

print designer

ops manager

ERYK

SAWICKI

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Sin Eater

When Anica approached me for Sin Eater, they wanted a book made to look like a medieval manuscript taken through the wringer. A manual to the medieval art of... sin-eating, we wanted it to look as though it had been passed down from eater-to-eater, each one adding a bit of their own personality to it. What started as a simple 40-page staplebound zine ended up as a bespoke piece where each spread was unique.

Deliverables

- Typography and Layout
- Graphic Design
- Art Direction from Johan Nohr, award-winning designer of MORK BORG, amongst others.



Exordium

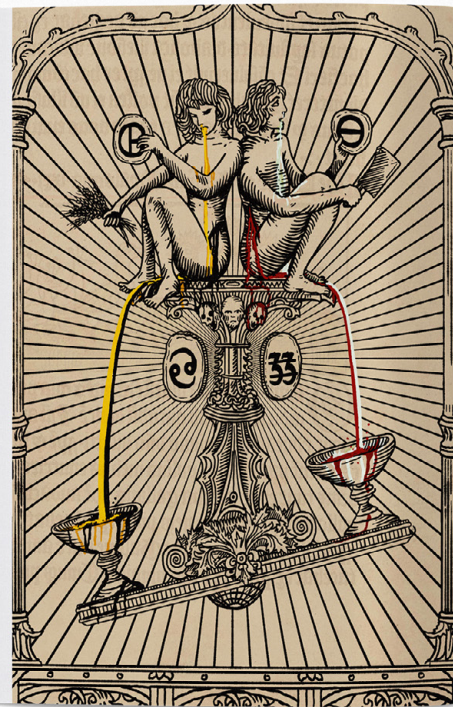


There comes a time in every person's life where they find themselves

STANDING AT THE LIP of a great yawning chasm, on the knife edge of their soul and body being torn ASUNDER.

And as they're rent in twain, spirit wrested unceremoniously from their cooling corpse, in those final moments before they plunge into the endless void, they may find themselves conscious of a euphonious chorus of a thousand thousand angels, or near enough to angels for our purposes, and just slightly beyond that, a muffled chewing sound and vulgar ~~utterance~~.

BELCH



Flip each coin twice.
Note the harmony of the results.

BALANCED HUMOURS

☉ ☽ ☿ ♃

WRITE: The four seasons of the soul, in perfect harmony. What recipe did you choose that represented each in such measured ways?

IMBALANCED HUMOURS

WRITE: of how things go wrong per the attributes of the repeated humour.

- ☿ ☽ Burnt, heavy.
- ☽ ☽ Undercooked, bland. Things a secret sadness that overwhelms you.
- ☽ ☽ Acidic, bitter. A thirst for influence that you cannot slake.
- ☽ ☽ Overpowering, decadent. A kindness at their core that they kept hidden.

DISCORDANT HUMOURS

WRITE: How did this go so wrong? Is this a time-honored recipe that your muscle memory failed you in preparing? Are you trying something new with disastrous consequences?

How much ownership will you take? Does the way you write about this catastrophe change based on whether you're writing this for yourself or for future sin eaters to read?

That of an object failure, there is no question of that. But the chronicling of yourself to control.

TRANS- GRESSIONS

But what of your own undeniably extant transgressions?
After all, why would a pure soul choose to become the wretched sumpster of the sins?

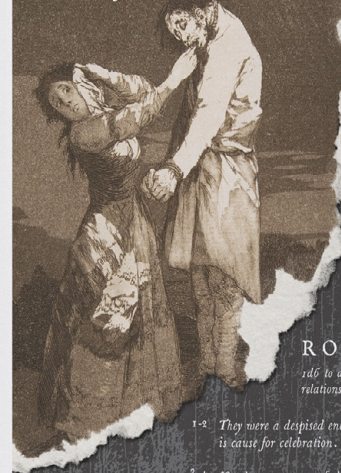
ROLL *xd6 on the Sins page to begin anew, or pull from the story of a previous session.*
WRITE *The answers to these questions, and other unsavory details of your darkened heart.*

- 1 Are you more likely to forgive or condemn a sin that aligns with your own past?
- 2 Are you revisiting a past story, or starting anew?

We lived in lockstep through our violence & violation



Who was that person to you?



ROLL *xd6 to determine your relationship with the dead*

- 1-2 They were a despised enemy. Their death is cause for celebration.
- 3-4 You have no strong feelings about them. Which, in a place where everyone knows everyone, is unusual in and of itself.
- 5-6 They were a dear friend, a lover, or a family member *one left dance together*



Perhaps not all sins are truly deserving of forgiveness. And no one but you will know if you work towards salvation or damnation. After all, this is your cross to bear alone.

ROLL *xd6 to determine whether you will condemn or absolve the sin(s) of the dead.*

- ☿ Even you're preparing a meal to forgive, to take it upon your own head. You're eating to absolve. If they were an enemy, or if this sin is one that you view in a particularly negative light, why are you choosing to absolve them?
- ☽ Odd: you're preparing a meal to condemn, to tether the sin forever to the soul of the dead. If they were a friend, a lover, a person of deep emotional bonds, why are you choosing to consign them to this fate? *no sweet release in death for you*



*Flip each coin twice.
Note the harmony of the results.*

BALANCED HUMOURS

☉ ⊕ ⊖ ☿

WRITE. The four seasons of the soul, in perfect harmony. What recipe did you choose that represented each in such measured ways?

IMBALANCED HUMOURS

WRITE. of how things go wrong per the attributes of the repeated humour.

☿ ☿ *Burnt, heavy.*

A secret sadness that overwhelms you.

⊖ ⊖ *Undercooked, bland. Things*

left unspoken never stay buried.

⊕ ⊕ *Acidic, bitter. A thirst for*

influence that you cannot slake.

☿ ☿ *Overpowering, decadent.*

A kindness at their core that they kept hidden.

DISCORDANT HUMOURS

WRITE. How did this go so wrong? Is this a time-honored recipe that your muscle memory failed you in preparing? Are you trying something new with disastrous consequences?

While your corporeal work may be finished,
the soul's trajectory has only just been set.
Refer back to the results of your coin flips
to determine whether you severed the mortal
tether successfully, or if you find yourself
returned to the well-worn grooves of failure.



ALLEGORIA

Historical note: The foundational concept in sin eater-eating a meal to transfer the transgressions of the dead to another person-is rooted in historical fact. Versions of sin-eating have been recorded across the globe and throughout time, although it's primarily associated with the Welsh Marches and, to a lesser extent, Scotland, Ireland, and parts of England.

Sying of a living

While the practice varies based on region and culture, the act generally goes as follows: a professional sin eater is called to the location of the dead and provided a meal (usually just bread and ale, as sin eaters were not generally held in high esteem). Sometimes, the food itself was placed on the body to physically absorb their sins; other times, passing the food over the body or simply consuming it in proximity to the dead was enough.

Sin eaters were generally shunned by their respective societies. What drove a person to becoming a sin eater is unknown and largely undocumented.

A portion of Sin Eater's mechanics revolve around the concept of humours and the four temperaments. Imbalanced humours caused not just ephemeral maladies-cancers, goiters, and the like-but were also believed to be the basis for four distinct temperaments. A blood-rich body had a sanguine nature; yellow bile, a choleric one. A phlegmatic personality had, naturally, an overabundance of phlegm, and a person rich in black bile was of a melancholy disposition. In telling the story of your sin eater, the balance of these fluids will determine your success at giving a soul the send-off it deserves. Whether fleeting or foundational, this disequilibrium is what brought them to the slab before you today.



The word of warning: The life of a sin eater is seldom pleasant, regularly confronted as they are with what crawls from the deepest pits of the human soul. During a session, your journaling may take you to places that mirror real-world sources of pain and trauma: death and dying, grief, loss, religious trauma, disordered eating, ostracization, obsessive thoughts. If at any point it becomes too much for you: take a break. Your meal will not spoil until you're ready to return.





