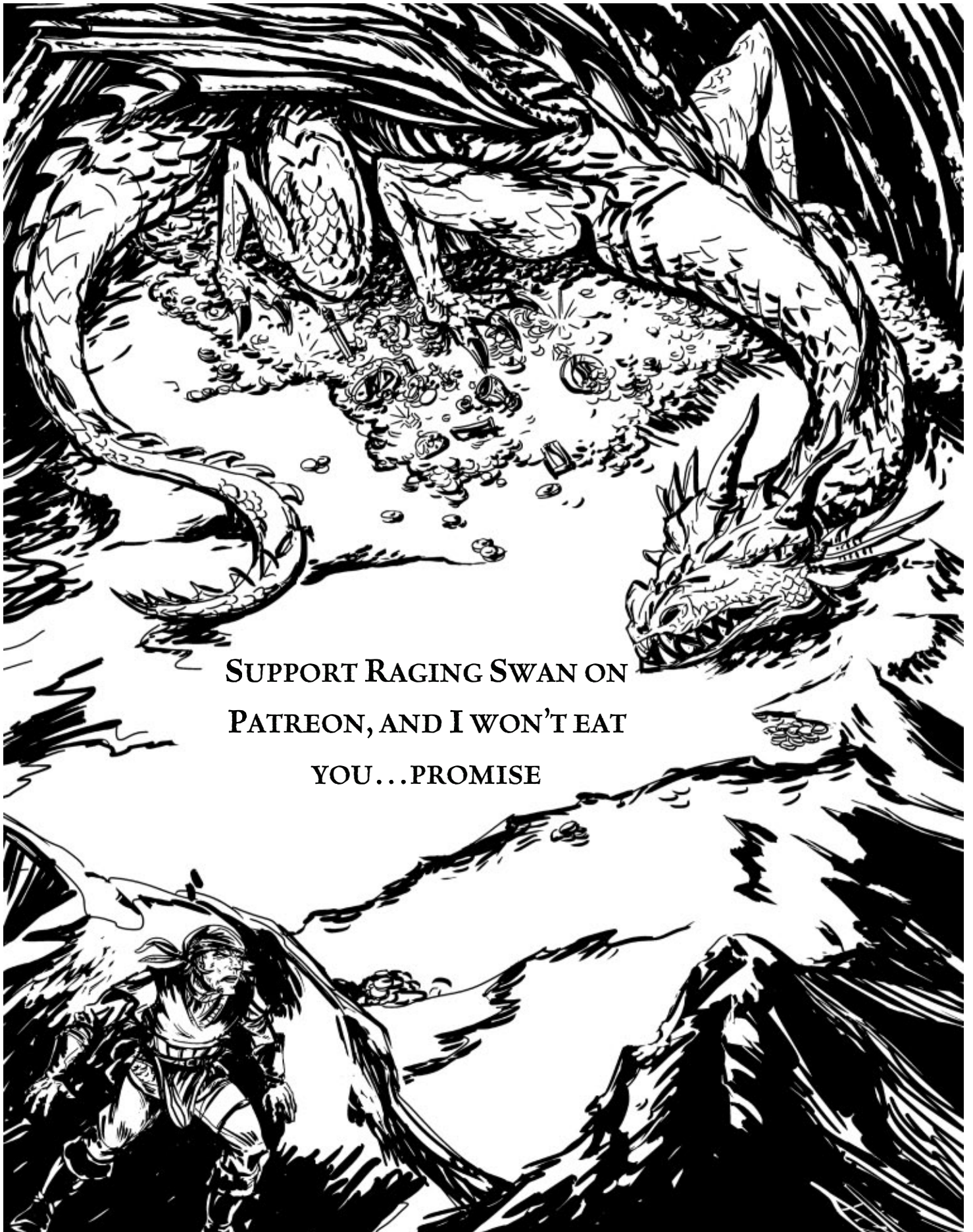


RAGING SWAN PRESS

GM'S MISCELLANY: DUNGEON DRESSING

A SYSTEM-NEUTRAL RESOURCE





SUPPORT RAGING SWAN ON
PATREON, AND I WON'T EAT
YOU...PROMISE

GM'S MISCELLANY: DUNGEON DRESSING

Tired of dungeons lacking in verisimilitude? Want to add cool little features of interest to your creations but don't have the time to come up with nonessential details? Want to make your dungeons feel more realistic? Then GM's Miscellany: Dungeon Dressing is for you! This gigantic compilation comprises all 34 instalments in the line as well as scores of riddles, new material and design essays by Creighton.

GM's Miscellany: Dungeon Dressing presents loads of great features to add to your dungeon. Designed to be used both during preparation or actual play, GM's Miscellany: Dungeon Dressing is an invaluable addition to any GM's armoury!

Design: Ben Armitage, Alexander Augunas, Aaron Bailey, John Bennett, Creighton Broadhurst, Jeff Erwin, James Graham, Brian Gregory, Eric Hindley, Ben Kent, Thomas King, Greg Marks, Andrew J. Martin, Jacob W. Michaels, Julian Neale, Chad Perrin, David Posener, Brian Ratcliff, Pierre van Rooden, Liz Smith, Josh Vogt and Mike Welham

Development: Creighton Broadhurst and Thilo Graf

Editing: Creighton Broadhurst, Thilo Graf and Aaron T. Huss

Cover Design: Creighton Broadhurst

Layout: Creighton Broadhurst

Interior Art: Joe Calkins, Paul Daly, Folkard, Jeff Freels, Rick Hershey, Edward Burne Jones, Claudio Pozas, Bradley K. McDevitt, William McAusland, Matt Morrow, Arthur Rackham, V Shane, Frank Walls and Maciej Zagorski (The Forge Studios). Some artwork copyright Paul Daly, used with permission. Artwork © 2008 Jeff Freels, used with permission. Some artwork from Fantasy Filler Art copyright Rick Hershey, All Rights Reserved. Some artwork by Claudio Pozas, copyright Expeditious Retreat Press, used with permission. Some artwork copyright William McAusland, used with permission. Frank Walls, Standard Stock Art Issue Monster Mix By Empty Game Studios Publishing.

Thank you for purchasing *GM's Miscellany: Dungeon Dressing*; we hope you enjoy it and that you check out our other fine print and PDF products.

Published by Raging Swan Press
July 2014

ISBN: 978-0-9928513-6-1

ragingswan.com
gatekeeper@ragingswan.com

Product Identity: All trademarks, registered trademarks, proper names (characters, deities, artefacts, places and so on), dialogue, plots, storylines, language, incidents, locations, characters, artwork and trade dress are product identity as defined in the Open Game License version 1.0a, Section 1(e) and are not Open Content.

Open Content: Except material designated as Product Identity, the contents of *GM's Miscellany: Dungeon Dressing* are Open Game Content as defined in the Open Gaming License version 1.0a Section 1(d). No portion of this work other than the material designated as Open Game Content may be reproduced in any form without written permission. The moral right of Ben Armitage, Alexander Augunas, Aaron Bailey, John Bennett, Creighton Broadhurst, Jeff Erwin, James Graham, Brian Gregory, Eric Hindley, Ben Kent, Thomas King, Greg Marks, Andrew J. Martin, Jacob W. Michaels, Julian Neale, Chad Perrin, David Posener, Brian Ratcliff, Pierre van Rooden, Liz Smith, Josh Vogt and Mike Welham to be identified as the authors of this work has been asserted in accordance with the Copyright Designs and Patents Act 1988. ©Raging Swan Press 2014.

Pathfinder is a registered trademark of Paizo Inc., and the Pathfinder Roleplaying Game and the Pathfinder Roleplaying Game Compatibility Logo are trademarks of Paizo Inc., and are used under the Pathfinder Roleplaying Game Compatibility License. See <http://paizo.com/pathfinderRPG/compatibility> for more information on the compatibility license.

Compatibility with the Pathfinder Roleplaying Game requires the Pathfinder Roleplaying Game from Paizo Inc.. See <http://paizo.com/pathfinderRPG> for more information on the Pathfinder Roleplaying Game. Paizo Inc. does not guarantee compatibility, and does not endorse this product.



To learn more about the Open Game License, visit wizards.com/d20.

CONTENTS

Contents	2	Floors: Dressing & Features.....	84
About the Designers	3	Fountains: Characteristics & Appearance	86
DUNGEON DESIGN		Fountains: Dressing & Features.....	88
Things To Know About A Dungeon	8	Gates & Portals: Characteristics & Appearance	90
The Dungeon's Purpose.....	9	Gates & Portals: Dressing & Features	92
Dungeon Design.....	10	Gates & Portals: Location	94
Dungeon Ecology	11	Goblin's Pockets	97
Dungeon Dressing.....	12	Goblin's Pockets: Utterly Worthless.....	98
Dungeon Physicality	13	Goblin's Pockets: Broken & Battered	99
Principles of Megadungeon Design	14	Goblin's Pockets: Yummy Nibbles	100
Alternate Dungeons.....	16	Goblin's Pockets: Shiny Treasures	101
DUNGEON DRESSING		Illumination: Braziers	102
Altars: Characteristics & Appearance	18	Illumination: Candelabra	103
Altars: Dressing & Features	20	Illumination: Fireplaces	104
Archways: Characteristics & Appearance	22	Illumination: Lanterns	106
Archways: Dressing & Features	24	Illumination: Magical Lights	107
Bridges: Characteristics & Appearance.....	26	Illumination: Torch Sconces	108
Bridges: Dressing & Features.....	28	Legends	109
Captives: Adventurers	30	Legends: Lost Treasures	110
Captives: Merchants & Their Train	32	Legends: Famed Adventurers.....	112
Captives: Evil Humanoids	34	Legends: Dungeon Features	114
Captives: Hooks, Complications & Opportunities.....	35	Legends: Dungeon Inhabitants.....	116
Ceilings: Characteristics & Appearance	36	Legends: Events & Deeds	118
Ceilings: Dressing & Features	38	Miscellaneous Features: Carpets & Rugs	120
Chests: Characteristics & Appearance.....	40	Miscellaneous Features: Evidence of Previous Explorers.....	122
Chests: Dressing & Features	42	Miscellaneous Features: Graffiti	124
Concealed Doors: Characteristics & Appearance	44	Miscellaneous Features: Junk & Rubbish	126
Concealed Doors: Dressing & Features	46	Miscellaneous Features: Locks	128
Corpses: Characteristics and Appearance	48	Miscellaneous Features: Mirrors.....	130
Corpses: Monsters.....	50	Miscellaneous: Strange Atmosphere.....	131
Corpses: Humanoids.....	51	Miscellaneous: Strange Magical Affects.....	132
Corpses: Adventurers	52	Miscellaneous: Strange Smells	134
Doom Paintings: Characteristics & Appearance	54	Miscellaneous: Strange Sounds.....	135
Doom Paintings: Dressing & Features	56	Mundane Chest Contents: Clothes & Possessions	136
Doors: Characteristics & Appearance.....	58	Mundane Chest Contents: Odds & Sundries	138
Doors: Dressing & Features	60	Mundane Chest Contents: Priest's Chests	139
Double Doors: Characteristics & Appearance	62	Mundane Chest Contents: Provisions	140
Double Doors: Dressing & Features.....	66	Mundane Chest Contents: Wizard's Chests	141
Dungeon Entrances: Characteristics & Appearance.....	68	Pits: Characteristics & Appearance	142
Dungeon Entrances: Dressing & Features	70	Pits: Dressing & Features.....	144
Dungeon Entrances: Secret Entrances.....	72	Pools: Characteristics & Appearance	146
Dungeon Names: Naming Conventions.....	73	Pools: Dressing & Features.....	148
Dungeon Names: Table A (Type of Complex)	75	Portcullises: Characteristics & Appearance.....	150
Dungeon Names: Table B (Descriptor)	76	Portcullises: Dressing & Features	152
Dungeon Names: Table C (Subject)	78	Sarcophagi: Characteristics & Appearance	154
Dungeon Names: Table D (Proper Names).....	79	Sarcophagi: Dressing & Features.....	156
Dungeon Names: Table E (Parts of a Dungeon).....	80	Secret Doors: Characteristics & Appearance.....	158
Floors: Characteristics & Appearance.....	81	Secret Doors: Dressing & Features.....	160
		Stairs: Characteristics & Appearance	162
		Stairs: Dressing & Features.....	164

Statues: Characteristics & Appearance	166
Statues: Subjects (Personalities).....	167
Statues: Subjects (Beasts & Monsters).....	168
Statues: Statue Dressing	169
Strange Growths: Characteristics & Appearance	170
Strange Growths: Dressing & Features.....	172
Tapestries: Characteristics & Appearance	174
Tapestries: Dressing & Features	176
Thrones: Characteristics & Appearance	178
Thrones: Dressing & Features.....	180
Trapdoors: Characteristics & Appearance	182
Trapdoors: Dressing & Features	184
Walls: Characteristics & Appearance.....	186
Walls: Dressing & Features.....	188
Wells: Characteristics & Appearance.....	190
Wells: Dressing & Features.....	192

RIDDLES

Designing Riddles	196
Using Riddles	197
Riddles: Creatures	198
Riddles: Dragons.....	199
Riddles: Descriptive	200
Riddles: Game Mechanics	202
Riddles: Logic & Numbers	204
Riddles: Objects (Intangible)	205
Riddles: Objects (Tangible).....	206
Riddles: People & Jobs	207
Riddles: Places & Locations	208
Riddles: Miscellaneous Groups	209
Riddles: The Seven Deadly Sins	212
Riddles: The Elements	213
Riddles: Wordplay	214



ABOUT THE DESIGNERS

Ben Armitage's long hiatus before his return to gaming will inevitably be triumphant. Well, in his mind anyway. Ben started in role-playing games by forcing his younger brother to play while trapped on long car rides en route to family vacations. Obscure Tolkien and Marvel knockoffs comprised the initial offerings before playing HeroQuest with friends until the box fell apart. When another friend put together an AD&D 2nd Edition game, it was love at first sight. Well, not really, but what a good time! His long break from gaming came after a TPK in Ravenloft and about 15 years of life...

Now, a patent attorney and small business owner, Ben enjoys reading, writing, gaming, sports and any activity with his wife and three young children. He also brews beer while pretending to use his chemistry degrees. Ben currently plays Pathfinder in a small family game and writes for Raging Swan Press, Open Design and a few other upcoming projects.

Aaron Bailey is an avid dungeon delver with over a decade of experience in facing the villainous dangers created by his best friend and GM Dave I'ons (who it must be said inspired Aaron to be a GM and to design games).

Aaron is looking to broaden his RPG horizons by running a pathfinder campaign as previously he had only played AD&D 2nd Edition. Aaron lives in Luton, just north of London in the UK with his most adored wife and their furry family of 4 cats.

John Bennett makes his lair in the tree-cloaked hills of New Hampshire. He enjoys heavy metal, beer and cigars as much as he enjoys playing RPGs. John has been writing since the age of 6 when he would narrate stories about dinosaurs and robots to his mother. He has a degree in film production and a pile of reject letters to go with his scripts. Currently, he is pursuing his Master's degree in Organizational Leadership. He is also striving to achieve at least one skill rank in Perform (guitar) but too little avail. Coerced into playing 1st edition D&D by an older (and bigger) kid in the neighbourhood at the age of 8, he would like to take a moment to thank his friend, Danny, for introducing him to the world of gaming many long years ago. While his friends and players know what he is talking about, John has been unsuccessful in explaining what bugbears are to his family and co-workers, the latter fleeing his office when he begins rambling.

Creighton Broadhurst lives in Torquay, England where, apparently, the palm trees are plastic and the weather is warm. He shares a ramshackle old mansion with his two children ("Genghis" and "Khan") and his patient wife. Famed for his unending love affair with booze and pizza he is an enduring GREYHAWK fan.

An Ennie Award winning designer (*Madness At Gardmore Abbey*) Creighton has worked with Expeditious Retreat Press, Paizo and Wizards of the Coast. He believes in the Open Gaming License and is dedicated to making his games as fun and easy to enjoy as possible for all participants. Reducing or removing entry

barriers, simplifying pre-game prep and easing the GM's workload are the key underpinning principles of the products he now releases through Raging Swan Press. You can read his thoughts on game design at creightonbroadhurst.com.

Brian Gregory is an old school gamer returned from the wasteland of real life with a passion to play games and meet people. After looking on while others wrote for publication; he's finally gotten off the sideline. As a model builder, painter and GM he has taken up the mission to add writer and designer to his list of credits. With a passion for setting the scene so that others may tell the story, he has sought out ways for GMs to add flavour and texture to their settings.

New to publication and being a freelancer he has started his long journey. He brings with him 25 years of running and playing role-playing games of various genres. A former professional chef, he turns his ability to mix up various ingredients into a recipe for fun and creativity. Whether on the fly or in a planned session his goal is to make developing the inspirational details more accessible. Brian lives in Saint Louis, Missouri and is grateful to have the four wonderful seasons. His home is shared by his cat, which still cannot help pay the bills. Known for producing good food and brewing good beer; he loves sharing his passion for life and fun with new people.

Jeff Erwin is a freelance writer and editor, living near Santa Cruz, California. He has recently written for Paizo Publishing and Louis J. Porter Jr. Design, as well as numerous fan publications. He re-entered the freelancer community after a decade-long hiatus, having produced several unpublished works for Iron Crown Enterprises's *Middle-earth Roleplaying* and Green Knight's edition of *Pendragon*. He's fond of nasty traps, forbidding doors, and weird fiction. Someday, he'll get his Indian fantasy setting for *Pathfinder* into print. In quasi-real life, he's a single father, a youth librarian and a poet.

James F.D. Graham is an aspiring RPG writer/designer who is working hard to break into the business of RPGs. He caught the bug after participating in the 2009 RPG Superstar Contest by Paizo Publishing and blushingly admits he made it into the top 8. He is currently juggling his duties as a stay-at-home dad with endless tinkering of house rules and producing his own content, as well as leading and playing several campaigns with friends.

James has a B.A. in History with an interest in piracy (the original kind, not electronic!). He resides in Halifax, Nova Scotia along with his impish nine-month old son and his roguish, and utterly supportive, wife.

Eric Hindley is a proud weaver of many paths and an expert in every field (or at least a jack of all trades). He began his RPG career in the early 1990s, badgering his friends to let him have the 17 Cha he needed to play 2nd edition paladins at every chance. He migrated to 3rd edition in 2000 because the book was shiny and new out front of a Coles bookstore on some kind

of cardboard display. Pathfinder caught his interest almost immediately after being announced, and he has been a firm believer ever since.

He began GMing primarily to force other people to play with him while at university in Toronto. After honing his skills picking off characters in the far-flung town of Banff, Alberta, Canada, he is currently exploring new campaign worlds with a variety of groups. Most of the rest of his time is spent painting toy soldiers for Warhammer (both fantasy and 40k) and Warmachine, working in the entertainment industry as a technician or tormenting an assortment of cats (and occasionally his wife, Kalyna).

Eric was a competitor in Paizo's RPG Superstar competition in 2010 and 2011, and won Open Design's Tin Crown in 2012.

Thomas King was born in a small town in Ontario, Canada. He has endured many trials in his young life, most significantly a bout with cancer. He has had a lifelong passion for gaming, role-playing games in particular, and has an almost encyclopaedic knowledge of the Pathfinder rules. He enjoys reading, writing, and building and painting models. Many have said he is quite intelligent and possesses a gift with words, despite a less than stellar education and a reputation for acts of idiocy. Thomas likes to think he is living proof that one is capable of being smart and an idiot at the same time. He currently lives with his family in the small town of Georgetown, just outside Toronto.

Greg Marks is an evil mastermind directing his criminal army of precocious felines from the birthplace of gaming: Lake Geneva, Wisconsin. He and his cat minions have worked on products for multiple editions of Dungeons and Dragons including *Complete Scoundrel*, *City of Stormreach*, *Dragon Magic*, and *Dungeon Delve*. They have written numerous adventures for the RPGA along with administering many of their organized play campaigns with Living Forgotten Realms being the most recent. Greg and his cats have also contributed repeatedly to all incarnations of Dragon and Dungeon Magazine, and co-authored several products for Fantasy Flight Games' Midnight setting including: *Star and Shadow*, *Hammer and Shadow*, *Legends of Shadow*, and *Honor and Shadow*. He has previously worked for Raging Swan Press on *So What's the Zombie Like*, *Anyway?*, *Dungeon Dressing: Secret Doors*, *Dungeon Dressing: Thrones* and *Wilderness Dressing: Travellers*.

Jacob W. Michaels, a newspaper editor in eastern Pennsylvania, has been gaming for 30 years, since he was introduced to Dungeons and Dragons in the third grade. He's a two-time finalist in Paizo's RPG Superstar competition, making the Top 16 in 2012 and 2014. In addition to having his first module, *Ironwall Gap Must Hold*, published in 2013 with Adventure a Week, he has had work published in Raging Swan Press' *Random Encounters: Wilderness* and Jon Brazer Enterprises' *Treasury of the Sands* as well as the Wayfinder fanzin.

He lives with his faithful hound, Holiday, who hasn't inherited his interest in gaming, but enjoys when her dog friends come over during games. His parents and sister have always been supportive of his hobby, and he appreciates his fiancée's encouragement, even if her reaction to watching her first (and only) gaming session was "there are some things you can never unsee."

David Posener adores his long-suffering wife and two sons who, frankly, have no idea what he's talking about most of the time. David is based in Sydney, and his work as a Logistics Consultant, much to his disappointment, contains fewer undead-filled warehouses and demon-possessed forklifts than he was led to believe. David started gaming with the book *Grey Star the Wizard*, circa 1985, back when we eschewed that dice business and goddamn STABBED out random numbers. The next year, he received the D&D Basic Set red box as a birthday present and has been gaming ever since. His GMing style has been likened to a horrible Frankenstein combination of historical epic, gritty survival horror and *Flight of the Concords*-style song-filled whimsy.

He is yet to live down naming a NPC "The Crimea Reaver".

Brian J. Ratcliff was born and raised in south-central Texas, where he lived for 18 years before moving to Arizona, meeting his first gaming group, and being introduced to the video game *Neverwinter Nights* and through it to D&D 3.5 in 2003. He has since relocated to Chattanooga, Tennessee, where he works as a member of an accounting firm; by nights he tinkers with *Pathfinder* gaming ideas and homebrew setting and resources, and works his way toward completing a vast array of fiction stories. When not gaming, working on gaming projects, writing, or brainstorming with his co-author, he enjoys reading fantasy, sci-fi, and/or anything that blends the two, playing video games (primarily console JRPGs), and spending time with his family's five dogs.

Pierre van Rooden is a web developer for a Dutch broadcasting company, who spends a significant time of his free time writing adventure games. He started writing for the RPGA in 2001, and after a decade discovered he was still writing, but now being paid a lot less. A definite sign that he shouldn't give up his daytime job yet.

Fun things he got to write include *Collateral*, *Shattered* and *Wrath of the Tomb of Horrors* (for the RPGA's Living Greyhawk), *The Sign of Four* and *The Sschindylryn Heresy* (for the RPGA's Living Forgotten Realms), and a Dead Gods article for Dragon magazine. The *Cultists of Havra Zhoul* for Raging Swan is the first Pathfinder book he wrote, making him one of the people that shatters the barriers of the edition war, and shows that all role-playing games are equal (though some may be more equal than others).

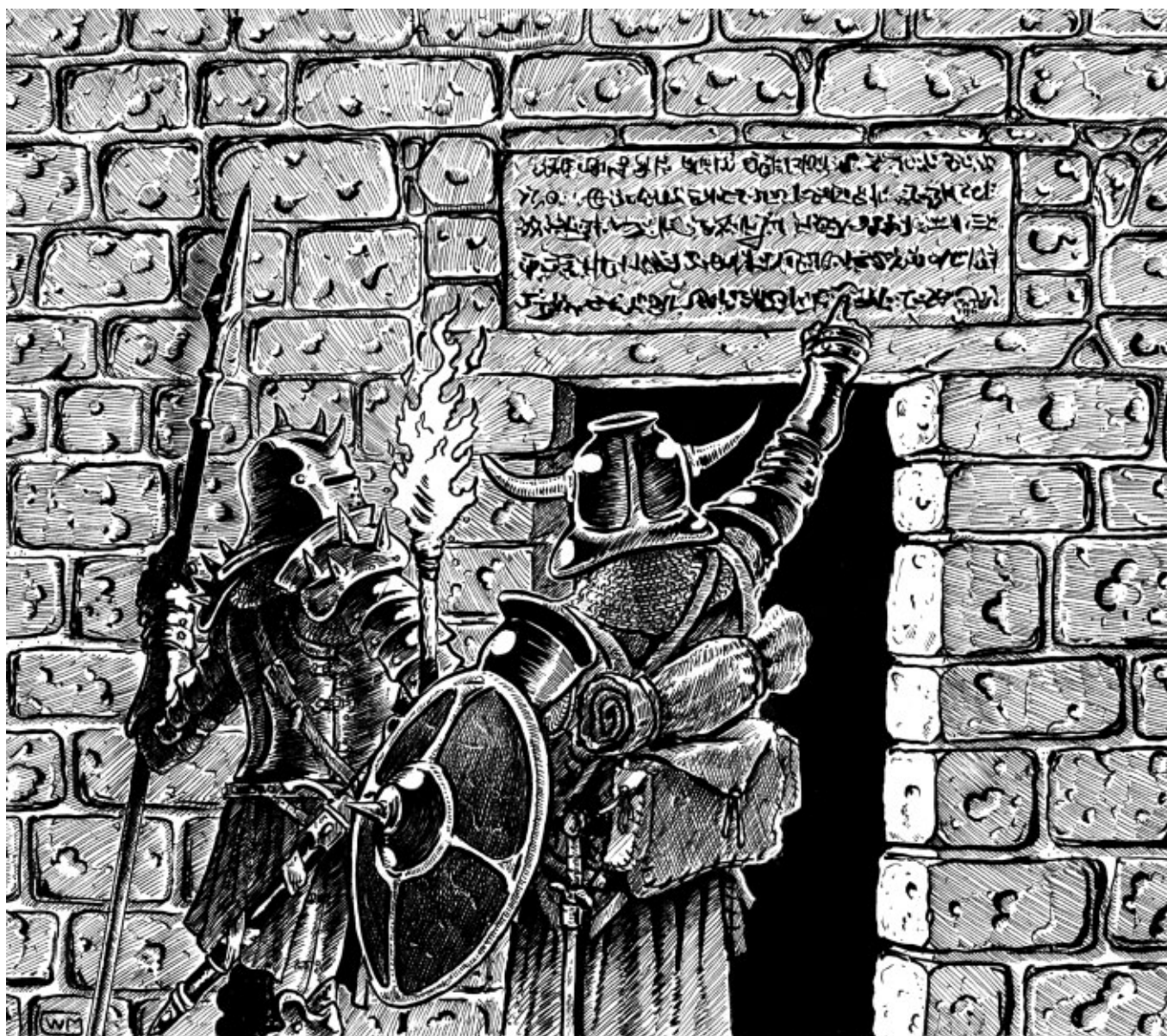
All of the above is total gibberish to his Japanese wife and two cats, who let him get on with his games as long as he brings home the catnip.

Liz Smith was born in the UK and has lived there ever since. Introduced to RPGs at the age of 14 she has been involved with them one way or another ever since, most notably in the long-running Joe Wood Commoner Campaign. Quiet, observant and an avid reader, she mostly finds herself pushed into the GM seat for games, leading to a long list of characters that find their way out in her writing, since they never have a chance to be played. She somehow manages to fit a lot of things into a 24-hour day, becoming a full-time writer in 2002. Repeatedly hit over the head by ideas and books, she is now a published poet, non-fiction writer and novelist, and is proud to be able to add RPG work to the list.

Mike Welham has been gaming off-and-on for over 30 years. While he has played using numerous game systems, he has always had a fondness for Dungeons & Dragons and its

offshoots. The third edition of Dungeons & Dragons renewed a flagging interest in roleplaying games, but the introduction of Pathfinder sparked a long-dormant desire to write for roleplaying games. Mike has written for Clockwork Gnome Publishing, Open Design, Paizo, and Rite Publishing, and (much to his surprise) he won Paizo's RPG Superstar contest in 2012. He is quite happy with the prospect of his first publication with Raging Swan Press.

Mike lives in Kernersville, North Carolina, with his ever-patient wife, two roleplaying game-savvy children (one has started his university career, however), a puggle, three cats and a turtle. He believes the solution to the impending empty nest syndrome will be to allow more creatures of his imagination to make themselves at home.



DUNGEON DESIGN

THINGS TO KNOW ABOUT A DUNGEON

PCs ARE AN INQUISITIVE LOT. IRRITATINGLY THE MORE SUCCESSFUL ONES DON'T JUST CHARGE INTO THE NEAREST DUNGEON IN SEARCH OF LOOT AND GLORY. THEY ASK QUESTIONS. LOTS OF QUESTIONS.

A wise man once said that knowledge is power. One of the principles of successful adventuring is reconnaissance. Knowing what the party is going to face before they face it enables them to purchase the right equipment, memorise the proper spells and even higher appropriate henchfolk and hirelings. Clever and wise PCs start their reconnaissance before they even enter the dungeon!

A prepared GM should be able to answer these important questions about the dungeon:

- Who built the dungeon?
- Why was the dungeon built?
- What major events have occurred in the dungeon?
- What is the dungeon called? Why?
- Why would the party want to explore the dungeon?
- What legends and rumours are associated with the dungeon?
- Does the dungeon have more than one entrance?
- Does the dungeon have any particularly well known features or locations?
- What secret(s) does the dungeon conceal?
- What general perils lurk in the dungeon?

Having this kind of information at his fingertips enables a GM to provide the appropriate information at the appropriate time. (Instead of revealing too much or making hasty choices that lead to confusion later on). Of course, not all the information the PCs

gather will be true and accurate. Sources can be deliberately wrong or merely mislead. Others can provide correct information, but from their own perspective. For example, a lowly man-at-arms who sees a wizard cast a *fireball* might describe that worthy personage as an archmage!

But from where will the clever PCs gain this information?

- Sages and other scholarly folk.
- Adventurers who have already been in the dungeon.
- Escaped slaves and prisoners.
- Ancient and not so ancient documents (journals, diaries, maps and so on).
- Current rumours.
- Legends.
- Talkative (or easily bribed) dungeon denizens.
- Skills.
- Spells.

So those are the general kind of questions PCs will (or more accurately should) ask about a dungeon before they delve into its depths. Having the answers ready (assuming they manage to find them) rewards clever play. It also ensures the GM does not accidentally reveal some important secret he wanted to keep secret until later.



THE DUNGEON'S PURPOSE

A DUNGEON NEEDS TO BE SO MUCH MORE THAN A HOLE IN THE GROUND STUFFED FULL OF MONSTERS AND TREASURES. A DUNGEON WITHOUT A PURPOSE IS A POOR DUNGEON INDEED.

In almost all cases, someone at some point made the decision to build the dungeon. An undertaking of such magnitude is unlikely to be done on a whim. Whoever built the dungeon did so for a specific purpose. That purpose shapes the layout and feel of the place. There are several types of dungeon:

- **Fortress or Refuge:** Built as a place to withstand a natural disaster or one's enemies the dungeon is heavily fortified. Entry is difficult and likely individual levels, sub-levels or places of importance will feature additional defensive points.
- **Lair or Home:** Some villains feel safer underground and live there with their minions. Such a location will have everything the villains needs for long-term living. A villain's personal quarters will be the most defensible location.
- **Mine:** Built to find minerals, metals or gems a mine is likely a long, rambling affair. It lacks many of the features of a normal dungeon and may or may not be still active.
- **Temple:** Built to venerate a deity (or possibly a whole pantheon) a dungeon designed as a temple was likely built to worship a power of darkness or death. Alternatively, a temple dedicated to a good deity may have been built to ward approaches to an entry to the Ebon Realm or other place of fell aspect.

- **Tomb, Crypt or Sepulchre:** Built to house the earthly remains of some great personage, a tomb, crypt or sepulchre is likely to have undead within. It is also likely to have many shrines. It could house one body, or thousands.
- **Cellar:** Originally built as a cellar to an above ground building such as a castle or church, the dungeon has survived the destruction of the above structure.
- **Sewer:** Built to carry waste away from a settlement, a sewer is a filthy, loathsome place.
- **Colony or Community:** Some communities choose to live underground. Such locations are often extensive and ramble over several levels. They contain everything needed for underground life.

It's also important to remember a dungeon might not still serve its original purpose. New inhabitants may use it for their own purposes. If this is the case, the new inhabitants will modify the dungeon to suit their own needs.

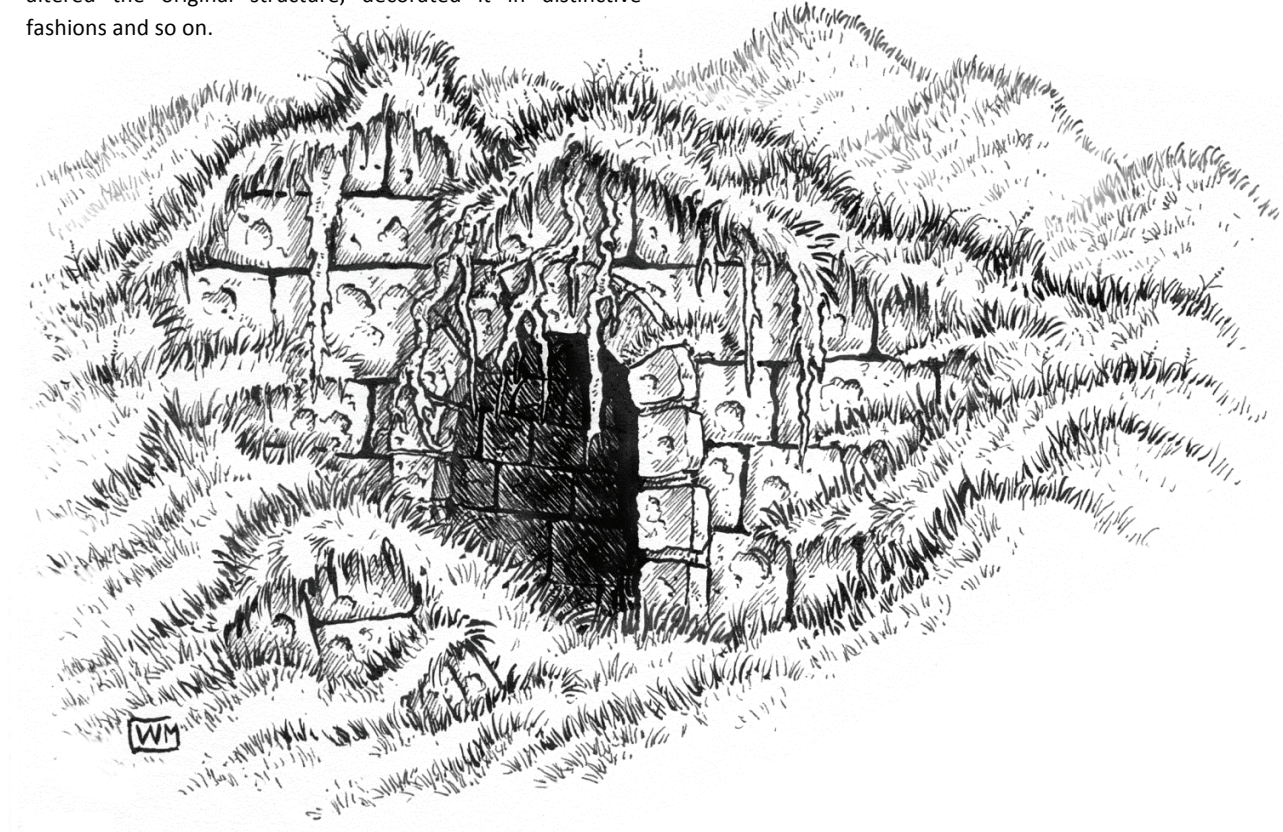


DUNGEON DESIGN

DUNGEONS THAT ARE NOTHING MORE THAN A SERIES OF ROOMS CONTAINING A RANDOM ASSORTMENT OF MONSTERS AND TREASURES AND THAT HAVE NO REAL REASON FOR EXISTING ARE THE RESULT OF SLOPPY, LAZY DESIGN.

To create memorable dungeons, a GM should consider many more factors than simply what to stick in its rooms. When designing a dungeon, consider the following factors:

- **Original Purpose of the Dungeon:** A dungeon designed as a gigantic tomb is going to look and feel completely different to one that was once a grand temple. In either case, the builders construct different kinds of rooms, chambers and corridors based on what they needed the dungeon to do.
- **Who Built the Dungeon:** The dungeon's builder inevitably leaves his mark on the dungeon. From grandiose statues of himself to particular room features the PCs can detect even a long-dead builder's influence on the dungeon.
- **Current Purpose of the Dungeon:** Even if the dungeon was originally conceived as the tomb of an powerful mage, the orc tribe that now lurks within will adapt and change portions of it to suit their needs.
- **Dungeon Inhabitants:** The dungeon's past and present inhabitants leave their mark on the dungeon. They may have altered the original structure, decorated it in distinctive fashions and so on.
- **History of the Dungeon:** A dungeon's history inevitably affects its disposition when the PCs delve within. If an earthquake struck the dungeon, for example, evidence of the damage it inflicted is likely all around. A dungeon's age also affects the conditions of many of its features. Wooden doors rot, metal portcullises rust and so on.
- **Fame of the Dungeon:** Some dungeons become famous (perhaps for the dangers or treasures within); such locations attract more than their fair share of adventures. Settlements may even spring up nearby to service the many adventurers trying their luck in the dungeon.
- **Upcoming Events:** Upcoming events can affect the dungeon. For example, a dungeon hosting a battle of annihilation between duergar and troglodytes will have signs of not just the current conflict but upcoming battles (which might include traps, fortification and so on). An evil mastermind planning to subjugate the surrounding countryside will have many troops (and the equipment and provisions to sustain them) in his dungeon.



DUNGEON ECOLOGY

DESIGNING A DUNGEON BADLY IS A DODDLE — JUST SKETCH SOME ROOMS OUT AND RANDOMLY STOCK THEM WITH MONSTERS AND TREASURE. TAKING A LITTLE EXTRA TIME TO CONSIDER THE BASICS, THOUGH, IS TIME WELL SPENT.

I've previously talked about the big picture when it comes to dungeon design. Just as important, though, as questions about who built the dungeon and why are more mundane details. The devil is in the detail, after all. Ignoring the basic characteristics of a dungeon and its inhabitants can shatter the players' suspension of disbelief.

THE ULTIMATE IN BAD DESIGN

It's Magic! This is the ultimate rationale for lazy design. "It's magic" can sweep away almost any logical inconsistency. All it says to me as a publisher, though, is that either the freelancer doesn't care about creating a plausible dungeon or he doesn't know he's failed horribly. (Of course, some extra-planar dungeons or the lair of a powerful wizard could prove the exception to this rule, but such examples are few and far between).

THE BASICS

- **Food & Water:** Of course, some dungeon denizens — elementals and undead to name but two — normally don't need to eat or drink. Most others, however, require sustenance to survive. If the means to acquire food and drink do not exist in the dungeon they must be acquired elsewhere (preferably from somewhere close by).
- **Access:** Pretty much every denizen of the dungeon needs to move about. Creatures need to gather food and water, at the most basic level. They may also trade or work with their neighbours, creep forth to raid the surface lands and so on. To do this they need to have access to a means of entering and exiting the dungeon. The classic example of this done badly is the monster living in a room that is only accessed through the lair of another. Sure, the two might be allied, but would you really live in a place in which you were totally beholden to your neighbour for everything?
- **Conflict & Alliances:** It is very unlikely the denizens of a dungeon exist in a bubble of isolation, not interacting with each other. As in any community, alliances, rivalries and conflicts will be present among the dungeon denizens. Clever explorers can learn of these and exploit them to their advantage.
- **Why Are They There?** Consider why the denizens are actually living in the dungeon. Have they chosen to be there? Are they

trapped? Are they here because they are searching for something? Shocking, most monsters don't just hang around in a room and wait to be slaughtered by rampaging adventurers.

- **Light:** While most won't, some dungeon denizens need light. If they do need it, they must have a means of providing light practically continually.

UNOCCUPIED ROOMS

Empty rooms are a vital part of dungeon design that have fallen out of fashion in recent years through the tyranny of falling page counts and increased space given to the crunchy bits of modules.

Unoccupied rooms can contain furniture, hidden secrets, interesting dungeon features and even treasure! Skilled players can learn a lot about a dungeon by poking around empty rooms.

Dungeons need empty rooms because:

- **Provide a Change of Pace:** They provide a break from the constant grind of combat that often occurs in dungeon delving and allow players to catch their breath.
- **Enable Skill Checks:** Such locations practically beg to be investigated. Perception checks, Knowledge checks and so on can all be used to learn more about the location. Canny players can use this information to their advantage. If, for example, the party explore an unoccupied barracks and note there are 20 bunk beds in the room, they get a good idea of the size of the garrison. That could be very useful information to have.
- **A Place To Rest:** If the party are in need of rest, an empty room is the perfect place to hunker down for the night. An easily defensible, empty room or one that is remote from the main complex is even better!
- **Verisimilitude:** Not every room in a dungeon should be stuffed full of villains waiting to be slain. Some rooms are used for storage, meeting, sleeping or ceremonial purposes. They won't be all occupied all the time. If every room is occupied by foes it is very hard for the PCs to move through the dungeon without every denizen charging to the aid of their companions. Such a situation usually ends up in a very large, bloody and long-winded fight the PCs have no real chance of winning (and is probably crushingly boring).
- **Dressing:** Empty rooms can be interesting places to poke about. They can contain interesting odds and ends that although not intrinsically valuable build on the flavour and style of the dungeon.

DUNGEON DRESSING

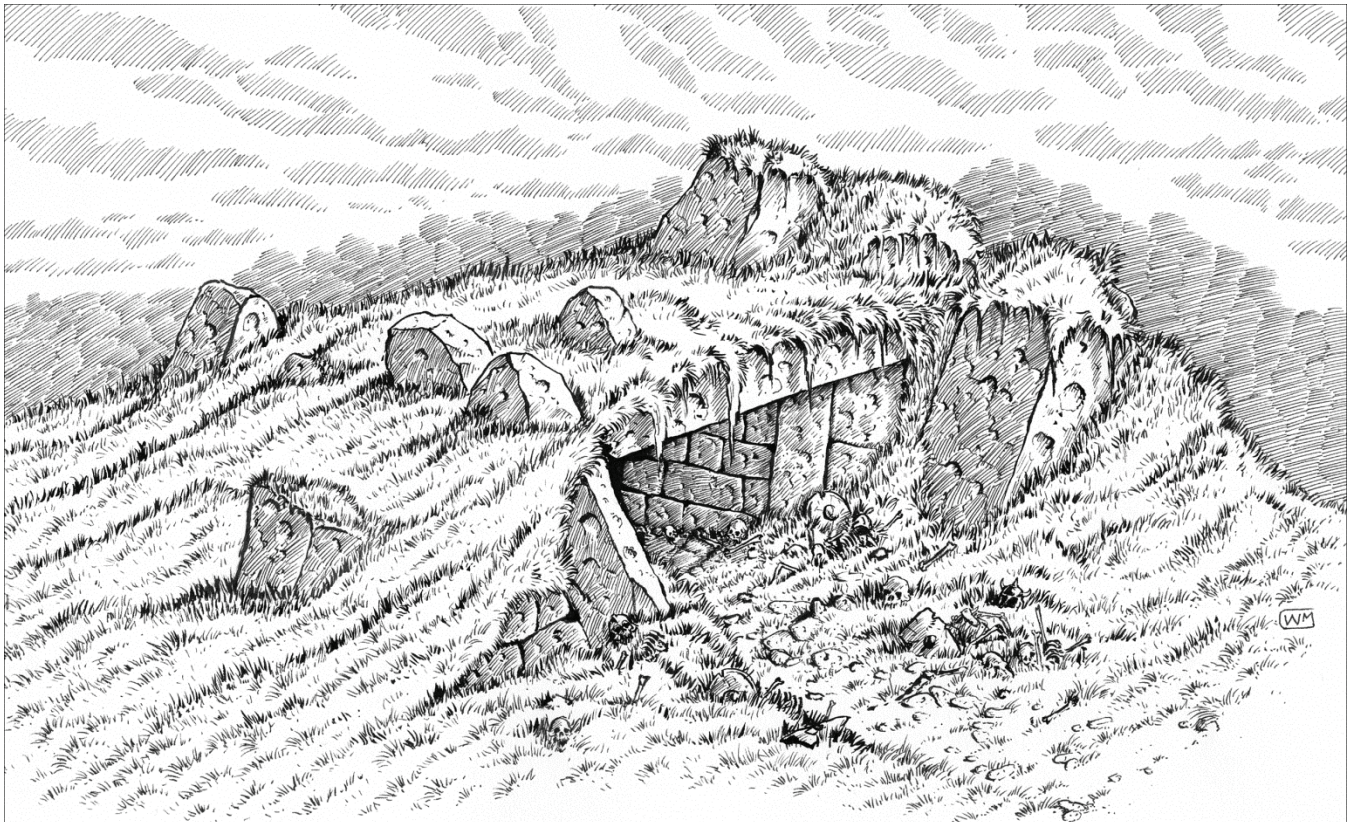
MUSTY DUNGEON CORRIDORS SET WITH UNEVEN FLAGSTONES WHOSE WALLS ARE DAUBED IN GOBLIN GRAFFITI ARE INFINITELY MORE INTERESTING THAN “A DUNGEON CORRIDOR.”

Dungeon dressing is one of the most important things a GM can do to bring his dungeon (and campaign) alive. Sadly, because it's not a crucial aspect of dungeon design – it's not as important as stat blocks, for example – most GMs don't have time to dress their dungeons. That's a shame as there are many great reasons to dress a dungeon:

- **World Building:** If you waffle on about the ancient style of dwarven mining or the fascinating intricacies of goblin art the players will likely switch off and go to sleep. If you casually mention the intricate locking mechanism of a stone door, the players immediately want to know more.
- **Verisimilitude:** Dungeons are not sterile, unchanging environments; explorers and inhabitants all leave signs of their presence within. Crude graffiti daubed on the walls, skeletal remains, carven pillars and more all add a sense of realism to the place which helps players maintain their suspension of disbelief.

- **Story Telling:** What happened in the dungeon before the PCs got there? Dungeon dressing can give the players some of the answer. Were the orcs slaughtered by something large and obviously powerful or are the signs of flooding, earthquake or other calamity everywhere?
- **Foreshadowing:** Are the dungeon denizens working toward some evil scheme? If they are, on doubt, the PCs will be able to find signs of their work throughout the dungeon. Does the dungeon periodically flood? If so, signs will be evident throughout the complex and give canny players a warning that something bad might be about to happen.

When dressing a room (or entire dungeon), don't go mad with detail. Adding too much detail creates confusion and eventual apathy in players; in effect, they don't see the wood for the trees. Instead, concentrate on a couple of interesting features in each area.



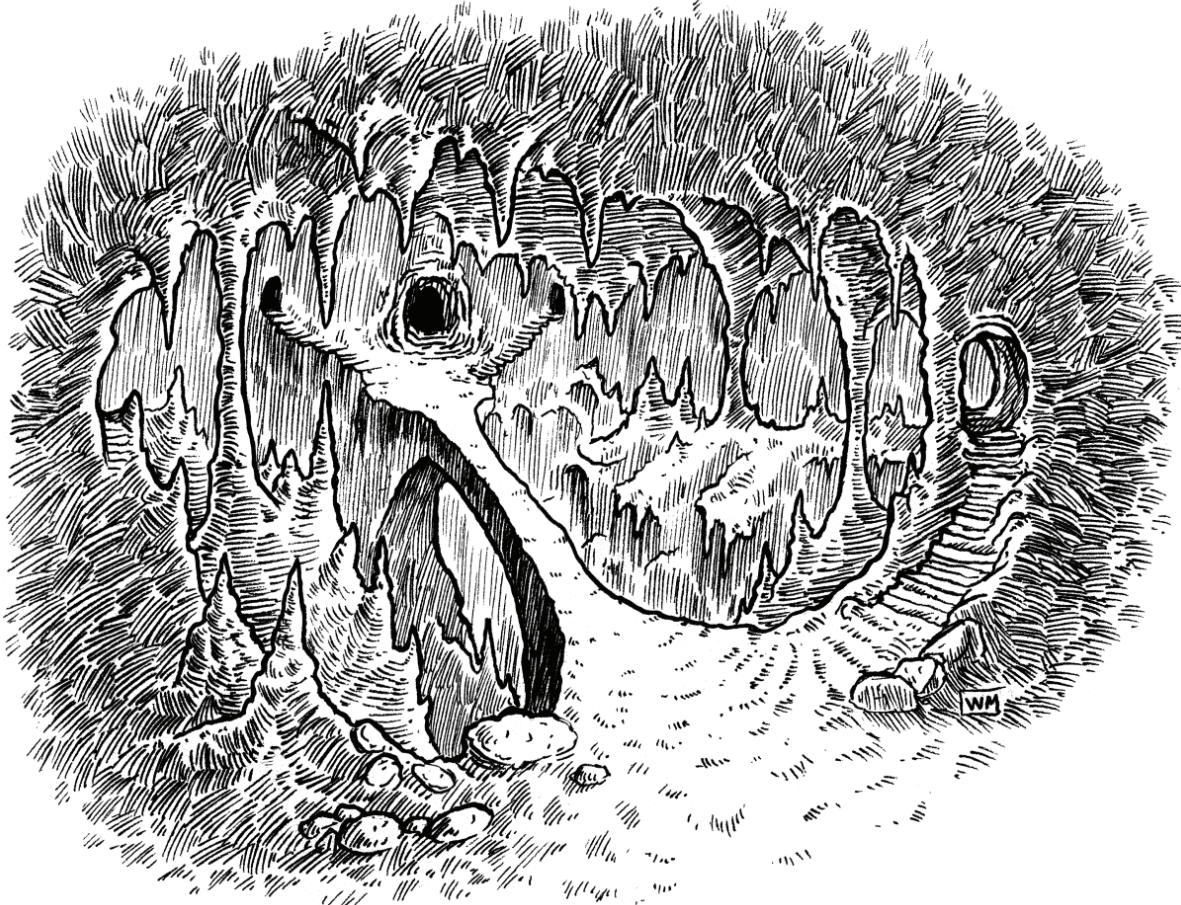
DUNGEON PHYSICALITY

A GOOD DUNGEON FORCES EXPLORERS TO INTERACT WITH ITS TERRAIN FEATURES. DUNGEONS WITH NOTHING BUT SMOOTH FLOORS, FEATURELESS WALLS AND PLAIN CEILINGS REALISE ONLY A FRACTION OF THEIR POTENTIAL.

A superior dungeon gives the PCs a chance to interact with its physicality. During a delve, combat should not be the only physical challenge explorers face. No matter the game system you use for dungeon delving, it likely features rules for dealing with physical challenges such as climbing, swimming and jumping.

GMs should consider the physicality of their dungeons for several reasons:

- **Problem Solving:** A deep chasm presents a challenge wholly different to a tricky fight and forces explorers to problem solve if they want to overcome the challenge. Such challenges promote team work, lateral thinking and clever play.
- **Change of Pace:** Dungeons featuring nothing but battles can get boring quickly. Dungeons with significant physical challenges not only promote a change of pace, but also enable the PCs to use other, non-combat related skills and powers.
- **Interesting Fights:** Battles fought upon a slippery stair or on the brink of a pit are inherently more exciting than those fought in a normal, featureless corridor and provide combatants with different tactical options. Similarly, smaller features such as statues, rubble and so on shape the battlefield and provide smaller game-related benefits for clever combatants.
- **Segment the Dungeon:** Large terrain features – lakes, chasms, raging rivers and so on – can segment the dungeon and provide an excellent reason for areas of different flavour. They can act as barriers to exploration or obvious “signposts” the PCs are entering a different level, sub-level or area.
- **Flavour & Verisimilitude:** To a reasonable degree, flavour and verisimilitude are good things. They make the dungeon more believable and real. Providing this backdrop differentiates the dungeon from other similar complexes and makes it more memorable for the players.



PRINCIPLES OF MEGADUNGEON DESIGN

DESIGNING A MEGADUNGEON IS HARD. IF YOU DON'T GET THE DUNGEON'S METAPHORICAL FOUNDATIONS RIGHT, YOU ARE WASTING YOUR TIME.

Over the last forty years, countless dungeons and hundreds of megadungeons have graced GM's campaigns all over the world. Detailing such a locale is a gigantic undertaking. When designing a megadungeon, keep in mind the following criteria:

LAYOUT & DESIGN

- **Name:** The megadungeon should have a cool, flavoursome name.
- **Multiple Entrances:** There should be several different ways of getting into the dungeon. While all might not be obvious (secret entrances are cool) most should be easy to find by all but the most blinkered explorer. Entrances set in the midpoint of the dungeon provide access to dungeon levels both above and below the entranceway.
- **The deeper you go, the more dangerous it is and the greater the rewards.** This is a tradition of dungeon design. However, it is better restated as the further from the main entrance you go, the greater the danger and greater the rewards. Some dungeons may go up not down or could run for miles and miles at roughly the same depth.
- **Each level (or sub-level) has a distinctive flavour.** This flavour shouldn't be unnecessarily odd just for the sake of flavour. For example, a sub-level of twisted natural passageways home to degenerate and feral derro seeking a way down to a deeper level is an example of good flavour. A level dominated by a mad alchemist who has no connection or relevance to the greater dungeon is bad flavour.
- **Sub-Levels:** Smaller, self-contained areas, sub-levels enable the GM to inject different kinds of flavour or monsters into the dungeon. Sub-levels may only be accessible from one normal dungeon level. Some may be secret while others may provide a relatively safe haven for explorers.
- **There should be multiple connections between levels and sub-levels.** The PCs should have freedom of choice to decide which parts of the megadungeon they explore. Access points between levels often serve as choke points. The more access points there are, the easier it is for dungeon denizens to move about and the more choices the players have. Some connections should be hidden or secret. Not all should proceed only to the next level; some may provide access to multiple levels or may miss one or two levels out (for example a connection might exist between levels 1 and 4).
- **Secret & Remarkable Connections:** Not all connections between levels and sublevels should be a standard staircase. A

dried up well shaft, flooded passage or chasm are all good examples of other connections.

- **Players should have meaningful choices:** This doesn't mean the party get to choose which door to use to get to the villain's throne room. Rather, the complex's layout enables the PCs to pursue multiple paths through the dungeon, exploring different areas, sub-levels and levels as they choose. Wherever possible, the PCs should enjoy freedom of movement through the dungeon and not be forced down a set path.
- **Links to the deepest dungeon of all.** The megadungeon should have one or more links to the Ebon Realm. This link provides tremendous design freedom to include strange, ancient monsters crawling up from the lightless depths in search of prey. It essentially answers loads of tricky questions about how and why certain monsters came to be in the dungeon.
- **It should all make sense (to a certain extent).** Realism is good to a certain extent, but realism for realism's sake is pointless. Worrying about the minutia of dungeon design is time spent not crafting exciting encounters and flavoursome dungeon levels and encounters. Enough information should be present for a GM to answer most basic questions about the dungeon, and no more. For example, deciding where the dungeon's denizens get their drinking water is important. Worrying about the minutia of the dungeon food chain is not.
- **Minor Elevation Shifts:** Dungeon levels should rarely be flat. Minor shifts in elevation can confuse explorers. Are they on the same level or are they not?
- **Extra-Dimensional Spaces:** Used sparingly, extra-dimensional spaces provide an interesting change of pace to exploration.
- **Level Size:** The dungeon levels should be of various sizes. Not all should fit on a single piece of graph paper. Some especially large levels may use a larger scale per square.

HISTORY & MINUTIA

- **Details, details, details. But not too many details.** Empty rooms are boring. Standard corridors are boring. Dungeon dressing is an excellent cure for boring areas. Are the flagstones broken and cracked? Does dried blood splatter the wall in an otherwise empty room? Such details build verisimilitude and give the feeling the dungeon is a live setting.
- **The megadungeon needs a decent reason for existing.** The megadungeon must have or have had a reason to exist. Did an ancient race use it as their lair, or did a wizard retreat underground to continue his strange (and undoubtedly

dangerous) research? Whatever the reason, it will have left its mark on the dungeon's layout, architecture and style.

- **There should be secrets to uncover.** Be it secret doors, lost treasures or shocking discoveries about the dungeon itself, the complex should have secrets. The PCs should be able to uncover these as a result of good, attentive play.
- **Relevant and discoverable back story:** The dungeon must have a relevant and discoverable back story. The greatest back story in the world is pointless if the PCs never get to interact with, discover and understand it. Knowledge of the dungeon's history shouldn't be automatic – they should have to work for it. Having knowledge of some or all of the complex's history should provide insights into the dungeon (and perhaps even in-game advantages).

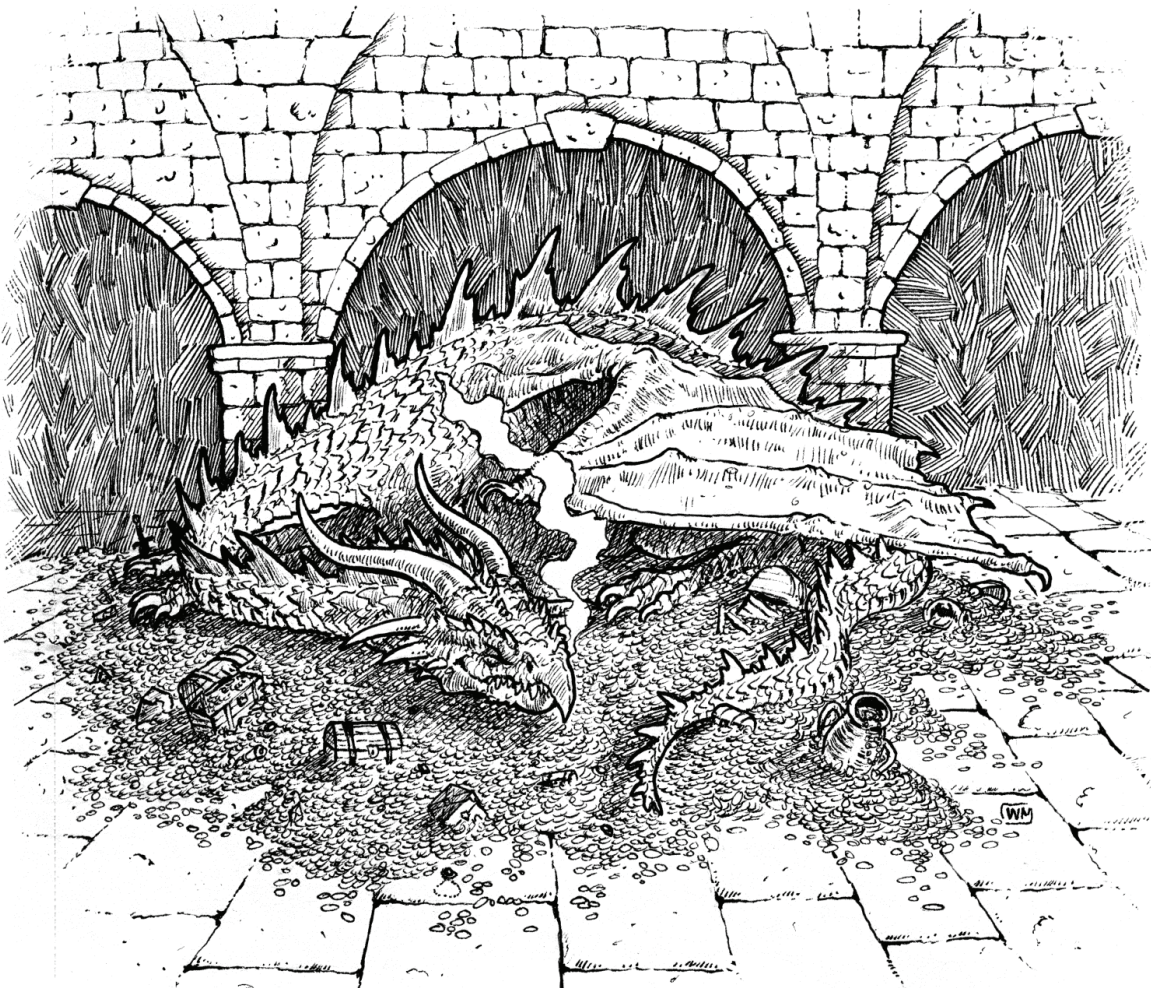
DENIZENS & CHALLENGE

- **Wheels within wheels:** The megadungeon should have an overall boss or super villain. This individual doesn't need to be in charge of everyone in the dungeon, but he should be the most powerful and influential figure therein. He will have many sub-leaders or vassals; many of these will command their own level or sub-level.

- **Away with the 15-minute adventuring day.** If every room contains a life or death struggle in which one or more PCs end up unconscious or dead the dungeon turns into an unending grind. The PCs do a room or two and then retreat to rest. That's boring game play. Instead, the dungeon's design should promote long-term delving. Parties should be able to explore at least a dozen rooms before resting. Easier fights, unoccupied rooms and easily if dealt with properly battles are all excellent tools to prolong the adventuring day.
- **Wandering Monsters:** Monsters don't just sit in their chambers waiting to be slaughtered. Some move about – either because they are scavengers or because they have things to do. Random encounters adds both an extra level of uncertainty to exploration and to the realistic feel of the place.

NEARBY

- **Settlements:** One or more settlements should lie within relatively easy reach of the dungeon. This provides explorers somewhere to retreat to between forays. Here they can rest, recruit help, buy and sell magic items and so on.



ALTERNATE DUNGEONS

THE ICONIC VIEW OF A DUNGEON IS OF A CONSTRUCTED UNDERGROUND COMPLEX STUFFED FULL OF MONSTERS AND LOOT. THERE ARE OTHER KINDS OF DUNGEON, THOUGH, RIPE FOR ADVENTURE.

Dungeons are perhaps the iconic location of many fantasy roleplaying games. These deep subterranean complexes have rooms, corridors, doors and other familiar features. This isn't the only kind of dungeon, though. Other dungeon-like venues for adventure exist.

A few examples of alternate locales for a dungeon adventure include:

- **Buildings:** Castles, cathedrals, haunted manor houses or even particularly capacious warehouses could all make a great dungeon locale. With windows, roofs and possibly battlements, such locations would undoubtedly have many more access points than a normal dungeon. Such “dungeon” could even be set in the middle of a town or city!
- **Caves:** Networks of natural caves can serve as excellent dungeons in their own rights. In all likelihood, the denizens will make some effort to make them more comfortable – levelling the floor and so on – and such locales could extend for miles. Because nature has done much of the construction work, these locations are particularly attractive. They are probably the second most commonly encountered dungeon type. Even the caves themselves can be atypical. Networks of ice caves, sunken cave systems hidden deep beneath the ocean’s waves and even the warrens of gigantic insects could all make excellent adventure sites.
- **Sewers:** Terrific venues for a dungeon adventure, sewers are rife with noisome denizens and disease.

Their proximity to the streets above provides explorers with easy access and a safe place to retreat to after a foray. Because sewers are often as extensive as the settlement which they serve, they can be particularly expansive.

- **Mines:** Often of dwarven construction, mines differ from a standard dungeon in terms of function and form. The layout and architecture of the place will be different and it will in all likelihood lack many of the traditional rooms such as throne room, prisons, torture chambers and so on.
- **Huge trees:** A fixture in ancient forests and elven domains, the trunks and branches of huge trees can be large enough to contain a dungeon. Either the dungeon could be built among the tree’s branches, or it could be carved into the its trunk.
- **Demi-planes:** These are perhaps the most fantastical of all dungeons. Created by powerful folk such as archmages and demi-gods, demi-planes are an excellent venue for a dungeon. Here time may flow differently, magic may be subtly (or unsightly) altered and even the laws of physics may be different. Extra-dimensional spaces also fall into this category. Both can be as large or small as a GM desires.

- **Gigantic Spider Web:** Vast colonies of spiders – or several huge spiders – could conceivably create an incredibly vast web with rooms and corridors on many different levels.

- **Dense Vegetation:** Where vegetation is particularly dense – perhaps in primal forests, for example – trails become corridors and clearings become rooms. Such locales could be the demesne of fey creatures or even a cabal of druids.



DUNGEON DRESSING

ALTARS: CHARACTERISTICS & APPEARANCE

Altars dedicated to dark, forbidden powers are a staple of many dungeons. Here evil high priests officiate over bloody, blasphemous services or cultists gather to worship their terrible patron. Such places are thus often an excellent place to find and slay said evil-doers or to recover their hidden treasures. A few such locales have even established a tenuous link with the deity itself and strange, odd effects occur in the immediate vicinity.

CONSTRUCTION

Most altars are hewn from stone, but where stone is impractical or too expensive, some are crafted from wood (being nothing more than a sturdy table perhaps with a cloth or banner thrown across it). In particularly deep, outlandish or otherworldly dungeons, adventurers may encounter altars made of even rarer, stranger or valuable materials such as glass, mithral, gold, iron and so on. Altars dedicated to dark powers are also often crafted of thousands of bone.

MATERIAL		HARDNESS	HIT POINTS	BREAK
Bone		Fragile	Many	Hard
Glass*		Fragile	Few	Hard
Iron		Extremely hard	Many	Very Hard
Stone (Hewn)	Hard	Vast	Nigh impossible	
Wood	Solid	Few	Hard	

*magically treated

WHAT'S ON THE ALTAR

Altars dedicated to evil powers normally have certain objects of worship on them or nearby. Such items could include:

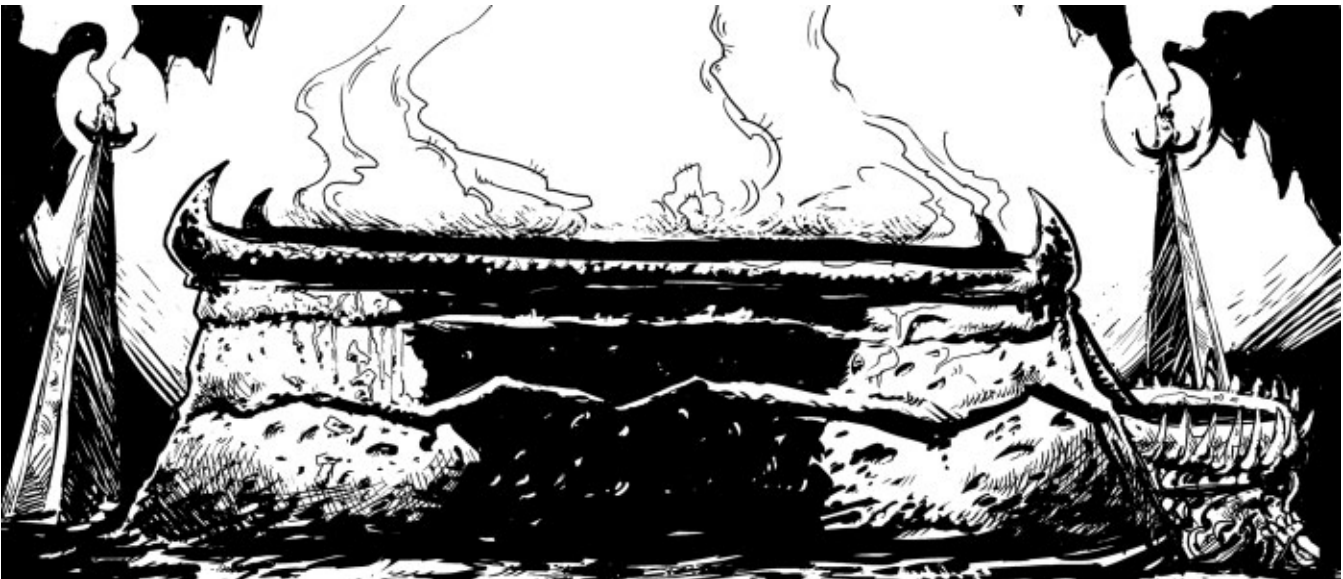
- Bone, skulls or the remains of sacrificial victims
- Brazier, candles or other light source (perhaps a magical flame)
- Gong, drum, bells, chimes and other ceremonial instruments
- Idols
- Incense burner
- Manacles or masterwork manacles
- Offertory container
- Prayer books
- Sacrificial dagger, scourge, whip or other weapon
- Unholy symbol

HIDDEN TREASURES, DEADLY TRAPS

As places sacred to their faith, altars are often protected by traps – either magical or mundane – and often have hidden niches or compartments. Such niches often hold holy relics, magic items, great wealth or other objects of great significance to the faithful.

Occasionally, the entire altar is designed to swing out of the way to reveal a secret space below it. This space may hold even more treasure or serves as the resting place for a powerful or revered member of the faith. Alternatively, the altar could conceal a hidden stair descending to a crypt, burial place or secret private shrine.

Traps protecting altars are designed so that worshippers don't accidentally set them off. Such mechanical traps often have bypass switches while magic traps may be bypassed by speaking a specific ritual phrase or prayer, or by displaying the unholy symbol of the deity in question.



A quick perusal of the table below reveals the characteristics listed below are almost exclusively for altars dedicated to evil gods, demons or devils.

Use this table to generate interesting characteristics for your altars. Some features listed may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	An unholy symbol is carved into the front of the altar in exquisite detail.
06-10	The altar is made of very rough, porous rock. Blood has soaked into the pores giving it a mottled brown and black appearance.
11-12	The altar is hewn from a black, glittering stone. Its edges are rough and sharp.
13-14	The altar slopes slightly downwards in one direction. A lip at the bottom end is encrusted with blood.
15-16	Drainage channels criss-cross the altar's upper surface and run to two small fonts, one at either end of the altar.
17-18	The altar has a secret compartment (very well hidden). Pressing a small skull (or other minor craved decoration) opens the compartment.
19-20	The altar has a secret compartment within (well hidden). Pressing an unholy symbol of the god into a shallow depression behind the altar opens the compartment.
21-22	Intricate scrollwork decorates every surface of the altar. Religious symbols and images of the god are hidden within.
23-24	A large carving of religious significance decorates the front of the altar.
25-26	Niches in the front of the altar hold grinning skulls. Streaks of dried blood cover each skull.
27-28	The altar stands upon a 5 ft. high dais.
29-30	Pillars depicting the altar's patron deity flank the altar. Each is well detailed.
31-32	A magical fire burns upon the altar's surface.
33-34	An aura of evil protects the altar and surrounding shrine. If the altar is still used, a secondary magical effect may be present.
35-36	The altar stands in a shadowy, cramped alcove hidden behind a lurid tapestry. Intricate carving and scrollwork covers the walls.
37-38	Niches in the rear of the altar hold books and other items of religious significance.
39-40	The altar is hollow and serves as the tomb of a devout worshipper.
41-42	Many small holes pierce the altar. Wind blowing through the holes creates a whining sound.
43-44	The front of the altar is carved to represent a demonic head. Small red gems serve as its eyes and its tongue protrudes in an obscene fashion.
45-46	The altar is a simple rectangle of stone, and is without any obvious distinguishing features.
47-48	The altar is only 2 ft. high.

49-50	The altar is 6 ft. high; ceremonial steps behind it enable the priest to carry out services. The steps are narrow and steep; a landing at the top provides a modicum of comfort for the officiating priest.
51-52	The altar has a hinged lid, which accesses a large compartment within.
53-54	The altar hides a secret set of stairs leading to a crypt or treasure vault (very well hidden).
55-56	The altar is a huge natural stalagmite which has had its top carved away.
57-58	The altar is fused to the floor (Esoteric knowledge may show that magic was used in the creation of the altar).
59-60	Many small holes adorn the front of the altar; each holds a small, low-value gem.
61-62	Many small holes pierce the altar; a hinged lid accesses a fire pit within. It is full of ash.
63-64	Religious teachings are carved into the front of the altar.
65-66	Fused bones form an armour of sorts over the altar. The bones are those of previous priests and other devout worshippers.
67-68	The altar is composed of fused bones.
69-70	A shallow bone pit surrounds the altar.
71-72	A narrow trench surrounds the altar; it is full of oil. When lit, it burns for 5 minutes, creating a thin wall of flame 2 ft. high.
73-74	Several stone candlesticks stud each end of the altar. Liberal amounts of dried wax cover the candlesticks which all contain half-burnt candles.
75-76	Stout manacles are mortared into the altar. The key to the manacles is hidden in a grinning skull carving on the rear face of the altar (moderately hidden).
77-78	The altar is immense – it could easily hold a prostrate Large-sized creature.
79-80	A mosaic decorates the top of the altar.
81-82	A stone lectern is built into one side of the altar.
83-84	The altar slopes downwards to a font in front of it. Grooves on the altar top lead into the font.
85-86	A metal grill covers the altar's surface. Below lies a fire pit. Manacles are attached to the grill.
87-88	A permanent magical alarm protects the altar and activates when a nonbeliever comes within 10 ft.
89-90	Eerie, permanent magic projects the sound of wailing and moaning (or other sinister sounds) from the altar.
91-92	A permanent magical rune (determine type randomly) wards the altar.
93-94	The altar is trapped. (See page 8 for examples).
95-99	Roll twice on this table, ignoring results of 95-100.
100	Roll thrice on this table, ignoring results of 95-100.

ALTARS: DRESSING & FEATURES

Use this table to generate interesting features for your altars. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Several half-burnt candles stand in pools of wax on the altar.
2	A skull with its top cut off sits on the altar. A huge candle emerges from the skull.
3	Spots of dried blood speckle the top of the altar.
4	Rusting manacles (very hard to escape, hard to break) are mortared into the altar.
5	A big dried bloodstain covers the altar's top.
6	The surface of the altar is chipped and dented.
7	The shards of broken manacles lie on the altar.
8	A skeleton lies atop the altar.
9	The shards of a curved bloodstained dagger lie on the floor in front of the altar.
10	Cobwebs cover the altar. Many small spiders scuttle within.
11	Mould sprouts from several large bloodstains on one side of the altar. The stains are old and dry.
12	Masterwork manacles (extremely hard to escape, very hard to break) are mortared into the altar.
13	Insects live in the cracks around the altar and feed on sacrifices' blood.
14	A mouldy cloth covers the altar.
15	The altar is scorched and burnt. Charred bones and ash cover its surface.
16	The altar has been deformed by magic.
17	A pool of dried melted wax almost covers the altar. Red and white wax mix to form a lurid, smear of colour.
18	Luminescent fungus grows over the altar, giving it and its immediate surrounds a dim green glow.
19	Two blackened skeletons lie in front of the altar.
20	Holes stud the altar's flanks; they once held small gems but are now empty.
21	The faint smell of incense hangs in the air around the altar. Several incense burners are in evidence on the altar.
22	Shadows seem to hang in the air around the altar. Nonmagical illumination in a 10 ft. radius around the altar is reduced by one step.
23	The remains of a crude campfire cover the floor behind the altar. The campfire is old and the ashes are cold.
24	Graffiti – denigrating the altar's patron power – covers its top.
25	A magical aura of goodness is centred on the altar.
26	A great crack runs through the altar as if the stone had suffered a single, massive blow.

27	A pile of skulls decorates the altar.
28	The altar is clean and obviously well tended.
29	The altar's decorative carvings have been chipped and defaced; signs of a crude attempt to repair them are evident.
30	Worthless offerings – mouldy food, broken and rusted weapons and so on – cover the altar top.
31	A few silver and copper coins lie amid the dust of the altar top.
32	Several empty vials lie on the floor nearby. They once contained holy water – divine symbols of goodness and light are inscribed into their caps.
33	An area of light-swallowing darkness is centred on the altar.
34	A chipped and broken hourglass lies on its side atop the altar.
35	The altar is battered and smashed; it has evidently been repeatedly struck with a heavy object.
36	A small pool of partially dried oil – about that held in a standard flask – has pooled at the altar's base.
37	The altar held a secret compartment, but its lid has been ripped off; the compartment is empty.
38	Daubed on the front of the altar is the single word, "Blasphemy."
39	The skeletal remains of several humanoids litter the ground around the altar. (These could be sacrificial victims or those slain by a trap.)
40	A magical message has been tied to the altar. When activated, it shouts, "Fools! This is a sacred place. Flee or die." A stone mouth appears on the rear of the altar so it is not normally visible to those approaching the altar.
41	The faint outline of several runes is evident, in the thick dust covering the altar.
42	Flecks of silver cover the altar (this is the dried-up remains of a flask of holy water).
43	Deep piles of smashed and ground bones cover the altar. A shattered skull lies within each pile.
44	A circle of silver filings (the remains of a magic circle) surrounds the altar.
45	Several small chalked pentagrams decorate the altar's top. Esoteric knowledge reveals they deal with summoning evil spirits.
46	A pile of putrid, bloodstained rags lie behind the altar. They are heavy and rancid.
47	Black mould grows on the rear of the altar. Nature-savvy characters can identify it to be harmless.
48	A font pierces the centre of the altar. Several vials-worth of unholy water lie within.
49	Cracked and broken bones lie strewn about. They are of humanoid origin; something has broken them open to get at the marrow within.

50	Suspiciously cold air surrounds the altar.
51	The paving stones around the altar have been pried up – previous explorers searched this area for treasure long ago.
52	The base of the altar is chipped and scratched. (Explorers tried to lever the altar up believing there to be a hidden space below).
53	Part of the ceiling has collapsed, covering the badly damaged altar in rubble and dust.
54	Newly trimmed and unused candles cover much of the altar's top. Dried wax holds them in place.
55	A hole has been smashed into the top of the altar to reveal a secret niche within. The niche is empty of everything but dust.
56	The altar has a secret compartment within (well hidden) but the catch to access it has long since broken. Characters must smash their way through the altar (very hard, few Hp; difficult to break) to access the niche.
57	The floor around the altar is spotless.
58	A small gong stands atop the altar; it is tarnished and battered. An unholy symbol is inscribed into its centre. Of its hammer, there is no sign.
59	Ashes cover the altar. A closer examination reveals the remains of several partially burnt pages and book covers. All are of unholy origin.
60	The altar and the ground beneath it are split by a great crack in the rock. Esoteric knowledge reveals the damage was caused by a supernatural earthquake.
61	The altar lies on its side – as if a being of great strength flipped it over. Where it once stood, a narrow burial niches pierces the floor. Except dust and a faded burial shift, the niche is empty.
62	Certain parts of the altar's decorative carvings have been melted away by acid. The "scars" on the altar are very noticeable.
63	Primitive offerings – animal teeth, shiny pebbles, shells and so forth are scattered across the altar.
64	The altar has been painted jet black; the paint is now peeling, giving the stone a mottled look.
65	Graffiti denigrating the altar's patron power covers the altar. Strenuous attempts have been made to clean off the blasphemous words; the whole is now horribly smeared.
66	Daubed on the altar top in blood are the words, "Dark Lord, Forgive Me."
67	The altar is standing up on its end.
68	Ripped and torn priests' robes lie crumpled in a pile near the altar. They could be bloodstained, scorched etc.
69	Water dripping down from the ceiling above has soaked the altar. A small puddle surrounds it.
70	Pottery shards, probably once a bowl, cover the floor around the altar.
71	An offering bowl lies on its side, on the altar. Under it, a single copper coin remains.

72	Broken and smashed idols lie about the altar.
73	The flagstones around the altar are cracked. The cracks radiate out from the altar.
74	A serrated sword blade (the remains of an activated trap) stands proud from the altar top.
75	Blood red mould grows over part of the altar. In the dark it radiates a dim crimson light. Closer examination reveals it to be harmless.
76	The air around the altar is particularly humid.
77	Rotting wood lies by the altar.
78	An empty, dusty scroll case lies wedged between the altar and the floor.
79	The original symbol on the altar has been chiselled off and another – the symbol of a good-aligned deity – put in its place.
80	A large chalked pentagram covers the ground in front of the altar.
81	Daubed on the front of the altar is the single word, "Why?"
82	The altar's drainage channels are clogged with a paste of dried blood and dust.
83	A melted pool of slag – once a variety of unholy objects – mars the altar's top.
84	One corner of the altar has crumbled away, as if a wasting disease had infected the stone.
85	A large wrought iron candlestick lies on its side in front of the altar. It is bent and twisted.
86	Skeletal remains of a man wearing mouldering robes are chained to the altar. (The man wears the robes of a temple priest; he was executed by a previous band of adventurers.)
87	A bunch of herbs lies mouldering on the altar.
88	The bloody, severed heads of another adventuring party decorate the altar. Their blood has dripped down onto the floor.
89	Cockroaches feast on the rotting remains of the last sacrificial victim.
90	Dried vomit stains the rear of the altar.
91	A single lit candle set in the absolute centre of the altar dimly illuminates a blank sheet of parchment.
92	The altar feels warm (or cold) to the touch.
93	Silver coins arrayed in a circle surround the altar.
94	Crudely applied whitewash covers the altar.
95	A flagon of (possibly poisoned) wine and a single cup stand atop the altar.
96	"Beware the Wrath of the Righteous" is crudely scratched into the altar.
97	Thousands of shards of glass cover the floor surrounding the altar.
98	A trap of magical phantoms protects the altar.
99	Roll twice, ignoring results of 99-100.
100	Roll thrice, ignoring results of 99-100.

ARCHWAYS: CHARACTERISTICS & APPEARANCE

A marvel of architectural engineering the archway lends itself as much to decoration as it does to functionality. The archway provides an open, unhindered transition from one area to another. Their use can make rooms and buildings feel more open and accessible.

An archway that extends beyond the wall it pierces and continues like a hallway is called a vault. These hallways are natural extensions of the archway and are used when the weight supported is spread out over its peak. A series of archways that run along a wall or around a room separating two areas form an arcade.

Though often constructed from carved stone, other materials can be used. Wood can be shaped, metals can be poured and bones of large creatures could all be used in an archway's construction.

Their decoration can be simple or ornate. Adorned with carvings, paint or tile archways may announce the transition from common areas to those of greater importance. This is often done with imposing designs or bas relief's depicting the importance of the next location. As a method of transition, an archway can be the physical or arcane entrance to somewhere beyond the mundane.

COMMON CHARACTERISTICS

Cunning explorers can use archways to their advantage. Archways have the following basic characteristics:

- **Cover:** Archways provide cover to those pressing against them.
- **Climbable:** Archways, due to carvings and other details, are fairly easy to scale.

CONSTRUCTION

Archways can be constructed from a variety of materials and in a wide range of styles.

MATERIAL	HARDNESS	HIT POINT	BREAK
Bone	Fragile	Few	Solid
Glass*	Fragile	Few	Solid
Iron	Extremely hard	Vast	Very hard
Crystal	Solid	Many	Extremely hard
Stone (Hewn)	Very hard	Vast	Nigh indestructible
Stone (Mason)	Very hard	Vast	Extremely hard
Stone (Natural)	Very hard	Vast	Nigh indestructible
Wood	Solid	Many	Solid

*Magically treated

Engineering knowledge can enable a character to learn more about an archway:

- **Dangerous Construction:** Very easy engineering.
- **Determine Style or Age:** Easy engineering.

ARCHWAY STYLES

Archways come in many styles. Other than the standard round top archway, some other commonly encountered styles include:

- **Inflexed Archway:** Inflexed archways have a convex quarter circle mirrored left to right at their apex.
- **Lancet Archway:** The simplest style of archway. It has tall uprights and a steeply pointed peak; often set in a series.
- **Ogee Archway:** A top style defined by an "S" curve shape (mirrored left to right) at its apex.
- **Shouldered Archway:** The top of the archway is defined by a quarter, inward rounded corner above which is set a flat top.

