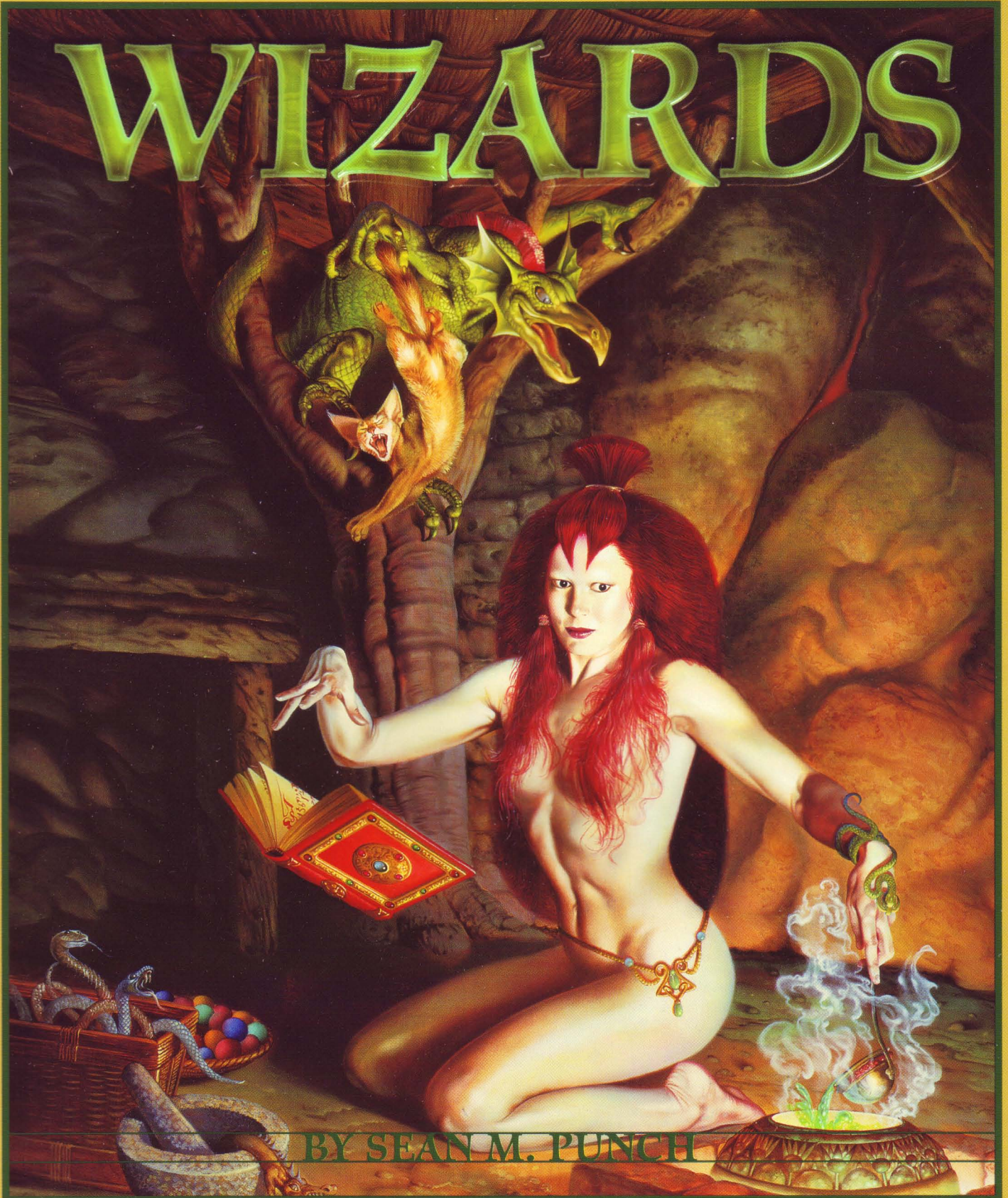


G U R P S[®]

WIZARDS



BY SEAN M. PUNCH

STEVE JACKSON GAMES

INSTANT MAGES

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FIRST EDITION
PUBLISHED APRIL 1998

GURPS Basic Set, Compendium I: Character Creation, and GURPS Magic are required to use this supplement in a GURPS campaign. Certain templates are more useful when used in conjunction with Grimoire, Martial Arts, Psionics, Religion, Supers or Voodoo. The essays on the roles of wizards in legend and fiction are useful no matter what game you play.