TRANS- GRESSIONS

*But what of your own undeniably extant transgressions?
After all, why would a pure soul choose to become the wretched
sumpter of the sins?*

ROLL

*xd6 on the Sins page to begin anew,
or pull from the story of a previous session.*

WRITE

*The answers to these questions, and other
unsavory details of your darkened heart.*

- ¹ *Are you more likely to forgive or condemn
a sin that aligns with your own past?*
- ² *Are you revisiting a past story,
or starting anew?*

*we lived in lockstep
through our violence
&
violation*



Filmmakers Without Cameras

Filmmakers Without Cameras: The Trilogy was the biggest project I've undertaken to date: a 180-page omnibus of the three issues of FWC made so far, re-designed to be a singular and high-quality piece of work. Offset printed, hardbound,

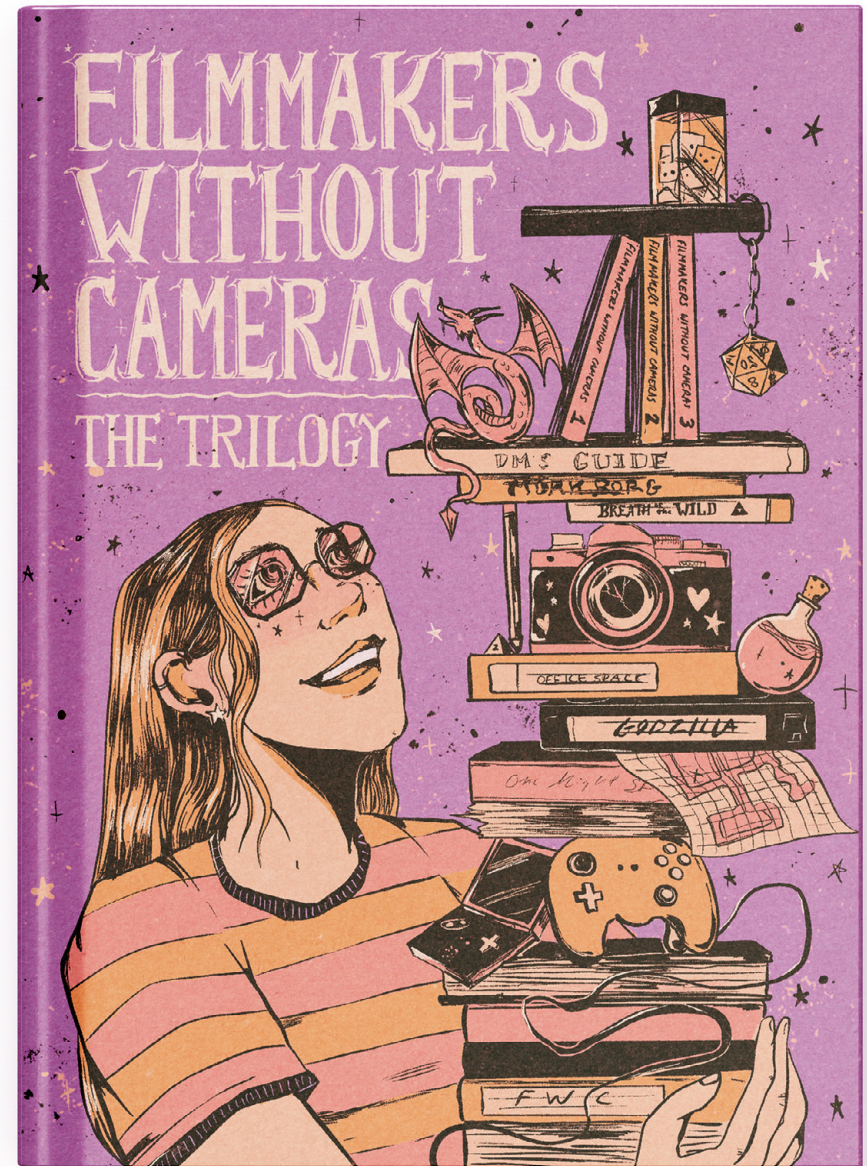
Deliverables

- Project Management
- Typography and Layout
- Graphic Design
- Art Direction
- Offset pre-press

featuring Pantone endpapers, and with a soft-touch laminated cover, it was the highest quality work I've produced so far.

Each article featured in The Trilogy was a project in itself: I wanted each article's design to be a response and a meditation on the media featured within.

Cover art and lettering by
Evangeline Gallagher





The Green
Knight
and the Homeward
Quest

30



UNPACKING
Videogame

£15.49



how much joy gaming brings, I've mo
driver, asking questions like 'why is h
over there?' to my long-suffering par
like a spectator sport. A lot of things
- from feeling like I'd missed the natu
gaming at some self-imposed age-ap
alienated by the cis-het-normative an
imagined so many games were built
that the latter point may have more t
listening to teenage boys sharing sto
they were living out in GTA, rather th
the games landscape.

Occasionally though, something has
play it myself. The first time I really fe
of Us II. I'm sure I could offer all sorts
explanations of its appeal, but for me
draw was an opportunity to play alon
cast. I loved Ellie and Lev, but my big
excited by Dina. Ultimately though, T
is a story of hardship, and burying yo
in this form ultimately replicates wid
placing queer characters in extremel
putting the precarity and danger of c
albeit in highly dramatized situatio
place for these stories, but bury-your
due to the sheer relentlessness of ha
in history where many of us need no
can be cruel.

The story kind of starts in the summer of 1993 in The Lost Bay. It's an endless summer. So hot. **So fucking hot.** Untamable wildfires scar the Bay restlessly. Illegal parties are thrown every night on the beach or in abandoned warehouses. The seaside is crowded and the air is filled with the scent of sun lotion, sugar and ashes.

The Lost Bay is where I live, and the only place I ever knew. It's a suburb stuck between a poisonous bog, a forest and a breathtaking sea.

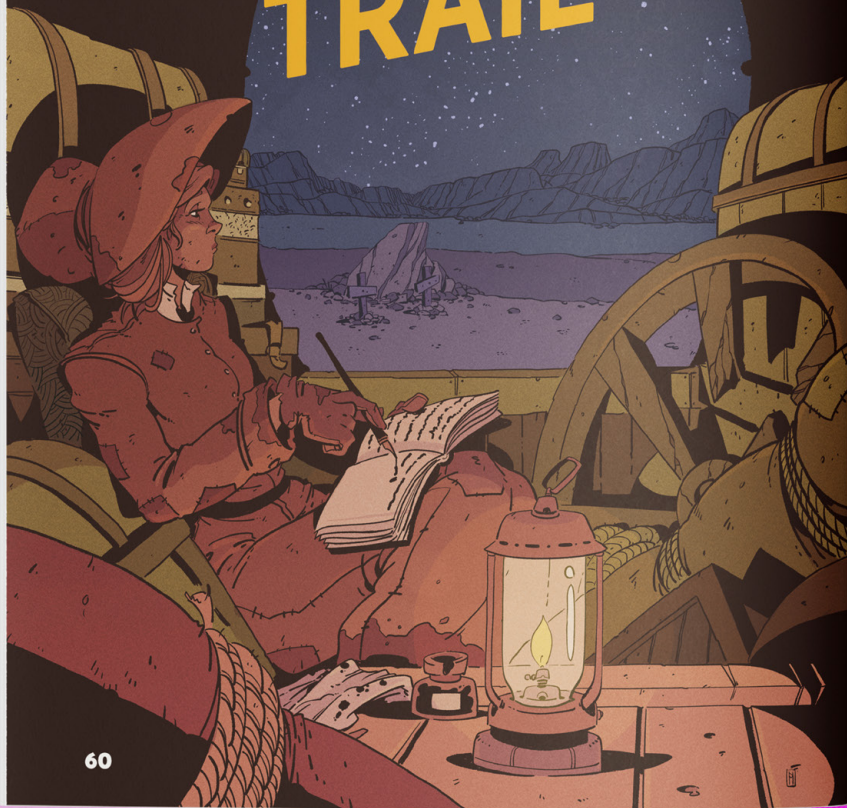
I'm a bit weird, because I have **(roll 1D20)**

- 1 Red eyes
- 2 Translucent face
- 3 Diamond nails
- 4 Glowing tongue
- 5 Two sockets but three eyes
- 6 Tentacle arm
- 7 Small fangs
- 8 Glue spit
- 9 Feathers



Aisha Josiah's

THE OREGON TRAIL



"If the point of life was simply to enjoy the moment that you're in, we'd all be playing videogames constantly," writes Spencer Kornhaber in *The Atlantic*.