DECORATION

Archways are rarely plain and unadorned. Often the master stonemason or the dungeon's design lavish care and attention decorating them. Use this table to randomly determine the basic kind of decoration present, adding flavour as necessary.

d20	DECORATION
1	Marching warriors
2	Kneeling priests
3	Elaborate scrollwork
4	Dragons
5	Wild beasts
6	Holy symbols
7	Religiously significant images
8	Warriors fighting racial enemies
9	Wilderness scene
10	Prayer or hymn
11	Otherworldly scene
12	A dire warning or curse
13	Magical sigils or runes
14	Bones
15	Clouds
16	Obviously otherworldly scene
17	Tentacles or other ancient, unknowable symbols
18	Famous personalities
19	Carvings are defaced; roll again to determine the kind of decoration featured.
20	Carving is partially finished; roll to determine the kind of decoration featured.

Use this table to generate interesting characteristics for your archways. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	A simple, yet elegant archway is set into the wall. Characters versed in engineering can appreciate its superior construction.
06-10	A rounded archway made of haphazardly, though thickly mortared, evenly cut stones.
11-12	The archway is wide enough for four men to stand side by side and is much higher and more ornate than other nearby features.
13-14	A complex mosaic forms the border of the archway. Tiny glass tiles form a rampant griffin.
15-16	This stacked bone archway is formed from large rib bones, whose tips extend out like overlapping fingers. Esoteric knowledge of taxidermy reveals them to be dragons' ribs.
17-18	A single block of carved obsidian forms the archway. Its massive size dominates the wall.
19-20	The archway is vaulted for 2d10 feet. The walls are smooth and of exceptional craftsmanship.
21-22	One stone is hollow (well hidden). Inside lies a brass key to a nearby door.
23-24	A riot of painted colours decorates the archway.
25-26	A series of sharp basalt stones protrude from the archway; their edges chipped to a razor edge.
27-28	Black and white streaks colour the archway's mirror smooth granite blocks.
29-30	A rosette carved into the archway's keystone contains a tapered garnet (100 gp).
31-32	Elaborate carvings of tentacles emerging from the floor decorate the archway.
33-34	A portcullis (very hard, many hp, hard to break) blocks the archway. Careful observation reveals its hidden lever.
35-36	Carved demonic faces compose the blocks of the archway. Their leering faces laugh and grimace.
37-38	The archway is freestanding in the middle of a chamber or wide passageway.
39-40	The stones of this archway are cut into a bas relief that tells an ancient, but well known, tale.
41-42	An archway set into the middle of a wall forms the frame for a mural of miners or stonemasons.
43-44	Two iron torch sconces flank the archway; both are tilted to the left.
45-46	The stones of tiger eye are inlayed with silver. Their shape forms a floral filigree pattern.
47-48	A carven lidless eye surrounded by a writhing mass of tentacles decorates the arch's keystone.
49-50	A relief of an open mouth forms the archway. Stones are cut into fangs ringing its mouth.
51-52	An inflexed archway built from two quarter circle stones pieces the wall. Each stone is cut from a single, sodalite block.

53-54	A thick wooden door (hardness solid, few hp, moderately easy to break) blocks the door.
55-56	A lancet archway constructed from rhodochrosite stones of equal dimensions fits flush with the wall.
57-58	The stone of the archway is pitted with holes; a multitude of insects swarms over it.
59-60	An epidote column divides this archway. Small or larger creatures must squeeze to get through.
61-62	This shoulder archway has roughly cut stones. Its sides are straight with a single large stone at each base.
63-64	The deep archway is vaulted for 10 feet. The vault's walls are of crudely cut stones.
65-66	A set of carved small figures support the archway. They stand on each other's shoulders.
67-68	Two statues facing one another support the archway.
69-70	The sandstone forms a jagged archway. Red and orange colours sparkle from quartz trapped in its surface.
71-72	Bent wooden staves form the archway. Their colour is a deep, rich mahogany.
73-74	This triangular style archway is of alternating sizes of calcite. The pattern is offset with long flat stones extending into the walls.
75-76	Every other stone in the archway is of a different colour.
77-78	The atlantide of the archway is carved into a triangular shape. The tips of the stones point inside the archway.
79-80	Corroded steel axes are mounted above the archway. Their condition makes them useless.
81-82	Cut blocks of calcite filter any light. The area glows slightly orange as a result, when light is brought within.
83-84	A carved skull keystone decorates the archway. Darkly coloured dust heightens its features.
85-86	This reverse ogee archway is flanked by cyclopean half-columns. Its design makes it difficult to look at.
87-88	Extravagant carvings of mythical beasts decorate the archway. A rearing dragon decorates the keystone.
89-90	A set of manacles hang down from either side of the archway. Horribly mutilated corpses hang from both.
91-92	This archway has vivianite supports. Its spiral appearance is that of a staircase.
93-94	A set of stairs ascends/descends on the other side of the archway.
95-99	An ogee archway built from tall, thick stones sits atop a small flight of stairs.
100	The archway is freestanding. It is filled with an iridescent blue mist.

ARCHWAYS: DRESSING & FEATURES

Use this table to generate interesting features for your archways. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Empty vials lie on the ground. Some are broken while others still leak fluids.
2	A slight draft flows up from the tiles within the archway.
3	A twisted gate blocks the passage. If not moved (hard to move) it is difficult terrain.
4	Careful observation reveals seemingly random chips and nicks in the archway's walls.
5	Reddish-blue fungi grows along the archway and hangs down from above forming a sodden curtain of vegetation.
6	A broad-headed axe protrudes from one wall. Its handle is nowhere to be found.
7	Thick cobwebs fill the archway. A halfling skeleton (in rotting clothes) hangs within a cocoon.
8	Faintly glowing green moss covers the stones and floor.
9	Clothing is scattered around the archway. The smell of decomposition is thick in the air.
10	A broken torch lies on the floor. Characters versed in tracking may note faint scuff marks on the floor.
11	Brown slime coats the floor, rendering the floor slippery.
12	A broken lute is smashed to pieces on the floor. Its parts lie on both sides of the archway.
13	A dented shield emblazoned with a rampant wyvern lies on the floor.
14	Pale yellow puff balls of mould cover the archway.
15	Several bedrolls lie on the floor. Their disarray denotes a hasty departure.
16	A pile of bones partially blocks the opening. Piled haphazardly they are etched with many tiny teeth marks.
17	A spider had begun spinning its web in the archway.
18	Drag marks of heavy objects mar the floor. The gouges are deep and wide.
19	Claw marks rake one or both sides of the archway. They are deep and rough.
20	The smell of vomit fills the air. The mortar around the archway pulses like blood vessels.
21	Roots dangle around the archway. The tangled mass must be moved before proceeding.
22	The sound of settling weight emanates from the arch. The archway is dangerously unstable.

23	A body lies on the floor, a blowgun dart in its arm. The surrounding wound is discoloured.
24	Thick, pale lichen grows over the archway stones. Small bumps dot its surface.
25	A broken key attached to a length of frayed string lies to the side of the archway.
26	The archway is bricked up. Scrutiny reveals the work to be hasty and shoddy.
27	Powdery mildew coats the stones of the archway. Golden dust motes drift in the air.
28	The stones sweat foul-smelling liquid; a thick cloud of flies buzzes about. The cloud blocks vision for 10 ft. around the archway.
29	An obvious tripwire, one end attached to a 10-foot pole and the other tied to a balanced shield, crosses the archway.
30	An arcane pattern is set into the floor in the archway. Esoteric knowledge reveals it to be a magical circle.
31	Sickly green ooze seeps from the base stones of the archway. They run in rivulets over the floor.
32	A charred rope lies on the floor. An iron spike hammered into the arch's keystone is attached to a similar length of rope.
33	Spiny crystal growths protrude from the archway's peak.
34	Glowing ichor covers the floor. It appears to be the blood of some creature.
35	A large wooden table, standing on its end, blocks the archway. "Keep out" in blood marks its top.
36	Small albino plants grow from the mortar of the archway. They end in a cluster of sticky hairs.
37	The smell of earthy rot fills the air. Muddy footprints proceed through the archway.
38	Feathers are strewn about the hallway close to the archway. Blood is spattered around it.
39	Runic markings are scrawled on one side of the archway. Magical examination denotes it as a shrill, magical alarm that can be activated once per day.
40	A torn map is scattered on the floor.
41	An eviscerated goblin lies partly exposed in the archway. Curled up, it clutches at its stomach.
42	A copper piece is wedged between two stones. The next stone to the left is marked with an "X."
43	A broken keg has spilled oil in the archway, covering 2d3 squares to either side of the arch; sconces containing lit torches are on the wall.
44	A stone from the archway has fallen, weakening the structure. It ought to be safe...for now.
45	Tufts of thin pale white grass grow around the archway. The grass is short and springy; perhaps unnaturally so.
46	Oak supports hold up the archway. The wood is rotten, the archway unstable.

47	Careful scrutiny unearths an archway hidden behind a thick growth of mould.
48	A hasty chalk map is drawn on the floor. It shows the location of a secret door nearby.
49	The archway has partially collapsed. Closer observation shows it is safe.
50	A locket (worth 20 gp) on a silver chain lies on the floor. It contains a portrait of a small child.
51	Cobwebs fill the archway. The cobwebs are actually an illusion.
52	Streaks of bloody handprints mar the arch.
53	A swarm of wasps have built a nest at the arch's peak. They buzz about the archway but ignore intruders who do not attack their nest.
54	Partially chipped away, an image of a gaping maw adorns the arch's keystone
55	Some construction is blasted away. Scorch marks remain on what is left of the archway.
56	The archway is cracked badly. Dust falls from its broken keystone at the top of the archway.
57	Random painted hand prints cover the archway.
58	Corroded bands of steel are riveted to each of the stones. The bands reinforce the archway.
59	A heavy curtain is drawn across the archway. Muffled sounds can be heard through it.
60	A broken and splintered door partially blocks the archway. It hangs precariously on one hinge.
61	Sickly blue/white smoke wafts through the arch.
62	A crushed scroll case lies on the floor. Mouldy velum pokes from within.
63	Thick boards of pine spiked in place with climbing pitons block the archway.
64	The archway bleeds a thick, glossy fluid.
65	"Doom" (written in Orc) appears in chalk next to the archway.
66	A spiral of charcoal marks the stones near the base of the archway.
67	Soot covers the ceiling and archway. Two blackened and crushed skulls lie on the floor.
68	A trail of blood and intestines passes through the archway. Wide footprints mark a creature passing.
69	A row of pebbles lines the floor at the archway's base. One pebble is jet black in hue.
70	Decay has taken its toll on the archway stones. Their surface crumbles, if touched.
71	Broken furniture is piled up blocking the archway. Arrows protrude from the barricade.
72	Beetles swarm over a meat covered bone. They are harmless.
73	The stench of the sewer percolates through the archway. The smell drowns out all others.
74	Inky, unnatural blackness obscures the archway.
75	The stink of reptiles pervades the air. Small dried scales lie on the floor.
76	A broken crate lies on the floor, filled with broken bottles. The smell of alcohol fills the air.

77	Frost coats the archway. A cold, moist wind blows through it.
78	The smell of brimstone pervades the area. Flickering light shines through the archway.
79	Particular observant characters notice the outline of an archway on the opposite wall. This marks the outline of a secret archway.
80	Mouldy grain forms a trail through the archway. Its end in a small pile.
81	The stone of the archway is melted to slag. Its shape is malformed and sagging.
82	The archway and nearby walls are water stained up to the ceiling.
83	Small stalactites hang from the peak. Thin, glossy strands dangle down.
84	Small patches of soot and scorch marks mar the peak of the archway.
85	A tattered brown curtain flaps in the archway.
86	Semi-circular parts of the archway are missing. The smoothness of the marks is unnatural.
87	All the decoration of the archway has been defaced. Dust and gravel litter the floor.
88	Small, round holes appear in each stone of the archway. Each seems to once have held a gemstone.
89	Shadows dance oddly over the archway, in torchlight.
90	A thick coat of dust covers the area.
91	Six hash marks are carved on the wall next to the archway. The last mark is an arrow pointing up.
92	A small mirror is propped up next to the archway. It reflects an image from the other side of the archway.
93	Water pools on a flagstone in the centre of the archway. Small drops fall from the keystone.
94	A stack of carved stones sits next to the archway. A scroll is hidden within and contains the last desperate message of a doomed adventurer.
95	Dwarven runes mark the archway as safe. Booted footprints can be seen in the dust.
96	The archway, unlike the surrounding stone, has been turned to flesh.
97	The smell of roasted meat hangs in the hot air. The sound of fire and clinking metal come from ahead.
98	Sparkling dust coats the floor. Footprints continue to the next room.
99	Sporadically, strong gusts of wind issue from the archway. They have a 75% chance of extinguishing unprotected flames.
100	The floor is marked with soot and scorch marks. The outline of a figure is on the opposite wall.

BRIDGES: CHARACTERISTICS & APPEARANCE

A bridge carries a trail or pathway across a river, ravine, chasm, gorge or other obstacle. In a dungeon, a bridge could also span a deadly lava flow, glacial lake, bed of spikes, the den of a dangerous subterranean creatures or other outlandish terrain feature. Deep pits (or more perilous falls) make bridges dangerous terrain to fight on, particularly for characters without the ability to fly.

CONSTRUCTION

Most bridges are of stone, but where stone is impractical or too expensive, they are built from wood. In particularly deep, outlandish or otherworldly dungeons, adventurers may encounter bridges of materials such as glass, web or bone.

BRIDGE MATERIAL	HARDNESS	HIT POINTS	BREAK
Bone	Fragile	Many	Hard
Glass*	Fragile	Many	Hard
Iron	Nigh indestructible	Many	Very hard
Stone (hewn)	Very hard	Many	Very hard
Stone (natural)	Very hard	Vast	Nigh indestructible
Wood	Solid	Many	Very hard

*magically treated

OTHER CHARACTERISTICS

Bridges can have several characteristics:

- **Drawbridge:** Some bridges have a mechanism (typically on one side) that allows them to be extended or retracted. It takes a move action to lower or extend a drawbridge, but the bridge doesn't come down until the beginning of the lowering character's next turn. Raising or withdrawing a drawbridge is a full-round action, and the drawbridge is up at the end of the

BRIDGES IN STORIES

In stories, bridges (particularly those over perilous obstacles) are used as a metaphor for a transition from one state (physical, mental, emotional or even spiritual) to another. Likewise, duels on bridges can be used to demonstrate the participant's inner conflict; even as good and evil meet on the bridge, a battle is waged within one or more of those combatants. Bridges also make an excellent place for a heroic last stand, providing a highly defensible position.

When PCs are considering crossing a bridge, hint that the danger in falling is more than just suffering damage. Those survive the fall, after all, will be isolated from their fellows and mounting a rescue could be difficult or dangerous.

action. Particularly long or wide drawbridges may take more time or more actions (or both) to raise or lower, and some may require Strength checks to operate.

- **Narrow Bridge:** Those moving across a bridge that is 3 feet wide or less may have to make Acrobatics checks to cross. A successful check lets a character move at half speed across the bridge. Failure indicates the character cannot move that round, while critical failure means the character falls off the bridge. Characters moving along narrow bridges are hard-pressed to evade attacks and run the risk of falling upon taking damage.
- **Railings:** Bridges (particularly narrow ones) may have railings (hardness very hard, many hp, very hard to break), which facilitate movement on the bridge. Characters next to the railings are harder to push off the bridge
- **Low Walls:** Some stone and wooden bridges have low walls 2 to 3 feet high to stop those using the bridge falling from it. Such walls provide cover.
- **Rope Bridge:** Constructed from wooden planks suspended from two ropes (few hp; hard to break) these bridges are portable and easy to set up. It takes two free hands to untie one end of a rope bridge. A character on a rope bridge that has a rope untied or cut must be careful to avoid falling. Moving along such a bridge requires care and strength to avoid falling.

BRIDGES IN A DUNGEON

Bridges are choke points for a defending force; it is often the only way from one area to the next, and defenders can gather at such a point; battles have been won or lost based on which army held control of a bridge. Bridges can also make an excellent way to separate a dungeon's assorted denizens; the hobgoblins living on one side of the bridge need not be at peace with the ogres who dwell on the other.

Fights featuring bridges require different tactics to more typical battles. For example, creatures skilled at bull rushing opponents become even more dangerous on a bridge, while ranged combat becomes particularly important when a bridge is only wide enough to only allow one character to fight at a time.

At low levels, if you select enemies that can deliberately exploit the bridge's tactical benefits. At higher levels, falling is less daunting and PCs likely have access to flight and so on; unless tumbling off the bridge presents truly extraordinary peril (such as immersion in lava or being transported to another plane).

Use this table to generate interesting characteristics for your bridge. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	This bridge appears to have been haphazardly constructed from bits of timber left over from other projects, and creaks ominously when used.
06-10	This stone bridge has iron handrails.
11-12	This is a drawbridge. The area around the bridge is carved to resemble a large face, and the bridge, when extended, leads characters into the carving's mouth.
13-14	This bridge comprises a wooden floor laid over a pair of stone arches.
15-16	This bridge is constructed from shaped, poured blocks of concrete.
17-18	A bridge carved out of the bone (or bones, for very large spans) of a massive creature.
19-20	The bridge is supported by chains affixed to the ceiling. It sways back and forth when crossed.
21-22	An arch bridge, rising upwards in the middle, provides those on it with partial cover.
23-24	This covered bridge provides travellers with total cover. A guardhouse blocks its centre.
25-26	The bridge is designed to open, with both sides rising up like a drawbridge.
27-28	The bridge is only 2 ft. wide and has no handrail.
29-30	The rickety bridge is little more than a set of wooden boards attached to chains.
31-32	The bridge has neither sides nor handrails, making it dangerously easy to fall off.
33-34	This bridge is of heavy wooden planks arranged in wide trusses, re-enforced with iron bindings.
35-36	The middle of this stone bridge is a steel grate, strong enough to support travellers.
37-38	The body of a long creature, protected from decay, serves as a bridge.
39-40	This bridge consists only of three ropes, one to walk on and two for providing balance.
41-42	The bridge is re-enforced to carry extra weight; it is wider & thicker than normal.
43-44	Two statues flank the entrance to this bridge, staring out at those who approach. Along the span, pairs of statues reach over the bridge, joining hands above explorers' heads.
45-46	This bridge is a series of ropes or chains, dangling in loops from the ceiling; crossing is a matter of swinging forward on one loop, then stepping into the next and repeating, a feat that requires some agility; failure sends the person tumbling into chasm below.
47-48	This sculpted stone bridge resembles a dragon, arching over the gap; you cross by walking along the dragon's back.

49-50	Rocks have tumbled into a natural arch to form this bridge, but too much weight or other disturbance may bring it tumbling down.
51-52	Iron girders support this stone span.
53-54	This bridge is composed of living plant matter: vines, tree limbs and thick mosses.
55-56	The surface of the bridge is made in part from expensive materials (semi-precious stones, marble tiling, fine teak or oak), which may be recoverable as treasure.
57-58	This bridge is nothing more than a 2 ft. wide finger of natural rock.
59-60	This bridge is constructed of ice; it is slippery and produces a thin veil of mist, giving concealment to anyone on the bridge.
61-62	The bridge is carved to resemble the body of a single creature, arching over the gap.
63-64	This bridge is constructed from magically strengthened webs, as if from a spell or giant spider.
65-66	This bridge is a sheet of iron, created by a magical wall of iron.
67-68	The bridge's construction is flawed; it can support only 400 lbs. without collapsing.
69-70	The bridge's high arch is difficult terrain.
71-72	This impromptu bridge is formed from a vertical structure, such as a tower, staircase or column, which has toppled over.
73-74	This stone span is carved to resemble two huge humanoids; their linked arms form the bridge.
75-76	This bridge is formed from carved limestone blocks, held together with concrete.
77-78	A pair of large, ornate statues guard both ends of the bridge.
79-80	This bridge has been constructed of animated bones, which twist underfoot to make the bridge difficult terrain. The bridge crumbles to pieces if it suffers damage from holy sources.
81-82	This is a double drawbridge, lowering from both sides to meet in the span's centre. Each part of the bridge must be lowered from its own side.
83-84	The bridge can retract as a drawbridge, pulling back entirely to one side.
85-86	This bridge is of glass; those crossing it can see what lies below.
87-88	The far side of the bridge is sculpted to resemble a huge face; the bridge leads into its mouth.
89-90	The bridge is suspended by chains. It clanks, shudders and shakes terribly when used.
91-92	Two iron rails run across this wooden bridge.
93-94	This bridge angles upwards and somewhat resembles a staircase.
95-99	The bridge's span features a series of rollers, allow the easy transport of heavy weights.
100	The bridge is invisible, but detectable via magic – or blind faith.

BRIDGES: DRESSING & FEATURES

Use this table to generate interesting features for your bridge. Some features listed below may be inappropriate based on your bridge's setup, with some more suited to a rope-bridge and others to a more fixed bridge – ignore or modify such entries as appropriate.

D%	
1	The bridge is in an advanced state of disrepair, making crossing more dangerous.
2	The sides or handrails of this bridge are tall and elaborate, providing cover and making falling off the bridge almost impossible.
3	The bridge is buffeted by high winds.
4	The bridge is slippery.
5	A worn wooden sign dangles from the bridge, with the word "Danger" burnt into it.
6	The muddy footprints of a Medium-sized humanoid trace a path across the bridge.
7	The sticky residue of alchemical glue covers a 5 ft. radius on the far side of the bridge.
8	A single bloody handprint mars the bridge's rail.
9	The bridge has deep gouges in one support from where someone attempted to bring it down with an axe.
10	The central 5 ft. of the bridge has fallen away. Jumping the gap is pretty easy.
11	A green scarf is tied to one of the bridge's supports.
12	Long scratch marks trail along the bridge, as if someone dragged something heavy and sharp across.
13	The bridge has ten numbered tiles along its span.
14	The bridge has engraved tiles on it featuring images of dragons, griffons and so on. Some have been smashed.
15	The bridge has a series of lettered tiles on it; the letters spell out the name of a historical figure, deity or other individual.
16	A small statue of a nude elf balances precariously on the bridge's parapet.
17	A rough path descends under the bridge, to a recently abandoned makeshift camp that took advantage of shelter afforded by the span.
18	A humanoid body dangles from the bridge on a rope, an ominous warning against intrusion.
19	At the far side of the bridge, a chalk "X" decorates the floor. Stones lie around it, as if someone was trying to toss them in.
20	Part of one of the guardrails for the bridge has crumbled away.
21	Chalk arrows sketched onto the bridge point in the opposite direction to the party's travel.
22	Green and red bloodstains dot the bridge.
23	A tied-off rope runs along the bridge.

24	Lying along the bridge is a small scattering of rocks from the roof, ominously hinting that the ceiling may not be structurally sound.
25	The words, "Watch out below!" are written on the bridge in blood.
26	The bridge has been repainted, possibly for visibility; the sides are in bright, garish colours.
27	The bridge bears scorch marks, as if someone had tried to burn it.
28	The bridge is slick with water or moisture, rendering it slippery.
29	The bridge is ornate and also functions as an altar; it is protected by an aura of evil.
30	A boot sits in the rough centre of the bridge.
31	A half-rotten chunk of flesh lies in the middle of the bridge.
32	This bridge is painted to resemble a rainbow, with seven distinct bands of colour running along its span.
33	Two statues stare at each other from opposite ends of the bridge.
34	A rope is tied off on a rock, column or statue near the bridge – and has been hastily cut to only a few feet in length.
35	The bridge is coated in cobwebs and dust, and creaks ominously when crossed.
36	The bridge has been repaired and reconstructed countless times, resulting in a patchwork of construction materials and styles.
37	The bridge bears an ominous inscription in Undercommon; it reads "Weak Bridge."
38	The bridge has an un concealed trapdoor in the centre, which sits ajar.
39	Acid has been splashed over the surface of the bridge, but not enough to seriously weaken its structure.
40	Rocks are piled near one end of the bridge.
41	The bridge is heavily worn, and its original inscriptions and images have been worn away.
42	A single heavy boot sits by the edge of the bridge; its mate lies in the chasm below.
43	This bridge has been maintained in meticulous condition; the original tool-marks are still visible on the wood or stone.
44	The bridge is rough and uneven, coated in calcium carbonate deposits, giving it a look as if someone has coated the bridge in a thick glaze.
45	The bridge is coated in a thin layer of bacon fat, as a rudimentary trap; this attracts all manner of vermin, rendering the bridge hard to pass.
46	Caltrops litter the bridge.
47	One of the ropes on this rope bridge has snapped.
48	Gurgling water moving below the bridge produces quiet but melodic music.

49	Moss, vines and flowers cover the bridge.
50	The bridge has been decorated with new tiles.
51	A profound stench of refuse emanates from beneath the bridge; the chasm serves as a midden for the dungeon's denizens.
52	Handrails have been added to make the bridge safer to cross.
53	The bridge has been re-enforced with large timbers.
54	One of the bridge's supports is missing.
55	A line of salt has been poured across one end of the bridge.
56	The bridge bears the scars of some magical conflict; it's surface has been scraped, scratched, lightly charred and partially frozen.
57	A makeshift barrier has been built in the mid-point of the bridge, making passage more difficult.
58	The bridge is home to an infestation of vermin; rats, spiders, centipedes or similar.
59	The bridge has been widened after initial construction.
60	A rope has been attached to the ceiling, and dangles down over the middle of the bridge.
61	Water drips onto the bridge from above.
62	Rotting bodies are lashed to the bridge, as a grim warning to others who would cross.
63	A thick patch of black mould grows across one parapet of the bridge. The air smells of decay.
64	The bridge is coated in filthy, stinking bat guano.
65	Miner's tools lie discarded on the bridge, beside a small gouge they've been used to dig out.
66	A piton is hammered into the ground by the bridge.
67	A thick net has been strung beneath the bridge, to catch anyone who falls off.
68	A large crack runs through the bridge's centre.
69	A thin layer of sand covers the bridge's surface.
70	Heavy sandbags have been tied to long ropes which hang off either side of this bridge.
71	Chalk X's zig-zag back and forth across the bridge.
72	A 10 ft. wooden ladder lies on the bridge.
73	The bridge is partly covered in marbles, as if they've been rolled from one side.
74	The bridge has been crudely re-carved; whatever original iconography was present has been carved over.
75	The bridge is on fire (for wooden bridges) or has a burning barricade upon it (for stone bridges). Smoke fills the air, providing concealment.
76	The bridge has been replaced; the rubble of the original bridge is visible below.
77	The bridge is littered with arrows, spears and broken ranged weapons, as well as the bodies (perhaps reduced to skeletons) of those who attempted the crossing.

78	Pieces of the bridge have been removed for use in other construction.
79	The bridge has completely collapsed.
80	An immense footprint mars the bridge.
81	A hollow under the bridge, which is difficult to access, may contain treasure.
82	A handcart has overturned on the bridge, covering it in dozens of small items.
83	The bridge has become part of a migratory path for some animal or dungeon denizen; random encounters are twice as likely here.
84	The bridge howls or moans when the wind blows.
85	The bridge swings ominously as people cross.
86	The bridge has acquired a potent smell.
87	Pots, pans and bells have been tied to the bridge, they rattle when the wind blows or when people use the bridge.
88	The metal bridge has become slightly magnetized.
89	A torn and shredded backpack lies on the bridge. It contains mouldering rations and a punctured, empty waterskin.
90	A tripwire (moderately well-concealed) runs across the bridge.
91	A barricade of wooden boxes, chests and sacks blocks off the far end of the bridge.
92	"Go Back" in Common is written in large chalk letters on the bridge. The letters are crudely formed.
93	A stubbed out torch lies on the bridge.
94	A piton has been hammered into the bridge's parapet. A knotted rope leads into the chasm below.
95	Two empty potion vials have been carefully arranged on the bridge's rail. Both smell slightly of cinnamon.
96	A stone has been removed from the bridge's side, revealing a small niche. The niche is empty.
97	A battered shield is propped up against one of the bridge's rails. It bears the heraldic device of a lost adventurer.
98	Slowly drying lamp oil covers a 10 ft. square portion of the bridge. It is slippery.
99	The faint smell of rotting flesh wafts upwards from under the bridge. Several corpses rot below.
100	A stout chest sits in the centre of the bridge – blocking progress. The chest is actually a mimic waiting for prey to come closer.

CAPTIVES: ADVENTURERS

Every would-be hero looks rather alike when they're tackled to the dirt, stripped of all weapons and coin and flung into a cell to await judgement, execution or subjection to the cruel whims of their jailor. Use the NPCs below to portray adventurers rescued by the party.

D20

1	Nagunt Vromir (LG male human paladin 1) has been in these chains a long time. Long enough for his scraggly black beard to reach his chest and his greasy hair to reach past his shoulders. Bright blue eyes roll in their sockets before fixing on his rescuers, as if he isn't used to focusing on faces. The tattered tunic hung over his now-scrawny chest has a faded, golden crest emblazoned on it. Perhaps his captor allowed him to keep this memento of his service as a form of mockery. He mumbles through cracked lips constantly, though whether in madness or prayer, it is impossible to say.
2	Undel Sprocksten (LG male dwarf fighter 3) gazes out the window of his cell, unchained but obviously not desperate enough to try battering down the door. His huge, scarred hands are clasped behind his back, as if he's preparing to give a speech to an unseen audience. Copper and brass rings are woven into his reddish brown hair and beard, and it's hard not to imagine him clad in purple and gold silk, rather than the simple gray robe he now wears.
3	Oliv Nothuen (NG female half-elf druid 2) is on her hands and knees; her wrists and ankles shackled together. Yet she still finds the strength to crawl across the floor, peering at the stones the comprise her cell, dragging bloody fingertips through the grooves between each stone. A grungy pelt, the remains of her beloved wolf companion, has been cast into the corner.
4	Anera Kanak (CG female half-orc fighter 3) glares up at rescuers from the corner of the room – little more than a cave hewn into solid rock – where she's been stashed. Thick chains wrap around her equally thick arms, thighs and waist, keep her from moving too far. Her automatic threats subdue to growls and her black-green eyes glint with curiosity as she recognizes the PCs aren't her captor.
5	Filahn Thorpe (CN female halfling bard 3) is apparently asleep, curled up in the middle of the cell, when the PCs find her. Careful scrutiny, however, reveals the bony halfling is listening intently and waiting for the PCs to make the first move. A soiled shift is the only thing to clad her tiny frame, and the blood on her feet reveals she's been recently beaten or tortured.

6	Wollop Thous (N male halfling fighter 2/rogue 2) looks up in surprise when the cell doors swings open. He's kneeling on the other side, trying to pick the lock with a piece of straw drawn from the thin bedroll allowed him. A quick grin cuts between his cheeks, and he springs back with easy energy, brandishing the straw as if it were a dagger.
7	Jool Thims (N female human wizard 1) has a permanent pout which doesn't move even when the possibility of escape emerges. Willowy and well-kept despite her imprisonment, she's grouching about her adventuring partner who tripped her up and ran ahead when they were being chased. When she finds him again, she has a series of inventive (and painful) punishments in mind.
8	Elsar Quindle (CN male elf ranger 1) is bald, with a hawk-like nose and equally predatory eyes. His fingers twitch and drum along the chains that bind him, as if he could snap them like a bowstring. A broken arrow sits on the floor in front of him, just out of reach. The scent of a misty forest, all dew and fresh breezes, somehow clings to him, and his skin possesses a greenish tint, as if a light layer of moss is growing on it. He craves sight of the sky again and leaves the dungeon as quickly as possible.
9	Punct Lillisth (LN female gnome cleric 5) moans constantly, a noise which is audible through the cell door. The reason is soon obvious—someone has smashed the poor gnome's delicate hands with a hammer, ensuring she can't easily, or painlessly, cast spells. Her face is hidden by her bowed head and long, purple hair, but observers see the teardrops falling to patter her lap and ruined fists all the same.
10	Luthia Mollos (LN female human sorcerer 3) watches the party with calm, green eyes, their every movement observed and calculated according to whatever formula is being concocted in her mind. A leather strap gags the woman, while her hands are bound behind her back. She wears a many-pocketed robe that has been slashed many times by a bladed weapon, though she appears uninjured.
11	Havik Lopsom (LG male dwarf fighter 3) raises bloody fists, revealing several broken knuckles from trying to punch the thick wooden and iron-strapped door to his cell down. His face is mostly hidden by curly black hair and a beard, but the bestial look in his brown eyes is unmistakable. Stripped to a simple shirt and leather pants, scars pockmark his face, his forearms and practically all his exposed skin. He is an aggressive fellow.

12	Eda Ripples (LG female halfling paladin 2) has scratched out odd charts and diagrams on the mud-caked walls of her cell. The scrawling reaches as far as her chains allow her to go, and pride fills her clear, gray gaze. After a moment's study, the drawings are revealed as astronomical charts, despite her having no way to see the sun, moon, or stars during her incarceration.
13	Qualla Uncet (NG female dwarf cleric 1) is kneeling, hands in prayer when the PCs discover her. She's tried to cobble together a miniature altar out of the detritus in her cell, a little mound of mud and sticks and stones. Silky brown hair frames her face as she rises and smiles peacefully at the party. "And so my prayers are answered," she says in a croaking voice.
14	Plathe Remoste (CG female half-elf cleric 2) loves to curse. She promises her god's wrath upon any who don't immediately free her. She promises her god's wrath upon her captor as soon as her blessed weapon is restored to her hand. She especially promises her god's wrath upon the jailor who fondled her before throwing her into the cell. It seems her life has been one long string of insults.
15	Indonoste Veruthen (NG male human fighter 4) keeps his face averted, casting his visage in shadow even as the PCs study him. The reason becomes apparent with the lift of a lantern or torch, revealing what must've been a handsome set of features marred by a nose that's been sliced off, ears that have been gnawed on, one missing eye, and bloody gouges tracked down his cheeks. Realizing the party has noticed his disfigurement, he moans, showing his tongue has also been cut out.
16	Nok Drithy (CG male human fighter 1) is deep into the twelfth round of a drunken song when discovered. Even if he wasn't chained to the wall, he appears too besotted to even walk a step or two without help. The stench of him reaches well beyond the bars of his cell. When he's able to focus enough to realize someone else is there, he fixes a snaggle-toothed grin on the party. His eyes are bloodshot.

17	Asden Xerl (LG male halfling bard 3) is flipping a copper coin in the air, laid back and casual despite his situation. With a bored air, he makes little bets on every possible action, such as whether or not the party will leave him to languish, how long it'll take them to get the door open and chains off him, whether or not the jailor will see him coming before he gets his hands wrapped around the villain's throat...
18	Sindla Bovrelle (LG female gnome paladin 5) sits quite still for a gnome, none of the fidgeting or shifty eyes that characterizes many of her kind. She appears possessed of a grim purpose, and solemnly thanks the party for their aid, before they even offer it. Golden-haired and amber-eyed, she is one of the noblest-looking people the party have ever seen, both in her stature and composure. Her imprisonment does nothing to mute her determined spirit.
19	Jikkors Mertun (CN male human barbarian 2) booms greetings in a jolly voice the instant he sets his wide, brown eyes on the party. Rotund and plump-cheeked, capture has failed to destroy his positive outlook on life, though there are hollows under his eyes that probably weren't there before. He pats his belly in anticipation of a good meal to celebrate his release, should the party be ever so kind to facilitate such. He knows of a nearby inn where they serve the most delectable roast and foamy beer. Of course, that's also where the brigands responsible for his capture just so happen to lounge about, when not preying on adventurers and innocents.
20	Tulla Flavian (LN female gnome sorcerer 4) just barely misses the lead PCs' head with a bolt of flame when they first peek into her cell. That would explain the charred marks all around the walls of the chamber, plus the distinct stench of burnt hair. Her profuse apologies follow, though she's quick to light another flame on her fingertips just in case the party even think about abandoning her there. Green hair and silver eyes give her an oddly reptilian look.



CAPTIVES: MERCHANTS & THEIR TRAIN

When you carry plenty of coin and goods around, it can make it difficult to flee quickly when someone decides you need to be locked up. You can hear merchants and their guards moaning leagues away, wondering what their captors are doing to their fine wares and coins while they languish in disarray.

D20

1	Grenda Tacker (LN female dwarf expert 3) was known throughout the land for her fine ales, beers and wines that she carted from inn to inn. Unfortunately, dealing with clients who tend to get drunk off her wares made it likely that she'd fall afoul of some ill-tempered brute sooner or later. While her caravan of guards and a private brewer languishes with her in the cells, her captors are getting quite soused off her stock.
2	Avul Tilamon (LN male elf expert 2) made a good living selling reagents, scrolls and other spell-making and casting supplies to mages, alchemists and other practitioners for years. He was the business end of the venture while his lovely wife used her magical abilities to prove the efficacy of their offerings. Now he's been beaten and cast into this cell while his wife has gone missing, likely suffering at the hands of ruffians.
3	Riva Rallery (LG female gnome warrior 2) is a travelling blacksmith despite her diminutive frame, lugging around her tongs and anvil to care for everything from broken armour to forging new horseshoes. A roving band of marauders decided she'd serve their needs well enough, keeping them stocked in fine weapons and gear. They keep her working the forge to near exhaustion each day. She is very keen to have her revenge.
4	Dasel Ivora (LG female human expert 1) headed up a caravan of tinkers, tailors and traders that roamed from town to town. Rumours the caravan was a front for spies, though, got them all chained and thrown into the nearest jail for interrogation. It doesn't help that one of the tailors actually broke during questioning and admitted to be gathering information for a potential attack. Whether any others are involved is unknown, but Dasel claims innocence.
5	Munley Teppel (N male human commoner 1) is a roguish man with a gaggle of children who help run his baking business. But when a local lord choked on a bit of stale bread, blame was placed squarely on Munley's shoulders. Of course, he's never baked anything stale in his life, and he considers this claim an insult to his craft. He worries about his helpers and what has become of them.

6	Evrett Agrail (CN male human expert 3) hosts a gallery of fine art, selling paintings, sculptures and other work by notable artists from across the land. However, while transporting a consignment of art she was robbed and her fellows slain.
7	Poda Jummil (LN male half-elf commoner 2) travelled between two major cities, using her train of pack mules to cart huge loads of goods for profit. But during one such trip, her hired hands decided they'd make more money if they took off with the goods and sold them elsewhere. Poda shortly thereafter fell foul of marauders.
8	Dizi Maneral (CG female gnome adept 2) sits in a cell crowded with at least a dozen other gnomes (her fellow engineers). She was captured while surveying a route for a new road. Her captors hold her for ransom – a ransom her employers have no interest in paying.
9	Roppels Quieve (N male halfling adept 2) sold numerous maps to would-be adventurers, detailing dungeons and treasure troves throughout the kingdom. While researching a new map that fell into his possession he snuck too far into the dungeon.
10	Hundle Dotor (CN male dwarf warrior 1) loves few things more than a keen blade and the coin he can get for it. Problem is, he wasn't too fussy about who buys his weaponry. After his latest deal went bad he was incarcerated until he gives up the names of his suppliers.
11	Japada Lounk (LE female half-orc warrior 1) has a keen eye for choosing the best of her wares – in this case, slaves. She made good coin in the flesh trade, until she dealt with the wrong band of evil humanoids. They've eaten her "wares" and now demand she fetches more – or she'll fill the pot herself!
12	Yrellin Onolivus (LG male elf ranger 4) sells pets. Exotic pups from lands far away, unhatched eggs he claims are draconic, or trained bats and birds. He had a large group of handlers and trainers to help with feeding and care during their journeys. When they bumped into a group of fervent druids, though, the nature lovers smashed the cages, freed all animals that could escape and killed many handlers. Yrellin fled into a cave to escape where he ran afoul of his captors.
13	Brank Deppit (NG male human warrior 3) somehow managed to get a source of cheap healing potions, which he sold to various martial training centres and bands of adventurers. Now, though, he's being held by a group who are trying to torture the information out of him as to where he procures these potions.

14	Guinel Counder (NG male halfling expert 2) sold all manners of powders and potions from his wagon, guarded by a fierce pair of half-orc guards. As it turns out, the half-orcs were working with local raiders. They betrayed the hapless halfling and left him here to rot. A burning lust for revenge burns in the halfling's breast; if not extinguished the lust for revenge will pull him into darkness.
15	Surrel Treyps (N male gnome expert 2) believes there's little more important in life than a good education. As such, he's gathered a roving library, wagons and carts full of books and scrolls that he takes from town to town for sale. He also had a team of scribes accompanying him, constantly copying new texts. One particular town had a nasty run-in with a warlock recently, and have both confiscated his scrolls until they can be proven as non-magical as well as stuck Surrel in prison so he can't cast any spells over any innocents. His scribes whereabouts are unknown, but he fears the worst.
16	Hilda Felks (CG female half-elf adept 2) inherited the merchant trade from her mother, and has fostered her own family to continue the tradition, with her husband being one of the caravan guards and her children tending the wagons and pack animals. When she shrewdly refused to give a discount to someone who claimed to be an "old family friend" of her mother's, the client flew into a rage and hired mercenaries to run her out of town. While fleeing she fell into the clutches of a band of raiders and was separated from her husband and children. She is beside herself with worry and begs the PCs for help.

17	Velluin Prast (NG male elf warrior 2) was once a caravan guard himself, until the merchant group fell to a band of roving orcs and wolves. He alone survived and managed to get a cart of goods to the next city along the road. There, he set up a new caravan under his own name, which prospered for several years – until someone claimed that perhaps Velluin was responsible for the ambush that killed his former master. He fled to a nearby dungeon to hide until he could restore his good name.
18	Lika Thodren (LG female human expert 3) is a wandering tailor, creating clothes on order, stitching up tattered garments or embroidering filigree on nobles' robes. She also sells bolts of cloth and fine threads to anyone with coin. Raiders stole her coins and carried her off, but not before burning all her unwanted goods in front of her.
19	Kandra Sororis (N female human cleric 5) is fascinated with relics, especially magical ones. She had a private museum in a nearby city. While exploring this dungeon in search of more relics to add to her collection she was captured. Her ransom is the choicest item in her museum; thus far she has refused to pay.
20	Lenkle Castar (LN male human expert 1) is a travelling cook, selling not only herbs, cooking equipment and rare meal ingredients, but also his fine skills as a chef to those who appreciate good food prepared by a master's hand. One particular tyrant has taken Lenkle into custody, setting up a kitchen in the dungeons where the cook slaves away, preparing food for servants, slaves and guards, as well as the tyrant.



CAPTIVES: EVIL HUMANOIDS

Dungeon denizens often argue and ambitious tribal warriors often scheme to slay the incumbent chief. Use these NPCs as renegade humanoids among the captives discovered by the PCs. The NPCs below can be of any race.

D20

1	Thums Plockett snarls in no discernible language, but the intent is clear enough. He wants death and blood and plenty of it (preferably those of the individual sticking him in this squalid prison). He was captured sneaking into an enemy camp to thief a bit of food, and his scrawny frame shows how successful he's been at past such attempts.
2	Ogutt Wensk is drooling on himself, but startles awake at a rough prod. His dumb grin shows blunt, chipped teeth. He seems safe enough, but there's a feral glint to his eyes. He was imprisoned for accidentally throttling his lord's favourite concubine to death.
3	Lockle Sanchen is always shaking and tossing a pair of die, and they somehow always wind up rolling the exact numbers he predicts. Perhaps this has something to do with how he wound up beaten and thrown into this cell.
4	"Behind You" Vleck is a smooth-talker for sure, starting up an easy stream of patter as soon as the PCs arrive. He found himself jailed for trying to steal from his chief.
5	Zeratash the Chained isn't just chained to the wall, but iron chains are actually embedded in her flesh, apparently for decorative purposes. She smiles and asks if the PCs worship the lord of pain. She was locked up for trying to forcibly convert others to her faith.
6	Yullis Meisteral holds a sword hilt with the blade snapped in half. The chains and stones around her are chipped from futile attempts to chop herself free. Jailed for flying into a bloodthirsty rage in the middle of a tribal feast she is destined to have a central role at the next such gathering.
7	Luthestrum fingers a string of dried ears hung around his thick neck, and licks his lips as he eyes the adventurers.
8	Darra Flusterval has clawed at the floor and walls of her cell until her fingers have been worn down to the bone. Despite her agonized whimpers, it's evident she'll continue to scabble for freedom until she bleeds to death. She was imprisoned for trying to assassinate a tribal shaman.
9	Ilgithonius the Third haughtily demands freedom, promising riches and wealth beyond imagination. However, he is penniless and does everything in his power to fool the party.

10	Mavick Ruckles looks little more than a mummified corpse until he twitches and raises his head to gaze at the party with sunken eyes. What could be keeping him alive at this point? Dark rumours of cannibalism surround his incarceration, though he denies them.
11	Bosot Tonny hums a jaunty tune and promises to accompany the party as a bard should they free him. He has some musical talent, but his true passion is setting fires.
12	Ferag Druft speaks in little more than grunts and groans, straining at her chains as if she can pull them straight out of the wall. Her scarred visage bears witness to countless battle.
13	Uila Eddran is not the most gorgeous captive but her jailors evidently found her attractive as they threw her into the cell nude. Or it could have something to do with her being a bloodthirsty maniac with a penchant for hidden weapons.
14	Oborit Xesuid chatters obscure mathematical formulae, pointing out strange observations and facts that don't seem unrelated. Whatever his unique approach to alchemy, it seemed effective enough when the various explosions he caused cost a dozen lives the day before.
15	Pheldram Polinous doesn't speak. He just strokes his chin and eyes the party as if they are a particularly juicy cutlet. He is a noble of the tribe ensconced in his own dungeons by his own servants after beating several of them to death.
16	Torry Laggums doesn't like to brag, but he's the best assassin in the tribe. He tells many stories of his cunning, but is strangely reticent on the method of his capture.
17	Creast Ujulit flashes a broad smile, revealing teeth filed to points. A thin, pale tongue pokes out for a moment, but his wheedling voice promises he's been fed recently. He was imprisoned for eating the tribe's young.
18	Erasas the Grimy barely appears alive behind the skein of filth covering his skin. He is blamed for bringing a vicious disease into the tribe which has claimed several lives so far.
19	Wongle holds out his arms as if offering a hug. He enjoys crushing people to death, and imprisonment has not dampened his enthusiasm.
20	Grayser Serfil huddles in on himself, hands wrapped around his knees as if he can hide behind his own limbs. His fingers are still bloodstained from clawing open the throat of a rival after an argument over looting rights.

CAPTIVES: HOOKS, COMPLICATIONS & OPPORTUNITIES

Sometimes simply freeing a captive is not enough. Use these hooks, complications and opportunities to enrich (or complicate) the rescue of captives from the dungeon.

D20

1	The prisoner wears a rich robe and is obviously well kempt. He promises an enormous pile of gold or jewels or whatever precious items catches the party's fancy in exchange for freedom. Whether he'll actually follow through with the promise is anyone's bet.
2	While considering whether to free the denizen of this particular cell, one of the party wanders a bit too close and the prisoners lunged out as far as their chains allowed and grabbed him around throat. Now they're threatening to choke the PC to death or snap their neck if they are not immediately freed.
3	Despite their bruised and puffy face, the torn and filthy clothes, and the shadows that fill this cell, the party recognize this prisoner. They've done business with them before and know them as a reputable and honourable person. What could they have done to deserve being thrown into jail?
4	The person or creature in this cell has obviously been starved for at least a week. If they are left here, there is little doubt that they'll die within another day or two. Whether they've done anything wrong or committed a crime is almost a moot point now. Can they be left to suffer?
5	This prisoner's face is full of open, weeping sores and the cell stinks of disease and decay. If the party free him, they may all be exposed to the disease in question.
6	As the party consider the many chains wrapped around this unfortunate person, they realize several of the chains are linked to a variety of traps set around the room. Any blatant attempt to free him will trigger fire, acid, falling rocks and other dangers that could kill both the prisoner and any would-be rescuers.
7	This prisoner's face matches a crude sketch of a person with a hefty bounty on their head. Of course, the prisoner loudly declares his innocence.
8	The man inside this cell hollers that he is the real jailer, and that the prisoner has just escaped! The jailer's master will reward the PCs if they recaptured the escaped prisoner. Of course, he is almost certainly also try to double cross the party later.

9	Arcane symbols on this person's robe as well as an undeniable air of crackling energy, denotes him as a spellcaster. He has been blindfolded and gagged in order to keep him from casting any magic.
10	This prisoner has been placed in a cell without any chains keeping them in position. However, several wild, starving wolves are also in the cell, chained to the walls themselves. The prisoner can only keep to one small corner without being torn limb from limb by the beasts.
11	Oddly, when the party start to free this person, he gets a wild look in his eyes and begs them to leave him in chains. A moment later, his eyes clear, and he begs not to be left in chains for a moment longer.
12	The person in this cell is obviously a lunatic, gibbering and foaming at the mouth as they strain at their shackles. They may very well kill themselves from the effort.
13	In a weak voice, this prisoner claims he has been poisoned by his captor and will die within the hour if not somehow cured.
14	Half a dozen children populate this cell, all running about playing a game of tag and acting as if their imprisonment is no big deal. Their laughter is slightly creepy.
15	This prisoner is a known, vile criminal, but claims to be in possession of, or have knowledge about, an item or person vital to the success of the party's quest. He only imparts this information when taken to a safe place.
16	When the party step into view or attempt to communicate with this prisoner, he immediately starts calling for the guards, telling them to hurry up and arrest the party for attempted jailbreaking.
17	If a PC enters this cell with the intent to free the prisoner, the door immediately slams shut and locks itself.
18	The moment a PC steps inside the cell to free the prisoner, he reveals the chains keeping him bound to the wall are already unlocked. He shakes them loose and rushes at the PC, screaming for blood.
19	The woman in the cell claims to be a priestess of a god of vengeance. Free her and received the god's blessing; leave her, and be cursed forever.
20	The lovely woman in this cell claims to be the ill-begotten daughter of her captor, who doesn't want anyone to know about his illegitimate offspring, but doesn't have the heart to kill her.

CEILINGS: CHARACTERISTICS & APPEARANCE

Ceilings can influence the mood of rooms. Their style can vary considerably from very simple plain stone to expansive and elaborate examples with ornate painted frescos depicting grand scenes. The following section outlines common characteristics associated with ceilings

COMMON CHARACTERISTICS

The dark recesses of a ceiling are an ideal place for a lurking rogue or insidious creature to hide. Ceilings have the following characteristics:

Cover: Sheer or near sheer ceilings offer no cover but ceilings supported by rafters or beams offer partial.

Climbable: The nature of ceilings varies as does the ability to traverse it.

CEILING TYPE	CLIMB
Ceiling with rafters and beams	Moderate
Ceiling with handholds	Very Difficult
Smooth, flat ceiling	Cannot be climbed

CEILING STYLE

Vault An arched shape used to provide a space within a ceiling

Barrel Vault This is the simplest form of a vault and resembles a barrel or tunnel cut lengthwise in half.

Groin Vault When two semi-circular barrel vaults of the same diameter cross one another their intersection (a true ellipse) is known as a groin.

Rib Vault The intersection of two or three-barrel vaults produces a rib vault or ribbed vault.

Fan Vault Curving ribs radiate upward like the ribs of a fan to form concave half cones that meet or nearly meet at the apex.

Hipped All sides slope downwards to the walls, usually with a fairly gentle slope.

Domed This ceiling resembles the hollow upper half of a sphere.

Coffers These are sunken panels in the shape of a square, rectangle or octagon in a ceiling, soffit or vault.

CEILING TERMS

Buttress Vertical member used to stabilize an arch, ceiling or vault.

Gable Triangular section between edges of roof and walls.

Pillars A vertical structure used as a support for a ceiling.

Truss/Rafters A series of sloped structural beams used to support the ceiling and its associated loads

CONSTRUCTION

Ceilings are most often constructed from the same material as the rest of the room such as stone or wood but it is possible they may be constructed from more exotic materials such as metal, bone and glass.

MATERIAL	HARDNESS	HIT POINTS ¹	BREAK
Wood	Solid	Medium	Very hard
Bone	Fragile	Medium	Hard
Stone (Hewn)	Very Hard	Many	Very hard
Stone (Natural)	Very Hard	Many	Nigh indestructible
Glass	Fragile	Medium	Hard
Iron	Nigh-indestructible	Vast	Very hard

¹ Per 1 ft. of thickness

CONDITION	HARDNESS	HIT POINTS	BREAK
Derelict	Significantly decreased	-20%	Much easier
Poor	Decreased	-10%	Easier
Average	Unmodified	0%	Unmodified
Good	Increased	+10%	Harder
Pristine	Significantly increased	+20%	Much harder

APPEARANCE

Use this table to generate interesting characteristics for your ceiling. Some features listed may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The ceiling is domed and multi-faceted. Nature-savvy characters can identify it as the shell of a giant sea turtle.
06-10	An expansive and vivid fresco is expertly painted onto the plaster ceiling. Religious scholars may reveal the figures to be long forgotten deities.
11-12	The bones of a large creature support the curved stone ceiling. Esoteric knowledge reveals them to be leg bones from a blue dragon.
13-14	The wooden ceiling is made of tarred boards and tightly ribbed timber truss and rafters. Characters may recognize it as a ship's hull.
15-16	The ceiling is conical with a tiny aperture allowing a beam of light to fall on a dais below.
17-18	The flat, unadorned ceiling has a domed aperture in the centre from which hangs a large, ornate iron pentagram-shaped candelabrum.

19-20	A black background punctuated with shimmering crystals, the ceiling has been decorated to mirror a constellation of stars that can be identified by those versed in geography or astronomy.
21-22	Painted knot work motifs frame an intricate design of concentric fleur-de-lis stone medallions on the ceiling.
23-24	The ceiling has been quartered with intricate plastered mouldings; each section bears a lavish fresco in tribute to one of the four seasons.
25-26	A guilt and enamelled relief of a lion rampant with two heads dominates the white plastered ceiling.
27-28	Intricate and highly detailed, the ceiling and walls are painted with a fresco portraying angels locked in mortal combat with denizens of Hell.
29-30	The thick canopy of a large living tree comprises the ceiling and its thick trunk serves as the sturdy pillar to support it.
31-32	Made from thousands of tiny ivory panels carved with runes and sigils, the ceiling is embellished with a large mosaic depicting a bird rising from flames.
33-34	The panels in the coffered ceiling are shield-shaped and brightly painted. A courtier can recognize the heraldry of several prominent knightly orders and families.
35-36	In the ceiling are four large pools filled with what appears to be a thick black undulating fluid. The pools emanate an overwhelming evil aura throughout the chamber. Knowledge of the realms beyond reveals them as infernal portals.
37-38	The ceiling portrays a blue sky and wisps of clouds as if a summer's day. Magical knowledge identifies it to be an illusion.
39-40	A mixture of exquisite sculpture and bas relief cover the ceiling in a beautiful and artistic map of the surrounding kingdoms.
41-42	The ceiling is in the shape of an inverted dome and has been abstractly painted to resemble the world with its continents, seas and kingdoms.
43-44	A helix of tightly wound staircases mirrors one another as they spiral towards the ceiling.
45-46	The ceiling has been constructed to look like a scrolled parchment with text chiselled into the stone page. Righteous characters may recognize it to be the psalm of a deity of law.
47-48	Water cascades from a diamond-shaped aperture in the ceiling, creating a waterfall.
49-50	A large stone medallion of an eight-pointed star embellishes the groin-vaulted ceiling.
51-52	Installed onto the ceiling are several complex clockwork mobiles depicting an unknown solar system. The planets are made from spheres of semi-precious stone. The set is worth 400 gp.
53-54	The marble pillars depict warriors with their swords raised towards each other. These crossed swords create the ribs of the vaulted ceiling.

55-56	Numerous large demonic statues embellish the ceiling. Hanging from the tails of each is a large iron gibbeting cage.
57-58	The shape of the ceiling undulates and has been painted with blue and green paint and embellished with glass tiles to resembles the surface of the sea.
59-60	The plain white plaster ceiling is decorated by red handprints made by many different individuals.
61-62	Seemingly crafted from a single pane of tinted glass the ceiling is nearly opaque offering a dim view of the room above.
63-64	The ceiling has been constructed with a mechanical trapdoor. A hidden lever operates the door and drops a wooden ladder into the chamber.
65-66	The ceiling is dodecahedral with a single point. Each side is painted with a fresco depicting a different hellish realm and its devilish lord.
67-68	A dais when stood upon levitates up to the ceiling (a segment of which retracts enabling access to the section above).
69-70	The ceiling appears to be of a mottled stone of unknown origin. Psilocybiasts and natives of the Underdark recognize it as the underside and gills of a giant mushroom.
71-72	The ceiling is not solid but is instead an ironwork grille made from diagonal bars.
73-74	The highly polished ceiling mirrors the room below.
75-78	The rough ceiling glitters with a metallic hue. Esoteric knowledge reveals it as the stretched hide of an adult copper dragon.
79-82	The ceiling is a dense forest of stalactites which have grown until they touch stalagmites growing up from below.
83-86	The ceiling is made from magically toughened glass and is transparent. Several skeletons sprawl in the area above.
87-88	A large inverted dome dominates much of the ceiling. When commanded with the proper appellation by a historian or magician, the dome appears to open like a gigantic eye which moves and blinks. The eye can scry far away places once a week.
89-90	The pillars supporting the ceiling are life-like statues of devils holding wickedly curved swords.
91-92	The chamber and ceiling have been daubed in purple paint.
93-99	The ribs of the domed ceiling splay out like the web of a large spider. Investigation reveals they are of magically hardened spider web.
100	Roll again to determine the ceiling's appearance. The ceiling is also trapped.

CEILINGS: DRESSING & FEATURES

Use this table to generate interesting features for your ceiling. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	A section of the ceiling appears to have melted; molten rock has dropped onto the floor below.
2	A fresco of a ruling noble has been vandalised with the words "Power to the rebellion."
3	Dark green moss and lichen has grown across the moist stone ceiling.
4	The prints of wet bare feet are visible across the ceiling.
5	A haze of green flame wreaths the ceiling. Experienced explorers of the realms below can warn of it as highly combustible natural gas.
6	Long, thick viscous globules of a dark brown slime hang down from the rough stone ceiling.
7	Stuck upon the ceiling is a long white funeral gown which flutters in an unseen draught.
8	A long, thin ladder leans against the wall. A pot of whitewash balances on the top rung.
9	The mouldering corpse lies partially buried by the rubble of the collapsed ceiling.
10	The vaulted ceiling is decorated with numerous pennants and banners.
11	A profusion of javelins, crossbow bolts, arrows and axes are imbedded in the ceiling.
12	A tatty canvas has been strung up as a hammock between two rafters.
13	Silk streamers in a multitude of colours hang from the ceiling.
14	Of shattered plaster and charred stone, the ceiling is crackling with arcs of red lightning.
15	The buttresses supporting the vaulted ceiling have been sabotaged. Engineers can warn that a loud noise could trigger collapse.
16	A crimson pool collects as blood drips from the rafters. Casual observation spots a corpse slumped among the trusses.
17	Soft glowing runes mark the eaves of this high, vaulted ceiling.
18	The ceiling is cold. This causes condensation to form and water to drip down into the room.
19	The vivid illusion of a beautiful sunrise on the ceiling is flickering and failing.
20	Several blocks of stone have been removed from the ceiling to reveal a small storage niche.
21	A small black cat is meowing softly as it perches among the rafters and trusses.
22	Glowering eyes peer at you from the shadowed ceiling. Light reveals no lurking creatures.
23	A bucking and swaying sack hangs from the ceiling. Inside is an irritated and angry cat.

24	A rope hangs from the ceiling above a huge chasm which has swallowed a large section of the floor.
25	The skeletons of unlucky individuals are impaled on spikes protruding from the ceiling.
26	The boards which make up the ceiling have become swollen leaving several unsightly bulges.
27	The impaled body of a humanoid lies on the floor grasping a stalactite which has broken off from the ceiling above.
28	Thick roots of several trees have grown through the ceiling forcing several blocks of stone to fall.
29	A russet-coloured mould is growing in thick clumps across the ceiling and walls.
30	Bloodied and lifeless, a body lies next to scrawled words written in blood "Look above....for we are all lost."
31	A lit lantern sits on the floor. A trail of gore and ichor splatters the floor, one wall and ceiling.
32	A beautiful dream catcher hangs from the ceiling.
33	An inexpertly hidden net hangs from the ceiling.
34	Dark green algae covers the trusses of the ceiling as if the chamber had been submerged in water.
35	A dark black tar-like substance is dripping from the ceiling. It sizzles when it hits the floor.
36	Deep gouging claw marks are visible in the stone ceiling.
37	An owl hoots and tilts his head to watch the party from its perch among the rafters.
38	A huge humanoid-shaped dent has been made in the metal ceiling.
39	Two chains attached to iron rings in the ceiling swing gently. Broken manacles lie on the floor.
40	Several large hewn logs are being used to brace the ceiling.
41	A thick caustic smell fills the chamber as white vapours emerges from the chamber's ceiling, rafters and pillars.
42	Nailed across the ceiling is a banner with the word "Welcome" in large bright green letters.
43	The ceiling appears in a state of mid-collapse; fractured stone hangs impossibly in midair.
44	Thick curling tendrils of steam sprays into the room through small holes in the stone ceiling.
45	The faint sound of grinding from above is accompanied by falling sawdust. Rudimentary knowledge of nature identifies termites as the source.
46	A rough and teetering scaffold tower has been built to repaint a section of the ceiling.
47	A red tinted light glimmers on the ceiling.
48	Soot covers the ceiling.
49	A section of plaster has cracked and fallen to smash on the floor; thick dust covers everything.

50	The coffered ceiling has had several panels vandalised; one once protected a secret niche.
51	The ceiling has a subtle mauve glow. The eerie glow is akin to the heatless fire of the fey.
52	Hundreds of dark but luscious green vines have crept up the pillars and now blanket the ceiling.
53	A multitude of furniture is stacked precariously in one corner. The tower reaches the ceiling.
54	The wooden buttresses supporting the ceiling have begun to bow; signs of cracking are evident.
55	Many cracks run through the ceiling.
56	Many of the glass panes comprising the ceiling have been smashed; glass litters the floor.
57	The unadorned rafters and ceiling has been hung with macabre trophies of skulls and bones of humanoids.
58	A once elaborate fresco, the ceiling has been vandalised and several portraits removed.
59	The lifeless body of an unfortunate rogue hangs from his malfunctioned climbing harness.
60	The lifeless body of a knight in full plate is stuck to the metal ceiling with his sword skewered through his chest. Beneath him is a pressure pad slick with blood.
61	Several small holes pierce the ceiling. They are spy holes.
62	The ceiling is suspiciously low. Closer scrutiny reveals it as a suspended ceiling.
63	An 'X' has been marked on the ground beneath a large stone medallion on the ceiling.
64	The ceiling is thick with a frost which glows with a bright crystal-like shimmer.
65	The plain plaster walls are covered in pencil work in preparation for being painted. It depicts the outlines of a flight of dragons.
66	A section of one of the pillars has broken and a metal strong box is wedged in the gap to support the ceiling.
67	The ceiling is a forest of stalactites; among it lives a bat colony that swarms if disturbed.
68	The imprint of a large gauntleted fist in the stone ceiling is easily visible.
69	A perfectly round hole pierces the glass ceiling; shattered glass lies beneath the hole.
70	The paint and plaster on the ceiling has thinned enough to make out the sigil of a deity beneath. Religious scholars may reveal it as the symbol of the goddess of ill fortune.
71	The metal ceiling is stretching and rivets are breaking; water is spurting through the gaps.
72	The stalactites have been removed from the ceiling. They have been stacked nearby.
73	A sign says, "Ceiling unsafe."
74	A bloodied notepad of sketches and notes about hundreds of frescos and vaulted ceilings lies on the floor.

75	The chamber is thick with viscous spider web. Casual observation reveals five cocooned corpses secreted into a dark corner of the ceiling.
76	The ceiling has small magical lights; several have gone out while others blink intermittently.
77	Screaming emanates through the iron grill ceiling. Blood rains down and the screams cease.
78	Several climbing pitons have been driven into the stone ceiling. A long rope connects each pin allowing easier climbing.
79	Ornamental gargoyles decorate each corner of the ceiling
80	A shoeless body lies broken on the floor. Casual observation spots shoes stuck to the ceiling.
81	Several pillars lie smashed over the segmented body of a gargantuan centipede.
82	Sections of the ceiling have been repaired with permanent wall of flickering force.
83	The ceiling has been covered with a layer of slippery orange ooze, facilitating climbing.
84	Several horse bridles are tied to a thick chain wrapped around the ceiling's thickest rafter.
85	Several sheets of parchment are stuck against the ceiling from a strong draught.
86	A set of platemail-covered legs protrude through several broken boards in the ceiling.
87	A huge boulder has shattered the ceiling and now rests precariously on three pillars.
88	Hundreds of candles flicker on the ceiling's rafters. Wax covers the rafters.
89	A large block of stone hangs in a primitive crane ready to be hoisted into a gap in the ceiling.
90	Dust and dirt falls from the ceiling as a small tremor shakes the ground.
91	Refuse and sewage drains through a large opening in the ceiling.
92	The ceiling is teeming with thousands of shiny scarab beetles.
93	A noose looped over the rafters hangs around the neck of a mouldering corpse.
94	A stone block has fallen from the ceiling. Blood splatter surrounds it.
95	The painted depicts a summer sky.
96	A grinning skull painting decorates the ceiling.
97	A mass of rusted chains hang from the ceiling.
98	A damp patch mars the ceiling. Cold water drips from it onto the floor.
99	Thick, wet cobwebs cover the ceiling. They are so damp they resist natural fire; only magic can burn them away.
100	Roll again to determine the ceiling's dressing. The ceiling is also trapped. Refer to pages 6 – 7.

CHESTS: CHARACTERISTICS & APPEARANCE

Chests are adventurers' favourite feature of most dungeons. They represent the hard earned reward after days lost in the dark, exploring new terrain and overcoming challenging foes. They are the place in which new and shiny discoveries await, equipping the heroes for even greater challenges.

Their popularity with players doesn't mean that they should be overlooked by GMs, however. The right chest can add a great element of continuity or surprise to an adventure. This section provides the basic features of chests.

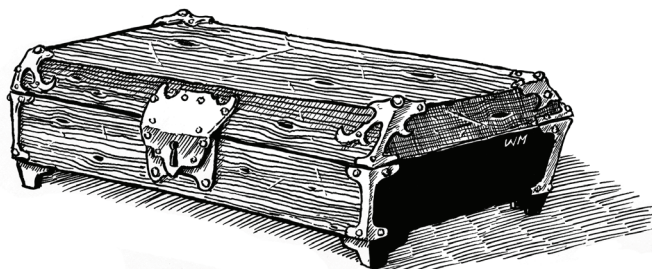
CONSTRUCTION

Most chests are made of sturdy wood, such as oak, but other exotic materials may also be used. The statistics below assume that you are looking to break into a chest, not destroy it completely.

MATERIAL	HARDNESS	HIT POINTS	BREAK
Adamantine	Astronomical	Beyond vast	Demigod
Bone	Fragile	Few	Hard
Darkwood	Solid	Medium	Hard
Dragonhide	Nigh indestructible	Medium	Very hard
Glass	Fragile	Almost none	Very easy
Iron	Nigh indestructible	Vast	Very hard
Iron bound	Solid	Medium	Very hard
Mithral	Almost astronomical	Vast	Nigh indestructible
Stone	Very hard	Many	Nigh indestructible
Wood	Solid	Medium	Hard

OPENING CHESTS

Much of the time, a chest is used to secure valuables. As such, they tend to be locked. Instead of breaking open a chest, explorers can try to smash its lock or hinges. This often results in less damage to the chest's contents, but is difficult because of the target's small size and metal construction.



VOLUME

While chests can be made in any shape or size, this table summarizes the most common wooden chests' characteristics.

SIZE	VOLUME	WEIGHT	COST
Small	2 cubic feet	25 lbs.	2 gp
Medium	4 cubic feet	50 lbs.	5 gp
Large	6 cubic feet	100 lbs.	10 gp
Huge	8 cubic feet	250 lbs.	25 gp

WEIGHT & COST

Sometimes, the chest is part of the treasure! This table summarises the weight and cost modifications of atypical chests.

MATERIAL	WEIGHT FACTOR	COST
Adamantine	x2	+10,000 gp
Bone	x1	x1
Darkwood	x1/2	x100
Dragonhide	x1	x5
Glass	x1/2	x2
Iron	x2	x5
Iron bound	x1 1/2	x2
Mithral	x1	+500 gp/lb.
Stone	x3	x2
Wood	x1	x1

CHESTS IN COMBAT

Clever combatants can use a chest to their advantage in combat.

- **Jump Up:** Characters can jump to get up onto a chest.
- **Higher Ground:** Characters standing on a chest gain the benefits of higher ground.
- **Cover:** Characters prone behind a chest have cover.

CHEST CONTENTS

Sometimes a GM needs to randomly generate what a chest holds. Use this table to get a basic feel for such contents, fleshing them out as desired.

D20	CHEST CONTAINS
1-4	Clothes, blankets and so on
5-7	Food and drink
8-12	Trade goods
13-14	Books, scrolls or other valuable objects
15-18	Treasure
19-20	A trap. Reroll to see what else the chest contains

Use this table to generate interesting characteristics for your chests. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The chest is made from sturdy oak boards bound in iron. The lock is obviously much newer than the chest itself.
06-10	This is an impressive iron chest, tarnished on every surface but at the lock.
11-12	The chest seems to be a single block; no seams are visible.
13-14	The chest is hinged at the bottom, lifting the entire box off the floor.
15-16	A layer of dust has settled on top of this otherwise invisible chest.
17-18	This well-made chest – including its lock and hinges – is carved from a single block of stone.
19-20	This small wooden chest is shaped eerily like a coffin. Dried mud hangs to one corner near the floor. It smells of earth.
21-22	The chest is shaped like an animal's skull, hinged at the jaws.
23-24	The chest is made from the leg bones of many different creatures. Leering skulls decorate its lid. The chest's lock is moderately well hidden in one such skull.
25-26	The chest is made from strips of bamboo, lending it an exotic appearance.
27-28	The chest is made from woven reeds.
29-30	The chest is built into the floor, only a trapdoor is visible.
31-32	This iron strongbox is dominated by a massive, ornate lock.
33-34	The chest's lid has been sealed with red wax that features a seal of a rampant wyvern set over the chest's lock.
35-36	The chest is made of teak, bound in iron. The iron shows rust, as if it has been heavily exposed to humid air.
37-38	Heavy patina coats the brass that binds this mahogany chest.
39-40	The contents of this chest are visible through its glass sides.
41-42	Worn leather covers the surface of this wooden chest. The area around the lock is particularly worn.
43-44	Gilded scrollwork decorates the top and sides of this red-stained chest.
45-46	This chest is made from ornately decorated silver. (Treat it as dragonhide for its statistics and value).
47-48	Sculptural inlay covers the front of this chest, depicting a legendary monster.
49-50	The iron reinforcement on this chest is cast to resemble creeping vines.

51-52	This bronze chest has an elaborately sculpted sea monster on its lid.
53-54	The chest is made of a pale wood bound in black iron.
55-56	This peculiar chest is topped with a gilded lid decorated with an elaborate sculpted religious icon.
57-58	This chest has a flat top and is wider at the top. It tapers as it reaches the ground, giving it a trapezoidal profile.
59-60	This chest has a hidden drawer in its bottom in addition to its usual compartment.
61-62	A distinct rune of pale wood is inlaid in the darker mahogany lid of this chest.
63-64	Iron ornamentation on the sides of this chest resembles the pointed arches and windows reminiscent of gothic architecture.
65-66	This chest's wood is an amalgam of vibrant colours – green, red and yellow, though whether these are natural or stained is unclear.
67-68	Silver inlay in the side of this chest depicts a valiant warrior battling a dragon.
69-70	This red-stained chest is bound in black metal and opens in the front, rather than the top.
71-72	This unmarred black dragonhide chest almost seems to draw in light.
73-74	The battered and dented dull brown wood of this chest has clearly seen better days.
75-76	The chest's lock is full of hard, dried wax which must be cleared out before the lock is used.
77-78	The chest is divided down the middle, creating two distinct containers. It has two lids.
79-80	A metal latticework covers every surface of this chest, increasing the durability.
81-82	This simple iron footlocker is in pristine condition.
83-84	This bright blue chest has spring-loaded hinges, causing it to pop open when unlocked.
85-86	The colour of this dull green chest has long faded, but it remains sturdy.
87-88	This heavy steel trunk is covered in intertwining Dwarven runes.
89-90	This chest seems to have been grown from a single small tree, trained into chest shape.
91-92	The chest looks like a keg turned on its side and is hinged in the middle.
93-94	The chest is nothing more than a few large boards crudely nailed together. It has no lock.
95-99	The chest is lined with lead to block certain magic.
100	The chest is trapped. Refer to Table C. Alternatively, a magical trap could protect the chest.

CHESTS: DRESSING & FEATURES

Use this table to generate interesting features for your chests. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	A thick covering of green moss grows on this chest.
2	This chest is covered in some kind of black mould.
3	This chest is adorned with carvings of fantastic creatures battling legendary heroes.
4	One corner of the chest bears scorch marks.
5	This elaborate chest is actually more valuable than its contents. Smashing into the chest destroys its value.
6	The key plate of this chest is shaped like a demonic visage.
7	This chest bears signs of trauma, as if something had tried and failed to break in.
8	This chest has had its hinges removed.
9	This chest is covered in eldritch runes; some of them flicker a pale blue.
10	Blasphemous writing has been scrawled on every surface of this chest.
11	This chest is enormous, obviously scaled for giants.
12	This chest is tiny and is sized for creatures even smaller than a halfling.
13	Green vines grow on this chest, their roots questing into its rotten wood.
14	This chest sits in a shallow pool of standing water which has no apparent source.
15	The floor of this room is covered in scuffs and scrapes, as if the chest was moved about the room frequently.
16	Scorch marks mar the surface of the chest.
17	A skeleton lies near the chest, its arms still wrapped partly around it.
18	A full set of mundane thief's tools are scattered about in front of the chest; a single pick jams the lock.
19	A half-full mug of ale sits on top of this chest.
20	Etched into the top of this chest is a placard that reads "For Emerala, on her wedding day."
21	The indented tracings of a crude map can be seen in the top of this chest.
22	Carved into this chest are the words "Property of Kandel's Inks."
23	Blazing brass letters on top of this chest proclaim "DO NOT OPEN."
24	The lock on this chest has rusted completely solid, making it harder to break open..
25	An elaborate cherry blossom has been painted on the lid of this chest.

26	Chipping paint in a number of places reveals that this chest has been painted no less than three different colours.
27	The lock of this chest consists of sliding panels that create a puzzle.
28	When the chest is opened it emits a soft melody, though the source is unclear.
29	Faint traces remain of what must have once been an elaborate painting that decorated the chest's lid.
30	A crude face is daubed in garish paint on this chest, giving it a monstrous appearance.
31	The key for this chest is still in the lock.
32	A well-made wood axe is embedded in the top of this chest.
33	The chest sits on a red silk blanket atop a small table.
34	One of the planks of this wooden chest has been removed and stands propped against the wall nearby.
35	The surface of this chest is heavily scarred, as if it had been attacked by the teeth and claws of a large animal.
36	This chest has been pushed under a table to support one end (which has no legs)
37	Heavy chains have been wrapped around this chest; its original lock seems damaged.
38	A pile of beetle carapaces have been swept into a small pile next to the chest.
39	A small pile of bones, the remains of someone's meal, lies in a pile in front of this chest.
40	An assortment of semi-precious stones has been hammered into this chest seemingly at random.
41	Parts of the chest's lid and one hinge have been melted as if by a powerful acid. (the chest has half the normal hit points).
42	A drop cloth and a pair of candles have transformed the top of the chest into a makeshift shrine.
43	The chest sits at the centre of a powdered silver summoning circle.
44	This chest has been flipped on end, though it remains closed.
45	The floor around the chest is cracked, as if it has suffered a great impact.
46	A thick layer of spider webs encases the chest; the spider is nowhere to be seen.
47	This chest sits in a shallow pit, leaving only the upper half exposed.
48	This chest is inside an iron cage. The cage shows signs of something having tried to break in.
49	Depictions of ghostly spirits have been artistically painted on the sides of the chest.
50	A massive claw has been embedded in the top of the chest, shed by some fearsome monster.

51	An open book has been laid face down on top of the chest. It's title: <i>How to Open a Locked Chest</i> .
52	The keyhole on the lock on this chest is surrounded by an engraved arrow circling counter-clockwise.
53	The chest has been overturned, its contents spilling out of its open lid to cover the floor of the room.
54	The chest is trapped with an <i>alarm</i> spell, which activates noisily when the chest is opened.
55	The chest has a superior lock crafted to look like a couple dancing.
56	The chest has a simple lock made of crude beaten copper.
57	A fine layer of ash covers everything in this room.
58	Shards of volcanic glass surround the chest, as if something was smashed on it.
59	A statue (that points at the chest) stands in one corner of the room
60	A harmless green slime covers the chest and spills onto the floor. This particular green slime is uncharacteristically harmless.
61	A simple grey blanket has been draped over the chest.
62	Scrawled on the wall over the chest is a simple word in chalk: "Beware."
63	This chest has been tied shut with hemp rope; its lock works, but is unlocked.
64	The top of the chest has a checker pattern built in, and a smattering of game pieces stand on it.
65	The lock on this chest has been forcibly removed, leaving a gaping hole.
66	The lock on this chest has been disassembled; its parts are laid out on a cloth in front of the chest.
67	Red, black and white melted wax coats the top of the chest, likely the result of many expended candles.
68	The chest has been secured to the floor with a pair of iron bands.
69	A set of manacles has been fastened to each side of the chest.
70	The chest appears to be badly damaged, its seams splitting as if it had been dropped from a great height.
71	A thick layer of tar seals the seam at the lid of the chest, making it harder to open.
72	A tiny shovel and pick sit beside the chest; a small hole has been started in the ground nearby.
73	The chest has been placed on a set of rollers that makes moving it much easier.
74	The lock of this chest is made of delicately wrought gold, making the lock harder to pick, but also more worth.
75	A small jade statuette of an elephant (worth 40 gp) sits atop the chest.

76	Etched into the top of the chest are the words "Be cursed any who open me."
77	Shards of glass, as from a shattered vial, sit in a blue stain on the floor behind this chest.
78	The chest has a burlap sack placed over it, presumably as a sort of disguise.
79	A set of lifelike carved eyes and teeth adorn this chest, making it seem as if it were a living creature.
80	A tanned, spotted animal hide is splayed on the floor in front of this chest.
81	An already triggered needle trap juts out of the keyhole of the chest.
82	The hinges and banding on this chest are gold-plated (worth 20 gp if scraped off).
83	The withered remains of an assassin vine are wrapped around the chest.
84	An iron fireplace poker has been wedged into the side of the lid of this chest.
85	Elaborate tile work on the sides of this chest form colourful, seemingly abstract patterns.
86	An overwhelming odour of rotten meat suffuses the chest.
87	Though it appears to be well-maintained, the chest opens with a loud creak. Good observation reveals this fact before the chest is opened.
88	The pleasant smell of lilac wafts out of the chest when opened.
89	Half of the chest has been painted bright red, the bucket and paint brush still sit nearby.
90	This chest appears as much a religious icon as a container; elaborate scrollwork and iconography cover every surface.
91	A box has been traced on the floor around the chest in chalk.
92	A chalk rectangle is next to the chest, its dimensions matching the chest exactly.
93	A large chalk "X" has been drawn onto the floor in front of the chest.
94	A series of tally marks have been drawn in charcoal near the lock of the chest.
95	The chest is secured to the floor with a pair of iron bolts through its bottom.
96	A small blanket sits atop this chest; a small cat is curled up on it, fast asleep.
97	On the wall behind the chest is a painting of the chest, with a grinning devil sitting atop it.
98	An oil flask sits atop the chest; the chest's hinges and lock are impossibly rusty – decreasing hardness, but making the lock harder to open.
99	Roll twice on this table, ignoring results of 99-100
100	Roll thrice on this table, ignoring results of 99-100

CONCEALED DOORS: CHARACTERISTICS & APPEARANCE

Concealed and hidden doors are a requirement for any suitably interesting dungeon, building or ruin in fantasy gaming. In olden days, they were a *raison d'être* of the elf class, so much so that one wonders if elven houses have any visible doors at all.

A secret door, of course, is generally a deliberate part of the dungeon. Hidden doors are somewhat more mundane; perhaps they simply are whimsical or practical. In a stratified society, concealed doors permit servants to move from room to room unobtrusively, or provide access to lavatories and less grand aspects of a busy and palatial accommodation. Other concealed doors are simply blocked or accidentally covered. Any old structure will no doubt see changes in its residents and occasionally the open plan characteristic of a huge complex may be subdivided to accommodate smaller groups. Intersecting doorways could be covered by decorative objects, furniture or hangings; and finally, one may find such makeshift disguises for ordinary doors that provide the functional means of escape or entry introduced by some new (or long gone) occupant.

As a motif, of course, concealed doors are rife in mysteries, and even in history were used to accomplish (or escape) assassinations. The following tables are meant to in part suggest some possible stories and explanations – however vague – for the presence of the concealed door.

Use this table to generate interesting reasons for why the door is concealed. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate. Not every rationale necessarily implies that the hidden door is still used for a similar purpose.

D12	
01	The concealment of the door was a feature added to the room to indulge a sense of whimsy. It may lead to a studio or private library.
02	The chamber beyond the concealed door is a treasury, safe room or secret laboratory.
03	The door was concealed by accident or through some sort of renovation. It leads to an adjacent room or passage.
04	The chamber(s) beyond the hidden door comprise living quarters, perhaps for illicit liaisons or simply hidden for privacy.
05	The hidden door enables secret access to another section of the complex, such as another private suite of rooms.
06	A secret passage leading outside the dungeon or building is accessible through the hidden door.
07	The concealed door provides access to a small cell or priest hole.
08	Beyond the hidden door is a narrow flight of stairs leading to a different level.
09	No apparent purpose exists for concealing the door save perhaps mental illness.
10	The concealed door is part of a series of such hidden entrances scattered throughout the complex, connected by narrow passages. Peepholes pierce the walls.
11	Renovators or architects of the room included the door as part of a complex heist. The passage extends to another room, and there also has a concealed door.
12	The door was added or designed to permit an assassination attempt, by traitors within the complex. It leads to an exit or public area.



Use this table to generate interesting characteristics for your concealed door. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The door is hidden in the rectangular wooden panelling covering the walls.
06-10	The wainscoting in the room conceals a small door, about halfling- or kobold-sized.
11-12	The door is concealed behind one of a number of floor-to-ceiling mirrors fixed to the walls.
13-14	A large hanging painting of a pastoral landscape, in a gilded frame, covers the door.
15-16	An intricate and allegorical tapestry covers the door.
17-18	An image upon the door or whatever conceals it depicts a stylized tiger.
19-20	A rotating bookshelf allows access to a secret exit.
21-22	A dumbwaiter is concealed behind a sliding panel, opening to a dark shaft.
23-24	A narrow opening is revealed when a loose part of the baseboard is removed. Anyone entering the space must crawl to enter.
25-26	The walls of this room contain inset pictures, framed by moulding; one slides aside.
27-28	The door is hidden by an alternating series of plain and decorative tiles covering the walls.
29-30	A large wardrobe, flush to the wall, contains a hidden panel in the back.
31-32	The walls of this room are papered with a complex geometrical design, the door fitting unobtrusively in their midst.
33-34	The wood panelling along one wall can be opened like an accordion.
35-36	A wide section of wall slides freely along a slender, well-oiled track.
37-38	A portion of one wall is crudely and messily bricked off, but the masonry is easily broken away.
39-40	A ruined and collapsing canopy bed is shoved against the hidden door.
41-42	A hole into the room through the back of the fireplace has been clawed out, leading to a adjacent hearth sharing the same chimney.
43-44	Though painted to resemble the other walls, this wall is made of canvas stretched on a wooden frame. It is easily cut.
45-46	A huge and rusty iron maiden stands here, but has a trick back flush against a gap in the wall, opening once it is closed.
47-48	The door is weighted and balanced so even a light tap on it makes it swing open.
49-50	The door is concealed behind the hide of a huge predatory cat pinned to the wall.