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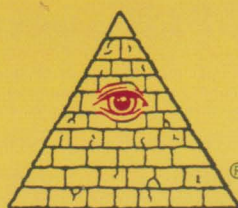


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G U R P S

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GURPS *Wizards* was originally planned as a book of ready-made wizard characters. While it was waiting for a slot in our production schedule, though, a lot of thinking took place. We realized that *GURPS* didn't have a whole lot of support for new players, and that wizards were especially baffling because they required the player to be familiar with not just *Basic Set*, but also another book like *Magic* or *Voodoo*. When *Black Ops* came out with *templates* in it, we had an epiphany: we could make *Wizards* a book of wizard templates. The rest, as they say, is history.

Wizards is the first *GURPS* book to contain the template system (pp. 4-9), which sets out guidelines that authors and GMs can use to spell out their expectations of what characters should be capable of in a given setting. This lets even the newest player get right into the action without having to peruse hundreds of pages of rules. This system will one day replace the *Random Characters* rules on pp. B84-85 as *GURPS*' "quick-start" system.

Using This Book

Wizards contains 28 templates. Each one consists of a description of a particular wizardly character type, a list of abilities to choose from when making such a character (along with an explanation of how they were chosen), some suggestions on how to customize the character, and advice on how to fit the template into a campaign. Each template is accompanied by four sample characters.

A few notes on this presentation:

- We've limited ourselves to *GURPS Magic*, but those who have *Grimoire* should feel free to add spells from that book. Where *Grimoire* is required, this has been noted.
- The sample characters are inspired by the templates and not constrained by them. They illustrate how a player might customize a character built from a given template. In keeping with the way many players think, some of these are fairly radical departures from the norm!
- The templates all assume TL3 fantasy, the "native" genre of wizards. Other kinds of wizards are possible, however, and we've illustrated this with examples.
- To save space, we've omitted Literacy and Illiteracy from sample character write-ups if they would cost 0 points. Sample characters from TL5+ backgrounds are assumed to be literate, as are high-Status characters from some TL4- settings (e.g., *Imperial Rome*). See the appropriate worldbook for details.

About the Author

Sean "Dr. Kromm" Punch is the *GURPS* line editor and overall *GURPS* guru at SJ Games. The editor of numerous *GURPS* books, he is also the co-author of *GURPS Fantasy Folk*, Second Edition, compiler of *GURPS Compendium I & II*, and designer of *GURPS Lite*. He is presently writing *GURPS Undead*. Sean has been a fanatical gamer since 1979. His other interests include cinema, military science, tigers and wine. He and his wife, Bonnie, presently live in Montréal, Québec with four cats and one bird.

About GURPS

Steve Jackson Games is committed to full support of the *GURPS* system. Our address is SJ Games, Box 18957, Austin, TX 78760. Please include a self-addressed, stamped envelope (SASE) any time you write us! Resources now available include:

Pyramid (www.sjgames.com/pyramid). Our online magazine includes new rules and articles for *GURPS*. It also covers all the hobby's top games – *AD&D*, *Traveller*, *World of Darkness*, *Call of Cthulhu*, *Shadowrun* and many more – and other SJ Games releases like *In Nomine*, *INWO*, *Car Wars*, *Toon*, *Ogre Miniatures* and more. And *Pyramid* subscribers also have access to playtest files online, to see (and comment on) new books before they're released.

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Internet. Visit us on the World Wide Web at www.sjgames.com for an online catalog, errata and updates, and hundreds of pages of information. We also have conferences on CompuServe and America Online. *GURPS* has its own Usenet group, too: rec.games.frp.gurps.

GURPSnet. Much of the online discussion of *GURPS* happens on this e-mail list. To join, send mail to majordomo@io.com with "subscribe GURPSnet-L" in the body, or point your World Wide Web browser to: www.io.com/~ftp/GURPSnet/www/.

Page References

See *GURPS Compendium I*, p. 181, for a full list of abbreviations for *GURPS* titles. Any page reference that begins with a B refers to *GURPS Basic Set, Third Edition Revised*; e.g., p. B144 refers to page 144 of *Basic Set*. CI refers to *Compendium I*, CII to *Compendium II*, G to *Grimoire*, M to *Magic, Second Edition*, MA to *Martial Arts, Second Edition*, MI to *Magic Items, P to Psionics*, R to *Religion*, SU to *Supers, Second Edition* and VO to *Voodoo*.