At the height of lockdown — from what I can remember, time was fluid then — it seemed everyone had a new hobby.

BORING VIDEO GAMES ARE GOOD, ACTUALLY!

OREGON TRAIL

Originally released in 1985, Oregon Trail has been rereleased in 1990, 1991, 1992, 1993, 2018, and recently remade in 2021 by GameLoft.



Sourdoughs were proved, yoga positions perfected, and even I, a card-carrying misanthrope, had joined a book club AND a writer's group.

for me. And it soon becomes clear that roughly all *Among Us* players are, at best, twelve year old boys seeking irrational chaos — and boobs.

With the world and our social interactions largely mediated through screens, it's unsurprising that 62% of UK adults passed the time playing video games. I was one of them.

Then, as spring 2021 elapsed, I found myself meandering from tank battles to point-and-click murder mysteries to catapulting sheep like a lost parishioner looking for a church. Every game held the promise of escape from the real world's eerily empty streets, its constant ambulance sirens, its palpable tension. Playing games wasn't about enjoying the moment so much as trying to disappear into it.

As one of those annoying kids who grew up without a games console at home, which meant I played obsessively whenever invited to a friend's, I've never been an aficionado. I'm picky. *Fortnite* is a no-go: it's too much, too fast, and why are you dancing on my corpse? Meanwhile, I know it's sacrilegious to say, but *Minecraft*'s Lego-blocky visuals just don't do it

ENTER THE OREGON TRAIL

More wizened brains than mine will remember the original 1971 MECC release in all its minicomputer glory;

Filmmakers Without Cameras

Playing Hades or— what it's like to sit with inadequacy

8

Sydney

Art
Heidi Ostell



Sidekick

Videogames industry mental health charity Safe In Our World approached us with an idea for a project: a journal which would guide and teach the reader about dealing with their mental health. They wanted a design which was welcoming, cosy, and immediately recognisable to a gamer audience.

I decided to add the pattern to each page to create a well-defined, cosy space for the reader to write their thoughts into.

Interspersed were pages featuring inspirational quotes from videogames, with a design reflecting the game the quote came from.

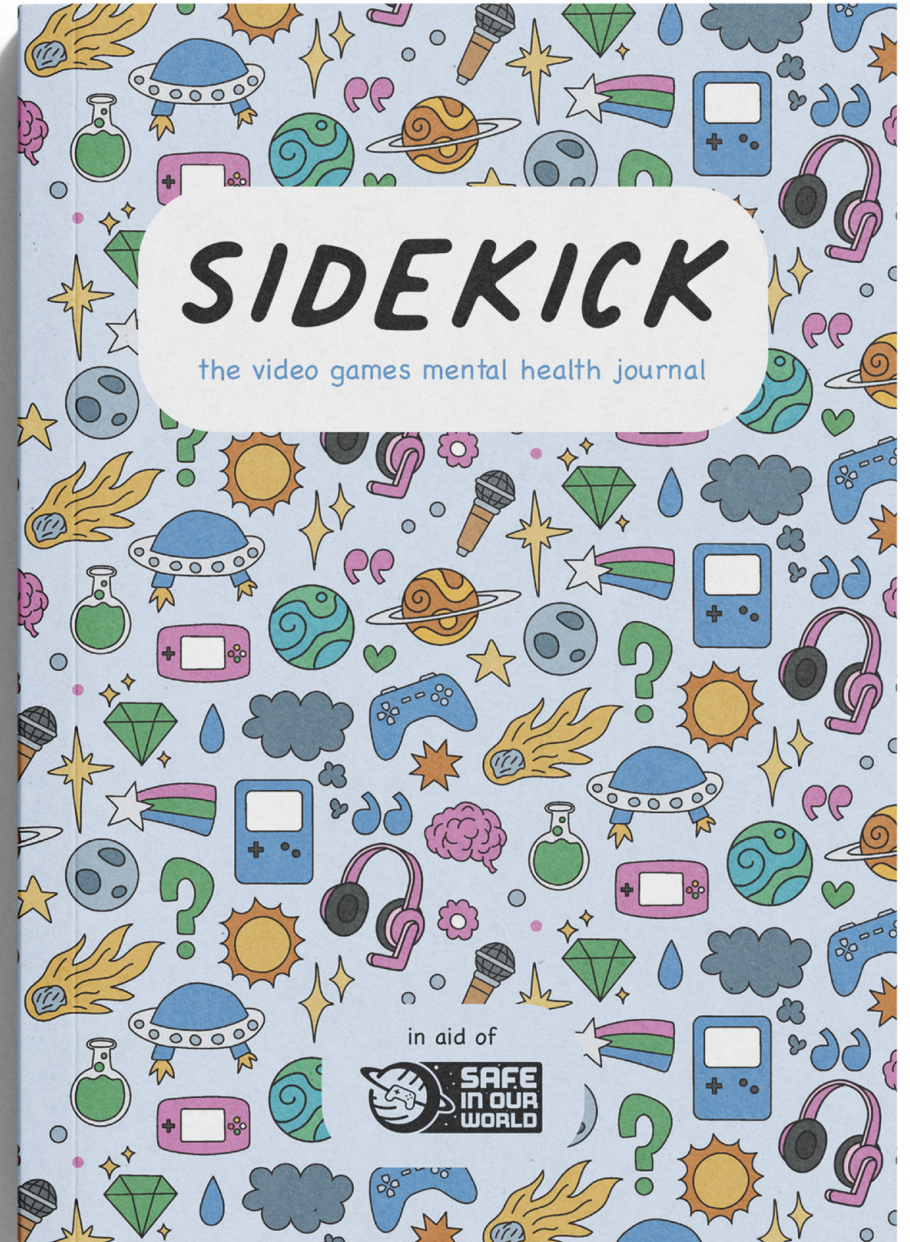
Cover art and lettering by
Megan Dobbyn

made for



Deliverables

- Typography and Layout
- Graphic Design
- Offset pre-press



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andart Impressa
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ughty Dog, Glumberland, Infinite
e Bithell, or Toby Fox.

orld is simple. We are creating and
health awareness within the video
e stigma surrounding mental health,
discussion, and to promote dialogue
people are not afraid to reach out for
if they need it.

rt of that mission. Normalising talking
identifying our emotions is crucial for
hich is why we've created this book: to
ur wellbeing. Of course, it
so we're sure

WORDS

Sky Tunley-Stainton
Harry Stainer
Rosie Taylor

DESIGN

Eryk Sawicki

ILLUSTRATION

Tristan McGuire of
Airship Interactive
Megan Dobbyn

EDITING

Sydney Bollinger

LOGISTICS

Hugh Wells

We'd like to thank everyone who has supported us throughout this project and helped to bring Sidekick to life.

Firstly, thank you to every single person who has supported Safe In Our World so far by donating, collaborating, sharing our content, and championing our mission.

To Ripstone and Thunderful Games, for supporting us in the ideation process and creating prompts around Stick It To The Man.

To Airship Interactive and Tristan McGuire for creating Safe In Our World's original illustrations.


To Sarah Sorrell, Safe In Our World's Charity Director, for always having faith in us and being an advocate for our abilities and personal wellbeing whilst working on Sidekick.

From Eryk: thank you to my partner Rose, who is the brightest light in my day, every day.

To Safe In Our World for taking a chance on us.

