or washes out portions of a painting's effect or glyph, allowing you to hide or obscure them.

Paint this effect onto another Sketch as you paint it. If the Sketch would affect a target or object or something else within its range you wish it wouldn't, select as many as you wish to mask out. Those targets are not affected.

Paint this effect onto another Sketch as you paint it. That Sketch's glyph becomes invisible. It can still be felt if it co-occupies a square with a character.

Strokes	Medium	Save	Saturation
N4	15 (-1)	None	0
Name	Damage	Range	Duration
CUT	-	1' PMC	Immediate
Element	Space		

A painting that grabs an object in the scene and shunts it from the canvas, depositing it into the Mezzanine.

A mundane object of human size or less is shunted to the Mezzanine. You don't know specifically where it ends up. You may also reverse the process, retrieving the last object you shunted to the Mezzanine with cut and placing it before you. The object must be unsecured and cannot be an aspect of an existing structure.

By not paying the (-1) Medium cost you can simply retrieve a random object within the Sketch's size threshold from the Mezzanine. This can be just about anything human sized or less. You have no control over what will arrive.

Strokes	Medium	Save	Saturation
N3 N4	2	None	6
Name	Damage	Range	Duration
WINDOW	-	6' PMC	1 minute PMC
Element	Space, Perception		

Creates a window-like breach in a barrier, allowing anyone to see through it as though the barrier were not there.

Creates a painted breach in a barrier, such as a wall or door. Anyone on the painted side can see through the window as though the barrier wasn't present.

With thickened Medium, the breach becomes an actual door or window that can be passed through.

Strokes	Medium	Save	Saturation
N1 N4	15	None	20
Name	Damage	Range	Duration
TUNNEL	-	1' PMC	1 week PMC
Element	Space, Earth		

A unique tunnel that leads specifically to the entrance of whatever enclosed space you've entered.

A glyph is painted on the entrance of an enclosed space such as a building or cave. When the glyph expires or at a time of your choosing, a physical painted tunnel will auger from the entrance to your current position, allowing you to walk directly back to the entrance through a tube of medium that makes a straight line. You do physically need to traverse the distance though, as well as the angle, which could be a very steep ascent if you've been caving. Once opened a tunnel lasts 1 day. If it collapses with something inside it, that thing is shunted to the Mezzanine. The tunnel is unobstructed by terrain but is a visible painted surface in the world. If something wanders into it from the side they can enter it from anywhere, but it can only be exited from the ends.

Thickened Medium augers the material itself out of a tunnel rather than creating a painted one, creating an actual physical tunnel in the world that is permanent. The walls of the tunnel are fused so it's considered structurally stable, but if the material itself it's made of is not (sand, gravel, water, etc) it will still collapse.

Strokes	Medium	Save	Saturation
N2 N3	10	None	20
Name	Damage	Range	Duration
THIN	-	30' PMC	1 year
Element	Brushwork, Time		

Sap medium from an existing painting.

This establishes a glyph that will slowly thin the Medium from another glyph it's painted on, gradually depowering it until it's no more. This process takes a year, but can be accelerated by adding two Medium for every month you wish to reduce it by.

By weaving a larger glyph into a physical mundane element such as a building, it can be thinned in the same fashion. Over time the object will simply fade away.

Strokes	Medium	Save	Saturation
N1 N2	60	Resolve	0
Name	Damage	Range	Duration
SKRYE	-	1' PMC	10 mins PMC
Element	Perception, Mind		

Temporarily feel a distant target's feelings and location.

Allows you to sense a targets' emotions, sensations, and general location, provided you have seen them before or they're holding an object you've seen before. This works over any range. The skrye glyph appears under the target's tongue, but they won't feel it arrive there. The save in this case is passive; at any given point their minds may just be too guarded to read.

By modifying the Medium you can key the Sketch to alert you when the target enters a certain location, feels a certain emotion, or thinks a general thought. In this application you do not have constant connection to them and will be unawares of them until the trigger is hit, but its duration is up to 1 week PMC. They still get a save.