Creative Freedom

You never have to choose a template: you can always create a character from whole cloth, and many experienced players will wish to do exactly that. Note that it's possible to mix characters created with and without templates in the same campaign. Since templates are *not* specially priced package deals (see *Discounts*, p. 6), characters made from templates are 100% compatible with characters made using the detailed character creation rules.

Templates and the Rules

Templates are *guidelines*, not rules. They are an introductory tool, a GM's (or author's) advice to new players on what is needed to fill certain roles in his world. This prevents players from neglecting important abilities or getting bogged down in the rules. Templates have no in-play effects; they are just an aid to character design, like a calculator or the *Instant Characters* booklet. Customization and alteration are always permitted, and your choice of template *in no way* limits your choices when improving your character later on.

Are Templates "Character Classes"?

No, and those familiar with other RPGs should bear this in mind. Many RPGs employ *character classes*, which bear a superficial resemblance to templates – but there are some important differences. You typically *have* to choose a character class, and once this is chosen, your options in play are generally circumscribed by a number of rules. Customization is often limited, and improvement usually follows a narrow, prescribed scheme, with changes of class being difficult or impossible. None of this is true in the case of templates.

Racial Templates

The race creation rules are rules for creating templates, with a few important differences. Racial attribute modifiers alter attribute levels rather than specifying them, racial advantages are often unavailable to most other characters, racial disadvantages don't count against campaign disadvantage limits, and racial skills sometimes use special rules. Your race *does* matter in play, too – racial descriptions often include "taboo traits" which circumscribe your abilities. None-the-less, the GM may choose to treat races in a manner similar to ethnic templates.

GURPS is a simple system with a lot of depth, much of which lies in the character generation rules; it offers all the choices anyone could want! Unfortunately, this means new players sometimes find themselves overwhelmed by the game before they even start to play. One way to make character creation less daunting is to use a "quick-start" technique known as a *template*.

A template is a blueprint for a player character that can successfully fill a specific role in a particular game world. By specifying many character traits in advance, it reduces the amount of work needed to create the character and guarantees its competence. Templates can also be helpful for experienced players who are pressed for time. Finally, templates can be used to determine the rough abilities of NPCs – but keep in mind that they are generally intended to be turned into heroic PCs, not "generic NPCs."

Mechanically, a template is a partially-completed character sheet which contains only the attribute levels, advantages, disadvantages and skill levels required for the character to competently fill a certain role. The point costs of these abilities are listed, and the sum is given as the "cost" of the template. The player purchases the template, then spends his remaining points to customize it into an actual character by choosing background skills and unique talents. If the template includes fewer disadvantages than the campaign limit, more may be taken and the extra points used for customization. The same applies to quirks.

Types of Templates

The number of possible templates is essentially unlimited, but most will fall into one of a few general categories; a few will fall into more than one. Not every category will exist in all campaigns, but characters built using different types of templates may be mixed within a single campaign.

Vocational Templates

These are the most common and easily-understood templates. A character who does a job (e.g., mercenary, physician, mechanic) is expected to possess certain skills and a commensurate wealth level; see the *Job Table* on p. B194 and those in various *GURPS* worldbooks for inspiration. Vocational templates often assume a *successful* member of the profession in question, and include attribute levels and advantages that would lead to success.

Ethnic Templates

One's cultural background is a powerful defining concept in many settings. For example, Conan was first and foremost a Cimmerian, and this identified him throughout his adventures. An ethnic template might specify the genetic traits of a closed breeding group, skills taught to all members of a culture, or the beliefs and prejudices of a given tribe, nation or religion.

Institutional Templates

A character may be a member of an institution, such as a military unit, an order of knights or priests, or an academy. This is *not* the same as a job; it defines his





place in society rather than his profession. These templates typically specify Duties and Vows, attributes (“entrance requirements”) and social advantages such as Rank, Reputation, Status and Wealth.

Archetypes

An archetype is a dramatic role defined by the *genre*; e.g., “dashing hero,” “sidekick” or “mascot.” Such a character may have any job or background, but he serves a specific purpose in the story. Since this type of template attempts to define personality rather than ability, it may include many mental disadvantages. It can be challenging to design and difficult to customize.