And thank you to all the pets whose companionship has been crucial throughout this process: Jerry, Pippin, Zuko, Geordi, Woody, ham, Boris, Badger, Mushroom, Poppy, Teddy, Livy, Sasha, Sansa and Arya.


ook was Human Made.



*Oh no, it happened again.
Oh no, it happened again.
Oh no, it happened again.
Oh no, it happened again.
Oh no, it happened again.
Oh no, it happened again.
Oh no, it happened again.*

*Keep on trying,
don't let it get to you.*

*—Getting Over It
with Bennett Foddy
Bennett Foddy (2017)*





Transmission For Them

Transmission For Them, chiefly inspired by the song *Transmission For Jehn* which in itself was chiefly inspired and set to Erik Satie's *Gnossienne No.1*, is a fairytale about chasing a long-lost lover across space.

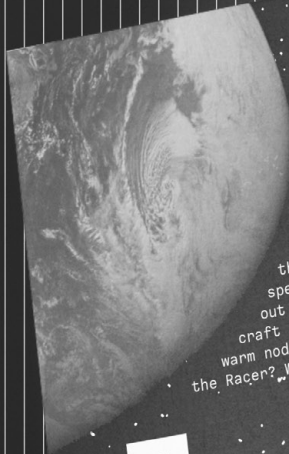
Combining archival footage from NASA, highly-stylised artwork from Charlie Freer, and a rich, black and white colour palette was my way of leaning into a fairytale vision of science

fiction. Printing pages upon pages of rich black was a true trial by fire.

Deliverables

- Typography and Layout
- Art Direction
- Graphic Design
- Writing





6

You saw many slender ships slingshotting from one planetary orbit to another, and gliding over the roiling surface of a yellow sun, like gnats around a giant bulb. One ship led the way. Whoever was behind the helm was one hell of a pilot, they reached incredible speeds, and risked it all to do so. What were they doing out here? The ship slowed, the sizzling hull of the racing craft cooled in the vacuum. The Racer drifted by you, giving a warm nod, obscured by their racing helmet. Did you converse with the Racer? What did you think of starship racing?

7

You flew over the skies of a mineral rich frontier world on a supply run when an all-points-bulletin appeared on your dashboard from the local authorities. There was a missing woman, a bride no less. Kidnapped on her wedding day, they said. The jilted Sheriff made an impassioned plea for information, offering a decent bounty to encourage his bride's return. While planetside, you spied a familiar face beneath a low brimmed hat. It was the Bride, but she was no hostage. She was bartending fiercely with the proprietor of a low-life chop shop. She was looking for a ride off planet, but that bounty had stacked the odds against her. You realised more eyes than just your own had clocked the Bride in disguise, what did you do?

8

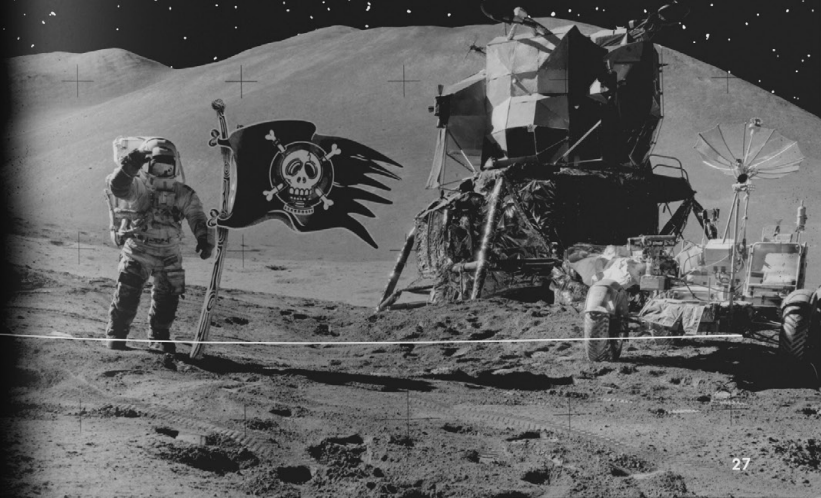
Perspective is tricky in space, through your cockpit window everything looks so far away, yet that white spot seemed to be getting closer. No... it was still you were the one approaching. You saw an arm outstretched with a thumb pointing up, relative to your ship. It was the white spot, an astronaut of some kind, or at least they once were; now they were just a Hitchhiker. Their tether drifted like a vestigial tail in the vacuum. Who knows how it came to be cut? Who was this Hitchhiker under their tinted helmet visor? All you know was that this stranger wanted a lift. Did you take them where they wanted to go?



Every card from this suit will prompt you to write about people you met during your journey.

K

A skull and crossbones blinked on your screen as a rusted starship levelled beside your own. "Prepare to be boarded" spoke the wiry, half-hearted voice of the old captain at the helm of the 'Juliet's Revenge.' Beneath a tricorn hat too big for his shrunken head, his liver-spotted face stared at you through the cockpit window. The warped metal of its gun barrels spoke of old age and overuse. He called himself a 'space pirate,' but he was alone, and what kind of captain has no crew? How did you handle this attempted robbery? A persistent rival, or an unlikely friend?



...ps slingshotting from one
er, and gliding over the
low sun, like gnats around a
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knows how it came to be cut? Who was
...ll you know was that this
... go?

surveillance log: A-44-C

9

You were at a port and there they were: the
one you've been searching for. You blink but
something is off, they didn't recognise you,
or at least they hid it well before melting
away into the crowd. Was it Them, or just a
facsimile put there by an uninspired universe?
How did this close encounter affect you?
Was your mission still clear, or was your
conviction shaken, thinking that They might
not want to be found?

宇宙船基地

EREBUS STATION

New Paradise of the
Hourglass Nebula!
Meet the millions of
exceptional thrillseekers
finding a new life on Erebus
Station. Erebus Welcomes You.





TRANSMISSION FOR THEM

*Did I
take your
love for
granted?*

*Did I
take yo
love fo
granted*

*u
or
nted*

Jumpgate Games

Jess Levine approached me to design a logomark for her new imprint: Jumpgate Games. We wanted the logomark to appeal to old-school sci-fi design sensibilities, with bold lettering and a modular design which would allow Jess to branch out to publishing other people's work too.

Deliverables

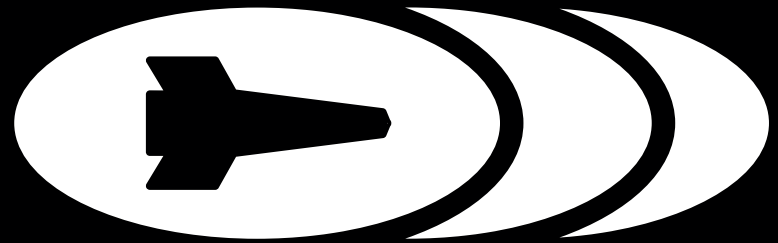
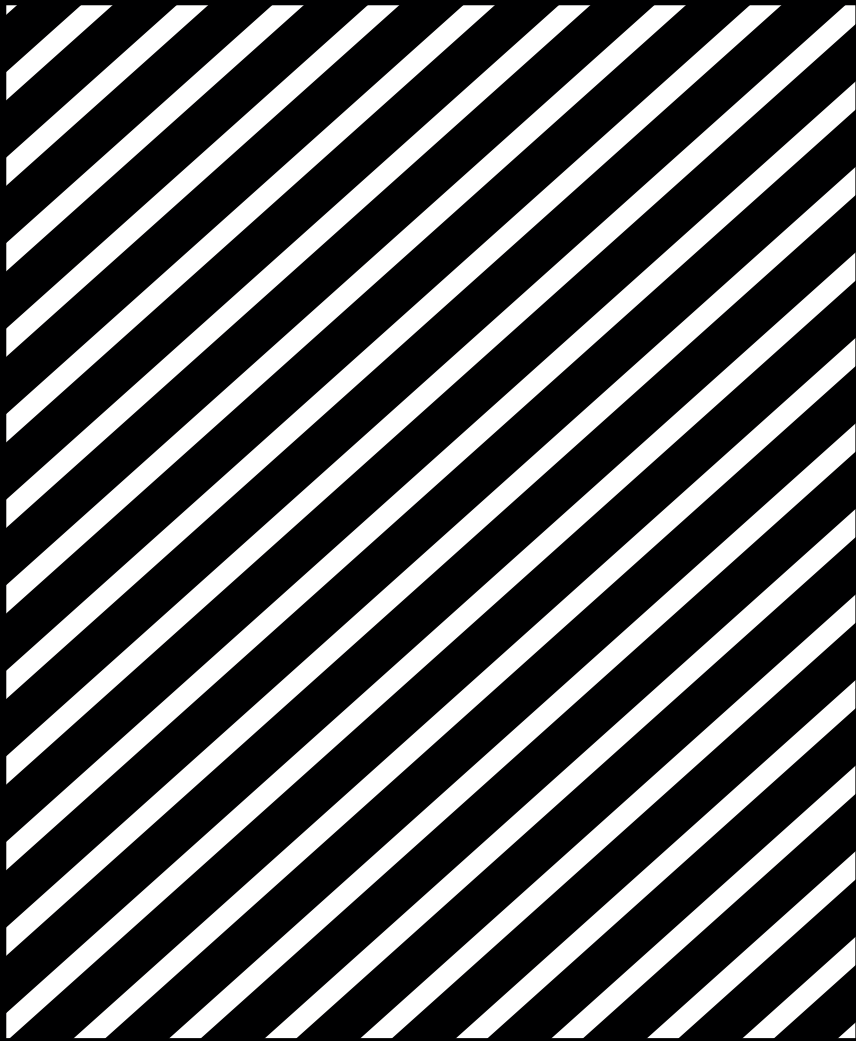
- Logotype Design
- Logo Design