51-52	A panel opens on one of the pilasters framing the room.
53-54	A mural of a ruinous and overgrown garden hides a door, cunningly incorporated as a opening under the boughs of two trees.
55-56	The trigger for opening the door is a moveable floorboard or tile.
57-58	The door fits into the brickwork; only the gaps between the mortaring give away its presence.
59-60	The walls of this room are lined with false doors. Two, however, are real.
61-62	The door will not remain open unless a heavy counterweight is left on a piece of furniture fixed on the far side of the room.
63-64	The door, which slides up, possesses a razor-sharp blade on the opening edge.
65-66	By design, constant pressure must be exerted on the trigger for opening the door, or it slams shut.
67-68	Built into, or even forming, the concealed door is an enormous, ornate clock. The door only opens at specific times.
69-70	Hidden on the side of an ascending staircase is a small triangular door.
71-72	The door is concealed in the vaulted ceiling.
73-74	The front of a false chest of drawers comes off, revealing a cramped tunnel.
75-76	The bookshelf slides backwards from the top, forming a cluttered set of steps.
77-78	Moving the rug on the floor reveals a trapdoor.
79-80	A cylindrical hole has been cut away behind a large wood settle.
81-82	The mechanism opening the hidden door is a complex numerical puzzle or rebus-based riddle that must be physically solved.
83-84	The seat of a stone bench set into the wall rises, allowing access to a child-sized passage.
85-86	An enormous grotesque mask takes up a large portion of the wall, with a passage revealed through its grinning maw.
87-88	A peephole is hidden in the portal.
89-90	The door is hidden in the upper part of a floor-to-ceiling bookshelf. A rolling ladder lies broken on the ground.
91-92	The enormous and off-key pipe organ here slides to one side if the correct keys are played.
93-94	A permanent darkness envelops the door.
95-99	By some dweomer, the door is only visible and accessible when one averts one's eyes. Looking directly causes it to be a blank wall.
100	The chamber itself – by magic or cunning – changes orientation when the proper actions occur, transposing any doors to different sides of the room.

CONCEALED DOORS: DRESSING & FEATURES

Use this table to generate interesting features for your concealed door. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	The door's mechanism requires two hidden levers – on opposite sides of the room – to be pulled.
2	Opening the door requires placing an object in the open hand of a statue or carving, which closes around it.
3	Though the ornate iron key for the secret door lies in the middle of the floor, where is the lock?
4	The handle of a chair opens the hidden portal.
5	A pair of rotten, once handsome, leather boots sit near the obscured door.
6	The door has become jammed from disuse or age. A feat of strength is necessary to open it.
7	A faint breeze hints at a hidden portal.
8	The door opens with a loud squeaking noise.
9	A brief sound of muffled footsteps can be heard from behind the hidden door.
10	A chalk "X" decorates whatever hides the door.
11	Examination of the footprints on the floor provides evidence for a hidden door.
12	The door cannot normally be opened from this room; the handles or levers are elsewhere.
13	The mechanism for this door is rusted and immovable. It must be somehow repaired.
14	Eternal glue covers the door's handle.
15	The door slams shut with a thunderclap-like noise as soon as someone enters.
16	The door has clearly replaced a better fitting one, once it has been revealed.
17	Wax seals the door's surrounds.
18	The door is intensely hot, burning exposed flesh pressed against it.
19	A distant sound of chuckling is heard in the vicinity of the hidden door.
20	Someone has stood a mattress up on the wall, blocking a closed door.
21	A moving rack of now worn and rotting clothes conceals the door.
22	Debris and accumulated garbage covers the door, requiring excavation to enter.
23	A carefully arranged stack of bones, artfully fitted and glued, covers the door and large portions of the nearby walls.
24	A pleasant, floral aroma cloaks the door.
25	A foul, foetid odour wafts from the door.
26	The mechanism – whether a level, moving book, doorknob or chain – which opens the door has been torn away.

27	Opening the door causes a large, tatty taxidermied monster to swing down into the revealed passage.
28	A vaguely audible mechanical humming seems to be coming from behind the door.
29	A face-down corpse lies before the door, turned away from it. A dagger is buried in its back.
30	The lever or opener for the door is dosed with contact poison.
31	Careful examination shows a door was once here, but it has been plastered and painted over.
32	An infestation of burrowing vermin has left the portal delicate and easily destroyed.
33	The existence of this door is masked by a thick patch of mould growing over the wall.
34	Vines and flowers have overgrown the walls of this room, burying the door in foliage.
35	A veil of webs and dust obscures this door.
36	A huge smear of blackened grease and unidentifiable remains entirely covers this small door.
37	A slowly spreading pool of brackish water is emanating from below the hidden door.
38	A fragile strand of golden hair is affixed across the door and its frame.
39	An open, humanoid eye is vividly and realistically painted on the secret panel.
40	The mechanism or handle of this door requires a drop of blood to function; it features a grotesque mouth with sharpened fangs.
41	If the room is plunged into darkness, one can find the door's mechanism because of its faint luminescence.
42	Though the door resembles the surrounding wall, it is made of a distinct material: metal or wood on a stone wall or vice versa.
43	Discolouration and irregularly faded sections make this portal detectable.
44	The door, if touched, is painfully cold.
45	This portal, while once flush to the wall or floor, now is warped and does not fully close, undermining its secrecy.
46	A trail of melted candle wax leads from the hidden door to another exit.
47	While the door once featured a metal lock, it has been broken by brute force.
48	A music box is attached to the door's mechanism so that a haunting, slightly metallic melody briefly fills the room as it is triggered.
49	The corpse of a long-dead humanoid lies crumpled by the door, his or her arm extended toward it.
50	The space beyond the hidden door is a sealed vacuum, and anyone opening it must overcome the pressure differential.

51	While the door can be opened, its mechanisms have decayed so badly it resists being closed.
52	A subtle feeling of palpitations traces the exposed flesh of anyone passing through the door.
53	A scrap of paper is adhered to the handle, with the rubric: "Open Me."
54	A scattering of dried seeds lies in an oddly regular pattern along the door's threshold.
55	The surface of the door – whether veneer, or flaking stone or paint – is flaking and warped.
56	Written on the floor in dark brown scrawl are the words "do you need a Clew?"
57	The room is ransacked – though the door's location remains hidden.
58	Hidden on the far side of the door is a collection of bottles containing inexpensive liquors.
59	The door has been reinforced by iron on the far side.
60	Someone has carved the initials A. S. into the door.
61	The mechanism or handle of the door is caked with oily soot.
62	The door has a considerable static charge.
63	The handle of the door or lever to reveal it is loose and feels as if will fall off.
64	The door is held slightly ajar by a slender, leather-bound book.
65	Hanging from the handle or level is a single gaudy earring.
66	The pattern of the surround walls – whether in paint, stonework or other substance, is slightly asynchronous between the door and its surroundings.
67	The edges of this door are sealed with dried pitch.
68	The mechanisms for opening the door have been gnawed away by rats or other small creatures, which still live inside the wall.
69	Replacing the original lever, the mechanism is triggered by a heavy iron ring attached to the wall.
70	Shattered, tiny fragments of glass lie strewn on the ground before the door.
71	The addition of this hidden door has seriously weakened the fabric of the wall, ceiling or floor, making for a considerable danger of collapse if it is opened.
72	A blinding flash of light erupts from beyond the door once it is fully opened.
73	Wet paint covers the door.
74	Scratches and claw marks mar the lower surface of the door.
75	Hurriedly pounded nails keep the door fixed to its frame.
76	Opening the hidden door releases a swarm of vermin or rodents.

77	A crude "NO" (or perhaps "ON") marks the door or its lever.
78	The sound of a ferocious barking dog erupts when one opens the door, but no dog lurks beyond.
79	A magically recorded voice cries out a muffled "Welcome!" when one opens the door.
80	The door has a child's drawing in crayon or charcoal scrawled across it.
81	One of the hinges of the door has been replaced by a mismatched one, making it wobble when opened.
82	A string attached to a yellow, stained canine tooth dangles from the door, giving it away.
83	The scuffed marks of the door's opening and closing are barely visible on the floor.
84	The inside surface of the door and the near sections of wall or passageway are baffled with sound-dampening tapestry.
85	On the inside of the door, written in a shaky hand in blood, is the word "treachery."
86	The hidden door opens normally, but the passage it reveals is blocked or bricked over.
87	A picture, painting or mural on the opposite wall depicts a cloaked figure indicating the hidden door's location with an outstretched finger.
88	Sitting on the far side of the door is a dusty bedroll, a coverless chapbook and an extinguished lantern.
89	Someone has placed a long dead fish on the hidden side of the door.
90	The key to this hidden door is hidden in a compartment elsewhere in the room.
91	While there was once writing on the tiny brass plate hidden by the door or the lever, it seems to be totally effaced.
92	Fragments of wax are visible around the keyhole.
93	Someone has gripped the edge of the door hard enough to leave the impression of a hand.
94	A single, torn playing card is caught under the door.
95	Compasses and loadstones spin wildly in the vicinity of the portal.
96	Careful mapping, or examination of the plans of this part of the edifice, shows the secret door and space beyond should not fit into the walls.
97	The door opens of its own accord when anyone approaches within 5 feet.
98	The hidden door is in fact a trigger for a teleportation.
99	By some enchantment – perhaps a modified magical stone wall – the secret door is closed into a featureless wall a few minutes after it is opened.
100	A permanent illusion makes the door appear to be a blank section of wall.

CORPSES: CHARACTERISTICS AND APPEARANCE

Adventurers make it their business to explore the deadliest locations in the world, filled with traps, lurking monsters and deadly environmental hazards, so it is not unusual for other, less resilient creatures to perish under the same conditions. The state of these creatures' remains depends on the time of death, temperature and prevalence of carrion scavengers.

STAGES OF DECOMPOSITION

Decomposition of cadavers follows five distinct stages. The effects of this decomposition are listed below. To randomly determine the state of a corpse, use the table below.

FRESH

Cadavers are considered fresh from the moment of death and for up to four days. Within 1d4+2 hours, the corpse undergoes rigor mortis, becoming rigid for 3d6+42 hours. The skin of the cadaver is pale and the creature's blood pools under the effect of gravity, creating a bruise-like discolouration, termed livor mortis, which darkens as the corpse ages.

From the moment of death, the body begins losing heat to the surrounding environment, cooling at the rate of 1°C per hour until it matches the ambient temperature. At the end of the fresh period, flies and other carrion insects arrive and lay eggs unless prevented by temperature, lack of oxygen or magic.

BLOATED

A corpse becomes bloated around five days after death, the body cavity accumulating gases from internal microbial activity. The creature's skin becomes taut and marbled in appearance, and is often covered in blisters and can rupture from the internal pressure.

The creature's liquefied tissues are forced, under pressure, to escape from the nose, mouth and anus. The escape of decomposing gases and fluids results in the powerful stench associated with decay.

If insects have access to the corpse, maggots hatch and begin to feed, creating writhing masses under the skin.

ACTIVE DECAY

Two weeks after death, the creature begins active decay, characterised by the presence of maggots and other carrion insects and the loss of fluids into the surrounding environment. Liquefaction of organs and tissues creates a strong odour during this time. The creature's face and other features become unrecognisable.

The end of active decay is signalled by the migration of maggots away from the body to pupate.

ADVANCED DECAY

Decomposition is largely inhibited during advanced decay due to the loss of readily available flesh. Insect activity is also reduced during this stage. When the carcass is located on or in soil, vegetation dies back from the presence of exuded fluids.

DRY/REMAINS

All that remains of the cadaver at this stage is dry skin, cartilage, and bones, which becomes dry and bleached if exposed to the elements. If all soft tissue is removed from the cadaver, it is referred to as completely skeletonised, but if only portions of the bones are exposed, it is referred to as partially skeletonised.

PRESERVED

The decay of a cadaver can be slowed or even halted by the following factors:

- A dry environment such as a desert or hermetically sealed tomb. The cadaver's flesh becomes desiccated and leathery.
- An air-free environment such as a vacuum, being surrounded by other gases, or bathed in a viscous fluid such as honey, tar or oil. The corpse's body does not decay
- Extremely low (below 0°C) temperatures. The fluid in the body expands as it freezes, rupturing the creature's cells, blackening the skin.
- Chemical embalming or magic are usually used to preserve corpses.

D%	STAGE OF DECOMPOSITION	TIME SINCE DEATH	CAUSE OF DEATH DETERMINATION	STENCH-RADIUS	INTIMIDATE MODIFIER	CONSUME
01-20	Fresh	0-4 days	Very Easy	0 ft.	Decreased	Easy
21-40	Bloated	5-14 days	Easy	5 ft.	Unmodified	Medium
41-60	Active Decay	2-4 weeks	Medium	10 ft.	Unmodified	Medium
61-80	Advanced Decay	4-10 weeks	Slightly above medium	5 ft.	Unmodified	Hard
81-95	Dry Remains	3-12 months	Hard	0 ft.	Decreased	—
96-99	Preserved	Any	Easy	0 ft.	Decreased	Easy
00	Roll again to determine the stage, and the creature rises as an undead within 24 hours	—	—	—	—	—

CORPSE PROPERTIES

The corpse displays different properties based on its level of deterioration as outlined below.

DETERMINE CAUSE OF DEATH

A character can determine the corpse's cause of death with a successful examination determined by the stage of its decomposition. To determine a random cause of death roll d% on the table below.

If the cause of death is from a magical or supernatural source without apparent markings, such as death effects and curses, the cause becomes harder to determine.

Successful autopsies can determine an approximate time of death.

D%	CAUSE OF DEATH	D%	CAUSE OF DEATH
01-03	Age	56-60	Energy (sonic)
04-15	Bludgeoning damage	61-65	Energy drain
16-17	Curse	66-80	Piercing damage
18-19	Dehydration	81-85	Poison
20-30	Disease	86-95	Slashing damage
31-35	Energy (acid)	96-98	Starvation
36-40	Energy (cold)	99	Suffocation
41-45	Energy (electricity)	00	Corpse exhibits two causes of death
46-55	Energy (fire)		

REVIVAL

Some powerful magic can bring a corpse back from the dead, depending on the time since death and the condition of the body.

Revival can be generally prevented by mutilation or destruction of the corpse, the use of necromancy or soul-targeting magic.

CONSUMPTION

To prepare a cadaver for humanoid consumption, a character must prepare it. If preparation is screwed up, all kinds of nasty infections and parasites may ensue. Water sources contaminated with a corpse also require a saving throw. Purifying magic can make a corpse safe to eat.

Some magical creatures, when prepared correctly and consumed, may imbue temporary or even permanent abilities on the consumer.

INTIMIDATE

Cadavers have an unnerving effect on witnesses. When a creature gets within 10 ft. of a cadaver it can unnerve the target and demoralize it.

INTIMIDATE	CHECK MODIFIER
Bloated, Active Decay or Advanced Decay	Increased
Each additional corpse within 30 ft.	Increased per corpse
Different type (or subtype)	Decreased
Corpse staged	See text

A creature may stage the corpse in a horrific manner to increase the potency of its fails to Intimidate a creature, that creature cannot be affected by the corpse's demoralisation for 24 hours.

STENCH

Decomposing corpses exude a palpable stench of decay. Creatures within 30 feet of a dead creature must take care or be sickened by the stench.

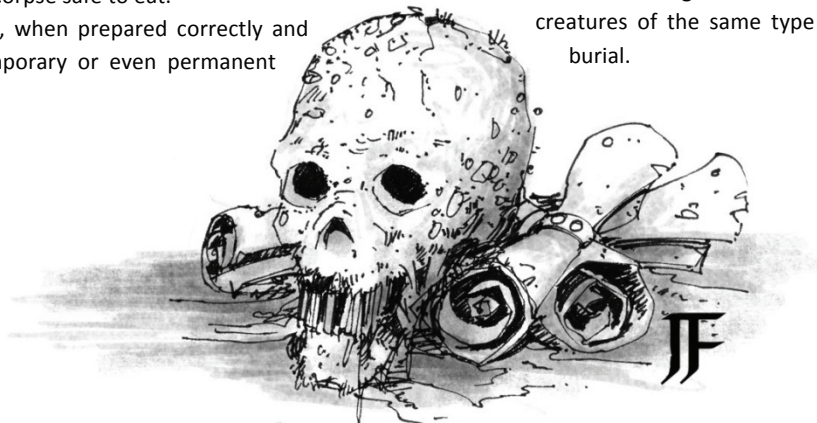
STENCH	MODIFIER
Enclosed space	Increased
Each additional corpse within 30 ft	Increased per corpse
Size other than medium	See text
Corpse had the stench special ability in life	Increased

A corpse larger or smaller than a human imposes a size bonus or penalty on the stench's strength depending on its size category. Increase or decrease in steps per size category.

SCAVENGERS AND WANDERING MONSTERS

Carrion eaters are attracted to the smell of death and opportunistic looters keep a lookout for humanoid corpses which can be liberated of valuables. Increase the chance of encountering wandering monsters by 10% within 120 feet of a corpse.

Wandering monsters of the same type as the corpse may instead be mourning over the dead body, and intelligent creatures of the same type may be preparing it for burial.



CORPSES: MONSTERS

Use this table, to generate interesting characteristics for your monster remains. Some features listed below may be inappropriate based on the creature – ignore or modify such entries as appropriate.

d20

	The corpse is half-melted; almost half of the body is not present. Scrutiny reveals that a powerful acid caused the horrific injury (and could provide warning of a nearby patch of green slime or roving gelatinous cube).
1	
2	The creature is writhing with a rot grub swarm which bursts out if the body is disturbed.
3	This giant, partially decayed creature provides a soft landing for creatures falling on it from a great height. Damage for falling creatures is decreased if they land on the corpse.
4	The stench from this corpse is particularly bad. Increase the stench by one step.
5	The cadaver's build-up of internal gases are flammable, and explode if a naked flame is brought within 10 ft.
6	The remains of this creature yield glands, teeth, leather, bones or other body parts worth 100 gp as spell components or as parts of magical items.
7	This creature, although appearing lifelike, has been stuffed. It is worth 250 gp to an avid collector.
8	This creature has been decapitated, and its head mounted on a blood-drenched spear.
9	This carcass is covered in a roiling mass of tankard-sized blowflies.
10	This corpse has been torn apart by scavengers.
11	Inside the corpse's stomach is a half-digested monster.
	Refer to the creature's type below:
	▪ Aberration: The creature, while apparently dead, is in a state of regenerative metamorphosis. Esoteric knowledge keeps conditions suitable for this transformation to occur. At the end of one week the aberration respawns as a new creature.
12	▪ Animal, magical beast or vermin: This monster was pregnant when it died. A character can save the still-living baby with quick application of first aid. The saved creature has the simple young creature template applied twice. The creature can be reared an animal handler. Rearing a magical beast increases the difficulty of this endeavour.

- **Construct:** This destroyed construct can be repaired and reprogrammed via esoteric knowledge and materials worth one-quarter its normal creation cost.
- **Dragon:** This corpse lies near a nest which contains crushed and shattered eggs. A single egg survives and hatches in 1d6 months if incubated with enough esoteric care.
- **Fey, humanoid or monstrous humanoid:** A young child of the corpse lingers nearby, malnourished and whimpering. The child can be soothed and may view the PC as its adoptive parent.
- **Ooze or plant:** Parts of this ooze or plant creature can be saved, enabling a character to regrow it in 1d6 months, provided the gardening expertise. The resultant creature is smaller and not yet at full strength.
- **Outsider:** The essence of the outsider still retains a link to this corporeal shell. A one-hour summoning ritual requiring knowledge of theology and materials worth 500 gp per power-level of the outsider returns the creature to the Material plane. The creature may be entrapped in a summoning circle and bargained with as per the convention.
- **Undead:** The essence of this undead creature still lingers within the cadaver. The undead creature can be reanimated or restored with an unholy rite and onyx gems worth 25 gp per power-level of the creature.

13 All the creature's teeth have been removed.

14 An hourglass, half empty, sits next to the carcass.

15 One of the creature's eyes is milky white.

16 The corpse is covered in recent violet fungus growths. Any creature approaching the corpse is attacked by 1d6 violet, carnivorous fungi.

17 The corpse bears signs of many old wounds indicating the creature had many fights over its life.

18 The creature's flesh is scorched and burnt (01-60), frozen (61-80) or unnaturally blackened (81-100).

19 The creature's face is frozen in death into a hideous snarl (01-50) or look of abject terror.

20 The corpse's skin seems to undulate as if something is living within. If the corpse is disturbed, a centipede swarm floods forth and attacks all nearby creatures.

CORPSES: HUMANOIDS

Use this table, to generate a humanoid corpse's interesting characteristics. Some features listed below may be inappropriate – ignore or modify such entries as appropriate.

D%	
01-02	The corpse has been flensed of its skin.
03-04	The cadaver has its chest opened and dissected. Its internal organs are arrayed neatly nearby.
05-06	The body's head, arms and legs have been torn from their sockets; of them there is no sign.
07-08	This corpse is charred and still smoking.
09-10	A severed head is stuck atop a crude spear wedged into the ground. The rest of the body has been stripped of flesh by humanoid teeth.
11-12	The cadaver's feet and legs are covered in welts caused by a branding iron.
13-14	The corpse's skin is covered with elaborate tattoos. One, set on the forearm, can conjure forth lightning. The skin can be removed, undamaged, with some medical skill.
15-16	The corpse's has the word "Channamel" tattooed on its chest. The word could be a password, command word or creature's name.
17-18	The cadaver has been torn apart and eaten by animals, leaving only bloody bones and a pool of gore and drying blood.
19-20	The corpse is chained to the wall with masterwork manacles. Deep cuts mars the corpse's wrists (as if the creature tried to free itself).
21-22	A deep slash has almost severed the corpse's head from its body. The nearby walls (and ceiling) are splattered in blood.
23-24	An empty and slashed backpack lies nearby. Careful observation reveals a hidden compartment containing 5 pp.
25-26	The corpse is naked. Slashes mar its arms and legs.
27-28	The cadaver is covered in a black burial shroud and attended by a dozen still-burning red candles.
29-30	The cadaver is bathed in sacramental oils and oriented directly east-west.
31-32	The corpse's eyes have been gouged out.
33-34	Scratched on the wall above this corpse is "Ganiss rests well here."
35-36	Marked in chalk on a small plank of wood leaning over the body: "Harmal the Deceiver. Slain before I could take my revenge."
37-38	Dark, black pustules cover the corpse. Despite its age, nothing has fed on the corpse.
39-40	This corpse lies under a stone cairn. The first stone laid is composed of crystalline quartz struck through with veins of gold (worth 250 gp)..
41-42	This mauled cadaver lies face down, a sack of gold coins exploding out onto the stone floor. There are 150 gp and 120 sp; many are covered in blood.

43-44	The corpse is completely hairless.
45-46	The corpse continually whispers "Darkness."
47-48	The corpse is haunted by a repeating illusion of the creature's final moments.
49-50	A pool of congealing blood, too much for one creature, puddles around the corpse.
51-52	The creature is covered with terrible cuts and slashes, but there is no blood here.
53-54	The body is punctured by over forty arrows. One of the arrows is an arrow of cold iron.
55-56	The corpse is completed exsanguinated.
57-58	The corpse has a stump for a right hand, which healed over before its death.
59-60	Two iron spikes have been driven through the corpse's shoulders, pinning it to the wall.
61-62	The corpse is still fresh but all of its equipment is so tarnished and rusted as to be unusable.
63-64	The corpse is skeletal with age, but its equipment is untouched by the ravages of time.
65-66	The cadaver is surrounded by 2d6 dead creatures of a different type.
67-68	The corpse's right index finger twitches once.
69-70	Entrails spill from a horrific stomach wound.
71-72	The corpse clutches a steel vial containing a healing potion in its left hand.
73-74	The cadaver reaches in vain for a battered shortsword lying 30 feet away.
75-76	The corpse's right arm has been partially eaten.
77-78	The cadaver is set upon an unlit pyre.
79-80	These two corpses hold hands; each carries a weapon in the other hand.
81-82	A scorch silhouette decorates the wall behind this pile of burnt bones.
83-84	Every bone in this corpse's body is broken without a single mark on the skin.
85-86	Something has burst out of this cadaver's head, leaving a fist-sized hole.
87-88	This corpse has suffered post mortem trepanation.
89-90	This creature was slain while transforming into a dragon (or other creature), and now is a hideous amalgam of the two creatures.
91-92	The corpse's eyes are wide open in shock.
93-94	The corpse is surrounded by 1d3 illusory doubles which expire in 1d4 minutes.
95-96	Bloody footprints circle the body before leading away.
97-98	The corpse has been staged and lies in an obviously odd position. One arm and one leg are broken and are twisted at unnatural angles.
99-100	This gray, ashen corpse rises as a wight 2d6 rounds after first being examined.

D6

- 1 The contorted corpse of a dark-skinned, moustachioed human lies here stripped of clothing and valuables. The corpse lacks a right hand. Careful examination finds an ivory statuette in the man's likeness (worth 1,500 gp) in a crevice nearby, clutched in his severed hand. If the statuette is touched to the corpse it phases away to the wizard's home as part of the conditions of an ongoing magical contingency.

Speak with dead: Ismos died after being betrayed by his companions, the hand holding his statuette was severed before it could be triggered.

Raise dead: Ismos thanks the party and *teleports* away to check his family's safety. If reacquainted with the party he provides up to ten day's service to craft items.

- 2 Three bundles of spider silk hang suspended in thick layers of webs. The desiccated bodies inside are accessible with brute force check or sufficient slashing damage to the webs. All wear leather armour and carry rusted, bloodstained longswords.

Speak with dead: The three rogues died here, ambushed by ettercaps, fleeing justice after murdering a local peasant family.

Resurrection: The rogues offer to join the party, but betray them at the first opportunity.

- 3 A malnourished human corpse, gripping tightly to a bloody bone-saw, lies on the floor surrounded by four dismemberment humans. The severed stumps of the mutilated bodies are bound with bloody bandages.

Speak with dead: A doru div ambushed Sorno and his companions, draining their Wisdom with its poison and trapping them here with illusions of walls. The doru haunted Sorno with illusions of gangrene on his companion's limbs and enchantments to cleanse them.

Raise dead: Sorno has been driven mad and cowers in a corner away from the PCs unless calmed or healed of his madness with powerful magic or therapy.

A decapitated woman in monk's robes lies at one end of this room. Her head lies 60 feet away, under a thin, bloodied wire, secured at neck height across the doorway. An empty glass potion vial is in her belt pouch. Alchemists may determine that the potion ought to have helped her escape.

- 4 *Speak with dead:* Hessa the Swift died fighting duergar who were familiar with her Spring Attack tactics.

Resurrection: Hessa offers to pay the PCs her life savings of 1,000 gp if she is revived, and becomes a firm ally for life.

Two dwarven knights lie dead against a wall amid a pile of six dead ogres.

The two dwarves wear masterwork half-plate and carry tower shields and dwarven waraxes. The ogres carry a total of 483 sp and each has hide armour and a Large greatclub.

- 5 *Speak with dead:* Raun and Droxi Warspite were exploring these tunnels and fell to ogre raiders.

Breath of life: If both are returned to life, the dwarves thank the party, offering them safe passage to their underground citadel. If only one can be revived, the dwarf is overcome with grief, and carries the other's corpse back to their home.

Half of this burley human warrior's head has been *disintegrated*. The man has been stripped of possessions, except for a granite gravestone strapped to his back. The gravestone reads as follows:

Marango Thronefall

Slew the Bloat Goblins of Harvestmire.

Drank of the Blessed Waters of Travistine before the gaze of the Mistwarden.

- 6 *Battled the Drake of Ages beneath the Mountain of Lost Souls.*

Rescued the Radiant Maid of Rivenmere from the Dark Seraphim of Talonais

Speak with dead: The corpse cannot answer questions.

Resurrection: Marango offers to protect the PCs for a year and a day as reward for returning him to life.





DOOM PAINTINGS: CHARACTERISTICS & APPEARANCE

Use this table to generate interesting characteristics for your doom paintings. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%			
1-3	This painting depicts two scenes: on the left, a giant has its mouth propped open with a number of sturdy logs, while people travel into the giant's mouth; on the right, the giant's teeth are bared, and a number of headless corpses litter the ground around it.	25-27	A creature with a toothy maw on each side of its head sits in the middle of this painting; on one side, someone leans against the wall and pushes it open into the waiting maw, while the creature looks on disappointedly at the wall from which a group walks away.
4	A bas relief bears the image of a colossal Janus-like being. One side shows the figure's outstretched welcoming approaching unarmed pilgrims; the other displays the figure wielding a sword in one hand while firing rays of energy from the other as armed warriors approach.	28-30	A fire-filled pit dominates this piece; several humanoids cross, seemingly walking on air, from the left and look on in horror as a group on the right tumbles into the flames.
5-7	A mural hangs over a fork in the dungeon hallway. Over the left path, the mural shows a blasted landscape with still-burning fires dotting the landscape; over the right path, it shows a tunnel covered in several inches of snow and featuring dozens of dagger-like icicles.	31-33	A capering jester works to entertain two crowds; one crowd wears blindfolds but appears to be otherwise normal, while everyone in the other crowd appears to be paralyzed and wearing a fixed, painful grin.
8-10	This otherwise featureless painting shows two globes; a haze of smoke covers one while hundreds of flying insects pour from the other.	34-36	This painting depicts a spiral staircase leading up and down. Going down, the staircase appears to be made of iron and angels wait at the bottom; going up, the staircase is made of gold and devils sit idly by the landing.
11	One side of this painting depicts several humanoid creatures standing on a chessboards black tiles; the other is featureless and grey.	37-39	A large blade has beheaded an elf on the left side of the picture, but has merely clipped some hair on the halfling on the right side.
12-14	A cleric presenting her holy symbol features at the left edge of this piece, and light shines to the halfway point; outside the light, one can make out the faint shapes of skeletons and ghosts.	40	This work is split into quadrants, each featuring a different element and its impact on hapless victims. Close scrutiny reveals a faint path tracing its way through the quadrants and apparently showing a safe route.
15-17	The left side of this stone etching shows several adventurers running away from a screaming idol, while darts fly at them from all directions; the right side shows a group walking by a smiling version of the same idol.	41-43	This painting has a white globe on one side and a black globe on the other; those touching the white globe are refreshed, while those touching the black globe have lost all the flesh on the hand touching the globe.
18-20	On the left side of this painting, a pair of humans carries a roasted pig between them towards a towering manticore; on the right side, the same two humans have each been impaled by dozens of spikes while the creature roars.	44-46	Two scenes of people passing through a portal adorn this painting. On one side, those passing through have been transformed into frogs; on the other side, people who walk through with their left hand raised remain unchanged.
21	A strange green haze covers the entirety of this work, which features an unfurnished stone room; on the right side, a group of people, faces covered in cloth traverse the room, while corpses populate the left side.	47-50	Colourful birds alight on the shoulders of those who pass unmolested by a series of stone heads; meanwhile, another scene shows the stone heads biting those without birds.
22-24	A thin stone beam crosses a pit in this triptych. The sun is depicted above a creature falling off the beam to the left, scales in balance are displayed above a creature maintaining its balance, and a dagger dripping with blood points at a creature falling off the beam to the right.	51	A pair of chandeliers hangs over a spike-filled pit in this piece; a person swings over the pit on one chandelier, but the other chandelier seems to be coming loose from the ceiling.
		52-54	These two scenes depict rolling boulders bearing down on running adventurers; one side shows the group flattened by its pursuing boulder, while the other side shows the group safely out of the way in a hidden alcove.
		55-57	A river rushes through the centre of this work; the bank on the left side is crumbling away into the torrent, while the right bank remains high and stable.

58-60	A beggar sits on either side of this painting. The beggar on the left holds a few silver coins in his hands, while the one on the right is empty-handed; people passing by the one on the left have a glow about them, while those on the right emanate darkness.
61-63	This triptych devotes itself to different settings for a lever; the first scene shows the lever in the “up” position as its room fills with water, the second scene shows the lever in the “down” position as the room appears to have a significantly lowered ceiling, and the final scene shows the lever in the neutral position while the room is perfectly normal.
64	A hooded assassin impales his victim on his sabre on the right side of this painting, while the assassin on the left has trouble with his target who has wrapped the assassin’s blade in his cloak.
65-67	A mural hanging over two arched passageways shows collapsing pillars on the left side, while the right side’s pillars remain standing.
68-70	The ceiling tiles in this painting drop on those below them. On the left side, the tiles harmlessly bounce off those they strike; but, on the right side, jets of flame uncovered by the falling tiles incinerate their targets.
71-73	This painting shows one room filled with electricity that strikes all those who enter. Another room – in which a person has a hand on a certain floor tile – is clear of electricity and the other people pass through unscathed.
74-76	This painting features a capering jester, one side dressed in colourful motley and the other side dressed in drab grey rags. If any character spends a round studying the painting, a crippling fit of laughter targets him.
77-79	This dreary painting shows a graveyard with gaunt humanoids covered in mud emerging from graves. After a few rounds of study, the characters’ names appear on the headstones on the painting’s right side.
80	Giant flying monkeys course throughout this painting. On its upper half, the monkeys carry victims to their apparent death; on the lower half, potential targets ward off the monkeys with sticks dripping with sticky, amber liquid.
81-83	Two rooms appear to be separated by the void of space in this odd painting. Those travelling through portals from right to left emerge unscathed, but those travelling the opposite way look like they passed through a grinder.
84-86	A king and queen are seated in this painting. All those who have approached the king have been decapitated, while those who have approached the queen are showered with fine gifts.

87	A cheerily decorated pair of rooms graces this colourful painting, with a series of mouse holes separating the rooms. On the left side, emptied, bright-blue flasks dwarf people on a table who appear to shimmy down the tablecloth and head towards the mouse holes. On the right side, a half-eaten cake sits on a platter, and a couple of people must bend over to fit in the room.
88-90	This engraving is split horizontally. Below the midline, tentacles drag humanoids to awaiting maws; some tentacles peek through tiny holes but are unable to grab the people treading unaware on the top part of the engraving.
91-92	This strange painting appears to be of a book’s two facing pages, the right side full of Common words, and the left side containing but one word. The words are inscribed in reverse, as if the book were held up in a mirror; if a character uses a mirror, he can easily read the text, but when he reaches the left side, the single word resolves into a deadly explosion.
93-94	The engraving on this wall features two archways. The left archway shows a veritable army of badgers pouring through it, and the right archway shows a handful of large deer passing through. If a character makes a casual check, he notes a series of seven tiny digits etched above each archway; the digits reverse each other.
95-96	This mural depicts two identical rooms (confirmed by closer scrutiny)—at least as far as the decor goes. In one, people are hale and lively; in the other room, the same people lie dead. If a character looks very closely at the mural, she detects a strange odour from the side showing the dead people. This character must take care to avoid being sickened.
97-98	In this triptych, the left side shows a group of people walking along the left-hand side of the room while the floor tilts to the right, threatening to dump them into a yawning pit. The right side shows a group of people traversing the right-hand side of a similar room while the floor tilts to the left. The middle portion shows a group walking through the dead centre of the room, and the floor remains flat.
99-100	A beautiful painting depicts a shaded glen with a pond. The pond’s left bank shows a group of nymphs who cower in fear at an approaching group of people brandishing weapons; the right bank shows a group of satyrs devouring a separate group of people who carried flowers.

DOOM PAINTINGS: DRESSING & FEATURES

Use this table to generate interesting features for your doom paintings. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-02	The painting hides a switch that does not have any obvious effect when toggled.
03	One of the doom painting's depictions is on the painting's face, and the other faces the wall.
04-05	A crude rendition of the doom painting precedes the actual doom painting by several hundred feet.
06	A chalk arrow points to a detail in the painting that seems to have no real significance to the painting's theme.
07-08	The painting is fresh, apparently completed very recently.
09	The doom painting is made up of tiles which are currently jumbled. It takes 10 minutes of work and requires a sound mind to solve. For every 10 minutes of work, the task becomes easier.
10-11	The painting has been bricked over. It requires an hour's worth of work to uncover the painting.
12	A piece of otherwise normal scenery in the painting has hidden words inscribed in it. The inscription indicates the location of the trap portrayed by the doom painting.
13-14	The doom painting rests on the floor and leans against a wall; if this is a carving, it appears that someone chiselled it out of its setting.
15	Half of the work is missing; for pieces with two sides, choose the most appropriate one to remove. For triptychs, the middle scene is cut in half.
16-17	Part of the painting is incomplete, as if the creator died before finishing it. The incomplete portion has been left uncoloured, and has a sketch-like quality to it.
18	During examination, an object that appeared to be an integral part of the painting falls out.
19-20	A black shroud covers part of the painting, concealing the side showing bad consequences.
21	A heavy wooden frame covered in gold leaf holds the painting.
22-23	While the rest of the corridor or room where the painting hangs appears to match the typical state of the adjoining areas, the doom painting is covered in dust and cobwebs as if it predated its location by decades.
24	The painting's frame shows birds flying along the top and insects crawling along the bottom. The creatures on the frame seem to actually move.
25-26	The doom painting has been installed upside-down.

27	The work is actually split into individual works depicting one scene. Only one scene faces the characters at a time, but the work sits on a contraption that allows them to rotate each scene into view.
28-29	Singe marks cover part of the painting, indicating that something tried to set the painting on fire or that it has been rescued from a blaze.
30	Adventurers' clothing and weapons are piled on the floor just under the painting. Other denizens have apparently looted the valuable items.
31-32	When a character comes within 30 feet of the painting, a magical voice describes the painting and trivial information about the artist.
33	On the painting's lower right corner the artist has inscribed her signature or other identifying mark. Below that is a line reading, "Commissioned by:" followed by a name.
34-35	A white shroud – that has been tacked in place – conceals the side of the painting showing an action's good consequences.
36	Casual scrutiny uncovers a sheet of paper behind the painting (or in some nook of a carving); the paper contains a short fable related to the painting's subject.
37-38	The work hangs suspended from the ceiling; it is otherwise unattached to anything.
39	The characters find a kaleidoscope which contains the painting; by turning the kaleidoscope's lens, a viewer sees the various scenes in the painting, and weird combinations and distortions as well.
40-41	The painting lists to one side; no matter how much someone works to balance the painting, it still tilts to the side.
42	Someone has painted a large red "X" over one of the painting's scenes; this is an obvious addition to the original work.
43-44	A thick sheet of glass protects the painting; close evaluation reveals the painting to be worthless.
45	Two copies of the painting sit side by side; they show similar scenes, but the reward/punishment circumstances are reversed.
46-47	The painting is decaying; a painting is moth-eaten while stone work has partially crumbled.
48	The work fits on a 1-inch by 1-inch square; to gain any information from the work, a character must obtain something to magnify it.
49-50	The painting has tiny silver bells affixed to the bottom; the bells under the reward side sound pleasing, while the bells under the punishment side are discordant.
51	The scenes depicted by the painting are photorealistic; either magic captured the scenes or the artist was preternaturally talented.

52-53	Appropriate tools and scaffolding remain near the work, as though the person who positioned the work left immediately after mounting it.
54	The doom painting sits prominently in a gallery of otherwise mundane paintings; a globe of magical flames illuminates the painting.
55-56	A sheet of parchment is nailed next to the painting; the parchment contains quotes, in various languages, from critics who equally praise and pan the work.
57	Dozens of clockwork butterflies hold the work aloft. If at least half the butterflies are destroyed, the work falls to the ground and the remaining butterflies flutter away.
58-59	Two minutes after someone views the doom painting, it spontaneously bursts into flames, and is destroyed. It reforms in two days.
60	Ten humanoid skeletons lie in a heap underneath the painting; an inspection reveals they have been there for several years.
61-62	The work's creator has rendered it in an abstract style. To decipher the work's meaning, a character must be educated or know about art.
63	The scenes play out in real time on the painting, with each side reaching its respective fate before beginning again.
64-65	The painting sits underneath a table leg and provides balance to the table.
66	Light sources within the painting give off a faint glow; the light only reaches 5 feet from the painting and someone can cover the painting to extinguish the illumination.
67-68	Each scene in the painting features another doom painting. Most likely, the characters would require something to magnify the nested paintings.
69	The doom painting faces the wall; a scrawled note decries the painting's offensiveness.
70-71	The painting covers up another, more valuable painting (worth 500 gp); closer investigation discovers the second work.
72	Scrawled below the painting in blood is the message, "Do not believe this. It lies!"
73-74	The doom painting has been signed and numbered; this particular painting is the first in a set of five works. The others lie throughout the dungeon and together they paint an epic scene.
75	Various brushes and pigments litter the floor below the painting, as if the creator painted it there and left suddenly.
76-77	Nails radiating abjuration magic hold the painting in place. While the nails remain the peril indicated by the painting cannot happen; removing the nails dispels this protection permanently.
78	A cloud of gnats buzzes about the painting; they are easily shooed off and there is no obvious reason for the insects' attraction to the painting.

79-80	If the characters leave the painting where it is, randomly select a character as the group passes by. The painting falls on the character.
81	Faint cries of anguish emanate from the punishment side of the painting.
82-83	A bill of sale from a recent auction is attached to the painting; a character who closely checks it, knows the painting sold for at least ten times its actual worth.
84	The type of paint differs from scene to scene in the doom painting. One scene has been painted with manufactured paint, and the other scene has been painted with natural pigments.
85-86	If the painting contains humanoids in it, the PCs recognize friends and relatives among them.
87	The painting has a metal frame; cherubs are etched on the frame, and they show delight at the reward side of the painting and horror or disgust at the punishment side of the painting.
88-89	If a character touches the doom painting's punishment side, she gains a blessing pertaining to a trap or event tied to the painting; touching the reward side results in a similar penalty.
90	The doom painting is mounted on a cylinder that revolves quickly enough to display the entire painting over the course of a minute.
91-92	Soot and grime cover the painting's face, completely obscuring the painting. It takes five minutes to reveal the image, but using anything other than water destroys it.
93	The colours on the painting are so vibrant and unusual they fascinate viewers for 1d6x10 minutes, unless their will is strong.
94-95	The doom painting conceals a secret panel, which the PCs cannot see unless they move the painting. A key sits in the hole behind the panel.
96-100	Semi-precious gems encrust the painting's frame; they are worth a total of 10d6 x 10 gp.

DOOM PAINTINGS

A doom painting is a traditional English religious painting that depicts the Last Judgement of the Christian faith. Although doom paintings vary in their fine details, the basic composition stays the same. One side of the painting (normally the left) depicts heaven while the other depicts hell. Worthy folk are shown going to heaven while sinners are cast down into hell. Doom paintings were commissioned in churches to highlight the contract between the reward of heaven and the agony of hell and to guide worshippers away from misbehaviour and sin. Obviously, real life doom paintings feature many Christian features – Christ, the Virgin Mary and so on – and so a GM should replace these personalities with deities and powers from his own campaign world.

DOORS: CHARACTERISTICS & APPEARANCE

Dungeon doors come in many different shapes and sizes. Doors are one of the most basic dungeon features and as such can offer clever explorers vital clues to what might lie beyond.

These notes present the basic characteristics of single doors.

COMMON CHARACTERISTICS

Doors are bottlenecks in dungeons and doorways are often the setting of desperate battles. Clever combatants can use them to their advantage.

- **Cover:** A character being attacked diagonally through a doorway has cover.
- **Line of Sight:** A closed door blocks line of sight.
- **Line of Effect:** A closed door blocks line of effect.
- **Divination magic:** Most detection magic can penetrate a normal door as it takes 3 feet of wood or 1 foot of stone to block the spell's effect.
- **Hearing-Based Perception:** A closed door makes hearing sounds emanating from beyond one step more difficult.

CONSTRUCTION

Most doors are wooden affairs, but in dungeons where access to wood is limited or nonexistent, stone is often used. In particularly deep, outlandish or otherworldly dungeons, adventurers may encounter doors made of even rarer, stranger or valuable materials such as glass, mithral, gold, silver, bone and so on.

- **Bead Curtains:** Although not “proper” doors, bead curtains are occasionally used to offer a modicum of privacy.
- **Paper Doors:** Rarely encountered, paper doors are flimsy at best; fantastical paintings often cover their surfaces.
- **Bone Doors:** A feature of necromancer's lairs and ancient tombs, bone doors are designed to frighten away the superstitious or gullible.
- **Leather Door:** These doors normally take the form of hardened leather stretched over a wooden frame.
- **Simple Wooden Door:** These doors constructed from stout wooden planks will not keep out determined intruders.
- **Good Wooden Door:** These sturdy doors can take some punishment before breaking.
- **Strong Wooden Door:** These wooden doors are bound with iron and often guard important areas.
- **Stone Door:** Crafted of stone these doors are difficult to break through. They are a feature in dungeons built by deep-dwelling races such as dwarves and drow.
- **Iron Door:** The toughest of nonmagical doors iron doors often protect vaults, sacred burial chambers and other important areas.

LOCKS

Many doors have locks, to stymie explorers. Attempting to open a lock takes between a few seconds and minutes, depending on the character's aptitude and the lock.

The following durations assume experience in lockpicking.

- **Simple Lock:** Less than a minute
- **Average Lock:** One minute
- **Good Lock:** One to five minutes
- **Superior Lock:** Five minutes and more
- **Magical Lock:** Magic may increase the potency of a lock or render it even impossible to open.

DOOR CONDITION

Not all doors are created equal. Doors providing access to a storeroom, for example, may be of average quality while those leading to abandoned rooms are most likely dilapidated.

Use the table below to determine the door's general condition:

CONDITION	PERCEPTION-INCREASE ¹	HARDNESS	HP	BREAK
Dilapidated ²	Least	Decreased greatly	-50%	Decreased greatly
Poor ²	Lesser	Decreased	-25%	Decreased
Average	Medium	—	—	—
Good ³	Significant	Increased	+25%	Increased
Excellent ³	Massive	Increased greatly	+50%	Increased greatly

1: Only to hearing-based Perception checks.

2: Dilapidated doors – and those in a poor condition – often do not fit very well. At the GM's discretion, a character may be able to peek under or over a door to gain a limited view into the area beyond.

3: Doors in good or excellent condition fit the doorway well; they rarely have enough of a gap for an explorer to see the area beyond.



Use this table to generate interesting characteristics for your dungeon's door. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	There is no readily apparent handle or latch on the portal. A mechanism is well hidden nearby in the wall.
06-10	An elaborate baroque doorknocker is fixed to the door.
11-12	The door's hinges are designed to allow it to open both inward and outward.
13-14	A grate or window allows one to look into the chamber or passage beyond.
15-16	A small peephole pierces the door.
17-18	The door slides open rather than swings open.
19-20	The door is incongruous to its surroundings. In a plain setting, it is elaborately decorated; in a palatial room, it is plain and unmarked.
21-22	A pulley and counterweight mechanism opens the door, which is unusually heavy.
23-24	The door is a jib door, a secret door designed to blend in with the wall panelling.
25-26	Ventilation slats are built into the door, but do not permit a view of the other side.
27-28	Fluted and scroll-like mouldings around the door's frame make the whole an impressive work of delicate craftsmanship.
29-30	The door is constructed of folding panels, sliding to one side to allow entrance.
31-32	The door is made of hollow material and is exceptionally easy to destroy (reduce the door's hardness and hps by 50%).
33-34	The image of an immense face covers the door's surface, carved in high relief.
35-36	The door fits very closely into its frame and is hard to open and break.
37-38	This narrow double door opens like a pair of shutters and is as wide as a normal single door.
39-40	The door is cut in half; the lower and upper portions can open separately.
41-42	A small door is cut out of the bottom, with a swinging flap, to allow small creatures access. It is not barred.
43-44	The elaborate iron strap-hinges of this door extend from the side nearly to the opposite edge of its surface, forming a floral motif.
45-46	The door is painted with a crude portrait of whoever or whatever lives within.
47-48	The door is designed to appear to be the tongue and throat of a great demonic mouth.
49-50	The door is cunningly devised to resemble a different material than its true composition; i.e., wood painted to resemble stone, a wooden door covered in iron plates and so on.

51-52	The door's handle, doorknob and dimensions are sized for someone substantially smaller or taller than a normal human.
53-54	The cornices and frame of the door vastly dwarf the portal itself.
55-56	The doorsill is a significant step up. One may trip when entering the square containing the door.
57-58	The door is decorated with gilded writing in an appropriate alphabet. It is rendered in immaculate cursive.
59-60	The door revolves when pushed, rather than opening normally.
61-62	The door is oval or round rather than rectangular.
63-64	The door is triangular or rhomboid in shape.
65-66	A sliding panel of paper, canvas or parchment serves as a door.
67-68	The door is a curtain of beads or cloth and provides concealment.
69-70	The door has a small viewport set at head height. An iron grill protects the viewport. The viewport has a small wooden door.
71-72	The door is actually a large painting surrounded by a wide, gold leaf frame. The "door" opens outwards and swings to the left.
73-74	Two heroic nude figures decorate the doorframe, standing considerably higher than human height.
75-76	A bookshelf or cabinet is attached to the door.
77-78	The handle is in the form of an open hand, which must be grasped as if to shake to open.
79-80	The door is covered in supple leather.
81-82	The door has a large mirror hanging on it.
83-84	The door's hinges contain a one-minute hourglass. After it has remained open for one minute, it shuts automatically.
85-86	The door is made of heavy stone, carefully balanced. It can be opened with no more effort than a normal door.
87-88	Two elaborately robed exotic figures in gold leaf and enamel decorate the door's panels.
89-90	The image of a sinister figure is outlined in a blackened iron silhouette nailed to the door.
91-92	Nails hammered into this door mark out a religious or martial symbol appropriate to whoever dwells within.
93-94	The door is low but wide. Medium-sized and larger creatures must duck to pass through. Treat such characters as squeezing in that square.
95-99	The door is false and it does not open. Removing it reveals a blank stone wall.
100	The door is trapped. Refer to pages 8-9.

DOORS: DRESSING & FEATURES

Use this table to generate interesting features for your doors. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	The door is warped and bent, as if something huge and strong slammed against it. It opens only with difficulty and is hard to break.
2	The door has been crudely barred from the party's side.
3	The door is blocked or barred from the opposite side.
4	The door has been detached from its hinges and is leaning against the wall.
5	The door has been repeatedly and amateurishly repaired.
6	A curtain or cabinet has been used to conceal the door from casual observers.
7	"Way Out?" is written in blood at the foot of the door.
8	Someone has scratched the word "tyger" on the door.
9	The prints of two humanoid hands are burned or melted into the door's surface.
10	Insects, rust or other rot have so thoroughly eaten away at the door that it crumbles at a touch.
11	Blood-like sap or mould oozes from the edges of the portal.
12	Wisps of smoke or fog drift under the door.
13	The door is propped open by a small, heavy object.
14	The door is open, and is securely fastened by a chain to a metal ring on the wall.
15	A bell is attached to a string to the other side of the door, creating a makeshift alarm.
16	Thorns and spikes, appearing as if they have grown from the door, festoon its surface.
17	The door is ill-fitting and overlarge for its frame; this makes breaking the door slightly more difficult.
18	The door is painted a vibrant colour and is the most eye-catching feature of the room.
19	The door has been cut into the wall and installed as an obvious redesign of the area.
20	The door opens of its own accord when anyone approaches within 5 feet.
21	The door handle has been broken off; it lies mangled nearby.
22	The door is enveloped in ivy or fungus, which gives anyone touching it a nasty rash.
23	An empty suit of armour is fastened to the door.
24	A door once filled this doorway; hastily-set masonry now replaces it.

25	The door has been deeply charred or melted in an uneven pattern.
26	The door stands five feet off the floor, but there are no steps leading up to it from this side.
27	A worn and filthy doormat lies by the door.
28	A yellowed and faded label is affixed to the door. The letters read "Doct... Mo..." (or perhaps, "Dont... Wo...")
29	The door and surrounding wall are scorched by fire. Soot covers the floor.
30	Crudely painted in brownish-red are the words "Pleaz Com In."
31	A folk-art motif showing a marvellous tree reaching toward the heavens, inhabited by serpents and squirrels, is painted onto the door.
32	The door is upside down.
33	The door's key has been left in the lock on the party's side.
34	A soft knocking, in a staccato rhythm, is coming from the door's other side.
35	The door gives off a soft, unearthly glow.
36	A thin coating of dust makes it clear that no-one has opened this door for generations.
37	A partially skeletonized arm, severed at the elbow, hangs from the door's handle.
38	Cobwebs and tiny spiders festoon the door.
39	The handle or mechanism of the door is caked with grime.
40	Fourteen hash marks are scratched into the door, near the floor.
41	A perfectly round hole is punched out of the lower left corner of the door.
42	Unintelligible graffiti covers the door.
43	Spotches of wet sand or mud cling to the door.
44	A set of lock picks dangles from the door's lock.
45	Someone has shoved rags under the door to block up the large crack between the door and floor.
46	Soot has stained the area around the doorframe, as if a fire once burned on the far side.
47	This door has stood open for so long that a spider's web fills the upper corner, near the frame. Dead flies festoon it.
48	The door has been carefully cleaned, polished and oiled.
49	A stone foot from a statue stands beside the door and serves as a doorstep.
50	The door has been replaced by a table leaning against the open frame.
51	The metal hinges and fittings of the door are still fixed to the wall, or lying nearby. There is no sign of the door itself.
52	The latch of the door is connected to a music box, making an eerie series of chimes if its turned.

53	The muddy prints of a dog or wolf (as if the animal had jumped up) cover the middle portion of the door.
54	A series of random numbers are carved into the door's surface. The number nine appears repeatedly.
55	A whistling and tangible breeze blows through the cracks in the door.
56	The door's handle is grander and of much higher quality than the door itself. The internal lock is good.
57	A dagger has been driven into the door.
58	A chair sits next to the door. A slumped skeleton, sword in lap, as if on watch, sits in it.
59	Many small teeth are stuck in the door's frame.
60	A rope is tied to the handle, and stretches across the room, ending in a frayed tangle.
61	The wall and ceiling above the door are cracked and collapsing. Casual observation reveals that opening the door will probably cause it to fall.
62	In chalk, a huge eye has been drawn on the door.
63	The door is icy cold to the touch.
64	Deeply incised into the door is an elaborate sigil or arcane seal. Esoteric knowledge may reveals its meaning.
65	Some kind of harness has been attached to the door frame and the door is open. The harness is stretched and shredded.
66	The underside of the door has been gnawed away, leaving enough room for a Small humanoid to crawl through. (Such creatures are considered squeezing, however).
67	A pewter bowl, covered in mould, and a wooden cup, filled with stagnant water, sit in front of the door.
68	A half-completed attempt to brick or wall up the doorway is evident. The door itself is missing. Tools are scattered in disarray.
69	A sweet fragrance, as if from many roses, wafts through the door.
70	Though the door is absent, a luminescent door-like shape fills the portal, suggesting its original form and design.
71	A dozen throwing knives or shuriken are embedded in the door.
72	Sticky black tar has been daubed on the door. Drips and splatters cover the floor nearby.
73	A flattened scroll (perhaps containing a message or map) has been shoved under the door.
74	A brass horn hangs from a hook that's been screwed into the middle of the door.
75	Hundreds of iron nails have been hammered into the door. Some have been hammered all the way in while others yet stand proud.
76	A knot in the wood or a crack in the door has been widened to make a makeshift peephole.

77	Fur and hairs are stuck to the side of the door, as if it was used for scratching by a large animal.
78	The door casts its own dim shadow outward, independent of all light.
79	The door is ajar and a metal bucket full of liquid is propped above it. Characters opening the door get drenched. The bucket clatters to the floor, potentially alerting nearby creatures.
80	The door makes a shrill, almost deafening, squeaking noise as it opens. Nearby creatures can easily hear it open.
81	The door sits loosely on its hinges and can be easily removed.
82	A sign is pasted on the door, reading "EGRESS" in ornamental capitals.
83	The shell of the door is blackened and peeling.
84	An enchanted lock protects the door.
85	The handle and lock have been ripped or torn from the door, leaving a ragged hole. Bunched cloth fills the holes.
86	This door opens up onto empty space, with at least a 10 foot drop to the floor beyond.
87	Magic holds the door shut.
88	Something has been painted over hurriedly on the door, leaving an ugly blob of pigment. The image below is faintly visible.
89	Snatches of conversation and laughter emanate from behind the door.
90	Someone has gouged out apparently valuable or dangerous decorations from the door, leaving it pitted and scored.
91	The hinges of the door are rusted shut. Oil or a similar effect is necessary to open it.
92	The door shimmers and sparkles with iridescence. A glowing rune is in its centre.
93	A faded sign by the handle reads "This door has been locked for safety reasons."
94	The door has been broken in half. One portion lies nearby while the upper part of the door still hangs from a hinge.
95	The number 13 is painted above the door in whitewash.
96	The door's frame has been replaced and is much newer than the door it surrounds.
97	The walls around the door's hinges are pitted and scarred as if someone had tried – and failed – to smash through them.
98	Though this was once a door, the portal is now bricked or boarded up from the other side. When opened, it reveals only a blank wall.
99	Roll twice on this table, ignoring results of 99-100.
100	The door is trapped.

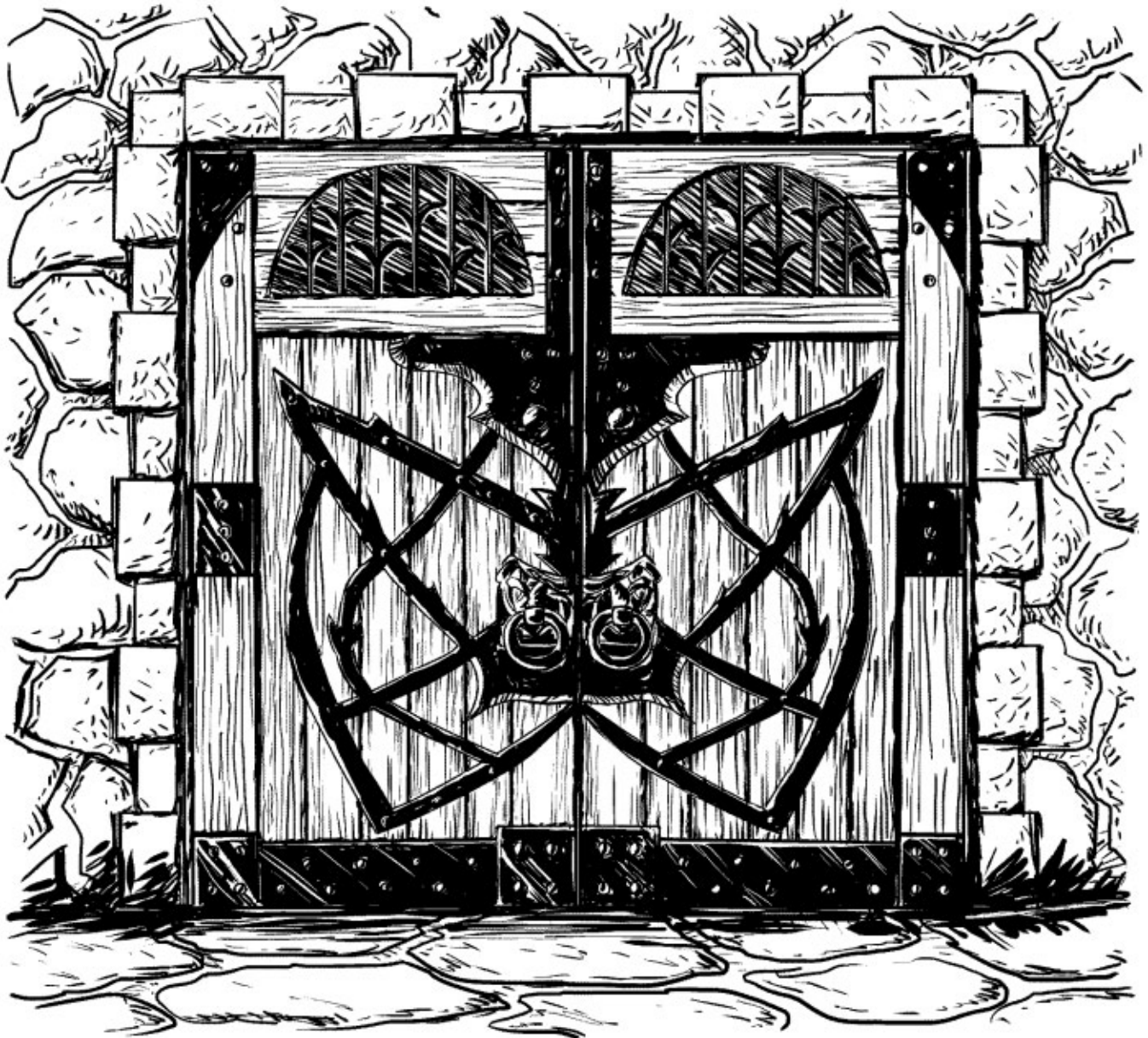
DOUBLE DOORS: CHARACTERISTICS & APPEARANCE

Double doors almost always guard areas of great importance in a dungeon. Often throne rooms, subterranean chapels, crypts housing the remains of important personages and similarly important locations lie beyond. Thus, such dungeon features are often well-built, sturdy and ornately decorated.

Given that double doors represent a significant expenditure of coin and skilled labour they are almost never placed “frivolously.” They have a specific place in the dungeon and often act as a subconscious cue to explorers that they are entering an important part of the complex. Many are ceremonial in nature and have been designed to elicit feelings of awe in those passing through them.

Double doors are perhaps the type of dungeon doors most likely to be guarded either by mundane guards, animated constructs or traps. Exploring adventurers should therefore be wary of such features and take extra time observing and searching them.

Double doors share many of the same characteristics of normal single doors. For the GM’s ease of reference those details are reproduced on the opposite page, however given that double doors are often stronger than normal doors these statistics vary slightly from those of their lesser brethren.



Doors are one of the most basic dungeon features, although double doors are much rarer than normal, single doors (except sometimes in dungeons designed for Large or bigger creatures) and as such can offer clever explorers vital clues to what might lie beyond.

Double doors come in many different shapes and sizes. These notes present their basic characteristics.

COMMON CHARACTERISTICS

Doors are bottlenecks in dungeons and doorways are often the setting of desperate battles. Clever combatants can use them to their advantage.

- **Cover:** A character being attacked diagonally through a doorway has cover.
- **Line of Sight:** A closed door blocks line of sight.
- **Line of Effect:** A closed door blocks line of effect.
- **Divination magic:** Most detection magic can penetrate a normal door as it takes 3 feet of wood or 1 foot of stone to block the spell's effect.
- **Hearing-Based Perception:** A closed door makes hearing sounds emanating from beyond one step more difficult.

CONSTRUCTION

Most double doors are wooden affairs, but in dungeons where access to wood is limited or nonexistent, stone is often used. Stone doors (and those of even harder or more outlandish materials) are also found guarding particularly important sites such as treasure vaults, the crypts of powerful undead and so on. In particularly deep, exotic or otherworldly dungeons, adventurers may encounter doors made of even rarer, stranger or valuable materials such as mithral or adamantine.

Many double doors are ornately decorated in gold, silver, bone and so on.

- **Bone Doors:** A feature of necromancer's lairs and ancient tombs, bone doors are designed to frighten away the superstitious or gullible.
- **Good Wooden Door:** These sturdy doors can take some punishment before breaking. Good wooden doors are rarely double doors, however.
- **Strong Wooden Door:** These wooden doors are bound with iron and often guard important areas.
- **Stone Door:** Crafted of stone these doors are difficult to break through. They are a feature in dungeons built by deep-dwelling races such as dwarves and drow.
- **Iron Door:** The toughest of normal doors iron doors often protect vaults, sacred burial chambers and other important areas.
- **Mithral Doors:** These light, silvery doors are much easily worked than adamantine doors and are often in themselves works of art.

- **Adamantine Doors:** Exceedingly rare, adamantine doors are used to both awe their viewers and protect items of surpassing importance.

LOCKS & PROTECTIONS

Many double doors have one or more locks, to stymie explorers and such areas of importance are normally protected by good (or better) locks, traps and even magical wards on occasion. Attempting to open a lock takes a full-round action.

- **Simple Lock:** Less than a minute
- **Average Lock:** One minute
- **Good Lock:** One to five minutes
- **Superior Lock:** Five minutes and more
- **Magical Lock:** Magic may increase the potency of a lock or render it, even impossible to open.
- **Magic Message:** A mouth appears and speaks a pre-programmed message (probably a warning or threat of the intruder's fate should it go through the door).

DOOR CONDITION

Not all doors are created equal; some may have been damaged by previous explorers while others are as good as new.

Use the table below to determine the door's general condition:

CONDITION	PERCEPTION-INCREASE ¹	HARDNESS	HP	BREAK
Dilapidated ²	Least	Decreased greatly	-50%	Decreased greatly
Poor ²	Lesser	Decreased	-25%	Decreased
Average	Medium	—	—	—
Good ³	Significant	Increased	+25%	Increased
Excellent ³	Massive	Increased greatly	+50%	Increased greatly

1: Only to hearing-based Perception checks.

2: Dilapidated doors – and those in a poor condition – often do not fit very well. At the GM's discretion, a character may be able to peek under or over a door to gain a limited view into the area beyond.

3: Doors in good or excellent condition fit the doorway well; they rarely have enough of a gap for an explorer to see the area beyond.

Use this table to generate interesting characteristics for your dungeon's double doors. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The carving of a great, lidless eye surrounded by grasping tentacles decorate the wall above and around the doors.
06-10	The doors are banded and sealed with silver.
11-12	The doors are sealed with red wax. Dust covers them (and the floor in front of them).
13-14	One of the doors has a small door built within it; it can open independently. Medium or larger creatures passing through it are considered squeezing.
15-16	A magical flame above the doors illuminates the surrounding area.
17-18	A heavy crimson curtain obscures the doors.
19-20	The doors are crafted from darkwood.
21-22	The doors are crafted of alternating planks of light and dark wood.
23-24	The doors' wood is highly polished and extremely smooth to the touch.
25-26	One of the doors has a large mirror affixed to it.
27-28	Iron bands – forged to represent swords – decorate the doors.
29-30	Intricate religious carvings surround the doors.
31-32	The doors stand atop a short flight of shallow steps.
33-34	The statues of two warriors flank the doors.
35-36	A devil (or demon's) leering face is carved into the doors and is picked out in cold iron.
37-38	A portcullis protects the doors. It is opened from within.
39-40	Many small nails have been hammered into the doors. The nails form the heraldic device of the dungeon's master.
41-42	The doors are painted jet black.
43-44	The double doors are recessed into an archway.
45-46	The doors are of stone. They have nested hinges and open both in and out.
47-48	The doors are protected by two ornate good iron locks.
49-50	The carving of a dragon – its wings outstretched – looms over the doors.
51-52	The doors have huge, over-sized iron handles of cold, black iron.
53-54	Each door has a small, grilled viewport. A shutter blocks the view of what lies beyond.
55-56	A small stained glass window overlooks the doors. The window is an intricate mix of reds, blues, yellows and blacks. Flickering light from beyond the door casts coloured shadows on the floor and ceiling.

57-58	Two arrow slits flank each side of the doors.
59-60	Murder holes pierce the ceiling above and in front of the doors.
61-62	Carvings of leaping flames surround the door. Inspection reveals tiny carved figures among the flames.
63-64	The doors are 30 ft. high and incredibly heavy and hard to bash open.
65-66	The doors are of dull iron. Flaming glyphs provide the same illumination as candle light.
67-68	The top and bottom of each door can open independently of the other in the same fashion as a stable door.
69-70	The doors are particularly thick and heavy and muffle sounds by two steps.
71-72	The doors are false – they do not open and are merely used for ceremonial purposes.
73-74	The doors stand at the bottom of a short flight of shallow steps.
75-76	As 69-70, but the doors have a secret compartment within that holds their key.
77-78	An open pit stands in front of the doors. A lever within lowers the doors in the same manner as a drawbridge. The mechanism can also be accessed from within the pit.
79-80	The doors slowly shut two rounds after the last character passes through (unless spiked open).
81-82	Elaborate sheets of bronze cover the doors; their engravings depict sinners in hell or some other lurid, sinister scene.
83-84	Six dully transparent black gems (onyxes each worth 50 gp) fill a like number of wall niches above the doors.
85-86	The doors do not fit well; scrape marks on the floor bear witness to how hard they are to open.
87-88	Skulls fill small niches in the walls flanking the doors. They grin at intruders.
89-90	The doors have no lock and are perfectly balanced, opening incredibly smoothly. They open silently into the space beyond.
91-92	Narrow glass windows flank the doors. They have shutters, but these are opened when the room is in use.
93-94	An magical siren protects the door. Roll again to generate the door's appearance.
95-99	A magical message protects the door. Roll again to generate the door's appearance.
100	A trap protects the door. Roll again to generate the door's appearance.

DOOR DECORATION

As previously noted, double doors often protect areas of importance and are themselves important (and often) impressive dungeon features. Such doors are rarely undecorated. Use the tables below to generate the basic details of such decoration before tailoring them to suit both your overall campaign and dungeon.

DECORATION STYLE

Use this table to determine exactly how the doors' decoration has been rendered.

D20	DECORATION STYLE
1-5	Carved into the door: no additional features
6-7	Painted
8-9	Carved into the door: painted
10-12	Carved into the door: picked out with precious metal (gold, silver etc.)
13	Studded with inexpensive gemstones
14	Glowing, magical runes
15	Burnt into door
16	Permanent illusion
17	Mosaic
18	Obviously repaired; roll again to determine style
19	Badly damaged; roll again to determine style
20	Unfinished; roll again to determine style

DECORATION TYPE

Use this table to determine the general theme of the doors' decoration.

D20	DECORATION TYPE
1	Arcane runes
2	Geometric patterns
3	Heraldic device
4	Holy/unholy symbol
5	Image: creature
6	Image: deity
7	Image: dragon
8	Image: fantastical creature
9	Image: fantastical scene
10	Image: landscape
11	Image: portrait
12	Inscription: dire warning
13	Inscription: holy/unholy scripture
14	Map: legendary place
15	Map: star map
16	Map: surrounding area
17	Map: wide area (continent, world etc.)
18	Religious runes
19-20	Door has two types of decoration; roll again, ignoring results of 19-20.



DOUBLE DOORS: DRESSING & FEATURES

Use this table to generate interesting features for your dungeon's double doors. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	A chain wrapped through the handles holds the doors shut.
2	A spear nails a decomposing corpse to the door.
3	One door is shut, while the other hangs from only one hinge.
4	The doors' lock has been badly damaged by a heavy, blunt object.
5	The doors' hinges are partially melted.
6	The bottom of the left-hand door is scorched and burnt. The remains of a fire cover the floor directly in front of the door.
7	Symbols daubed in whitewash cover the doors.
8	The flagstones in front of the doors have been pried up revealing rock beneath.
9	Cobwebs cover the doors. Small spiders scuttle about within.
10	A single bloody handprint mars the right-hand door. The print is from a Medium-sized creature.
11	"Danger" is written (in Common) in big chalk letters across both doors.
12	A zombie is chained to each door by a 15 ft. length of pitted and rusted chain. Every round, the zombie can try to break free.
13	Half a pentagram decorates the floor in front of the door; the rest adorns the floor beyond.
14	Both doors have fallen. Chunks of masonry have been ripped from the doors' surround.
15	Splattered blood decorates the doors.
16	Bent and broken torch sconces hang from the wall on either side of the doors.
17	The doors are spiked open.
18	The doors are spiked shut. If the spikes are on the other side of the door, they make breaking through the door more difficult.
19	Rubble litters the floor in front of the doors.
20	The doors have been badly damaged (they only have half the normal hit points) from many weapon strikes.
21	"Morgan was here" is scratched into the bottom of the doors.
22	Dead bodies litter the floor about the doors. The dead comprise the slain members of an adventuring party and their goblin enemies. The bodies have been comprehensively looted.
23	An empty vial lies in front of the door. Close scrutiny reveals minor signs of acid damage to the lock.
24	Wisps of smoke seep under the door.

25	A wooden stave is hammered into the ground between two flagstones. A decomposing head that stares sightlessly at the doors sits atop it.
26	The doors' lock has been removed. Characters can easily peer through the resulting hole.
27	The stone around the doors' hinges is chipped. A casual glance reveals someone has tried to pry them out with a chisel.
28	The fiery scorch marks of an obviously magical explosion mar the door.
29	A broken crowbar lies on the floor; its tip remains wedged between the doors.
30	The door is locked and the key remains in the lock (but on the other side of the door).
31	An open pit dominates the floor in front of the door. It is filled with trash and rubbish.
32	A small hole has been smashed into one of the doors at a human's head height.
33	The doors are a loose fit – a large crack between the two has been stuffed with rags.
34	One door is open a crack, allowing a character to look through easily.
35	The door is old and battered; the lock is in even worse condition.
36	Several pieces of old paper have been nailed onto the door. The paper is old and yellowed and bears lists of those slain (along with the cause of their death).
37	The doors have been ripped from their hinges. They now rest horizontally in the doorway and form a barricade about 5 ft. high.
38	The doors have been crudely painted with whitewash. Atop the whitewash has been painted a crude heraldic device.
39	Dripping water has stained the doors.
40	One of the doors is bent and bowed. Esoteric knowledge reveals it has been warped by magic.
41	About 6 ft. off the ground, small holes stud both doors. They once held gems but are now empty.
42	Torch sconces line the walls either side of the doors. All have burnt out torch stubs within.
43	A blot of magical darkness – centred on the doors – affects the area.
44	A magical message rests on the doors. When a character touches the door, the spell activates and intones in a deep voice, "Go back. Your doom awaits within."
45	An open book – the journal of an explorer – lies open on the floor near the door. The open pages bear a partially finished sketch of the doors.
46	Beautifully painted ceramic tiles surround the door frame. Each of the symbols has a different heraldic device.
47	A huge blood smear – starting at waist height and running down to the floor – mars the door.

48	The frame of this door is bent and bowed. The lintel above the door is also crumbling. Dust covers the door. Casual probing reveals the doors are unsafe and will likely collapse if opened.
49	Harmless yellowy-brown mould covers the doors. The doors themselves are sodden with moisture and rotten (reduce both the doors' hardness and hit points by half).
50	Wooden scaffolding surrounds the door. The beginnings of an elaborate mural cover some of the surrounding walls.
51	The smell of smoke and incense hangs heavily in the air.
52	One of the doors has been propped open with a helmet.
53	Niches on either side of the door hold the melted remains of many candles. Wax has dribbled down the wall and pooled on the floor.
54	A silver coin wedged between the two doors keeps them open a crack.
55	A large chalk arrow drawn on the wall points to the left-hand door.
56	A torch stub lies to the side of the doors.
57	The doors' hinges and locks are heavy with rust.
58	The doors are open wide and secured by rope run through the handles and tied to iron spikes hammered into the wall on either side of the doors.
59	Muddy footprints lead through the closed doors.
60	Webs cluster thickly about the doors' hinges.
61	The remnants of a campsite lie about the chamber. The doors have been spiked shut.
62	"Not this way" has been scrawled on the doors in large, simplistic chalk letters.
63	The doors stand in an elaborately carved archway. A demon head once leered over the doors but it has been smashed and broken. Rubble covers the floor.
64	A slight breeze blows under the doors.
65	An arrow is embedded in one of the doors.
66	The doors' handles show signs of being gnawed by something large and strong.
67	A torn, bloodied sack lies on the ground.
68	Bats hang from the ceiling above the door. Guano covers the floor below, making it slippery.
69	Damage to the walls on both sides of the doorway show where the doors' handles have been rammed into the walls.
70	The doors have been chained shut, but the chain is rusty.
71	The doors smell of rot and decay, but otherwise seem normal and sturdy.
72	Water drips from the ceiling and a puddle has formed over much of the area's floor.
73	A holy symbol hangs from a chain wrapped around one of the doors' handles.

74	A damp patch covers the wall to one side of the doors.
75	Pottery shards lie on the floor in front of the door. They make sneaking and stealth more difficult.
76	The doors creak loudly when opened. Close scrutiny reveals this before they are opened; oil applied to the hinges solves the problem.
77	An acrid smell fills the area.
78	The distant clamour of a gong sounds from somewhere behind the door.
79	A barrel lies on its side 10 ft. in front of the door. It contains nothing but straw.
80	A partially completed carving of a rearing dragon decorates the doors.
81	The doors have been badly damaged by weapon strikes. A pile of wooden planks and carpentry tools is stacked nearby against a wall.
82	The doors' hinges have been disabled. If opened, the doors fall on the character opening it.
83	Two pillars of warriors – their swords raised high – flank the door. Both have been decapitated.
84	The doors are old, but their lock is obviously much newer.
85	Brightly coloured tiles once decorated the front of the door. Their smashed remains now lie on the floor.
86	Small animal skulls, secured with wire, hang from the doors' handles.
87	Protective symbols have been hurriedly and crudely carved into the door.
88	A shield rests against the other side of the doors. When they are opened, it crashes to the floor.
89	A tapping sound comes from the other side of the doors.
90	A bullseye lantern on the floor illuminates the doors. Twenty minutes of oil remain.
91	A flagstone in front of the doors is loose. Below is the doors' key.
92	A half-full chamber pot lies on its side nearby.
93	Two doorstops – the bleached skulls of giants – flank the doors.
94	The doors are covered in peeling black paint.
95	Phosphorescent moss covers the doors.
96	The floor in front of the door is riven with cracks.
97	The doors are missing; only the hinges remain.
98	The doors are chained shut on the other side and opening them only creates a 1 ft. wide gap.
99	The doors were once inlaid with gold and silver but it has been looted long ago. Only flecks remain to taunt explorers.
100	The floor is worn by the footsteps of all those who have passed through the doors.

DUNGEON ENTRANCES: CHARACTERISTICS & APPEARANCE

The cobweb covered gate, the portcullis adorned with a green iron devil's face or a fissure in the stony ground belching a sulphurous smoke, the entrance to your dungeon sets the tone for the adventure to follow. If done well, it is likely to be the encounter talked about most by everyone who plays your adventure. Not every character lives to the end, but everyone plays the first encounter. Make it memorable.

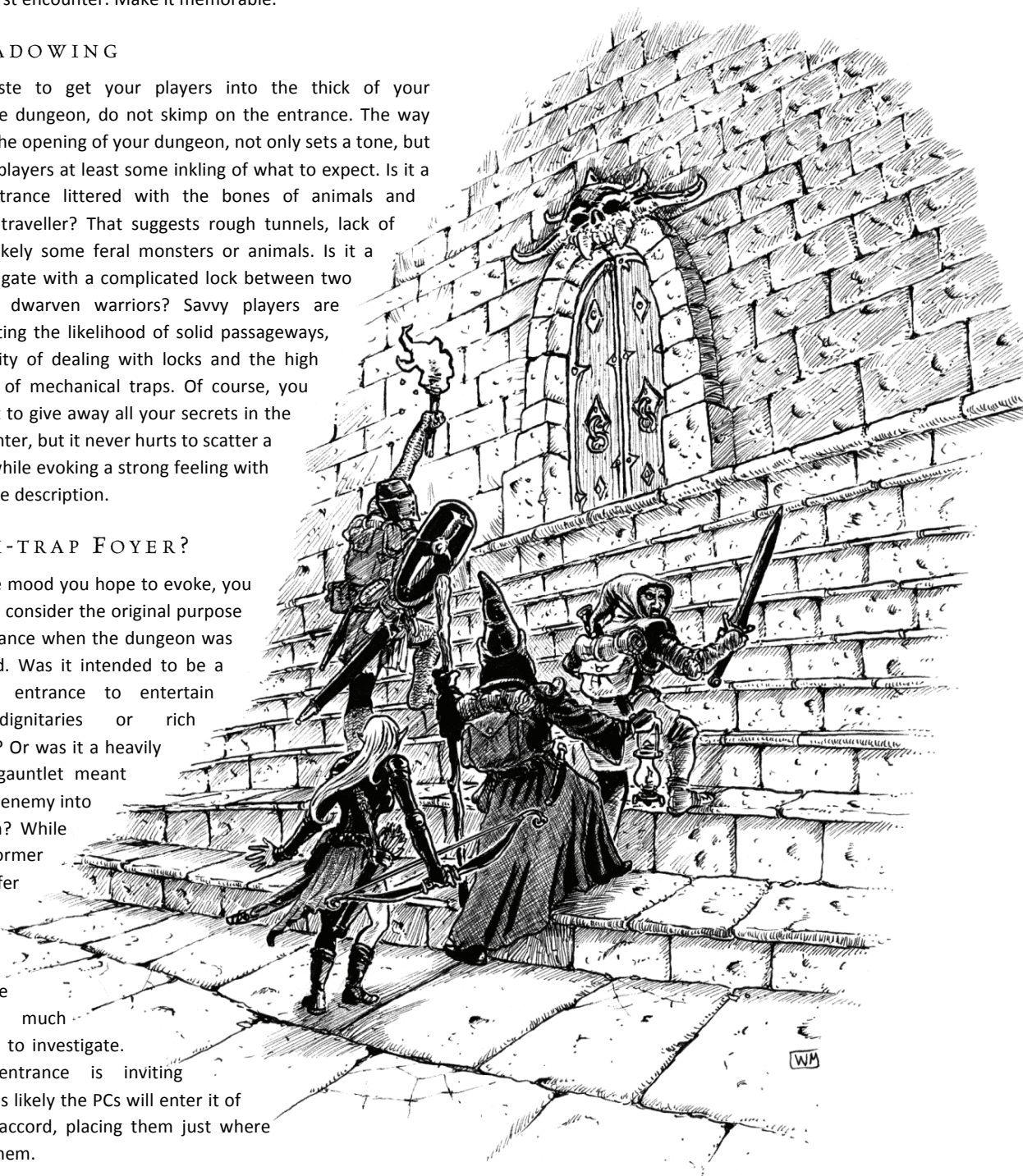
Entrances might have a door, a portcullis, a stair or even a selection of traps. Putting these features together can create a memorable entrance, and opening encounter for your dungeon.

FORESHADOWING

In the haste to get your players into the thick of your masterpiece dungeon, do not skimp on the entrance. The way you dress the opening of your dungeon, not only sets a tone, but gives your players at least some inkling of what to expect. Is it a natural entrance littered with the bones of animals and occasional traveller? That suggests rough tunnels, lack of light and likely some feral monsters or animals. Is it a monstrous gate with a complicated lock between two statues of dwarven warriors? Savvy players are already noting the likelihood of solid passageways, the necessity of dealing with locks and the high probability of mechanical traps. Of course, you won't want to give away all your secrets in the first encounter, but it never hurts to scatter a few hints while evoking a strong feeling with an evocative description.

A DEATH-TRAP FOYER?

Beyond the mood you hope to evoke, you should also consider the original purpose of the entrance when the dungeon was constructed. Was it intended to be a welcoming entrance to entertain foreign dignitaries or rich merchants? Or was it a heavily defended gauntlet meant to draw an enemy into their doom? While the former might offer interesting things for the PCs to explore, the second is much more likely to investigate. If your entrance is inviting enough, it is likely the PCs will enter it of their own accord, placing them just where you want them.