Template Design

This section will walk you through the process of designing a template. A running example will be used to illustrate the principles at work. After designing one or two templates this way, you’ll probably never have to come back to these guidelines again.

1. Concept

A template is really a “generic character.” You will need a “concept” – a unified vision of what it represents and where it fits in – just as for any other character. To develop this, decide on the type of template you are designing and what general role it will fill. Now visualize which character traits will be needed to meet the demands of that role in your campaign. Template design is one of the last steps of campaign preparation, so use everything you know about the campaign world to help you here.

Example: We plan to construct a “heroic knight” template, suitable for a fantasy campaign. We decide he’s strong, honorable, a wise leader and a skilled warrior. This is both an archetype (the “heroic” part) and an institutional template (the “knight” part). One could create separate templates for each aspect, or treat them as “lenses” (see *Lenses and Filters*, p. 9), but we have chosen to keep things simple for now.

2. Degree of Detail

Decide how detailed you want the template to be. A dense template (lots of skills, minor advantages and disadvantages, etc.) will define a character’s role well, but may result in all characters built with it being rather alike. A sparse template (one or two skills and nothing else) will leave the character more ambiguous, making it easier to customize but giving the player only a vague idea of the role he’s supposed to be playing. Ideally, you want to strike a balance. Try to paint in broad strokes, leaving the fine details up to the individual player, but be sure to

Templates and Your Campaign

Template design is a part of campaign design. Always consider the effects of your templates on the campaign world and on the players’ perceptions of it. If you present players with only warrior, thief and bandit templates, it paints a different picture than if you also include templates for glassblowers and herbalists. Also factor in the limitations of the campaign world – a “cyborg” template has no place in a TL0 hunter-gatherer campaign! Finally, keep the interactions between templates in mind; they should always be designed to work together as a set.

Templates and Your Players

It’s important to be familiar with the character-creation habits of your experienced players. If their warriors all have Combat Reflexes and their wizards all have Magery 3, then your templates should follow suit, even if the “typical” warrior or wizard in your campaign lacks these features. This puts PCs built with templates on an equal footing with the creations of experienced players. If you have trouble justifying this, remember: you’re creating blueprints for *adventurers*, exceptional characters built with more points than the average person. “Rare” abilities are quite common among adventurers (especially PCs), and you shouldn’t be afraid to make your templates somewhat atypical, as long as they aren’t stereotypical.

Listing Skills

When listing skills in a template, include *all* relevant information about the skill: name, difficulty, relative level, point cost and actual level. Use the following format:

Skill Name (Difficulty) Relative Level [Point Cost]-Actual Level

Continued on next page . . .

Bri the Liar (150 points)

Age 18; 5'6", 125 lbs.; red hair, green eyes; an impish young woman whose skin matches her clothes.

ST 9 [-10], DX 12 [20], IQ 14 [45], HT 10 [0]

Basic Speed 5.5, Move 5.
Dodge 5.

Advantages: Attractive [5]; Chameleon 1 [7]; Extra Fatigue 3 [9]; Literacy [10]; Magery 3 [35]; Sidhe Blood 2 [20]; Silence 2 [10]; Unusual Background (Non-druid spell caster) [10].

Disadvantages: Compulsive Lying [-15]; Gesa (Must not tell others her name) [-10]; Trickster [-15].

Quirks: Considers druids to be paternalistic snobs; Likes children; Likes to mock those with strange voices; Proud of her Sidhe blood; Smirks constantly. [-5]

Skills (TL2 where applicable): Acting-14 [2]; Bard-13 [1]; Camouflage-13 [½]; Consonant Tree Lore-12 [1]; Disguise-12 [½]; Fast-Talk-14 [2]; Illusion Art-14 [4]; Mimicry (Human Speech)-8 [1]; Naturalist-12 [1]; Stealth-12 [2].

Languages: Goedelic (native)-14 [0].

Spells* (1 point each): Colors-15; Complex Illusion-15; Continual Light-15; Control Illusion-15; Dispel Illusion-15; Dye-15; Illusion Disguise-15; Illusion Shell-15; Independence-15; Know Illusion-15; Light-15; Light Jet-15; Perfect Illusion-15; Phantom Flame-15; Restore-15; Silence-15; Simple Illusion-15; Sound-15; Voices-15.