JUMPGATE
 **GAMES**

by jess levine



JUMPGATE GAMES



by jess levine

Milk Bar

Milk Bar is my statement piece: a reflection of my own background as a “1.5G immigrant”. Milk Bar’s design is both a nod towards Polish-Soviet typography and the government-subsidised restaurants (known as Milk Bars), and the iconic design of British wartime chocolate rations.

This is a work-in-progress.



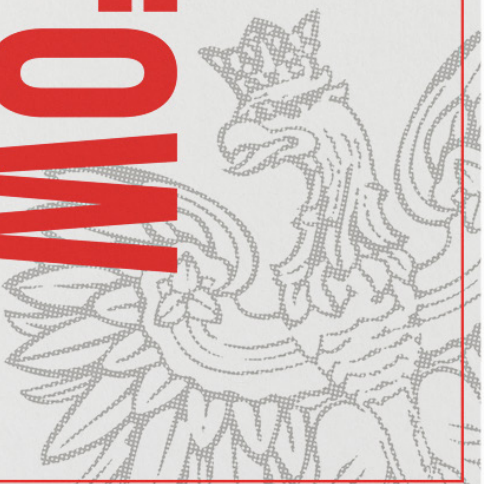
GORÉ RULES

everything you need to play



BOLOGHATOW

the tallest cooling towers and the deepest
mining pits in eastern europe



Hard Light Dynamics

The most intense commission I've ever worked on—this psychedelic module for CY_BORG is information-dense, grid-free, and a total smörgåsbord of influences.

Deliverables

- Typography and Layout
- Art Direction



STAIRWELL

As you descend the stairs, you can't see where they end. You've lost sight of the top, and any attempt to ascend will only lead up endless flights of stairs. Roll a D6. On a 3-6, you are able to escape the loop with no harm. On a 1-2, you are able to break free of the loop but receive a Dissonance.

The Never-ending Stairwell

Lost Bounty Hunters

You hear the clang of metal as a pair of mercenaries try to open a hastily welded door. They're on the same mission as you are. They might be convinced to split the reward, but will only look out for themselves.

The pungent smell of garbage fills the stairwell. At the bottom is a dazed man frantically tagging the walls with vibrant spray paint. Any interruption will cause him to snap back to reality. If you give him something, he will give you an item in return. There is a 1/6 chance that his gift will come with a Backlash (CY_BORG, pp. 72-73).

The Mad Tagger

Sudden Darkness

Halfway down, an electrical hum rattles the stairs before the lights fail and you're plunged into total darkness. Test Presence DR 10, and on a fail, roll a D2. On a 1, you lose an item. On a 2, you receive a Dissonance.

Distortion Ripple

Your scalp tingles, your chest tightens, and your stomach drops as a pulse of unreality washes over you. A screen tear surges up the stairwell and through the rest of the facility. Test Presence DR 14, and anyone who fails swaps bodies. If only one person fails, they swap bodies with someone at random. If the AI is destroyed, or the next time you wake from deep sleep, your body will return to normal.

Hard Light Phantom

The stairwell washes out in a blinding flash of light. When it fades, you see a pulsing fractal hovering before you. It launches itself at the nearest character, who must test Toughness DR 8 or receive a Dissonance. After the fractal makes contact with someone, it instantly turns into a duplicate of that person. Nobody is sure which one is real.

VR Ghouls

A rabid group of D4 VR Ghouls jump around looking to play, having escaped the VR Playground.

Experimental Serum Dispenser

A vending machine dispenses syringes that can alter your DNA (See Fractal DNA item).

Hard Light Trap

Hard Light projectors suddenly flash on, casting unreal images that strobe and sear. Test Agility DR 10 to avoid it or take D6 damage.

Hard Light Window

A glass pane in an interior wall gazes out into an abyssal void of darkness. If you stare too long, D3 Phasmic Eyes open and look back at you, then break through the unreal window and attack.

Portable VR Module Remover

You trip over a handy tool with a magnetic tip that is calibrated to extract VR Modules.

Camera Crawler

A large camera with spider legs stalks around the corner. It will line up the perfect angle to photograph you, draining all the red color from you and dealing 1 damage.

10

ENCOUNTERS

Roll on the Random Encounter table when the players take too long, or when the narrative suggests it.

You bump into a security guard, who is worried you're here. He will attempt to escort you back to the exit, but will inadvertently lead you deeper into the facility.

Unstable Fractal

You see a faint glow and hear aggressive whispering coming from behind you. As you turn around, you see a woman holding an unstable fractal and muttering to herself. When she notices you, she will shove the fractal into her pocket and demand that you help her escape.

Possessed Scribbler

A man scribbles along the walls, writing the same pattern of esoteric symbols over and over and over and over and over and over and over and over again.

Constructor System

A 3D constructor that can print any schematic loaded into the system, or any item you are able to scan. The system will require the material cost of liquid plastic in order to print anything. Roll a d6 after using a printed item. On a roll of 1 it melts or falls apart.

As characters enter the Stairwell Encounters table, roll again on a repeat result.

Someone who has been stuck in a VR Suit for far too long, having lost all sense of what is reality and what is their game.



VR GHOUL

HP 7 VR Suit-d2 Morale 11

R a n g e d

Volley High Precision When making an attack against a target with a VR Module, roll twice for damage and take the higher of the two.

M e e e

Melee High Score Once per round, when making an attack against a target with a VR Module, this character may make an additional attack against the same target.

ART FANATIC
 /// Someone who witnessed the perfect fractal, now obsessed with it and determined to see it again. ///

HP 3 Morale 8 Dodgy-d2
 Swipe d2

ENTHRALLED RESEARCHER
 /// A researcher driven mad by overexposure to the hard light fractals. Now they are driven by whatever they think will create the most perfect fractals, regardless of the damage that causes. ///

HP 4 Morale 11 Dodgy-d2
 Claw Swipe d4

SCREEN-TORN GUNNER
 /// Security guards whose minds have been totally consumed by Screen Tears, to distort reality to generate more screen tears. ///

HP 10 Morale 9 Armor-2
 Laser Eyes d10
 Displacement Explodes upon death and sucks everyone affected into a gravity well for 1 turn. Cannot move while caught in the gravity well.