Use this table to generate interesting characteristics for your entrance. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-06	The entrance lies near the bottom of an abandoned moss-covered well. In the well's interior wall, fifteen feet down, muddy bricks protrude slightly in a spiral downward allowing agile characters to get the sixty feet to the bottom where a secret door grants entry to the dungeon. The bottom of the well is filled with a few inches of rainwater and a few feet of thick mud. Those who fall in ignore the first 10 feet of falling damage.
07-12	A circle of magical runes large enough for an average wagon with a team of horses encloses images of clouds and birds painted onto the floor. A faint breeze of cold, fresh air blows from the circle. Speaking the correct command while in the circle causes the creature to disappear and reappear in the dungeon.
13-18	A tumbled down two-storey tower of grey stone is perched upon a low mound in a foggy moor. Broken arrow shafts, rusty swords and bleached bones poke through the soggy soil for hundreds of feet around the hill. Within, the tower is entirely empty but for a skeleton seated at a simple table, an empty bottle of wine before it and a fine longbow at its side. An iron key that opens a nearby trapdoor hangs from a leather thong around the skeleton's neck.
19-24	A worked tunnel protrudes the length of a spear into the side of the dirt mound, its entrance covered in moss and vines while a putrid sludge flows rapidly out onto the wet, muddy ground. The stonework is chipped and worn, suggesting it is very old. A scream, or possibly some strange bird call, echoes from deep within.
25-30	The entrance is a broad hole located on the side of a steep cliff. A rickety wood and rope elevator, sized for six man-sized creatures has been rigged to provide access. It may, or may not, be safe or it could even be sabotaged.
31-36	The entrance is a set of stairs behind a locked portcullis below an abandoned arena. A statue of a phoenix is carved into the wall above the portcullis. The statue radiates faint magic, but does not hinder the PCs' explorations.
37-42	To prevent admission to the dungeon, the entrance is inside a traditional fortified keep, which is surrounded by a crenulated wall. A water-filled moat with a raised drawbridge surrounds the keep. From the outside, the keep seems abandoned.

43-49	The entrance is at the end of a box canyon. Thirty feet across with walls more than sixty feet high, the approach is littered with boulders large enough for cover and a thick fog provides concealment. Two huge iron-bound doors of timber are ajar with the left door hanging solely by one hinge. Enemies could lurk anywhere...
50-56	A crude, cracked brick roadway is disappearing beneath the sands and is only visible here and there. It leads to a natural cave in an outcropping of rock that stands out prominently in the desert. A primitive painting in white outside the cave depicts a stickman holding a spear and several four legged creatures, each with a single horn and long tails.
57-62	The entrance is behind a shelf of old, dusty books in a large library. It opens by pulling on the correct book.
63-68	A line of square, marble columns march toward a grand archway. Above the entrance, a frieze depicts a bearded man lounging upon a stone while golden birds bring him bunches of grapes.
69-74	A broad staircase of black stone rises to a door of iron, painted bright red and covered in dripping blue runes. The door pierces a wall of plain stone and radiates significant heat, requiring those that approach to risk nausea and fatigue.
75-81	The entrance to the dungeon, a round door with a ship's wheel in the centre, is in a grand hall with walls carved to depict stone ships sailing out of the walls towards the middle of the hall. The floor is of dark blue tiles and the room is strangely filled with the scent of sea air.
82-87	A soaring narrow bridge crosses a grand chasm to a gate of golden bars. The bridge rises at a steep grade to the higher side making it difficult to see what lies beyond the gate. On either side of the bridge are a pair of statues in the shape of winged lions; one stands rampant while the other has its mouth wide in a feral roar.
88-94	Built into the side of a hill, a low moss-roofed cottage protrudes as far as a horse. A candle flickers beyond a clouded glass window, barely visible past the gnarled trees and thorny bushes. Sickly herbs grow in boxes under the windows. Rustling in the underbrush and the reflection of small eyes suggest the land is alive with fauna that are not at all disturbed by the PCs' approach.
95-100	Glowing blue lichen and large mushrooms line the cavern, growing out of the soft loamy soil. A pale white vine grows along the ground, through bones of small animals. Water drips from the ceiling like a slow steady rain, making conversation difficult.

DUNGEON ENTRANCES: DRESSING & FEATURES

Use this table, to generate interesting features for your entrance. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-02	A cave-in, rock fall or collapsed wall has covered the entrance and requires several hours of excavation to clear a path. Once half the rubble is cleared, care is needed to prevent the rubble from collapsing again, negating the progress made so far.
03-04	The entrance has been barricaded with boxes, chests and barrels in defence of the dungeon. There are signs of a struggle: sprays of blood, a few old bones, and a discarded boot. Given the barricade has been pushed aside, it appears that whomever attacked was able to successfully breach the entrance.
05-06	As above, but the barricade appears to have been arranged to keep something in.
07-08	Large-sized, clawed footprints of some creature track in and out of the entrance.
09-10	The entrance has been overtaken by nature. Trees (or giant mushrooms, shrubs or other flora appropriate to the climate) partially occlude entry.
11-12	The entrance has been covered by an illusion making it appear as the surrounding landscape.
13-14	The entrance shows signs of recent cleaning and maintenance.
15-16	The entrance is covered with dense webs, within which dwell a swarm of tiny spiders.
17-18	Seven rotting humanoid heads have been mounted on spears in a semicircle before the entrance. All of them have been roughly severed and are too decayed to recognize. The smell is overpowering.
19-20	A crudely painted blue door on the side of a monstrous conifer provides a magical entrance to the dungeon. Turning the shiny brass doorknob reveals a blinding aquamarine light. Travellers find themselves in a new location when it clears.
21-22	A cart hitched to a donkey is parked near the entrance. The donkey happily chews on grass, ignoring anyone approaching. The cart is filled with booty looted from the dungeon including old doors, torch sconces, old furniture and a large statue of a smiling elven maiden swaddled in a shawl. The goods can be sold for 60 gp.
23-24	Splashes of different colours paint the area near the entrance. Their purpose is not clear.
25-26	A large branch, wilting but still green, lies in front of the entrance.

27-28	A triggered pit lies just inside the entrance. It is ten feet across and blocks entry further into the dungeon. The pit is twenty feet deep and has iron spikes at the bottom. There are no bodies at the bottom, but brown stains of dried blood suggest that someone did indeed fall into it.
29-30	A dented helmet with a blood encrusted feather plume lies on the ground near the entrance.
31-32	A pair of torches flank the entrance. One burns with a magical cold flame, while the other is unlit. The flame for the active torch is permanently extinguished if the torch is removed from its sconce.
33-34	A big red "X" has been drawn on the wall or floor near the entrance.
35-36	Placed facing the entrance are hundreds of eyeballs of all sizes and colours, floating in jars filled with a clear, thick liquid. They do not radiate magic.
37-38	The corpse of a female halfling explorer lies just outside the entrance, a dried stain leaving a trail into the entrance from where she crawled. She appears to have died within the last three days from multiple bite wounds. Much of her equipment is missing, but she still carries a pouch that has 12 sp and an unlabeled potion to protect versus the evil.
39-40	A trail of 27 silver coins, spaced evenly, leads into the entrance. Ominous blood splatters are clearly visible along the path the coins take.
41-42	A copper coin with the number one crudely etched upon it has been wedged into a crack, crevice or under a stone near the entrance.
43-44	A crow picks at a tangle of colourful string caught in a thorny bush. Careful inspection reveals it has tassels and appears to have been torn from a thin material, such as a shawl. The scrap is no bigger than a man's finger, but looks of good craftsmanship.
45-46	Faint acrid smoke periodically wafts from the entrance. It is not enough to provide concealment.
47-48	A long abandoned campsite is hidden in the underbrush a bow shot from the entrance. There is a ring of stones for a small fire and three depressions that suggest someone slept there. Those that excavate the fire pit find the remains of old animal bones and a partially melted brass cap for a scroll tube.
49-50	Scorch marks mar the entrance and a wand made of yew, snapped into three pieces, lies discarded on the ground. If the entrance was barred or otherwise blocked, the obstruction has been damaged by the flames and is now at 50% of its original hit points.

51-52	A large wooden pole with a crossbeam atop it has been set into the ground before the entrance. An orc in a rent chain shirt has been crucified upon it. Several arrows pierce his body.
53-54	Half of a set of mangled battered manacles, now covered in rust, lie atop a rock. The top of the rock shows damage from where something heavy was pounded against it.
55-56	A burnt out torch stub is wedged into a crack in the wall. Soot stains the wall behind it. If lit, it burns for one minute.
57-58	Shattered red glass litters the floor inside the entrance. In the middle of the shards lies a carved bone stopper shaped as a fist with one finger pointing out. It is worth 2 gp.
59-60	A grave has been dug in the dirt (or piled under rubble if the floor is not easily excavated) and a shield lies on top. The top half of the heavy steel shield is painted blue and the bottom is yellow. Emblazoned upon the front is a longsword, point down, with a pair of feathered wings sprouting from the middle of the blade. Inside the grave is a set of humanoid bones.
61-62	A large brown bear sleeps in front of the entrance. It has randomly wandered by, and if the party returns later, it has moved on.
63-64	The smell of sweet, flowery perfume hangs in the air. There is no obvious source, but the odour dissipates over thirty minutes.
65-66	A crumpled piece of parchment has been tacked to the wall or a nearby tree. In Common, it reads "Wanted Dalat Thunderrock, For Banditry and Murder." It gives a description of a burly dwarf missing one arm.
67-68	Several small niches have been carved around the entrance. Each contains some small keepsake in remembrance of the fallen: a dagger, a silver necklace (5 gp), a brass ring (15 gp), three feathers tied together with a green string and a blue enamelled steel gauntlet; among others. In all, they are worth 35 gp.
69-70	A reinforced wall of stone blocks has been erected across the entrance.
71-72	A maggot-infested corpse of a large dog lies inside the entrance. The corpse is only a day or two old. One of the dog's legs lies ten feet away from the rest of the body.
73-74	Lightning has struck nearby and turned the ground to glass.
75-76	A dozen caltrops have been spread before the entrance. They are old and dirt encrusted and easily missed.
77-78	A brown cloth sack with a loaf of hard, stale bread has been discarded in the entryway. A coin-sized hole has been gnawed through the cloth and rodent droppings lie nearby.

79-80	Three empty, dark glass bottles lie haphazardly on their sides. They smell of strong alcohol, but are empty.
81-82	Written in Draconic sloppily over the entrance in dried blood are the words "Welcome to Hell." Fingerprints in the blood make it clear the writing was done by a small clawed hand.
83-84	A piece of paper is trapped against the side of the entrance, fluttering in a slight breeze. A closer inspection shows a sketch of the entrance with three armoured men entering seen from behind and a young woman in leathers with a sketch pad in the foreground. The quality of the sketch is very good and might be sold for 5 gp. There is enough detail in the sketch to identify the woman, if she is ever encountered.
85-86	The entrance is chipped and shows signs of having been pried open. A bent crowbar lies in a nearby corner.
87-88	Two dozen caltrops have been scattered outside the entrance and a large puddle of flammable oil is inside the entrance. Bloody rags are discarded further inside.
89-90	A wagon of weathered timber, missing all of its wheels, rests on two logs in front of the entrance. Tall grass grows up around it and the hardware is heavily corroded with rust, suggesting the wagon has been here for some time.
91-92	Wispes of colourful light dance before the entrance, shedding light for twenty feet. The lights can be suppressed with magic, but return after an hour.
93-94	The stub of a purple candle rests in a puddle of wax. If lit, the candle has enough wick left to burn for fifteen minutes.
95-96	Investigation notes a tripwire strung across the entrance way. Those that don't spot the tripwire must take care or fall prone. If seen, the tripwire can be easily avoided or cut.
97-98	A wooden stool, sized for a Medium creature, is next to the entrance. Placed next to the stool is a crude wooden box. The word "fee" is written in Common on the side of the box.
99-100	A statue has been dragged in front of the entrance, gouges in the ground making it clear it came from inside the dungeon. The statue portrays a snarling, fanged woman with a serpent's tail and six arms. Each arm holds an actual metal weapon that can, with some care, be removed from the statue's grip. The weapons carried include a spear, a longsword, a dagger, a trident, a khopesh and a kama.

DUNGEON ENTRANCES: SECRET ENTRANCES

Use this table to generate interesting secret entrances for your dungeon. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Thick growths of ivy and thorny vines cover the entrance.
06-10	Mouldering brickwork blocks this entrance, but it is easily dismantled.
11-12	A mighty tree grows out of this cave-like entrance, obscuring it from sight.
13-14	A rock or mudslide covers the doorway.
15-16	A collapsed wagon lies across a trapdoor.
17-18	A bare expanse of sand conceals a stone slab that serves as a trapdoor.
19-20	The entrance lies in a deep pool or lake.
21-22	Guano or other filth covers the way inside this dungeon.
23-24	Thick strands of spider-silk make this door nearly invisible.
25-26	Canvas or burlap, cunningly painted to resemble ground cover, stretches across the entrance.
27-28	Access to the dungeon is on the side of an overgrown ditch or moat, obscured by weeds.
29-30	This entryway is hidden in a collapsed hut or outhouse.
31-32	A narrow crack in a tumbled crag leads to the dungeon.
33-34	A large flagstone or flat rock serves as a trapdoor.
35-36	An abandoned house's basement opens into the passages below.
37-38	The dungeon is accessed through a cell or oubliette in a gaol or castle.
39-40	Walking widdershins in a circle of toadstools reveals an opening on a nearby knoll.
41-42	A large freestanding tomb conceals stairs leading down.
43-44	A ruined shrine or folly conceals a narrow set of stairs.
45-46	Access to the dungeon is concealed within a huge clock or a mechanical device.
47-48	The secret entrance is hidden under a mural, itself containing clues to the nature of the complex.
49-50	A banner or tapestry covers the entrance, which is within a busy hall or reception room.
51-52	The corpse or bones of a huge creature partially obscures the entrance.
53-54	A waterfall or sheet of ice blocks the view of this cave-like tunnel.

55-56	This door is covered in rock and leaves fastened to make it blend in to the surrounding environment.
57-58	A great barrel or vat within a wine cellar conceals a secret set of stairs.
59-60	The entrance is hidden behind a cabinet in a busy, cluttered shop within a town or village.
61-62	An altar or megalith blocks an old entrance to underground tunnels.
63-64	A crevasse, nearly invisible because of overhanging growth and the angle of approach, conceals the entrance.
65-66	Access to the dungeon is through a well's wall just above the surface of the water. Sometimes, after heavy rain, the entrance floods.
67-68	The entrance, while faintly visible, is halfway up a sheer cliff; no stairs reach the entrance.
69-70	A small door under a bridge leads into the dungeon.
71-72	The entrance stands beneath a long pier, reachable only at low tide.
73-74	This mountainside entrance is covered by the nest of a huge bird or other flying monster.
75-76	A boulder, cleverly counterbalanced, serves as a hidden door to the dungeon.
77-78	The dungeon is accessible through a cave or alley used as a rubbish tip; waste and filth blocks the door.
79-80	A paper-maché or plaster piece of stage scenery conceals a small door.
81-82	The entrance is through a dovecote or coop.
83-84	An icehouse or smokehouse conceals the door.
85-86	To reach the entrance, explorers must traverse a complicated and overgrown hedge-maze.
87-88	The doorway appears in the mist or fog, seemingly insubstantial.
89-90	A model or diorama contains a tiny magical door, that, if touched, teleports an individual inside the full-sized site.
91-92	A mirror or painting allows magical access to the interior of a dungeon.
93-94	The doorway is a simple closet or cabinet with a permanent link to the inside of the dungeon.
95-99	Access to this dungeon is possible by means of an old dumbwaiter or priest hole.
100	A simple illusion of a rock wall conceals the entrance.



DUNGEON NAMES: NAMING CONVENTIONS

Campaign worlds need deep dungeons, lost dwarven holds, crumbling castles, ebon caverns and dusty necropolises for the PCs to explore. Such locales need suitably evocative names. Whether designing a rumour or legend about a dungeon, a small self-contained complex or an entire megadungeon, a decent name is vital for setting the theme and style of the complex. An evocative name also builds the players' expectations and may even give them helpful hints about what might lurk within.

The tools herein can be used to name small and large dungeon complexes as well as distinct portions or levels within a complex.

NAMING STYLES

Obviously each dungeon must have a unique name, but beyond that the naming convention of most dungeons can take many forms. Each name, however, comprises one or more distinct parts. These parts are:

- **Complex:** All dungeons take one of several forms. Dungeons, castles, catacombs, caves and so on can all serve as a dungeon. To determine the dungeon's type, roll on Table A.
- **Descriptor:** Many dungeons have a descriptor that describes the general condition or perception of the locale. Dungeons can be cursed, fallen, ruined, shadowed and so on. In addition, if a dungeon is named for a specific person, group or kingdom it may have a second descriptor that describes that subject. To determine the dungeon's descriptor, roll on Table B and pick the most appropriate word from those listed alongside the generated result.
- **Subject:** Many dungeons also have a featured subject. A dungeon associated with a magic throne, for example, might include that feature in its name. To determine the dungeon's subject, roll on Table C and pick the most appropriate word from those listed alongside the generated result.
- **Proper Name:** Sometimes a dungeon is named for a specific individual – perhaps a powerful wizard who once dwelled therein or a famous adventurer who died within. Occasionally, locales are also named for the tribe that claims the place. Either pick an appropriate name from your campaign or roll on Table D to determine whose name to associate with the dungeon

To randomly determine the structure of a dungeon's name, roll on the table below:

D8	
1	The [descriptor] [complex] of [proper name]
2	The [descriptor] [complex]
3	The [descriptor] [complex] of the [descriptor] [subject]
4	The [descriptor] [complex] of [tribe name]
5	The [complex] of [descriptor]
6	[proper name]
7	The [complex] of [descriptor] the [descriptor]
8	The [descriptor] [complex]

Once the structure of the name has been determined, flip to the relevant pages to generate each component of the dungeon's name.

For example, using this table above, a GM can generate names such as:

- The Gate of Sorrow
- Borath's Hold
- The Forsaken Citadel
- Arak-Zol
- Shadowed Vault of the Forsaken Goblins

LEGENDS

The great thing about creating a name for a dungeon is that it inevitably poses questions which are not only fun to answer but also add depth, verisimilitude and flavour to the campaign world. For example:

- What powers does the pillar hidden in the Catacombs of the Sundered Pillar have and why was it sundered?
- What lurks in the darkness of the Trackless Reaches of the Ebon Cavern?
- Who or what lies in the Sepulchre of Tor Baroth? Is Tor Baroth its most famed "resident," its guardian or the name of a fallen kingdom?

UNSUITABLE NAMES

Inevitably, these tables will generate stupid, ridiculous, laughable or otherwise unsuitable names – with the sheer number of words and options packed within these pages such results are to be expected. A GM using these tables to name such features in his campaign should not be a slave to the dice and should feel free to dispose of, or modify, inappropriate results.

DUNGEON NAMES: TABLE A (TYPE OF COMPLEX)

Not all dungeons are actual dungeons. Castles, caverns, fanes and so on can all serve as a dungeon.

Either choose the dungeon's form or use this table to randomly determine the type of complex – ignore or modify such entries as appropriate.

D%	
1	Abbey
2	Aerie
3	Armoury
4	Barrow
5	Bastion
6	Bridge
7	Bulwark
8	Burrow
9	Cairn
10	Castle
11	Catacomb
12	Cathedral
13	Caverns
14	Caves
15	Cenotaph
16	Chapel
17	Charnel house
18	Chasm
19	Church
20	Citadel
21	City
22	Crypt
23	Cyst
24	Delve
25	Demesne
26	Den
27	Depths
28	Domain
29	Dominion

30	Donjon
31	Dungeon
32	Edifice
33	Fane
34	Fastness
35	Fissure
36	Folly
37	Forge
38	Fort
39	Gate
40	Grave
41	Grotto
42	Hall
43	Haunt
44	Haven
45	Hive
46	Hold
47	Hollow
48	Home
49	House
50	Keep
51	Kingdom
52	Labyrinth
53	Lair
54	Lodge
55	Manse
56	Mausoleum
57	Maze
58	Mine
59	Moathouse
60	Monastery
61	Necropolis
62	Nest
63	Obelisk
64	Ossuary
65	Oubliette
66	Outpost
67	Pagoda

68	Palace
69	Panopticon
70	Pen
71	Pillar
72	Pit
73	Portal
74	Prison
75	Pyramid
76	Realm
77	Redoubt
78	Refuge
79	Rest
80	Retreat
81	Rift
82	Ruin
83	Sanctuary
84	Sanctum
85	Scar
86	Sepulchre
87	Sewers
88	Shrine
89	Span
90	Spire
91	Stronghold
92	Tomb
93	Tower
94	Treasure vault
95	Undercity
96	Vault
97	Warren
98	Web
99	Well
100	Ziggurat

PRE-GENERATED DUNGEON NAMES

d20

1	Ashen Fane of the Whispering Cult
2	Haunt of the Merciless Shadow Lord
3	Labyrinth of Torment
4	The Exalted Tower
5	Sunken Citadel
6	Spire of Certain Oblivion
7	Unknown Caverns
8	Ruins of Gloom

9	Catacombs of the Sundered Pillar
10	Trackless Warrens of Dol Naroth
11	Shadow Hold
12	Sepulchre of Tor Baroth
13	Maze of Bones
14	Warrens of the Forbidden Idol
15	Gates of Sorrow
16	Barrow of the Fallen

17	Drowned Catacombs of the Doomed Mistress
18	Dreaded Treasure Vault of Mor Darrel
19	Orc Delve
20	Ziggurat of Sorrow

DUNGEON NAMES: TABLE B (DESCRIPTOR)

Use this table to generate the dungeon's descriptor, discarding any inappropriate results.

D%	
1	Wreathe, envelop, encircle, enfold, coiled
2	Malicious, malevolent, vicious, bitter, vengeful, hateful, baleful
3	Whispering, muttering, hushed, susurrate, murmuring, moaning, babbling
4	Throbbing
5	Unfinished, incomplete, imperfect
6	Evil, bad, destructive, harmful, vicious, malignant, wicked, pernicious, baleful, baneful, maleficent, depraved, cruel, infamous, vile, degenerate, diabolical, detestable, malevolent
7	Unrestrained, unshackled, unconfined, free, uncontrolled, unchecked
8	Shrouded, veiled, mantled, cloaked, swathed
9	Booming, thundering, echoing, bellowing, strident, sonorous
10	Bleeding, blood
11	Twisted, sick, evil, corrupted, warped, degraded, wicked, sadistic, depraved, debase, debauched, aberrant
12	Good, great, superior, adept, adroit, honourable, moral, upright, righteous, virtuous, dutiful
13	Law, lawful, unflinching, inflexible, unbreakable
14	Lightless, sunless, dark, dim, murky, shadowy, unlit, tenebrous
15	Leaden, grey, sombre, louring
16	Ebon, black, dark, jet, dusky, inky, stygian, starless
17	Slaver, slobber, drool
18	Crumpled, crushed, distorted, deformed, misshapen, wreaked, mar
19	Forsaken, lonely, abandoned, forlorn, desolate, dreary, bare, uninhabitable
20	Bleak, grim, sad, melancholy, sombre, morbid, cheerless
21	Deep, yawning, cavernous, bottomless, unfathomable, abyssal
22	Occluded
23	Number (one, two, tree, etc.)
24	Deadly, dangerous, lethal, murderous, baneful
25	Bone, skeletal, gaunt, cadaverous, macilent, shrivelled
26	Dour, gloomy, forbidding, grim, dreary, sullen
27	Mottled, streaked, speckled
28	Fallen, slaughtered, slain, lost, ruined, shamed
29	Tumbled, jumbled
30	Forgotten, lost, buried, obliterated, annihilated
31	Heavy, leaden, oppressive
32	Splintered, sliver, fragmented, burst, cloven
33	Colour (red, black, crimson, scarlet etc.)

34	Frozen, freezing, frosty, cold, icy, hoary, rimy, frigid
35	Terrifying, dreadful, feared, daunting, fearsome, baleful
36	Blessed, sanctified, exalted, hallowed, ordained, righteous, godly, sainted, pious, beatific
37	Trackless
38	Tangled, knotted, entangled
39	Crumbling, decaying, mouldering, decomposing, disintegrating
40	Lofty, high, tall, towering, soaring, sweeping
41	Infernal, celestial, abyssal, fiendish, elemental
42	Otherworldly, unearthly, unnatural, esoteric, preternatural, cabbalistic
43	Secret, hidden, mysterious, concealed, obscure
44	Shattered, sundered, broken, cracked, crushed, destroyed, blasted, devastated, hewn, fractured, fragmented
45	Holy, hallowed, divine, sacred
46	Unholy, unhallowed, profane
47	Drowned, flooded, sunken, watery
48	Dreaming, dreaming, nightmare, reverie
49	Screaming, shrieking, bellowing
50	Bestial, atavistic, cruel, savage, brutal, grim, hellish, depraved, remorseless, merciless, pitiless
51	Blasphemous, profane, godless, ungodly, sacrilegious, sin
52	Obscene, vile, gross, foul, coarse, filthy, impure, lascivious, scabrous, unwholesome
53	Slumbering, sleeping
54	Tears, whimpering, weeping, sobbing, wailing, lamenting, despair
55	Wonder, awe, bewilderment, miracle
56	Madness, maddening, insanity, delusion, lunacy, folly, foolish
57	Great, voluminous, prodigious, famed, glorious, exalted
58	Silver, golden, steel, bronze, copper
59	Ancient, old, bygone, primordial, primeval, olden, hoary, timeworn, ancestral
60	Ashen, pale, white, grey, wan, leaden, colourless, pallid
61	Hopeless, folly, desperate
62	Night, twilight, dusk
63	Wicked, vile, base, corrupt, degenerate, deprave, nefarious, loathsome, sordid
64	Scorned, sneering, mocking
65	Luck, chance, unlucky
66	Bane, torment, blight
67	Nameless, unnamed
68	Horrific, shocking, frightful, rank, heinous, abhorrent, appalling
69	Burning, boiling, seething, immolating, smoking
70	Vanished, faded, dwindled

71	Chaos, anarchy, entropy, bedlam, tumult, lawless, riotous, anarchic
72	Unknown, uncharted, remote, alien, unmapped, untraveled, unrevealed, concealed, mysterious, faceless
73	Cursed, damned, doomed, bedevilled, accursed, ill-fated
74	Apocryphal, legendary, mythical
75	Shadow, shade, ghost, spirit, phantom, spectre, apparition, haunt, faded
76	Phantasm, illusion, deception, figment
77	Magic, arcane, spellbound, enchanted
78	Eternal, unliving, undying
79	Imprisoned, shackled
80	Sorrow, woe, grief, misery, mourning, anguish, lament, weep
81	Dreadful, dismal, dire, lamentable, vexatious
82	Forbidden
83	Disgusting, foul, sickening, noxious, cloying
84	Crawling, skulking, slithering, wriggle, writhe, squirming
85	Penitent, repentant
86	Dim, darkness, gloom, murky, dusky, nebulous

87	Hateful, odious, abominable, infernal, detestable, pestilential
88	Plague, disease, contagion, pestilence
89	Seductive, beguiling, enticing, alluring, bewitching
90	Torment, pain, haunt, afflict
91	Forbidding, sinister, daunting, ominous, foreboding, baleful, grim
92	Obliterated, devastated, annihilated, ravaged, demolished
93	Traitorous, unfaithful, treacherous, faithless, perfidious
94	Silent, wordless, unspeaking
95	Noisy, loud, piercing, deafening, tumultuous, cacophonous, clamorous
96	Wide, narrow, deep, shallow, broad, high, big, colossal, gargantuan
97	Incandescent, scintillating, shimmering, glimmering, glittering, iridescent
98	Slaughter, carnage, extermination, butchery
99	Muck, filth, mire, ooze, scum, sludge, slime
100	Lifeless, dead, dying, slain



DUNGEON NAMES: TABLE C (SUBJECT)

Use this table to generate the subject for your dungeon. As before, discard any odd, inappropriate or nonsensical result.

D%	
01-02	Gem (diamond, ruby, emerald, malachite, bloodstone, opal, fire opal, jacinth, jet, moonstone, sapphire, topaz etc.)
03-04	Race (elves, humans, goblins, drow, duergar, kobolds, troglodytes, bugbears, orcs, gnolls, dwarves etc.)
05-06	Lord, count, king, duke, ruler, overlord, despot, noble, emperor, master, mistress
07-08	Element (fire, earth, water, cold, acid, lightning)
09-10	Eidolon, statues, golems, guardians, effigy, idol
11-12	Wastes, barrens
13-14	Ruins, wreckage, remnants
15-16	Kingdom, realm, land, domain, dominion, reaches, territory, power
17-18	Trial, test, challenge
19-20	Ages, aeons, epoch, legend
21-22	Cleric, priest, curate, high priest, acolyte, adept, patriarch, matriarch, brother, sister, disciple, novice, abbot
23-24	Magician, conjurer, illusionist, witch, wizard, warlock, necromancer, thaumaturge, theurgist, archmage, enchanter, evoker, sorcerer, spellbinder
25-26	Assassin, rutterkin, wagher, murderer, thug, killer, executioner
27-28	Thief, bandit, magsman, footpad, rogue
29-30	Cult, cabal, sect
31-32	Fighter, warrior, champion, myrmidon, lord, hero, antihero, barbarian
33-34	Protector, defender, paladin, antipaladin, warden, justicar, guardian
35-36	Guardian, protector, custodian, keeper, seneschal
37-38	Skald, bard, troubadour, minstrel
39-40	Shadow, wraith, wight, zombie, skeleton, lich, vampire

41-42	Trap, snare, deception
43-44	Traitor, deserter, renegade, refugees
45-46	Tribe, people, house, blood, clan, caste, horde, swarm, host, throng
47-48	Savage, heathen, pagan, heretic
49-50	Depths, drop, fall
51-52	Devil, demon, fallen angels, angel
53-54	Legendary race or people (specific folk, race or civilisation from GM's campaign)
55-56	Soul, soulless
57-58	Spawn, issue, seed, progeny
59-60	Treasure, hoard
61-62	Cavalier, armiger, knight
63-64	Monster, beast (any)
65-66	Dragon, wyrm, worm
67-68	Material (obsidian, granite, adamantine, mithral, crystal etc.)
69-70	Animal or bird (spider, snake, wolf, hawk, eagle, raven etc.)
71-72	Oblivion, destruction
73-74	Weapon (sword, axe, hammer, spear etc.)
75-76	Artifact (specific item from GM's campaign)
77-78	Deity (name from GM's campaign)
79-80	Dungeon feature (pillars, throne, pit, altar, door, pool, monolith etc.)
81-82	Item (scroll, gem, staff, key etc.)
83-84	Geological Feature (rift, chasm, sea, lake, river etc.)
85-86	Land Feature (forest, wood, mire, marsh etc.)
87-88	Terror, horror, doom, dread, nightmare
89-90	Dust, decay
91-92	Watcher, oracle
93-94	Darkness, shadows, gloom
95-96	Bane, enemy, foe
97-98	Slave, denizens, dwellers
99-100	Body part (eye, tentacle, claw, fang, egg, hand, maw, mouth, teeth etc.)

PRE-GENERATED TRIBAL NAMES

d20

1	Shattered Spear
2	Blood Eye
3	Vile Arrow
4	Severed Nose
5	Red Fangs
6	Terrifying Horde
7	Cloven Shield
8	Dark Blades

9	Poisoned Rune
10	Smashed Skull
11	Crushed Head
12	Severed Head
13	Crimson Axe
14	Fiery Shield
15	Black Ravens
16	Dark Scions

17	Bleached Bones
18	Ebon Hand
19	Burnt Bones
20	Scarlet Legion

DUNGEON NAMES: TABLE D (PROPER NAMES)

Sometimes a dungeon is named for its original owner or a famous personality who died within.

The names presented in the table below are fantasy names – albeit with a sinister bent – and belong to no specific culture or people. Obviously, a GM's campaign will have its own cultures, kingdoms and history. If a name from one of those sources would better suit, simply use one of them. Otherwise, use this table to determine which to add to the dungeon's name. Finally, some dungeon names have prefixes. If a prefix is desired, roll on the Prefixes table below.

D%	
1	Akor
2	Amon
3	Anguth
4	Assat
5	Atoli
6	Ator
7	Aunros
8	Auraknal
9	Azos
10	Bha
11	Bhucan
12	Borlara
13	Broth
14	Carthe
15	Cath
16	Chakelor
17	Cordath
18	Dartak
19	Dellor
20	Dereg
21	Gauillir
22	Gilak
23	Gola
24	Golduk
25	Hotlat
26	Ichola
27	Icta
28	Ilassa
29	Ilosia
30	Jallym
31	Jharosk
32	Kabil
33	Kephoti
34	Khem

35	Kovinth
36	Lamlath
37	Leng
38	Lhamrul
39	Lirtim
40	Lothnur
41	Lotul
42	Mabal
43	Malaugh
44	Maugh
45	Maux
46	Molreth
47	Natlot
48	Osvathe
49	Osvith
50	Paron
51	Peral
52	Phask
53	Phlom
54	Questron
55	Rurtrux
56	Saern
57	Sarugoa
58	Sauriv
59	Sjach
60	Sosha
61	Soth
62	Sundirra
63	Tamol
64	Thallu
65	Tharac
66	Thoth
76	Thua
77	Thul
78	Tsal
79	Ualinn
80	Ulhu
81	Urser
82	Verdusk
83	Vuren
84	Waurix
85	Ythkal
86	Zarleggh
87	Zaroth
88	Zhabor
89	Zolrak
90	Zoth
100	Zshoth

PREFIXES

D%	
01-02	Ang
03-04	Arak
05-06	At
07-08	Bhok
09-10	Buh
11-12	Da
13-14	Dhu
15-16	Dol
17-18	Dor
19-20	Fel
21-22	Har
23-24	Ich
25-26	Ig
27-28	Ing
29-30	Iqu
31-32	Ir
33-34	Kal
35-36	Ke
37-38	Kek
39-40	Kel
41-42	Kor
43-44	Kral
45-46	Lla
47-48	Llag
49-50	Lor
51-52	Mot
53-54	Mur
55-56	Na
57-58	Nol
59-60	Nor
61-62	Ost
63-64	Rel
65-66	Rol
67-68	Tha
69-70	Tho
71-72	Tor
73-74	Ur
75-76	Vyr
77-78	Yar
79-80	Yath
81-82	Yg
83-84	Yit
85-86	Yor
87-88	Ysh
89-90	Zaa
91-92	Zal
93-94	Zol
95-96	Zot
97-98	Zsa
99-100	Zyr

DUNGEON NAMES: TABLE E (PARTS OF A DUNGEON)

A GM can use the previous tables to name specific parts, features, levels, chambers or areas of a dungeon. Use this table to generate which part of the dungeon is to be named.

D%	
1	Alcove
2	Altar
3	Antechamber
4	Archives
5	Archway
6	Arena
7	Armoury
8	Asylum
9	Aviary
10	Banquet chamber
11	Barracks
12	Bath
13	Bed chamber
14	Bridge
15	Catacomb
16	Cave
17	Cavern
18	Cell
19	Chapel
20	Charnel house
21	Chasm
22	Cistern
23	Common room
24	Conjuring chamber
25	Corridor
26	Council chamber
27	Court
28	Crypt
29	Demesne

30	Den
31	Divination chamber
32	Dock
33	Domain
34	Dominion
35	Fane
36	Fissure
37	Forge
38	Fountain
39	Foyer
40	Gallery
41	Garden
42	Gate
43	Great hall
44	Grotto
45	Guardroom
46	Hallway
47	Harem
48	Kennels
49	Kitchen
50	Laboratory
51	Labyrinth
52	Lair
53	Lake
54	Level
55	Library
56	Maze
57	Mine
58	Necropolis
59	Nest
60	Nursery
61	Observatory
62	Office
63	Oubliette
64	Pantry
65	Passage
66	Path

67	Pit
68	Pool
69	Portal
70	Prison
71	Privy
72	Refuge
73	Reliquary
74	Rift
75	River
76	Road
77	Scriptorium
78	Secret
79	Sepulchre
80	Shaft
81	Shrine
82	Smithy
83	Stable
84	Stairway
85	Statue
86	Storage chamber
87	Sublevel
88	Temple
89	Theatre
90	Throne room
91	Tomb
92	Torture chamber
93	Training room
94	Treasury
95	Trophy room
96	Undercrypt
97	Vault
98	Way
99	Well
100	Workshop

PRE-GENERATED DUNGEON LEVEL NAMES

d20	
1	Starless Laboratory
2	Cistern of Unknown Depths
3	Cave of Echoes
4	Ashen Realm of Soth-Amon
5	Howling Chasm
6	Slender Span
7	Lightless Vault
8	Forbidden Chasm

9	Wondrous Grotto
10	Lair of the Forsaken Ones
11	Road of the Damned
12	Chamber of Fell Conjuraton
13	Crypt of Torment
14	Cells of Bone
15	Smoking Cavern of Nol-Zoth
16	Myrmidons' Gallery

17	Cursed Necropolis
18	Vault of the Unknown One
19	Archive of Forgotten Ages
20	Catacomb of the Baleful Dark



FLOORS: CHARACTERISTICS & APPEARANCE

The dungeon's floor is the one feature with which every adventurer will interact.

COMMON CHARACTERISTICS

Dungeon floors come in many varieties.

Flagstone: Flagstone floors are made of fitted stones. They are usually cracked and only somewhat level. Slime and mould grows in these cracks. Sometimes water runs in rivulets between the stones or sits in stagnant puddles. Flagstone is the most common dungeon floor.

Uneven Flagstone: Rarely over time, some flagstone floors become so uneven characters must take care when running or charging across them. Failure means the character can't move or falls..

Hewn Stone Floors: Rough and uneven, hewn floors are usually covered with loose stones, gravel, dirt or other debris. Agility is required to run or charge across such a floor. Failure means the character can still act, but can't run or charge without falling.

Natural Stone Floors: The floor of a natural cave is normally uneven. Some adjacent floor surfaces might vary in elevation by only a foot, so that moving from one to the other is no more difficult than negotiating a stair step, but in other places the floor might suddenly drop off or rise up several feet or more.

Grate: A grate often covers a pit or an area lower than the main floor. Grates are usually made from iron, but large ones can also be made from iron-bound timbers. Many grates have hinges to allow access to what lies below (and can be locked like any door).

OBSTACLES

Many different kinds of obstacles beyond furniture, boxes, barrels and so on can interdict a PC's progress in a dungeon. A few commonly encountered obstacles appear here:

Chasm: The floor suddenly drops away into darkness.

The chasm is 80 ft. deep and 40 ft. wide. Characters can scale the chasm's walls. A character with good reflexes can grab onto something to stop their fall before they plummet into the chasm proper.

Rubble (Light): Small rocks or other obstacles such as bones, pieces of broken furniture and so on are strewn across the ground, slightly impeding agility.

Rubble (Dense): Rocks or significant amounts of other obstacles of all sizes cover the ground. This impedes agility and dextrous stunts.

FLOOR DESCRIPTIONS

Use this table to generate interesting characteristics for your dungeon's floors. Some features listed below may be

inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	This floor is comprised of an eight by eight array of alternating squares of black and white marble; the four centre squares reverse the pattern.
06-10	Two inches of undisturbed, fresh earth cover this rough stone floor.
11-12	A round floor sits in this perfectly square room; the gaps created by the floor's arc reveals another room underneath.
13-14	This stone floor slopes downward to the east; the western side sits one foot higher.
15-16	The cobbled stones comprising this floor seem more at home in a park path.
17-18	This tiered floor has six-inch-tall steps every five feet; the centre square has a shallow circular indentation.
19-20	The marble floor does not meet the wall on any side; the two-inch gap separating the floor from the wall reveals nothing.
21-22	One-inch diameter metal nozzles stick up out of the floor, causing those who move at full speed to risk falling; the nozzles give off a faint odour of almonds.
23-24	Mahogany slats securely fastened to one another comprise this floor's surface.
25-26	This polished steel floor's mirror-like surface clearly reflects the images of all treading upon it.
27-28	At regular intervals, coffin lids jut from the floor's surface; opening the lids reveals empty coffins or centuries-old corpses.
29-30	A circular seal dominates this marble floor; the seal has a blue edge broken through by a golden roc carrying a bundle of spears.
31-32	The metal floor echoes with a tone, which increases in pitch as a character proceeds toward a distant door.
33-34	This transparent floor has the hardness of stone and reveals another room below with the same dimensions as this room.
35-36	An etched map covers the floor; this map could show another level of this dungeon or another location altogether.
37-38	In each corner of this room, a soft light emanates from the floor, illuminating nothing more than the section of floor where it glows.
39-40	Thick, plush carpet covers this floor; the carpet has a strange, almost hypnotic pattern.
41-42	The centre portion of this floor moves of its own accord, carrying passengers from the entrance to the opposite door at a rate of 20 feet per round; moving counter to the floor reduces speed by 10 feet.

43-44	Each five-foot square section of floor lights up with a different colour and sounds a different tone when something weighing more than 50 pounds steps (or lands) on it.
45-46	Glyphs cover the floor's entirety; any attempt to study them reveals them as gibberish.
47-48	Metal grates line this floor; investigation reveals an eight-inch-tall crawlspace underneath.
49-50	The floor seems to be a solid block of ice; occasionally, a thin, one-inch layer of water forms and subsequently refreezes.
51-52	This stone floor rings hollowly when traversed; a hidden panel in the floor reveals an empty eight-inch-tall space below the floor.
53-54	A threadbare carpet covers this stone floor; the carpet shows the most wear in an obvious path.
55-56	This metal floor is magnetized; characters wearing metal armour move at half speed, attacks with metal weapons are penalized. Weapons stick to the floor.
57-58	Nature-savvy characters may note this rough floor is actually a chitinous shell.
59-60	This gold-plated floor gleams in the light; Casual scrutiny reveals the gold as fake.
61-62	This "floor" comprises several wooden planks over a deep pit.
63-64	Someone has painted this stone floor to look like a beach, complete with the illusion of crashing and receding waves.
65-66	The floor is hinged at opposite walls and has a seam at the centre; a winch outside the room allows a character to raise both ends of the floor, revealing a space below the floor.
67-68	This surprisingly sturdy floor appears to be crafted from laminated paper.
69-70	An open silver eye, roughly ten feet in diameter, juts out a few inches from the floor; the eye does not follow any movement, but the next time the party visits the room, it is closed.
71-72	This stone floor is cut such that it spirals downward a total of ten feet before reaching a small hole in the room's centre.
73-74	A mild static discharge accompanies walking on this metal floor; the electricity deals no damage.
75-76	This floor is merely hard-packed dirt with no other remarkable features.
77-78	A hidden switch reveals a spiral staircase that corkscrews downward into darkness.
79-80	This transparent floor is the only thing that stands between the characters and the apparent endless void below.
81-82	This obsidian floor's centre features a gold sun (worth 4,000 gp if removed intact) with stylized rays, the longest of which point to the exits.
83-84	This laminated wooden floor has a woven pattern with a different symbol contained within the centre of each diamond in the weave.

85-86	Round serrated blades poke two-inches up from this marble floor; a blade rotates freely when a character attempts to spin it.
87-88	This sturdy wooden floor has a series of springs underneath it that cushion the blows of those landing on it; the floor reduces the effective distance for falling onto it by 10 feet.
89-90	The floor's maker crafted it to amplify the sounds of those traversing it, making stealth nigh impossible.
91-92	Several small rugs cover this plain wooden floor; one conceals a trapdoor.
93-94	This floor has four identically sized quadrants, each composed of different materials: basalt, granite, sandstone and shale.
95-99	One-foot-square ceramic tiles cover the floor; each tile has a spiral pattern either painted in a different colour or in a different direction from a tile with the same colour.
100	This stone floor has a heavy, round stone cap in one corner of the room, its seam barely noticeable; it requires excessive strength and effort to unscrew, revealing a dark room below.



FLOORS: DRESSING & FEATURES

Use this table to generate interesting features for your floors. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Fresh guano coats the floor.
2	The floor shows evidence of a heavy rectangular object dragged from one wall to another; the characters find no secret doors at either end.
3	In a dark corner of this room, a cluster of five-foot-tall purple fungi grow in damp earth exposed by the floor's cracked surface.
4	Charred insect carcasses litter the floor's entirety; a handful of insects reflexively twitch.
5	A 10-foot square section of the floor glows red and becomes warm to the touch, dealing no damage to a character who touches it.
6	A thin coating of grease covers the floor. Those moving at full speed risk falling prone.
7	Long grooves mar the floor's surface, as though a large clawed creature pawed at it. The stone is scrapped and splintered.
8	A ten-foot-high ant mound has erupted through the floor; thousands of ants swarm nearby.
9	Crude chalk arrows mark a seemingly random path along this floor.
10	Broken shards of glass, situated so the pointy sides are up, fill the floor; treat them as caltrops.
11	One section of floor gives slightly when a character weighing more than 150 pounds crosses it.
12	The floor suddenly ripples as if some large creature moved just below it.
13	The floor constantly cleans itself; blood, dirt and other minor detritus dissolves within 2 rounds.
14	A hole pierces the floor in one corner as if a rodent had chewed through it from underneath.
15	The word "Danger" is scrawled on the floor in relatively fresh blood.
16	A thin layer of pebbles covers the floor, making stealth a difficult endeavour.
17	A series of two-foot-tall wooden barricades have been affixed to the floor.
18	The floor suddenly lurches upward 5 feet knocking characters prone; 1 round later, the floor resets.
19	Something has removed the top of the floor; the new surface bears indentions indicating the floor was carved into a jigsaw puzzle before removal.
20	Insubstantial tentacles erupt from the floor and grasp ineffectively at the characters.
21	Each five-foot section of this floor holds up until all creatures leave that section, at which point it falls away into a pit of indeterminate depth.

22	Clumps of animal hair, easily identified as belonging to dogs and rats, cover the floor.
23	Water bubbles up through cracks in the floor.
24	The rotting remains of a partially eaten corpse lie on the floor.
25	A repeated thumping sounds comes from beneath the floor.
26	A two-inch-diameter, four-inch-deep gouge in the floor shows where something extremely heavy hit the floor.
27	The floor had symbols or a pattern on it, but they have been effaced by scratches.
28	"Lose 1 turn" is written in chalk on the floor.
29	Soapy water covers a section of the floor and an abandoned mop lies near the puddle of water.
30	Drying pools of blood cover this floor, and a trail of blood leads out the opposite door.
31	A chunk of floor sits loosely over its former spot, as if something tried to unsuccessfully hide it; a pair of coins lies beneath the loose flooring.
32	Dozens of marbles cover the floor. Characters moving at full speed through them must take heed to avoid falling.
33	A thick fog roils up from the floor to a height of five feet; creatures in the fog gain concealment and treat everything else as having concealment.
34	A five-foot wide slime trail coats the floor. It is fresh (and slippery).
35	A pair of skeletons rest on the floor; both reach out to a door with their right arms.
36	One section of the floor has melted as if some incredibly powerful, but self-contained, fire struck the area.
37	A small campsite occupies one of the room's corners; two bedrolls and the ashen remains of a fire mark the site.
38	A jumble of muddy tracks crisscross the floor.
39	A beaten metal tray rests on the floor; investigation reveals the tray was used to serve meals, and the remnants are days old.
40	A seven-foot diameter hole pierces the floor; earth lies scattered around the hole and a nearby pickaxe is jammed into the floor.
41	The shadows cast by the characters on the floor do not seem to match perfectly with their movements; those on the walls appear correct.
42	Crude chalk drawings of a dragon eating various humanoids adorn the floor.
43	A small tree etched or illustrated on the floor animates, growing taller and blossoming.
44	Scratches, made by a knife or other blade, form a tally sheet on the floor; the count stands at 44.
45	When a particular character treads upon the floor, it seeps blood; there is no apparent source for the blood.

46	Soot covers the floor with the exception of a ten-foot-square area, which marks the location of a recently moved object.
47	One section of floor has been removed, revealing earth beneath the floor.
48	A chalk drawing on the floor has an alternating set of single and double squares leading up to a semicircle; two pebbles rest in separate squares.
49	Thick dust covers the floor.
50	Tiny holes cover the floor's entirety; a handful of the worms that bored through still crawl on it.
51	Spikes – a tripped trap – jut up from the floor.
52	A hastily sketched summoning circle covers the floor; a tiny section of the circle has been erased.
53	A slight bulge marks the location of a Colossal creature's skull; further digging reveals the creature's intact skeleton.
54	A roughly circular section of the floor has been bleached and still smells of caustic chemicals.
55	When a character steps on the floor, it crumbles into dust, which results in a six-inch drop; the remainder of the floor behaves the same way.
56	Something has placed a ring crafted from a specific metal (bronze, copper, iron and lead) on the floor in each corner of this room.
57	The words "Go to t..." crudely inscribed in the floor, trail off at the final 't,' as if something had hauled away the inscriber mid-stroke.
58	A crude drill stands upright here; the iron bit has only penetrated the floor by about an inch.
59	A chalk pentagram mars the floor.
60	A section of floor shows pitting and stains that indicate a caustic liquid was spilled on it.
61	A rat-sized black and red spider scurries across the floor and disappears into a gap in a corner.
62	A pipe running beneath the floor bursts, seeping sludge through the floor's surface.
63	Rusted caltrops cover the floor. A character injured by a caltrop may contract filth fever.
64	A chalk cross marks one part of the floor.
65	The floor briefly (for 1 round or less) displays a scene from another location in the dungeon.
66	One at a time, one-foot-square sections of the floor levitate, creating an escalating path, which seems to lead to nothing.
67	A sundial set in the floor tracks something, evidenced by the moving shadow, but it does not follow the normal flow of time.
68	Scattered rice covers the floor; a single set of tracks passes through the mess.
69	A slight tremor cracks the floor; the characters must take heed or fall prone.
70	A single skeletal arm reaches through the floor and attempts to grasp at one of the character's legs; the arm does nothing afterwards.
71	For every step a character takes on the floor, a faint shriek emanates from elsewhere.

72	A crude palisade is set on the floor, spear tips pointing towards the characters' entrance.
73	Pinpricks of violet light appear and disappear on the floor in no discernible pattern.
74	A large canvas map of the world covers the floor; pins stick out of multiple locations on the map.
75	A five-foot square section of the floor has its gravity reversed, which causes only slight disorientation unless a character stops there.
76	A pentagram drawn on the floor slowly dissolves into smoke after the characters enter the room.
77	When a character steps on a section of floor, an audible click sounds, but nothing else happens.
78	The floor suddenly drops six inches; this has no adverse effect on the characters standing on it.
79	A chill pervades this area; a thin rime of frost covers the floor.
80	Brambles grow through the floor, gripping and slowing anyone standing on it.
81	An explosion has reduced one section of the floor to rubble; a corpse lies beneath the rubble.
82	Mould and mushrooms cover the floor.
83	Rubble fallen from the ceiling covers the floor.
84	An inch of standing water covers the floor.
85	A section of the floor audibly cracks.
86	A pristine tablecloth lies on the floor.
87	A rat emerges from a hole in the floor.
88	Gouts of steam erupt from the floor.
89	Several metal racks rest on the floor; a number of cooling pies sit on the racks.
90	A ten-foot square section of the floor is outlined in a luminescent material.
91	A mild adhesive coats the floor; while sticky, it does not appreciably impact movement.
92	Wind swirls a pile of leaves about the floor.
93	A section of floor suddenly explodes.
94	The floor shines with an intense light, dazzling those nearby for 1d6 minutes.
95	The smell of rotten eggs rises from the floor; the odour causes mild discomfort to those who can smell it, but otherwise causes no ill effect.
96	The top section of floor slides into a wall; those on the floor fall prone.).
97	Nozzles rise up from the floor and spray oil on all characters who fail avoid them; such characters catch on fire if they take fire damage.
98	Several unflattering chalk caricatures of the PCs cover the floor.
99	Intermittent rust spots dot the floor.
100	The floor briefly liquefies and then solidifies; a character who is not agile enough to avoid this, need to exert raw Strength to free his feet from the floor.

FOUNTAINS: CHARACTERISTICS & APPEARANCE

While often crafted to represent beautiful people, ferocious beasts, heroes or deities fountains also serve a vital function by providing fresh drinking water. Fountains in a dungeon or cavern setting may be artistic creations of the current or past occupants, altars to deities or results of forced labour.

Without proper care and maintenance, fountains can clog, leak or serve as watery homes to aquatic creatures. Current dungeon occupiers may convert the fountains into cunning traps designed to deter invasion, exploration or slow the encroachment of nearby rivals.

FOUNTAIN SUBJECT

Fountains are often crafted to represent a person, power or monster of personal significance to the designer or owner. One of the first questions PCs ask about fountains is what does it look like. Use this table to determine a fountain's basic features before choosing specific characteristics suitable for inclusion in your dungeon.

D20	FOUNTAIN DEPICTS A...
1	Tree or other large plant
2	Is featureless; it may be a hunk of stone or a block of dressed masonry
3-6	Deity or otherworldly, legendary power
7-10	Magical beast or creature
11-12	Animal
13-15	Local hero
16-18	Legendary hero
19	Intricate pattern
20	Is a tableaux and has two subjects; roll again on this table ignoring results of 19 - 20

WATER QUALITY

Exploring PCs may stop to drink from a fountain's waters or refill their water flasks. Use this following table to determine the water's condition:

D%	THE WATER...
01-15	Has dried up
16-25	Is stagnant (the fountain itself is non-functional).
26-35	Is invigorating
35-45	Is warm
46-55	Is cold
56-89	Is clean and fresh
90-99	Is poisoned or carries disease (see sub-table F1)
100	Has magic properties (see sub-table F2)

F1: POISONED/DISEASED WATER

Sometimes by accident or design water from a fountain becomes fouled. Use this table to determine what infection lurks within the water.

D6	THE WATER CONTAINS...
1	Miniscule green flakes of deadly nightshade bob in the fountain's flow, causing belladonna poisoning if ingested. Characters afflicted with lycanthropy in the previous hour can make one save to cure the affliction.
2	The underground water source carries heavy metals to the fountain's basin. Ingesting the water causes arsenic poisoning.
3	Paralyzing Terinav root has been dissolved in the water.
4	Microscopic bacteria foul the water. A character drinking the water becomes nauseated 2d4 hours later for 2d6 hours.
5	The greenish tint in the water hints at the presence of the slimy doom lurking within.
6	The diseased water contains the shakes.

F2: MAGICAL PROPERTIES

Sometimes, magical effects lurk in a fountain's waters. Normally, these effects fade if carried away from the fountain and must be drunk directly from the pool if the benefits are to be gained. Other fountains only affect a certain number of individuals each day or only affect a given individual once.

D6	FOUNTAIN'S MAGICAL PROPERTIES...
1	Supernatural calm
2	Brief insight pertaining immediate future
3	Slightly increased resistance
4	Curse
5	Healing
6	Puts character to sleep



Use this table to generate interesting characteristics for your fountain. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Water forcefully sprays from the mouth of a carved granite minotaur positioned in the centre of a pool.
06-10	A red liquid seeps from the eyes of a marble female elf bust and slowly drips into the pool below.
11-12	A fast-moving stream of water falls from a waist-high trough along the chamber wall.
13-14	Alternating coloured stone flowers intertwine to decorate a three-tiered basin fountain.
15-16	A single flagstone path leads past a large double basin water feature. Mist from the bubbling fountain slickens the surrounding stones.
17-18	Water tumbles from a hole chiselled in the cavern wall and onto the floor, creating a narrow rut in the stone.
19-20	Five lion heads spout water from their mouths into a rectangular sink. Each face wears a different expression.
21-22	Ten levels of miniature steps surround a tall fountain. Water tumbles over the steps.
23-24	In the centre of an deep pool stands a tall pillar; water cascades down the pillar's sides.
25-26	In seemingly random patterns, cylinders of liquid shoot back and forth across the room and over a central walkway. The mechanism for powering the jets can be discovered and disabled and by causal inspection and a modicum of talent.
27-28	Water projects vertically and forcefully from holes in the floor. The floor is slick.
29-30	Three spouts protrude from a wall; water dribbles from all three, but is more forceful from the left-hand spout.
31-32	Water falls from a hole in the ceiling and through a hole in the floor.
33-34	Stagnant water fills a basin and seems undisturbed for a length of time.
35-36	Crude piping, including a tap valve, runs along one wall.
37-38	Six bowls, hanging from chains at various heights, collect and distribute water.
39-40	The fountain is a single shard of black rock. Water oozes down its flanks.
41-42	Great stone archways hold the ceiling aloft above this ornate fountain.
43-44	A wide, shallow pool fills the room, its surface mirror-like and calm. Two matching statues emerge from the pool, but neither is flowing.
45-46	The fountain partially blocks a hallway.
47-48	The fountain runs along both sides of a hallway.

49-50	Small fountains fill all corners of the room.
51-52	Four small fountains emerge from the room's floor. The floor is slick but the water drains away through many small holes.
53-54	The water tumbling from the fountain is effervescent.
55-56	Runes dedicating the fountain to the god of revels surround its basin.
57-58	Inlaid on the inside of the fountain's basin, a mural depicts a battle scene.
59-60	Various coins lie in the pool surrounding this fountain. They glimmer invitingly.
61-62	A loosely stacked pile of well-worn buckets lies beside the fountain.
63-64	A poem wraps around the fountain's base, in metallic script.
65-66	The fountain's spout rotates in a circular fashion.
67-68	A faint blue light pulsates at the bottom of the fountain's pool.
69-70	Water from the fountain smells sweet and a white froth gathers at the edges.
71-72	Mortared together, bones comprise the fountain's basin and a mound of skulls serves as the fountain. Water pours from several skulls' mouths.
73-74	Large translucent fish swim lazily in the fountain's pool.
75-76	Water slides down opposing slopes at a 45 degree angle, spilling into a narrow pool. The water originates in a narrow slit on either side.
77-78	Water cascades down the entire rear wall of the room into a narrow trench.
79-80	The crystal clear water in the fountain reveals a chequered basin floor of alternating black and tan squares.
81-82	Water leaks from the fountain's spout, barely wetting the basin. A small hand crank is positioned nearby (and still works).
83-84	Mist rises from the waters surrounding this energetically flowing fountain.
85-86	Water runs over and through the sodden remains of an aging ballista into a basin.
87-88	Moulded crudely from the clay flooring, the shallow basin collects moisture steadily slipping through cracks in the ceiling.
89-90	Four metal legs support an overflowing bowl.
91-92	Two streams cross; their water's turbulent at their confluence.
93-94	This fountain is partially submerged; the water froths and roils.
95-99	The fountain feeds a hanging plant garden.
100	Carvings of monstrous frogs decorate the fountain.

FOUNTAINS: DRESSING & FEATURES

Use this table to generate interesting features for your fountains. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	A smear of blood covers part of the fountain.
2	A thick layer of dust covers the dry fountain.
3	Cracks in the basin funnel the fountain's water across the floor.
4	The fountain's statue has been decapitated and water weakly trickles from its neck stump.
5	The fountain is overflowing and the surrounding floor is slick.
6	Small bones litter the bottom of the fountain's basin.
7	The fountain reeks with stagnation and rot.
8	Steam rises from the water's surface.
9	The faint smell of red wine lingers in the air. A discarded wine flask floats in the pool.
10	Soggy mould fills the fountain's basin and has begun to grow up the fountain itself.
11	Bits of fish carcasses line the rim of the fountain's large pool.
12	Moss and lichen cover the fountain and clog the basin (which is moist).
13	A rotting, bloated humanoid carcass floats face down in the pool.
14	Soot coats the fountain.
15	A small pair of boots and neatly folded clothes lies near the edge of the pool.
16	Small bubbles rise through the water.
17	A long strand of twine, strung across the fountain's edge, holds a damp burlap shirt and trousers.
18	Debris piled near the fountain's spout interrupts the water's flow.
19	Dozens of booted footprints stand out in the dust around the basin's edge.
20	A large round rock has been forced into the fountain's spout. The fountain's pool is stagnant.
21	A small toy boat floats near the edge of the pool.
22	The once majestic fresco lining the rear wall of the fountain, now displays crude alterations done in charcoal.
23	Two small fishing poles lie tucked in a corner near the pool.
24	Cracked and dried mud covers the bottom of this broken fountain's pool.
25	Thick, odious mushrooms emerge from the water's surface like small islands. Small insects cluster atop their caps.
26	Three cups and a ladle rest on the fountain's edge.

27	A swarm of rats tumbles and crawls over each other in an effort to feed on a small goblin, recently deceased and sprawled at the base of the fountain.
28	A knocked-over lamp (now at the bottom of the pool) has left a small oil slick in the water.
29	Fresh bloodstains smear the fountain's basin and lead into an adjacent room.
30	Gurgling water can be heard through thick layers of spider webs covering the fountain.
31	The beauty of an ornate canopied fountain contrasts with the piles of slippery guano covering the floor.
32	Giant cockroaches scurry over the basin.
33	Frost creeps up the stone basin. A thin layer of ice reflects from the surface.
34	A rusty battleaxe leans against the fountain's basin.
35	The remains of several portions of trail rations lie scattered about the area—as if explorers stopped here for a meal.
36	Water pouring from a corroded copper bowl has turned the fountain's water a greenish hue.
37	A thick web of roots hang down from the ceiling and cover the top of the fountain.
38	A crude carving of a gigantic water snake decorates the fountain's basin lip.
39	Before reaching the brackish waters, PCs may note a hastily written scrawled message "drink...turn back" on the fountain's basin.
40	Thick moisture hangs in the air, making the stone flooring within 15 feet of the fountain slick with wet algae.
41	Yellow mould creeps from a crack where the floor meets the fountain's basin.
42	Clearly used as a toilet by some large creature, the fountain's basin smells of faeces and urine.
43	Water drips into the pool from the ceiling above, mimicking the sound of light rain.
44	A small, sodden book floats in the fountain.
45	Two ladders lie across the large fountain.
46	A small sack containing bandages and a poultice lies half-open near the fountain.
47	Both arms of the fountain's statue lie dismembered at the bottom of the pool.
48	The fountain's water escapes the basin through a hole near the wall. The basin was clearly deliberately broken.
49	Clearly visible in the water, two large eels swim in the pool surrounding the fountain.
50	The fountain has been snapped in half; water trickles from its stump.
51	Two human corpses dressed in padded armour hang by the neck from a rope slung across the fountain's apex.

52	Brown mould covers the basin and some of the room's walls.
53	Two torches, extinguished in the fountain basin, float lazily in the water.
54	A (harmless) swarm of insects lives on the fountain and its basin.
55	Red candles, half-lit and symmetrically positioned, flicker around the fountain's edge.
56	The fountain smells of urine.
57	A hardened bucket of mortar and a trowel lie beside the fountain. Roughly cut ceramic tiles cover a portion of the exterior walls.
58	Smashed completely, the fountain's original bust is unidentifiable.
59	Scaffolding surrounds the tall, ornate fountain.
60	Skeletons of animals and humanoids surround the fountain.
61	Pure white crayfish scuttle on the basin's bottom.
62	Thin, straw-like reeds grow in the water.
63	A broken crowbar lies pushed up against one wall. Signs of prying between two stones are visible.
64	Bright yellow stones glimmer in the water.
65	Gem-shaped empty sockets line the basin's exterior.
66	A small mirror and shaving razor lie on the pool's rim.
67	Diverted by years of corrosion, acidic water now trickles through many holes in the fountain.
68	The water tastes salty.
69	Small stalactites and stalagmites surround the fountain.
70	Lighter coloured stones sit atop the original basin's foundation, indicating a renovation or addition to the original fountain.
71	Dozens of short swords and daggers lie piled up inside the fountain. Rust and poor craftsmanship render them unusable and valueless.
72	Two piles of rugs and wall banners lie beside the fountain: one pile is neatly folded while the other soiled and in disarray. A washtub and bar of soap, recently used, rest on the fountain's edge.
73	The fountain's water runs red (from some mineral in the rock).
74	A brass pipe, oddly positioned and obviously a recent addition, runs from a crudely chiselled hole in the wall.
75	Dry sand fills the fountain's basin.
76	Although still functional, the fountain's large columns lean drunkenly toward each other, forming an arch.
77	Lumps of sodden wood float in the pool.

78	The fountain has been daubed in whitewash.
79	A small wooden trough diverts the water from the fountain into three large, overflowing barrels.
80	Constructed of limestone, the fountain is now a mottled yellow-black colour.
81	The corroded metal fountain forms a dull metallic pile of wet bowls and basins. Shorn, rusty fasteners tip off the PCs as to the cause of the fountain's demise.
82	Three bronze reliefs of angelic figures overlooking the fountain seem to weep black tears. This is the result of minerals in the water.
83	A homemade snorkel sits at the water's edge of the deep cavern fountain's surrounding pool.
84	Three black iron statues of demonic figures loom over this corroded fountain.
85	The fountain's water is black with corruption. At the bottom of the pool lie two slain and rapidly decomposing zombies.
86	The fountain smells of rose water.
87	Two empty liquor bottles float in the water.
88	Small, grey mice scuttle in and out of the pock-marked and many-holed fountain's walls.
89	Water pours into a large basin, divided by a central partition. One side holds a blue liquid, the other a green substance.
90	Hanging precariously from the top tier of the fountain, a rusted grappling hook sways gently.
91	Disguised as a pile of rocks in the fountain's dry basin, a cave scorpion attacks if disturbed.
92	A wooden plank, held in place by a heavy rock, extends over the three-foot deep fountain. Wet footprints lead from the water back up onto the plank.
93	Four sections of ill-fitting panelled wood cover the fountain's basin.
94	Two soggy leather balls float in the water.
95	Worn playing cards lay scattered in and around the fountain. If collected, a PC notices all the sixes are missing.
96	Each basin of the non-operational fountain holds a small pile of ashes. Three bundles of neatly stacked sticks and sweet-smelling leaves line one wall near the fountain.
97	A broken basin allows a steady stream of water to escape the fountain. A small wooden paddle wheel turns a shaft leading through a small hole in the wall into some adjacent, but hidden space.
98	Flower petals float lazily in the water.
99	A metal coif has been hung over the fountain.
100	The water slowly boils and bubble. It is heated by some hidden source.

GATES & PORTALS: CHARACTERISTICS & APPEARANCE

Most adventures take place in medieval fantasy worlds. One of the advantages of that setting is all of the different environments your adventurers can experience, but the drawback is that in general, your adventurers often can't move from one to the next any faster than a horse can carry them. Magical portals or gates solve this problem, rushing your PCs headlong into the next adventure in yet another amazing locale, with the added bonus of mystery. For most portals, the adventurers never know exactly what's on the other side until they step through!

DEFINITIONS

While functionally the same, although both gates and portals transport you from one place to another instantaneously by stepping through them, there is a slight difference. A portal generally transports you from one place to another on the same plane of existence while a gate moves you from one plane to another. The tables in this supplement use the word “portal,” but you should feel free to change it to whichever is most appropriate for your game and the destination you want your adventurers to reach.

CONSTRUCTION

Some portals or gates arise naturally—the result of some planar rift or other occurrence; however, most gates or portals are the result of intentional construction by a magically talented creator. They are generally at least 15-ft. across, though some are smaller or larger and can shed light or be invisible (these characteristics are set at the time of creation). They are normally enclosed by some frame or door, but they do not need to be. Generally unattended objects will not pass through a portal unless they have been intentionally designed that way.

The construction of a permanent magical portal can take many forms and thus result in widely varied appearances. In all cases, they require the Craft Wondrous Item feat to create. To create a permanent fixture, the creator also must know the appropriate transportation/teleportation magic. The cost for creating the gate follows the normal rules for item creation.

Portals that travel unusually far distances, such as other planets or hard to enter planes, may require special components and increase the cost accordingly.

D%	MIN. CL	COST
Portal	Medium	182,000 gp
Gate	High	306,000 gp

LOCK AND KEY

One of the more useful properties of portals and gates is the ability to control who goes through them. A direct path to one's home, laboratory or secret vault is a dangerous thing to leave unprotected for just anyone to traverse. Below is a selection of options that might be added to a gate or portal at the time of its construction.

If the GM desires, magical portals and gates can be activated blindly, with potentially hazardous consequences.

- **Doors:** Portals can be blocked at their destination. If the exit portal is blocked by doors, rubble or other objects completely obstructing the exit, the portal does not function.
- **Passphrase:** The portal does not open unless a magical password or passphrase is spoken aloud, in the correct language, near the gate.
- **Portal Key:** Portals can be designed that only those holding a particular object can pass through. These can be anything the caster desires from actual keys to holy symbols and suchlike. Whatever the key is, it is non-perishable and specifically keyed to the portal. Creating new keys requires the portal itself, either an existing key or the original caster, and components costing 1/100th of the construction cost.
- **Specific Persons:** Portals can also be keyed to only allow specific persons, races, genders or alignments through them. Construction of these types of locks requires access to appropriate spells, as well as an additional 4,000 gp in material components.
- **Traps:** It is not uncommon to trap portal entrances using the normal rules for traps, but a particularly devious, yet risky, trick is to trap the destination. Traps at the destination cannot be detected or disarmed from the entrance of most portals, but if they do not eliminate or neutralize the intruder, the foes have already breached the protected area.

THERE AND BACK AGAIN

Most portals or gates are designed for two-way travel between two different places, but this is not always the case. Whether due to malfunction or on purpose, some portals vary.

- **One-Way Travel:** The portal travels in a unidirectional manner. Travellers can walk from the entrance to the destination, but once they've arrived, there is no return through the portal.
- **Variable Destination:** Some portals lead to more than one place. If due to a malfunction, this may be a random location. Otherwise the destination fluctuates based on some cycle of time, weather or light, which portal key you carry or what race, alignment or other identifier you may be.

Use this table to generate interesting characteristics for your portal. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-04	The portal is entirely invisible and has no features to mark its location. Exceedingly careful inspection is needed to detect the faintest disruption in airflow near the portal, and thus reveal that something is nearby.
05-08	An arch of birchwood and vines encloses a swirling mass of fresh green leaves. When any creature steps through the portal, the leaves momentarily change to autumnal colours.
09-12	A set of doors made of human bones bar passage to the portal. The doors are locked.
13-16	The portal, a disc of red light that hovers in the air, is cold and hard to the touch. Only those carrying a token from its creator can push their way past the barrier.
17-20	The magical portal is behind a false wooden door. Opening the door, causes its yellow, shimmering light to pour forth.
21-24	The portal is set into the floor in an otherwise empty pool.
25-28	Two great iron pillars, depicting roaring demonic faces in a whirl of flame, flank the glowing red portal.
29-32	The portal appears as a male bearded face of glowing golden light. As a creature approaches, the face's mouth widens to accommodate their entrance.
33-36	A great painting of a hillside road, larger than a wagon, hangs on the wall. By touching the painting one can walk into the painting and those in the room see a painted version of the creature walk over the hill out of sight.
37-40	Dozens of birds flit among the trees in a sunlit clearing. Upon whistling the correct sequence of five notes, the birds fly into the clearing and form a circle, rotating counter clockwise, with a portal of white clouds in the centre.
41-44	The portal is composed entirely of shadows at the top of a dark and winding stair. The stairs are spaced close together, such as might be appropriate for a Small-sized creature.
45-48	Curtains of white gauze have been drawn across the portal. Red braided sashes hang from hooks on either side of the portal so the curtains can be cinched up.
49-52	The portal is a miasma of flame and smoke in a fireplace of brass edged brick. When the portal is closed, the flames die down to a few coals that never burn out.

53-56	The portal is a full length mirror. When activated, a faint image of the destination overlays the reflection in the silvered glass and one can step through to that location.
57-60	A simple wooden gate breaches a hedge. Opening and stepping through the gate transports the creature through the portal.
61-64	The portal takes the form of a bookshelf full of tomes. By reciting a passphrase, the shelf slides to the side revealing a dark hallway of stone. Somewhere in the distance, a flickering light and the crackling of a fire can be heard.
65-68	A small, plain altar sits in the middle of a simple room with only a white mat before it and a uncoloured wax candle on the altar. Lighting the candle transports everyone in the room to an identical room at the target destination.
69-72	A great wine tun is set into the wall. By twisting the tap, the tun opens to reveal a glowing blue portal. Inspection detects the seam of the door.
73-76	The portal appears in four different locations, being active for only fifteen minutes of every hour in each location. All four entrances reach the same destination.
77-80	A crystal arch in the shape of an inverted catenary glows with a soft white light at its heart. A relaxed calm emanates from the portal arch.
81-84	A complicated mosaic on the floor depicts a creature iconic of the portal's destination (such as an angel, elemental or demon). By pressing on the creature, the tiles fall away into a void below the floor, with a spiral stair leading down filled with bright light.
85-88	Two cherry trees wind together, petals falling from their blossoms in an endless, vision-obscuring rain, forming the portal.
89-92	The portal is a ring of white spotted, red toadstools growing in moist, loamy soil. One round after a character steps into the ring, a blue-white smoke rises from the mushrooms and blocks all vision. When the smoke clears, the landscape has changed.
93-96	A silver wire frame, the size of two grown men, bejewelled with moonstones, encircles a cloying mist. The mist does not react to breezes or movement, but instead seems to seethe and roil of its own accord.
97-100	A small music box sits upon a marble pedestal. If opened, wound and played, the little dancer inside slowly spins to a sad melody, and after it finishes, a swirling portal opens in front of the pedestal and faint strains of music sounds from within.

GATES & PORTALS: DRESSING & FEATURES

Use this table to generate interesting features for the portal. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1-2	Two rotting human legs protrude from the portal, in a puddle of dried blood. If pulled on, they freely come away. The other half of the body is not present, even if someone goes through the portal to look for it.
3-5	The portal shimmers, reacting noticeably to a breeze coming from within.
6-7	Pure water runs in rivulets from the portal, creating a puddle on the floor.
8-10	Portal has malfunctioned and no longer transports directly to its intended location. Instead, the user appears 2d100 feet from the exit portal in a random direction.
11-12	The portal requires the keyword “Paticio” be spoken to operate. A helpful former user has carved the word into the floor nearby.
13-14	The portal has been warped by time and magic such that only sentient creatures can pass through. Mounts and other animals do not pass through, reappearing at the entrance one round after they enter. Any creature with the special abilities bond or link, such as animal companions, special steeds or familiars are connected to their owner and transit normally.
15-16	The key that activates the gate has been lost or destroyed and there is no way to open it short of powerful magic or the construction of a new portal key.
17-18	A 1-ft. thick stone wall has been erected in front of the portal.
19-20	The portal has been trapped on the other side with a magic-negating incantation. The trap cannot be detected from this side of the portal.
21-22	Due to age, the portal has been drained of all magic. If holy or unholy energy is channelled into it, the gate activates for one round.
23-24	The portal on the other side has been irreparably damaged, and travel is now one-way only. Anyone entering from this side arrives safely, but must find another method of transit if they wish to return.
25-26	Travellers passing through the portal are injured by a burst of elemental energy bleeding through from another plane, causing damage in a 15-ft. radius of the portal. To determine the type of damage roll 1d6: 1-acid, 2-cold, 3-electricity, 4-fire, 5-sonic, 6-two types of energy, roll twice ignore 6s.
27-28	The borders of the portal have been painted on the ground in bright purple paint.

29-30	Several plain stones have been lain on the floor in an arrow pattern, pointing directly to the entrance of the portal.
31-32	There is a bloody handprint on the structure enclosing the portal.
33-34	A rickety wooden chair sits next to the portal. A quarterstaff leans against the back of the chair and a wineskin hangs from it.
35-36	A brightly coloured children's ball floats in the centre of the portal, caught in it and travelling neither forward or back.
37-38	The ceiling, wall or other nearby feature has crumbled and buried the portal. In the recent past, someone has cleared away some of the rubble, creating a path that a Medium-sized or smaller creature could use to access the portal. A Large-sized creature can get to the portal by squeezing, but larger creatures must clear away more of the unstable rubble to get through.
39-40	Signs of a battle are evident around the portal. Dried blood, broken crossbow bolts and burn marks cover the ground.
41-42	A piece of parchment flutters in the breeze, held in place by a stone. In Common it reads, “Waited but you did not arrive. Will try to re-establish contact each midday.” The ink is still damp.
43-44	A dog, cat, rat or other animal appropriate to the location, sits nearby howling at the portal. Animals seem to instinctively notice the portal, whether it is active or not, and it unnerves them. Some coaxing is required to force a normal animal to use the portal.
45-46	While still functional, the portal shows signs of attempted destruction. The gate is hacked, burned and dented, but remains operational.
47-48	Wooden crates are stacked near the portal. Inside is a wide selection of hemp rope, lanterns, oil, and iron rations. The letters RQV are burned into the side of each crate.
49-50	A stained, white linen bed sheet has been tacked up in front of the portal. It can easily be ripped down.
51-52	The horse-sized corpse of an eyeless reptilian beast with only two legs rots in front of the portal. Xenobiologists may identify it as a destrachan.
53-54	A map has been drawn in charcoal on the ground before the portal, displaying the general layout of the destination and two miles around it. No names or dangers are noted; only the terrain features. Studying the map for one minute helps orientation in the area.
55-57	Acrid, black smoke pours from the portal filling the area around it and providing concealment. The smoke has no obvious source.

58-60	The remains of a campfire and general camping detritus can be found one hundred feet from the portal. A tracker may note that the campsite has been frequently used, though not for at least a week.
61-62	The odour of rotten meat is strong near the portal—and it gets stronger the closer one gets to the portal.
63-64	The portal hums loudly when living things approach within twenty feet of it. The volume of the noise increases the closer a creature approaches. The hum is not harmful, but does alert those nearby that someone is approaching the portal.
65-66	A young human boy sits near the portal. He is hungry, bored and willing talks with the PCs, introducing himself as Sencil Van. He says he and his father found the portal and his father told him to wait here while he checked it. His father went into it, but hasn't come out. That was several hours ago. The boy may be telling the truth or may be a monster in disguise.
67-68	The portal has become unstable and now fluctuates through different destinations. When it does so, the colour of the portal rotates from red to green to gold. Placed near the portal are three landscape paintings depicting the different locations: a red blasted landscape with fire raining from the sky, a stag drinking from a forest shrouded river and a brightly lit temple with angelic symbols prominently displayed.
69-70	The portal attracts insects. Flies, beetle and other vermin crowd the surrounding area. If appropriate, the GM may include a dangerous swarm to challenge those who try to pass through the portal.
71-72	Rusty chains with bloody hooks hang from the ceiling in the room containing the portal. The chains are not magical.
73-75	A bear rug, complete with head and claws, is on the floor in front of the portal. It has suffered the ravages of time and age, but is worth 10 gp.
76-78	Air whistles towards the portal, being sucked into it. Any creature or loose object under 300-lbs. within 30 ft. of the portal must be careful every round or be pulled five feet towards the portal. If this brings a creature into contact with the portal, it must take care or be pulled in.
79-81	A plain brass key hangs from a nearby hook. The key radiates magic and is a portal key, but not for this one.
82-83	A stoppered, dusty bottle lies on the ground. It is half full with faintly salty water. The liquid is in fact children's tears.

84-85	After the creation of the portal, someone has built a great iron clock around it. The doors only open for one minute every hour on the hour. The portal only remains open for a minute and is hard to find.
86-87	The portal interacts unusually with the local area, disruption the normal function of gravity. Casual observation notices some small rocks floating on the ceiling or at the maximum height of the effect. The reversed gravity causes those affected to fall up slowly and take no damage from striking objects. If the portal is in a place with solid objects to grab onto, agile PCs may do so. The effect is part of the portal and cannot be dispelled without destroying its magic.
88-89	A path of small, brightly coloured stones has been set into the ground leading directly to the portal from 50-ft. away. If pried up, they weigh 20 lbs. and could be sold for 5 gp.
90-92	Shadows of creatures and terrain at the destination dance across the surface of the portal. They can be identified by savvy PCs, thus guessing the identity of the creature or object casting the shadows.
93-94	On the floor in front of the portal is a non-magical gold ring with three empty settings, each scarred with the flame of a small explosion. In one of the settings is a sliver of a ruby, a fragment of a larger gem that once sat there. Esoteric knowledge may identify the ring to be similar to a wish-granting ring.. The ring is worth 100 gp.
95-96	Someone has scrawled "What is your heart's desire?" in Elven upon the portal's frame.
97-98	There are five shallow claw marks in the floor, dragging toward and into the gate. One of them has a bloody fingernail from a Medium-sized humanoid lodged in its furrow.
99	The portal is barely functioning. Every round, the light within flickers and dims. The portal has only a 1 in 4 chance of sending a given explorer to its destination.
100	A rough barricade of boxes, barrels and furniture has been thrown up in front of the portal. The barricade is less than sturdy and blood mars the side facing the portal. The stonework surrounding the portal is scorched and burnt.

GATES & PORTALS: LOCATION

Use this table to determine where the gate or portal leads. Some locations listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1-4	The portal is designed as a quick escape and leads outside the dungeon or ruin the PCs are currently exploring. The GM should choose a place distant, but within view of the entrance to the dungeon. This portal is one-way.
5-8	Those passing through the portal exit into a cage, though their possessions do not. A sickly tree, a bucket, and shallow depression filled with hay are in the cage. The travellers are now exhibits in a zoo with their captors being dragons, outsiders or a powerful wizard, as suits the GM's campaign.
9-12	The portal leads into a 30 ft. by 30 ft. treasure vault. The vault is lined with shelves, marble pedestals and bins. Unfortunately the vault has already been raided and most things of value are gone, though there are still enough dropped coins and scattered knickknacks to total 60 gp. If the GM wishes to seed a particular piece of treasure, tome or map, this is excellent place to leave it; fallen behind one of the shelves.
13-16	The portal exits into a cavern deep beneath the surface, dominated by a huge, alien city. A circular gate pierces a black stone wall and behind the city wall rises buildings that appear as odd swirling columns decorated with dim purple and green lights. Shadowy forms flit between the columns, though they are too far away to be certain what they are. Several tunnels exit the area to further adventure. If the PCs have a light source active when they arrive, it stands out dramatically against the otherwise oppressive darkness and they are likely to find out what flies above the walls quite soon.
17-20	Stepping out of the portal, travellers find themselves in a shallow cave of ice and stone on the side of an arctic mountain. A fierce wind screams past the mouth of the cave and a slippery narrow path proceeds both up and down, the mountain. Barely perceptible through the swirling snow is a large fortress atop the mountain.
21-24	Heat immediately assails the senses, followed quickly by the foul odour of brimstone. From the desolate and blasted rocky red landscape and the fire falling from the sky, it is likely the travellers have arrived in one of the lower planes. A demonic creature appropriate to the party's level notices their arrival and immediately moves to enslave them.

25-28	The sun shines brilliantly over the exit to the portal on the beach of a tropical island. A spear's throw from the water is dense vegetation and on the horizon, smoke rises from a volcano. A few moments after the travellers step through, drums sound from deep in the jungle.
29-32	The portal exits on a cloud. Inexplicably the cloud is solid and does not seem to be drifting on the breeze. A small cottage, as one might find in any forest, is nearby. Inside resides an elderly human-looking woman who calls herself Mother Bell. Mother Bell invites travellers into her cottage and offers to make them tea and sesame cakes while she determines what they desire.
33-36	This one-way portal exits in the ceiling of a hollow 10-ft. stone sphere that has been filled with dead magic that stops a paper's width from the portal. The sphere is designed to be a cell from which there is little chance of escape and, as such it is buried 200-ft. below ground. Four skeletons of previous explorers are here, having starved to death decades ago.
37-40	The portal leads into the faerie realm. Taking in the surroundings from the scrub covered hill topped with standing stones where they appear, a traveller can see an ancient, murky forest to one side and a prairie covered in wildflowers towards the other. On the horizon, the sun is setting, covering the sky in a fiery red and orange and allowing just the hint of full moon to be seen in the sky.
41-44	The portal exits on the first floor of a dreary tower. Rotting tapestries depicting nobles at leisure decorate the crumbling spiral stairs rising to the next floor. A human skeleton, dressed in finery, steps forward and offers a decanter of fine wine and crystal glasses on a brass platter. The necromancer that lives in the tower happily welcomes guests. How else will he gain raw materials for his experiments? He lulls his guests into a false sense of security before striking.
45-48	Stepping through the portal transports the explorer into a chill darkness. With light, a vaulted ceiling rises more than a bow shot into the air, held aloft by pillars wider than any giant. Great bearded faces and anvils are carved in the pillars. The explorer has found a lost dwarven hold, now home only to deadly traps, forgotten memories, and those dangers the GM wishes to spring on unsuspecting adventurers.
49-52	The portal exits into a dusty tent overcrowded with books in the middle of a busy marketplace. A bespectacled clerk looks up briefly and returns to his reading. All about, dozens of races shop and converse in just as many languages; no others take note of the newcomers.