* Includes +3 for Magery.



BRI MONG BRUINN is the great-granddaughter of a Sidhe sorcerer – something she never lets anyone forget. Born with many unusual talents, including a knack for magic, she is also a born prankster, always lying and playing tricks. At an early age, she hounded her grandfather to teach her magic. He eventually gave in and taught her a few alder, birch, hazel and vine spells. A trickster himself, though, he also laid a gesa upon her in return for her lessons: since she enjoys lying so much, she may never tell another her name. As a result, Bri is known only as “the Liar” to most, which suits her just fine.

ILLUSIONIST

“We have great difficulty disbelieving what we see.”

– John Ralston Saul, “The Doubter’s Companion”

IN THE MODERN sense, an “illusionist” is a stage magician: someone who uses misdirection and legerdemain to entertain. In a world where magic really works, however, someone like that is little more than a charlatan (p. 36). A *real* illusionist is a wizard who uses magic instead of, or as well as, smoke and mirrors for trickery and deception. He is most commonly a confidence artist or an adventurer, although a few illusionists become entertainers, mainly because it’s less dangerous.

The con artist uses his illusions to trick people out of money and goods, cheat at gambling, play pranks and generally wreak havoc. He is typically portrayed as a mischievous trickster – a jester or fairground snake oil salesman – and not an evil sorcerer as such. Some people have no tolerance for trickery, of course, and would label all such wizards criminals. This has given illusionists a bad name in some areas. That said, some illusionists really *are* law-breaking scum, and some are warped or downright malevolent types who would disguise a well as an out-house just to watch someone drown with their pants down.

Entertainers are generally similar to con artists, except that they rarely “go bad,” and people *know* the act is a sham and usually leave with their wallets intact (minus the price of admission). They tend to focus on showmanship and presentation, and are often skilled *jongleurs* in their own right.

The adventurer is quite different from these first two types. He uses his magic to take on more serious challenges than robbery and to confront more determined adversaries than an unresponsive audience. He rarely works alone; instead, he supports other adventurers, providing them with disguises, camouflage and a quick smoke screen should they need to escape, not to mention guidance on the issue of illusionary tricks and traps. In a fantasy setting, an illusionist is an invaluable addition to an adventuring party.

Regardless of what they do for a living, all illusionists face one main limitation: an illusion is a means to an end *only if that end can be achieved by deceiving someone*. If there’s no one there to experience the illusion, it’s basically worthless. Being learned wizards, most illusionists are wise enough to know this, and defer to their comrades on issues such as locked doors and caved-in tunnels. Of course, many illusionists have other tricks up their sleeves, and not all of them are illusions . . .

Design Notes

Attributes: We choose a high IQ (14). Realizing that mundane legerdemain is a useful backup when illusions fail, we add DX 12 as well.

Advantages: An illusionist doesn’t really need anything beyond Literacy and Magery. We choose Magery 2, which allows future access to Create Object and many of the advanced Mind Control and Movement spells that are useful to illusionists.

Disadvantages: Illusionists are usually tricky, and many of them are just plain *weird*, so we offer a wide selection of disadvantages. Some are suitable for a trickster (Compulsive Lying, Greed, Impulsiveness, Kleptomania, Overconfidence, Trickster), while others may have resulted from a magical backfire with an illusion (Flashbacks, No Reflection, No Shadow, Unnatural Feature, Voices). Any illusionist may have a bad Reputation!

Primary Skills: The definitive illusionist skill is Illusion Art, which we choose at 14. We also offer a choice between skills appropriate to a con artist (Acting-14,

Fast-Talk-14), an entertainer (Bard-14, Performance-14) or an adventurer (4 points in Combat/Weapon skills).

Secondary Skills: A few mundane tricks can be useful in an emergency, so we add Camouflage-13 and Disguise-12. We include Stealth-12, since many illusions work better if the caster gets quietly out of the way . . .

Background Skills: Many skills suit the illusionist mentality, so we simply add 2 points to be spent on a long list of possibilities. Con artists might find Filch, Forgery, Gambling and Holdout handy, while entertainers might prefer Acrobatics, Dancing, Juggling, Make-Up, Scene Design, Sleight of Hand or Ventriloquism. Adventurers will find uses for Hypnotism, Mimicry and Traps.