HARD LIGHT GUNNER
 /// Security guards stationed throughout Hard Light Dynamics. They suffer from short-term exposure to the fractals, causing them to suffer from short term memory loss and confusion. ///

HP 12 Morale 9 Armor-2
 Hard Light Rifle d8 Test Agility DR 12 or be caught in an impenetrable hard light box for d2 rounds.

SCREEN-TORN GHOUL
 /// A VR Ghoul whose VR Suit was infected by a screen tear. They have totally lost their minds and are incapable of communicating at this point. ///

HP 11 Morale - Screen Touched-d3
 Hard Light Fractalizer d10
 Flashes of Terror When this unit attacks a target with a VR Module, that target must test Presence DR 13 or they experience a Dissonance.

When this unit attacks a target with a VR Module, that target must test Presence DR 13 or they experience a Dissonance.

THE SETUP

The new Perfect Fractal projection tech of the Hard Light Dynamics Corporation has caught the attention of all society recently. Dozens of people clamor outside the facility, obsessed by the Perfect Fractal's ability to distort and expand the viewer's very sense of time, space, and reality upon viewing.

It's the eve of the scheduled unveiling of Hard Light Dynamic's newest art and technology installation, governed by the Perfect Fractal projection. In the past few days things have gone completely quiet inside, and no one has been seen entering or leaving the building now for weeks.

You have been tasked with the retrieval, theft, or even destruction of the core Hard Light Dynamics AI housed in the bottom of the facility.

Find out what awaits you on your journey down into the depths.

BREAKING DOWN THE JOB

Use the randomizer on the next page for the Hook or choose how you want to run it, based on your group. Then lay out these steps for them:

- Get inside the Locked down Hard Light Dynamics Building.
- Find the network hard link and connect the HLD network to the outside net.
- Find the AI itself and complete the mission.

YOUR LIFE

- A DEBT NEEDED CLEAN
- MORE HANO
- A WAY OUT OF CY
- ANOTHER'S LIFE
- KILLCAINE AND CREDS

WHAT IS THE JOB?

1 STEAL	2 KILL
3 DESTROY	4 FREE

THE AI

GM NOTE

Doors never lead back to where they came, or are locked behind players. The constant push should be forward.

WHO HIRED YOU?

1 TG LABS	4 DIGITAL LIBERATION FRONT
2 THE CULT OF IMMACULATE FLESH	5 Local Fixer Passed it On
3 Heirs of Kergoz	6 Unknown Contractor (It was the AI itself)

2-7 RESEARCH LABORATORY

Data scientists scramble around working frantically some running cables to a small void colored obelisk-like structure attached by bundles of wires to rapidly flashing computers in the center of the lab, with some scientists frantically attaching more cables, and other scientists in fugue-like trances at their computers deliciously writing lines of code after line of code.

- The smell of sweat and rotting trash overpowers the senses and draws attention to the cluttered garbage and unwashed scientists.
- One data officer supervises the researchers.

GM Description: Characters must test Toughness DR 8 or vomit at the horrendous stench. While the researchers will ignore them, Dr. Alex Baxter will spot the characters from interring. If the characters linger or try to interrupt the researchers' work, Dr. Baxter directs them to a door that leads to what you're looking for.

ENTHRALLED RESEARCHERS

/// A researcher driven mad by overexposure to the hard light fractals. Now they are driven by whatever they think will create the most perfect fractals, regardless of the damage that causes. ///

HP 4 Morale 11 Dodge 11 Claw Swipe 01

2-8 BATHROOM

A door abruptly slams shut behind you. It's locked. Hundreds of bathroom stalls stretch out as far as the eye can see.

/// A faint whistling echoes through the bathroom.

GM Description: After entering the characters will find themselves trapped in the bathroom with no end in sight. The whistling gets louder each time they open a stall door and only opening X stalls (X = the number of characters), the whistling stops, and inside the final stall is a door with an EXIT sign.

2-9 LOCKED DOOR

A massive, reinforced security door lies at the opposite end of the chamber - the keypad phasers "LOCKED" in strobing rainbow LEDs.

- Dust dances in front of a large spotlight aimed at an intricate pattern on the ceiling traced in dim green light strips.
- A metal grate sits on the floor next to the spotlight. Filled with sheets of semi-transparent color gels. You can find almost any color within.

GM Description: In order to open the security door, the characters must place the blue and yellow screen gels on the spotlight to cast green light onto the ceiling. Once the light is properly calibrated, the security door unlocks.

AMPED GHUL

/// Someone who was plugged into a prototype of mind and perception. The Aamped Ghoul is driven by whatever they see through their 3D helmet, with various things being around them their system an interface and they consider an attack target. ///

HP 11 Morale 11
Shield Enhancement Suit-01
Hard Light Fractalizer-01
Flashes of Terror when this unit attacks, a target with a DR Middle, that target must test Awareness DR 12 or they experience disorientation.

FRACTURED

/// A HLD subject that suffered from overexposure to Fractals, causing one to form lines of them and flipping them to half. They radiate fractal energy that will cause the same fate to anyone who falls victim. ///

HP 13 Morale 11 Armor-02
Weak Light Suit-01
Rip Whisker A character is broken by an attack from a Fractured character. They must test Presence DR 12 or they are ripped in half and become a Fractured character.

PHASIC EYE

/// A HLD subject that aggressively flies around the victim inside of perfect fractals, and are constantly searching for ways to escape that void. ///

HP 9 Morale 10 Armor-01
Laser Eye 01
Nucleus Explodes upon death, dealing 4d6 damage. Anyone within range must test Strength DR 16 or be knocked prone.

HARD LIGHT SPECTER

/// Floating in the air, this Fractal hovers around until someone comes near. This will cause it to be drawn to that person, and will transform into an exact copy of them as soon as it makes physical contact. ///

HP 10 Morale 11 Armor-02
Copy The Hard Light Specter can copy any move, item, or attack on any character sheet on the table.
Metal Drive Whenever this unit attacks and damages you, each knowledge or Presence DR 12 or you fall into a 10' tall you lasted for 30 hours.

SCREEN-TORN SPECTER

HP 15 Morale 11 Armor 1
Happens The Screen-Torn Specter can copy any move, item, or attack on any character sheet on the table.
Reveal Whenever this unit is attacked and takes damage, the attacker must test Toughness DR 12 or they receive half the damage dealt rounded up.

CAMERA CRAWLER

/// A small robot with a large, frontal, zoomed camera. It is blind, but will try to take photos of anyone it encounters. ///

HP 5 Morale 11 Armor 1
Repealed Both 1 damage and takes a photo of the target, which drains the vision ray.

SECURITY GUN

/// A small gun, the security barrels in the Hardlight Security building are available to anyone uninvited. ///

HP 4 Morale 11 Armor-1
Repealed Both 1 damage and takes a photo of the target, which drains the vision ray.

3-2 AI SANCTUM

/// Almost every unit that whistles in the room, making it hard to know just what the unit's abilities.

Four control relay stations are connected by metal grate passages. At the center of it all is a control module that can be used to shut down (lock), free, or destroy the AI.

Everything is distorted, and reality itself seems to be warping behind the planes of steel. There are screens where screen tear damage can be seen throughout the room.

GM Description: There are four relays that need to be destroyed, hidden, or disabled before characters can use any programming on the AI using the control console module. Once the first relay has been dealt with, the security protocols will activate again. Once two relays, the screen tears throughout the facility will begin to rapidly expand, swallowing whatever throughout the facility. There is a 12 round timer until the screen tears become this room and everything in it. Each time an additional relay is destroyed, more screen tears will appear and release additional Fun-Fun abilities.

Relay 1: Increases security gun (Cost DR 8 Agility to drop).

Relay 2: Spawns 10 VR Shields (Screen-Torn Variant).

Relay 3: Spawns 10 Hard Light Specters (Screen-Torn Variant).

Relay 4: Relay 4: Spawns 10 Hard Light Specters (Screen-Torn Variant).