53-56	The portal exits to a desolate ravine in front of large cave. Smoke drifts from the cave mouth and the ground is littered with gnawed humanoid and animal bones that still have bits of bloody flesh clinging to them. The corpse of a knight, blackened by intense flame such that joints of his plate mail have melted together, lies face down not three paces from the entrance. A deep, rumbling voice echoes from deep in the cave in Draconic, "Has my next meal found its way to my door?"
57-60	The portal opens onto the middle of a soaring white and gold bridge, so high that wisps of cloud tickle the bottom of it. To either side rise the towering buildings of a pristine city. Citizens in alabaster togas, gold sandals and braided hair marvel at the strange travellers, but do not accost them. The locals appear almost human, but are clearly touched by whatever plane the portal has lead to.
61-64	Exiting the portal, the PCs finds themselves at the bottom of a canyon. The sun is already setting and strange unrecognized stars are just beginning to make their appearance, shrouding the canyon floor in gloom. Firelight flickers from one direction, and approaching the box canyon's end, one finds an abandoned campsite complete with roaring fire, tents and a goodly supply of gear and equipment.
65-68	The portal deposits the PCs in the basement of an inn. Everything is covered in dust and it does not appear that anyone has visited it in some time. Climbing the stairs to the main floor requires pushing through fallen and charred timbers that block the passage, but once up, it is clear the inn has suffered a fire. The town it is in the centre of is eerily abandoned. Doors stand open, shutters creak in the wind, and wagons wait in the street without horses. The town has the appearance of having been suddenly abandoned, as if life just stopped and vanished with no warning. There are no bodies. A sign lies in the dirt at the edge of town, labelling this forgotten place as Desolation.
69-72	The portal drops the voyager into a stark white waiting room. After a few minutes a man in white robes enters, followed by several hulking thugs, also in white. The man smiles blandly and asks the PCs their names and he records them in a small white ledger. Casual scrutiny notes the words " <i>Craghill Asylum for the Criminally Insane</i> " on the cover.
73-76	The portal exits at a small oasis, not more than three wagons wide. A few trees provide shade and the water is cool and clean. The horizon in all directions is nothing but brutally hot sun and glaring white sand. No one is present, but a few vultures circle high up in the sky.

77-80	The portal leads to a perfect cubic room with a perfectly square door in the middle of one wall. The door opens easily and leads into a city where each block is a perfect cube building and all of the citizens are constructs going about a life of complete order. Any disruption of that order quickly draws the local authorities' attention.
81-84	The portal exits into a wet underground room. The walls are mould covered stucco with a red fresco band of geometric shapes now barely noticeable ringing the room near the ceiling. The room radiates transmutation magic, which keeps the room from flooding. Half of the floor is a pool of water which leads to the bottom of a canal, and from there to a city of marble porticos and long canals.
85-88	The destination is a rocky shore, pelted by surf and driving rain. A light shines from a high hill where a narrow, leaning mansion leers into the night. A slippery path rises to meet the home, who has clearly seen better days and now barely stands against the storm.
89-92	In a flash of light, the travellers finds themselves inside a mausoleum. Burial niches on the walls, capped with marble plaques mark this as the final resting place of the de Montceux family, though from the dates, none have been interred here for over 200 years. An iron door exits the tomb, though the lock is easily opened from the inside. Once outside one sees an overgrown cemetery in a swampy wood. A vine and leaf choked fountain is in the centre of the cemetery, with a statue of a winged cherub, eyes downcast limply holding a sword. The sword has weathered badly, and rust stains the marble.
93-96	The destination is a hallway whose walls, floor and ceiling are entirely mirrored, creating a disconcerting image of the PCs repeating endlessly. The only non-mirrored surface are two doorknobs at each end of the long hallway. One is silvered and warm while the other is painted black and is faintly sticky, as if recently grasped by a moist hand.
97-100	The portal exits into a library in the attic of an abandoned farmhouse on the edge of the woods. Through a cracked window, it is clear a battle is taking place in the approaching dawn. A large band of humans and halflings defend a low rise against a horde of goblins being driven forward by a few hobgoblins. While the band on the ridge is currently holding out with bows and flaming oil, it is obvious they are vastly outnumbered and will eventually fall. Indeed, from the vantage point in the attic, a group of goblins are visible flanking east around the rise using the cover of the woods.



GOBLIN'S POCKETS

Nothing is worse for the GM than PCs showing an unexpected interest in a throw-away monster. The heroes have entered a deadly dungeon, butchered the monsters within and decided to loot their still warm corpses. Or maybe the heroes are exploring the wilderness, encounter a group of goblin bandits. They are convinced the monsters have a deeper purpose, but they have nothing of value. They own nothing the heroes would even bother giving more than a cursory glance at, much less keep, so now the GM faces the eternal question – provide a lame answer like “string” (or another mundane and uninteresting item), or say they have nothing of value. Neither answer is very satisfying. Ideally, the GM would fill the goblins’ pockets with unique, appropriate items to show the goblins have been up to something, without giving away the entire plot of the adventure.

The following tables provides the tools to give the heroes the kinds of things they expect to find in the pockets of goblins. There is nothing too valuable, though some of these entries will hopefully prove useful to the adventurers!

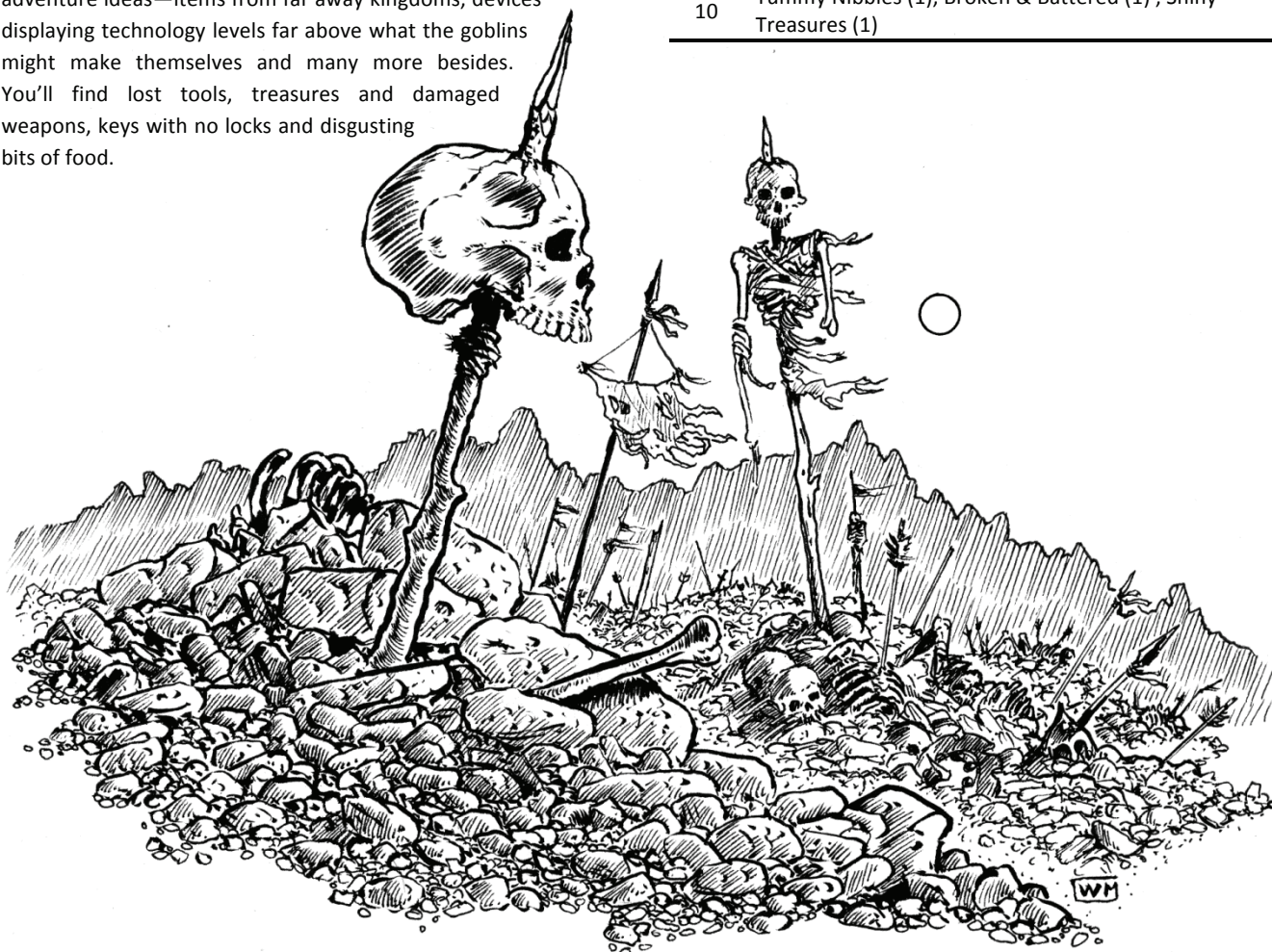
Many of the items here could be used to spark further adventure ideas—items from far away kingdoms, devices displaying technology levels far above what the goblins might make themselves and many more besides. You’ll find lost tools, treasures and damaged weapons, keys with no locks and disgusting bits of food.

Though these tables were written with goblins in mind, any of these lists would work equally well for any savage or disorganized humanoids—be they mongrelfolk, ogres or troglodytes.

Use the table below to determine the kinds of things in the goblin’s pockets before consulting the relevant tables to determine the specifics.

D10

1	Utterly Worthless (1), Yummy Nibbles (1)
2	Utterly Worthless (1), Broken & Battered (1)
3	Yummy Nibbles (1), Broken & Battered (1)
4	Broken & Battered (1), Utterly Worthless (1)
5	Utterly Worthless (1), Shiny Treasures (1)
6	Yummy Nibbles (1), Shiny Treasures (1)
7	Broken & Battered (1), Shiny Treasures (1)
8	Utterly Worthless (1), Yummy Nibbles (1), Shiny Treasures (1)
9	Broken & Battered (1), Utterly Worthless (1), Shiny Treasures (1)
10	Yummy Nibbles (1), Broken & Battered (1), Shiny Treasures (1)



GOBLIN'S POCKETS: UTTERLY WORTHLESS

Use this table, to generate the utterly worthless things a goblin keeps in his pockets.

D%	
01-05	A fist-sized grey rock, smooth and round, perfect for skipping across a lake, though not much else.
06-10	A piece of string slightly too short to make an effective bootlace, even for a goblin.
11-12	A dried-out dead snake wrapped carefully around a gnarled branch.
13-14	A crude goblin effigy consisting of a lump of coal with two buttons glued on for eyes and floppy green leaves attached as ears.
15-16	A single copper coin, melted almost beyond recognition.
17-18	A crumpled piece of paper with a song written on it – currently it is wrapped around a fish skeleton.
19-20	A well-worn copper key, its teeth have obviously been crudely filed to the point where it will never fit its original lock.
21-22	A small squash has had a leering face carved into it.
23-24	A disturbingly soiled handkerchief, the colours splattered on it seem too vibrant to have come from a living person.
25-26	A shred of bright blue fabric, splattered with a dark crimson liquid.
27-28	A dull table knife that has been bent in three different places, as if it crumpled against thick armour.
29-30	The left arm and head of a doll; one of its button eyes is missing.
31-32	A potato serves as a pin cushion to collect bent pins and needles.
33-34	A rolled up piece of parchment is a half-scribed scroll of some fire-related spell, though it is completely inert.
35-36	A folded up napkin contains shards of chalk.
37-38	A collection of rusted, completely imbalanced arrowheads, each with a letter of the alphabet scraped into it.
39-40	A half-eaten left shoe soaked in brine.
41-42	A severed finger, bearing a tan-line where a ring has been recently removed.
43-44	A ripped dog collar, bearing a wooden tag with the name Bruiser clearly engraved on it.
45-46	A tuft of red hair, seemingly sheared from the foot of a halfling.
47-48	A small piece of reflective glass, likely broken from a larger mirror.
49-50	A piece of fabric that may have once been part of a tapestry, but now is simply full of pinholes where thread would once have been stitched.

51-52	An impossibly tangled ball of multi-coloured thread.
53-54	A small red brick, still bearing flecks of off-white mortar.
55-56	Teeth pulled from a shark or similar carnivorous creature.
57-58	A leather patch, seemingly torn from the elbow of a well-worn jacket.
59-60	The frame from a pair of reading glasses, its lenses long since lost.
61-62	A dingy grey feather roughly three inches long, stuck into a rotten plum.
63-64	A collection of stinkbug carapaces with their innards sucked out.
65-66	A handful of spent tindertwigs, their burnt shafts tell a grim tale of arson past.
67-68	A well-gnawed wooden skewer smells like it was likely once stuck through a piece of rancid meat.
69-70	A small jewellery box contains a relatively fresh humanoid eye.
71-72	Two strips of leather support a small triangle of filthy cloth, the implied purpose of which makes even stalwart adventurers shudder.
73-74	A small stuffed mouse, likely a cat's toy. It smells of some strange herb.
75-76	A large, well-groomed and heavily waxed moustache, some scraps of skin still cling to the back.
77-78	This battered clay pot has had the top cleanly removed, while the bottom is rotting away.
79-80	A tangle of copper wire, wrapped around a branch torn from a birch tree.
81-82	A small chunk of soapstone, carved into the likeness of a finger.
83-84	A piece of sculpted wood, so badly burnt only a faint pattern remains.
85-86	A crudely drawn map, consisting of a single dotted line leading to an "X" (though no other reference points are given).
87-88	A heavily oxidized brass nail, the deep green of a pine needle.
89-90	A torn piece of paper on which is written a partial recipe for apple pie.
91-92	A small grey feather, most likely from a pigeon.
93-94	A collection of fins ripped from fish have been threaded together to make a bracelet.
95-99	Roll twice on this table, the items are tangled together.
100	Roll thrice on this table, ignoring duplicate results. Grime and fluff cover the items.

GOBLIN'S POCKETS: BROKEN & BATTERED

Use this table, to generate the broken and battered things a goblin keeps in his pockets.

D%	
01-05	A scratched brass ring, all of the precious stones have been pried from their settings.
06-10	A small silver case has had a hole punched in it, likely from an arrow.
11-12	This small knife, the tip of which has snapped off, is otherwise still sharp.
13-14	A heavily used fork, none of its tines form a straight line.
15-16	An enormous belt buckle with a barely legible inscription reading "Best in the world" atop a two-headed eagle.
17-18	A small ceramic figurine has been crudely repainted enough times it is more paint than clay.
19-20	The finely wrought iron hilt of a dagger.
21-22	The brass ring from a door knocker bears scratches where it was savagely removed from its housing.
23-24	A short length of pewter chain, bent and shorn in places.
25-26	A handful of steel and iron arrowheads, broken pieces of shaft are still attached to some.
27-28	A well-used sling stone shows signs of gnawing.
29-30	A pocket watch rattles with sound of loose springs, cogs and gears; though its arms still turn, they do not keep the proper time.
31-32	A well-used iron key, its teeth have been heavily scratched and chipped.
33-34	A locket has had its painting defaced with a crude moustache.
35-36	A leather holster for a set of lock picks has been filled with bent and broken tools.
37-38	A small harmonica has only three intact reeds, allowing it to produce only a handful of sour notes.
39-40	A decorative pepper shaker, still full of pepper. It is shaped like an exotic cat, though one of its ears has broken off.
41-42	A ripped sack, it has some traces of white powder within.
43-44	A water-logged torch, so damp it will not light.
45-46	The bowl of a large wooden serving ladle, snapped clear of its handle.
47-48	A sharpening stone with a deep groove worn into the centre.
49-50	About 3 feet of tangled string with a small stone tied to one end.
51-52	A small box with hinges, though its lid has been misplaced.
53-54	The shards of a holy symbol of a sun god, collected in a filthy rag.

55-56	A fishing hook has been bent straight and thrust through a rubber ball.
57-58	A crude drawing of a masked face on this compass leaves only half the cardinal face visible.
59-60	A hammer head has surprisingly and impressively had its claws bent into separate directions.
61-62	A signet ring has had rocks strategically glued to it to change the insignia to something more suited to a goblin—an impaled eagle.
63-64	This cheaply-made magnifying glass has a large crack down the centre.
65-66	A small bird statuette has had its eyes gouged out and its wings broken.
67-68	A battered belt buckle displays a heavily scratched bull's head.
69-70	The trigger mechanism from a heavy crossbow; though intact, it is seized completely.
71-72	A small book has had many of its pages torn out and others folded into various animal shapes, which have been crushed between the covers.
73-74	A crumpled and torn wanted poster displaying the uncanny likeness of one of the PCs.
75-76	A wooden handle has come loose from its original utensil, leaving no clue as to its purpose.
77-78	A heavily scratched monocle has come detached from its chain.
79-80	A compass seems to have become completely and irrevocably magnetized—its needle just spins endlessly.
81-82	A leather strap with buckles that seems to have been torn from some article of armour.
83-84	A butterfly net has had a substantial hole torn in it and a wide variety of insect parts tangled in its mesh.
85-86	A battered tin cup has been crushed out of shape. It's handle is crushed flat to the cup itself and is unusable.
87-88	This small scalpel blade has been worn completely dull. Dried bloodstains and rust coat the blade.
89-90	A heavily defaced pendant is cast in the shape of an angel, though its wings have been snapped off leaving ragged stumps.
91-92	A beer stein large enough to serve as a goblin's helmet has eye holes gouged through it.
93-94	A well-worn paintbrush has only three lonely bristles remaining.
95-99	Roll twice on this table, the items have been nailed together.
100	Roll twice on this table, and once on the Shiny Treasures table. All three items have been tied together to form a necklace.

GOBLIN'S POCKETS: YUMMY NIBBLES

Use this table, to generate the “yummy nibbles” a goblin keeps in his pockets.

D%	
01-05	A half-eaten pickle on the end of a yellowed piece of string.
06-10	A lump of heavily boiled grey meat shows no clue as which animal it came from.
11-12	A damp brown bag containing three fish heads, all well past their prime.
13-14	A lightly toasted scorpion on the end of a stick; its tail has been bitten off.
15-16	Half an orange has had the majority of its juices squeezed out.
17-18	The stem of a pineapple, bearing numerous tooth marks.
19-20	This quarter of a waffle has been soaked in a foul smelling bluish liquid.
21-22	A half-eaten right shoe soaked in brine. Various root vegetables fill the shoe.
23-24	A hunk of half-melted butter wrapped in a thin slice of rank ham.
25-26	A small jar of pickled elf ears, plus a toe from some enormous humanoid.
27-28	This chunk of thigh bone from a massive bovine still has a few scraps of fresh, raw meat on it.
29-30	A heavily gnawed, rock-hard stale chunk of bread.
31-32	A shuriken with a different insect impaled on each of its tines.
33-34	A chunk of honeycomb still holding the candied bodies of several bees.
35-36	A sack full of stale bread crusts has just started to show signs of mould.
37-38	A jar of brightly-coloured birds soaked in brine.
39-40	A variety of dull feathers congealed in a mass of bright green gelatine. It is lime flavoured.
41-42	An open jar of some kind of grease or rendered fat, its source unclear.
43-44	This hunk of meat still has ruddy brown fur on one side, most likely from some type of canine.
45-46	The ragged gristle from a prime roast, left to age long enough to be chewy.
47-48	A withered hunk of meat soaked in something sticky – a number of still-living flies struggle to escape.
49-50	A shrivelled handful of raisins still on the vine.
51-52	A handful of raw bacon on a string – both the bacon and string are partly chewed.
53-54	A wooden skewer looks like it was once at the heart of a chunk of meat.
55-56	A sack of bird heads, roughly half of them have had their beaks bitten off.

57-58	Half a toad, the missing half is wrapped in greasy leaves, seemingly to keep it fresh. Green ichors stains the leaves.
59-60	A porous sack leaks stinking, harmless greenish ooze, which stains clothes and skin. The sack contains a lumpy, congealed stew.
61-62	An assortment of fish scales, fins and bird wings basted in clotted blood.
63-64	A strip of flesh has been torn from the haunch of an alligator, its hide still attached.
65-66	A green, half-eaten apple contains six half-eaten worms.
67-68	A rotten potato has grown long roots from its eyes, some of which have been woven together.
69-70	A large beetle, dribbling yellowish ichor, still wriggles on the end of a long skewer.
71-72	A small bag of sugar-dusted spiders' legs and rat tails. The whole smells musty.
73-74	A small pie powdered with dirt and filled with reddish clotted blood and giblets.
75-76	A meat pie has traces of whole birds within it—beaks, feathers, bones and so on.
77-78	This half-eaten frog is now just legs and the rear half. It is coated in mustard seeds.
79-80	A mouldy sponge, dripping with bacteria-laden liquids, wrapped in a filthy piece of leather.
81-82	A chunk of chocolate cake has become nearly petrified, seemingly more useful as a weapon than a snack.
83-84	A reddish paste, presumably the remnants of some fruit made into a crude jam, gives off a rancid stench.
85-86	A hunk of cheese is so covered in greenish fuzz it seems as though it may grow legs at any moment and run off.
87-88	A small pouch full of wriggling insects, specially selected for their size and bright colours. They taste strangely tasty.
89-90	Skin strips from the skull of a small stoat has been turned into a crude container for its well-marinated brain.
91-92	A jar of green olives has had the pimentos sucked out of them.
93-94	A sack of dried beans. Hidden within are several strips of beef jerky wrapped in a covering of oiled leaves.
95-99	Roll twice on this table, the items have been put together into a sandwich.
100	Roll thrice on this table; the items have been made into a hearty stew.

GOBLIN'S POCKETS: SHINY TREASURES

Use this table, to generate the shiny treasures a goblin keeps in his pockets. All the items herein are worth 1 gp or less.

D%	
01-05	A freshly minted gold coin from a kingdom hundreds of miles away.
06-10	An incredibly intricately etched brass button, clearly from an article of clothing far too large for a goblin.
11-12	A heavily scratched glass prism; in just the right light, it refracts light into tiny rainbows.
13-14	A beautifully tied bow has been ripped from the rest of its lacy ribbon.
15-16	A pair of small ceramic figures depict a bride and groom; the bottom of the figures shows minor signs of being gnawed.
17-18	A soapstone sculpture of a human hand, with its little finger missing.
19-20	A steel palm-sized cog; heavily charred as though by an extraordinary fire or explosion.
21-22	A pewter medal awarded to veteran soldiers of a neighbouring kingdom.
23-24	Five feet of green satin ribbon, covered in spots of what appears to be dried blood.
25-26	A band of leather, likely designed for sharpening a razor, now looks like it has spent more time rubbing against teeth.
27-28	A steel spur in remarkably good shape, despite having been removed from its boot.
29-30	A whetstone has a hole drilled through its centre, as if to sharpen the edges of a round weapon.
31-32	A small pair of finely made scissors, though the edges are dull.
33-34	A gold-plated spoon shows its underlying iron through a variety of scratches.
35-36	An inkwell with a small amount of still – good blue ink.
37-38	A small bag of marbles, including a larger cat's eye shooter.
39-40	A miniature doll, or maybe an effigy, made from bound straw and twine.
41-42	A spool of fine crimson thread tangled on a wooden bobbin.
43-44	An immaculately preserved eye, most likely from an elf, in a tiny jar.
45-46	A loose thread has a variety of multi-coloured buttons sorted from largest to smallest.
47-48	A tiny painting of a beautiful woman, seemingly taken from a locket.
49-50	A small, leering face, cast in brass, most likely once served as part of a charm bracelet.
51-52	What appears to be a gemstone turns out to be a smoothed piece of green glass.

53-54	A pair of delicate reading glasses in startlingly good shape.
55-56	An assortment of nuts and bolts, none of which match.
57-58	A small brass human figure, seemingly removed from the top of a trophy.
59-60	This fragment of impressively-wrought, supple chainmail, only a few inches square, is heavily rusted and tattered at the edges.
61-62	A small bar of lead, in a box soaking in a strange alchemical formula.
63-64	A vial filled with a bluish liquid, likely a potion that has been rendered inert.
65-66	A collection of well-polished animal and bird talons made into a bracelet.
67-68	A fistful of dented copper coins from a variety of kingdoms scattered around the world.
69-70	This small gourd has been filled with a viscous liquid that glows for a few seconds before it fades.
71-72	This twisted piece of steel about a half-foot long has scorch marks along its length.
73-74	A rather flat silk top hat covered in muddy footprints.
75-76	A stuffed goblin doll, overfilled with brightly coloured feathers from dozens of different varieties of bird.
77-78	A glass eye, its iris to pupil ratio obviously meant for an elf rather than a human.
79-80	A magnificent spear tip, coated with a fine layer of rust, just deep enough to cover a set of shallow runes.
81-82	What at first appears to be a great gem turns out to be a strawberry fossilized in syrup.
83-84	A gold tooth; some signs of blood and tartar still cling tenaciously to it.
85-86	An extremely gorgeous well-polished stone turns out to be an ancient and thoroughly-cleaned turnip.
87-88	A fist-sized chunk of off-white marble has alternating veins of pink, gold and black.
89-90	A half-dozen rings of silver still pierce this mouldering human ear.
91-92	A trio of coins from three kingdoms at war have been ironically melted together.
93-94	A tiny well-made fork wrapped in a beautifully embroidered cotton napkin.
95-99	Roll twice on this table; the items have been crudely welded together with lead.
100	Roll thrice on this table; the items have been combined into a surprisingly impressive crown.

ILLUMINATION: BRAZIER

Use this table to generate interesting characteristics for braziers. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	A simple iron brazier hangs on chains from the ceiling.
06-10	This terracotta brazier looks like a pot-bellied man, his stomach left open to hold coals and smoke streaming from his mouth.
11-12	A carved dark wooden dragon curls protectively around this brazier, as if it held countless jewels.
13-14	This polished brass brazier looks like a sun, metal rays stretching a foot all around.
15-16	A heavy iron chest with its lid removed is being used as an improvised brazier.
17-18	Etched fairy tale creatures dance around the outside of small silver braziers lighting the room.
19-20	This iron brazier tilts dramatically thanks to a broken leg. A simple push will likely spill its load of burning coals.
21-22	The white marble brazier reflects the coals glowing in its bowl.
23-24	A graven eye tops this marble obelisk, light radiating through it from the coals in the plinth.
25-26	Golden vessels carved like foo dogs hold coals in their backs, shedding a warm light in the room.
27-28	A chunk of hollowed-out petrified wood is blackened from long use as a brazier.
29-30	This jade brazier is cunningly carved to look like an open-mouthed frog.
31-32	This brazier floats in a flower-strewn pool big enough for two, the warm water steaming in the cool air.
33-34	Scenes of hellish torment dominate the exterior of this tarnished brass brazier.
35-36	The base of this heavy brazier looks like a giant hand emerging from the ground.
37-38	This brazier, made of mud bricks, resembles a warm hearth, needing only a dog curled up in front of it to complete the homely image.
39-40	This basic iron brazier is rusting badly, making it look like it could fall apart at any moment.
41-42	Imps dance on the rim of this iron brazier.
43-44	Large iron goblets function as fire-filled braziers.
45-46	Small holes in this black enamelled brazier glow like stars in a night sky.
47-48	Entreaties to the goddess of fire are etched on this brass brazier.
49-50	A dragon's claw, masterfully carved down to the scales, holds a handful of coals as a brazier, talons curling above it.
51-52	White sand fills this sandstone brazier, a pile of dark coals nestled in the centre.

53-54	A sullen, fitful reddish glow emanates from the brazier in this room, providing dim light.
55-56	Smooth gray river stones form a nest that holds a mass of glowing coals.
57-58	An iron brazier nestles in a hollow in the top of a wide tree trunk.
59-60	Jewels around the rim of this brazier complete the image of a silver crown. (Close scrutiny reveals they're glass.)
61-62	The brazier is tucked away behind a decorated waxed paper screen, causing it to throw shadow scenes of a battle on the room's walls.
63-64	An upside down giant's skull rests on a simple wooden stand, serving as a brazier.
65-66	Bleached bones held together with wire hold flaming coals in a macabre brazier.
67-68	A simple repurposed brass cauldron serves as a brazier.
69-70	What looks like a smoking pipe enlarged by some sort of magic holds a pile of glowing coals.
71-72	The light from the coals reflects the veins in the black marble brazier.
73-74	Smoke from the braziers hangs along the ceiling, making breathing difficult.
75-76	A garish paint job does little to hide the poor quality of these braziers.
77-78	The brazier is cunningly crafted to appear like a treasure hoard, the red coals looking like rubies in a pile of golden coins.
79-80	Symbols in a strange alphabet surround the rim of this brass brazier. (The runes are Ignan.)
81-82	Carved red-stone salamanders stand guard over this brazier, their curling tails forming its basin.
83-84	Sweet smoke drifts cloyingly from the room's braziers, masking any other scents in the area.
85-86	A badly dented breastplate serves as a makeshift brazier.
87-88	Dancing flames give a hellish look to the imposing obsidian brazier.
89-90	A hollow near the bottom of the floor-to-ceiling block of granite holds glowing coals.
91-92	A jagged crack mars the iron brazier, evidence of a sword or axe strike that apparently went awry.
93-94	A blue stained glass piece stands in front of the brazier, colouring the room as if it were underwater.
95-99	This ceramic brazier looks like a demon's head, maw gaping upward.
100	Coals fill a depression in the top of a block of ice, some magic keeping it from melting.

ILLUMINATION: CANDELABRA

Use this table to generate interesting characteristics for candelabra. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	White candles sit in simple beaten tin holders on tables and other surfaces around the room.
06-10	One-foot-tall iron lanterns hang from hooks on the walls; glass protects the lit candles inside.
11-12	Rows of white tapers line an altar, radiating warm yellow light throughout the room.
13-14	An elegant statue of a mermaid holds a trident, its tines replaced with a trio of black candles.
15-16	The chandelier resembles a swooping dragon, candles shining along the leading edges of its wings and in its mouth and eyes.
17-18	The spartan use of candles in this chamber provides just a few pools of radiance.
19-20	A massive foot-round candle with numerous wicks hangs in a silver cage from the ceiling.
21-22	Candles are set behind blue stained glass in wall niches, creating an effect like being underwater.
23-24	This nine-branched candelabrum, one arm rising slight above the rest, holds burning wicks in small pools of scented oil rather than candles.
25-26	Red candles sit on the bleached skulls of small humanoids; the melting wax looks like blood.
27-28	The red-stained metal chandelier creates the impression of a hovering firestorm.
29-30	This simple wrought-iron candelabrum holds a dozen candles on metal spikes.
31-32	Candles hang off a smooth mahogany carving of a tree, as if they were falling autumn leaves.
33-34	The eye sockets of carved marble skulls glow with the light of candles burning inside.
35-36	Mounted animal heads line the room, candles between the tines of their impressive antlers.
37-38	This pair of brass candlesticks, covered in tarnish and wax, badly needs cleaning.
39-40	These simply painted wooden candleholders are the spitting image of a miniature lighthouse.
41-42	A simple wooden chandelier holds a dozen candles on each of its two cross arms.
43-44	The skeleton of some spiny-backed lizard is mounted with candles ascending along the spine.
45-46	The golden chandelier features three rings of arms radiating outward, each holding a candle.
47-48	Round glass cylinders sit on tables, each protecting the remaining stub of a candle.
49-50	A five-armed candle tree made of iron sits on the floor in each corner of the room.
51-52	Candles are scattered around the chamber, wherever a reasonably flat surface can be found.

53-54	Dim light radiates from candles places in the open visor of suits of armour lining the walls.
55-56	Bas-relief in the walls depict wise elves holding lanterns; nooks at the appropriate spots allow candles to be placed in the engraved lanterns.
57-58	Carved figures of humans, apes and fantastic beasts cavort among exotic foliage in the gilding covering the impressive candlesticks.
59-60	Multihued wax covers the wall and floor below an array of melted candles on a simple stand.
61-62	A bank of candles sits behind falling water, the light sparkling through the rushing liquid.
63-64	Broken swords form a deadly-looking candelabrum, tapers impaled on the points.
65-66	Serpents carved from jade curl up the two-foot-high silver candlesticks.
67-68	A lifelike stone statue of a woman has a mass of petrified serpents instead of hair; a glowing green candle tops each snake head.
69-70	Small mirrors behind the candles magnify their brightness. (They double the radius of the candle's normal illumination.)
71-72	Crystals on golden chandeliers send small rainbows spinning around the room.
73-74	Gnarled sticks are cut flat along the top to hold a candle, spreading branches acting as feet to form a stable base.
75-76	This chandelier features a hunting scene around its rim, candles backlighting figures of riders and hounds chasing a fox through the woods.
77-78	An imp, carved from marble, holds an upright candle in its outstretched hands.
79-80	The lantern is shaped like a dragon head, a flame emerging as if it were breathing fire.
81-82	A candle floats on a lily pad in a glass bowl full of water. Below it, swims a small goldfish.
83-84	A miniature dragon, sculpted from dark wood, curves possessively around a long taper.
85-86	Ornate trim lends elegance to the three-branch bronze candelabrum sitting on a table.
87-88	A statue of a man transforming into a tree, arms upraised with spreading fingers becoming tree branches, hold two-dozen candles.
89-90	These blown-glass ornamental candlesticks look like glowing flowers.
91-92	Candles hang on black wires from the painted black ceiling, creating the illusion of a starry sky.
93-94	This bronze lantern shaped like a lion's head holds a single candle.
95-99	Coloured silk balls hang from wires strung across the room, each glowing from a candle inside.
100	Small white paper balloons shed light as they float just below the ceiling, an opening at the bottom revealing a candle suspended inside.

ILLUMINATION: FIREPLACES

Use this table to generate interesting characteristics and features for your fireplaces. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	This simple cube of red brick is behind a scorched metal grate.
2	A decorative stone arch over a flat stone floor. Recently swept clean of soot.
3	An uneven hutch in the wall, smashed out crudely with a hammer or pickaxe.
4	A square opening decorated with hand-carved tiles, within and without.
5	A plain hemispherical niche pierces the wall.
6	A squat cube extending 2 ft. from the wall. Metal racks allow it to double as an oven.
7	Two pillars flank a square opening; a low iron fence blocks its lower half.
8	This fireplace is recessed slightly into the wall. Metallic meshes surround the other three sides.
9	This circular pit, shin-deep, features iron poles supporting a ceramic half-dome and chimney.
10	Dark stone around the fireplace is carved to resemble a hollowed tree.
11	A raised dome on a dais. A lever on the left turns a spit through the centre.
12	A brick rectangle within a wall. Several bricks along the mouth are broken or missing.
13	The marble mouth of this fireplace is embellished with etchings of ivy.
14	A box of dark steel, with a sliding grate door, clearly of dwarven make.
15	A brick pyramid protruding from the wall. The point ascends upward as the chimney. The mouth is likewise triangular.
16	The floor of this open-faced brick cube holds a slightly depressed floor filled with warm coals rather than racks for logs.
17	Steam wafts from this circular depression filled with bubbling spring water.
18	Smoke rises from the holes in this plaster dome's roof. When lit in darkness, they glow like eyes.
19	Twin brass braziers filled with coals stand abreast in an alcove. Both have a bowl in the centre for burning incense.
20	The hearth begins a simple cube with a square mouth. Further extension opens the fire pit into the room; a half-circle of bricks forms a low wall.
21	This metal furnace rests on stout legs. A copper pipe piercing the ceiling serves as a chimney.
22	The fireplace is large enough for a human to enter. Shadows and scorch-marks demonstrate the flames nearly reach the top.

23	Brick pillars form the corners of this glass chamber. A side door opens to allow access.
24	Bookshelves are carved into the stone chimney above this simple hearth.
25	The mouth of the fireplace is slightly elevated. A small cabinet beneath contains wood and tools.
26	This forgotten grey stone hutch is cold and choked with webs.
27	A cylindrical half-pillar protrudes from the wall; a bronze grate bars a circular mouth at its base.
28	A simple round hole, in a wall carved intricately in flame designs.
29	A rectangular slot two meters wide. An iron rack filled with tinder rests within.
30	A pillar in the room's centre serves as a chimney for square hearths beneath stone mantelpieces.
31	The hutch's walls are lined with reflective metal or glass, which greatly intensifies the light produced within and projects it into the room.
32	Beneath an iron arch, an ashy screen blocks sparks that fly from inside.
33	The mantel is forged of hard glass, displaying the flames in all directions.
34	The glossy tiles framing this fireplace gleam in the flickering light.
35	The tines of the grate have been shaped into trees, giving the lit hearth the appearance of a burning forest.
36	This brick fireplace has exploded, spraying stone and wood shrapnel across the room.
37	A hutch in the wall at arm's height contains a large metal bowl of coals and tinder.
38	An arch of polished stone covers a circular bed of pebbles. Wood is piled neatly atop.
39	A circular port in the wall opens into a dome. Metal webs form three racks across its width.
40	An open hole in the room's centre, cut 3 ft. deep. Ash surrounds its rim, staining the floor.
41	Rotten boards bar this brick fireplace.
42	Marble bricks comprise the frame and rear of this fireplace. An iron grate holds seasoned logs.
43	Scattered ash lies in the centre of this steel inset, which is polished bright as a mirror.
44	Recessed deeply into the wall, this steel column has a sliding panel at its base. The chamber smells of ash and scorched metal.
45	This enormous 10 ft. wide stone hearth, dominates the room's largest wall. Its mouth is blockaded behind a waist-height brass fence.
46	Though the fireplace itself is unadorned wood and stone, the knick-knacks resting on the mantel evoke nostalgia.
47	The interior of this furnace has been painted, only slightly faded, to resemble the surrounding landscape in winter.

48	A crack runs up the centre of this brick cube, taking an arm's-length chunk out of the chimney.
49	Ivory and silver have been worked over the smooth stone of the fireplace.
50	This hearth is swathed in gold plating, each edge covered in unique etchings.
51	This narrow recess is fitted with several rows of candelabras holding melted candles.
52	Spotlessly clean, it is obvious this marble fireplace has not been used in some time.
53	A soot-filled triangular hutch pierces the wall.
54	Once bright red, rust from the iron grate of this fireplace has stained the bricks a dusky orange.
55	A shallow pit under an adobe dome contains bits of burnt wood, bone, leather and a broken sword used as a poker.
56	Though its interior and body are mortar and stone, a stained shell of cedar covers the hearth.
57	A dark archway tops a trio of black stairs. Recessed into the wall is an oblong chamber containing a fire pit.
58	Ensnared behind thick glass, the back of this fireplace is adorned with a painting of a noble-looking woman.
59	Shreds of half-burned parchments and scorched glass are mixed among the tinder in this low, stocky fireplace.
60	This fireplace has an arched mouth.
61	This darkwood hearth stands cold and abandoned, coated in slime. A brass plate reading "Meritxell" adorns its mantel.
62	The red brick of this fireplace stands strikingly against its white marble mantel.
63	The hearth's frame of white stone is carved into skeletal arms, hands clasped over the fireplace.
64	An obsidian nymph and an ivory succubus are carved into pillars flanking this chimney's mouth. The scent of ash and roses fills the room.
65	Glass flowers catch the light from the flames beneath them, splintering the glow about the room. The lowest petals are slightly melted.
66	The back of this metal box furnace has a latch almost buried beneath a layer of ash.
67	A narrow hutch in the wall, about 3 ft. off the ground, appears to have been overloaded. Streaks of soot trail from its edge.
68	A swaying metal sphere hangs from an iron pipe.
69	This plain fireplace, save its grate, represents a gaping monster's maw.
70	This obsidian mantel's colouration disguises both scorch-marks and the presence of soot.
71	Each brick in this spherical hearth is of a different stone, giving it a patchwork appearance.
72	This stone mantel once bore an ornate mural. Time and heat have worn it away.
73	Composed of pebbles and gravel adrift in mortar, this fireplace seems designed by a child.

74	The slate in this hearth matches stones found in the nearby countryside.
75	A narrow ivory mantel as thin as a human man. A greenish metal screen restricts its mouth.
76	Only a stone interior protects this otherwise wooden fireplace from its own heat.
77	This free-standing hearth is composed of brass save its stone base.
78	Smooth porcelain frames this elegant mantel, cordoned off by a high iron fence.
79	A simplistic hearth, devoid of decoration; a set of faded, handmade idols rests on the mantelpiece.
80	This iron furnace is shaped as a corpulent fiend. A hole in its belly serves as the fireplace. When lit, its eyes glimmer, and smoke belches forth.
81	A narrow aperture in the wall lined with brick. The inverted column continues to the ceiling.
82	Ravaged by looters, only the bare frame of this fireplace remains, an echo of lost beauty.
83	Mounds of bricks from the collapsed chimney choke the mouth of this greyed old mantel.
84	The circular mouth of this fireplace is adorned with sunburst-pattern carvings.
85	This granite and quartz hearth boasts no less than three fireplace mouths.
86	The ancient stones of this fireplace and chimney stand stark against newer brick walls.
87	Crafted of quartz, the uneven surface of this hearth is polished to glitter like gems.
88	Singed parchments and false hair mingle in the ashes of the hearth.
89	Adorned with opalescent stones, the room about this hearth is decorated with elaborate reflections of colour when the fire is lit.
90	This hutch is no more than a pile of carefully balanced rocks.
91	Marble statuettes of birds and flowers decorate the exterior of a blue-tinted brick archway.
92	The stones around this old hearth have been meticulously carved with the crests of every noble family to have ever resided nearby.
93	Redwood frames around the stone arch of this fireplace form an expansive armoire.
94	An ornate set of steel tools – tongs, pokers and the like – rest above the mantel.
95	A wasp hive blocks the dusty chimney of this cold hearth.
96	Deep cuts mar a third of this fireplace mantel.
97	This chimney is flush with the wall, its mouth blockaded by a miniature spiked fence.
98	A marble mantel with bronze insets, dominated by a plate depicting a serpent and a lion at war.
99	Etchings of planar alignments along the arch dominate this hearth.
100	An elaborate sculpture of a red dragon's gaping maw juts from the wall, the fire pit in its lower jaw. Its horns serve as a wood rack.

ILLUMINATION: LANTERNS

Use this table to generate interesting characteristics for lanterns. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The brass and glass lanterns are illuminated by gleaming, phosphorescent mould.
06-10	Glowing insects flit about within a sealed glass orb, providing a strange, dim light.
11-12	The lantern's candle is shielded from draughts by a cylinder of translucent parchment, which may catch aflame if it is jostled or moved.
13-14	This rectangular lantern uses panes of horn, rather than glass.
15-16	The lantern is made of a cylinder of cast iron, with trefoil apertures for its light.
17-18	Carved out of stone, this heavy, ornamental lantern is marked with worn sigils.
19-20	Sided in painted silk and using a bamboo frame, this lantern has an exotic look about it.
21-22	The lantern, round and coloured in vermillion, is fragile and made from thin paper.
23-24	This paper lantern floats through the air, the heat from its candle causing it to drift in a gentle breeze.
25-26	The lantern has been crudely fashioned by hand in tin, possibly by a child.
27-28	The tallow within this nondescript lantern smells sweet and vaguely cloying.
29-30	Elaborate iron ribbing in a floral design casts great and disquieting shadows from this lantern's sides.
31-32	The lantern is carved from an enormous gourd.
33-34	Fashioned from intricate blown glass, this lantern, which hangs from a chain, resembles a squid or an octopus.
35-36	The glass panes of this lantern are shattered and broken. Reddish-brown stains splatter it.
37-38	The lantern stands on a stout iron pole with a wide, rounded foot. It is quite heavy, but may be moved or knocked over.
39-40	The lantern is held in the hand of a life-size statue. The statue is designed so the lantern can be removed.
41-42	This lantern contains one, large aperture, giving it a focused beam that cuts through the gloom, but leaves the rest of the room in shadow.
43-44	Each side of this four-sided lantern is covered by a theatrical mask; the light shines through the masks' eyes and mouths.
45-46	The lantern is made to resemble an angel; its wings flutter as it is carried.
47-48	The lantern exudes intense heat, and burns anyone or anything that touches it.

49-50	This metal lantern is shaped in the form of a phoenix, with the light streaming from its body.
51-52	The panes of this lantern are red, shedding a ruby glow on the whole chamber.
53-54	A paper spinning cover causes ambulatory bright cut-outs to move around the room.
55-56	Cunningly crafted as a metal globe, the pin-points piercing this lantern shine a virtual firmament across the ceiling of this room.
57-58	The lantern is shaped to resemble a large pig, pierced by many stars.
59-60	Dozens of tiny lanterns shaped like fruit hang from a great metal "tree."
61-62	The lantern is fashioned in the shape of a lotus, bearing an ever-burning seed head.
63-64	Strobe light emanates from this lantern, using a heat-spinning shade.
65-66	The lantern is made of brass in the form of a seafaring ship. The flame is protected by glass sails.
67-68	Shaped like an owl, this lantern's saucer eyes stream light.
69-70	The light source of this lantern is a glowing gem.
71-72	The light of this lantern is pale and white, giving everything a macabre pallor.
73-74	This tarnished lantern hangs from a long chain attached to a staff.
75-76	Diamond shaped, and possessing dozens of glass facets, this lantern sheds a clear, bright light.
77-78	The lantern resembles a bird cage, with little metals birds that "fly" around the central flame.
79-80	When lit, this lantern rings a half dozen tiny bells, creating a pleasing tintinnabulation.
81-82	Made of bronze, this lantern resembles an obese and grotesque fiend.
83-84	Constructed of wrought iron, this lantern is armed with vicious looking spikes.
85-86	This lantern is round and constructed from a woven lattice of wood.
87-88	Made of silver, the lantern's sides are pierced hundreds of times to create a geometric, puzzle-like sequence of symbols.
89-90	The lantern is made to resemble a lantern archon, though it is inert metal.
91-92	A burning hand of glory is the wick of this lantern.
93-94	The lantern is made from a humanoid skull.
95-99	The lantern is the source of a <i>darkness</i> spell and spreads magical shadow.
100	The lantern's light is shed by a will o' wisp or other dangerous, luminescent, creature.

ILLUMINATION: MAGICAL LIGHTS

Use this table to generate interesting characteristics for magical lighting. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Candles in ornate golden lanterns on the walls burst into light upon command.
06-10	A full-length mirror glows magically, illuminating the area. (It functions as a hooded lantern.)
11-12	Shadows cast in this room turn from dark to light, brightening whatever they touch.
13-14	Globes of wispy light spring to life, circling in a lazy orbit around each living creature's head.
15-16	Bas-reliefs of dragons on the walls breathe a steady stream of fire and act like torches.
17-18	Humanoid skulls placed on small altars around the room glow with a pale green light.
19-20	Candle flames dance merrily in time to a haunting melody.
21-22	A brazier blazes to life, red coals sending a pillar of flame skyward.
23-24	The golden floor candelabrum stretches its four arms toward anyone moving nearby, presenting candles for easy lighting.
25-26	Illusions of a full moon and stars shine from the ceiling, providing a cool light. (The light is considered true moonlight.)
27-28	An ornate silver chandelier spins merrily, crystals generating rainbows that flit about the room.
29-30	Any non-magical light source brought into the room gutters as the flame leaps to ignite wall-mounted lanterns.
31-32	Crossed swords mounted on the walls shed light like torches.
33-34	Rough pentagrams painted on the walls glow with a hellish light.
35-36	A glowing white mist covers the ceiling of this room, illuminating everything below.
37-38	Liquid running down the walls glows dimly with a phosphorescent light.
39-40	Torches set in sconces on the wall blaze incandescently, too bright to look at directly.
41-42	A crackling whisper emanates from the glowing brazier. (It repeats nonsense phrases in Ignan over and over.)
43-44	A creature carrying a light source entering the room is surrounded by illusory doubles, also shedding light. (The images disappear as normal or once the subject leaves the room.)
45-46	Finger-sized fire beetles caged in glass balls mounted like lanterns light the room.
47-48	Glowing rocks, looking like eggs, sit in a nest in a corner of the room.

49-50	A diffuse light radiates from inside an ice sculpture of a witch with outstretched hand.
51-52	A firepit in the middle of the room sheds light but no heat or smoke.
53-54	Light shines from the eyes and gaping fanged maw of a demon face carved into the wall.
55-56	Gemstones embedded in the walls glow in red, blue and green hues.
57-58	Ghostly torches materialize in silver sconces, shedding a pale light.
59-60	Brightly glowing crystal dust lazily spills from one end of an hourglass to another.
61-62	Footprints glow for a minute with each step in this room, shedding a dull illumination.
63-64	Glowing figments shaped like pixies dance around the ceiling of this chamber.
65-66	A ball of light seems to hang from shepherds' crooks along the walls.
67-68	Birch trees grow upward with leaves made of golden light.
69-70	A golden birdcage hangs from the ceiling, a ball of light floating inside.
71-72	A bright geyser leaps from a lighted fountain.
73-74	Illusory snow drifts down from seeming storm clouds, reflecting light and brightening the room. (Illumination is increased one step, though the snow hampers sight-based Perception.)
75-76	The sun traverses a cloudless illusory sky in this room. (The light is considered sunlight.)
77-78	Toy catapults sit on shelves. They throw balls of light that floats the air for 10 minutes.
79-80	Sunflowers glow like their namesake. (Eating a seed from the sunflower makes a character's eyes glow and bestows the ability to see in the dark for 1 minute.)
81-82	Where sconces should be, stone hands clutching glowing crystal balls protrude from the walls.
83-84	The strangely crimson torch flames in this room pulse to the beat of a heart.
85-86	Multi-coloured sparks, like miniature fireworks, fly from the candles in this chandelier.
87-88	A rainbow stretches between two crystals set high in opposite walls, radiating multihued light.
89-90	Glowing stones lazily orbit suits of plate armour standing sentinel in this hall.
91-92	An animated iron imp at the centre of a chandelier casts a cantrip, lighting its candles.
93-94	Glowing carp swim in a pool in the centre of the room, throwing light and strange shadows across the walls.
95-99	Green crystals radiate an oddly nauseating light.
100	A fey light surrounds any living creature entering the area (brightening an area 5 ft. around her by one step).

ILLUMINATION: TORCH SCONCES

Use this table to generate interesting characteristics for torch sconces. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Eternally burning torches are locked into sconces in the wall. (Removing them destroys them; the magic fades over one hour.)
06-10	The torch sconce is rotated sideways, as if it were used to open a secret door or deactivate a trap somewhere in the area.
11-12	Torches stick out of buckets of sand.
13-14	Skeletal arms jut from the walls, ready to take torches in their bony grips.
15-16	Steel masks hang from the walls over torches, fire seeming to emanate from the eyes.
17-18	Numerous burning torches set along the base of the wall make it look as though it were on fire.
19-20	The stone torch sconces seem to be one with the wall; they are likely created by magic.
21-22	Torch flames dance fitfully in a light breeze.
23-24	A bronze-plated sconce holds crossed torches.
25-26	This marble sconce is carved to look like a priest holding up his hands to cup the torch's flame.
27-28	The basket from a sword hilt adds decoration to the fine steel sconces on the wall.
29-30	The dull metal plate, a thin line of red enamel around the border, holding the sconce to the wall is shaped like a coffin.
31-32	The stone sconce looks like a grasping tentacle curling around a wooden torch.
33-34	The local lord's insignia stands out in relief on this metal torch sconce.
35-36	The sconces in this room are rusted; the broken metal is unable to hold a torch.
37-38	The torches are set in front of polished small steel shields, which reflect the dancing flame.
39-40	This sconce looks like an inverted sword, the torch sticking out of where the hilt should be.
41-42	The brass torch sconces look like dragon's claws, detailed down to the smallest scale.
43-44	Curved ram's horns mounted to the wall hold torches at regular intervals.
45-46	This golden sconce looks like an angel, wings spread and holding up a torch as a light.
47-48	Dead vines and other plants surround this obviously little-used torch sconce. (If left here for more than 15 minutes, a lit torch starts a fire.)
49-50	A foot-long chain ends in an iron shackle, holding up a torch set in a small notch in the wall.
51-52	This bronze sconce looks like a centaur archer, the torch held horizontally in place of the arrow in his bow.

53-54	Tarnish covers the plain brass torch sconces.
55-56	Small rubies set in this ornate silver sconce glow in the torchlight as if lit from within.
57-58	A pair of metallic snakes twine around this caduceus-like sconce, which ends in a pair of wings around the torch flame.
59-60	Simple metal cups hold smouldering torches.
61-62	A full-size marble bas-relief of a charioteer, with suns instead of wheels, lines the wall, slots for torches in the spokes. (Light from torches placed here is considered sunlight.)
63-64	Four torches radiate from this floor-mounted sconce, one pointing in each cardinal direction.
65-66	Moisture drips down the walls, reflecting streaks of light, and causes the torches to hiss and spit as droplets hit the flame.
67-68	Remnants of oil-soaked rags lie below the sconce, something having ripped apart the torch.
69-70	The torch sconces look like upside-down hollowed-out unicorn horns, but a closer examination reveals they're ceramic.
71-72	An eerie green flame emanates from the metal torch, its head full of alchemical reagents.
73-74	A pile of smooth river stones forms a small base that precariously holds a torch upright.
75-76	Insects flit around the torches, occasionally immolating themselves in the flame.
77-78	Smoke from the torches fills this room, making your eyes water.
79-80	Marble elephant heads hang on the walls, their trunks curling up to hold torches.
81-82	The bright steel torch sconces have been immaculately cleaned.
83-84	Smoke from the torches bears an acrid stench.
85-86	This sconce, woven from strips of iron, looks like a basket; glimpses of torch light shining through the staves and weavers.
87-88	Bone and feather fetishes, superstitious wards against misfortune, hang from the sconces.
89-90	This sconce looks like it will still hold a torch despite broken shards of metal jutting out. (Anyone placing a torch in the sconce suffers minor damage.)
91-92	The torch holder is crafted to suggest a golden goblet full of fire.
93-94	Dust falling into the torch causes it to flicker with blue flame.
95-99	Some small bird or rodent has built a nest on this torch sconce, littering the floor with refuse.
100	Some dirty material seems to cling to the iron sconce in this chilly room. (The material is a small piece of brown mould that grows to a 5-foot patch if a torch is placed in the sconce.)

"Argh," caravan master Tur Strohm groaned. "Ye are asking a steep price for caravan guarding. It's true what they say 'bout adventurers. Thieves all! Of my money! Ah, not much choice for me though. These winter the hills are crawlin' with gobbo buggers. But, seein' yer prices, I guess you saw the posts as well."

The man scratches his hairy chin, still contemplating the offer, when the tavern door opens and a bunch of young men in arms struggle inside. They are battered and dirty. One clenches his shoulder, insisting to his companions that the spreading dark red spot is 'merely a flesh wound'. They stumble to the bar, one of them ordering the cheap beer and counting out what seems to be his last coin.

Tur catches the hurt one's eye, and shakes his head.

"I see lots of people read those posts. More fools to go a-hunting the hills, trying to catch a gobo with its gold. Fools."

He shouts the last word into the tavern, eliciting annoyed gazes from the adventurers and amused looks from the rest.

"Fool! Is no gobo that has any gold! Ever heard a famous story 'bout a gobbo and his gold? 'Course not!"

He turns again to the deal, ignoring the angry stare aimed at his back. His eyebrows perk up.

"Ah, I see in your eyes you've been considerin' it too, eh? Maybe better take to the hills and hunt gobbos than take Strohm's money for boring caravan duty? Let me tell you, then: if there ain't no story to be told about a place – and there ain't nothin' to say about gobbos – there ain't anything worth finding.

Nay, there be better places to raid, I can tell ye. I know a tale or two, hear them plenty on the road. There's this castle where ye'll find a woman whose gaze can turn ye to ice, and I know hills where the critters spring from the rocks themselves, and... ah, what am I bawlin'. We were negotiatin' a price.

Or... are ye interested? I can see the hunger for adventure in yer eyes. Want ta know more, eh?

Hmmm.

Well, I might just want to share a few tales on some of these places when we are on the road. Could even drop a hint where you can find them...

Ya know.

If I would want to hire you...

Now about that askin' price..."

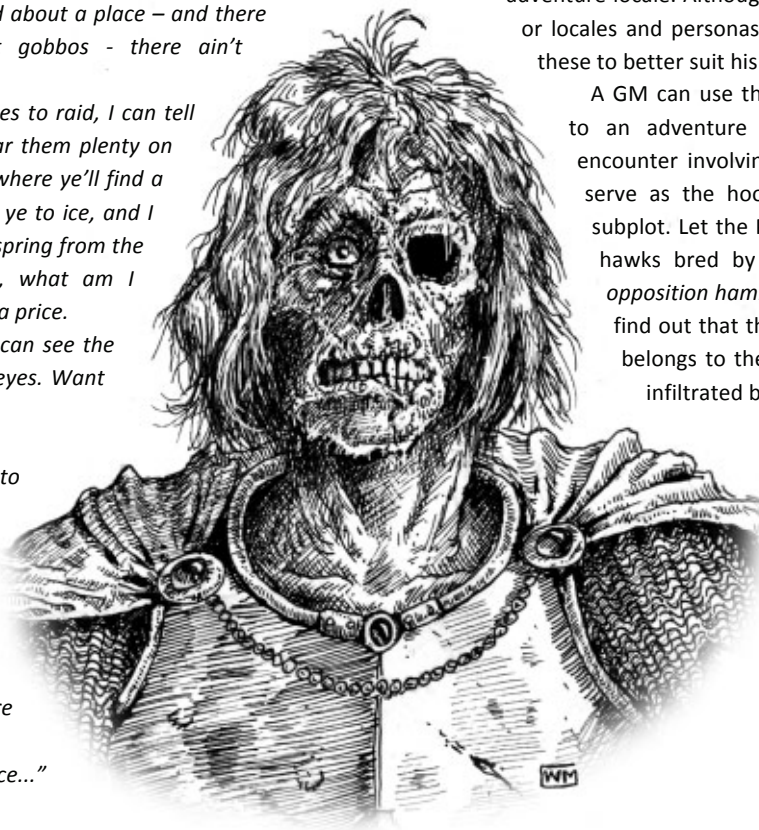
Contained on the following pages are fifty legends, divided into five categories:

- **Lost Treasures:** Dungeons are famed for lost treasures. Rumours of such treasures abound about almost all dungeons.
- **Famed Adventurers:** Sometimes as famous as the dungeons themselves, the adventurers that dare their depths are heroic figures. Use this section to provide details of those who have preceded the PCs.
- **Dungeon Features:** Sometimes a dungeon is famed for a particularly location within or nearby. These legends provide details of such locales.
- **Dungeon Inhabitants:** A dungeon's inhabitants often go a long way toward setting the flavour and tone of the place. Most dungeons only have one (or at most a few) famed residents.
- **Events & Deeds:** As dungeons attract adventurers like corpses attract flies, they are often the site of heroic (or nefarious) actions.

Each legend is presented as a brief text, which can be easily inserted in a GM's campaign as a tavern tale, scrap of bardic lore or sage's research. The veracity of each legend is, of course, up to the GM.

Each legend describes an event in the past tied to an adventure locale. Although each legend includes names or locales and personas, the GM may want to tweak these to better suit his campaign.

A GM can use the ideas herein to add flavour to an adventure locale, or to flesh out an encounter involving the legend. They can even serve as the hook into a minor side trek or subplot. Let the PCs try to find one of the rare hawks bred by the Dragons, deal with the *opposition hammer* as it falls into their hands, find out that the gold of their last adventure belongs to the dragon Sosshalithibar or get infiltrated by Blind the spymaster.



LEGENDS: LOST TREASURES

Dungeons are famed for lost treasures. Rumours of such treasures abound about almost all dungeons.

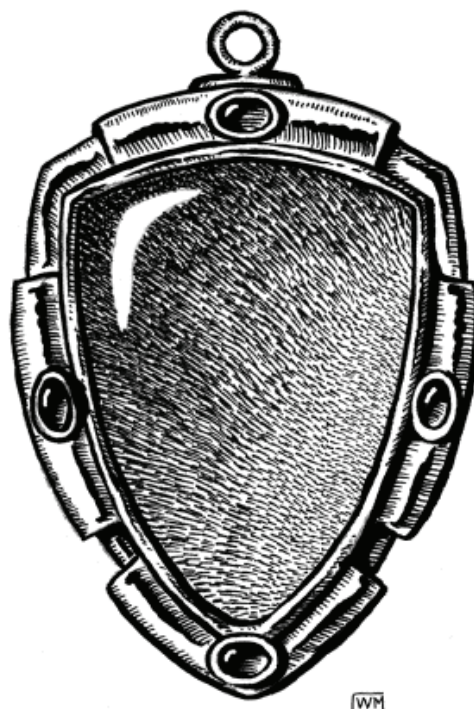
D20

1	Inner Mirror: This mirror was cursed to show you your true self. All your virtues, flaws and faults are tallied up and reflected in its surface. Few can stand what they see. If one is especially vile, the image may even come alive and leave the mirror, to destroy what it perceives to be a threat to the world. When its last owner died after seeing his reflection, the mirror was covered up and hidden away, deep below in the dungeons.
2	Dragon's Gold: The dragon Sosshalithibar, awake after a sleep of decades, is scouring the land, looking for gold coins taken from her hoard during her "nap." "Sosh," as she is also called, can track each coin, due to an enchantment with which she imbues all her treasure. She is ruthless and kills all that own what is hers, even though the coins have already passed through many hand and now fill pockets of men throughout the lands. (The PCs may even be carrying some of the gold and may have a sudden encounter with an angry dragon!)
3	Bark: The bark of the Pledwood tree has the magical ability to undo the ravages of old age, curing arthritis, brittle bones and loss of eyesight. As a result, most Pledwood trees have long since been chopped down. A few are believed to exist, far from civilized lands, guarded by treants.
4	Peace Keeper: Hovering on the bridge spanning the Grunflow hovers a blade, left there by a priest who got tired of the dungeon's denizens fighting over the river. <i>Peace Keeper</i> fights on its own, disarming anyone who carries a weapon onto the bridge, and parrying any attacks made against those in its vicinity. It never strikes to harm. So far nobody has tried taking the weapon for themselves – for who wants a blade that stops you fighting?
5	Opposition Hammer: This flawed attempt at an intelligent warhammer takes on the opposite alignment of whoever wields it. Whether it is actually intelligent, or whether the bearer simply hears her own insane voice reflected back to her is unknown. The hammer always opposes its wearer, and is wielded with great difficulty. It is, for some reason, the prized item of a hobgoblin tribe. Their champion wields it in battle.
6	Glamour Gem: This gem, set in a silver periapt, enhances the wearer's ability to create illusions, but also compels the wearer to believe its own creations. The gem's creator lived in a castle formed of the most brilliant illusions, crowded with friends that were not really there, and eating fantastic meals that did not exist. He starved to death.

7	Chronicling Quill: This quill was enchanted by a lich to record its thoughts, so that it might reflect on them later. Now, centuries later, the lich has left our world for other planes, but the quill yet writes. It covers the walls in the lich's lair with its scribbling – dark, nightmarish thoughts that may drive the reader insane.
8	Wishing Ring: The Empty Keep was once foolishly wished into being by a merchant who had come into the possession of a wish-granting ring. When the people of the valley entered the keep, they found it empty. Legends say that if you dig deep enough, you will find the merchant – buried under the tons of stone foundations he wished into being, the wishing ring still on his finger. The keep was abandoned – such a magical place was bound to bring bad luck to those dwelling within and locals used its stones to build their homes. Now, nothing but the cellars and the stub of the inner keep remain.
9	Bread Basket: Lady Du Pon dressed her banquets with a wicker basket that continually produces fresh bread rolls. The basket was the gift of a wise woman from the Black Spar Forest. A rival noble stole the basket, but when she subsequently presented it at her own feasts, any who ate of it were turned into vermin – with the noble herself turned into a bloated half-spider/half-woman. Only recovering the basket and presenting it to the Du Pon descendants removes this curse.
10	Caftan of Many Pockets: A travelling mage is rumoured to own a coat with nine pockets that reach, through miniature portals, into nine chests. Anything put into a pocket enters a chest, and through the pocket, anything inside the chest can be drawn out. Nobody knows where these chests are, though one seems to be in the possession of a fruit merchant, as its corresponding pocket always yields fresh bananas. Another may be located underwater as when opened salt water trickles forth.
11	Potion of Permanent Invisibility: A potion exists that makes the drinker permanently invisible and inaudible. Those who drink it can only be seen as a faint shadow when cast in candlelight, and cannot be heard at all. Three flasks were made, and one was drunk by the foolish noble who commissioned them. He has since gone mad from solitude and his mansion has fallen in ruins. The two remaining potions still lie inside, guarded by the mad noble.
12	Axe: Tales abound of a broadaxe, once used by the lumberjack Corale to kill his partner – who incidentally happened to be the secret lover of Corale's wife. The broadaxe is now tainted by murder and lusts for blood. Many a man wielding the axe has "accidentally" cut off his own leg or arm. It disappeared a year ago, after a logging expedition from which none of the lumberjacks returned alive.

13	Diary: In her youth, Angila Playne set down all her thoughts and life's events in tiny writing in a red notebook the size of a butcher's hand. The notes were lost when the family was forced to sell their ancestral home after the family patriarch unexpectedly died in his sleep. Now, old and infirm, she seeks these notes, according to her, for emotional reasons, but some say it may contain hints to treasure the Playne patriarch hid shortly before his death.
14	Magic Armour: The magical, gilded armour of Lady Knight Mermar Hesculot is famous not only for its splendour, but for its reputation of turning away even the heaviest blow. This did not protect her when she was dropped – quite undignified – through a trapdoor in the sewers under the Glazen Eye's thieves guild, where she was eaten alive by an otyugh of monstrous proportions. Many – including the thieves – have descended into the stinking sludge to recover the armour, and, of course, none of them has ever returned.
15	Whispering Blade: Word goes of a blade once crafted for a Shadowcrafter assassin, imbued with a cunning intellect and the ability to adapt form. It speaks in a whispering voice and gives unwanted advice on stealth and assassination. It disappeared mysteriously after its owner was caught in the baroness' bedroom, having just driven the blade through her skull.
16	Bronze Dragon: Veldirys "Gearhands" is known as the clockwork mage, for he created many magical artifacts that moved through springs and fine gears. The finest item he made was an animated miniature dragon of bronze. He imbued it with an elemental spirit, and bound it to himself as a familiar. Gearhands is dead – or so they say, but that bronze dragon yet exists. It resides in Gearhand's sanctuary, hidden in the planes, where it awaits a person that can pass the tests to become its new master.
17	Gloves and Shoes: This set of gloves and shoes are both crafted from the skin of a night panther. They are unstable when worn apart, but worn together grant the power to walk through walls. Care is to be taken not to wear them apart. Two adventurers took that gamble once, and they unexpectedly turned solid escaping an oubliette by walking through a wall together – one wearing the gloves, the other the boots. Nobody has retrieved those items, and of course to do so you have to find a way to enter a ten-foot thick stone wall.

18	Bag of Holding: Dalfyn Rags was an amazingly successful thief, who made quite a few scores in his life. Less popular with adventurers: he was known to steal away the treasure from under the noses of his fellows. He kept all this treasure in a magical but unassuming purse. He guarded the purse like a hawk, claiming everyone was out for his money. He may have been right – he met with an "unfortunate accident" on his last adventure. His fellows claimed all his valuables for themselves, but couldn't find the purse. Dalfyn must have hidden it shortly before his death. If anyone found that purse, they would be rich – if they can hold off those who feel they have a claim to it.
19	Magical Doo-Dahs: Durkon Burrowforge was a dwarf hero, famous for his red beard, that reached to his knees. "Burrow" as he was named, wove all manner of magical trinkets in his beard. He was said to have the "most expensive hair" in the realm. Unfortunately, Burrow met his end when he choose the wrong side in the siege of The Free Halls (now known as "The Held Halls." As with all rebels, his head was taken off his shoulders and mounted above the gate – beard and all.
20	Staff: One of the most sought-after magical items is T'Hkoiden's Staff. It's an unassuming wooden branch, of the kind most would toss on a fire without thought. Unassuming, but it conveys the power to talk to and control plants. Even more important is the status it brings. Druids from all over the realm would give an arm to gain that staff. It predates the age of man – which the druids claim may explain its lack of customary adornments.



LEGENDS: FAMED ADVENTURERS

Sometimes as famous as the dungeons themselves, the adventurers that dare their depths are heroic figures. Use this section to provide details of those who preceded the PCs.

D20

- 1 **The Barbarian:** No door nor gate can stop Durn the Strong, who batters them down or rips out the portcullis. One mage had the door to his tower especially re-enforced to stop Durn, who was after him for the death of a friend. When Durn couldn't break down the door, and after being hit by the door's magic wards seven times, he instead tore through the wall and pressed the mage against his own gate, whose wards fried him to a crisp. The hole in the wall is still there – next to the gate, still unopened, unlocked and with its wards functioning.

- 2 **The Burglar:** Kayla of Endwick is a member of the Night Owls, a group of burglars. She accepts any challenge, and only ever failed once. When out to steal the Drin Diamond, she walked into a magical rope trap, that constricted and strangled her until she lost consciousness. The mage that found her gave her a beating, shaved off her beautiful hair and set her free, promising death should she ever return. The hair he used to replace the rope that was broken when Kayla set off the trap. Kayla keeps her head shaven, having vowed to not re-grow her hair until she has succeeded in obtaining the diamond.

- 3 **The Spy:** "Blind" is a doppelganger who works as a spymaster for the king. Blind's task is to keep tabs on adventurers. To learn what he wants, he temporarily replaces adventurers in a group – making sure the person he replaces is occupied for an extended period of time. Once he has learned all he can, he leaves, before the original's return. Blind is so skilled, that some adventurer bands never realized he replaced one of their number.

- 4 **Rival Adventurers:** The War Dogs are a famous adventuring band – having claimed quite a few monster kills and treasure hunts. Bad tongues however say the Dogs acquire their fame by hunting other adventurers – and ambushing them once the hard work has been done. Many question if any of the deeds they claim are even theirs, but then again, none can be found to claim otherwise.

- 5 **The Seductress:** If you visit the better taverns in town, you may meet Ley Blude, a comely lass who has a thing for adventurers. Be warned – if you spare her even a glance you may be stuck with her for the rest of the evening. Maybe you do not mind her attentions, but be warned: Ley knows how to wiggle information out of those she beds and she knows how to turn her newfound knowledge into cold, hard cash.

- 6 **The Bard:** Joran Du'Noyn has a voice like nails on a blackboard. He sings loudly, off-key and, most annoyingly, often. Still, he is popular with adventurers as a guide, since his knowledge of the region and its history is unparalleled. Invariably, though, adventurers get tired of Joran. When the music becomes too much, he is kicked out of the group – sometimes quite forcibly.

- 7 **The Bone Man:** His name is Sebal, but he is only referred to as the "Bone Man." Years ago, he killed an old woman who he mistook for a hag due to her ragged looks. She cursed him with her dying breath, so that others would see him as a monster, just as he had seen her. His flesh turned invisible, and now all one can see are his bones – a walking skeleton. He now seeks a cure, but travels alone, bereft of normal contact with his fellow men.

- 8 **The Duelist:** Anyone in shining armour be warned.. Jors, a farm hand with delusions of grandeur, challenges anyone that he deems "of proper stature" to a duel, and he does not take no for an answer. Wielding an old rusty blade that he claims is a "family heirloom," he has seen more fights than a watchman in Undercrag – though so far he has lost every one of them. It's a wonder he is still alive.

- 9 **The Thief:** I hear her real name is Aimy, but everyone calls her "Titmouse," for her hair and the way she blends in the crowd. Her target? Adventurers, I hear. She is so deft with her fingers she can steal your underwear without you noticing. Quite a few heroes have found themselves bereft of gold and jewels after a slight bump in the marketplace. If you watch your purse carefully – she may steal your undergarments instead.

- 10 **The Executioner:** Nobody knows her name, nor where she came from. Only that this woman does her job well. One chop of her axe, on order of the magistrate, and you have parted with your head and your life. Privately, she is polite and kind, passionate even, but she takes her job seriously and doesn't care about guilt or innocence. She never leaves a job undone, and has hunted down people who fled before their execution, even as far as the Frostrim. Those she catches are beheaded on the spot, and their bodies displayed as a warning to others.

- 11 **The Ghost Sage:** Adventurers who have entered the old ruins south of Spewer Crag claim they were followed around by a spectral old man in a shawl. The man takes notes, mutters comments in an old tongue, and is annoyingly inquisitive. While he seems not to intend harm, his presence is unnerving and spoils any attempts at stealth. The man is entirely intangible, and his only reaction to conversation is to shush people. One wizard claims the man is the projected image of a learned sage, apparently interested in the ancient ruins.

12	The Familiar: Wölner is an unremarkable, mediocre mage. His cat, however, is far from mundane. The familiar is extremely intelligent – far smarter than its master. It doesn't speak, but somehow always knows how to convey a message. Quite a few magic mysteries were solved by Wölner based on his cat's urging (and a quite a few of disastrous experiments of that same mage averted, as well). Should you ever need magical advice, ignore Wölner. Listen to the purring ball of fur in his lap.
13	The Assassin: There is talk of adventurers unexpectedly meeting their deaths in the north. No death is the same, and each one is stranger than the other. The only thing in common is a smell of roses at the place where the corpse is found. Someone is out hunting – and seeking ever newer, cleverer ways of killing. Nobody knows who the killer is, but people have started to call him "the Gardener."
14	The Mage: Belazius Compte is an old, fat, rheumatic mage, but he has a sharp mind and there are few who know more about history, ancient ruins or artifacts. He is also filthy rich, and has no need for gems or coin. He trades service for service, but be warned his quests are strange and mysterious and, as reckless adventurers discover, often have unforeseen consequences.
15	The Gnome: Not all gnomes are fun makers. Ersperin the Menace is a heartless mercenary, cold and mean. Never a smile passes his lips. The only passion he gets is from slaying undead. His family was taken by a vampire, and now most of his family slave as its spawn. He travels the world seeking them out, to bring them eternal rest. He does not work well with others, but can be hired with coin. Then again, if your quest involves vampires, he may well join for free.
16	The Innkeeper: The innkeeper of the Headless Goose is a halfling named Wellikin Tacklebur. He is rumoured to have been a thief in his time who robbed the rich and famous – though none can prove a thing. Lost most of what he stole though – he only has left a pendant with a blue gemstone, which he claims is the phylactery of a lich he bested when he stole into its lair.
17	The Sheriff: There is no better enforcer than an adventurer. Erthel Stonehold, a dwarf of many adventuring years, is such a one that joined the service of the local baron. She can split a hair with a crossbow bolt from fifty feet. She can bend iron bars with her bare hands. She is tough as nails, and she is the protector of the town of Darkling Pond. After a life of adventuring, she likes peace and quiet, so do not expect a warm welcome for adventurers in her town. If you go – behave. Those that do not end up in a small room with bars – if they are lucky.

18	The Paladin: Lady Knight Mermar Hesculot was a pious knight, who fought for many good causes until her untimely demise in the belly of an otyugh. She had little time for frivolity, ever questing to do the right deed. There is, however, one year when she secluded herself, and did not ride out. In that year, she bore two children – twins – and arranged for their foster care in secret. Many a young adventurer now say they are one of those two babes – but none have so far proven their claim.
19	The Swindler: There is a woman travelling the road selling fake – and even cursed – magic items, as treasure looted from famous dungeons. People do not agree on what she truly looks like, except she appears old or frail. Be aware she is an accomplished fighter and sorceress. If you are true at heart, be careful how you confront her. If you are less noble...you may find value in hiring her for your own goals. Just don't buy anything from her.
20	The Druid: The young Nueve was raised by her father, the druid T'Hkoiden in fungus-filled caverns, deep underground, away from human civilization. She was taught the dangers of human encroachments on the wild, and her first glimpse of the sun was when she was 18 years old. She ventured into the world only once her father died. It is a miracle the old man's tales did not turn her into a manhunter, but instead a powerful, if very pale, healer. Note that while a great ally, she can be a true danger to those who seek to harm the wild or loot the caverns where she was born.



LEGENDS: DUNGEON FEATURES

Sometimes a dungeon is famed for a particularly location within or nearby. These legends provide details of such locales.

D20

1	Underground Garden: The druid T'Hkoiden designed magnificent gardens in the depths of the earth, filled with all manner of fungi, lichens and strange plants. Used as a place to raise his only daughter, it has many hazards: flesh-eating plants, poisonous vines, shrieking fungi and guardian beasts. After his death the garden is even more deadly – his spirit haunts it, and reacts violently to any who enter who are not of his bloodline.
2	Stone Cabinet: The famous dwarven stonemason Babrun Rogbrunson worked a cabinet out of solid stone. Doors, walls and surface are made of polished obsidian, and the cabinet door windows are of crystal: paper thin, but hard as rock. The cabinet has endured its maker, and now serves a stone giant chieftain, who keeps it to hold trophies of his enemies – in particular their heads.
3	Paintings: Portraits placed in the Hall of Ages in the Seven Towers gain a strange and disturbing quality: the portrayed images age with the years. Young girls turn to blossoming youth, enter motherhood and become ancient crones. No portrait is exempt, though animals pictured in the frames stay young and vital. Many portraits are so old they show withered mummies. Disturbing as it may be, no portrait is ever taken down, and each holder of the Seven Towers traditionally places his own portrait in the halls, watching it age as they, themselves, grow older.
4	Floor of Bones: In some places, people bury their dead under the floor of the local temple. In the town of Leyswick the local temple paves its floor with the bones of the dead instead. It is a custom of old times, when a death knight ruled these lands, and consigned those who opposed him to that fate. Now, long after the death knight's defeat, it is seen as an honour to have ones bones set in the floor. It is a statement that the one interred is a free man. Consequently, the floor comprises layers and layers of bones laid down over the years.
5	Dungeon Lights: A gnome family of adventuring illusionists crafted many odd spells, but one they may be remembered for is the <i>dungeon lights</i> spell. The spell creates magical motes of light, the brightness of a torch, that can be moved by concentration, but never past a radius of a mile from where they originated. Most lights last for a day, but in some dungeons the gnomes visited, permanent motes were left behind. Adventurers with few resources find these lights useful – as do the monsters they invariably attract.

6	All-Consuming Fire: One fire pit in the halls of the fire giant Nurbathur contains a hellish fire ignited by a powerful devil, summoned for that very purpose. The fire consumes all that is thrown into it, reducing it to nothing but ash. No amount of magical protection can ward off the all-consuming fire, and even material that does not burn, such as rock or metal, is reduced to nothingness.
7	Puzzle Floor: Popular in many dungeons west of Yunglin Marsh are floors with tiles inscribed with words spelling out the answer to a cryptic puzzle. Most were made by the famous riddling engineer Antoin Gassepe. Without a good knowledge of local customs or history, these floors are deadly to traverse: step on the wrong tile in the wrong order, and deadly magical traps strike. Quite a few people have been disintegrated for wrongly recalling a nursery rhyme, or not knowing the name of the former ruler of the nearest town.
8	Corridor of Death: Only one way leads into the lowest levels of Castle Trahg. It is a curving corridor, interspersed with steep stairways and riddled with traps. It is at least 800 feet long. Nobody knows its exact length, since no-one has ever reached the end. All who tried perished, though the exact number of attempts is unknown. The traps not only kill, but also remove any evidence of a victim's passing. Thus, the corridor's secrets remain unknown.
9	Aviary: The Dregons had a fondness for birds. They spent a fortune on an aviary, where they bred exotic species. Their hunting hawks were praised and a single bird of the right line cost a fortune. After the ruin of the Dregons, the aviaries still stand, but are unattended. Few birds but crows nest there now. The rare birds were pretty tough, though, and it possible that a few specimens survived. Their offspring would fetch a good price today.
10	Locked Vault: If you lock a vault, don't throw away the key. That is what happened to Sermond Tayf, a greedy merchant, who had a vault created that would only open to his touch. When it was finished, he ordered the maker, an old dwarf, executed. However, the dwarf had added a failsafe: the vault did not only require the merchant's touch, but also a passphrase, which the dwarf had not told Tayf. When a priest compelled the dwarf's spirit to reveal the password, Tayf was told that it was "what was in his heart." Tayf spend the rest of his life finding out what that was, but never got his vault open.
11	Well: Darkling Water is an old keep, whose deep well goes down to an underground brook. The water always turns up black, but despite the colour, it is clean and refreshing. The water is rumoured to have miraculous healing properties, but must be drunk straight from the well. Consequently, a trickle of adventurers and pilgrims dare the keep's perils.

12	Tunnels: The dungeons beneath the royal palace occasionally see the appearance of mysterious tunnels that break through the dungeon walls. They are dug by some burrowing creature, but nobody has ever seen it. Once every two years or so these tunnels appear, breaking into the normal corridors. Shortly thereafter, people always disappear. The palace guard have their work cut out covering this up and having the tunnel entrances closed off.
13	Beehive: Sundharm the Mage had a sweet tooth and loved honey. He worked magical experiments to enhance bees so they could make enchanted honey. His bees grew out of control, though. They were far more intelligent and aggressive than other vermin. Some of the bees had a poisonous sting that could kill an ox. When Sundharm died at the hand of a group of mercenaries, the people of the town tried to eradicate the bees. They failed and the bees now lair in the ruins of Sundharm's farm.
14	Extradimensional Room: Partlow Castle has been scoured hundreds of times by adventurers. It was once the residence of a powerful wizard – a lich, according to some. The Partlow lich had a hidden study, which held his massive collection of magical tomes. It is not located in this world, but somewhere in the castle must be a portal that leads, through a complex planar maze – to that room. So far, nobody has found it – and nobody knows how to open it if they could.
15	Room With A View: The highest room in the tower of Klein Keep has only one, small window. It is far too small for a grown man to crawl through but gives an excellent view. However, it does not show the area outside the tower – the landscape fits, but the season is always winter. Even in summer, the view shows a landscape blanketed in snow. It is not known if this is an illusion or a portal to different times. The only tale mentioning the window says the former lord had locked in his daughter, to wait for a marriage she did not desire. She attempted to escape through the window. Possibly, it shows the last view she ever saw, before she fell to her death.
16	Cage: Byard Drin created many magical entrapments. One trap he made placed the victim in a cage from which no escape was possible. It was commissioned by the merchant Job Tovalin to trap the thief that stole the jewellery from his cabinet. Drin placed the trap, and it was most effective, for the next night the thief was caught. The merchant was shocked to find the thief was his own daughter Eshtee, who stole from him to fund her luxurious life style. The merchant ordered Drin to release his daughter, but Drin claimed he couldn't – none could escape the cage, just as ordered. His daughter has been forced to live out her life in the cage, and even now, much aged, remains trapped.