Spells: We add all of the illusion spells from the Illusion and Creation college. While creation spells are also useful, they don't fit the traditional illusionist mold, and are difficult to learn in any event. We add the Sound spell, since it is a prerequisite for Complex Illusion, and tack on a couple of illusion-type spells found in other colleges (Phantom Flame, Restore).



Illusionist [100 points]

Attributes: ST 10 [0], DX 12 [20], IQ 14 [45], HT10 [0].

Advantages: Literacy [10], Magery 2 [25].

Disadvantages: Choose -25 points from Compulsive Lying [-15], Flashbacks [-5 to -20], Greed [-15], Impulsiveness [-10], Kleptomania [-15], No Reflection [-10], No Shadow [-10], Overconfidence [-10], Reputation -1 or -2 [-5 of -10], Trickster [-15], Unnatural Feature [-5] and Voices [-5 to -15].

Primary Skills: Illusion Art (M/H) IQ [4]-14 and either Acting (M/A) IQ [2]-14 and Fast-Talk (M/A) IQ [2]-14, *or* Bard (M/A) IQ [2]-14 and Performance (M/A) IQ [2]-14, *or* 4 points in Combat/Weapon skills.

Secondary Skills: Camouflage (M/E) IQ-1 [½]-13, Disguise (M/A) IQ-2 [½]-12, Stealth (P/A) DX [2]-12.

Background Skills: Spend 2 points on any of the following: Acrobatics (P/H), Bard (M/A), Dancing (P/A), Filch (P/A), Forgery/TL3 (M/H), Gambling (M/A), Holdout (M/A), Hypnotism(M/H), Juggling (P/E), Make-Up/TL3 (M/E), Mimicry (P/H; HT), Scene Design (M/A), Sleight of Hand (P/H), Traps (M/A) and Ventriloquism (M/H).

Marini the Magnificent (100 points)

Age 31; 6', 150 lbs.; curly black hair, brown eyes; a thin man with no shadow and a cock's comb, wearing a pointy hat and garish Persian slippers.

ST 10 [0], **DX** 12 [20], **IQ** 14 [45], **HT** 10 [0]

Basic Speed 5.5, Move 5.

Dodge 5, Parry 8, Block 6.

Advantages: Literacy [10]; Magery 2 [25].

Disadvantages: No Reflection [-10]; No Shadow [-10]; Reputation -1 (Dangerous klutz) [-5]; Unluckiness [-10]; Unnatural Feature (Cock's comb on head) [-5].

Quirks: Doesn't like to cast Illusion Disguise on himself; Likes pickles; Names everything after himself (Marini's Perfect Illusion, Marini Defense, Marini Maneuver, etc.); Wears outlandish clothes; Won't eat chicken. [-5]

Skills (TL3 where applicable): Buckler-12 [1]; Camouflage-13 [½]; Cooking-13 [½]; Disguise-12 [½]; Fast-Draw (Sword)-12 [1]; Fencing-12 [2]; First Aid-14 [1]; Illusion Art-14 [4]; Magic Jet-12 [1]; Riding (Horse)-12 [2]; Stealth-12 [2]; Survival (Woodlands)-12 [½]; Traps-14 [2].

Languages: English (native)-14 [0].

Spells* (1 point each, except where noted): Apportation-14; Blur-14; Complex Illusion-14; Continual Light-14; Control Illusion-14; Darkness-14; Dispel Illusion-14; Flash-14; Great Voice-14; Illusion Disguise-14; Illusion Shell-14; Independence-14; Invisibility-14; Know Illusion-14; Lend Strength-14; Light-14; Night Vision-14; Perfect Illusion-14; Phantom Flame-14; Recover Strength-15 [2]; Restore-14; Simple Illusion-14; Sound-14; Sound Jet-14; Thunderclap-14; Voices-14.

* Includes +2 for Magery.

ALESSANDRO MARINI IS A Guild-trained professional adventurer. While not "magnificent" he is actually fairly competent. Due to a few spell backfires, however, he is mockingly called that. He has no idea *why* that Invisibility spell robbed him of his shadow and reflection, or why that Illusion Disguise backfired and gave him a cock's comb, but people tend to assume that he's mad, dangerously incompetent, or both. In reality, he's simply a little unlucky; most of the missions he and his friends have undertaken have been successful, frequently due to his magic.





