One of the design ‘Grails’ I have for Salt in Wounds is for it to be modular. What I mean by that is, I have my vision for the city and I want to do the best job I can creating that. I want the factions, monsters, characters, and even player options to hang together so that all have a particular flavor of a particular place. And when I finally deliver the campaign setting in a finalized form, I want it all to hang together in a form that’s sensible, compelling, gameable and –above all- FUN.

But! Even as I do this, I want Salt in Wounds to be modular, and I want it to be modular on multiple levels. I want to support gamers slapping it into whatever game world they favor (whether designed at home or officially published) so the city itself can modularly be placed into a range of continents. But then I want the city to be internally modular; don’t like how the Process Guild functions or think it adds an unnecessary complication to the flow of goods? Take it out and replace it with something else (or nothing at all).

Finally, I want Salt in Wounds as a whole to be captivating, but I also want its individual components to be captivating, this is especially important as I promote individual posts/try to expand my audience. The monsters, locations, and other parts can and should be readily extractable and be ready for use in a different setting (like how I pulled some of my favorite bits from the intro to ‘Curse of the Crimson Throne’ for the Salt in Wounds virtual tabletop game).

To put give this sensibility the shape of a metaphor, when designing Salt in Wounds I want to produce the best ‘album’ of which I’m capable, but divided into compelling ‘tracks’ and further subdividing into individual bears and components for remixing. Because gaming as a hobby is one that has always been available for remixing; the only rule is to have fun. And I’m delighted in my own small way, to continue that tradition.