17	Paper Rooms: It is also known as the Paper Palace, but only part of it deserves the name. The top floor has rooms whose walls are made of rice paper, painted with elaborate designs and scenery. The sorceress Saquinte had it build and decorated by a master artist whose name is now forgotten. The man was busy with it day and night for almost four years. When he was finally done, Saquinte led him to the centre of the network of paper walled rooms, where there was one wall left unpainted. There, she slew him with a blade, splattering his blood on the virgin wall. Only then did she declare the artwork "finished."
18	The Wall: The Forest of Ghook is cut in two by a massive wall of stone, fifty feet high and twice as thick. It cuts through the valley, one end ending at the cliff on which stands Ghokwin Keep. The only gate in the wall is barred by an iron portcullis, which has never been lifted. Nobody knows who built the wall or why, but strange, bestial sounds can be heard in its vicinity at night. Some of the guards that patrol the wall have disappeared. Ghokwin's Lord claims those men deserted, but he is having trouble finding new guards.
19	Sinkholes: The caves south of Spewer Crag swallow those who enter, literally. Whole bands of armed men have disappeared there. Some of the survivors saw how men sank into ground that was firm beneath their feet a moment earlier. The wisemen tie this to an old earth worshipping cult that once lived in the Crag. They were a violent sort, and had to be dealt with. When hunted down they fled into the caves. None of the soldiers that entered after them ever returned. It is said the caves themselves protect the earth cultists, though the cultists were never seen again, either...
20	Elevator: A fancy construction in the main building of the Greenfollow Mansion transports people up and down floors using a complex clockwork system. The old Greenfollow had it constructed to impress his new wife, the young Dalginde of Drunwater. It functions even now, after over a century. Some say, Greenfollow had a special lock installed in that elevation clockwork that led to a hidden basement, where he kept his greatest treasures. Some say this also holds the crypt of his wife, who died of fever. Others say she isn't dead, but haunts the halls as a ghost. Greenfollow took the lock's key with him to his grave, in a separate mausoleum nearby.

LEGENDS: DUNGEON INHABITANTS

A dungeon's inhabitants often go a long way toward setting the flavour and tone of the place.

D20

1	Ogres: Three ogre brothers were cursed by a warlock to guard the only bridge spanning Crane's Chasm. While the warlock was slain years ago, the brutes still guard the bridge, compelled to extract 1 gold coin for every soul crossing. It is said they stand knee-deep in both the remains of those that refused to pay the toll, and the gold of those that did.
2	Sprites: The dancing lights seen at night over Plight Tower are sprites, turning over every stone in search for their queen, who is said to have been imprisoned by an annis hag. These sprites care only for their queen, and attack any who disturb them – or who come within a stone's throw of the tower.
3	Kobolds: Every year, adventurers hunt down the kobolds of Spewer Crag. Every year, they are routed out down to the last critter. Yet, every spring, the kobolds return. It is said the Crag itself spawns them from the blood spilled on the rocks. If true, it is lucky that it is mere kobolds that live there.
4	Invisible Stalker: An invisible beast stalks the ruins of Bunwick Castle. It's huge and terrible and has sharp claws, that shreds all it encounters. It cannot be seen nor heard, but exudes an awful stench.
5	Skeleton Army: Every new moon, the dead rise from a local battlefield, fresh and whole, and march towards the old keep, slaying all in their path. As they march, they rot away, and soon they are mere skeletons. At dawn, they crumble to dust. They have never reached the castle in time to seize it, but maybe, some day, they will.
6	Fauns: Entering Yunglin Fort is not hard – but getting much further than the courtyard is impossible. Fauns, nymphs and other playful fey have taken it over, and drag anyone who enters into their revelries. Refusing is not an option – people are bespelled and bound if need be. Those escaping these feasts are found wandering the woods, bewildered and bereft of all they had with them.
7	Goblins: The Souleaters goblin tribe believe eating the dead on the battlefield gifts them knowledge and power. They are considered insane even by other goblins – but are superior to their brethren. (Each is either an advanced goblin or giant goblin).
8	Cultists: A statuette is embedded in the niche of a small chapel in the back of the tunnel system. It is of obsidian and depicts an ugly, thin woman with ankle-length hair and feathery wings. Someone offers it severed fingers and toes of various creatures – especially birds. Nobody has seen these cultists coming and going, but it is believed they sneak up at night from the dungeon's deeper levels.

9	Elementals: The stunningly beautiful lady Gelúa reigns over a massive, frozen part of the dungeon she calls the Glacial Palace. She is served by many ice elementals, but she needs no guards to protect her – any who gaze into her eyes are turned to ice, and end up decorating her halls.
10	Vermin: The walls of the dungeon are filled with spiders, centipedes and other poisonous crawlers. These critters have formed a hive mind, acting as one against any who enter. Once someone is inside, they isolate them, then flow from cracks in walls, ceiling and floor to devour their flesh. The vermin are particularly large and ferocious; explorers would be wise to stock up on alchemist's fire and the like.
11	Haunt: Those who delve to deep in Undercrag be aware of the haunting of Beld the Goldigger, a man who died digging for gold. This ghost will possess you, and work you to death digging night after night, without sleep or nourishment, for gold that has been pilfered ages ago. Only finding his ore will put him to rest.
12	Dryad: The pillar holding up the Garnion Hall was crafted from an ancient tree that once stood in a grove whose druids were slain by Garnion when he claimed the land. The tree's dryad is said to still inhabit the pillar, and that she strangled the baron with her own hands during his first and only night in his keep.
13	Devils: One of the many doors in this dungeon leads straight to Hell. Any who step through disappear, and a devil steps out in its place. Some say the devil is the soul that entered, transformed, others say those who enter are tortured for eternity in the pits of Hell. Nobody knows which door leads to Hell – but people step through it often enough, for new devils appear from the depths no matter how many are slain.
14	Refugees: Desperate people do desperate things. When their homes were raided and farms burned, the folk of Slunhill fled underground. They live there still, men, women and children, only coming up occasionally to forage and steal. With each new generation, their acts grow older and darker. Rumours already speak of banditry, cannibalism and worse. In a few more years, they won't even be human anymore!
15	Animated Objects: Everything in this dungeon – cutlery, plates, furniture and even the doors – was once animated by an amazingly lazy wizard who dwelled there, to serve his every need. It is said, his demands got so ridiculous his animated servants revolted and killed him. The objects are still there, and quite insane, and there is no telling whether they will be friendly, and deal with an exploring adventurer's needs, or decide to deal with him permanently.

16 **Hobgoblins:** The hobgoblins from Quastacka Lake are rumoured to win every battle, provided they offer one of their own to the fire during a cleansing ritual devoted to their war god. Dying in this way is a great honour, and there is never a lack of volunteers for what the Hobgoblins call “the Battle that Burns.”

17 **Aboleths:** Tombalt Keep is half underwater. It didn’t just flood – the island simply sank until the waters flooded the gates. Now, nobody goes there anymore, fearing the Water God that grabs those that come near and turns them into slimy servants, working to further undermine the keep until the highest tower is finally entirely submerged.

18 **Wererats:** The Glazen Eye thieves’ guild has been stricken with a malady ever since they ventured into the old tunnels under town. Something there turns these men – unsavoury in any case – into monstrous shape shifting critters, and it is said they now force others down there too. Legend places the Well of Weers under the town – a cursed well which bestows on those who drink from it the visage that mirrors their inner self. If the thieves drank from it – well, they would not quickly be turned into pretty faeries, would they?

19 **Bugbears:** The Bloodstreak tribe of bugbears believe a true champion can only be those who are cut by the talons of Nesperfedeswizic – an ancient red dragon slumbering in the Croat Mines. The paladins that are charged with keeping it asleep have a hard time killing off the bugbears trying to prove their worth by sneaking into its cave to get a scar.

20 **Knights:** The order of the Golden Rayment are encamped in the ruin they refer to as The Tearfall. According to their tales, a goddess once answered the prayers of a faithful. She appeared in the keep’s donjons to free her disciple. She wept for her disciple’s pains, and where her tears fell they healed all wounds. The knights have unearthed the keep’s extensive donjons and now scour the monster-infested ruin in search for the cell where the miracle happened. If they find it, the king has granted them the right to take the keep as their order’s temple.



LEGENDS: EVENTS & DEEDS

As dungeons attract adventurers like corpses attract flies, dungeons are often the site of heroic (or nefarious) actions.

D20

- 1 **The River War:** Two barons fought over a dam, but none ever won. Both lost all their men in a pitched battle in the middle of the river, the many, many dead fouling the water and clogging the river, turning it into a muddy graveyard. Animals and beasts steer clear of this place now, for those that drink its poisonous waters go mad or die.

- 2 **The Witch Burning:** Fear can do a lot with people. When the greenhag Tersilla just wouldn't die, the rural folk didn't merely set fire to her cottage – they burned down an entire swath of forest. Nothing grows now in this area, and the hag is believed dead, but occasionally, bodies of animals and even people are found near the edge of this land of ash fields and charcoal tree trunks – burned from the inside out. The burning revealed several ancient burial cairns – some of which are said to stand above deep sepulchres filled with ancient bones.

- 3 **Troll Champion:** Lord Danquin loved gladiatorial combat so much he promised to wed the woman who would slay a special-bred troll in his arena, one immune to acid and fire. Many perished before the brutal monster, until the hooded adventuress Deldeen Ashadder entered the arena. She fought furiously but was no match for the creature. It struck her down, but before the killing blow, it ripped off the woman's hood revealing her to be a medusa. The troll was instantly petrified, thus yielding the match to the woman. Since then, the petrified troll, still holding a silk hood, stands in the arena, marking the day of Danquin's wedding – and the rise of the Ashadder house.

- 4 **The Lashed Lass:** The Lass is the name of an inn near to the dungeon, commemorating a woman who, due to treasonous acts, was condemned to be bound and lashed on the village square until dead. The woman was lashed for days, and had not a shred of flesh on her bones when she finally perished. Her screams can still be heard on dark nights, and the lash that killed her is cursed to strangle its owner. Some say it lurks in the inn and occasionally attacks those resembling the folk responsible for the woman's death.

- 5 **The Dragon:** The red dragon Blaze fought hundreds of adventuring parties. His death – and the accompanying reward – was claimed by the War Dogs, but all the proof they had was a dragon's tooth. Blaze was known to fry adventurers and devour them whole – equipment and all. His belly might contain a true treasure trove, and all one has to do to claim it is to find his mouldering corpse.

- 6 **The Crusade:** Many castles and towns that lie now in ruin are remnants of the Cleansing Crusade. The zealous paladin Havra Zhoul blasted quite a few lords to oblivion, citing their devotion to chaos as a justification. Whole areas were burned, lands sown with salt and families slain. After Havra's demise, these areas slowly recovered. Some places were abandoned entirely. These now house monsters, or are haunted by the wrathful dead. During the crusade, many nobles and other wealthy folk hid or buried their treasures to keep them from falling into Havra Zhoul's hands. Some of the treasures are said to lie in a nearby dungeon.

- 7 **Family feud:** The spectres of Grainriff House each night enact a family tragedy of years ago – a bloody feud where three brothers killed each other over an argument about treasure recovered from a nearby dungeon. Everyone present was slain, including the entire family who had gathered for a celebratory banquet. It is best not to get in their way when they start their ghostly massacre. Those caught in between tend to be “confused” with family members, and quickly find out spectral blades leave wounds that are quite real.

- 8 **Final Stand:** The Fellowship of the Rod invaded a local dungeon, but discovered its denizens were surprisingly cunning and coordinated. Although they fought bravely and with great tenacity they were eventually overpowered. They survivors were captured and slowly put to death over many weeks, enduring unspeakable suffering before death released them. As they died, their screams echoed through the surrounding hills and some way they still do.

- 9 **The Hand:** Clerics of the Faith of Light tend to get powerful and very, very rich. Power and wealth, however, do not protect against all mishaps. High priest Halzedar had no use for them when his attempt to cleanse Partlow Castle unleashed the fury of the dead. A horde of ghouls rose up to attack him and his retinue, and a massive ghast severed the cleric's well-ringed hand in one bite. Halzedar managed to flee, but with his hand – and most of his reputation – left behind. Some report the hand later animated, and now scuttles, still bejeweled, among the other undead.

- 10 **The Plague:** The Dregon family was an extensive one, but they all died in a fortnight, succumbing to a terrible wasting disease. None of them are left to lay claim to their house – and nobody who is not related has any interest in doing so. The plague that laid the family low still festers in the ruins. The disease creeps up on you, and rots you from the inside out. You can't even see when someone is sick, and may only discover that you yourself are when it is already too late.

11	The Orc Invasion: Quaig Hold was besieged by orcs centuries ago. The orcs send waves and waves of goblins at the walls – a fruitless attempt. The folk of Quaig thought themselves safe, but did not realize the goblin waves masked the orcs’ true plan: Under cover of the attacks they dug tunnels under the hold’s walls. Then, using powerful magic, they blew up the wall’s foundations. It – and a nearby tower – collapsed, and the orcs entered the castle and slew the men before enslaving the rest.
12	The Black Storm: One of the greatest disasters was the Black Storm, which lasted seven days and wreaked much havoc. Hundreds of trees were unearthed, and the sun was hidden from view casting everything in darkness. The town of Tarkenbay was flooded with a mud slide and almost entirely destroyed. All that exists of that town is the watchtower, whose top floors stick out over the marsh that has formed over the town. Even now, the area is regularly plagued by storms that start unexpectedly and last for hours. The locals refer to them as the Children of the Black Storm.
13	Quartering the Ogre: The ogre Crooktooth has only been captured once. The baron felt that Crooktooth’s depravations were so bad he needed to be publicly executed. So rather than have him killed, he had him captured – at the cost of many lives – and ordered him quartered in the town square. All the baron’s horses and all the baron’s men could not quarter the ogre though: Crooktooth was too strong. After the horse had been pulling for an hour, he twisted his body and broke the horses’ necks. Thus freed, he went on a rampage through the town, until he found the baron and crushed his skull with a horse’s thighbone.
14	The Treaty: After the defeat of the dark fey during the Battle of Shields, the fey were forced to sign a treaty with the dwarves. A memorable event, which was signified by the placing of a single stone in the tunnel where the battle took place, which also was determined to be the boundaries between territories. Signed in the Shields Stone are, in Sylvan and Dwarven, the words “Only The Dead Pass.” No fey nor dwarf may step across the boundary. For ages, the people have kept to the boundaries. Others have not – though many who crossed into dark fey territory paid the price, for the fey do not limit their wrath to dwarves alone.
15	The Wedding Gift: The wedding of Lord Ahm and young Esthel Traquin was a great, festive event. Word is, though, the bride was not so thrilled at the match. Her true lover, a minor noble’s son, had sought to elope with her, but Ahm’s mage caught him. The young man was turned into a songbird, and gifted to the bride. She must have known his fate, for she kept the bird, and often sang to it, until the day she died. The bird never aged – and for all we know, it may still sing.

16	The Theft: The Scrolls of Nethnargay describe the secrets for eternal life. The scrolls were once kept in a magically secure cabinet, fabricated out of hardened wood and glass that was unbreakable, with a lock that could only be opened if three different sages spoke the right command word at the same time. The cabinet stood in a room that could not be entered by magic, and was guarded by a variety of monstrous creatures that would appear if anyone came within ten feet of the cabinet. The scrolls were untouched for centuries, but only a decade ago, they disappeared. The room was still closed, the cabinet still locked and intact. All that could be found was one unconscious librarian, who never saw the intruder, but recalled the smell of lavender before he passed out. So far, the scrolls have not been found.
17	The Last Stand: For 99 hours the 17 militia of Nesses town held off an orc horde in the Telling Pass. They endured 99 hours without sleep, fighting hundreds of orcs and their goblinoid allies. The last soldier was waist deep in corpses when she fell. Only then could the orcs descend on Nesses, and by then the people had fled. The reinforcements that arrived days later found the orcs had left the town intact, but had created a pyre for its defenders, an uncanny tribute to the 17 soldiers that had held them off for almost four days.
18	The Funeral: The death of queen Eltifah of Eith wrecked the country. The queen had always spent quite a lot of the country’s money on luxuries and paramours, but her funeral and the richly decorated tomb – and those of her 33 consorts, who traditionally were disembowelled on her death – bankrupted the country. No wonder many have, over the centuries, tried to gain access to the riches in her tomb, risking traps, curses and the queen herself, who yet haunts her tomb.
19	The Ravenous Beast: A ferocious, gigantic owlbear haunted a local town. Many adventurers tried to slay it, but all failed. During one attempt, the beast bit off an adventurer’s arm. On his hand was a shooting-star conjuring ring, which has never been recovered.
20	The Summoning: It is hard to control forces summoned from Beyond. Those that seek to do so pay with more than their lives if they fail. During the Crusade, many demons were summoned, and many overpowered their masters. One particular demon, now leads a group of renegades in the mountains, terrorizing the people there. Its master, a reckless mage, is now a mindless puppet, who casts vile magic at its command.

MISCELLANEOUS FEATURES: CARPETS & RUGS

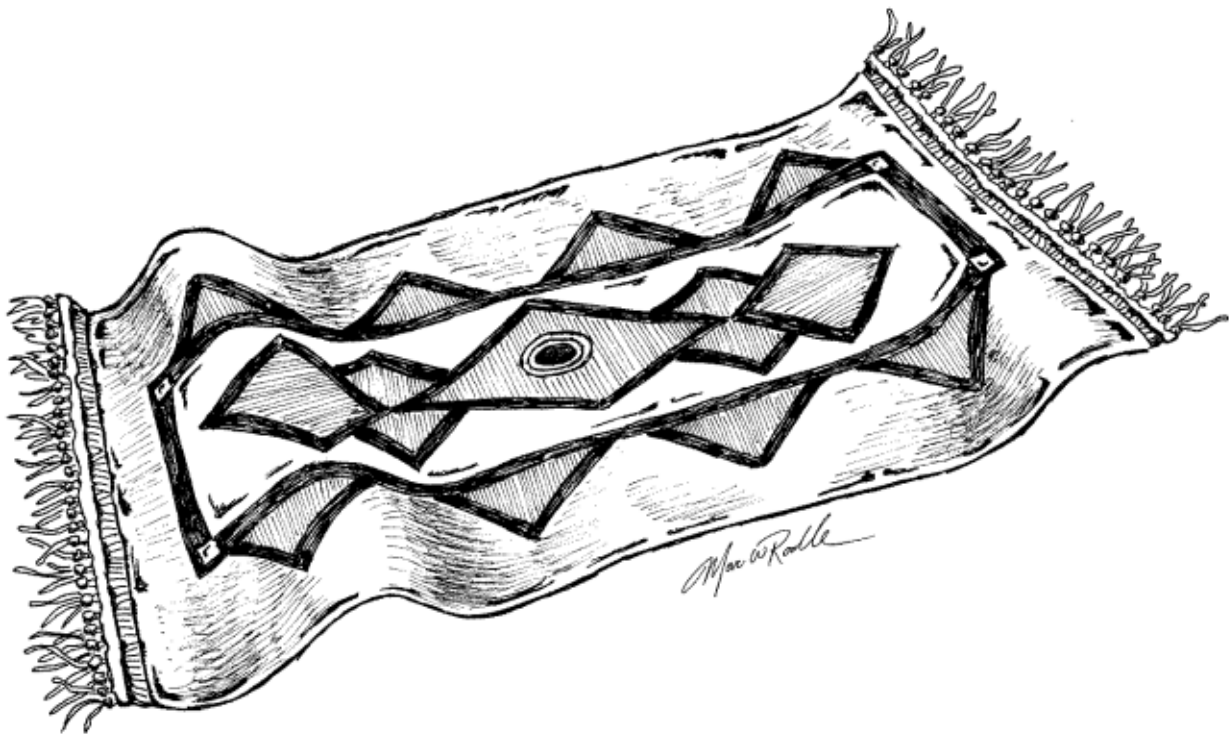
Use this table to generate interesting characteristics for your rugs. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Shag carpet covers the entirety of the floor; its strands grasp at the feet of all who move through it, but does not impede movement.
06-10	A zigzag pattern on this rug is mesmerising, requiring a character viewing it to avoid becoming dazed.
11-12	The underside of this rug displays a map of a single level of the dungeon.
13-14	This beautiful rug is actually fashioned from glass; it acts as caltrops for anyone crossing it.
15-16	As a character crosses this bright blue rug, it rolls up behind the PC, revealing a trapdoor.
17-18	The rug audibly crackles as characters cross it; anyone crossing the rug who later touches a metal object risks a jolt.
19-20	This full bearskin rug also features the bear's snarling head at one end; the rug growls when anyone steps on it.
21-22	This carpet has small pools of melted candle wax at five locations circumscribing a rough circle; a large splotch of dried blood sits at a point equidistant to all five pools.
23-24	Despite seeming well-used, this rug gives off a 10-foot-radius of choking dust when someone walks on it.
25-26	A perfectly round ring is burned into this carpet; smoke still rises from portions of the ring.
27-28	This plush, pale blue carpet deadens the sound of creatures crossing it.
29-30	An otherwise pristine rectangular rug features a gnawed corner.
31-32	Upon opening a door leading into a hallway, a roll of carpet unfurls and rolls into the hall, eventually ending at a four-way intersection holding three more carpet rolls, which unroll down the hallways leading from the junction.
33-34	A barely visible silver thread pokes out of this plain grey carpet; the thread measures 20 feet in length and is worth 2 gp.
35-36	A carpet of natural grass covers this floor; no soil seems to support the healthy, green grass.
37-38	Dozens of moths cover this carpet; they have eaten most of the carpet's fabric.
39-40	Rugs of all description, affixed with silver pins cover the walls and ceiling, while the floor remains bare.
41-42	As one or more characters cross this large square rug, it suddenly slips to the side and may trip those on it.

43-44	A 20-foot-diameter rug sits in the room's centre; A tracker may reveal that the rug acts like a patch of quicksand.
45-46	A circular rug patterned to resemble a sundial slowly rotates, so the sundial itself points to numbers painted on the wall.
47-48	A large, sickly green rug covered in glyphs and weird geometric shapes dominates this chamber; characters experience a vague sense of unease when they walk across the rug.
49-50	As soon as someone steps on this dark grey rug, it slowly unravels, eventually forming a single thread over 200 feet in length.
51-52	This carpet, patterned with vivid roses and tulips, covers the entire room; stems shoot up next to anyone crossing the carpet and flowers bloom instantly from the stems with a pleasant aroma.
53-54	This rug is stitched together from dozens of animal hides from different species.
55-56	A plush, beige rug cleans itself almost immediately after something spills on it or a character tracks mud on it.
57-58	Carpet tiles are stacked in the middle of this room; if the tiles get pieced together to form the correct image, a password useful in another dungeon location appears in the carpet's centre, wreathed in flame.
59-60	This blue rug has a white diamond pattern covering the entire rug; it appears someone frequently folded the rug in half, but neither half conceals anything.
61-62	Giant iron stakes pounded into the stone floor pin this rectangular, black rug in place at each corner; the rug struggles against its restraints.
63-64	This large circular rug is patterned to look like a pond or other body of water; water seeps from the rug when someone steps on it.
65-66	An unremarkable blue and white checked rug rests in a corner of this room, away from furniture or doors; a magical message forms in the rug's centre when a PC steps on it, demanding the intruder stop crushing it.
67-68	This purple carpet appears normal in ordinary light, but in darkness, it emanates bioluminescent green light. Tiny mould spores infest the carpet's weave.
69-70	This crimson carpet covers the entire room; it floats an inch above the floor.
71-72	Golden stars travel almost imperceptibly across this black carpet; a scholar of geography may realize the stars form constellations seen over a millennium ago.
73-74	A painted arrow sits in each 5-foot-square carpet tile; following the pattern of arrows reveals a secret door.

75-76	This otherwise elegant, white carpet has a tiny red stain, less than an inch in diameter; it resists all attempts to remove it.
77-78	A large, rolled up carpet stands in one of the room's corners; unrolling the carpet reveals a fresh halfling corpse, drained of blood.
79-80	A bright yellow rug, 30 feet in diameter, fashioned to look like the sun, complete with strands of threads to represent rays, radiates pleasant warmth (enough to negate the effects of cold weather for those standing on it).
81-82	This rug is fashioned from a young black dragon's hide, retaining the creature's snout, tail and wings; acid dribbles from the snout.
83-84	This thin, brown carpet ripples as if several things crawl underneath it, but lifting the carpet reveals nothing of note.
85-86	Stitching resembling emerald green lily pads covers this light blue rug; every 1d10 minutes, a frog materializes on a lily pad, jumps to another, and then disappears.
87-88	This deep pile carpet is part of an elaborate illusion covering a 40-foot-deep pit; a strong-willed character touching through the rug may see through the illusion, but anyone stepping on the rug must be agile to avoid falling into the pit.

89-90	At first sight, the rug displays a jumbled portrait of various creatures; when a PC steps on the rug, the character's image appears most prominently on its surface.
91-92	An observant character notices a ripped seam splitting the carpet's top from its bottom along one side of the carpet; pulling the carpet apart at the seam reveals an extradimensional space.
93-94	A navy-blue carpet patterned with gold pyramids breaks up into a swarm of harmless scarab beetles when it holds more than 400 pounds.
95-99	This 10-foot by 15-foot rectangular rug has a striking blue and gold pattern and gold tassels at each corner; if a character steps on the rug, it flails its tassels at the character.
100	This carpet's fibres seemingly travel in waves; as they do, they change colour.



MISCELLANEOUS FEATURES: EVIDENCE OF PREVIOUS EXPLORERS

Use this table to generate evidence of previous explorers. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Several sets of fresh muddy boot tracks lead further into the dungeon.
2	An arrow sticks into the wall from a sprung trap; fresh blood tips another lying nearby.
3	A rope tied off with masterful knots to hammered stakes spans an open pit.
4	Broken lock picks lie in front of an open door.
5	Acid-scarred leather armour and a partially melted axe rest in a corner of this chamber.
6	A scrawled note lies discarded on the floor; it reads, "Turn left at the next intersection, then right at the unlit torch."
7	A copper coin displaying an emperor's head lies at the centre of this T-intersection.
8	Black ants swarm over chunks of freshly discarded food.
9	An empty chest blocks a closed door; something tried to smash the door from the other side.
10	A hand-drawn map sits rolled up on the floor; it indicates most of the rooms the party has visited and a couple they have not seen.
11	A discarded pickaxe sits next to a partially carved out earthen wall.
12	The impression of a staff bearing someone's weight appears in soft surfaces.
13	Several portraits, rugs and heavy furniture fill this secluded room, as if waiting for someone to return to collect all of it.
14	Char marks surround a broken flask.
15	Tally marks cover the wall next to two letters; "B" has 37, while "Q" has 41.
16	A torn piece of parchment contains a faraway royal's signature and a mention of an amulet.
17	A burned-out torch lies discarded on the floor.
18	A makeshift bridge, comprised of lashed together planks, crosses an underground stream.
19	In a maze-like set of passages, chalk arrows point out a path before abruptly ending.
20	A piece of parchment holds rubbings of runes.
21	A discarded, empty spell component pouch lies wadded up on the floor.
22	A lowered portcullis has bent bars, allowing Medium-sized and smaller creatures to pass.
23	A tactical battle plan has been scratched into the earth; it details a 20-foot by 20-foot room with two entrances opposite each other.
24	Lids belonging to barrels containing flour and grain lie next to the barrels; flour and grain are scattered to the ground.

25	A thick layer of dust has been mostly cleared off the top of a sarcophagus.
26	This statue holds out its hands in surprise.
27	A dropped journal details the author's thoughts on the dungeon's ecology.
28	Tiny metal shavings lie where someone sharpened their weapon.
29	A chalk "X" appears on a floor tile.
30	Based on the grooves in the floor, a stone table was dragged from the room's centre to a corner.
31	A ladder leans against a 20-foot-tall wall.
32	Several empty and broken bottles lie near spatters of blood.
33	At a multi-way intersection, chalk drawings indicate the monsters present in each direction.
34	Fresh soot from raised torches mars an inscription above a door.
35	A piece of parchment contains a riddle and several crossed-out answers to it.
36	A broken padlock lies in front of an empty chest.
37	A flicker of torchlight disappears as the torchbearer moves out of range.
38	Several broken crossbow bolts lie scattered on the floor.
39	Smeared soot forms a meandering, yet clear line from one side of this room to the other.
40	A door leading out of this room has been spiked shut; nothing can be heard from the other side.
41	An open journal lies next to a corpse; it details the deaths of everyone in an adventuring party.
42	The fronts of several standing sarcophagi have been opened; most hold corpses, but one opens into a passageway.
43	The mundane contents of the crates in this room have been tossed all about the room.
44	A discarded book contains partial translations of the hieroglyphs that pervade the dungeon.
45	A previous group decamped hastily, leaving a smouldering fire and abandoned bedrolls.
46	A suit of chain mail is neatly placed on the near bank along a swiftly moving underground river.
47	A couple of apple cores lie on the floor.
48	Pitons are jammed into this rough wall, as if someone used them to climb the wall.
49	A length of twine indicates a path taken through the dungeon; knotted twine shows where a new spool starts.
50	Based on the florid wording on this piece of parchment, it was meant as a passphrase.
51	A rope hanging from a grappling hook leads down a sheer wall deeper into the dungeon.
52	In this modest bedroom, the mattresses have been carelessly flipped off the bed.
53	This sack's contents of semi-precious items have partially spilled; it bulges with items it still holds.

54	An empty flask, containing a residue of lantern oil, lies on the floor.
55	At various intersections, a chalk arrow points down one passage accompanied by the words, "D, we went this way."
56	Shovels rest against a tall mound of dirt dug out from an earthen floor, leaving a hole connecting to the area below.
57	A ten-foot-long pole holds up a stone door, but the pole has begun to bend.
58	A travel tea set, including a kettle, sits on the floor; the tea in the kettle is lukewarm.
59	A neat pile of wood shavings sits on the floor, apparently left by an idle wood carver.
60	A monogrammed backpack, emptied of all its contents, lies in a corner of this room.
61	At a T-intersection, a message scrawled in blood reads, "Do not take the left path!"
62	A mirror tied to a stick rests outside a door, allowing a glimpse of the passage beyond.
63	Scattered caltrops filling this narrow passage have covered someone's escape.
64	Of a set of five identical statues, the second from the right is marked with an "X".
65	A faint chalk outline identifies an otherwise concealed stone door.
66	A shrouded body lies in the corner of a chamber; its armour, weapons and gear remain with it.
67	A discarded journal details the meals the explorer ate during a week in the dungeon.
68	Spelled out in soot is a message that begins, "Don't forget..." but the rest has been smeared.
69	A pit has a couple of ropes dangling into it; spikes hold the lid covering the pit open.
70	A rolled up piece of blank parchment still holds a faint aura of magic.
71	This bedroom features a chest of drawers, which have all been emptied and upturned.
72	Tiny, polished stones mark a path through this level of the dungeon.
73	A locked door has a human-sized hole in its centre; splintered wood is scattered near it.
74	A discarded map has the word "WRONG" scrawled across its face.
75	Several thirty-foot poles stand from floor to ceiling; the ceiling groans ominously.
76	Several ropes are looped about support beams along the roof, providing a path above the floor through this room.
77	Closed doors leading into each room are etched with a unique number; the numbering system makes no sense and ends abruptly.
78	A statue has a smashed head; an empty hole sits in the neck cavity.
79	Various doors have been taken off their hinges in the dungeon; the PCs later find the doors forming a lean-to shelter.

80	The wall surrounding this open doorway is charred; ashes lie in the doorway.
81	A boulder has smashed into a wall, pinning an unlucky, now dead, explorer against the wall.
82	Rooms feature the same crudely drawn map; an 'X' apparently indicates the room's location.
83	A needle coated with a foul-smelling liquid sits two feet in front of a locked chest.
84	Marbles lie scattered in this hallway.
85	Various notes indicate attempts to bypass a monster, including the following: "The fake badger did not fool it."
86	An open coffin holds a corpse with a wooden stake through its chest.
87	A stone door holds a chiselled warning, "Danger! Giant spiders!"
88	A broken battering ram lies discarded in front of a dented iron door.
89	A small book is entitled, " <i>Practical Magic: A Guide for Making Delicious Meals from Rations.</i> "
90	A field splint, evidently no longer required, is the only thing of note at an abandoned campsite.
91	A makeshift skiff rests along the opposite bank of this placid underground lake.
92	This cheat sheet has phonetically spelled Terran translations, mostly phrases of peaceful intent.
93	A bent crowbar lies discarded in a doorway with a partially opened stone door.
94	This stone door has a blood-painted message reading, "TURN BACK! NO HOPE LIES BEYOND!"
95	A hastily drawn circle apparently meant to protect those within sits on the floor.
96	A burst rope lies on the floor; judging by the knots, it was meant to restrain something.
97	Four nearly empty potion bottles rests near a cold campfire; enough remains to allow a PC to identify them as <i>resist energy</i> (electricity).
98	A piece of parchment has "Days without a lost party member" across the top; the tally went to 11, but someone crossed out the marks.
99	This bundle of cloth smells strongly of insect repellent.
100	A sapphire-tipped wand lies discarded after its owner expended all its charges.



MISCELLANEOUS FEATURES: GRAFFITI

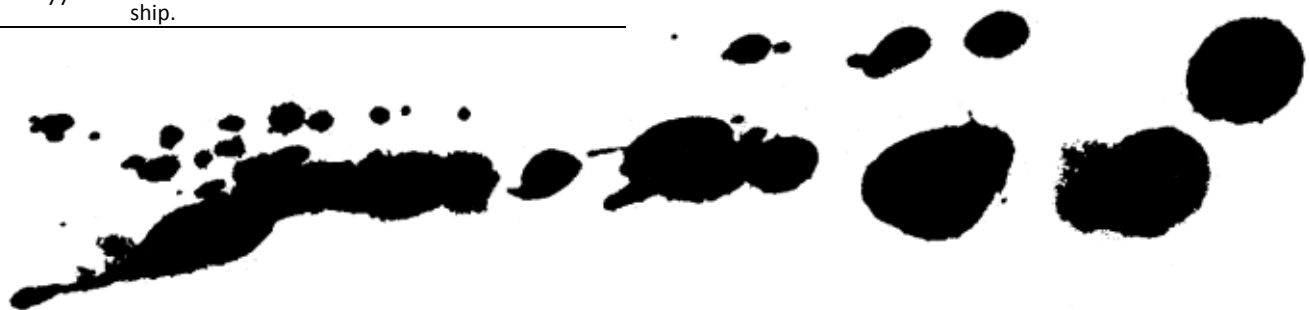
Use this table to generate interesting piece of graffiti for your dungeon. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Bloody handprints decorate the wall in a repeating pattern of “flowers.”
2	Somebody has inscribed hundreds of tally marks on the walls.
3	A date – day, month, year, equal to the current day is scratched into the wall. The markings look ancient.
4	A face of a beautiful woman is artfully drawn in chalk on the door.
5	In an unsteady, perhaps semi-literate hand, is the word “BYEBYE”.
6	The graffiti indicates an acquaintance of the party “was here.”
7	A large chalk “X” is marked on the wall.
8	Someone has attempted to draw an (inaccurate) map of the dungeon on the wall. It is incomplete.
9	The word “IOD” is written in black paint on an otherwise blank wall.
10	“Beware of the angels angles” is marked on the wall in brownish fluid.
11	“Take the Left” is scribbled in ink on the floor.
12	“R. I. P. Dongar the Unassailable” is carefully carved next to a burned and blackened wall.
13	Someone has carved into the wall the image of an outstretched man, partially cut open, as if for an operation.
14	A white circle with three dots mars the floor.
15	An earlier graffiti (roll again) is effaced by an exceedingly crude word in black ink.
16	A stencil has been used to blow powdered paint, making the outline of a crown.
17	The words “Look Further” are written in elaborate cursive over a doorway.
18	Thousands of six-pointed stars are marked on walls, ceiling and floor with charcoal.
19	Someone has drawn the outline of a person in white chalk upon the wall.
20	A series of pictographs or hieroglyphs are precisely drawn upon the wall.
21	The walls of the room are decorated with paintings, executed quickly and crudely, of a forest by night.
22	A primitive but dynamic rendering of an elephant is painted in charcoal and red earth on the wall.
23	The image of a phoenix is drawn in red blood upon the ceiling.
24	The floor bears an elaborate summoning circle in chalk, partially effaced.

25	Oceanic imagery covers the walls – octopuses, fish and dolphins, all hastily but recognizably rendered.
26	A steel spoon, lying on the floor, is evidently the tool used to roughly carve, “Pray for me” found on the bottom of one of the walls.
27	A door is drawn in chalk on the wall, for some reason.
28	“VIII:4” is scrawled in blocky script near the ceiling.
29	A two-tailed mermaid is drawn in blue chalk on the floor.
30	Perfectly executed circles and straight lines cover all the surfaces in this room, drawn in pink chalk.
31	Childish scrawls and scribbles in brightly coloured paint cover a portion of a wall.
32	Sinew and blood has been used to create a mural of a demonic figure.
33	An elongated and stylized horse is drawn in blue chalk, galloping across the wall.
34	Thousands of “B”s written in black ink, in a myriad of scripts and styles, cover the floor.
35	Flowers and ornamental leaves have been doodled in paint along the wall.
36	A claw or sharp knife has been used to cut the words “HELP ME” into the base of the wall.
37	The graffiti is luminescent. Roll again.
38	“W. Loves T.” is written in blood.
39	An eye, somewhat stylized, covers the whole ceiling.
40	“BINGO” is written in painted, red, block capitals.
41	Footprints in blood proceed from the floor, up the wall, across the ceiling and down another wall.
42	A large “X” is drawn in white chalk on the floor.
43	A compass rose has been drawn, in elaborate detail, along one wall. The N arrow does not match the party's compass or divinations.
44	An unknown script, purposefully written in black ink, extends in a spiral covering an entire wall.
45	A smiling skeleton holding an umbrella is sketched in whitewash.
46	A shaky hand wrote “Don’t tell me I wasn’t ri...” on the floor.
47	A carefully executed holy symbol of a minor religion is drawn on a wall.
48	Charcoal has been used to draw a wintry landscape across the walls, including mountains, a forest and a farmstead.
49	“Room No. 4” is written on the wall in cursive.
50	“CAVE CANEM” is scrawled in blood.
51	A twisting, writhing serpent encircles the room, drawn in red paint.
52	Lewd symbols and statements festoon the walls and ceiling here.

53	"Gods have mercy. Odgar. R.I.P" is scratched into the wall.
54	The beautiful courtly murals that once decorated these walls are defaced; all the faces are scraped away.
55	The shadows of several people seem to be burned into the wall.
56	A grinning demon image is scratched into the wall.
57	A crescent moon is drawn in ink.
58	A mason's mark is visible on the lower part of a wall.
59	'Nevermore' is spelled in black feathers stuck to the floor.
60	A stylised swirl or whirlpool has been executed here in blood.
61	A stylised figure of a humanoid with the head of a donkey is painted on the wall.
62	"Got to get..." is written in a cramped hand in pink chalk.
63	"X2" is marked in charcoal on the wall.
64	All the walls in this chamber are covered by a complex mathematical – perhaps magical – formula. It would take hours to decipher it.
65	The figure of a cat is outlined in charcoal.
66	The letters "M R" are written in blood.
67	A crowned man on a throne is shallowly cut into the wall.
68	A fox wearing clothing and carrying a staff is drawn in black ink.
69	Elaborate spider webs are drawn in white chalk.
70	A sun, moon and alchemical glyphs are drawn in what looks like red wine.
71	Musical notation for an incomplete sonata traverses one wall.
72	The name "Felonious Trapp" is written in chalk, then crossed out.
73	An owlbear, created using a stencil and paint, decorates the floor.
74	A hand, index finger extended, in black tar marks the wall near a door.
75	Someone has doodled leaves and a bird on a branch-like crack in the wall.
76	"WELCOM" is written in block capitals, using some sort of stencil.
77	Scratched into the wall is a crudely executed ship.

78	A fleur-de-lys is carved into the wall.
79	A dragon is drawn in chalk, encircling a rose.
80	The image of a defecating ape is rendered in charcoal.
81	"WHO GOES THERE" is written on the far wall.
82	Hundreds of tiny, stick-figure angels are scratched into the walls.
83	"Ye hippogryff" is written next a small picture of a chimera.
84	A lovingly detailed, life-size, image of a treant occupies a wall.
85	"Death to Kings" is written in blood.
86	Someone has painted every other brick or wooden panel on the floor black, making a simple pattern.
87	"So Close!" is written hastily upon the wall.
88	A dashed line is drawn in charcoal along the floor.
89	The image of a chalice, its contents burning, is executed in yellow and red paint.
90	"MORMO" is carved into the wall with care.
91	A floral face is drawn on the ceiling, its mouth agape.
92	The image of a camel is drawn on one wall, bearing two riders.
93	"Life is short" is written close to the floor.
94	The tools used to make the graffiti lie by a long-dead corpse. Roll again.
95	The graffiti seems to be writing or drawing itself as the PCs enter. Roll again.
96	A circular labyrinth has been scratched into the floor.
97	The graffiti is painted in a transparent luminescent substance visible only in darkness. Roll again.
98	The wall has been painted over to efface some graffiti, but it is still faintly visible (roll again).
99	As you gaze at the wall, red blood begins to trace the words "GET OUT" on a wall.
100	The graffiti is a paralyzing sigil. Beside it is the inscription, "the pen is mightier..."



MISCELLANEOUS FEATURES: JUNK & RUBBISH

Use this table to generate interesting pieces of rubbish and junk. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	This iron helmet features a serious dent on one side, making it impossible to wear.
2	Dozens of chipped arrowheads lie in a pile; almost all are blood-stained.
3	The fourth leg belonging to a three-legged table lies ten feet away; something used the leg as a makeshift club.
4	A corroded copper ring, sized for a typical human, holds four empty insets.
5	Mouldy grain spills from a hole gnawed through a barrel's bottom.
6	This pile of furs would be useful were it not for the fleas infesting them.
7	The clasp on this locket is broken; the picture within has weathered to unrecognizability.
8	These rusty caltrops look like they would infect someone stepping on them with tetanus.
9	A pile of seeming gold coins reveals gold paint that has mostly flecked off each coin's underside.
10	All the glass panes for this lantern are missing.
11	An otherwise well-crafted wicker basket has a gaping hole in the bottom.
12	One of a muddy pair of boots is missing its toe, while the other has no heel.
13	A broken hand fan has a sharpened edge allowing for its use as a weapon.
14	Four leather straps once used as body restraints are cracked and partially torn.
15	Tatters of lace hang off the ribs of this now-useless parasol.
16	A 50-foot length of rope has frayed severely; it seems like it would bear very little weight.
17	A black cloth bag holds 20 chipped and cracked clear glass marbles.
18	The activating agents in this flask of alchemist's fire have gone inert.
19	This dagger is missing its hilt; however, its blade remains sharp.
20	Underneath a layer of filth, these white plates have a blue floral pattern.
21	This stuffed and mounted black cat has patchy fur and only one of its green glass eyes.
22	All lenses have been removed from this spyglass.
23	All the white pawns are missing from this wooden chess set.
24	The crystal on this perfume atomizer is cracked, and the atomizer is missing its bulb.
25	A broken collar measuring one foot in diameter has a tag inscribed with the name, "Tiny."

26	A once brightly coloured garden gnome is missing an arm, and the tip of its hat is broken.
27	A door, ripped off its hinges, rests on the floor; it does not belong to this area.
28	A faded parchment refers to an official who retired over 20 years ago.
29	This bedroll's inner lining has been removed, making it barely functional as a blanket.
30	This simple conic ear trumpet has been smashed flat, rendering it useless.
31	This compass needle spins wildly most of the time; it points north for a few seconds per hour.
32	This mouldy cheese gives off a pungent odour.
33	A cracked, ivory hairbrush has a dozen horsehair bristles remaining.
34	Part of this two-foot diameter, five-foot-tall birdcage's wire frame is bent, as if the creature inside made a large hole to escape.
35	Hard yellow wax fills this flute's holes; the flute also has no reed in its mouthpiece.
36	A collection of broken seashells is threaded on a strand of wire to fashion a necklace or bracelet.
37	A toy monkey meant to clash cymbals together is missing one of the cymbals.
38	A hand from a large statue sits atop a pile of debris as a strange, makeshift throne.
39	A metal serving tray has a pie-shaped section cut from it.
40	This wooden set of dentures does not have the upper pair of front teeth.
41	A white picket fence gate only has half its wooden slats; and its latch is missing.
42	One shoulder is sheared off a cloth mannequin.
43	Several arrow shots perforated this suit of leather armour; it does not grant its armour bonus against piercing weapons.
44	A wheelbarrow containing 100 pounds of rocks is missing its front wheel.
45	A book detailing ways to keep one's home clutter-free has several torn-out pages.
46	Each vase in this collection of a dozen vases has a crack rendering it useless for holding water.
47	This bear trap only has one of its jaws.
48	A dilapidated bookcase contains several books, which turn out to only consist of their covers.
49	Only one of this manacle's cuffs remains intact; something split the other cuff in half.
50	After the lid to this music box is lifted, it plays half its tune before springs shoot out of the box.
51	This moth-eaten, white gown is sized for a halfling or gnome.
52	A ball of multi-coloured wax seems to come from dozens of different candles.
53	A tombstone broken in four pieces shows evidence of being removed from a gravesite.

54	This brass trumpet has none of its valves nor does it have a mouthpiece.
55	A child's mobile retains remnants of the fantastic beasts it once held, a unicorn horn here, a red dragon wing there and a mostly intact bulette.
56	A pair of flasks containing unidentifiable liquids rest amid the charred remains of a backpack lying at the centre of an ominous scorched area.
57	A garden rake only has two tines remaining. The remaining tines are bent and rusted.
58	A wooden practice sword and a normal sword lie crossed, both broken in the same relative place.
59	A rusty, closed lock holds a broken key in its keyhole. The broken key makes it impossible to pick the lock.
60	All the water has leaked out of this snow globe, and the flakes stick to its glass.
61	One of this pair of oars has no paddle, while the other is missing its handle.
62	This badly charred, yet otherwise empty, spellbook has only five useful pages.
63	A trident's outer tines are bent to either side, rendering the trident a makeshift spear.
64	A ten-foot length of wrought iron chain has several broken links.
65	Most of the sides of this small iron coffer are battered and rusted. Its top is rusted shut.
66	The glass in the top half of this full-length mirror is shattered, while the bottom half is intact.
67	A large, but simple, mousetrap is missing its hold-down bar.
68	A porcelain doll has no eyes; when held upside-down, the doll cries, "Mama," the last syllable ending in a croak.
69	This ostrich feather quill pen has been broken in half; its tip still retains fresh ink.
70	An iron holy symbol has been altered slightly and is sharpened at one end (useable as an improvised weapon that deals damage as a dagger).
71	A 20-foot wooden ladder has no rungs in the centre five feet.
72	A tarnished silver monocle is missing its lens.
73	Only the left half of this harness shaped like a feathered pair of wings remains intact.
74	This green tortoise shell is split down the middle. The two pieces lie close to one another.
75	This waterskin has numerous pin-sized holes; water shoots from the holes after the waterskin is filled.
76	Only one key remains intact on this rusty ring of keys; the other seem to have broken off in the process of unlocking a lock they did not fit.
77	A noble's portrait has been defaced, giving him a devil's horn and more vulgar features.
78	Half-eaten rations are wrapped in a thick cloth; the rations seem edible.

79	Something tried to create an anatomically correct human, but the bones seem to come from incompatibly diverse corpses.
80	Only the blood- and hair-covered spiked head remains of this morningstar; several spikes are missing.
81	Bloody and pus-covered bandages lie in a heap.
82	This wheelbarrow has two broken wheels, and only one handle.
83	Most of this stuffed and mounted deer head's antlers are broken.
84	Each neatly folded pair of pants in this pile has a sizeable tear, usually where the legs meet.
85	One of this backpack's straps has torn off, and the bottom is threadbare.
86	A foul-smelling substance fills this bronze urn.
87	A satchel contains waterlogged parchment filled with evidence that would free a wrongly convicted person.
88	Opening this bottle of wine assaults the senses with the overwhelming smell of vinegar.
89	This carousel model has headless horses, with the exception of one horse with fiery red eyes.
90	This fancy top hat is missing its brim.
91	A large drum missing one of its calfskin heads serves as a nest for giant eggs.
92	A finely crafted mahogany and leather bellows has a tear in the leather pleats.
93	Several claws from grappling hooks are tangled together in an impossible mess.
94	This wagon wheel is missing half its spokes and part of its rim.
95	An elaborate stand that looks like it would hold a gong does not have an actual gong.
96	Three wooden prosthetic legs and a pair of wooden prosthetic arms lie in a heap.
97	A tiny orrery only has half the spheres representing the solar system.
98	A bottle's glass holding a model ship has gone nearly opaque; the ship is missing all its sails.
99	A staff lies broken in half, and a line of ash travels perpendicularly to the staff for ten feet.
100	This cheaply painted, filth-encrusted porcelain egg is filled with mould; a tiny emerald (worth 100 gp) is hidden within the mould.



MISCELLANEOUS FEATURES: LOCKS

During their adventures, the PCs will likely encounter many locks. Such features – in the main – have standardised statistics:

LOCK QUALITY	COST
Simple	20 gp
Average	40 gp
Good	80 gp
Superior	150 gp

Use this table, to generate interesting characteristics and features for your locks. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	A simple brass plate, marred by dozens of scratches around the keyhole.
2	Four loops, each with an oak leaf design in its centre.
3	A rectangular panel etched to resemble a spellbook, latching where pages should be.
4	Several small holes mask the true location of the keyhole.
5	The keyhole is within the mouth of a wolf's head, carefully etched into the silver.
6	A silver miniature shield, trimmed in gold.
7	A steel padlock cast in a butterfly shape.
8	An iron snake twists around the latch, keyhole in its mouth.
9	Beneath the keyhole, the crest of a noble family is embossed in brass.
10	The metal plating has been stripped away, leaving deep gouges; the mechanism is still fully functional.
11	An eye is etched around the lock; the key plunges directly into the pupil.
12	The etched face of a trickster winks from the panel, his open eye inviting a key.
13	A loose lock cast in the shape of a ribbon.
14	Brass petals form a rose on a hinge, masking the location of the lock.
15	Miniature swords cast in black, crossed to serve as a latch.
16	A tarnished golden heart, etched with swirling designs, slides over the lock.
17	The brass is dull, almost fading into the wood. Two keyholes secure against entry.
18	A bronze starburst erupts around the keyhole.
19	Two keyholes, vertically stacked. The top is false.
20	This cast iron face halfway between wolf and man has a keyhole in its mouth.
21	The face of a vengeful god in raised gold guards the latch.
22	A crude carving marks this lock as broken.

23	A large spider skitters across the web it has spun over this long-disused lock.
24	Singed wood and melted slag around the keyhole suggest someone tried to burn their way inside.
25	Delicately-carved angelic wings of gold flank this shield-shaped lock.
26	Scratches mar the lock. One, though masked in other marks, appears to be a crude incomplete map of the nearby passages.
27	An ornate panel with elaborate cast-iron wings around the keyhole proves to be instead a decoy for the simple latch it hides.
28	A rusted hexagonal panel. Close inspection reveals a lock pick broken off inside.
29	This steel panel has no keyhole; instead an oddly-shaped indentation seems to call for a matching piece to unlock it.
30	This sliding bolt must navigate a complex miniature maze before it can be freed.
31	A padlock shaped like a cello. The keyhole is beneath the base of the strings.
32	A puzzle mechanism depicting an ouroboros. To unlock it, the snake must devour itself.
33	Rubies set in a golden panel hint at the riches hidden within.
34	The padlock is a decoy; the chain it hangs from is the actual lock, with a specific false link that can be opened with a tiny key.
35	The tarnished metal is marked with the infamous skull-and-crossbones of pirate treasure.
36	The lock requires two keys that must be turned in tandem, one to the left and one to the right.
37	Shaded in hues of copper and bronze, an etching of a phoenix soars around the keyhole.
38	The lock is concealed amidst iron ivy leaves that drape over the object.
39	The opening is false; rather, the hinges can be snapped free, once the key is inserted.
40	Rusted to a grainy grey-brown, this ancient lock grinds with painful noise when it moves.
41	An enormous knocker hangs around this stately old iron lock.
42	A masterpiece of ivory and gold, this elaborate lock might be worth more than what it protects.
43	Clockwork mechanisms are visible through glass panels in the front and back of this lock.
44	Splintered wood surrounds this lock's iron base, where it has been half-torn from its charge.
45	A long-dry smear of blood streaks over the iron lock.
46	Twin copper padlocks hold a fastened beam in place over the aperture it seals.
47	This panel depicts an elven woman in prayer, with the keyhole in her heart.
48	A crystal cube with a platinum latch.

49	An iron block with embossed fleurs-de-lis in the corners. The keyhole rests in the bottom-centre.
50	A royal crest in bluish silver bears a levering cover over a keyhole in its centre.
51	A rusty grey padlock hangs from three steel rings.
52	Etched with silver, this lock has been polished recently, leaving the metal highly reflective.
53	The large pins and pistons of this lock are only barely concealed by its shell.
54	Lacking a keyhole, this seal is operated by means of a handle inscribed with glyphs and letters.
55	This latch and lock are partially disassembled; this failed thievery attempt only jammed it in place more firmly.
56	The large keyhole on the front of this bronze padlock is a decoy; a smaller hole rests on its back, higher up.
57	Paint stains on this lock suggest an attempt at some sort of colour-code system.
58	Heavy tumblers of black iron must be manipulated manually, thanks to a block of pewter jammed into the keyhole.
59	Despite its rusty exterior, this lock's steel inner workings are perfectly functional.
60	Instead of a key, this lock is operated by inserting a standard gold coin into a slot and turning.
61	The silver frame of the lock stands out over dark wood, gaps in the metal reveal wear and tear.
62	The bolts holding the lock in place are larger than the keyhole itself, and tarnished green and white.
63	Brass with an iron faceplate, this padlock's ring has been welded shut.
64	A royal crest adorns this keyhole, gold standing out prominently against steel.
65	Concentric rings of different metals surround the keyhole and its steel frame.
66	An iron rod bars the aperture shut, locked in place by a thick tumbler.
67	This rough-hewn padlock has been broken once before; someone simply welded the ring back on.
68	Heat has warped this iron lock and its surroundings slightly, causing them to peel away from each other.
69	This bolt is jammed in place thanks to its lock being ruined by acid. It effectively jams its container shut until pried loose or broken free.
70	A heavy chain binds the object shut, held together with a set of manacles.
71	Etchings in a spider web design cover this plate, with the keyhole in the web's centre.
72	A ring of steel, with a keyhole on a latch. It folds open and closed like manacles.
73	A bust of a lion protrudes from the frame, its mane a knocker and keyhole in its mouth.
74	This lock lacks a keyhole; instead, the five stars on its surface must be pressed in the correct order to open.

75	A meditating woman adorns this verdigris-ridden plate, hands folded around a keyhole in her lap.
76	Rather than simply turning a pin, the key must be rotated several times in this ancient iron column, to withdraw the bolt like a screw.
77	Each quarter of this diamond-shaped lock plate bears the family crest of a former owner.
78	The lock resembles a fish, with a hook for a ring and the keyhole in a fin.
79	A cast bronze serpent coils around the keyhole.
80	Silver bat wings wrap around this eye-like lock.
81	The ring of this new-looking padlock is made of a strong woven cord of iron twine.
82	The intricate etchings on this lock resemble different things from different angles: an ape, a snake, a bird or a fish, depending which way you look at it.
83	Though made of iron, this lock was plated in red gold, most of which has flaked away.
84	A maker's mark reading "VSS" dominates the face of this brass plate.
85	An electrum band surrounds the small iron tumbler, which is otherwise unadorned.
86	Constructed of pewter, much of the soft metal has flaked, bent or broken away from this old lock.
87	The mould growing on this ancient padlock may be the only things still holding it together.
88	A dangling chain beneath this silver-tinged lock suggests its key once hung there.
89	The keyhole in this lock is tiny.
90	A knob atop this iron bar must be turned a precise distance before it can be pulled loose.
91	A sliding brass plate conceals the keyhole from casual view.
92	When the bolt is turned, this entire plate rotates, giving the impression of a blooming flower.
93	Rather than locking the door in place directly, this bolt prevents the handle from being turned.
94	This lock appears to have been removed from a strongbox and re-purposed for its new location.
95	Names have been carved or scratched onto this old lock, and not by its creators.
96	The keyhole sits at the intersection of an etching of crossed swords.
97	The lock resembles a sword; when the bolt is drawn, the blade retreats into the hilt.
98	This keyhole is recessed into a larger, keyhole-shaped depression in the metal.
99	This tiny lock is so heavily corroded, the metal is little different in colour to the wood it rests on.
100	This gnomish lock locks itself again after being open for approximately five minutes.

MISCELLANEOUS FEATURES: MIRRORS

Use this table to generate interesting characteristics and features for your mirrors. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%

01-05	A simple hand-held mirror of polished steel. A maker's mark, "MN", is etched on the back.
06-10	A glass triangle, bisected and framed in steel.
11-12	A small oblong disc, framed in tarnished silver.
13-14	A delicate ivory frame gives this mirror the appearance of fine lace.
15-16	A frame of seashells trimmed with gems, in oceanic blues and greens surround this mirror.
17-18	Copper leaves and tendrils around the oblong glass resemble overgrown ivy.
19-20	A marble statue of a faerie queen holds the glass circle, her face bearing a knowing smirk.
21-22	This large rectangular pane is cracked along its upper-right corner and hangs in an oaken frame.
23-24	The mirror is made of dark blue tinted glass, set in a smooth fan-like silver frame.
25-26	The colourful glass feathers lining the mirror resemble a peacock's tail.
27-28	Stained glass surrounds the mirror.
29-30	Tiny gems shaped like flowers adorn the rim of this glass oval.
31-32	The ivory frame resembles a puffy cloud.
33-34	A full-length sheet of glass leans against the wall, coated in dust.
35-36	The cut and angle of this glass distorts one's reflection, showing the viewer as short and squat.
37-38	The glass is cut into complex snowflake patterns.
39-40	Long crystals trimmed in silver surround the glass, creating a shimmering sunburst pattern.
41-42	This reflective lozenge is surrounded by a gleaming golden frame set with rubies.
43-44	A colourful mosaic is set into the frame around the rectangular panel.
45-46	Small mirrored blocks set in a circular frame surround the glass.
47-48	A gold surround frames this full-length mirror.
49-50	A thick layer of soot coats the glass in this cracked bronze hexagonal frame.
51-52	An obsidian square trimmed with gold swirls serves as frame for this mirror.
53-54	Amethysts and sapphires with flecks of diamond compose a frame evocative of starry skies.
55-56	Hidden partly by a green velvet curtain, the glass in this silver frame is all but shattered.
57-58	Red stones at the base of the opalescent frame create the illusion of fire.

59-60	Barely visible, a painted white silhouette of a woman on the glass is easily mistaken for a ghost at first glance.
61-62	Pale pink glass surrounding this mirror's centre creates petals of a blooming iris.
63-64	Bronze spikes spiral off this mirror, creating a razor-edged decoration.
65-66	This simple steel mirror is decorated with the antlers and skull of a hunter's trophy kill.
67-68	The mirror is perfectly circular, framed in white gold and studded with sapphires.
69-70	A serpent or dragon in brass surrounds this glass oval, clutching its tail in its teeth.
71-72	This full-length mirror is actually many square mirrors in a column on an axle, allowing them to be rotated.
73-74	The copper frame of this old mirror has an overflowing cornucopia forged at the bottom.
75-76	A simple disc of polished bronze, hammered into an ellipse.
77-78	Once shattered, this glass has been meticulously reassembled. A few small shards are still missing, and the cracks are obvious.
79-80	This perfect circle of glass is framed only on one side by a sliver of platinum in the shape of a crescent moon, studded with six chips of aquamarine.
81-82	This mirror depicts a local lord's coat of arms.
83-84	An actual bird's nest is built into the top of this block-shaped wooden frame. Three small eggs rest inside.
85-86	Rust along this mirror's backing is visible through its glass.
87-88	Dried water droplets and a faint lingering scent of incense suggest this mirror was regularly used for scrying by a previous owner.
89-90	Three interlocking steel rings hold the glass in their centre.
91-92	This cast-iron frame bears artistic depictions of dragon heads around its border.
93-94	Bedecked with an immense amount of jewels, this mirror is worth far less than it appears – the gems are all cheap quartz and coloured glass.
95-99	Torch sconces line the sides of this mirror, and wax has dripped down over the mirror itself.
100	This enormous gold-framed mirror is designed to resemble a castle, all towers and buttresses, protruding from the top and sides around the glass. Its base even has a moat and drawbridge.

MISCELLANEOUS: STRANGE ATMOSPHERE

Use this table to generate air qualities or atmospheres the PCs may encounter while exploring the dungeon. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Explorers have a distinct feeling of being constantly watched by an unseen observer.
06-10	An inescapable feeling of tightness and claustrophobia fills the area. Everything seems to slowly close in around the party.
11-12	A terrible sense of malice and spite, as if the space itself hates explorers, fills the area.
13-14	The area feels like a safe haven. Here, there is a tremendous sense of peace and tranquillity.
15-16	The air pressure is noticeably different than of surrounding areas.
17-18	The area is breezy, although these winds are not strong enough to extinguish flames.
19-20	The air is very arid. The hot and dry conditions are almost desert-like.
21-22	The air is very humid. Like the steamy jungles, it is hot and wet.
23-24	The air is ancient and stale. Though very poor in quality, it is safe to breath.
25-26	The air is pure and clean. An unseen source constantly keeps the fresh air circulating.
27-28	The entire area maintains a pleasantly warm constant temperature.
29-30	At all times, the area remains refreshingly cool.
31-32	The air is charged with energy causing the hairs on the backs of explorers' necks to stand up.
33-34	The air has a strange, greasy quality, causing everything within it to feel slick.
35-36	Everything about this area projects a feeling of being worn down and disrepair.
37-38	All within this area suffer a terribly queasy feeling in their stomach.
39-40	Dark shadows and a gloomy air fills the area.
41-42	The air in the area is absolutely dead calm.
43-44	The air is frigid. A cold and dry wind blows constantly.
45-46	The air is cold and damp. Wisps of fog fill the area.
47-48	Anyone entering the area, even for the first time, gets the strangest sensation of déjà vu.
49-50	Something about the air gives those within the awful prickling sensation of insects crawling on their skin.
51-52	The area is filled with a sense of despair and great tragedy that presses down upon those who enter.
53-54	The area feels like a holy site and has a general sense of righteousness and good.

55-56	The area feels like an unholy site and has a general sense of depravity and evil.
57-58	The area feels like an axiomatic site and has a general sense of order and law.
59-60	The area feels like an anarchic site and has a general sense of bedlam and chaos.
61-62	The area feels like a neutral site and has a general sense of balance and neutrality.
63-64	No matter how close this area may be to other places, it projects a powerful feeling of isolation and loneliness.
65-66	Though very faint, and only seen at a distance, the air has an unmistakable haze.
67-68	Something about this area makes it seem very familiar to anyone who enters.
69-70	Anyone within the area gradually gains the nagging sensation they have forgotten something important.
71-72	The area has a foreboding atmosphere. There is a terrible sense of dread and apprehension.
73-74	Something about this place is just not quite right, though it is impossible to put a finger on just what is wrong.
75-76	A pervasive sense of hope makes this location a joyous place.
77-78	The air in this place is full of particulates such as pollen or dust.
79-80	A thick layer of filth and grime coat everything in the area. Smog hangs in the area.
81-82	This location gives the impression of being spacious and large.
83-84	There is an air of authority in this place; a regal presence that demands respect.
85-86	The air carries with it the unmistakable feeling of imminent rain.
87-88	Although it is not strong enough to cause adverse effects, all within the area have a slight feeling of vertigo.
89-90	The air is thin, just like at high altitudes. It is still breathable and causes no ill effects.
91-92	The air is thick and heavy. This does not affect movement.
93-94	This location has a warm and inviting feeling. It seems to welcome any and all who enter.
95-99	This area offers a feeling of rest and relaxation.
100	All who enter this location have the distinct impression they are being followed by something unseen.

MISCELLANEOUS: STRANGE MAGICAL AFFECTS

Use this table to generate interesting and strange magical affects the PCs encounter in the dungeon. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Every statue, bust and portrait in the area turns its head to follow the movement of explorers.
2	All the portraits and pictures gradually change from one person or scene to another.
3	The torches spontaneous light when someone comes close and extinguish themselves once the explorer moves away.
4	Harmless cobwebs fill the area. Though they do not impede movement, they regenerate quickly after being broken or burnt away.
5	Within the area, all who speak find the pitch of their voice goes up two octaves.
6	Regardless of their fuel or source, all natural fires within the area burn with a bright green flame.
7	There are no echoes in this location, no matter how loud the sound or how spacious the room.
8	A harmless grey fog, only about two inches deep, covers the floor.
9	The ceiling has been enchanted to appear as the starry night sky, complete with a twinkling effect.
10	At strange intervals throughout the day, magical chimes mark the time.
11	Along the floor and walls, tiny colourful mushrooms sprout randomly. They last only seconds before withering away.
12	Strange veins of soft, pulsing white light run through the walls.
13	All food and drink within this area, no matter what it is, tastes like fresh oranges.
14	The entire area appears to be a living organism. The walls pulse steadily and a steady breeze blows back and forth.
15	A light snow falls, no matter the weather or season. Despite falling continuously, only a light dusting remains.
16	The floor is marked with strange, but meaningless, glowing arcane sigils.
17	No living creature casts a shadow in this place.
18	Everyone can see their breath condense in the air no matter the temperature.
19	All shadows are mysteriously cast in the wrong direction; they point towards light sources instead of away.
20	While in this place, liquids flow uphill. They still fall to the ground normally, however.
21	Tiny whirlwinds full of dust and small debris sweep through the area randomly, leaving trails in their wake.

22	Doors in this location that are unlocked or unbarred open and close automatically when someone approaches.
23	All the floors and walls are inexplicably warm to the touch.
24	All the floors and walls are inexplicably cool to the touch.
25	All unattended objects in the area animate and dance on the spot, when music is played.
26	All plant life within the area grows in odd colours such as blue moss or flowers with orange stems and green petals.
27	Small swarms of clearly illusory butterflies flutter about the area.
28	Everyone who remains in this location becomes temporarily illiterate.
29	While in the area, a person's hair and nails grow at an accelerated speed.
30	All metal objects in this location gets harmlessly tarnished within minutes, no matter how often they are polished.
31	All the plant life in the area grows and blooms in reverse.
32	A clear and harmless slime constantly drips from the ceiling.
33	The walls spontaneously begin to bleed. It happens at random and only lasts a few minutes.
34	A blue light without obvious source fills the area.
35	Compasses and innate direction sense no longer work within the area. Directions can still be followed to avoid being lost but true north cannot be determined.
36	Anyone who enters this area finds themselves capable of reading any language fluently.
37	The walls are studded with humanoid eyes, all blinking and looking about randomly.
38	Gradually, this location cleans and repairs all minor damage done to itself.
39	Any small, unattended object randomly levitate a few inches into the air before settling again.
40	Thick vines that grow clusters of delicious, but non-nourishing berries have overrun this area. The clusters take only minutes to regrow after being plucked.
41	An abnormally large population of insects and other tiny vermin live within the area.
42	All metal objects deliver a harmless static shock when first touched.
43	Wooden objects sprout small flowers. They cause no damage to the item but grow back immediately if plucked.
44	Those sleeping in this location have the same meaningless, but recurring, dream.
45	All who enter this place find they have switched their dominant hand.

46	The murals on the walls are all animated.
47	Sparkling lights fill the air at random intervals.
48	Within the area, all coin tosses automatically land with a result of tails.
49	Strange seismic tremors shake the area at almost regular intervals, but do not cause any damage.
50	Water pours magically from the walls, creating a one inch pool covering the floor.
51	Harmless bubbles, that pop immediately if touched, fill the air.
52	Schools of tropical fish swim through the air as if it were water.
53	All leather objects within the area sprout coarse hair that regrows immediately if removed.
54	Mundane light sources lit in this location burn twice as fast and thus last half as long.
55	Reflections cast within the area move slightly out of sync and sometimes even portray a completely different action.
56	Stalactites slowly shift their positions.
57	The entire area is illuminated by warm, magically produced sunlight.
58	Everything within the area loses its colour.
59	No matter how fresh or preserved, all food and water in this place spoils within one day.
60	Within the area, objects made of ferrous metal become slightly magnetized. It is not strong enough to impede or hinder in any way.
61	The statues in this area drastically change their stance when no one is looking.
62	The area is completely devoid of small plant life, insects and other harmless vermin.
63	Mundane light sources lit in this location burn half as fast and thus last twice as long.
64	Those dying in the area automatically stabilize.
65	Those dying in the area do not stabilize naturally.
66	Skeletal hands and tortured faces press outward from the walls, as if trying to escape.
67	Tiny, multifaceted gems constantly emerge and recede from the walls. Touching one causes it to shatter harmlessly.
68	The area is filled with strange spectral humanoid shapes. They are completely insubstantial and move about on their own.
69	All music sounds atonal and off key. Except for sounding awful, this has no effect on magical musical effects.
70	Animals in the area make the wrong noises; birds hiss, snakes bark and rats chirp, for example.
71	The air shimmers when looked at from a distance, despite the lack of heat.
72	All reflections show dead things as alive and alive things as dead.
73	The statues and busts in this location continuously cry real tears.
74	The walls appear to be in the process of melting. Despite this, they never lose their integrity.

75	The area is illuminated by magic flames that produce only light and no heat.
76	Lit lanterns float in the air. They remain in place just as if affixed to the wall.
77	Growing throughout the area are strange crystals that hum when touched.
78	A faint rainbow-coloured aurora fills the air.
79	Face masks carved into the walls change their expression. Each one cycles through a different set of emotions.
80	Every noise made within the area, no matter how faint, echoes afterwards.
81	From every surface, icicles quickly grow, break and shatter in an endless cycle.
82	A strange, pervasive mould producing large bulbs that look eerily like humanoid skulls grows here.
83	All about the floor, tracks of various animals appear and disappear at random.
84	All the vermin and small animals live on the ceiling as if gravity for them was reversed.
85	All the plant life appears normal but physically recoils from being touched.
86	All who speak find their words come out in the form of a song.
87	This location is home to a species of animal that is wildly inappropriate for the climate or terrain.
88	Floating near the ceiling of this place are perfectly formed, miniature clouds.
89	Every door in this location speaks nonsensical sentences of gibberish when open.
90	Hot air and lighter gases sink while cold air and heavier gases rise.
91	Spilled liquids forms a pattern of arcane symbols.
92	Small homunculus-like creatures spontaneously form within the area. These creatures are harmless, mindless and last only a few moments before dissolving into nothingness.
93	Decorative patterns carved into floors or walls change with regular intervals.
94	All injuries and wounds sustained in the area bleed black blood.
95	The names of all who have died at this location magically appear carved into the walls.
96	All water produced or created in the area becomes fizzy.
97	This location causes scars, both old and new, to permanently fade away over a one hour.
98	All who stay within this area constantly see quick movement out of the corner of their eye despite there being nothing there.
99	Anyone in the area constantly feels hungry and thirsty, no matter how much they consume.
100	Without warning, the entire area changes its cosmetic appearance. For instance, wooden walls might become natural caves, or iron gates might become stone doors. These changes are always purely superficial.

MISCELLANEOUS: STRANGE SMELLS

Use this table to generate smells the PCs encounter while exploring the dungeon. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The unmistakable metallic scent of blood hangs in the air.
06-10	The air reeks of garbage, refuse and the foetid stench of raw, untreated sewage.
11-12	The delicious smell of bread baking in an oven wafts through the air.
13-14	The faint scent of dried roses is just barely detectable in the air.
15-16	The air carries the strong, unpleasant smell of fresh tar or pitch.
17-18	This area has the strong, musky stench of livestock or other animals.
19-20	The smell of cured and seasoned meat roasting over an open fire is easily detectable.
21-22	All about the area, the peculiar and unique smell of hemp hangs in the air.
23-24	The strong, pungent odour of mould and fungi hangs in the air.
25-26	This area has a bitter and unpleasant acrid smell almost strong enough to burn the nose.
27-28	The faint scent of smoke and ash lingers in the air.
29-30	The heady scent of brewing ale; roasted grains, yeast and fermentation fill the air.
31-32	The air carries with it a faint whiff of brimstone.
33-34	The pleasant smell of freshly picked fruits and berries lingers in the air.
35-36	The air carries the smell of overripe fruit.
37-38	The distinctly unpleasant smell of old sweat and body odour fills the area.
39-40	The disgusting stench of offal, urine and other waste is so strong in this area it is almost overpowering.
41-42	The scent of salty sea air – reminiscent of a beach or the ocean – fills the area.
43-44	A hint of cinnamon hangs in the air.
45-46	The air carries a strong aroma of wet, but well-worn, leather.
47-48	The distinct smell of cut grass fills the air.
49-50	The powerful aroma of dark roasted coffee beans wafts gently through the air.
51-52	The air carries an undertone of decayed flesh.
53-54	The thick, heady scent of sandalwood infuses the air.
55-56	The air carries a strong scent of cured and stained cedar.

57-58	The gently wafting air carries the faint smell of lamp oil.
59-60	The whole area smells strongly of peat bog and damp soil.
61-62	The pleasant scent of lavender, floating lightly through the air, fills the area.
63-64	The air contains a powerful aroma of freshly crushed mint leaves.
65-66	Specific places within the area have the faint stink of sour milk about them.
67-68	The delightful scent of cherry blossoms in full bloom drifts through the air.
69-70	The distinct aroma of pipe tobacco being smoked hangs lazily in the air.
71-72	The entire area is filled with the strong smell of roughly cut pine.
73-74	Occasionally, the terrible, sickening stench of vomit overwhelms the area before fading just as quickly as it arrives.
75-76	The disgusting smell of rotten seaweed and fish permeates the area.
77-78	The beautiful scent of jasmine is noticeable only when it comes along on a slight breeze.
79-80	The potent and unique smell of molten metal hangs heavily in the air.
81-82	A faint but overly sweet fragrance of mature lilac bushes fills the area.
83-84	The air has been heavily spiced with a very strong mixture of frankincense and myrrh.
85-86	The odour of freshly chopped, raw onions strong enough to sting the eyes fills the air.
87-88	The area has a strange alchemical smell of formaldehyde and other bizarre preserving ingredients and reagents.
89-90	Carried on the wind is the distinct odour of sulphur and charcoal.
91-92	The smell of burning charcoal lingers in a few distinct spots within the area.
93-94	Numerous scents including old leather bindings, pulp and paper and glue combines to form an aroma of old books and ancient tomes.
95-99	The foul stink of stagnant, polluted water fills the air.
100	The area has absolutely no smell, as if it were completely sterile.



MISCELLANEOUS: STRANGE SOUNDS

Use this table to generate sounds the PCs hear while exploring the dungeon. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Whispering voices that cannot be understood come from nearby places just out of sight.
06-10	Dripping liquids from somewhere ahead gently splashes into small pools.
11-12	Coming from somewhere close is the distinct, and loud, buzzing of hundreds of tiny insects.
13-14	A great multitude of large bells clang and ring in the far distance.
15-16	From not too far away comes the ethereal sound of chimes tinkling in a gentle breeze.
17-18	A grandfather clock marks the passing of the hour with its precise and methodical ringing.
19-20	The incredibly loud crash of an enormous gong rings out quickly while its reverberating echoes last for a few moments.
21-22	The sound of someone quietly crying comes from somewhere nearby.
23-24	A small group of people, all laughing uproariously, comes from nearby.
25-26	A single person screaming uncontrollably, and incoherently, with fear comes from far off.
27-28	From somewhere not too far away comes the sounds of a pitched battle.
29-30	A large group of voices chant together.
31-32	The sounds of two people engaged in muffled conversation comes from nearby.
33-34	From somewhere close comes the sound of a single person leading a small group in prayer.
35-36	The voice of a lone individual singing a hauntingly beautiful tune reaches the PCs.
37-38	From somewhere far away comes the sounds of an orchestra playing rich and complicated music.
39-40	A faint but incessant scratching noise seemingly originates from the surrounding walls.
41-42	The distinct noises of a working forge come from not too far away.
43-44	From nearby comes the sound of sawing and hammering.
45-46	The tremendous roar of a large, terrible monster echoes throughout the area.
47-48	The quiet sound of someone whimpering pitifully comes from an undetermined direction.
49-50	The sound of rapidly rushing water, such as from a river, comes from an unseen source.
51-52	Strong winds howl nearby.
53-54	From far away comes the faint sound of water falling into a pool.

55-56	A multitude of birdsong made up of chirps, tweets and whistles comes from all around.
57-58	Far into the distance, the low rumble of booming thunder echoes through the dungeon.
59-60	From somewhere closeby, a sad and mournful wailing, seemingly without end, fills the air.
61-62	The distinct grinding sound of stone moving slowly on stone comes from nearby.
63-64	Not too far away there is the chewing, gnashing and smacking sound of something large eating.
65-66	The very loud sound of a person snoring heavily comes from somewhere close by.
67-68	From somewhere nearby, a person whistles a cheerful, but tuneless, melody over and over.
69-70	The steady sound of surf crashing on a beach comes from far away.
71-72	The snapping, cracking and hissing sounds of a roaring fire come from some distance away.
73-74	The distinct crackling and buzzing sound of electricity comes from somewhere very close.
75-76	The air is filled with the sound of bubbling liquids and other strange alchemical reactions.
77-78	From somewhere nearby comes the sound of old rusty hinges squeaking horribly as a door is opened or closed.
79-80	Although their source is impossible to determine, the sound of quickly moving footsteps can clearly be heard.
81-82	From all around, comes the loud sound of a great many rodents all chittering, scratching and scrambling.
83-84	In the distance, the violent and angry sounds of a person yelling and ranting in incomprehensible rage can be heard.
85-86	From somewhere nearby comes the quiet but very disturbing sound of bones crunching.
87-88	The faint sound of chains being rattled and dragged across the floor can be barely heard in the distance.
89-90	From some location far away, the deep, rhythmic pounding of drums echoes through the air.
91-92	The sharp, loud sound of shattering glass from somewhere very close by suddenly fills the air.
93-94	The sound of someone's laboured breathing, though slow and quiet, comes from around the corner.
95-99	A strange, constant yet gentle tapping sound comes from behind the nearby walls.
100	The area is simply too quiet; an unnatural silence hangs in the air.

MUNDANE CHEST CONTENTS: CLOTHES & POSSESSIONS

Chests aren't always about treasure! Dungeon denizens need places to stash their clothes, tools and personal accoutrements.

D%	
1	This chest contains several piles of neatly folded white linens.
2	This chest holds grey and black burial shrouds.
3	A handful of dirty loincloths has been dumped into this chest.
4	Cult members have stashed red and black robes inside this chest.
5	This chest has been crammed full of multi-coloured dresses.
6	A selection of lacy undergarments lie within this chest.
7	This chest holds layers of folded stockings and five pairs of shoes.
8	Worn, sweat stained leather hoods are strewn about this chest.
9	This chest holds a selection of fine gloves, like those worn to a theatre performance.
10	The gloves inside this chest look like they're used to distribute pig slop.
11	This chest holds several sets of gloves, all smelling of musty earth.
12	This chest contains five sets of black silk leggings.
13	The colourful leggings in this chest look like they belong to a theatrical troupe.
14	Several old cloth bags are dumped inside this chest. One holds a forgotten gold coin.
15	This chest contains a dozen empty satchels.
16	The empty wine sacks in this chest now serve as rats' nests.
17	The single coin purse inside this dusty chest is, unfortunately, empty.
18	Sets of matching crimson robes, caps and slippers in a variety of sizes have been stashed inside this chest.
19	Moth-eaten shirts lie within this chest.
20	This chest contains burnt clothes that crumble to ash at the touch.
21	The riding boots in this chest are covered in cobwebs.
22	Auburn and blonde wigs hang on hooks inside this chest.
23	The numerous velvet gloves in this chest have been worn through on the fingertips.
24	A single pair of lady's lace gloves lies within this chest, on a pristine red velvet cushion
25	The hat in this chest is covered with painted goose feathers. A matching scarf lies beneath the hat.
26	This chest contains a bright green ball gown that shimmers in the light.

27	The leather scraps in this chest look like they were once stitched together as armour. Some are bloodstained.
28	This chest holds rusty chainmail scraps.
29	A set of dented pauldrons rest within this chest.
30	This chest contains a pair of grey robes with dozens of pockets sewn into each.
31	The vest in this chest holds two throwing daggers tucked into the hem.
32	A pile of vests, cravats and other gentlemanly garb is packed tightly into this chest.
33	Woollen scarves and mittens drape over one another in this chest.
34	The cloth hats in this chest are filled with dried mouse droppings.
35	Leather skullcaps have been set on rounded wooden blocks in this chest. All are the same size.
36	Simple working hats have been tossed into this chest.
37	This chest holds a single black veil, as worn at a funeral.
38	A rainbow of sarongs and scarves are packed into this chest.
39	This chest holds eight 50 ft. long lengths of rope.
40	The cheesecloth bags in this chest are filled with hairpins.
41	Rotted cloth scraps suggest the remains of long-forgotten clothing in this chest.
42	A selection of poetry books is stacked in this chest.
43	This chest contains half-a-dozen blank books, some blood-spattered.
44	The robe in this chest must've been made for a very obese person.
45	Oddly, the shirt in this chest was made with more than one pair of sleeves.
46	The neatly pressed shirts in this chest smell of rosy perfume.
47	This chest holds a dozen socks smelling of fetid cheese.
48	A multi-coloured cloak has been tucked into this chest. It contains three concealed (but sadly empty) pockets.
49	A single, extremely long strip of golden cloth (worth 50 gp) lies coiled in this chest.
50	Sheers, trowels and other gardening tools fill this chest.
51	This chest contains a well-used lockpick set.
52	Needles, thread and pincushions as well off cuts of fabric and several damaged pieces of clothing fill this chest.
53	An abacus has been neatly stored in this chest.
54	Writing quills and inkpots are stored in this chest.

55	This chest is empty, except for what looks like water stains in the corners.
56	A boot and armour polish kit fills this small chest.
57	This chest contains shaving razors and scissors.
58	This chest holds tiny shelves full of makeup and face paint.
59	This chest holds nothing but a knotted mass of frayed, faded ribbons.
60	This chest holds several pairs of common boots, made for walking. Two pairs are mud stained.
61	Mismatched leather sandals sit within this chest.
62	This chest contains five pairs of bed slippers, all lined with wool.
63	This chest holds three pairs of spike-toed boots.
64	The cracked leather boots in this chest have holes in the toes.
65	Pink and blue dancing shoes are carefully laid out inside this chest.
66	A set of white, half-face masks stare out from this chest.
67	This chest contains a handful of blank leather masks.
68	The masks in this chest are designed to look like a variety of humanoid monsters.
69	The theatre masks in this chest evoke both hilarity and tragedy in their expressions.
70	Black cloth masks fill this chest.
71	This chest contains four smaller boxes, each painted a different colour. All are empty.
72	This chest contains a hammer, chisel and wood planer as well as several lengths of seasoned oak.
73	The pliers, needles and hooks suggest this chest contains torture tools. The tool show signs of much use.
74	Several bronze masks lie within this chest, each showing a different emotion.
75	This chest holds a crowbar, hammer, nails and other construction materials and tools.
76	This chest holds what might've been a journal or diary, but most of its pages are missing.
77	This chest is empty, but velvet-lined like a large jewellery box.
78	This chest holds a jumble of leather straps and metal buckles.
79	Woollen blankets are stacked within this chest. All are clean, but obviously well-used.
80	Drapery and curtains fill this chest to capacity.
81	This chest holds cloth table runners, embroidered with flowers.
82	A dozen dented mugs fill this chest. Each has a different symbol of coat of arms emblazoned upon it.
83	Pewter silverware is neatly lined up inside this chest.
84	This chest contains a once-fine gentleman's suit which is now ragged and stained.