Dave Goldgrube (100 points)

Age 35; 5'11", 150 lbs.; black hair, hazel eyes, tanned; a surgically-slender showman with perfect teeth and hair.

ST 10 [0], DX 13 [30], IQ 14 [45], HT 10 [0]

Basic Speed 5.75, Move 5.

Dodge 5.

Advantages: Comfortable Wealth [10]; Magery 2 [25]; Reputation (+1 to general public, -3 to other stage magicians) [0].

Disadvantages: Enemy (Rival stage magicians who want to upstage him, 6 or less) [-5]; Greed [-15]; Overconfidence [-10]; Secret (Uses real magic) [-10].

Quirks: Affects an artificially deep voice; Drives too fast; Openly attacks tabloid newspapers; Refuses to attend stage magicians' conventions; Uses "occult mumbo-jumbo" in his act to hide magical rituals. [-5]

Skills (TL7 where applicable): Accounting-12 [1]; Bard-14 [2]; Driving (Car)-12 [1]; Fast-Talk-13 [1]; Holdout-13 [1]; Illusion Art-14 [4]; Make-Up-13 [½]; Performance-14 [2]; Scene Design-12 [½]; Sleight of Hand-12 [2]; Stealth-12 [1].

Languages: English (native)-14 [0].

Spells* (1 point each, except where noted): Apportation-15 [2]; Complex Illusion-14; Control Illusion-14; Dispel Illusion-14; Illusion Disguise-14; Illusion Shell-14; Independence-14; Levitation-14; Lockmaster-14; Locksmith-14; Manipulate-14; Perfect Illusion-14; Phantom Flame-14; Restore-14; Simple Illusion-15 [2]; Sound-14; Undo-14.

* Includes +2 for Magery.

DAVE GOLDGRUBE IS A mystery man. Of course, that's all part of the act: he's a stage magician, after all. He's also an enigma. As far as his rivals can discern, he appeared out of nowhere, never apprenticed with anyone and has lousy sleight of hand. Nonetheless, his shows are spectacular and no one can deny that it's "for real." Even his enemies have to admit that he's not using special effects, but he refuses to tell them how he does it. The tabloids claim he's using *real sorcery*. Of course, that can't be true . . . can it?

Spells* (base spell level 14, 13 with VH): One point was spent on each of the following spells:

Fire [1]: Phantom Flame-14.

Illusion and Creation [9]: Complex Illusion-14, Control Illusion-14, Dispel Illusion-14, Illusion Disguise-14, Illusion Shell-14, Independence-14, Know Illusion-14, Perfect Illusion-14, Simple Illusion-14.

Making and Breaking [1]: Restore-14.

Sound [1]: Sound-14.

* Spells include +2 for Magery.

Customization Notes

- An illusionist with many Body Control spells may wish to consider learning Alter Visage and Alter Body, which are essentially powerful physical illusions.
- Con artists should probably learn a few Mind Control spells, especially Area spells like Avoid, Fear, Emotion Control, Mass Daze and Mass Suggestion. Keen Eyes and Alertness would be useful for illusionists who'd like a few defenses against visual trickery.
- Disadvantages that would limit an illusionist's senses (Blindness, Color Blindness, Deafness, No Sense of Smell/Taste, etc.) are generally a bad idea, and will limit the spells he can learn. Easy to Read, Gullibility, Honesty and Truthfulness would be fatal to a con artist!
- Entertainers should consider advantages that give reaction bonuses, including Appearance, Charisma and Voice.
- Movement spells (especially Air-Golem, Apportation, Poltergeist and Teleport) can make a deception *much* more believable, and would be a good addition to any illusionist's repertoire.
- While Illusion and Creation spells are important, don't overlook Light and Darkness spells (e.g., Blur, Darkness, Hide and Invisibility) and Sound spells (e.g., Noise, Silence, Voices and Wall of Silence). Many classic "illusionist spells" can be found in those two colleges.

Using This Character

The illusionist is a traditional fantasy RPG character, and this template was designed to work as a PC in a 100-point campaign. By taking the remaining 20 points in disadvantages and quirks, an illusionist can master a second college of magic, like one of those suggested under *Customization Notes*. Illusionists are most satisfying for players who have a knack for subtlety. Those who enjoy frontal assaults may wish to select a different template.



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