Deco

Aligned with Nouveau, the Deco school was the first to combine Medium and physic to change the way another stroke or action behaves. Deco constricts itself much more to the solid world than its counterpart, often attaching to slashes or strikes, or altering the nature of an event taking place. Nouveau painters often view Deco as rigid and predictable, as its users tend to employ it in pattern. Deco users find Nouveau to be niche and impractical, limited to occasional use cases. But both have found value in using Medium as a tool to change Medium, rather than simply make or destroy from scratch.

Strokes	Medium	Save	Saturation
D1	0	None	10 (-2)
Name	Damage	Range	Duration
REMIX	-	*	Immediate
Element	Brushwork		

Remove the damage from a stroke, or remove the effect from a stroke.

Paint this onto a Sketch as you paint it. You can remove the damage from that Sketch if it has any, leaving only the effects, or you can remove the effects and leave only the damage. The range is as per the attached Sketch.

By putting additional Medium into the stroke you can instead set up a field in which damage or effects don't apply. Do not paint this stroke onto another Sketch but instead place a glyph anywhere within up to 10' PMC level. In a Large Nova around that glyph Brushwork either does not do damage or does not cause effects (your choice, choose when placing the glyph). This lasts until your next turn and does not affect brushwork already in place.

Strokes	Medium	Save	Saturation
D2	5	None	5
Name	Damage	Range	Duration
SPLASH	-	*	Immediate
Element	Brushwork		

Increase the number of targets in a Sketch.

Paint this on to a Sketch while you paint it. That Sketch now affects a Large Cone of targets rather than the number it normally would. The glyph placement range is as per the attached Sketch.

Ignore the above effect and instead Complicate whatever Save the sketch you paint this on would have.

Strokes	Medium	Save	Saturation
D3	6	None	4
Name	Damage	Range	Duration
COUNTER	-	*	1 day PMC
Element	Time		

Paints a prepared sketch the next time a trigger hits

Paint this onto another Sketch as you paint it. Instead of activating immediately, the glyph affixes to your eye and awaits a trigger. Triggers can be: the next time you're hit by a sketch, the next time you take a wound, or the next time you would roll for initiative. Pick one; the next time it occurs your sketch immediately executes as though you have just painted it. The range is as per the attached Sketch.

Careful painting of your own afterimage allows you to instead key this effect to your own physicality. Paint this on yourself rather than a Sketch. If your chosen trigger occurs you can take one immediate move, support, or attack action, even if it happens in someone else's turn or out of sequence. Dice rolled during that action can be re-rolled for free.

Strokes	Medium	Save	Saturation
D4	15 (-2)	None	8
Name	Damage	Range	Duration
PAINTED SLASHES	-	1' PMC	Immediate
Element	Life		

Creates a follow-up physical attack to your next physical attack.

The next time a target makes a physical attack, they get one more physical attack immediately afterward. This attack cannot be a technique.

Re-roll any dice used on your extra attack.

Strokes	Medium	Save	Saturation
D4 D1	5 (-2)	None	10
Name	Damage	Range	Duration
LOOP	-	*	Immediate
Element	Time, Space		

Cause a Sketch to execute itself a second time on the next turn.

Paint this onto a Sketch with an Immediate duration as you paint it. That Sketch will execute again on the next round without you having to paint it again. The range is as per the attached Sketch and may not change direction nor pick new targets.

By committing more Medium, a Sketch's duration can be extended beyond its normal criteria. Rather than the above effect, any Sketch you paint this on with a duration containing a reference to your Motif Characteristic is instead your Motif characteristic x10.

Horror and Hope

At its core, *Gallerie* is a horror game.

That's a bit of an odd statement, in light of the paint and color that perpetuates these pages, but horror is in itself an amazing and expansive thing. *Gallerie*, specifically, focuses on the light in the dark. Hope in hopeless situations. The power of one person's certainty against overwhelming pressure. This is not a grimdark setting by any measure, nor is it a setting where you can never achieve happiness. If anything it is a setting where happiness is tangible. It's a thing you can reach for, touch, swim in. Finally possess, after years of having it described to you by others and never quite feeling it yourself. That's where *Gallerie*'s horror truly lies. Not because it is a place devoid of hope or joy, but because it's a place where hope and joy can thrive and be felt, and then be stolen away. Or where you can fully appreciate how needlessly it has been denied to you.