85	This chest holds a set of common garb, like any peasant might wear.
86	Tanned animal pelts are stacked within this chest. The chest smells slightly musty.
87	Hammers and tongs as well as several iron ingots fill this chest.
88	Crumpled straw hats have been stuffed inside this chest.
89	This chest contains homemade candles, some unused, others barely a nub of wax and wick.
90	Nothing but simple underclothes and clothes fit for a traveller fill this chest.
91	The pair of trousers this chest contains fit an incredibly tall person. They are worn at the knees and mud-stained.
92	An array of fine women's shoes are stacked within this chest.
93	This chest offers up paints, unused rolled canvas and brushes.
94	This chest holds cloth and leather patches for repairing clothes.
95	A tumble of mismatched socks and other miscellaneous pieces of clothing overflow from this chest.
96	This chest holds a single, enormous down pillow stuffed with owlbear feathers.
97	Clean washcloths and towels fill this chest.
98	This chest holds used kitchen utensils and cooking gear.
99	This chest contains spiked chokers and leather collars as well as manacles.
100	Yards of fine colourful lace have been rolled up carefully inside this chest.

FILLING CHESTS

A time-crunched GM can use these tables to add flavour and detail to otherwise unremarkable, boring rooms. Even evil villains, for example, must have clothes or favourite foods and the GM can use these tables to generate such details. Such small items may spark the players' interest and could lead to interesting role-playing opportunities or could even give insights into the NPC's personality and interests.

While each entry in the five tables mainly deals with just one or two items, a GM could roll several times on one or more of the tables to generate a truly interesting, thought-provoking chest.

Of course, the entries on these tables may need to be tweaked slightly – either to make them relevant to the villain owning the chest or to better fit a GM's personal style and/or campaign world. Such tweaks should take the GM seconds to complete are strongly encouraged.

MUNDANE CHEST CONTENTS: ODDS & SUNDRIES

As excited as you may be to peer into an unknown chest, hoping for valuable baubles, you might wind up quite sorry to have peeked after you see the strange and occasionally disturbing things others stash away.

D%	
01-05	A cleaned and polished skull stares out from within this chest.
06-10	Half-a-dozen locket hang from hooks embedded in this chest's lid; each has an etching of a different woman's face.
11-12	A variety of severed cat tails have been coiled within this chest; each has a unique fur pattern.
13-14	Clumps of dried dung have been set into neat piles inside this chest.
15-16	Over a dozen glass eyes, all different sizes and colours, are nestled within this cushioned chest.
17-18	A circle of severed fingers (from different species) lies within this chest.
19-20	This chest holds a mass of worn, mouldering papers. None are legible.
21-22	This chest has a selection of hard biscuits with eyes and mouths carved into them.
23-24	This chest is filled bent pewter spoons, broken bowls and plates and so on.
25-26	Fresh, moist earth has been packed into this chest, up to the brim.
27-28	Dozens of colourful, shiny buttons are scattered within this chest.
29-30	This chest contains rusted scrap metal.
31-32	The worms and flies indicate the mouldering pile this chest contains is some sort of compost
33-34	This chest contains a great mound of shiny ribbons, flecks of coloured glass, bent and broken coins and so on.
35-36	This chest holds a pair of very worn horseshoes.
37-38	Scraps of half-carved wooden blocks and sticks are jumbled up within this chest.
39-40	This chest contains a pile of rusted keys.
41-42	This chest contains a pile of rusted locks.



43-44	This chest holds a small, yellowed parchment with an obscure insult scrawled on it.
45-46	A severed hand lies within this chest, posed in a rude gesture.
47-48	The jars in this chest contain captured caterpillars, some have spun cocoons.
49-50	Slim fish bones fill this chest, along with the odour of rotted fish.
51-52	The small book within this chest contains erotic poetry written in a guttural language.
53-54	Three rows of dainty glass figurines each of a different animal, have been set in this chest.
55-56	This chest holds a variety of wooden combs, several with wiry hairs still sticking to them.
57-58	The hooks, rolls of twine and jar of grubs indicates this chest holds fishing gear.
59-60	This chest contains nothing but dull, grey rocks of varying sizes.
61-62	Rotting vegetables and fruit splatter the insides of this chest.
63-64	Broken bottles of perfume are strewn across the bottom of this chest, and their mingled scents remain powerful.
65-66	A broken lute, flute and torn drum have been secured within this chest.
67-68	Several bloody razors and knives have been dumped in the bottom of this chest.
69-70	This chest contains a lovely, if amateur, painting of a wildflower field.
71-72	A bar of soap lies beside a pile of grey rags inside this chest.
73-74	This chest holds a journal that is filled with only a single word written over and over: "Help."
75-76	This chest holds four burial urns filled with ash.
77-78	This chest is packed with chamber pots, not all of them empty.
79-80	This chest holds moulded clay figurines that depict humanoids of various races.
81-82	A chessboard awaits within this chest; both sets of pieces missing the King.
83-84	Bags of marbles and caltrops fill this chest.
85-86	A set of marked knucklebones is stored within this chest.
87-88	A solitary chipped teacup sits in the corner of this chest.
89-90	Straw dolls are piled high inside this chest, bound by twine.
91-92	Several containers of boot polish and moustache wax fill this chest.
93-94	This chest holds over a dozen broken daggers, each snapped in half.
95-99	This chest contains a charcoal drawing of the face of whoever opened the chest first.
100	This chest offers a collection of bird nests and broken eggs.

MUNDANE CHEST CONTENTS: PRIEST'S CHESTS

Even those called to a higher order of religious devotion need somewhere to store their precious holy icons when not immersed in prayer...as well as a place to stash certain unmentionables they don't want their fellow believers to discover in their possession.

D%	
01-05	This chest holds a set of pewter candle stands, dribbled over with red wax.
06-10	A brass incense mitre sits within this chest.
11-12	The chest holds several well-worn prayer books.
13-14	The scroll in this chest contains a jotted schedule of holy days.
15-16	This chest has a single, unused song book, intended for worship.
17-18	This tiny chest holds an equally tiny icon of a god's symbol.
19-20	This little chest holds an ordainment icon, meant to be pinned to a robe or outer vestment.
21-22	A purple assembly robe is folded inside this chest.
23-24	This chest holds a coiled whip for self-punishment. It has seen a lot of use.
25-26	Blessed vials of water crowd this chest.
27-28	This chest holds wooden etchings of grave-looking saints.
29-30	This padded chest contains several sets of polished bells and cymbals.
31-32	This chest holds an elaborate sash woven from human hair.
33-34	The book in this chest contains a compilation of holy teachings.
35-36	The journal in this chest holds a detailed recording of personal sins.
37-38	Ceremonial garb of splendid appearance is folded neatly within this chest.
39-40	This chest holds an indecipherable notebook written in cryptic church code.
41-42	An array of ointments and salves sit within this chest. They smell terrible.
43-44	The ceremonial mask in this chest is adorned with hooks and barbs.
45-46	A ring of salt contains an empty space in the base of this chest. One part of the circle is smudged and broken.
47-48	This chest has a set of brass rings intended for each finger and toe.
49-50	This chest contains a small box that holds chalk and charcoal used for ceremonial purposes.
51-52	The thick notepad in this chest details a variety of religious symbols.
53-54	This chest conceals a collection of cords, whips and chains.
55-56	The brazier nestled in this chest holds cold ash.

57-58	This chest reveals a collection of oddly demonic face carvings set in stone and wood.
59-60	The cloak folded in this chest is emblazoned with a sun.
61-62	Thorny vines have been coiled inside this chest; the tips of the thorns are stained with blood.
63-64	A blue-green embroidered dress with extensive veil fills this chest.
65-66	Bronze sleeve and cloak clasps are set in plush rows inside this chest.
67-68	Golden threaded altar linens lie inside this chest.
69-70	This chest offers a set of wine cups and empty flagon.
71-72	A leather-bound flask and a bag of odd-smelling herbs sit in this chest.
73-74	The parchments in this chest contain notations of other sanctuary locations.
75-76	This chest holds a brown robe with a hood deep enough to hide any wearer's face.
77-78	The miniature altar in this chest has a sprinkling of ash about it.
79-80	A simple bowl of murky water sits in this chest.
81-82	Demon horns and talons are lined up in this chest, pointing towards the opener.
83-84	This chest holds a gleaming mirror etched with arcane symbols around the edges.
85-86	This chest contains a weapon oiling kit.
87-88	Grass and twigs have been woven into a replica of a local order of nature worshippers' holy symbol.
89-90	The chest holds two set of three tiny pyramids that stack inside one another. The pyramids are intricately decorated with lavish paintings of angels and demons fighting one another.
91-92	Several sets of chimes jangle when this chest is opened.
93-94	The prayer box from this chest rattles when shaken. It holds 46 gp worth of mixed coinage.
95-99	The chest holds half-a-dozen wooden and metal puzzles, interlocked or broken apart.
100	The array of polished amber blocks in this chest contains a different insect.



MUNDANE CHEST CONTENTS: PROVISIONS

Dungeon dwellers do not survive on the meat and marrow of dead adventurers alone. They like to indulge and imbibe just like anyone else, and they're not about to leave precious food and drink just scattered about where the rats (and worse) can get it.

D%	
01-05	Wax-sealed wheels of cheese are packed into this chest.
06-10	This chest is piled high with cheesecloth bags of dried fruit.
11-12	Slabs of salted meat are secured in this chest.
13-14	The chest holds a variety of jerky.
15-16	The bagged white powder within this chest is salt.
17-18	Salt and pepper has been divided into individual compartments in this chest.
19-20	This chest contains gnawed ears, labelled and sorted by different seasonings and race.
21-22	Flies buzz up from the rotting mutton in this chest.
23-24	The rock-hard bread in this chest could double as a bludgeoning weapon.
25-26	Oozing honeycomb has been sealed in wax clumps and placed in this chest.
27-28	The chest holds flasks of liquor so potent it stings the eyes.
29-30	Once-full water skins now sag in this chest as their contents slowly evaporate.
31-32	The wine skins in this chest slosh promisingly.
33-34	This chest contains a small keg of beer marked with the sigil of a famous brewer.
35-36	Sift through the dried oats in this chest, if you must, but it's all that's there.
37-38	The jugs in this chest hold goat milk brimming with hairy clumps.
39-40	This chest holds several sacks of onions, carrots and other vegetables.
41-42	This watertight chest has several inches of foul-smelling liquid sloshing about within it.



43-44	Crumbly cracker wafers puff crumbs everywhere when this chest is opened.
45-46	The chest contains mouldy bread.
47-48	This chest holds stacks of chilled meat pies.
49-50	The chest holds an assortment of fresh vegetables.
51-52	The chest offers a selection of fresh, but wrinkly apples.
53-54	Blocks of ice keep the slabs of meat in this chest fresh.
55-56	The charred offerings of this chest look uncomfortably like to rat-kebobs.
57-58	While a delicacy to some, the honeyed lizards-on-a-stick in this chest don't appeal to every palate.
59-60	The chest contains bowls of a stew that's mostly turned to gelatine.
61-62	A delightful assortment of fruit pies is stacked within this chest.
63-64	This chest holds a wooden spoon to scoop out the flour contained in several large sacks also found within.
65-66	A dozen blocks of hardtack are stacked in this chest.
67-68	Flour sends up a white cloud when this chest is opened.
69-70	This chest holds dozens of ears of corn.
71-72	The chest contains several pounds of rice.
73-74	Potatoes tumble out of this chest when it's opened.
75-76	If the slimy, black mass this chest now holds was food in a previous life, you don't dare it eat now.
77-78	Vials of oil glisten within this chest.
79-80	The chest contains a jug of frothy, but unidentifiable, brew that's definitely fermented.
81-82	Several skinned hares are laid out in this chest.
83-84	Steam rises from the roasted venison haunch in this chest.
85-86	The chest holds jellied intestines that look like mounds of gray pudding.
87-88	This chest glistens with fistfuls of candied fruit slices.
89-90	Neat cloth bags of herbs and spices sit in this chest. Each is labelled; in total they are worth 120 gp.
91-92	This chest contains what would best be described as piles of "giblets."
93-94	Roasted turkey legs have been stacked inside this chest.
95-99	The chest holds rows of eggs. Some fresh, some not so. Some are clearly from chickens; others are from something much bigger.
100	Chopped fish heads have been tossed into this chest.

MUNDANE CHEST CONTENTS: WIZARD'S CHESTS

Beware the wizard's cache, as it could be guarded by deadly spells and filled with ghastly spirits or demons set to devour your soul. Or it could just be his toenail clippings. Beware those too. This table provides a variety of discovery options when adventurers meddle in the affairs of wizards.

D%	
01-05	This chest holds a collection of dozens of different types of hair, each named and tied with a tiny string.
06-10	Books of foreign languages are filed alphabetically in this chest.
11-12	Scrolls of astronomy charts fill this chest.
13-14	Feathers from a hundred different bird species are pinned to the sides of this chest.
15-16	This chest holds bottles of spiders and their webs.
17-18	A dead insect collection is pinned to wooden slats in this chest.
19-20	This chest contains nothing but blank parchment.
21-22	The miniature shelves in this chest are stacked with numerous inks bottles of varying colours and viscosities.
23-24	An assortment of teeth from various creatures is scattered about this chest.
25-26	This chest contains sketches of cave-dwelling creatures and insects bound with twine.
27-28	Pairs of severed bird claws stand upright in this chest. All have been removed expertly.
29-30	Talons and teeth are slotted into this chest's cabinets, some as small as a little finger, others over six inches long.
31-32	Small boxes of dust and ash fill this chest.
33-34	Large glass lenses are stacked inside this chest. Some are over 2-foot wide.
35-36	Metal tubes are strapped down to the bottom of this chest. Otherwise, it's empty.
37-38	Metallic-looking silver, gold and bronze threads are spooled within this chest.
39-40	This chest contains a tiny hammer and miniature anvil, for some unknown purpose.
41-42	This chest holds three mortar and pestle sets: small, medium and large.
43-44	Beakers and glass tubes are nestled in this chest's cushioned interior.
45-46	History books, chronologically arranged, are stacked inside this chest.
47-48	This chest contains strips of tanned skin – some are of human origin.
49-50	Despite their gleam, the shiny, polished rocks in this chest sadly are not gems.
51-52	Vials contain different types of sand from around the land fill this chest. Several jars hold red and blue sand.

53-54	A pair of reading glasses and several unremarkable books fill this chest. All the books are musty.
55-56	This chest holds vials of water of varying degrees of clarity and filth.
57-58	Desiccated reptiles and amphibians have been laid out in the bottom of this chest.
59-60	The chest holds rows of pale candles, wick trimmers and lighting sticks.
61-62	The crumpled, blotted notes in this chest apparently come from failed experiments.
63-64	Parchments with odd biological and mechanical sketches have been tossed into this chest. There appears to be no logical filling system for the various parchments.
65-66	Faded maps of the surrounding area lie within this chest.
67-68	The single parchment in this chest contains a list of names and notations that look like a collection of financial debts.
69-70	Potted flowers and plants have somehow flourished inside this chest's damp, dark interior.
71-72	Moss, mould and herbs grow on the thin, rocky layer of earth laid in the base of this chest.
73-74	Tiny animal skeletons, wired together, have been arranged in this chest.
75-76	This chest contains sheaves of anatomical diagrams. A few of the illustrations depict fantastical monsters.
77-78	A hundred eyes, each kept afloat in its own liquid-filled bottle, bob about in this chest. When the bottles are pulled out, the eyes bob around in an unsettling fashion.
79-80	Blank notepads and books fill this chest.
81-82	The chest holds tweezers, needles and other delicate instruments in thin drawers.
83-84	The skeleton of a large snake fills this chest.
85-86	Metal, wooden and glass rods lie jumbled at the bottom of this chest.
87-88	The chest contains pungent incense sticks with intricately carved burner stands.
89-90	Expensive-looking soapstone pipes lie in slots alongside expensive-smelling tobacco pouches.
91-92	The thin glass vials in this chest look to, alarmingly, contain fresh blood.
93-94	This chest contains a stink of green earth that evaporates almost as immediately as it's opened.
95-99	The charcoal-rubbed papers in this chest appear to be of gravestone etchings
100	Clustered in the corners of this small chest are collections of toenail and fingernail clippings.

PITS: CHARACTERISTICS & APPEARANCE

Pits are a lurking danger that has spelled the doom of countless adventurers. They can be used to kill, injure or trap intruders, to block progress down passageways or to prevent escape. An explorer trapped in a pit with no way of getting out is at the mercy of those that set the trap.

Other mundane uses for pits include general storage, rubbish dump or prison. Other pits may accidentally (or by design) link the dungeon level to other deeper locations.

On occasion, when a character falls into a pit he discovers it is already occupied. Sometimes the pit builder intentionally stocks it with undead or constructs while other times vermin claim the area as their own. A partial list of monsters includes:

Aberration: mimic; **Constructs:** animated object (Medium or smaller), clay golem, flesh golem and stone golem; **Ooze:** gelatinous cube, gray ooze and ochre jelly; **Undead:** ghosts, ghouls, skeletons, wight and zombies; **Vermin:** army ant swarm, bat swarm, centipede swarm, rats, rat swarm and spider swarm.

Additionally, some monsters are attracted to pits. Such monsters include:

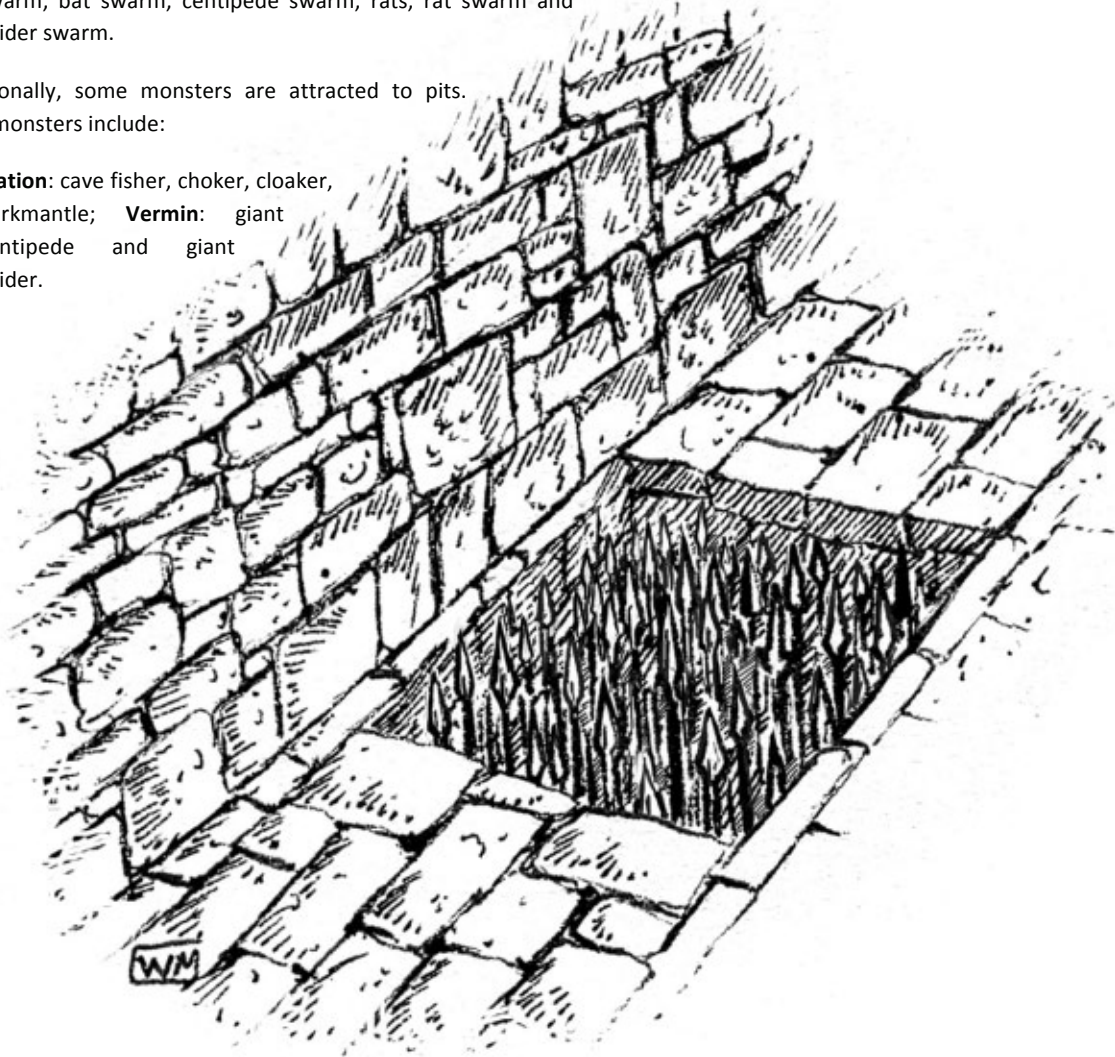
Aberration: cave fisher, choker, cloaker, darkmantle; **Vermin:** giant centipede and giant spider.

Fighting in a pit can be challenging. Characters therein often lack the ability to manoeuvre – this is particularly devastating for archers and spellcasters. It is also likely that the entire party will be unable to participate in the battle.

CLIMBING

Characters stuck in a pit normally extricate themselves as quickly as possible. Those without magical means of doing so must scale a pit's walls.

WALL CONDITION	CLIMB
Very rough wall	Very easy
Very rough natural rock	Easy
Uneven; narrow foot and handholds	Moderate
Natural rock wall or brick wall	Difficult



Use this table to generate interesting characteristics for your pits. Some features may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Small holes pierce the bottom few feet of the pit's walls. They are too small for any creature larger than Tiny to enter.
06-10	The pit intersects with a natural cave which can be accessed through a narrow crawl way.
11-12	The rough and uneven floor is difficult terrain.
13-14	Several large boulders lie in the pit. From under one, a partially squashed skeleton protrudes.
15-16	A pool of pure, cold water fills half the pit.
17-18	A narrow chasm pierces the pit's floor; a cold wind issues forth from its depth.
19-20	Seams of different rock cut through the floor.
21-22	The pit's walls are rough and easy to climb.
23-24	The pit has an overhang making it hard to escape.
25-26	The pit is a cess pit. Many small holes, chutes and cracks in its walls ooze excrement. Characters in the pit may contract filth fever.
27-28	The floor of the pit slopes steeply downwards.
29-30	A shard of obsidian (or other sharp rock) rears from the pit floor. The shard is smooth; characters falling while climbing it suffer damage as they slide down the rock.
31-32	The pit narrows; at its base it is only 5 ft. wide.
33-34	The pit once served as a oubliette. Four sets of rusting manacles are affixed to its walls.
35-36	A ring of crudely carved gargoyles leers down at the pit floor. Set 15 ft. above the pit floor their open mouths connect to chutes elsewhere that can be used to pour burning oil, effluent and other liquids down upon those trapped below.
37-38	Several small holes pierce the floor; a noxious foul-smelling breeze issues forth from within.
39-40	A lurid painting of demons and devils slaughtering humans covers one wall. Several pieces have been chipped away.
41-42	Niches carved into the walls about 6 ft. from the bottom of this pit each hold a leering skull.
43-44	A single empty torch sconce juts from one wall. Pulling it causes the pit lid to collapse into the pit. Close scrutiny reveals the sconce has a mechanism linked to the pit lid.
45-46	The floor is made of different coloured cobblestones laid out in simple geometric patterns.
47-48	A stone shelf is cut into one wall. It holds several sets of trail rations. They are all poisoned.
49-50	An archway pierces one wall. The corridor beyond progresses 5 ft. before ending; it is clearly unfinished.

51-52	A ring of crudely carved gargoyles leers down at the pit floor. Set 15 ft. above the floor water trickles from them. The walls and floor are slick.
53-54	The floor has been treated with a magical fire. Lurid shadows dance within the pit.
55-56	The pit is above a natural cavern and the floor is very weak. A falling character must check for size. Success indicates the character falls through into the cavern. The distance fell (and what lies in the cavern) are at the GM's discretion.
57-58	Thick, cloying mud covers the floor. The pit is dank and smells of earth.
59-60	The floor is of cobblestones. The symbol of an evil god is picked out in black stone.
61-62	Carvings of skeletons – all with broken and shattered legs – decorate the pit's walls.
63-64	A narrow ledge circles the pit about 10 ft. from its lid.
65-66	Black rock (coal) studs the pits walls.
67-68	Broken pottery has been mortared into the nooks and crannies of the pit's walls. Treat the pottery as caltrops (that injures hands and feet).
69-70	A mosaic of a shadowy, substantial creature decorates the floor.
71-72	A mosaic of a gigantic mouth covers the pit floor. Esoteric knowledge reveals the mouth to be that of a purple worm.
73-74	The walls of the pit are warded with a <i>phantom trap</i> spell and appear trapped to any mundane or magical in investigations.
75-76	The pit is suspiciously clean (as if recently tidied).
77-78	Many deep notches pierce the pits walls. All manner of spiders and insects dwell within.
79-80	The pit is actually an aborted mineshaft. Minerals stud the pit's walls.
81-82	The pit's walls have been sharpened so that they are dangerous for climbers. Treat as 67-68.
83-84	The pit is a natural sinkhole.
85-86	Tiny holes pierce the pit's lid allowing light and air into the interior.
87-88	The first two steps of a rudimentary stair rise from the pit floor. "Not this Way" is carved into the first step.
89-90	The pit floods after heavy rain above; a tide mark on the walls indicates how high the water rises.
91-92	The pit floor is slightly warm.
93-94	The air in the pit is foul; characters within must make check to avoid nauseating choking.
95-99	Roll twice on this table, ignoring results of 95-100.
100	Roll thrice on this table, ignoring results of 95-100.

PITS: DRESSING & FEATURES

Use this table to generate interesting features for your pits. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Brackish water about six inches deep fills the pit.
2	Mushrooms and fungi grow in the pit.
3	The air in the pit is musty. Mould and fungus grow on the floor and walls.
4	Bent and broken spikes jut up from the floor. Dried blood coats many although of previous victims there is no sign.
5	Rubble litters the ground, slowing movement.
6	The pit walls are slightly moist, but are not wet enough to hinder climbers.
7	Small holes pierce the bottom few feet of the pit's walls. They are too small for any creature larger than Diminutive to enter.
8	Several rotting rat corpses lie about the pit.
9	A skeleton of a human male is huddled in one corner; both legs are broken and his equipment is rusted or rotten.
10	Brackish water about one-inch deep fills the pit.
11	Brackish water about one-foot deep fills the pit.
12	Brackish water about five-foot deep fills the pit.
13	The pit's floor and walls are covered in greenish, moist slime.
14	Iron spikes – clearly serving as a rudimentary ladder – pierce one wall.
15	Burnt torches lie scattered about.
16	The dead, frozen remains of a large patch of brown mould covers one wall; the mould is harmless, but it is slightly chill in the pit.
17	Iron spikes—clearly serving as a rudimentary ladder—pierce one wall. Several are loose.
18	One bent and rusting iron spike protrudes from one of the pit's walls.
19	Water oozes from the pit's walls.. Mud coats the pit's floor.
20	Thick, dried mud coats the pit's floor.
21	A pile of rubble fills one corner of the pit.
22	Rubbish and detritus fills the pit and reduces the falling damage by 1d6.
23	Rubbish and detritus fills the pit and reduces the falling damage. Disease lurks in the festering mass, however. Those falling into the pit may contract a virulent strain of various illnesses.
24	Spider webs cluster thickly in the corner of the pit; not enough spiders dwell therein to form a swarm.
25	A large (dried) bloodstain mars the pit's floor.
26	The air in the pit smells musty.
27	The scorched remnants of green slime cling to the pit's walls. They are now harmless.

28	Fresh water oozes up through cracks in the floor creating a small pool.
29	Bat guano covers the floor.
30	Fungus grows on the walls. The walls are slippery.
31	Cold air issues out of small cracks in the floor and walls of the pit.
32	Glowing fungi fills the pit with a soft, shadowy green light.
33	Mud covers the pit floor and white mushrooms grow within. Insects infest the pit.
34	The words "Tell Adosan, I love her" are scratched into the pit's floor.
35	The pit's walls have become unstable.
36	Hand and foot holes have been crudely craved into one wall, making the climbing easier.
37	The faint smell of rotten flesh pervades the pit.
38	The stench of urine and fear fills the pit.
39	A cloud of flies buzz about the rotting corpses of several large rats.
40	Sand, about 1 ft. deep, covers the floor of the pit.
41	Dry soil, about 2 ft. deep, covers the pit floor.
42	A large dried bloodstain mars part of the pit floor.
43	Cobwebs cover the walls; many spiders dwell within, but not enough to form a swarm.
44	A field of half-foot high mushrooms covers the pit floor.
45	A pile of soot, blackened stones and charred wood bare mute testimony to a fire set years ago. Casual observation uncovers the scorched bones of several rats.
46	The cloying stench of rotting flesh and excrement hangs in the air.
47	A half-decayed body of a goblin lies slumped against one wall. Dressed in rags, he has nothing of value. Scrutiny reveals the creature died of a broken skull.
48	A large colony of white ants live in the cracks running through the walls and floor of the pit. They are numerous, but harmless.
49	Old and dried excrement has been daubed over one wall. It is crumbly and flakes off easily.
50	Dried bloodstains smear one wall; however, they do mark the easiest climb out of the pit.
51	"Have mercy on my soul" is scratched into one wall.
52	A small pile of rubble lies stacked in one corner. A crushed skeletal hand lies buried within.
53	The remains of torn and burnt cobwebs cling to the pit's walls. Hundreds of decaying crushed and burnt spider corpses litter the floor.
54	One wall is whitewashed. The colour is faded and discoloured.

55	"Hunger for Death" is carved into one wall.
56	One wall has partially collapsed. The resultant rubble pile is easy to scale and reduces the pit's depth by 15 ft. on that side.
57	A bleached, cracked skull leers up from the floor.
58	Green slime oozes down one wall. A natur-savvy character may determine that it's not *that* kind of green slime
59	A bent miner's pick lies abandoned in the pit.
60	One wall has been partially melted. The wall is very smooth.
61	Dust covers the pit's floor. No tracks are evident.
62	Spikes once festooned the floor, but they now lie battered and scattered about the pit. Several bear ominous bloodstains.
63	A smashed mirror, burst waterskin and a ripped sack are piled in one corner.
64	A crude painting of humans slaughtering orcs decorates one wall. It is done in blood and ink. Water dripping down the wall has destroyed much of the picture.
65	A character falling into the pit activates a magical alarm.
66	A character falling into the pit activates a magical message. The mouth cackles loudly.
67	A silver piece has been placed into eight small holes in the pit floor. They are old and tarnished.
68	A pile of bodily wastes has attracted a small number of pale white ants into the pit. They live in crevices in the walls and are harmless.
69	A discarded slashed and torn map shows a route from the dungeon entrance to the pit.
70	A dried blood trail leads up one wall. It seems someone who fell in was badly hurt but managed to climb out.
71	Phosphorescent fungi grows on the underside of the pit's lid.
72	"Geralt's Folly" is carved into one wall.
73	Scratch marks mar the underside of the pit's lid.
74	Soot stains cover the underside of the pit's lid.
75	A cluster of bloody handprints decorate one wall.
76	A single two-foot high mushroom grows in the centre of the pit. It reduces the falling damage of a character landing on it by 1d6.
77	A macabre display of bones covers the pit's walls and the underside of its lid. The bones are attached to wires and rattle when the lid opens (and for a few minutes afterwards).
78	A pair of faded, red eyes is painted onto the underside of the pit's lid.
79	A pair of rusting short swords and the remains of several skeletons fill the pit. Sharpened leg bones have been jammed into crevices in the rocks; they serve as impromptu pitons.

80	An iron spike pierces the wall just below the pit's lid. A frayed three-foot piece of ropes hangs from it.
81	Water oozes out from the bottom of one wall.
82	The pit lid does not shut perfectly, leaving a thin slit through which light and fresh air enters the pit.
83	The air inside the pit is unnaturally cold.
84	Minerals in the pits walls glimmer invitingly in the light. They look attractive, but are worthless.
85	An iron ladder leads up from the floor to the pit's lid. Several holes in the lid are big enough to thrust a spear through.
86	When the pit's lid shuts, only one side operates properly. The other remains stuck open.
87	Sounds from the area above the pit filter through a score of small holes in its lid.
88	The acoustics of the pit create weird, muffled echoes that linger for longer than they would normally do.
89	Thick, wiry mottled black fungus covers one wall and part of the floor.
90	The smell of sweat and smoke hang in the air.
91	A gigantic representation of the holy symbol of an evil god made of carefully placed rubble decorates the floor.
92	A gigantic representation of the holy symbol of an evil god decorates the floor. It has been comprehensively scratched and defaced.
93	Fleas infest the carcass of several dire rats. Characters in the pit must be lucky or itch and scratch until they bathe.
94	A ripped and torn sack contains 2 days worth of crushed trail rations and a shattered spyglass.
95	Alternating thick stripes of black and white paint cover the pit's walls.
96	Smoke or steam issues from small cracks in the pit's floor. The floor is noticeably warm.
97	A pouch containing 12 gp, a healing potion and a map fragment lie on a natural shelf halfway up one wall.
98	A single bloody handprint mars the underside of the pit's lid.
99	Roll twice on this table, ignoring results of 99-100.
100	Roll thrice on this table, ignoring results of 99-100.



POOLS: CHARACTERISTICS & APPEARANCE

Pools add an element of mystery to a dungeon. In their often-murky depths, they can hide both treasure and monsters or connect via a hidden passageway to elsewhere in the dungeon. Pools in dungeons can be magical or mundane. Some are naturally occurring with swiftly flowing water, while others are constructed at the dungeon architect's whim and feature elaborate fountains or other features.

Pools make an excellent addition to a dungeon, allowing the GM to create interesting encounters utilizing clues, monsters, puzzles or traps. No matter the pool type, it is only a brave adventurer who willingly steps into unknown waters. Players are wise to approach a pool cautiously, even if it initially seems innocent enough.

POOL TYPES

Pools can come in many sizes and shapes. When creating a pool select one characteristic from each type listed below.

- **Depth:** Deep or shallow.
- **Water Flow:** Calm, rough or stormy.
- **Temperature:** Warm, cold or very cold.
- **Origin:** Constructed or natural.

DEPTH

Pools are either deep or shallow.

Shallow: Shallow pools have a depth of less than 10 ft. and the following characteristics:

- **Clear:** Unless the water is described as particularly murky, vision in a shallow pool is 4d8 x 10 ft.

Deep: Deep pools typically have a depth of over 10 ft. and the following characteristics:

- **Murky:** Unless the dungeon is brightly lit, deep pools are generally murky, reducing vision to 1d8 x 10 ft.

Very Deep Water: Very deep water is dangerous to swimmers:

- **Pitch Black:** It is pitch black in very deep water.
- **Water Pressure:** For every 100 ft. a swimmer is below the surface, he suffers nonlethal damage each minute.

WATER FLOW

- **Calm Water:** Calm water makes swimming easy.
- **Rough Water:** Rough water requires moderate swimming prowess.
- **Stormy Water:** Stormy water requires significant swimming prowess.

TEMPERATURE

Most underground water is cold or very cold:

- **Very Cold:** Very cold water deals nonlethal damage from hypothermia per minute of exposure.

ORIGIN

Pools are either constructed or of natural origin and have the following characteristics:

Constructed: Built by intelligent creatures such pools are sometimes built with other exotic materials besides stone.

- **Construction:** It is possible to determine the type of creature who constructed the pool.
- **Partial Cover:** Some constructed pools have an encircling wall around them 2 ½ ft. – 4 ft. high. These walls provide partial cover to creatures in the same square. Most walls are made from the same material as the pool.

Natural: Natural pools occur organically in dungeons and usually feature rough stone walls and floor. They are often fed through natural fissures in the rock or formed by water dripping down from above. The water within is often cold and pure.

CONSTRUCTION

While most pools are carved from roughly hewn stone, some constructed pools can be built from more unusual materials. The statistics below represent a pool's floor and walls.

MATERIAL	HARDNESS	HIT POINTS	BREAK
Bone	Fragile	Medium	Moderate
Glass*	Fragile	Medium	Moderate
Iron	Nigh indestructible	Vast	Hard
Stone (Hewn)	Very hard	High	Nigh indestructible
Stone (Masonry)	Very hard	High	Very hard
Stone (Natural)	Very hard	Vast	Nigh indestructible
Wood	Solid	High	Moderate

*magically treated

RANDOM ENCOUNTERS

Not only can pools serve as a secret passageway to other parts of the dungeon, they are also great places to spring an unexpected encounter on characters as dungeon denizens are often drawn to water. The difficulty of fighting underwater creatures presents new tactical challenges to your players.

Use this table to generate interesting characteristics for your pools. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	Small, brightly painted tiles encircle the edge of the pool. The tiles are slightly slippery.
06-10	The walls of the pool slope downward, curving towards the centre.
11-12	A small 10 ft. by x 10 ft. pit rests in the pool's bottom. It is 15 ft. deep.
13-14	An underground spring makes the pool water scalding hot, dealing fire damage per round to any immersed creature.
15-16	The floor of the pool is exceptionally rough and uneven; it does not count as firm footing.
17-18	Stalactites hang down from the ceiling, almost touching the surface of the pool.
19-20	Hewn stone steps descend into the pool.
21-22	Two magical flames light the pool's depths.
23-24	Careful observation discerns perfectly aligned, tiny holes bored into the pool's walls.
25-26	The pool water is very salty, making it easier to stay afloat.
27-28	Narrow chutes sloping downwards into the pool are spaced every 3 ft. along the pool's edge.
29-30	The glittering water radiates faint conjuration magic. Once per day, a creature drinking from the pool receives the benefits of moderate healing.
31-32	A fountain of a halfling spouting water from an upraised tankard stands in at pool's centre.
33-34	A small cave hollows out one of the walls.
35-36	The pool is fed by a natural underground stream.
37-38	The walls of the pool progress towards the bottom like a set of stairs
39-40	In the middle of the pool, a natural pillar of stone has formed, rising just inches about the surface.
41-42	Half of the pool's walls are of finished stone and the other half are unworked as if the builder stopped halfway through its construction.
43-44	A short, twisted tunnel leads off from the bottom of the pool and runs 90 ft. before ending in a small alcove. Traversing the winding tunnel is pretty difficult.
45-46	The water is black and oily. A creature drinking from the pool is affected by a curse..
47-48	The dungeon's floor slopes downward steeply to the pool's edge.
49-50	Medium-sized holes in the pool's walls lead to perfectly circular chambers.
51-52	A capable scholar identifies hymnals written to a long forgotten deity along the pool's bottom.
53-54	Small statues of fish stand on the pool's bottom. One larger fish is depicted chasing the others.

55-56	The north and south walls of the pool are set at an angle while the east and west walls are perfectly straight.
57-58	The bottom floor of the pool has been tiled in smooth pebbles.
59-60	Stone carvings of demonic heads line the perimeter of the pool. An engineering-savvy character may determine that they once were used to fill the pool with water.
61-62	The pool's walls are lined with numerous handholds.
63-64	Four marble pillars, one at each corner of the square-shaped pool, support a domed roof.
65-66	The pool coils downwards, much like a snake.
67-68	Slippery, narrow stone archways crisscross the pool 2 ft. over its surface, requiring skill to cross without falling in.
69-70	The pool water is very cold. Swimmers in the pool take nonlethal damage per minute of exposure.
71-72	Small streams of water sprout from multiple fist-sized holes in one of the dungeon's walls to feed the pool.
73-74	The pool's surface acts like a mirror.
75-76	The pool water is strangely thick and heavy, making swimming more difficult.
77-78	Alternating shelves of rock jut randomly from the walls of the pool.
79-80	Thousands of tiny spikes cover the floor of the pool, acting like caltrops to anyone walking along the bottom.
81-82	The pool water has a greenish tinge to it and is acidic, dealing acid damage to any creature touching it.
83-84	The pool is shaped like an inverted pyramid.
85-86	The water in the pool swirls counter clockwise for 1d4 rounds and then swirl clockwise for the same length of time.
87-88	Careful observation notices a lever that releases a metal grate that slides out to cover the surface of the pool.
89-90	At the bottom of the pool rests a small statue of a girl holding an orb. Once per year, anyone touching the statue receives the benefits of a divination.
91-92	The pool's water is filled with thick sediment, reducing vision to 1d4 x 10 ft.
93-94	The pool is shaped to appear as a snarling beast.
95-99	Roll twice on this table, ignoring results of 95-100.
100	Roll thrice on this table, ignoring results of 95-100.

POOLS: DRESSING & FEATURES

Use this table to generate interesting features for your pools. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	A sodden, decaying goblin, or other humanoid, floats face down in the pool.
2	2,000 copper pieces line the pool's bottom.
3	The pool's water glows with a strange luminosity like torchlight that lasts for 1 hour if bottled.
4	Small white fish swim languidly in the pool.
5	The pool water is artificially dyed red.
6	Stone spouts depicting fairy creatures along the pool's perimeter spray coloured water into the pool.
7	The walls of the pools have been lined with mirrors. Some are broken.
8	Three humanoid skeletons lie entwined on the pool's bottom.
9	A gnawed rope dangles into the pool.
10	Garbage and waste litter the pool.
11	Anyone staring into the pool is subject to a permanent illusion depicting a giant kraken racing upwards.
12	Bones from many humanoids fill the pool.
13	Dozens of tiny, almost translucent fish blink from colour to colour as they swim in the pool.
14	A skeleton at the bottom of the pool wears a suit of rusty full plate.
15	The water of the pool has an oily smell and feel. It is highly flammable (treat as oil).
16	A decorative golden plaque set above the pool reads in Aquan, "Alas, here is all that remains of Aguanes the water elemental."
17	Bloody footprints lead up to the pool's edge.
18	Any creature submerged in the pool hears beautiful, but faint, singing in Elven.
19	A single long brazier set into the ground encircles the perimeter of the pool.
20	A bloodstain smears the side of the pool.
21	Several dead fish float in the pool.
22	Fifty 10 gp gems have been set underwater into the pool's walls.
23	The bottom of the pool is painted black so that it appears deeper.
24	Statues of headless maidens dance around the pool's edge. Their heads lie in the pool.
25	A wooden shield, bitten in half, bobs ominously in the pool.
26	Giant lily pads that hold up to 50 lbs. cover the surface of the pool.
27	Parts of the pool's side have crumbled away into the water. The rubble forms a ramp of sorts into the pool.

28	Algae has turned the water blood red in colour.
29	Mechanical aptitude can be used to fix a dragon headed spout that then starts to belch water into the pool.
30	Broken bits of armour and weapons litter the edge of the pool.
31	Foul smelling bubbles pop on the pool's surface.
32	Rubble half fills the pool.
33	Purplish slime fills the pool and adjacent squares.
34	Obvious signs of recent flooding – water marks etc. – surround the pool.
35	Thousands of gold pieces appear to litter the pool's bottom. In fact, it is an illusion. Anyone seeing through the illusion hears a faint mocking laughter.
36	A ring of demonic statues thrust pitchforks into the pool's water. Their faces wear expressions of ecstasy. One of the statue's pitchfork is missing.
37	Small, glowing stones are set in alcoves along the pool's walls. The stones immediately stop glowing if taken from the pool.
38	A series of metal hoops float in the centre of the pool, getting narrower in circumference as they descend towards the bottom.
39	A humanoid skeleton clings to pool's edge; its lower half appears to have been dissolved.
40	One wall of the pool has collapsed.
41	Careful observation detects faint music playing beneath the pool's surface.
42	The pool is only half-full and choked with slime.
43	Thick cobwebs stretch across the pool.
44	Wooden planks have been nailed over the pool.
45	A fountain in the middle of the pool depicts two gnomes lovers. Extensive graffiti, telling crude jokes, covers the statues.
46	The pool abuts a dungeon wall carved into the likeness of a human face with exaggerated features. One eye has crumbled away.
47	Large dents mar the pool's walls.
48	A complete city, done in miniature, covers the pool's floor. Although some buildings are ruined, it is clearly a work of genius.
49	Gold fish swim lazily in the pool.
50	A dead tree sits in a pot next to the pool's edge.
51	Debris from the ceiling occasionally falls into the pool. Every 1d4 hours, a creature standing within 5 ft. of the pool risks being hit by debris.
52	Old, well-used toys lie covered in dust next to the pool.
53	A silver placard just above the water line in one of the pool's walls reads in Aquan, "Beware the lurkers below."
54	The pool's walls have many small niches and recesses carved into them. Some may contain offerings to the pool's protective spirit.

55	Close scrutiny finds carved into the wall in Dwarven, "Built by Zar to commemorate the crowning of King Narganthal."
56	The pool's once pure water is fouled with rubbish and excrement.
57	Careful observation reveals carved into a wall a small map of the dungeon, depicting the next three dungeon rooms before a missing chunk of the wall cuts it off.
58	Numerous wooden holy symbols of various gods float in the pool. Several are scorched or broken; all are essentially worthless.
59	An old wooden bucket attached to a length of sodden rope bobs in the pool.
60	A dead humanoid lies next to the pool, clutching a water skin in its hands.
61	A wooden ladder has been thrust into the pool.
62	The pool is filled with wine. It is old and vinegary. A character drinking it, becomes sickened.
63	The warm pool water relaxes the mind. A fully submerged creature experiences supernatural calm..
64	A horrible smell, like rotting corpses, wafts from the pool nauseating adjacent creatures for 1d4 minutes.
65	Extinguished tea lights bob on the surface.
66	Discarded clothing floats lazily in the pool.
67	A closer look identifies a number of moulds and algae living near a hot vent in the pool's bottom as both edible and nutritious.
68	Under a layer of slime at the pool's bottom lie 10 ancient platinum coins.
69	A large mirror hangs above the pool; scum and algae grow on it.
70	Deep furrows left in the walls by huge claws indicate that something huge crawled from the pool.
71	Graffiti scratched into one of the walls in reads in goblinoid, "Boeg smells like a kitten."
72	The pool's walls appear to have been recently scorched with fire. In places, the heat was so intense the stone has melted.
73	The scales of a silver dragon have been crudely nailed into the walls of the pool. Its skull lies on the pool's bottom.
74	Several dead and half-eaten fish float in the pool. The water is cloudy and covered in scum.
75	A statue of a humanoid bent down to drink from the pool squats by its edge.
76	A shattered wooden barricade surrounds the pool. Piece of it float in the pool.
77	Large puddles dot the floor near the pool as if someone recently took a swim.
78	The skeleton of a humanoid sits chained to the bottom of the pool.
79	Numerous crossbow bolts lie on the pool's bottom. They are rusted and worthless.

80	A natural underground stream has broken through one of the pool's walls, polluting the water with a thick pink sludge.
81	The pool sits at an odd angle on a crumpled floor as if victim to a minor earthquake.
82	An enormous, desiccated 40 ft. tentacle coils within the pool. A nature-savvy character identifies it as once belonging to a kraken.
83	Discarded fishing gear sits next to the pool in a puddle of dried blood.
84	The water is muddy and obscures the pool's bottom.
85	Muddy footprints surround the pool. They are of several different sizes.
86	A smashed rusty cage lies at the bottom of the pool; a rusted chain and crank link it to a gigantic hook in the ceiling.
87	A red eye of painted glass, set into the ceiling above the pool, casts a reddish glow on the water.
88	The pool smells of urine and excrement; the water is rife with disease.
89	Slightly luminescent green algae covers the pool's surface. They may be edible, but they taste terrible.
90	Thick, cloying 5 ft. deep mud covers the pool's bottom. The mud does not count as a firm footing. Walking through it kicks up a cloud of mud that obscures sight.
91	A treacherous, underwater current moves through the pool's depths. Swimmers must be capable or be pulled underwater. A close look spots the hidden danger.
92	The pool has raised walls; in two places the walls have been breached allowing much of the water to drain away.
93	A crude, dry stone wall surrounds the pool. Bleached skulls have been set atop the wall and glare at anyone approaching the pool. The rest of the skeletons choke the pool's depths.
94	An island of rubble emerges from the rough centre of the pool. Hundreds of copper and silver coins glitter enticingly from the island.
95-99	Roll twice on this table, ignoring results of 95-100.
100	Roll thrice on this table, ignoring results of 95-100.



PORTCULLISES: CHARACTERISTICS & APPEARANCE

Portcullises are imposing obstacles for adventurers. Their grid-like construction offers a glimpse of what lies beyond while giving the dungeon's defenders a powerful position from which to strike at intruders.

The following section includes the basic characteristics of portcullises.

COMMON CHARACTERISTICS

By their very nature portcullises are designed to stop or, at the very least, slow attackers so that dungeon denizens can prepare a defence.

- **Cover:** A character being attacked diagonally through a portcullis has cover.
- **Line of Sight:** A closed portcullis blocks line of sight if it's solid.
- **Line of Effect:** A closed door can block line of effect.
- **Divination magic:** Most detection magic can penetrate a normal door as it takes 3 feet of wood or 1 foot of stone to block the spell's effect.
- **Hearing-Based Perception:** A closed door makes hearing sounds emanating from beyond one step more difficult.

CONSTRUCTION

Most portcullises are built from wood, metal or a combination of the both. More exotic portcullises made from stone, crystal or even magical energy can also be encountered.

- **Bone Portcullis:** A feature of necromancer's lairs and ancient tombs, bone portcullises are macabre features often crafted from the remains of those meeting their doom in the dungeon.
- **Wood Portcullis:** Constructed from toughen wood, these portcullises are secured with large iron nails and leather thongs. They are a formidable barrier.
- **Iron Bound Wooden Portcullis:** This wooden portcullis is strengthened with iron bindings. The iron makes the portcullis difficult to damage as well as heavy to lift. Bound solely by iron rivets and nails, this is a sturdy piece of dungeon hardware.
- **Iron:** Imposing and unyielding the iron portcullis stands able to weather great punishment before being destroyed.
- **Stone:** Impressive portcullises crafted from great pieces of stone are resilient and able to endure great damage.
- **Cold Iron:** Cold iron portcullises often appear in subterranean strongholds and are used to keep demons and fey at bay.
- **Mithral Portcullis:** These light, silvery portcullis are much easily worked than adamantite portcullises and are often in themselves works of art. They are often used to keep lycanthropes or devils out of an area.
- **Adamantine Doors:** Exceedingly rare, adamantite portcullises are used to both awe their viewers and protect items of surpassing importance.

PORTCULLIS CONDITION

Not all portcullises are in perfect condition. Some may have been damaged by previous explorers while others are as good as new. Use the table below to determine the portcullis' general condition:

CONDITION	PERCEPTION-INCREASE ¹	HARDNESS	HP	BREAK
Dilapidated	Least	Decreased greatly	-50%	Decreased greatly
Poor	Lesser	Decreased	-25%	Decreased
Average	Medium	—	—	—
Good ³	Significant	Increased	+25%	Increased
Excellent ³	Massive	Increased greatly	+50%	Increased greatly

1: Only to hearing-based Perception checks.

WINCH AND LIFTING MECHANISMS

Several common methods of operating portcullises exists:

Rope Pulleys or Chain Pulley: This method of operating a portcullis is the most labour intensive. As many individuals as can reach the rope or chain can assist in this operation.

Manual Winch: Still reliant on physical labour a winch makes operating a portcullis substantially easier. Up to six Medium individual can operate a winch.

Weighted Mechanism: By using a counterweight this mechanism raises the portcullis with little effort (who does not need to make a Lift check to operate the portcullis).



Use this table to generate interesting characteristics for your Portcullises. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The portcullis is linked to a twin further down the passageway. When one opens, the other shuts automatically.
06-10	The apertures of the portcullis are filled with intricate filigree panels depicting fauna and folia.
11-12	The portcullis is embedded with glittering crystals which affects all those within 10 ft. With a hypnotic trance.
13-14	The portcullis has many worn copper coins welded to it.
15-16	The portcullis has been made with magnetized ore which causes metal objects to become stuck to its surface.
17-18	Semi-precious stones are mounted into the heads of the nails and rivets that bind the portcullis (total value 300 gp).
19-20	The bars of the portcullis are made from the links of thick ship's chains.
21-22	The portcullis mechanism is in reverse; when opened it sinks into the floor.
23-24	Constructed from a tropical wood the portcullis oozes sap which is poisonous to touch.
25-26	The horizontal bars of the portcullis make a concentric square which meet in the centre.
27-28	A large brass bull's head motif is mounted on the front of the portcullis.
29-30	The portcullis' mechanism has failed while it is in the down position; it cannot be raised (except by brute strength).
31-32	The lever mechanism for the portcullis is oversized and requires a special key to operate.
33-34	Each second vertical bar is shorter and topped with an eagle shaped finial.
35-36	Vicious spikes protrude from the front of the portcullis.
37-38	The portcullis has solid wooden shutters.
39-40	The apertures which make the fine grid of this portcullis are filled with delicate slivers of glass which form the beautiful mosaic of a prince riding a griffon.
41-42	The portcullis is solid and has a single, large aperture through which a ballista can be fired. A loaded ballista stands beyond ready to fire.
43-44	The apertures of the portcullis are circular.
45-46	The portcullis is crafted from cold iron and is decorated with flame-like engravings.
47-48	The portcullis does not make a sound when raised or dropped.
49-50	The portcullis is constructed from living wood and the flowers of a yellow musk creeper grow upon it.

51-52	The bottom of the portcullis ends in a single scythe-like blade instead of spikes.
53-54	Riveted with finely crafted eyes, this bone portcullis allows its owner to see the area as if using a divination.
55-56	The portcullis is painted a deep, lurid red. In places, the paint is flaking off.
57-58	The portcullis is an intricate weave of metal strands which resemble a spider's web.
59-60	Incorporated into the iron work is an eye of brass from which fall three silver tears.
61-62	The spikes of the portcullis are made from large uncut shards of quartz.
63-64	Thick veins of emerald run through the stone portcullis and it glows with an emerald aura. The portcullis is imbued with a lock that prevents teleportation.
65-66	In the centre of the portcullis is an embossed shield crossed with two warhammers.
67-68	Iron wrought ivy wraps itself around the portcullis and acts as barbed wire.
69-70	The portcullis is chased in silver (total worth 200 gp, four hours to scrape all the silver off).
71-72	The portcullis opens from left to right.
73-74	The portcullis bars have been elaborately inlaid with various soft and hard woods to create a chequer board effect.
75-76	The surrounding stone work resembles the large maw of a demonic creature and the portcullis is its teeth. Continual flames in the demon's eye sockets cast lurid light over the surrounds.
77-78	The bars of the portcullis are diagonal making the apertures diamond shaped.
79-80	The portcullis' mechanism is crafted from ornately engraved dragon bone.
81-82	Fashioned from volcanic glass the portcullis is immune to fire but has vulnerability to sonic energy.
83-84	The bars of the portcullis are engraved with gothic images of skulls and skeletons.
85-86	The entire length of the portcullis is inscribed with holy psalms.
87-88	The portcullis is wreathed in phosphorescent fungus which illuminates the area.
89-90	The portcullis has deadbolts which help secure it in place.
91-92	The lever for the portcullis is detachable and takes the form of an ornate masterwork longsword.
93-94	The portcullis has a small, locked access gate within it.
95-99	The portcullis' mechanism chimes like a child's lullaby when it is raised.
100	The portcullis is trapped.

PORTCULLISES: DRESSING & FEATURES

Use this table to generate interesting features for your portcullises. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Thick virulent ivy covers the portcullis.
2	This unfinished bone portcullis hangs about 1 ft. off the ground.
3	Two sets of manacles and chains have been attached to the portcullis.
4	A knight in crumpled armour and dented helmet has his head stuck between the portcullis' bars.
5	This partially raised portcullis is wedged open by the body of someone who has tried to crawl underneath it.
6	A pair of spiked gauntlets grasps the bars of the portcullis; bony hands yet remain within.
7	Lying sundered and smashed, the portcullis has been torn from its housing and left crumpled in front of where it once stood.
8	A hole has been burrowed through the wall to the side of the portcullis.
9	This portcullis' lifting mechanism has been sabotaged and no longer functions. Mechanical aptitude fixes this.
10	The portcullis is half lowered.
11	Several severely maimed corpses lie crushed beneath the portcullis.
12	A porcelain and glass wind chime hangs from the portcullis.
13	The acrid odour of troll stench billows through the portcullis bars.
14	A dead ogre lies in front of the gate with a yolk connected to the portcullis. He has been hit by numerous arrows.
15	The portcullis is dripping with an ooze-like substance.
16	Parts of the portcullis are encrusted with mineral salts and calcium deposits.
17	The portcullis is breached in the centre; Small and larger creatures can squeeze through.
18	A magical trap wards the portcullis.
19	The portcullis is partially raised and is propped open by two large (but sadly empty) metal bound chests.
20	A set of Tiny footprints and the drag marks of a large object lead up to the portcullis.
21	A makeshift battering ram lies in front of this rent portcullis.
22	The portcullis appears eroded as subjected to strong acid.
23	The shredded clothes of a humanoid lie in front of the portcullis.

24	A wreath of red flowers and green foliage hangs from the portcullis.
25	A dismembered arm is impaled by the portcullis.
26	Numerous protective sigils have been drawn, beneath the portcullis in chalk.
27	Metal buckled and wood burnt, this portcullis has been struck by intense heat.
28	A paint pot and brush lay next to this freshly painted portcullis.
29	In front of the portcullis is a half-empty barrel of dwarven spirits.
30	A flag bearing a gold lion rampant on a red field is tied to the portcullis.
31	A warrior is impaled on spikes which protrude horizontally from the portcullis.
32	Thick mould grows upon the portcullis.
33	Burning oil still smoulders on the portcullis giving off thick black smoke which reduces normal vision to 10 ft. within 50 ft. of the portcullis.
34	A small anvil and metalworking tools have been left scattered across the floor.
35	A stained blanket has been hung over the portcullis.
36	A hole has been dug that begins on one side of the portcullis and appears on the other side.
37	This wooden portcullis has stood so long that it has taken root into the ground.
38	A section of the portcullis bares deep gnaw marks as if it has been chewed upon by a large creature.
39	Muddy canine paw prints walk up to the closed portcullis but on the other side they change to humanoid footprints.
40	A large bloodstain – directly under the portcullis – mars the floor.
41	Several large spider webs span the apertures and bars of the portcullis.
42	A very elaborate robe hangs from the portcullis. It has several holes in it.
43	This metal portcullis has been reduced to smouldering metal slag.
44	A section of this metal portcullis is broken into thousands of icy shards and the rest is covered in thick frost.
45	From the portcullis hangs a small bag containing 5 gp.
46	This metal portcullis is buckled and is still crackling from a large electrical discharge. The area smells of burnt ozone.
47	The portcullis shows signs of water damage as if it has been submerged.
48	The bars of the portcullis have been bent to allow a Small humanoid to pass through.
49	The smell of sulphur and brimstone wafts through the portcullis, from the area beyond.

50	Attached to the portcullis is a large open scroll written in blood with the words "Only death awaits you, turn back lest you seek death."
51	The end of a lasso is one side of the closed portcullis while the other end is looped over the lever the other side.
52	A humanoid is stuck to the portcullis by a sticky alchemical adhesive.
53	Perched on the bars of the portcullis is a raven.
54	The face of the portcullis is covered in abstract graffiti depicting the stars and the moon.
55	Something has attempted to dig beneath the portcullis and has left large scratches in the floor.
56	The portcullis hasn't been moved for a very long time and is thick with dust.
57	Shields of different sizes, types and heraldry have been hung from the portcullis.
58	The portcullis is poorly maintained and hangs loose. It rattles from a stiff breeze which passes along the corridor.
59	This magically shrunk portcullis rests against a nearby wall.
60	A rough wooden plaque which reads "No Entry" hangs from the portcullis.
61	The portcullis' spikes are embedded in the ground.
62	The portcullis is partially raised and is floating under the effect of telekinesis.
63	A crumpled note lies by the portcullis. It reads "Push the lever, don't pull it."
64	The decomposing remains of a corpse are crucified on the portcullis.
65	The smell of excrement is thick in the air and clumps of organic matter cling to the portcullis.
66	The centre of the portcullis has been disintegrated; Medium and smaller creatures can easily pass through.
67	A still lit torch lies close to the portcullis.
68	Severed heads have been tied to the bars of the portcullis as grisly trophies.
69	Bloodied hand prints cover the portcullis and nearby walls.
70	A section of the portcullis has been removed and is leaning against a nearby wall.
71	The coiled body of a constrictor snake is wrapped through the bars of the portcullis.
72	Arrows and javelins are embedded in the bars of the portcullis. Several lie on the ground both sides of the portcullis.
73	Several broken makeshift battering rams lie in front of the unbroken portcullis. The portcullis has a few minor dents.
74	Several empty potion vials lie near the portcullis.
75	A large stone ball is embedded in the portcullis leaving it bowed and cracked.

76	Coins of various denominations create a trail which passes through the portcullis.
77	A once heavily embellished portcullis is now bare of its semi-precious stones and precious furnishings.
78	Thick moss and lichen grow upon the portcullis.
79	The desiccated remains of a dire bat are cocooned in gigantic spider webs.
80	A vivid blue luminescence emanates from fungus growing on the portcullis.
81	Some of the portcullis bars have been bent together and wind whistles as it passes down the corridor.
82	The lower part of the portcullis has been bent back upon itself.
83	A backpack, an open book and a waterskin lie on the other side of the portcullis.
84	The portcullis is sundered where a dwarf made his last stand. Numerous orcs and goblins lie dead at his feet.
85	The portcullis has a large humanoid-shaped dent in the bars.
86	This iron portcullis is rusty and flakes of eroded metal litter the floor.
87	An animal skull has been wedged between the portcullis' bars and on top flickers a lit candle.
88	This portcullis has been barricaded with bits of furniture making it hard to see what lies beyond.
89	A lifelike stone statue of a human stands motionless looking through the portcullis' bars.
90	One end of a thick length of rope is tied to the portcullis while the other lies coiled in a heap.
91	Blood and gore stain the front of the portcullis.
92	Two humanoids joined by a chain lay prone one either side of the portcullis.
93	The portcullis is haunted by a spectre which manifests when it is opened.
94	A strip of silk is caught on one of the bars.
95	Flowers, silk handkerchiefs and other small mementos have been attached to the portcullis.
96	Red, blue and white bunting hang from the portcullis.
97	The portcullis has been lifted from its housing and lies on the ground crushing an incredibly strong looking individual beneath.
98	Hanging from the portcullis is a large white sheet with a red cross daubed upon it.
99	This portcullis is down; a broken crowbar lies on the floor nearby
100	The portcullis falls (or opens) as the party approach.

SARCOPHAGI: CHARACTERISTICS & APPEARANCE

Sarcophagi are the focal point of tomb complexes, built to contain and preserve the revered dead. Builders, seeking to ensure eternal rest for the mortal remains, typically build sarcophagi from durable materials to enclose the body and isolate it from the elements and carrion feeders.

Wealthy or powerful individuals may have elaborately decorated sarcophagi dripping with gemstones and precious metals. These treasure-filled tombs are certain to be guarded with fiendish traps or deadly guardians to keep out would-be grave robbers.

Due to the robust nature of sarcophagi and the predilection of tomb builders to espouse the virtues and achievements of the dead, they are perfect places for a GM to place hints, clues and other historical snippets that provide insight into the nature of the dungeon or point towards further adventures.

This section presents the basic characteristics of different kinds of sarcophagi; use the information here in conjunction with that in later sections to breathe life into your dungeon's sarcophagi.

TYPES OF SARCOPHAGI

There are many different kinds of burial receptacles which can be encountered in tombs, catacombs or dungeons. The following are the most common:

Sarcophagus: A funerary repository for a corpse, typically constructed or carved from stone and often bearing decorative sculpture and inscriptions. The sarcophagus is usually sealed with a heavy stone lid. A sarcophagus is often displayed as a stand-alone monument, but can also be designed for placement in a crypt. The walls of a stone sarcophagus are typically between 3 inches to 1-foot thick.

Coffin or Casket: A wooden funerary box for a corpse, which may be rectangular (casket), hexagonal (coffin) or octagonal (coffin). The inside of a coffin may be lined. Handles are often affixed to the coffin to assist in carrying the dead to their final place of rest, be that buried underground, in a tomb or cremated. A wooden coffin's walls are typically 3 inches thick.

Cenotaph: A sepulchral monument erected to the dead, whose body is buried elsewhere. A cenotaph can be dedicated to an individual or to a group. The monument can be of any size and shape.

Ossuary: A receptacle for the bones of the dead. Bones from multiple bodies may be stored in an ossuary, which may take the form of a sarcophagus, coffin or merely a burial niche.

Cairn: A pile of stones heaped on top of a corpse. The height of a cairn is typically 3 feet.

TERRAIN EFFECTS

In battle, sarcophagi have the following features:

- **Climbing:** Characters wishing to climb atop a sarcophagus can do so. A character can drop down from a sarcophagus without penalty.
- **Jumping:** A character can leap atop a sarcophagus.
- **Higher Ground:** Characters on a sarcophagus gain a bonus on melee attacks.
- **Cover:** A sarcophagus provides cover from attacks originating across the sarcophagus.

CONSTRUCTION

In dungeons, sarcophagi are most commonly constructed of stone but on occasion, adventurers may discover sarcophagi of other mundane or magical materials. The statistics below represent sarcophagi, cenotaphs and coffins.

MATERIAL	TYPICAL THICKNESS	HARDNESS	HIT POINTS	BREAK / OPEN
Bone	3 in.	Fragile	Few	Medium
Glass*	3 in.	Fragile	Few	Medium
Iron	3 in.	High indestructible	Vast	Hard
Stone (hewn)	6 in.	Very hard	Vast	Hard
Stone (masonry)	6 in.	Very hard	Vast	Hard
Stone (decorative)**	1 ft.	Moderate	Medium	Medium
Wood	3 in.	Moderate	Medium	Easy

*magically treated or obsidian

**including soft stones such as alabaster, chalk, clay and plaster

CAIRNS

Opening a cairn merely requires characters to remove the stones. In 1 minute, using only her hands, a character can clear rocks equal to five times her heavy load limit. The amount of rocks that covered a typical corpse weighs 1/2 ton (1,000 pounds). Armed with an appropriate tool, such as a pick, crowbar, or shovel, a digger can clear the rocks twice as quickly as by hand.

RANDOM ENCOUNTERS

Due to the isolated nature of tombs and sarcophagi, random encounters with creatures are extremely uncommon, but the instances of encountering traps and haunts are increased. If you roll a random encounter during the exploration of a tomb, replace the rolled monster with a trap or haunt.

RANDOM CHARACTERISTICS

Use this table to generate interesting characteristics for your sarcophagi. Some features listed below may be inappropriate based on your dungeon's configuration – ignore or modify such entries as appropriate.

D%	
01-02	The sarcophagus is aligned directly in a cardinal direction.
03-04	The sarcophagus is aligned towards a significant site such as a religious site, secret city or unimaginable treasure.
05-06	The corpse inside is buried face-down.
07-08	The sarcophagus stands on end.
09-10	A secret door is linked to the sarcophagus' friezes and can be discovered with careful inspection.
11-12	The sarcophagus is sealed with stone-forming magic..
13-14	The sarcophagus radiates a sense of sanctity..
15-16	The room holding the sarcophagus is suffused with an aura of goodness.
17-18	The room holding the sarcophagus is suffused with an aura of evil.
19-20	The sarcophagus appears to be occupied by an unadorned skeleton. Close scrutiny reveals a false bottom which leads to the real burial place of the tomb's owner.
21-22	The inside of the lid is marred by scratches made by the interred individual's fingernails.
23-24	The sarcophagus is raised on a 20-foot high plinth.
25-26	A likeness of the buried creature is carved on the sarcophagus' lid.
27-28	The sarcophagus is plated in precious metals worth 500 gp. It takes 1 hour to scrape it all off.
29-30	The sarcophagus is covered with gemstones worth 2,000 gp. It takes 1 hour to remove them.
31-32	A statue of a horse and rider stand atop the sarcophagus.
33-34	The Aklo carvings on the sarcophagus list a series of trite, hackneyed riddles.
35-36	Carvings on the sarcophagus depict bloody battles between elves and goblins. The goblins are winning.
37-38	The sarcophagus is jammed unceremoniously at an angle into a burial niche.
39-40	Several gutted candles have dribbled over the lid.
41-42	The lid is ajar and the sarcophagus is empty.
43-44	Coloured mosaics on the floor create concentric circles around the sarcophagus.
45-46	The sarcophagus is bound with iron bands. The lid has cracked in places.
47-48	The sarcophagus is constructed of opaque, magical force..

49-50	The sarcophagus is covered with carvings of coiled snakes.
51-52	The false lid on this sarcophagus can be discovered with a careful examination. It reveals a 10-foot x 10-foot extradimensional space containing the corpse's treasure.
53-54	The runes on this sarcophagus are read aloud by a stone mouth when a living creature approaches within 60 feet.
55-56	The runes on this sarcophagus, detailing the dead creature's exploits, are read telepathically to living creatures within 60 feet.
57-58	The interred creature's pristine weapons and armour are laid atop the sarcophagus.
59-60	The sarcophagus is covered with a red silk cloth worth 50 gp.
61-62	The casket levitates 30 feet above the floor.
63-64	The sarcophagus is empty – the detailed statue of the corpse on the lid is the actual, petrified cadaver.
65-66	Drops of fresh blood lead to the coffin.
67-68	A 5-foot wide moat of holy water surrounds the sarcophagus. The holy water reverts to normal water if removed from the moat.
69-70	The coffin is encased in a thick layer of webs.
71-72	A well-worn pair of soft leather boots sits neatly next to the sarcophagus.
73-74	A dead tomb robber sits at the base of the casket.
75-76	Holy symbols of a hundred current and forgotten gods cover every surface of the sarcophagus.
77-78	The sarcophagus is surrounded by 12 gold-framed mirrors, each facing inwards.
79-80	An honour guard of inanimate statues flank the approach to the coffin.
81-82	The sound of footsteps, created by magic, walk continuously around the room.
83-84	The sarcophagus is decorated with carvings of angels, archons, azata, daemons, demons or devils as appropriate.
85-86	Jars containing the interred individual's internal organs line a nearby shelf.
87-88	The statues decorating the sarcophagus are animated by crude clockwork every hour.
89-90	The sarcophagus is filled with brackish water.
91-92	The sarcophagus is lined with a layer of grave dust.
93-94	The coffin is filled with the toys and clothing of a child.
95-96	The sarcophagus appears as an everburning funeral pyre lit with an eternal, magical flame.
97-98	The casket is in the shape of a sailing ship.
99-100	The coffin is illuminated with ghostly wisps of light.

SARCOPHAGI: DRESSING & FEATURES

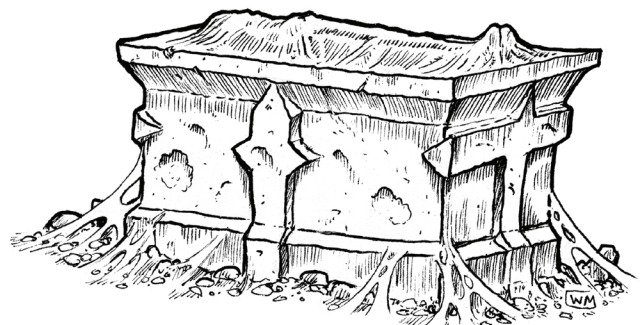
Use this table to generate interesting features for your sarcophagi. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-02	The sarcophagus is a Large animated object with the grab and stone abilities, which attempts to eat anyone opening the lid. It contains the crush remains of several victims.
03-04	1d3 lillend azatas have been summoned here as perpetual mourners over the coffin. The lillends play funerary dirges and weep continuously. Treat this as a summoning.
05-06	This line of lidless stone coffins appears to contain perfectly preserved cadavers. These creatures are, in fact, preserved survivors of an ancient civilisation saved by a temporal stasis.
07-08	As 05-06 above, but degenerate moorlock descendants of the ancient civilisation have worked out the command word to unlock the temporal stasis, and have been using the ancients as convenient, fresh snacks.
09-10	This sarcophagus is the phylactery of a newly risen-lich. It radiates a strong necromantic and evil aura.
11-12	As 09-10 above, except the phylactery does not belong to the resident lich, but has been stolen from a rival and used as a diversion in the creature's lair.
13-14	This cairn is constructed from a mass of swords, spears and other weapons. Creatures clearing the cairn must be careful or suffer damage from the blades.
15-16	This diamond-encrusted sarcophagus resurrects the body within when a certain prophesy is completed. The sarcophagus radiates strong conjuration magic. This effect works only once. The diamonds crumble to dust if removed from the sarcophagus.
17-18	This onyx-encrusted sarcophagus turns the body within into an undead devourer when a certain prophesy is completed. This effect works once before the sarcophagus' magic is consumed. The onyx crumbles to dust if removed from the sarcophagus.
19-20	This sarcophagus is submerged 30 feet beneath a pool of surging water. Silt has piled up about, giving it a half-buried look.
21-22	The cairn stones of this grave are a score of Small earth elementals. The elementals attack any creatures which disturb the cairn, but otherwise remain inert. Knowledge of the places beyond identifies the stones as earth elementals while they slumber.

23-24	This sarcophagus is a living, awakened tree, whose roots weave around the body. The tree, a naturally surly creature, can grow a single nut each year that can be placed in a creature's mouth as a full round action to gain the effect of a magic that may revive the recently deceased.
25-26	This sarcophagus is nestled in the bare, skeletal rib-cage of a truly enormous creature such as a dragon or purple worm.
27-28	This coffin rests nestled in the palms of a giant statue. It is 8 ft. off the ground, but the statue can be scaled..
29-30	A cascade of holy water that recycles itself through a clever network of pipes continuously bathes this sarcophagus. The holy water reverts to normal water if moved more than 60 feet from the sarcophagus.
31-32	Opening this sarcophagus reveals a narrow spiral staircase of bones leading to a lower level.
33-34	On top of this sarcophagus is the dead creature's animated, still-screaming head, which was severed from the body by the previous group of tomb robbers.
35-36	Fourteen skeletons, presumably of the workers constructing the tomb, surround this half-completed sarcophagus.
37-38	Any creature with 15 or less hit dice placed in this gem-encrusted sarcophagus can have its souls entrapped. The gems embedded in the sarcophagus are worth 15,000 gp, and can be recovered with 2 hours work and care. Damaged stones are worth one-tenth the value.
39-40	Any corpse or grave goods entombed in this darkwood casket, sized for a gnome, are concealed with invisibility.
41-42	This sarcophagus is sized for a Small creature; an intricate crown and sceptre motif covers the lid.
43-44	This sarcophagus is sized for a Large creature, and is covered with a layer of iridescent rime.
45-46	This tetrahedral casket is manufactured at odd angles, with no two sides parallel or perpendicular to one another.
47-48	This vast, tall sarcophagus is crafted with twelve hexagonal compartments aligned vertically, reminiscent of a honeycomb. Each compartment holds a standing cadaver in full battle regalia.
49-50	This sarcophagus resembles a pulsing muscular organ. The casket is covered with a layer of viscous, acidic slime, which deals acid damage per round to any exposed flesh. The sarcophagus can be cut open by dealing 60 points of damage with a slashing weapon. Damage to the sarcophagus causes acid to spurt over creatures within 10 feet. The sarcophagus heals at the rate of 1 hit point per round.

51-52	This alien-looking sarcophagus is surrounded by a ring of six perfectly-preserved humanoid corpses. The corpses each have a fist-sized hole in the back of their heads and their cranial cavities are empty. Inside the sarcophagus are the remains of an intellect devourer. The humanoids corpses were its favourite host bodies in life.
53-54	Six telekinetic spheres, each filled with the remains of a single family, float serenely about this chamber, illuminated with magical fire.
55-56	One at a time, the nails holding this makeshift coffin start working their way loose while the PCs watch. Once free, they fall to the floor with an audible "plink."
57-58	This vile cenotaph is forged from the imprisoned wailing souls of those vanquished by the creature glorified by the monument. The souls can be freed by destroying the monument, or with a targeted anti-magic to defeat a powerful warlock.
59-60	This sarcophagus is constructed of a cubic mesh of spider webs. The webs have no hardness, a bunch of hit points and burn away in 1 minute if exposed to fire. A fire incinerates the cadaver and any grave goods held within.
61-62	A pair of identical tombs lies here. Both of the tombs are trapped. A third, invisible tomb stands in a forgotten corner of the chamber, holding the buried creature's remains.
63-64	This sarcophagus is covered with elaborate gears and wheels.
65-66	This knight's corpse is buried within the exposed ribcage of a dead red dragon. Both the knight and the dragon are preserved with magical means, and the wounds on both appear fresh; the pool of dragon blood in which the knight's body bathes is not yet coagulated.
67-68	This goblin cairn is built from dog and horse bones. The giant goblin entombed inside has several bites taken from it with goblin teeth.
69-70	This sarcophagus is a burial niche carved into the floor and covered with a sheet of magically hardened glass.
71-72	This cenotaph glorifies a bloody battle between an army of hobgoblin samurai and a gigantic rampaging linnorm. Three hobgoblin heroes are mortally wounding the great beast.
73-74	Some huge creature has torn apart this empty stone sarcophagus, leaving its remains strewn around the chamber
75-76	This ossuary, hiding a 30-foot by 30-foot extra-dimensional space, contains over four thousand complete human skeletons. An identical bludgeoning wound to the skull killed each of the individuals.
77-78	A verdant layer of grass and flowers grows over this casket, magically germinating, growing, blossoming and dying in 3-minute cycles. Each cycle displays a different species of flower.

79-80	The perfectly preserved corpse in this sarcophagus is actually a duplicate body ready for activation by a clone-generating magic. A character can determine the use of the body with enough knowledge in the realms of magic.
81-82	Any creature who touches this tomb takes on the appearance of the person who is interred within for 10 minutes.
83-84	This simple pine coffin contains a 1-foot deep layer of soil, and is owned by a vampire. (which is not currently present, but could return at any moment.
85-86	Thirty empty, recently completed coffins line the walls. A sheaf of paper sitting on top of one of the coffins contains a detailed delivery manifest.
87-88	This marble sarcophagus is shot with red veins. If the marble is damaged, the stone bleeds blood and anyone in the vicinity hears a low, pain-filled moaning sound.
89-90	A single 1-inch high jade statuette of a jaguar sits atop this otherwise plain stone coffer. If anyone approached the coffer, the statue begins to growl menacingly.
91-92	This corpse is entirely encased in a rough lump of amber. It is only vaguely visible, and the amber must be broken apart if the corpse is to be examined closely.
93-94	This tomb is filled with shiny blue gewgaws and baubles, and may belong to a tengu. A few feathers lie among these "treasures."
95-96	This seven-foot high sarcophagus is filled with thirty standing warriors, each preserved under a thick layer of wax.
97-98	Opening the lid to this sarcophagus reveals a yawning, cold starlit infinity dropping away forever. The sarcophagus acts as a <i>gate</i> to an distant, empty void between the stars .
99-100	This casket is filled with ninety-four severed humanoid feet, each apparently from the same creature's left leg.



SECRET DOORS: CHARACTERISTICS & APPEARANCE

Secret doors have become prolific in literature and even more ubiquitous in fantasy gaming. Rare is the dungeon crawl that doesn't feature a handful of cunningly hidden secret doors. The problem for the GM is making each door a unique experience worth a few moments of wonder instead of just another excuse for a Perception check.

This section presents the basic characteristics of many different kinds of secret doors; use the information here in conjunction with that presented in later sections to breathe life into your dungeon's secret doors.

COMMON CHARACTERISTICS

Secret doors share some common characteristics.

- Being objects, all secret doors have hardness and hit points that depend on the material it is made of (see "Construction"). Most secret doors are made of wood, stone or iron, though exceptions exist; particularly in fantastic settings.
- As points of interest, it is not uncommon for fights to occur near or behind secret doors. Like any other door, a secret door provides cover, unless both the attacker and the defender are directly across from each other on opposite sides of the door. Smaller doors may still provide cover, even in this situation.
- Secret doors are secret. This means that unlike other doors, they are not automatically found and require an explorer to actively search for them (see "Searching for Secret Doors").
- The construction of a secret door is a costly and time consuming process and so secret doors are placed with a purpose. While that purpose may no longer exist due to time or changes subsequent dungeon denizens have made, secret doors should not be placed on a whim. A bolt hole to hide from enemies stocked with food and arms, a hidden treasure room, an alternate route bypassing a difficult trail or a cunning trap luring in victims who think the secret door must be the safe path are all good reasons to place a secret door.

CONSTRUCTION

In dungeons, secret doors can be constructed out of just about anything, though metal, stone or wood are the most common such materials. The table presents the average two-inch thick secret door that takes up a five foot square. If the door has been damaged and reduced to half hit points or lower, it is considered broken.

Doors can be reinforced by bars. A wooden bar requires significant force to break, while an iron bar is almost impossible to break. Additionally, doors may also be magically reinforced. This is common for doors made of unusual but fragile substances such as bone, glass or paper.

MATERIAL	HARDNESS	HIT POINTS	BREAK
Adamantine	Astronomical	Beyond vast	Demigod
Bone	Fragile	Few	Hard
Darkwood	Solid	Medium	Hard
Dragonhide	Nigh indestructible	Medium	Very hard
Glass	Fragile	Almost none	Very easy
Iron	Nigh indestructible	Vast	Very hard
Iron bound	Solid	Medium	Very hard
Mithral	Almost astronomical	Vast	Nigh indestructible
Stone	Very hard	Many	Nigh indestructible
Wood	Solid	Medium	Hard

SEARCHING FOR SECRET DOORS

Searching for a secret door requires a willful expenditure of time. This process could easily bog down any game if you require the players to say they are searching every time they advance a square. In order to speed up your game, a convenient mechanic is to simply note the PCs' highest bonus and roll secretly when appropriate. Of course if the PCs are distracted by other things, the difficulty to notice a secret door increases.

PLACING TRAPS

Having found a secret door, the standard response from most PCs is to check it for traps. After all, if a door was important enough to hide, it might be important enough to trap. There are two useful pieces of advice to consider when placing traps.

First, when placing traps use them sparingly. If every door is trapped the players quickly come to expect that everything is trapped, which slows the game down and rapidly becomes boring.

Second, consider placing traps in the places other than the secret door. Not every door needs to have the trap directly on the door. Traps in the room on the other side of the door, on the wall opposite the secret door, or attached to the opposite side of the secret door make it harder to spot (increasing the difficulty or making it entirely impossible) and may catch the unwary; adding spice to your dungeon. Don't use this trick to often however, or your players will quickly become frustrated with their inability to use their skills and abilities.

Use this table to generate interesting characteristics for your secret door. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-04	The secret door is made out of a pivoting bookcase which noiselessly spins about a central axis and partially blocks the entrance. Creatures that are Medium-sized or larger must squeeze to get past the bookcase. The bookcase blocks line of sight, meaning it is possible someone might be going through the door on one side, while someone (or something) is coming out the other.
05-07	The secret door is hidden inside a large cupboard, set into its back wall behind several hanging cloaks and coats.
08-10	An illusion covers the secret door so that it appears the same as the wall in which it is set.
11-13	The secret door is one way. There is no way to open the door from one side.
14-16	The secret door is oddly shaped, being wider at the bottom than at the top.
17-20	The secret door is underneath an elaborately woven tapestry depicting a knight in full armour astride a galloping white stallion (or other thematically correct scene).
21-25	The secret door has been well oiled and opens soundlessly, sliding into the floor without making a sound to alert anyone on the other side.
26-28	Immediately behind the secret door is a locked iron portcullis.
29-31	Opening the secret door releases a strong gust of wind that blows out torches, lanterns and other natural light sources.
32-34	The secret door is hidden behind natural foliage (vines, bushes, fungus, lichen etc.) grown specifically to conceal it. The first time the door is used, the foliage must be cleared away.
35-37	This hallway or room is lined with decorative, false stained glass windows that appear to have only walls behind them. One of the windows, however, can be opened as a secret door.
38-40	A hidden flight of stairs that lead up to another level can be triggered by a secret catch to rise up from the floor.
41-44	The secret door, which opens by pulling up on the grate or down on a nearby sconce, is behind the back wall of a fireplace.
45-47	The secret door is behind a giant tun, which opens by twisting the tap protruding from the cask.
48-50	The secret door is hidden halfway up the wall. Characters must scale the wall to be able to reach the opening mechanism.