SECURITY GUN

HP 4 Morale 11 Armor-01
The Hard Light Specter can copy any move, item, or attack on any character sheet on the table.
Repealed Whenever this unit is attacked and takes damage, the attacker must test Toughness DR 12 or they receive half the damage dealt rounded up.

SCREEN-TORN SPECTER

HP 15 Morale 11 Armor 1
Happens The Screen-Torn Specter can copy any move, item, or attack on any character sheet on the table.
Reveal Whenever this unit is attacked and takes damage, the attacker must test Toughness DR 12 or they receive half the damage dealt rounded up.

HARD LIGHT ENGINEER

D6 Name	D6 Hard Light Weapon	D6 Origin
1 Kimbul	1 Sword	1 Merged with Hardlight
2 Jupi	2 Hammer	2 An Experiment Gone Wrong
3 Ashton	3 Shield	3 Makeshift Technology
4 Raxx	4 Whip	4 Traded your skills for the equipment from a gang.
5 Green	5 Claws	5 Infrastructure Fixer
6 Mib	6 Grenade	6 Former Military

Hardlight Kit

At the beginning of each day, you may roll a D12 x Knowledge and gain that much energy. You may spend energy on Hardlights Tools 4.

D6 Hardlight Tool	Description
1 Weapon Simulator	Spends 1 Energy. Generate a weapon made of hardlight that lasts for D20 minutes.
2 Smart Stop Boots	Spends 1 Energy. You generate hardlight footing underneath your steps for the next D6 minutes.
3 Bubble Shell	Spends 1 Energy. Activate a bubble shield that will create a small bubble of hardlight around the user. Whenever it takes a hit, test DR toughness 12. If you fail this test, the bubble shield deactivates.
4 Field Decay	Spends 1 Energy. Generate a hardlight decay that you are able to program with basic actions. It will last for D4 rounds. You can program basic actions equal to rounds-spends 2 Energy. Harpoon Stale and Nesting gun that can be used to temporarily connect two objects together for D20 minutes.
5 Patchwork Pistol	Spends 2 Energy. Create a small, disc device that can be planted and will trigger whenever someone walks over it. Once triggered, it will instantly lock someone in a bright cage for D12 minutes.
6 Trapjaw	

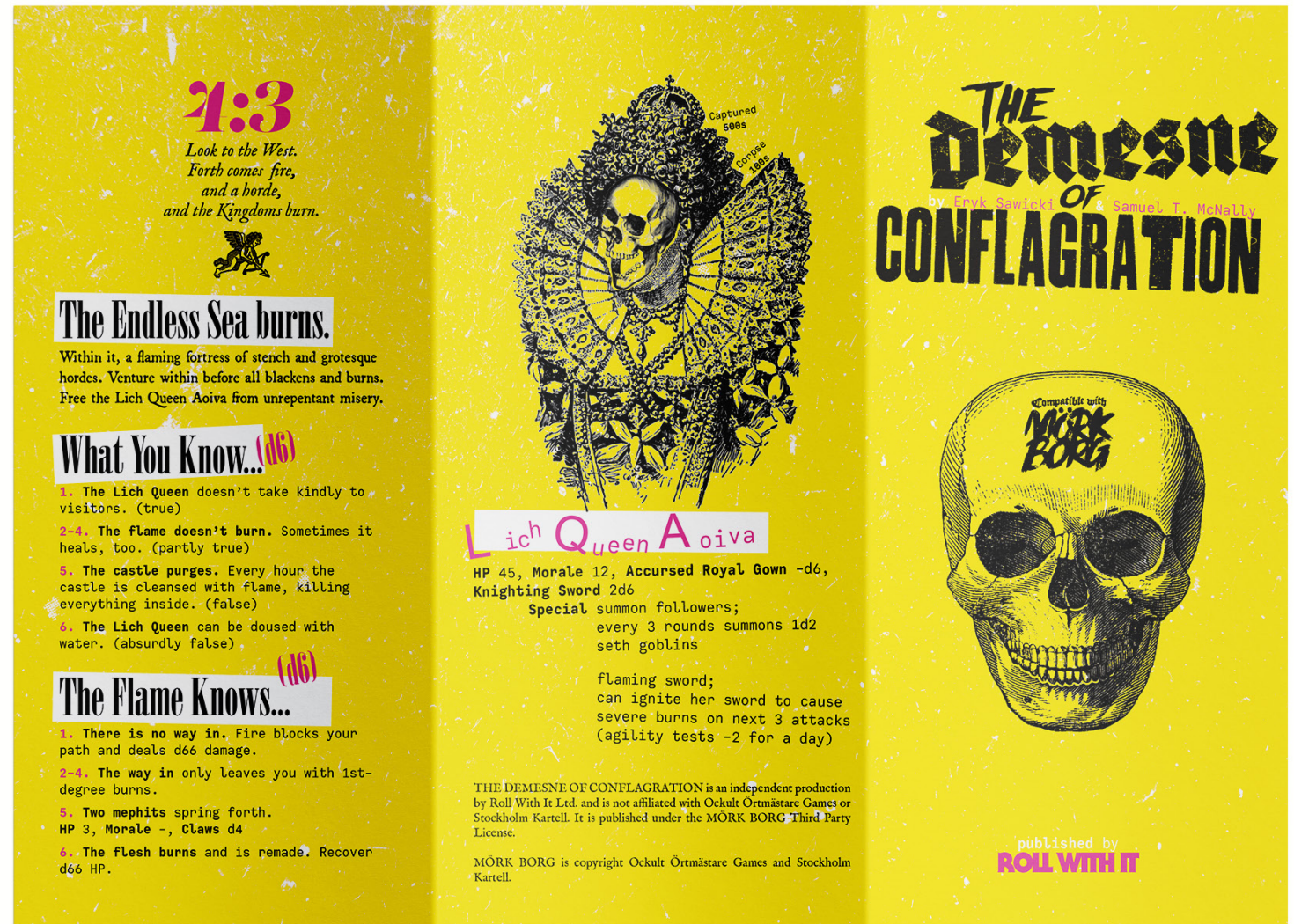
HP Toughness +D4
Dodge D4
Presence Roll 3D6-2
Strength Roll 3D6-2
Wisdom D6

Demesne of Conflagration

A tri-fold pamphlet made over the course of a weekend for a MORK BORG game jam.

Deliverables

- Typography and Layout
- Art Direction
- Graphic Design



4:3

Look to the West,
Forth comes fire,
and a horde,
and the Kingdoms burn.



The Endless Sea burns.

Within it, a flaming fortress of stench and grotesque hordes. Venture within before all blackens and burns. Free the Lich Queen Aoiva from unrepentant misery.

What You Know... (16)

1. The Lich Queen doesn't take kindly to visitors. (true)
- 2-4. The flame doesn't burn. Sometimes it heals, too. (partly true)
5. The castle purges. Every hour the castle is cleansed with flame, killing everything inside. (false)
6. The Lich Queen can be doused with water. (absurdly false)

The Flame Knows... (16)

no way in. Fire blocks your
d66 damage.
only leaves you with 1st
earth.
nde.

LEVEL 1

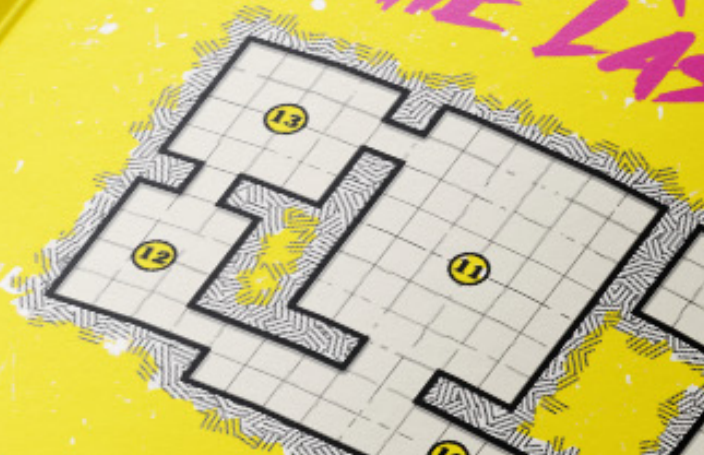
ENTRANCE

The heat here is unbearable. Flames adorn every wall, dealing 1d6 damage if touched. You bear sbredding.