Every chapter in *Gallerie* begins with a short two-page story illustrating not only the concept covered, but the feelings and context behind the idea. Queer rebellion, body horror, oppression, deception, familial guilt, righteous indignation, many of these themes hit close to home. When your Muse slips to the *Gallerie*, they leave behind a full life lived in the Canvas. That life wasn't fake, nor has it disappeared. They can choose to never revisit it, or see if they can find ways to reintegrate. They can keep up their facade, or tell people what happened. There is no cosmic system in place preventing you from unveiling yourself in this game. Just the knowledge that it may not go well, and that who you are and what people see you as can often be gravely distant things.

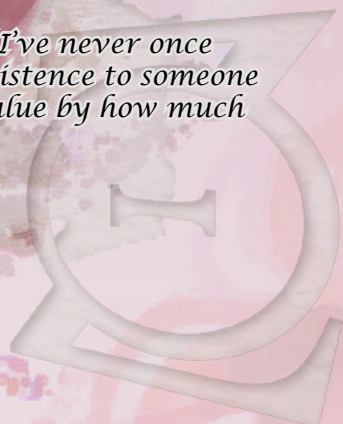
Gallerie games begin in the Prologue; a pre-first level state where your Muse is just beginning to understand that the feelings they've had forever are pointing toward true differences in their existence. During this period their history, friendships, families, jobs, habits and routines, are established. When they Manifest, these will be the things they reflect on, choose between, embrace or avoid. The pressures of your life as a human will affect your life as a Muse, and vice versa, in countless unwritten ways and the narrative both expects and encourages that to be a thing you play with.

You will fight dragons, here. You will raise your sword toward obvious foes, protect the innocent from blatant evil, uncover dark secrets, thwart sinister plots, chase the simple pleasures of a fantasy adventure. But it is through this framework that *Gallerie* hopes to grant you leave to explore the more difficult fights. The conflicts where no solution feels good. The lies people believe despite themselves, telling them to conform to systems that actively harm them. The never-ending battle against "normalcy"; a thing that does not exist but is rather a concept invented, and enforced. Not every story in *Gallerie* needs to include these elements, but every story *can*, and you would not be wrong to choose to.



"Ten Years in Gallérie and I've never once successfully justified my existence to someone who measures their own value by how much they hate me."

~Silver, Tessenshi



Ready to Roll?

Gallerie is currently previewing on Backerkit and will begin funding in mid May 2026. Follow the Backerkit logo adjacent to go to the Preview page and follow us to be there when the adventure begins! There are rewards for early pledges, amazing add-ons and special features, two fully fledged hardcover books on- launch, and character Manifestions you didn't see here! In addition, full chapters of world-building and lore that haven't begun to be touched on in this preview await, plus an intro module, an enormous pre-built adversary section, and even miniatures ready to go. Gallerie is sure to give game challenges and delights for years to come.

More than just its gameplay however; Gallerie is a passion project. Written by a trans author, illustrated by over half a dozen queer artists, and containing stories and of experiences outside established normalcy, the hope here is to create an environment that normalizes discomfort and lets those who have lived in it demonstrate how navigating it feels, rather than normalizing comfort and forcing those who are not comfortable to insist on discomfort's inclusion.

For every believer that tabletop games are works of literature, and that the stories we tell both in our minds and with each other through this media can be life changing, I hope you will find a home in Gallerie. For every person that found personal visions of self in old stories and shows that felt bizarrely familiar despite having no outward similarity to you, and felt the ache of a pain without a name, I hope you are seen here. For everyone who felt like a failure by every rule society claimed was used to measure success, purely because the rules never made any sense, or because your very nature seemed to make them impossible to follow, may your worth find light in these pages.





BACKERKIT