1. **Three skeletons** guard the entrance. HP 6, Morale -, **Chain** -d4, **Halberd** and **Scythe** d6. **Old and dry**: DR10 to hit them.
2. **An unlit scone** stands in the middle. Lighting the scone summons two **Horde scum**. HP 3, Morale -, **Flameblade** d6
3. **Three Horde scum** stand on a **stage** with instruments. They play blasphemous music.
4. **Altar to fire**. **Sacrifice** opens a passage on the west wall. **Desecration** fills the room with fire. Roll on the "The Flame Knows..." table.
5. **The Inferno Blacksmith's** forge. He plucks his eyeballs and hammers them on the anvil.
6. **The Final Respite**. Flames rise from a narrow stairwell at the East wall.
7. **Secret Room** containing a chest. Within it, a single flask of holy water.



THE LICH & THE LAS



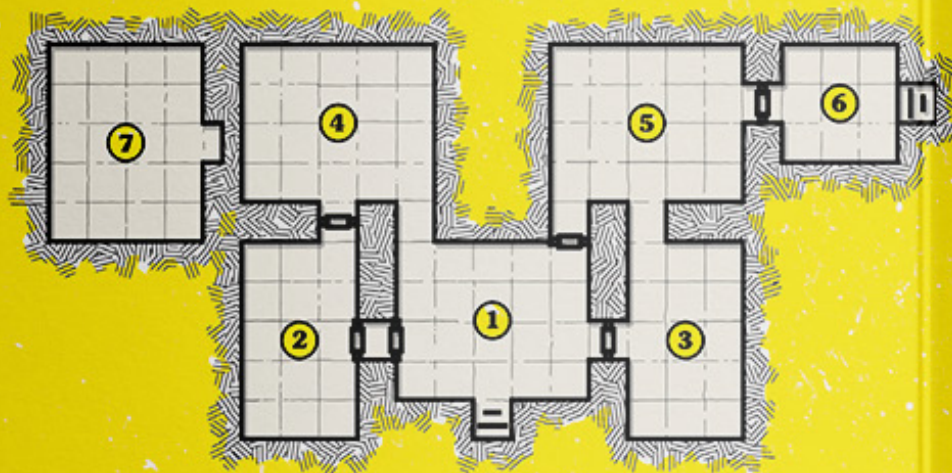
10.

11. A

si
bur
and J

12. Her to
stretch
Mother's
extra fire

13. Her Ladyship
slain, a clone
boils on the b



LEVEL 1

ENTRANCE

The heat here is unbearable. Flames adorn every wall, dealing 1d66 damage if touched. You hear shredding.

1. **Three skeletons** guard the entrance.
HP 6, Morale -, Chain -d4, Halberd and Scythe d6. *Old and dry*: DR10 to hit them.
2. **An unlit scion** stands in the middle.
Lighting the scion summons two Horde scum.
HP 3, Morale -, Flameblade d6

LEVEL 2

THE FLAMING HALLS

These halls are fetid and blackened and burnt. SHE welcomes Yetsabu-Nech beaming with delight, praising the fire which burns all.

8. **SHE demands sacrifice.** An altar stands here. The southern gate is white hot, and will only open at the taste of blood or holy water. Take d4 damage if cut.
9. **A flaming Womb of Scum** births three Horde scum every three rounds until doused.
HP 3, Morale -, Flameblade d6
Swollen timbers in this room contract and expand with every birth.
10. **The Flaming Hall.** The flames grow when you pass.
11. **A Depraved Throne Room.** Lich Queen Aoiva sits here. Everything is blackened and burnt. You are not the young she sent for and you will die.
12. **Her torrid riches.** A table lined with stretched skin, on top of which is a jar of Mother's Flame. Pour it on a weapon for d6 extra fire damage with every hit.
13. **Her Ladyship's Fetid Chamber.** If Aoiva is slain, a clone wrapped in silken sheets boils on the bed here. If not desecrated,

Unexplained Scotland

This was my first foray into traditional typesetting. Inspired by traditional canons of page construction, I used wider margins for a more comfortable reading experience.

I set the body text in FreightText Pro, a historic serif, to ease eye strain and because I *adored* its italics.

Deliverables

- Typography and Layout
- Art Direction
- Graphic Design





INTRODUCTION

SCOTLAND IS WEIRD. Inside its small 30,000 square miles are contained more paranormal encounters, legends, folklore and tales of the unexplained than most countries several times its size. You cannot enter a city, town or village without some ancient legend or modern myth being told to you. Dark beasts stalk the woods and mountains, ghosts haunt everywhere from farms to theatres to subways, the lochs are riddled with monsters, witches and warlocks cast curses and summon monstrous minions, occultists try to conjure the devil himself, UFOs attack ordinary people in broad daylight, and much, much more.

But why is this? Is it due to the age of the country? Scotland is so ancient that it makes many larger countries like the United States look like newborns by comparison. From Druids to Saxons, Scotland has been occupied by a great number of peoples all bringing their own beliefs, religions and superstitions to the country. Could this mishmash of mysticism have stirred something up that has made Scotland just a little bit more unusual than most other places in the world?

Or could it be that Scotland has always been a strange place, even before anyone set foot here? Throughout the world you find places where high strangeness seems to be the norm. Places like Skinwalker Ranch, The Bermuda Triangle, Point Pleasant, and Twin Peaks. Places like these, writers such as John Keel, author of *The Mothman Prophecies*, speculate are areas where the veil between this world and some other, hidden, unknown world is thin. In these areas strange



The Livingstone Encounter

speeds off
And what if
On November
that put Scotlan
so strange and b
UFOs in Scotlan
investigators to that
that investigators, see
to come away empty ha
At 11:00 am on the m
Robert Taylor was walkin
a wooded area on the edge
the woods, Robert and Lun
here shocked him. Twelve
the clearing, there was a large
diameter. The spherical object w
around its middle. It didn't move,
it, two smaller spherical objects dro
balls that dropped had small spikes a
Robert of naval mines. Soon after the b
a strange odour that he described as being
The small balls approached Robert Taylor
As he began to run, Robert realised he had lo
was frozen in place. The balls attacked Robert
they attacked his trousers. Why they did this
theorise that the alien intelligence controlling
the trousers for the dominant life form on the p
with extreme hostility.

Lock-on 005 (unreleased concepts)

I was approached by Lost in Cult for some editorial design for their award-winning Lock-on videogame journal. Sadly they had changed design direction after submission so these layouts weren't published, but the quality of art I got to work with was incredibly exciting nonetheless.

Deliverables

- Typography and layout



The THIRD-PERSON

Seminal ADVENTURE

Art by Eryk Sawicki
Words by Eryk Sawicki

THE LEGEND OF ZELDA: OCARINA OF TIME was a towering achievement, a game that raised the bar far above all that had come before.

In 1998, 3D games were not new; 3D games with first-person, top-down, and side-scrolling viewpoints had already arrived, as had third-person platformers. But nobody had made a third-person game with both strong camera control and melee combat, especially not in a vast, immersive world. There was no blueprint and design pitfalls awaited any team that tried.

Ocarina of Time solved that puzzle decisively. It became the archetype for third-person 3D action games that were both approachable and ambitious. It broke new ground in terms of camera control, melee combat, level design, and world design. It achieved a high standard for readability and approachability; nothing like it had ever been made before, and it set a high-water mark that wouldn't be surpassed for years.

"The masterpiece that people will still be talking about ten years down the road."

—GAMESPOT'S REVIEW OF OCARINA OF TIME, 1998

Let's work together.

Need something designed? Get in touch at eryk@hey.com and let's chat.