51-53	A massive grandfather clock tick tocks as normal, but its hands never advance. If set to a specific time (hour, minute and second), the body swings open revealing a passageway.
54-56	A peephole is inconspicuously drilled through the secret door allowing someone to spy on the other side when a plug is removed.
57-60	The secret door is in the middle of a large fresco on the wall. The fresco depicts a pastoral setting with peasants working in the fields. Careful examination notes small devilish imps hidden throughout the artwork causing trouble such as unhitching horses or setting fire to a haystack.
61-63	The secret door is tied to another nearby door. GM's choice of whether that door is secret or normal. Both cannot be open at the same and if one is ajar when the other opened, it slams shut.
64-67	The secret door is protected by a good quality lock that is hidden under a flagstone in the floor.
68-70	There is a hole in the door covered over with paper painted to appear as the rest of the door. A loaded heavy crossbow is mounted in front of the small hole allowing someone to fire on anyone opening the door.
71-73	The secret door is behind a pile of rubble, placed there on purpose to appear as though there has been a cave-in.
74-77	The secret door slides into the wall rather than opening like a standard door.
78-80	The secret door is underneath a large potted plant. GM's choice as to whether the plant is alive or long since dead from lack of care.
81-83	The secret door is part of a large bas relief on the wall depicting a deity or holy symbol.
84-85	The secret door is designed to make noise when triggered, making it hard to remain silent.
86-87	The secret door is only 3 ft. high. Medium or larger characters must squeeze to get through the door.
88-90	The secret door is keyed to a statue of two lovers staring longing towards each other. The statues are on pivots and the door is triggered when the statues are pushed together to "kiss."
91-93	The secret door is hidden in the floor of a fountain. Opening the door causes a few gallons of water to momentarily flood down the stairs underneath, but it quickly stops.
94-96	The secret door is in the ceiling, and opens by pulling down on a chandelier which is mounted in the middle of the door
97-100	The secret door is trapped. Refer to Table C to pick an appropriate trap.

SECRET DOORS: DRESSING & FEATURES

Use this table to generate interesting features for your secret door. Some features listed below may be inappropriate based on your dungeon's setup—ignore or modify such entries.

D%	
1-2	The door is in pristine condition.
3	There are crates piled against the secret door. GM's choice as to what is in them.
4	The secret door was trapped, but the trap has since been set off and is obvious once the door is opened. A host of darts stud the backside of the door which is stained with dried poison.
5-6	The door is designed to open automatically, but age has damaged the mechanism and it takes two full rounds to open. After one round, a Small creature can pass through, but Medium-sized creatures must wait for another round.
7	A previous adventurer has left a yellow chalk mark on the door.
8	The secret door has been left open.
9-10	A rusty broken sword lies in front of the secret door in a puddle of dried blood. The longsword has the broken condition.
11	A male human's corpse is pinned to the secret door by a spear. It is rotten and several days old.
12	The sound of dripping water echoes nearby, possibly from the other side of the secret door.
13-14	A skeleton lies on the floor in front of the secret door, its skull caved in by an ancient injury.
15	The door is smeared with droppings from an animal, long since dried.
16	The secret door is covered in a sticky residue. Its source is not readily apparent, but it tastes sweet if anyone is brave enough to try it.
17-18	Faint drag marks on the floor show the arc of the secret door when it opens.
19	The hinges on the door have become rusty and stiff with time.
20	The secret door has not been used in some time and it has been covered in cobwebs.
21-22	A splash of red paint splatters the secret door.
23	A bottle of wine has been smashed upon the secret door. The stain is still damp.
24	When the door is opened, a cloud of moths fly out. They are harmless, but are attracted to light.
25-26	The secret door is broken and when an attempt is made to open it, it falls loose from its frame.
27	The door is pitted and damaged from an ancient brush with acid. The damage is cosmetic and the door has not suffered any significant damage.
28	The secret door (and the entire wall) has been plastered over and painted a bright, garish colour. The plaster must be broken away if the PCs are to use the door.

29-30	The body of a decapitated orc is slumped in front of the door. Its head lies in its lap.
31	Once opened, the door shows obvious signs of having been broken down and repaired; it is reinforced with timber planks on the inside.
32	The door smells strongly of sweat or musk.
33-34	The door is trapped, but time has damaged the trap's mechanism. When the secret door is opened, there is a host of ominous noises, but the trap fails to trigger.
35	Someone has used a stone-forming magic to seal the secret door. It can no longer be opened and must be broken down.
36	The secret door's frame has scratch marks from a previous explorer who suspected the presence of the door and tried (but failed) to get it open with a dagger.
37-38	The door no longer seals completely and a breeze can be felt blowing through a faint crack. This breeze lowers make it easier to detect others by scent.
39	The room behind the airtight secret door is flooded. Anyone standing within ten feet of the door when it is opened is subject to the force of the water that rushes outward. Creatures who are pushed by the wave are knocked prone at the end of the movement.
40	A burrowing animal has made a Tiny hole through the wall into the room, niche or hallway behind the secret door, making it obvious that there is a space on the other side.
41-42	In the years since the secret door was created, the hallway or room that the secret door exits into has been covered in false wooden doors. Coincidentally one them has been placed over the secret door.
43	As above, but the false door is not directly over the secret door. Rather it partially occludes the secret door and either requires creatures larger than Tiny to squeeze in order move through or remove the false door.
44	There is a stained and beat-up green chair in front of the secret door. It smells of mildew and lies on its side.
45-46	About two feet off the ground, the words "Secret Door" in Halfling have been painted on the secret door in bright blue paint. The paint is old and faded.
47	A crude noise-making trap has been set up on the other side of the door, designed more to alert nearby foes to the opening of the door by knocking over some metal objects, rather than to harm anyone passing through the door.
48	A pair of bloody handprints is on the wall opposite the door.

49-50	The ceiling of the room or passage behind the door has collapsed, and due to the large amount of rubble, the door cannot be opened more than a few inches.
51	A banner decorated with the symbol of a chivalrous order of knights hides the secret door.
52	A copper coin lies on the floor, partially wedged under the door.
53-54	A mirror in a wooden frame hangs on the door.
55	A shattered, old femur lies in front of the door.
56	There has been a fire on the other side of the secret door, causing escaping smoke to stain the secret door's outline, making it easier to find.
57-58	A small shelf is nailed to the door.
59	A large rusty spike impales a ragdoll to the middle of the secret door.
60	The ghostly image of an explorer who died trying to find the secret door can be seen walking through the wall at the appropriate point.
61-62	A set rat trap is in a niche in the door.
63	A trail of blood, slime or dirt leads under the door.
64	A noose hangs from a ceiling beam right in front of the door.
65-66	A torch sconce has been affixed to the door.
67	Something has been scrapped off the door. Flecks of black paint and deep scratches remain.
68	Melted wax is dripped on the opposite wall.
69-70	A colony of bats roost on the other side of the door. Any noise or light disturbs them, and the resultant noise sounds like a wailing ghost.
71	Three wooden pegs for hanging cloaks are embedded in the door.
72	The long decayed corpse of a dungeon delver lies near the secret door. It has been partially eaten by local fauna making impossible to tell how he died, but in his hand are detailed directions on how to find and disarm a trap that is supposed to be on a secret door in this complex. GM's choice as to whether those directions are true, a clever trick or simply an outright lie.
73-74	Ash is smeared over the door and surrounding wall. The gentle flow of air through the door has created the faint outline of the door in the ash.
75	The room beyond the airtight secret door is filled with foul air. When opened, the gases have a 75% chance of extinguishing unprotected flames and all breathing creatures struggle with nausea.
76	The door has been barred from the other side and requires massive power to break down.
77-78	A stain radiates across the door in a sunburst pattern from where a whiskey bottle was thrown against it. Shards of glass and a cork are spread across the floor.
79	Due to the hollow space behind it, the door is colder than the surrounding walls. This makes finding it easier.

80	A shield painted with the heraldry of a now lost ancient nation hangs on the door.
81-82	Moss grows along the bottom of the door. Perceptive characters notice scrape marks in the moss.
83	A howling wind echoes on the other side of the secret door that eerily sounds like the screams of some foul beast.
84	A trace of lavender perfume lingers near the door.
85-86	A decorative frieze of a pack of dogs chasing a fox through the wood has crumbled and fallen from above the door.
87	A tiny "X," no larger than a human child's fingernail, has been faintly scratched into the door just above the floor.
88	Someone has put magical flame on the secret door.
89-90	The secret door has been carefully removed by previous explorers and is propped up in a corner on the other side of the doorway.
91	The secret door has aged poorly, warping and its hinges growing stiff. Once opened, the secret door cannot be reclosed without repairs.
92	Part of a complicated design depicting two lovers looking into each other's eyes, the secret door was not designed to be opened and closed repeatedly. Opening it breaks the plaster that filled in the cracks around the edges of the door making it a still fully functional door, but obvious to future explorers.
93-94	A dented pewter goblet lies in front of the door. The liquid once held within has stained the floor and flowed under the secret door.
95	A directional sign is mounted on the secret door (showing a map, giving a floor name, warning against proceeding in some direction, or stating the name and purpose of the area).
96	An unlit lantern hangs from an iron hook mounted in the door. It bangs against the door unless it is removed before the door is opened.
97-98	The secret door is covered in heavy wooden planks that have been nailed to the wall to prevent the door from opening from the other (non-secret) side. Some of the planks are splintered as if something very strong tried to force its way through.
99	"Help Me" is written on the door in dried blood. The letters are large and crudely formed. The blood has dribbled down the wall.
100	There are claw marks on the lower right side of the door.

STAIRS: CHARACTERISTICS & APPEARANCE

Stairs come in many different shapes and sizes, including steep, gradual, precipitous and spiral. Stairs in dungeons don't even have to be made of stone – some can be of wood, bone or other magical or fantastical substances.

Staircases are important parts of most dungeons, enabling easy passage between the various levels of the place. In occupied dungeons they are often one of the areas which sees the most traffic as the place's denizens emerge to fight, hunt and trade. They are therefore perfect places for a GM to place hints, clues and other interesting features that highlight what lurks in the connected dungeon levels.

This section presents the basic characteristics of different kinds of stairs; use the information here in conjunction with that in later sections to breathe life into your dungeon's stairs.

GRADUAL STAIRS

Gradual stairs are easy to move on and have the following noteworthy features:

- **No Running:** Characters cannot run on gradual stairs.
- **Acrobatics:** Gradual stairs make dextrous tricks hard..
- **Higher Ground:** Characters fighting on gradual stairs gain a bonus on melee attacks made against opponents below them

NATURAL STAIRS

Natural staircases are just that – the result of natural processes and are not crafted by intelligent creatures. They are rare in dungeons, but relatively common in natural caverns. Natural stairs can be gradual or steep, but are rarely spiral in nature.

PRECIPITOUS STAIRS

Precipitous stairs are particularly steep and perilous to traverse:

- **Difficult Terrain:** Precipitous stairs are difficult to cross.
- **No Running:** Characters cannot run on precipitous stairs.
- **No charging:** Characters cannot charge on precipitous stairs.
- **Acrobatics:** Precipitous stairs increase the difficulty of quick tricks greatly.
- **Higher Ground:** Characters fighting on precipitous stairs gain a bonus on melee attacks made against opponents below them.

RANDOM ENCOUNTERS

As areas of particularly heavy traffic, staircases are an excellent place for random encounters. However, take care to design your staircases to enable interesting tactical movement.

STEEP STAIRS

Steep stairs can be perilous to traverse:

- **Difficult Terrain:** Steep stairs are difficult terrain to cross.
- **No Running:** Characters cannot run on steep stairs.
- **No charging:** Characters cannot charge on steep stairs.
- **Acrobatics:** Steep steps make agile trickery very difficult.
- **Higher Ground:** Characters fighting on steep stairs gain a bonus on melee attacks made against opponents below them.

SPIRAL STAIRCASE

Designed as defensive features, spiral staircases provide cover to defenders against attacks originating either from above or below them (but not both). They can be gradual, steep or precipitous and have the following additional characteristics:

- **No charging:** Characters cannot charge on spiral stairs.
- **Right Spiral:** A staircase spiralling to the right provides cover from attacks originating below.
- **Left Spiral:** A staircase spiralling to the left provides cover from attacks originating above.

CONSTRUCTION

In dungeons, stairs are most commonly constructed of stone but on occasion, adventurers may discover stairs of wood or even bone. In deep dungeons, they may even find stairs constructed of more outlandish materials such as magically hardened glass.

The statistics below represent each step of a stair.

STAIR MATERIAL	HARDNESS	HIT POINTS	BREAK
Bone	Fragile	Medium	Moderate
Glass*	Fragile	Medium	Moderate
Iron	High indestructible	Vast	Hard
Stone (Hewn)	Very hard	Vast	High indestructible
Stone (Masonry)	Very hard	Vast	Very hard
Stone (Natural)	Very hard	Vast	High indestructible
Wood	Solid	Medium	Moderate

*magically treated

GOING DOWN?

In many dungeons, stairs simply lead between two levels, but there is nothing to stop you designing a staircase that links several different levels. The characteristics and features of such stairways can change between the connected levels; remember to add several different dressings and features into such a stair.

RANDOM CHARACTERISTICS

As well as their basic features, stairs are often built with other interesting features. Use this table to generate such characteristics for your staircase. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as required.

D%	FEATURE
01-02	The staircase has a low roof – characters over 5 ft. tall must duck or bash their head on the ceiling.
03-04	The stairway has a high ceiling.
05-06	One wall has empty torch scones set along its length. Several of the scones are bent as if hit with considerable force; several are missing.
07-08	Small niches in both walls once held candles. The niches are now empty but for dust and small puddles of hardened wax.
09-10	A small niche pierces the ceiling. The niche is the remains of a long-since tripped trap that once contained several vials of alchemist's fire. Careful observation reveals the step below it to depress slightly when stood on.
11-12	The stair's risers are different heights, making them slightly harder to navigate.
13-14	The stair's risers are particularly high, making them slightly harder to navigate.
15-16	The stair's rises are particularly low making them slightly harder to navigate..
17-18	The staircase has a handrail on the left-hand wall.
19-20	The staircase has a handrail on the right-hand wall.
21-22	The staircase has a landing half-way down.
23-24	The staircase has several landings spaced equally along its length.
25-26	A small niche in one wall provided space for a guard. A stone seat is carved into one of its walls.
27-28	Elaborate scrollwork decorates each step.
29-30	Close scrutiny reveals the mark of the master mason's responsible for building the stairs.
31-32	Carvings of ferocious, mythical beasts decorate the stair's ceiling.
33-34	A prayer is carved into one wall.
35-36	At one point, the ceiling drops by several feet; tall characters must duck to traverse safely.
37-38	When built, the staircase intersected with a small natural cavern. The cavern intersects the stair's ceiling.
39-40	An iron banister runs down the middle of the stairs.
41-42	The remains of an iron banister runs down the middle of the stairs. Occasional corroded posts still stand upright and small holes in the floor show where others once stood.
43-44	Praise to the dungeon's owner decorates the walls.
45-46	The stairway passes through a small chamber.
47-48	Iron lamps hang from the ceiling on slender chains.

49-50	Rusted chains hang from the ceiling.
51-52	A stair has a secret compartment cut into its riser. It is empty.
53-54	A stair has a secret compartment cut into its riser. It contains a mouldering map of the area surrounding the stair.
55-56	The staircase is poorly made; several of the stairs shift alarmingly underfoot.
57-58	Several small ventilation shafts pierce the ceiling.
59-60	Sounds echo alarmingly on the staircase, making stealth harder..
61-62	A carving of a gigantic mouth covers the wall at the head of the staircase.
63-64	The staircase widens as it descends.
65-66	The staircase narrows as it descends.
67-68	Minerals in the walls glimmer if exposed to light.
69-70	The ceiling is vaulted.
71-72	The stairs are poorly made.
73-74	The stairs split at one point passing either side of an area of very hard stone before rejoining further down.
75-76	Small niches have been cut into the stair's walls. Once used for holding trophies, they are now empty.
77-78	Each stair is engraved with a different letter. When put together the letters spell out a message from the original designer of the place.
79-80	The stairs descend directly over a natural cave. A Large creature (or a particularly heavy Medium creature) causes a portion of the stairs to collapse into the cavern below.
81-82	The stair's ceiling is studded with many irregular holes and small outcrops of hanging rock. Lights in the stairway cast areas of deep shadow onto the steps.
83-84	A bas relief cut into the walls depicts a legendary figure or deity.
85-86	A large carving on one wall depicts a legendary event. It is incredibly detailed.
87-88	The stairs have a narrow drainage channel cut into one wall. It is filled with sludge.
89-90	Every second stair is of a darker stone, creating a striped pattern. While not valuable, considerable effort went into bringing the stone here.
91-92	The stairs are of a dark stone (see 89-90 for details).
93-94	Crude wind chimes hang from the ceiling. Characters over 5 ft. tall strike them.
95-96	A secret compartment in one stair contains a lever. Pulling it drops a portcullis at the top or bottom of the stairs.
97-98	The stairway is unadorned.
99-100	The stairway is trapped. Refer to Table C to determine what wards the stairs.

STAIRS: DRESSING & FEATURES

Use this table to generate interesting characteristics for your staircase. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as necessary.

D%	
1	The staircase smells musty.
2	A faint breeze issues up or down the stairs.
3	A strong wind issues up or down the stairs. The wind has a 50% chance of extinguishing unprotected light sources.
4	The middle portion of each step is noticeably worn as if countless feet have used the stairs in the past.
5	Water drips onto several stairs creating a slippery section.
6	Phosphorescent lichen grows on the walls providing illumination as a candle.
7	Dust covers the steps; footprints can easily be seen within.
8	A smear of charcoal shows where a previous explorer extinguished a torch.
9	A torn and slashed belt pouch lies on the floor. It is old, mouldering and empty.
10	Splatters of blood decorate the stairs. The blood is old and dried.
11	A smear of chalk indicates where a message has been rubbed out.
12	A broken spear shaft (without its point) lies on the stairs.
13	A previous explorer has scratched into the ceiling, the message "Beware the corridor of columns."
14	An old spray of arterial blood "decorates" part of one wall and the ceiling. From the size of the stain something probably died here.
15	One of the stairs is badly chipped as if something had repeatedly struck it with a heavy object.
16	A torch sconce juts out from the wall at a drunken angle.
17	Part of the stairs is scorched and bits of stone are melted as if subjected to intense heat.
18	Light rubble from the ceiling or walls covers some of the stairs.
19	Heavy rubble from the ceiling or walls covers some of the stairs.
20	Great cracks pierce the walls and ceiling.
21	Cobwebs cover the ceiling; many small insects are caught within.
22	Brownish-green mould grows along one wall.
23	Phosphorescent fungus grows in clumps on the stairs; it gives off a faint light equal to a torch.
24	The partial skeleton of a humanoid lies amid its moulding equipment.

25	A torn and empty backpack has been upended over a torch sconce.
26	Obscene graffiti daubs one wall. The graffiti shows humanoids of an appropriate type for the dungeon killing and mutilating their racial enemies (or humans if the race has no traditional foes).
27	A puddle of water covers one badly set step.
28	A small pile of excrement sits atop one step.
29	A single mottled black and red mushroom almost 2 ft. tall grows on a step.
30	Several steps are badly cracked. Scrutiny reveals an improvised secret cavity hidden below. It could be empty or hold some hastily hidden minor treasure.
31	A rock fall blocks part of the stairs. Someone has cleared part of the debris and it is possible to squeeze past the fallen stones.
32	Small niches cut into the walls to hold trophies now display decomposing severed heads collected by the most powerful monster or group dwelling below.
33	A single bloody handprint mars one wall.
34	The sound of dripping water echoes through the stairway.
35	A broken chair lies at a crazy angle across several stairs.
36	Moss-like fungus grows on several steps. It is slippery.
37	Small insects infest a small section of stairway; they lair deep in several cracks cutting across several steps. They are harmless.
38	A thin cloud of smoke – similar to that given off by a torch – hugs the ceiling.
39	A sudden strong gust of wind fills the staircase. The wind has a 50% chance of extinguishing unprotected light sources.
40	Small bits of stone fall from the ceiling as the PCs traverse the stairs.
41	A piece of blooded rag lies on the floor.
42	The stairs are dusty; the tracks of those living nearby are faintly visible.
43	The sudden bang of a far-off door slamming fills the stairway.
44	Water oozes out from cracks in one stair.
45	The rotting body of a rat lies on a step; its back is clearly broken.
46	"Kerav came this way" is etched into the ceiling.
47	One of the steps is crumbling away. A character standing on the step must be careful or fall 1d2x5 ft. and land prone.
48	A bent dagger lies precariously balanced on the edge of a step.
49	Shards of a broken silver mirror lie scattered about. The remains are worth 12 sp.

50	A wet blood trail leads down the centre of the steps. A tracking reveals the dragged creature was man-sized and inspection (due to the amount of blood on the stairs) it is almost certainly dead.
51	As 50, but the blood is dried.
52	Bats roost on the stair's ceiling. Bright lights or loud noise startle them. The flock's flight up the stairs has a 75% of extinguishing any unprotected flames.
53	Beautiful frescos once decorated the ceiling; they have suffered extensive water damage.
54	Spider webs cover the ceiling; many small spiders lair within, but there are not enough of the beasts to form a swarm.
55	Very thin stalactites hang from the ceiling.
56	Gray sludge – a mixture of water and dust – covers the stairs.
57	Gray sludge – a mixture of water and dust – covers portions of the stairs.
58	Muddy footprints – ascending and descending the stairs – are clearly visible.
59	Rubbish and trash cover a few stairs.
60	The remains of a small campfire on a particularly wide step are clearly visible.
61	A humanoid's jawbone rests in a torch sconce.
62	Water oozes out of the wall before sluggishly flowing down the stairs.
63	There are signs of old flooding – stains on the walls and so on.
64	"Forgive me" is faintly carved into one wall. Smears of dried blood cover the carving.
65	A ripped sack containing crumbs of food lies on the stairs.
66	The faint smell of decay fills the staircase.
67	A single mushroom grows on one step. It is almost 1 ft. high and is completely white in colour.
68	Animal droppings cover some of the stairs. Nature-savvy characters recognize them to probably be rat droppings.
69	The faint smell of smoke lingers in the air.
70	The shards of a broken glass potion vial cover one stair.
71	A small collapse has partially blocked a short section of stair. It costs an extra square of movement to enter each such square.
72	The decomposing, headless corpse of a goblin or other humanoid appropriate to the dungeon lies on the stairs.
73	Stubs of candles stand against the wall on every third stair.
74	The ceiling sags in places; Basic engineering knowledge reveals it to be safe.
75	A section of the wall or ceiling shows signs of water damage and subsequent repair.

76	The steps are worn and uneven. It costs an extra square of movement to enter such squares.
77	Slightly damp moss grows against the walls of this staircase; the middle of the staircase is clear of such growth.
78	Cracked and broken tiles cover each step.
79	A single stone has fallen from one wall and cracked the step beneath.
80	A small pyramid of flat, white stones stands on one step.
81	The stairway smells of urine.
82	The stairs are in pristine condition.
83	The dusty steps show signs of being hurriedly swept.
84	Cobwebs cover the ceiling. Several dead insects rest within, but of the spiders there is no sign.
85	Orange slime covers the ceiling; it occasionally drips onto the stairs below.
86	A single slime-covered platinum piece lies against one wall.
87	A few pieces of dried wood – perhaps dropped fire wood – lie along the stairway's length.
88	A pentagram decorates the ceiling.
89	An iron spike has been hammered into one wall; a short piece of frayed hemp rope is yet attached.
90	A rusting, dented gauntlet lies on one step; its twin rests several steps away.
91	A field of mushrooms grows over a long length of stairway; water drips down from above. Some mushrooms are crushed and broken.
92	"Forgive Me" (in Common) is smeared in dried blood on one step.
93	Deliberately misleading graffiti is daubed on the walls.
94	A crude representation of a lidless eye or other arcane symbol covers one wall.
95	The splintered shaft of a longspear lies across several stairs; one end appears to have been gnawed by something.
96	A crude symbol of an inverted pyramid surmounted by three lidless eyes decorates one step..
97	A crude symbol of a sundered crown dripping blood decorates one step.
98	Obvious drag marks – created by something large like a heavy chest – mar the steps.
99	Roll twice on this table, ignoring results of 99 - 100.
100	Roll thrice on this table, ignoring results of 99 - 100.

STATUES: CHARACTERISTICS & APPEARANCE

Statues come in many shapes and sizes and are a staple feature of most dungeons. Statues are a great way of adding depth and verisimilitude to a dungeon as they are often crafted to represent individuals or monsters important to the original builder. Of course, paranoid players often assume that any statue with a detailed description is important or that at the very least it may animate and attack them!

This section presents the basic characteristics of many different kinds of statues; use the information here in conjunction with that presented in later sections to breathe life into your dungeon’s statues.

STATUE MATERIAL	HARDNESS	HIT POINTS	BREAK
Bone	Fragile	Medium	Moderate
Glass*	Fragile	Medium	Moderate
Iron	Nigh indestructible	Vast	Nigh indestructible
Stone (Hewn)	Very hard	Many	Nigh indestructible
Wood	Solid	Many	Hard

*magically treated

STATUE SUBJECT & DRESSING

Tables A and B present a range of options to determine what a particular statue depicts. Many statues are crafted to show personalities or powers important to the original builder of the dungeon; such statues should be specifically designed by the GM. Others, however, depict deities, kings, local heroes (or villains) other setting-specific individuals or even powerful or legendary monsters.

Table C, meanwhile, presents options for describing the statue’s current condition; after all the dungeon environment is not a safe one and statues get damaged over time.

COMMON CHARACTERISTICS

Canny warriors can use statues to their advantage in combat. Most statues have the following characteristics:

- **Cover:** Most statues provide cover to combatants in adjacent squares. Particularly slender or small statues may only provide partial cover to characters in the same square.
- **Climbable:** Because of their carving and detail, most statues are relatively easy to scale.
- **Push Over:** Stone statues are very heavy and difficult to push over; however strong individuals could push a statue over onto an adjacent opponent. A falling statue inflicts damage dependant on its size.

CONSTRUCTION

Most statues are hewn from stone, but where stone is impractical or too expensive, some are of wood. In particularly deep, outlandish or otherworldly dungeons, adventurers may encounter statues made of even rarer, stranger or valuable materials such as glass, mithral, gold, silver, bone and so on.



STATUES: SUBJECTS (PERSONALITIES)

Use this table to determine what person the statue depicts.

D%	STATUE
01-05	A heroic fighter wields a battleaxe. His other hand clutches the remains of a splintered shield.
06-10	A plate-clad warrior astride a warhorse. He holds a lance aloft. This is a Large statue.
11-12	A hunched old crone; ugly beyond belief she is practically doubled over and has a hunchback.
13-14	This wizard has one arm outstretched; pouches ring his waist. His face is partially obscured by a hood, but he has a severe, short hair cut.
15-16	A cleric holding a holy symbol aloft. He has a look of divine serenity on his face. He wears simple clothes and is barefoot.
17-18	A nobleman clad in fine clothes and leaning on a walking stick; the man is middle-aged, clean shaven and depicted in a dominant pose.
19-20	A beautiful noblewoman clad in voluminous robes; she has a haughty countenance and seems to be looking over the heads of the PCs.
21-22	A local hero wearing simple chainmail and carrying a longsword and spear. He has long hair and a rough, homespun appearance.
23-24	A legendary hero clad in full plate armour and wielding an ornate bastard sword two-handed.
25-26	This half-orc of sinister mien clutches a dagger and is posed as if about to stab someone in the back. He is depicted snarling.
27-28	A doughty dwarven warrior holding a great waraxe in one hand and a mug of ale in the other. He wears damaged chainmail.
29-30	Two naked elves entwined around one another; this statue depicts two legendary elven lovers famed for their beauty and passion.
31-32	A naked woman posing demurely. She is beautiful and has a lascivious expression on her face.
33-34	A female elf playing a harp sits upon a delicate chair. Her hair is elaborately braided and she wears a figure-hugging robe.
35-36	A thin, leather-clad man holds two daggers in a defensive pose.
37-38	A gigantic hollow skull, the size of a grown man sits atop a pedestal. The cavity could contain treasure or a lurking danger.
39-40	A cat (carved from black stone) curls between the legs of this male half-elf dressed in peasant clothes. He holds a wand in one hand.
41-42	A halfling with a scarred face sits astride a huge wolf-sized cat of obviously magical origin.
43-44	A naked, muscular man, arms folded over his chest, stares implacably into the distance.
45-46	A nobleman clad in rich clothes and holding a sceptre is seated on an ornate throne.

47-48	This halfling has a look of innocence on her face, but has one arm outstretched as if to pilfer the pockets of passing folk.
49-50	An orc warrior on his knees; he is pierced by many arrows and has a snarl of anger and pain on his face.
51-52	A mounted warrior hunched over the shoulder of his charging horse. He clutches a lance. This is a Large statue.
53-54	A half-orc male wearing simple robes. He has a severe haircut and clutches a quarterstaff.
55-56	A fat man with a gigantic nose and many scars.
57-58	A gnomish bard carrying a violin has a huge grin plastered across his face.
59-60	A hobgoblin holds a tower shield in front of his body and a short, jabbing spear in the other hand.
61-62	A sitting beggar clad in a worn and patched cloak holds up a bowl. Bandages cover the man's eyes.
63-64	An archer – his bow fully drawn – stands legs braced wide, a look of total concentration on his face.
65-66	An elven fighter stands gracefully on one leg, an elven curved blade raised to strike.
67-68	Flames wreath a dwarf sorcerer's outstretched hand. The dwarf is shouting something and pointing directly in front of him.
69-70	An orc – its face frozen in a scream of rage – wears scale mail and wields a greataxe.
71-72	A robed man – a look of serenity on his face – stands with his arms held wide.
73-74	A king sits on a throne, an indecipherable look on his face. He wears an ornate crown.
75-76	An immensely fat demon sits cross-legged on the floor. Its mouth is slightly open.
77-78	The statue depicts a local deity, but it is corrupt or blasphemous in some way.
79-80	A human warrior holding a sword aloft protects her body with a tower shield. She is clad in plate armour.
81-82	A robed woman carries a swaddled infant in her arms; a look of pride and love is upon her face.
83-84	A robed female warrior holds a sword aloft while looking back over her shoulder.
85-86	An old man wearing simple robes sits cross-legged on a high plinth. He has one hand raised in greeting.
87-88	A half-man, half-serpent creature clad in robes. The creature has an unmistakable look of intelligence on its face.
89-90	An orc kneels at an executioners' block; its head lies nearby, its rage-filled eyes staring up at its body.
91-92	A laughing halfling sits atop a jovial dwarf's shoulders.
93-94	A large, muscular dog stands at guard; its tongue protrudes from its mouth.
95-99	An empty plinth stands ready to receive a statue.
100	The statue is a tableaux of two individuals. Roll once on this table and once on Table B. Ignore results of 100.

STATUES: SUBJECTS (BEASTS & MONSTERS)

Use this table to determine what monster the statue depicts.

D%	STATUE
01-03	A slender, attractive woman with snake hair and huge eyes carries a bow and has an alluring smile.
04-06	A giant thick with muscle and fat. It has a wide, puffy face.
07-09	A bizarre half-bear, half-owl creature with a huge beak and sharp claws.
10-12	A sleek, muscular horse with huge, wide-spread bird-like wings.
13-15	This giant has only one eye in the centre of its forehead.
16-18	This snake-headed fiend has the torso of a six-armed woman; she holds six longswords.
19-21	An immense bird of prey with intricately carved feathers and a wickedly curved beak.
22-24	Two-headed giant wearing tattered leather armour and holding two flails. Its two faces glare at one another.
25-27	This thin, emaciated and hairless human has pointed ears and a long, questing tongue emerges from between sharp, jagged teeth.
28-30	A bull-like creature with immense horns; depicted as if made from metal plates.
31-33	A majestic winged creature with the body of a lion and the head of an eagle.
34-36	A disturbingly attractive feral human woman with long, tattered wings and taloned feet.
37-39	Several snake-like heads emerge from a sleek, serpentine monstrous body.
40-42	This fur-covered humanoid has a rat-like face and a long, curling tail; it holds a gnawed bone and a dagger.
43-45	This insectile creature has four legs, two long, feathery antennae and a propeller-shaped growth at the end of its tail.
46-48	This armoured skeleton stands on-guard; it wears chainmail and carries a longsword.
49-51	With a lion's body, a falcon's wings and the head and torso of a beautiful woman this is a majestic creature.
52-54	This creature has a rough hide, hands that end in claws and a bestial face dominated by a tusked underbite.
55-57	This unusually large and muscled wolf has an evil, almost intelligent look about it.
58-60	This powerfully-built man wields an axe and has hooved feet and the head of a snarling bull.
61-63	This ray-like creature has a toothy maw and a long whip-like tail.
64-66	This conical creature has a single eye, a toothy mouth and several long tentacles.
67-69	This muscular, armour-clad humanoid has three pairs of wings and carries a giant longbow.

70-72	Muscular, bald and tall this humanoid wields a greatsword two-handed and has two sets of wings.
73-75	This hunched, wretched creature has long, sinuous arms each capped with wide, shiny claws.
76-78	This creature has a lion's body and three heads: a lion's, a dragon's and a horned goat.
79-81	The hunchbacked, bloated spider has the look of unnatural intelligence about it.
82-84	This sickly, revolting dog stands on its hind legs and clutches a dagger.
85-87	This powerfully-built horse has a hawk's wings, talons and hooked beak.
88-90	This noble creature has the body of a powerful bull and the head of a wise-looking human.
91-93	This scaled and muscular serpentine dragon has long claws, a sinuous neck and a fanged maw.
94-96	A huge worm with a maw of sharp teeth bursts forth from the floor.
97-99	This humanoid has the head of a tiger, wears expensive clothes and holds a broken crossbow bolt.
100	The statue is a tableaux of two individuals. Roll once on this table and once on Table A. Ignore results of 100.

STATUE MONSTERS

Some statues are not just statues. Some have a modicum of sentience and have been set to protect their master and as such pose a dangerous threat to exploring adventurers. This table presents a selection of such monsters.

Remember when placing such guardians to adjust their appearance and attacks to fit the overall flavour of the dungeon.

d20	MONSTER
1-7	Animated object
8	Caryatid column
9	Carrion golem
10	Graven guardian
11	Ice golem
12	Terra-cotta soldier
13	Wood golem
14	Flesh golem
15	Tupilaq
16	Bone golem
17	Glass golem
18	Clay golem
19	Stone golem
20	Iron golem

STATUES: STATUE DRESSING

Use this table to generate interesting additional features for a statue. Some features below may be inappropriate based on your dungeon's setup – ignore or modify such results as appropriate.

D%	STATUE DRESSING
01-02	The statue is crudely painted in garish colours.
03-04	One of the statue's hands is shaped to hold a staff or spear; it is now empty.
05-06	The statue has a hollow mouth; a map or scroll may be hidden within.
07-08	The statue stands on a pedestal which contains a secret compartment; it is dusty and empty.
09-10	The statue is incredibly detailed – paranoid adventurers may suspect a medusa or basilisk lurks nearby.
11-12	The statue is the work of a medusa that once laired nearby. Subsequent inhabitants set the statue here, unaware of its true nature.
13-14	The statue stands on a plinth. Close scrutiny reveals the plinth is hollow. To access the hollow the statue must be tipped over.
15-16	The statue holds a mouldy leather book. The book may contain a clue to what lies beyond or poisonous spores.
17-18	The statue has a deformed right hand.
19-20	The statue is dressed in a bizarre mishmash of clothes. Some are bloodstained and tattered while others are in pristine condition.
21-22	The statue is missing a leg (its shattered remains lie nearby).
23-24	The statue has been decapitated. Its head lies nearby and is damaged; its nose has broken off.
25-26	The statue points to a secret door or compartment in the room.
27-28	The statue points to an exit with its hand or weapon.
29-30	The statue has obviously been moved. Drag marks on the floor indicate its original position.
31-32	The statue holds an object; it can be removed with enough force.
33-34	The statue is looking upwards as if studying the sky.
35-36	The statue bears the signs of being battered with a heavy bludgeoning weapon.
37-38	The statue is looking into the middle distance.
39-40	The statue is looking down at its feet.
41-42	The statue holds an iron bowl. The bowl contains a few copper and silver pieces.
43-44	The statue's head lies nearby – it has clearly been forcibly removed from the statue's body, but is otherwise undamaged.

45-46	A weatherworn, slightly musty cape has been draped over the statue's head.
47-48	The statue has been toppled over and lies smashed on the ground.
49-50	Gaping holes bear mute testimony to the gems that once served as this statue's eyes.
51-52	Green mould grows over the rear of the statue. A casual observation reveals the mould to be harmless.
53-54	The statue has one leg missing; consequently it leans against one wall. It is easy to knock over.
55-56	A small colony of beetles lives behind the statue. They are harmless and can be crushed easily.
57-58	The statue has had its face chiselled off. Pieces of the face lie about the statue.
59-60	The statue stands on a plinth decorated with elaborate scrollwork.
61-62	The statue stands on a 5 ft. high plinth.
63-64	The statue stands on an over-sized plinth.
65-66	The statue is lying on its side.
67-68	The statue is very dusty.
69-70	The statue is streaked with guano.
71-72	The statue is only half-finished.
73-74	The statue has an open secret compartment; it is dusty within. Close observation reveals the locking mechanism.
75-76	The statue is made of a strange kind of stone quite out of sorts with the surrounding masonry.
77-78	The statue is weather beaten as if it once stood outside. Small patches of moss grow in its cracks.
79-80	The statue smells as if someone has urinated on it recently.
81-82	The statue has graffiti of a sexual nature carved into its base.
83-84	The statue has scorch marks around its base.
85-86	The statue is pitted and partially melted as if exposed to powerful acid.
87-88	The statue is in pristine condition, as if it was only placed here yesterday.
89-90	The statue is partially covered in cobwebs.
91-92	The statue bears the mark of the sculpture in an unobtrusive spot
93-94	A spray of dried blood covers part of the statue and its plinth. A bloody hand print mars one leg.
95-96	Several skulls or decomposing heads have been carefully positioned on the statue; they fall if touched.
97-98	Roll twice on this table, ignoring results of 97-100.
99-100	Roll thrice on this table, ignoring results of 97-100.

Dungeons rarely comprise featureless corridors swept clean of debris. Instead, they sport a wide variety of growths, ranging from ordinary mushrooms and fungi to mineral deposits collecting in stalactites, stalagmites and flowstone. Stone formations tell stories about geological events forming a dungeon chamber and can feature signs of destruction wrought by nature, dungeon inhabitants and visitors alike. Finally, stranger growths such as fleshy polyps or incongruous metallic spikes can occur with surprising frequency.

MUSHROOMS

Subterranean mushrooms make for some of the most common growths in a dungeon, as they require little more than moisture and rotting material to thrive. Since most caves are humid and plenty of creatures die in dungeons, particularly those frequented by monsters and adventurers, mushrooms find purchase anywhere. The typical mushroom features a stem and cap, which contains fleshy blade-like gills holding the mushroom's spores. Mushrooms have a variety of shapes and can appear as cups, spheres, coral-like stems or irregular shelves hanging from walls and other structures. Additionally, mushrooms come in a wide array of colours, ranging from the typical pale white, through shades of green, brown or red. More exotic colours and bioluminescence occur in mushrooms as well. Depending on the availability of water and nutrients a mushroom can range in size from a couple of inches tall to towering specimens several feet high.

Several species of mushroom are edible, and explorers with the necessary skills can determine the edibility of mushrooms they encounter. Poisonous mushrooms typically inflict muscle atrophy or paralysis, but can also cause hallucinations (effectively inflicting the confused condition) in someone who fails to resist their effects. The final danger presented by mushrooms comes from the many mushroom creatures and hazards, such as myceloids, violet fungi, shriekers and the like. Mobile and intelligent mushroom creatures may attempt to blend in with native mushrooms.

MOULDS

Moulds comprise the second most commonly encountered fungi in dungeon environments. While they have a uniform shape as they cover material they decompose or otherwise dissolve, they can form odd bulging shapes where concentrations of the moulds gather. Unlike many of their mushroom cousins, moulds provide no immediate sustenance for characters—they can aid in the fermentation of alcoholic material, and the rare cultivated mould can fight disease—and oftentimes prove poisonous. Several dangerous moulds, such as yellow or brown mould, grow in dungeons.

MINERAL DEPOSITS

Most underground areas are moist enough to create minor flows of water. This water carries mineral deposits, typically comprised of calcium carbonate, that collect on existing structures or form their own precipitate structures. These structures take years to form. While most of the structures are translucent white, metals such as iron, copper or manganese can change their colouration. Solidifying lava flows provide another source of deposited minerals, albeit in a much quicker fashion (hours or days). Characters can find the following structures in natural caverns, or even those excavated by magical means:

Ice: In a cavern located in an area experiencing seasonal changes or with continually cold climates, water seeping into the cavern forms ice stalactites.

Lava Flows: Lava flows create more exotic stalactites due to their more dynamic courses. A small dribble of lava can accrete layers from successive lava flows creating shapes that look like shark's teeth. Splash stalactites result from lava splashing up on a cavern's ceiling and slowly oozing down and hardening; these stalactites look like stretched taffy and usually differ in colour from the lava that formed the cavern. Tubular lava stalactites have a similar appearance to soda straws, but often have a twisted, worm-like shape as bits of lava crystallize and force the lava to flow in different directions.

Stalactites: Stalactites descend from a cavern's ceiling, typically in a cone shape for calcium carbonate deposits, one drip at a time. In some cases, the minerals collect in rings, forming thin, hollow stalactites known as soda straws. These fragile straws often develop holes allowing water to flow around them to create the more familiar conical stalactites. Helictites, with their twig-like or spiral projections that appear to defy gravity, comprise the oddest-looking calcium carbonate stalactites and take the shape of ribbons, saws or clumps of worms. Clusters of stalactites might take on the appearance of natural chandeliers.

Stalagmites: Stalagmites have similar origins to stalactites, but they rise from a cavern's floor and often have a more blunt appearance. They come in shapes resembling tall and spindly broomsticks, tall totem poles or small, wider-than-tall "fried egg" stalagmites. Because stalagmite formations require more specific conditions to form than stalactites, broken stalagmites hardly ever "heal" from damage (whereas, even calcium carbonate stalactites can return to their former shape in a handful of decades).

In caverns with particularly active mineral accretions, stalactites and stalagmites meet and form twisted columns.

Other Formations: Smaller mineral structures include cave coral, knobby clusters of calcite; cave pearls, resulting from water dripping from high ceilings creating small crystals to turn

over so often they form near-perfect spheres; and snottites, minerals containing sulphur-oxidising bacteria with the consistency of mucus.

The weirdest formation created by mineral deposits, flowstone is composed of sheet-like deposits of calcite (or other cave minerals) formed when mineral-laden water flows down cavern walls or along its floors. These deposits can form thin sheets known as draperies, which descend from overhanging portions of a cavern wall. Some of these draperies are translucent, while others have brown or beige layers that make them look like bacon. Overhanging flowstone can also simulate a frozen waterfall of stone. Ground flowstone can form gourds that occur at the edge of underground streams and dam the water.

STONE OUTCROPPINGS

Another source of strange growths derives from the stone forming the dungeon itself. Whether through erosion, shifting due to tectonic activity or deliberate crafting through mundane or magical means, the stone foundation of a dungeon can form remarkable shapes. Natural erosion can leave behind arches, cairns, domes and table-like structures. Running water can cut through rock to create something that looks like an open maw. If currents carry the water in a circular motion, it can slowly cut rock into corkscrew shapes that jut from a cavern's floor. Tectonic shifts can thrust bedrock up into a chamber, creating a spiky mound. These shifts can collapse ceilings, which reveal much taller chambers but leave behind mounds of rubble that eventually fuse with the ground below due to accretions of mud, minerals or lava.

Thrones, tables and daises hewn from the stone by ancient peoples could remain, but erosion or other factors only leave a hint of a stone construction's purpose. Likewise, stone imported from

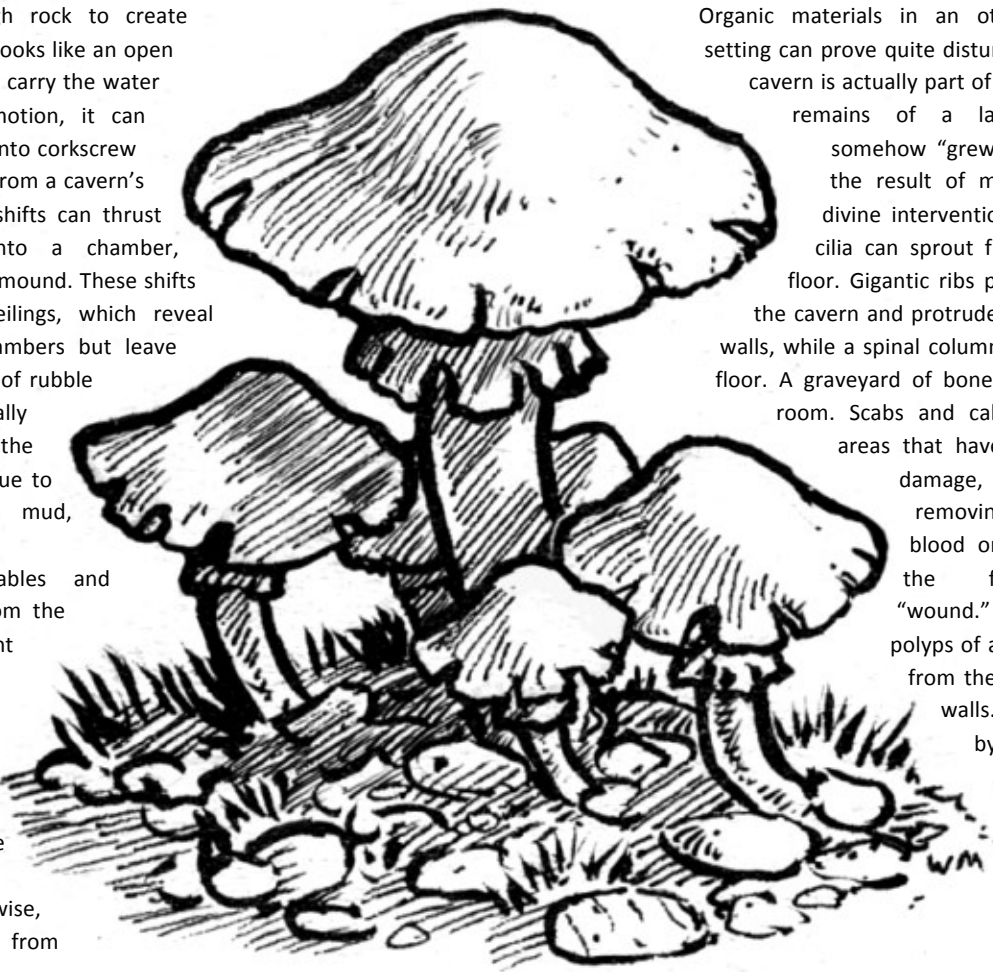
other locations in the distant past could present an incongruous display as the foreign stone incorporates with the existing material. Additionally, creatures that petrify other creatures could leave several of their victims, allowing natural processes to create a garden of broken stone limbs, eroded humanoid statues, or smashes pieces of animals or larger creatures.

WEIRDER GROWTHS

All the previous growths and structures, while odd to varying degrees, at least have an apparent natural origin. However, in a world suffused with magic, unnatural growths might show up with alarming frequency.

Inorganic protrusions are surprising, but not necessarily disturbing. Clumps of precious metals or gems, otherwise absent from the surrounding rock could protrude from the walls. A dungeon chamber might hold spikes of manufactured metal embedded within any of its surfaces. Knobs of wood, either natural growths or broken pieces of manufactured objects may also stick out incongruously from the floor or wall. Occasionally, such growths mark the presence of trapdoors or otherwise hidden features.

Organic materials in an otherwise inorganic setting can prove quite disturbing. Whether the cavern is actually part of the well-preserved remains of a large creature or somehow "grew" organic items as the result of mad experiment or divine intervention, teeth, hair and cilia can sprout from the ceiling or floor. Gigantic ribs provide support for the cavern and protrude from the cavern's walls, while a spinal column juts out from the floor. A graveyard of bones may dominate a room. Scabs and callouses may cover areas that have previously taken damage, and those removing them might find blood or pus oozing from the freshly opened "wound." Various fleshy polyps of all sizes might hang from the ceiling or line the walls. In areas ravaged by disease or evil energies, tumours lay in wait to spread their cancers.



STRANGE GROWTHS: DRESSING & FEATURES

Use this table to generate interesting features for your strange growth. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	A group of black-stemmed, white-capped mushrooms turns toward the PCs and sprays them with spores.
2	A colony of normal bats claims the stalactites as their home; unless the party makes a loud noise, the bats mind their own business.
3	A prominent stalagmite looks like a colossal stone club; it is composed of a different material than the surrounding stalagmites.
4-5	A group of stalactites form a natural chandelier; someone has placed several candles, currently unlit, in the chandelier.
6	Litres of water pour from a growth; the water is clean and drinkable.
7	A large stalactite is hollow; a fist-sized onyx worth 50 gp rests within.
8	A sheet of green flowstone appears to have a human's face peering from within it.
9-10	A metal spike thrusts downward from the ceiling; rusty water drips from the end of the spike.
11	A set of soda straws sways in a slight breeze, which creates a delicate tinkling sound.
12	A stalactite and a stalagmite almost meet to form a column; a gap with the thickness of a sheet of parchment paper separates the two.
13	A clump of red-capped mushrooms moves 1 inch to the left.
14-15	Large icy stalactites continually drip water; they seem precariously attached to the ceiling.
16	Thin stalactites hold a rounded chunk of mineral in place giving it an arachnid-like appearance.
17	Calcite deposits on the ground form brain-like objects measuring four inches in diameter.
18	A growth explodes in a seemingly harmless multi-coloured spray of material that splatters the surrounding floor and walls.
19-20	Blue-grey shelf mushrooms climb a wall, forming an apparent staircase that zigzags up the wall.
21	A rocky outcropping filled with tiny holes juts from the floor; wind passing through the outcropping creates a haunting whistle.
22	A low hum emanates from the nearest stalactite when a PC enters this chamber; the sound randomly shifts from stalactite to stalactite.
23	A ball of brownish mould quivers when a PC approaches it but does not otherwise react.
24-25	This complex stalagmite looks like a stony tree growing from the cavern's floor.

26	Spherical, pink mushrooms seemingly roll about the cavern of their own volition.
27	A sheet of flowstone overhanging a high stone shelf suddenly melts and dribbles down the wall.
28	A row of stalactites parallels a row of stalagmites forming a set of jagged "teeth."
29-30	This red and brown flowstone drapery gives off the faint odour of cooked bacon.
31	Bright red mushrooms stand five inches tall in an orderly array measuring nine by nine mushrooms.
32	A pair of stalactites grows at angles that give them the appearance of crossed swords.
33	All the stalactites in this room are broken off at a uniform height, as if an object or creature passed through heedless of the obstacles.
34-35	A number of jagged rocky outcroppings look like saw teeth emerging from the floor.
36	Flickering light gives the illusion of movement to the worm-like stalactites in this chamber.
37	Cloaks and hats hang from stony knobs used as makeshift hooks along one wall.
38	Several stalactites, tipped in what appears to be dried blood, hang from the ceiling.
39-40	Four stalagmites emerge from the floor; they look like jointed fingers and match the relative finger lengths on a typical humanoid hand, even though they stand several feet high.
41	A row of stalactite-stalagmite columns bisect this chamber; Small creatures can comfortably wriggle through the gaps between columns.
42	Each mushroom in a field of rose-red cup mushrooms holds a cloudy fluid; the liquid is refreshing and a little sweet to the taste.
43	Flowstone cascading over a shelf gives off a faint roar as if it were an actual waterfall.
44-45	Equally spaced stalagmites of increasing height traverse the cavern from entrance to exit.
46	A pair of stalagmites look like up-thrust forearms topped by clenched fists.
47	Rows of pale green mushrooms line this cavern's floor; when a PC gets within five feet of a row, the entire row lights up phosphorescently, then each subsequent row does the same.
48	A fallen stalactite impaled a giant creature years ago, judging by the skeletal remains.
49-50	Something has shaped a collection of stony outcroppings so they look like several stallions emerging from the floor; the foremost are most fully emerged, while the rearmost feature heads.
51	A brief earthquake causes stalactites to fall from the ceiling and potentially impale explorers (+12 melee [2d6]; all targets in the room).
52	Spiky mineral deposits cover this cavern's floor; they act as caltrops.

53	A stalactite broke off at the tip, and a foul-smelling, green fluid drips from the stump.
54-55	Several stalactites shaped like a large bird's feathers dangle from the ceiling.
56	A golden stalactite hangs from the ceiling; examination reveals pyrite forms the stalactite.
57	A clump of pale green mushrooms clings to the ceiling; occasionally, a mushroom floats down to the floor, its cap arresting its fall.
58	A pair of icicles thrust up from the ground as stalagmites; water defies gravity as it climbs to the icicles' tips.
59-60	A clump of seemingly healthy roots protrudes from the ceiling; they do not lead to any plants, but are very strong and could be used as rope in an emergency.
61	A rhythmic drumming, like a fast heartbeat, emanates from a large, white mushroom.
62	Iron burrs cling to a wall; the burrs are polished and rust-free.
63	Stone vents allow a thin mist to escape through them; normal water vapour comprises the mist, which does not obscure vision.
64-65	A stalagmite bends at an extreme, nearly horizontal angle; it launches itself at a character approaching within 10 feet.
66	A crude arrow tops this thin stalagmite; the arrow spins and points in a random direction when someone touches it.
67	When a character touches one of the growths, several tiny, harmless red beetles pour forth.
68	Five stalagmites stand in a roughly circular pattern; they seem like partially melted candles, with a black stony "wick" protruding from the top.
69-70	Spherical calcium carbonate deposits roll around this cavern in random directions; when one falls into a hole in the floor, a loud gong sounds.
71	Cilia lining one wall of this cavern undulate in a non-existent breeze.
72	A group of tan-and-white striped mushrooms suddenly sprouts before exploding in a spray of spores.
73	A rim stone dam creates a three-foot diameter pool, around and in which blind, pale frogs leap.
74-75	A set of five stalagmites and three stalactites move as if they were levers; nothing obvious occurs when someone pushes them.
76	Blocky stone protrusions set in a wall briefly arrange themselves into letters from a forgotten language.
77	This translucent stalagmite holds motes of light that flit about the stalagmite's interior.
78	A group of rocks arranged like a table and four chairs sits in the cavern's centre.

79-80	A clean-picked bone protrudes from the floor; when someone pulls it free, another takes its place, and this process repeats a total of ten times.
81	Several fluid-filled nodules protrude from the walls; a PC moving within 5 feet of a nodule causes it to erupt, spraying the unfortunate explorer.
82	If a character nears the largest stalagmite in this chamber, it scuttles away (5-foot movement rate); it only attempts to keep a 10-foot distance from any other being, but does not attack.
83	Stands of hair hang from the ceiling at the exit; while the hair grasps at anyone passing through it, it is otherwise harmless.
84-85	A corkscrew shaped stalagmite twists without any obvious assistance at random times.
86	Five-foot tall stalagmites effectively block the way through this chamber; however they part, creating a narrow path for anyone approaching.
87	A stalactite suddenly glows with an inner light that intensifies to full daylight.
88	This delicate lattice of stalactites looks like a spider web, which has trapped a pair of gigantic insects.
89-90	A cloud of flies swarms about a bulbous, sickly green, two-foot-diameter growth protruding from the far wall.
91	Spiky stalagmites suddenly shoot up from the floor; they attack all creatures in a 10-foot square.
92	The largest four stalactites in this chamber have crudely carved mouths; they quietly burble in an unknown language.
93	Gill-like membranes line opposing walls in this cavern; they open and close regularly.
94-95	When a character approaches the entrance to this stalagmite- and stalactite-filled cavern, it goes momentarily dark.
96	A stone face slowly emerges from the ceiling; its eyes are wide, and its mouth is a frozen scream.
97	A dank breeze intermittently flows through this moist cavern from the opposing entrance; a fleshy protuberance hangs down near that entrance.
98	A collection of soda straw stalactites is connected to a standing, bloodless corpse.
99-100	If someone touches the largest stalagmite, it emits a deafening scream before dissolving into a puddle of mud.

TAPESTRIES: CHARACTERISTICS & APPEARANCE

Depicting scenes of great battle or infamous beasts of myth these textile artworks adorn many dungeon walls. The following information outlines the common characteristics of tapestries.

TAPESTRY SUBJECT AND DRESSING

Being weaved for decorative purposes tapestries normally depict imagery and symbolic references which are important to the creator or their patron. They are expensive, luxury items and should not be found in ever chamber. Rather, lords and the wealthy use them to decorate important or personal chambers.

COMMON CHARACTERISTICS

Cunning adventurers utilise tapestries in combat to gain advantages over their foes. Tapestries have the following characteristics:

- **Wall Mounted:** Wall mounted tapestries provide concealment and are easily scaled.
- **Ceiling Mounted:** Tapestries hung from the ceiling provide total concealment and are scaled relatively easily.
- **Pull Down:** Tapestries pulled down atop a foe can serve as an impromptu net against a foe adjacent to the tapestry. The character can exert power to pull the tapestry loose before making a ranged touch attack against his target. A hit indicates the target is entangled as if caught in a net.
- **Swinging:** A character can use a tapestry to swing across a space.

CONSTRUCTION

Most tapestries are woven from wool, cotton or silk. Others, however, may be crafted from exotic materials such as giant spider silk, the manes of magical beasts and so on.

MATERIAL	HARDNESS	HIT POINTS ¹	BREAK ²
Wool	None	Very few	Very easy
Silk	None	Few	Easy
Cotton/hemp	None	Very few	Very easy
Fur/mane	None	Very few	Easy
Metal threads	Fragile	Few	Medium

1: per 5 ft. Section

2: increase per size category above Medium, decrease per size category below Medium

CONDITION

Not all tapestry are in average condition. Some have hung for centuries and their state of repair reflects this while others are new and in pristine condition.

CONDITION	PERCEPTION INCREASE	HARDNESS	HP	BREAK
Dilapidated	Least	Decreased greatly	-50%	Decreased greatly
Poor	Lesser	Decreased	-25%	Decreased
Average	Medium	—	—	—
Good	Significant	Increased	+25%	Increased
Excellent	Massive	Increased greatly	+50%	Increased greatly

SUBJECT

All tapestries feature an image. Use this table to determine the basic type of image depicted and then add campaign appropriate details such as the names of specific personalities or deities, heraldic devices and so on.

D20

1	A battle
2	A landscape
3	A famous event (a coronation, wedding etc.)
4	A ferocious, legendary beast
5	A map (local)
6	A map (regional)
7	A map (continental)
8	A deity or scene of religious significance
9	An event of familial significance
10	A religious symbol
11	A heraldic device
12	A woodland scene (or other outdoors setting)
13	A star map
14	Geometric shapes and patterns
15	A portrait (group or singular)
16	The lyrics of a poem or song
17	A famous building (a castle, cathedral etc)
18	A famous geological feature (a mountain, great chasm etc.)
19	Religious tract, family motto and so on
20	The tapestry contains a secret; Roll again to determine what kind of image hides it. Close scrutiny reveals the secret.

Use this table to generate interesting subjects for your tapestry. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The tapestry depicts a creationist story of how one individual believes the world was created.
06-10	A cosy cottage nestles amid pleasant woodland, on this tapestry. The tapestry can create an extradimensional shelter once a week.
11-12	This simple tapestry is a tribute from a nomadic desert tribe that shows the location of hidden wells.
13-14	A tribute to a powerful wizard, who in the tapestry is defeating a legendary lich.
15-16	The tapestry is an encyclopaedia of local plants and their medicinal purposes.
17-18	Bearing the coat of arms and seal of a ruler the tapestry outlines the crimes punishable by death.
19-20	The coats of arms of prominent noble houses feature on the tapestry.
21-22	Almost mirror-like in appearance, the tapestry can cast divinations once per day and shows the result of the spell upon its surface.
23-26	The tapestry is a folio of magical beasts embellished with myths and legend..
27-32	Void of images, the tapestry is a written document outlining the will and testament of an ancient king.
33-36	The tapestry portrays the lives of two elven nobles growing up, marrying and having a beautiful child.
37-38	A large bull-headed humanoid is fighting a barbarian barehanded atop a mountain.
39-40	Depicting images of gratuitous torture this gruesome tapestry has a pain-causing rune woven into it.
41-42	This intricate tapestry depicts the solar system; small diamonds represent stars (worth 50 gp each).
43-44	A sweeping battle of immense proportions is taking place; corpses litter the battlefield.
45-46	Vividly coloured and highly decorative this tapestry depicts a symbolic telling of a well-known children's story.
47-48	The tapestry depicts a life-sized rampant griffon; the creature's plumage is real.
49-50	A large ship is portrayed ensnared in a gigantic octopus' tentacles.
51-52	Richly adorned with precious stones and metallic thread the tapestry was a rich dowry gift and depicts the bride and groom (worth 500 gp).

53-54	The highly detailed tapestry shows the instruction and recipe for brewing healing potions
55-56	Made from a fine silk-like thread, the tapestry portrays a stunning image of a unicorn deep in a forest.
57-58	This highly decorative montage features a local hero performing his most famous deeds.
59-60	A large, snarling dragon readying to strike is curled around the armoured form of a lone knight upon a horse.
61-62	Created from many fragments of smaller tapestries this large masterpiece depicts an overland map of the planet and its continents.
63-64	The tapestry is a homage to a demon; the creature's abstract symbol is encircled by a large pentagram.
65-68	Simple images of a garden cover this tapestry. The stitches are crude, almost child-like).
69-70	This translucent tapestry of phase spider's silk depicts a drider if exposed to moonlight.
71-74	The tapestry is an abstract calendar with symbols denoting the months and seasons of the year.
75-76	Depicting forest animals and an elderly druid tending his grove, the tapestry is almost life-like in its detail and colour.
77-80	This richly illustrated tapestry depicts images of chromatic dragons in flight.
81-82	Darkly coloured and featuring the image of a handsome man in an ornate coffin, the tapestry was woven for a funeral.
83-84	Emblazoned with the holy symbol of the deity of justice the tapestry emanates magic that prevents lies being spoken in their presence.
85-88	This tapestry depicts a ritual revering the death god.
89-90	This tapestry portrays the coronation of a dwarven queen.
91-92	A complex set of lines and squiggles cover the tapestry that don't appear to make sense. This is the score of an epic piece of music.
93-94	The tapestry depicts the fall of a once-great city to a savage plague.
95-99	The tapestry is augmented with illusions to make its image seem almost real; roll again to determine its subject.
100	The tapestry is trapped. Roll again ignoring rolls of 100.

TAPESTRIES: DRESSING & FEATURES

Use this table to generate interesting features for your tapestry. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Gore-coloured smears and bloodied handprints soil the tapestry.
2	Wrapped reverently in the tapestry, an ancient shield is in pristine condition.
3	A heady mix of incense and oil emanates from the tapestry rendering those within 20 ft. sickened for 1d4+1 minutes.
4	Lazily hung between two pillars the large tapestry is being used as a hammock.
5	The tapestry has been removed from the wall and neatly rolled up.
6	An improvised poncho made from a large tapestry lies torn and discarded on the floor.
7	Embedded in the weave of the silk tapestry are splinters of bleached bone.
8	Having spent so long on the ground the tapestry is now scuffed and its original image is indiscernible.
9	An adventurer stands transfixed in front of the tapestry which appears to depict a set of large glowering red eyes.
10	Hanging over a small window the heavy and thickly weaved tapestry serves as a curtain.
11	Thick, sooty fingerprints are engrained in the tapestry's weave.
12	The tapestry has been vandalised with a knife.
13	Slick and glistening the tapestry has been soaked in lamp oil (and burns fiercely if lit).
14	Badly torn and ripped, the tapestry has been roughly repaired with thick twine.
15	A small strip of tapestry has been cut off.
16	A map to the nearest secret door has been pinned to the back of the tapestry.
17	The ornate and finely woven tapestry has been draped over a fallen adventurer.
18	Buried beneath the stones and mortar of a collapsed wall the tapestry is torn and ripped.
19	Lying distorted and stretched, the tapestry appears to have been tugged in different directions at the same time.
20	The tapestry depicts a woodland scene. A set of wet muddy footprints leads away from it.
21	Holes mars the tapestry.
22	The tapestry covers a large mirror.
23	Parts of the tapestry have been made using gold thread. Intense heat has caused the metal to melt and burn the surrounding fabric.
24	The bottom edge of the tapestry is badly charred and burnt.

25	The tapestry has been rigged as a net using a trip line, ropes and pins, entangling as a net.
26	Written in vivid yellow paint a message has been scrawled across the tapestry, "Only the wary survive."
27	The tapestry covers part of an illusionary wall which is flickering and unstable.
28	The tapestry has been pinned back to reveal a small, hidden (and now empty) compartment in the wall.
29	A large javelin has pierced the tapestry impaling a roguish looking halfling to the wall.
30	The tapestry – used as a door covering – has been torn and pieces cover the floor.
31	Yellow pollen impregnates the tapestry's weave.
32	A snoozing gnome sleeps soundly beneath the heavy voluminous folds of this woollen tapestry.
33	The tapestry lies half submerged in a pool of thick, viscous liquid. A trail of foot- and handprints lead away from the pool.
34	One ripped half of a tapestry depicting a map lies next to an open and empty chest standing next to a freshly dug hole.
35	The tapestry lies in tattered strips on the floor as if it has been shredded by a sharp set of claws.
36	Heavily repaired, the tapestry is a patchwork of stitching and small pieces of fabric overlaying the original image.
37	The face of one of the tapestry's subjects has been burnt away.
38	Heavily damaged by moth larvae the tapestry is threadbare and faded.
39	The tapestry has been fastened to the wall by a single dagger in each corner.
40	On the floor is a small bundle. It is a thick tapestry being used as a swaddle for a baby.
41	A wooden stake has been driven through the tapestry and around it is thick white dust that smells of the grave.
42	Snagged in a ripped tapestry, the badly mauled body of an adventurer hangs above the floor.
43	The tapestry lies on the floor and is covered in gigantic muddy footprints.
44	Sodden, and covered in large clumps of wet mud, the tapestry is partially buried.
45	The tapestry has unravelled partially; threads of silk lead away down the corridor.
46	The tapestry has been embellished with small jewellery pins and ribbons.
47	All the figures in the tapestry have had their eyes cut out.
48	The original image depicted in the tapestry has been altered with new more vividly coloured silk.
49	Small areas of the tapestry are threadbare and damaged as if by chewed by small rodents.

50	Rigid, but fragile the fabric of the tapestry appears to have become petrified.
51	The tapestry has been ruined by a wide splash of a strong acidic substance (-50% hp).
52	The fibres of the tapestry have been bleached by a strong light source.
53	Covered in hardened rivulets of candle wax it is difficult to make out the subject of the tapestry.
54	The tapestry has been torn from its fixtures and laid solemnly over a slain warrior.
55	Tightly rolled up and tied with leather throngs, the tapestry is strapped to a laden backpack.
56	A deep layer of dust, cobwebs and dirt is engrained in the thick weave of the tapestry.
57	The tapestry is badly perished (-30% hp).
58	Three adventurers lie dead. One was being carried by the others, using the tapestry as a makeshift stretcher.
59	Slung over the back of a mule, the beautifully woven tapestry is being used as a saddle cloth.
60	The tapestry and the surrounding area are covered in tiny golden particles.
61	An adventurer lies prone below a tapestry; a strip of which protects his bloodied and smashed arm in a makeshift sling.
62	The corner of the tapestry is covered in thick, slimy mucus.
63	Depicting the portrait of a glaring wizard, the tapestry has been re-hung with the wizard facing the wall.
64	The tapestry has been rolled up and lies smouldering next to a blackened, burnt chest.
65	The torn tapestry has been laid over a table covered with the detritus of a banquet.
66	The thick tapestry hangs above a door in lieu of a more permanent fixture.
67	The small tapestry is tied to a staff as a bindle sack and is filled with gnomish pastries.
68	A squirming, moving humanoid has been rolled up inside the large silk tapestry.
69	With a large dark stain and the acrid smell of urine, the tapestry has been marked by an unknown beast recently.
70	The tapestry is sodden and shows sign of severe water damage (-20% hp).
71	Depicting a monarch the tapestry has a multitude of throwing daggers, darts and axes piercing the individual's body.
72	Bearing a prominent symbol of a deity of justice, the tapestry has been re-hung upside down in protest or insult.
73	This blood-soaked tapestry is being used by an ogre as a makeshift cloak.
74	Only the braided edge remains of the tapestry; the rest has been roughly removed using a pair of scissors which lie on the floor.

75	An petrified warrior stands in front of the tapestry, his features etched in terror.
76	A bloody smear leads directly up the wall to the bottom edge of the tapestry (which depicts a vampire-like creature).
77	A book lies on the floor and amongst its pages keeping the reader's page is a strip of tapestry.
78	No longer fixed to the wall, the tapestry is atop a flagpole held by a fallen standard bearer.
79	The tapestry lies over the entangled form of a zombie. The fabric has been nailed in all four corners to prevent the creature escaping.
80	A trail of blood leads up to the bottom left corner of the tapestry which has been torn off.
81	Depicting a war god, the tapestry moves of its own accord as if caught in a slight breeze.
82	The tapestry is flat on the ground and lying upon it is a bedroll, a half-filled canteen and a book.
83	The huge tapestry has been torn from the wall as someone has attempted to climb it and now it lays crumpled over a broken body.
84	The tapestry hangs in a thick cloud of heavy dust; a carpet beater lies nearby.
85	The tapestry is infested with small blue mites who have eaten large parts of it.
86	A wooden bucket lies in front of the vandalised tapestry which is now covered in vivid red paint.
87	Fresh mud clings to the tapestry as if it has recently been buried and unearthed.
88	A dark coloured liquid drips from the tasselled edges of the tapestry.
89	This sodden tapestry's dyes have smudged.
90	The large tapestry has been cut in two.
91	Chalk graffiti covers the tapestry
92	Large patches of damp, harmless white mould covers the tapestry.
93	One of the ropes holding the tapestry in place is badly frayed. A Medium or larger climber automatically rips the portrait down.
94	Intricately woven, the tapestry is a portrait of a beautiful woman. The silk is heavily worn and threadbare in places.
95	A large, plain piece of sackcloth has been sewn over the main image of the tapestry.
96	Blood drenched and swarming with flies the tapestry's image is ruined.
97	Although mainly intact the tapestry has had all of its green coloured thread removed.
98	The tapestry is covered in magical sigils.
99	The tapestry is frozen and covered in heavy frost.
100	From the tapestry hangs a large threaded needle and beneath it is a small sewing box.

THRONES: CHARACTERISTICS & APPEARANCE

Thrones are meant to present an image of power. The exalted personage occupying a throne is important and sits in style and comfort while others stand in their presence. Reclining in a throne is a symbol of the office the individual occupies. A throne needs to be functional and ceremonial, representing whatever power or religion grants the monarch his authority.

This section presents the basic characteristics of many different kinds of thrones; use the information here in conjunction with that presented in later sections to breathe life into your dungeon’s thrones.

COMMON CHARACTERISTICS

Most thrones are made of wood, stone or iron, though exceptions exist; particularly in fantastic settings. Thrones share some common characteristics.

- Sitting on or standing from a throne is a move action. It is possible that some thrones can be designed for the user to be reclined requiring a full-round action to stand, particularly common in more decadent settings. A throne can also be pitched forward or equipped with mechanical aids to allow the user to stand as a swift action. These sorts of thrones are more likely to be found among paranoid monarchs or those prone to battle in their own throne rooms.
- **AC:** Thrones for a Medium-sized creature are usually large and easy to hit.
- **Cover:** Thrones are often quite large and can usually be used as cover; though some constructions may make this impossible.
- **Higher Ground:** A character standing on a throne gains the benefit of higher ground against characters on the ground.

PLACING TRAPS

Trapping a throne may seem like an unusual thing to do, but some paranoid rulers trap their throne with hidden switches or

buttons that disarm the trap when they sit in it. The GM is encouraged to consider hiding such secret disarming switches in cunning ways. Such switches are likely hidden in complicated scrollwork, under armrests, underneath cushions or on the throne’s backrest; anywhere the monarch could casually touch the throne as they sit or stand. These hidden switches generally are harder to find than the trap itself.

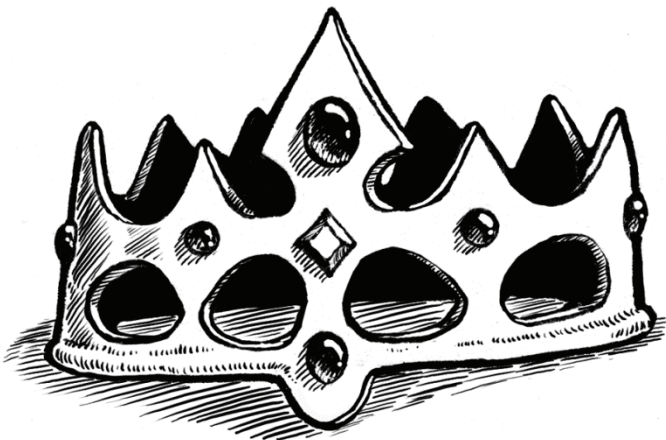
In addition to traps placed directly on the throne, it is more likely that traps are placed around the throne to protect the individual sitting in the throne. Like those traps placed on a throne, unless the throne is entire ornamental, it is likely these traps have a secret switch or button that can be used to disarm them so those that come before the throne can approach safely. Of course, the ruler needs the switch within reach in case he or she must reactivate a trap when face with an unruly petitioner.

Another option to consider is devices that protect the individual on the throne from others in the room. Rather than damage a foe, the throne might erect a defensive wall, sound an alarm, drop the monarch into a secret escape tunnel or otherwise grant them a quick escape. Of course, these sorts of defenses are most interesting on thrones adventurers encounter only if the throne is occupied. Thrones that are entirely ceremonial or long since abandoned are likely to be more interesting when trapped in more traditional ways.

CONSTRUCTION

In temples, dungeons or castles thrones can be constructed out of just about anything, though metal, stone or wood examples are most commonly encountered. The statistics below represent the average Medium-sized throne that takes up a five-foot square. If the throne has been damaged and reduced to half hit points or lower, it is considered broken.

MATERIAL	HARDNESS	HIT POINTS	BREAK
Adamantine	Astronomical	Beyond vast	Demigod
Bone	Fragile	Few	Hard
Darkwood	Solid	Medium	Hard
Dragonhide	Nigh indestructible	Medium	Very hard
Glass	Fragile	Almost none	Very easy
Iron	Nigh indestructible	Vast	Very hard
Iron bound	Solid	Medium	Very hard
Mithral	Almost astronomical	Vast	Nigh indestructible



Use this table to generate interesting characteristics for your throne. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-03	The throne is simply a large rock with a worn spot where the monarch once sat. Faded stains suggest symbols were once painted on it.
04-06	The throne is made of glass. Light shining on it from above, creates a cascade of sparkling light throughout the room.
07-09	The throne is unusually sized and comfortably fits a Large creature.
10-12	The throne is unusually sized and comfortably fits a Small creature.
13-15	The throne is made from a living tree, its branches grown to form a seat.
16-17	The throne is made of different weapons melted together. None of them remain useable.
18-20	If empty, when a humanoid enters the room the throne creates an illusory image of a seated robed and masked man.
21-23	The throne has blue quilted padding on the seat and back, making it quite comfortable.
24-25	The throne is bolted to the floor.
26-28	The throne is on casters; it can be moved about.
29-31	The back of the throne has an intricate map of the land in which it is found. The map is many years old, but still helps orientation.
32-33	The throne has taxidermied bear claws affixed to the arms and the head of a bear on the back.
34-36	Stag's horns chased in silver are affixed to the top of the throne's back. They can be removed without damaging them and sold for 125 gp.
37-39	The left arm has a hidden keyhole that unlocks a hidden cache in the right arm. The cache is empty unless the GM desires otherwise.
40-41	The throne is trapped.
42-44	The throne is shaped like a bench with high sides and has no back.
45-47	The throne has an unusually tall back that is shaped like a wailing woman with long hair flowing into the seat.
48-49	The arms of the throne have planters embedded in them. GM's choice as to whether there are still flowers or other plants within them.
50-52	The throne lies in neat piles, completely disassembled. In this form, a hidden space is clearly visible in one leg, but it is now empty.
53-55	The throne is carved with depictions of devils tormenting lost souls and is ablaze with an impressive magic fire.
56-57	The throne has a raised seat so that a shorter monarch can better look down upon his subjects.
58-60	The throne is covered in black feathers, with a large pair of wings outstretched from the back.

61-63	Finger and rib bones decorate the throne and a human skull is affixed to the top of it.
64-65	Stacks of fake coins are fused together to make the legs and armrests of this throne. Symbols of money and prosperity are cast into the metal backrest.
66-68	The throne is made entirely from the skull of some immense beast, with the seat swaddled in red silks in the jaw bone and the back rest formed into the roof of the mouth. Monstrous tusks as tall as a man rise from the floor and fangs protrude from the upper jaw.
69-71	Black arched spikes protrude from the top and bottom of the throne with red velvet stretched between them, providing a canopy above the seat and a skirt below. The velvet cushions are studded with brass buttons (worth 5 sp).
72-73	The throne is made of crudely piled stones, many of which are sharply angled. Some force knocks the stones over.
74-76	A depiction of a large hooded snake forms the back of the throne, its fanged mouth wide in a silent hiss. The armrests end in angry carved viper heads.
77-79	The throne is egg shaped, with a notch removed and filled with pillows.
80-81	The throne is vaguely anthropomorphic resting on booted legs with mailed arms forming the armrests. A stylized mailed helm emerges from the back rest.
82-84	The throne is made of tomes that have been piled and glued together in a chair shape and then painted gold. If pried apart, many of the tomes are blank or damaged beyond use but if the GM wishes, this is an excellent place for a spellbook or journal containing a plot hook.
85-87	The throne has been carved from a single piece of wood and is covered in geometric designs.
88-90	The throne is filled with lead and unusually heavy.
91-93	The throne is hollow and unusually light.
94-96	A holy symbol is worked into the design of the throne and a small footrest is in front of the throne with the same symbol embroidered into its pillow top.
97-98	The throne has four metal rings on the sides of it so that poles may be slide into it and the monarch carried.
99-100	The throne has a metal wire wraparound screen built into it so that anyone sitting in it has concealment from the room. The throne is entered through a panel in the right side which can be locked with an excellent lock.

THRONES: DRESSING & FEATURES

Use this table to generate interesting features for your throne. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	The throne is knocked over.
2	The throne is knocked over, and a noose hangs from the rafter above.
3	The throne is badly rotted, rusted or otherwise surrendered to time.
4-5	The throne clearly once had gold leaf over its surface and gems embedded in it, but some previous explorer has pried the gems out and scrapped the gold off.
6	A handaxe is embedded in the back.
7	The throne is badly burned.
8	The throne is covered in blood. GM's choice on how fresh.
9-10	A human male's head is impaled upon an iron spike on the back of the throne. It is badly rotted and the individual is no longer recognizable.
11	A dead goblin (or other appropriate humanoid for the dungeon) sits in the throne.
12	The words "Rajin sat hear" is crudely carved into the seat.
13	A large pile of dung has dried on the seat of the throne.
14-15	A family of rats have nested within the throne's cushion.
16	Termites infest the legs of the throne.
17	The cushions on the throne are badly sweat stained.
18	A bouquet of dried flowers lies at the feet of the throne, held together with a strip of black ribbon.
19-20	A dead rat has been nailed to the back of the throne; blood has pooled on the seat.
21	The remains of a meal are scattered about the throne. A gnawed chicken leg is on the ground, and an empty bottle rests on the seat. Breadcrumbs are scattered liberally around.
22	A warm blanket has been left, draped across the arms of the throne.
23	The throne is in pristine condition as if someone cleaned it recently.
24-25	The throne was trapped, but the trap has been triggered and the trap is obvious.
26	Scratches in the floor show that the throne has been dragged from a previous position.
27	The throne has been smashed and broken. No piece larger than a human hand remains intact. Marks on the throne suggest an axe was used.
28	A dusty white sheet covers the throne. Underneath the throne is intact.

29-30	The throne has been modified to fit someone of a wider carriage than it was originally designed for. The throne was sawed in half and planks have been bolted to the two halves to stretch it another foot. The work is shoddy at best.
31	Dusty cobwebs cover the throne, joining it to the floor and the wall behind it.
32	A small metal box has been placed under the throne. Inside, journals and maps of the dungeon or castle where the throne is located. They detail a failed expedition to explore the area and in the last entry the sole survivor is considering ending it all before "they" catch him. He never refers to what "they" are.
33	The throne has been hidden behind a pile of suits of armour and old tapestries.
34-35	A children's toy made from an air-filled animal bladder that emits a crude noise when compressed has been placed under the seat cushion.
36	Scratch marks, possibly from restraints worried back and forth, and a thin trickle of blood mar the armrests of the throne where a seated humanoid's wrists would rest.
37	A large banner depicting a knightly order hangs directly over the throne. It is worth 20 gp to the right collector.
38	A large mirror has been broken over the throne. Glass shards lie everywhere.
39-40	A stuffed bear sits in the throne. It is no larger than a human infant.
41	Pieces of hemp rope, now cleanly cut, hang limply around the legs, arms and back of the throne.
42	A bloody trail smears along the floor towards the throne, but stops just two steps from it where a large puddle has formed, and dried.
43	Something has been scrapped off the throne; flecks of purple paint and deep scratches remain.
44-45	Melted wax and dried ink cover the right armrest.
46	Through some quirk of the room's construction, a cold breeze wafts in the face of anyone seated in the throne.
47	A trace of flowery perfume lingers in the throne's upholstery.
48	A lace veil is hanging from the throne's backrest.
49-50	The throne has been flipped upside down, but otherwise sits in its proper position.
51	The back of the throne has been broken off and lies nearby.
52	Age and moisture have warped the throne badly and it is quite rickety. Basic balance and agility is needed to sit in the throne without falling over backwards.

53	An unlit lantern hangs from a hook screwed into the right side of the throne's backrest.
54-55	A pie has been left on the throne. It is still warm.
56	A muddy pair of boots has been placed neatly next to the throne.
57	The throne has been sloppily repainted with a garish red colour and the paint has been splattered on the floor and the throne's cushions.
58	Adventuring gear hangs off the throne, including a 30-foot coil of silk rope, a backpack, a weapons belt with scabbard for a sword and a set of manacles.
59-60	A detailed statue of a horrified elven woman sits in the throne, her arms crossed across her face as if to ward off some blow or block out a horrible sight. She may be the victim of petrification or just an unusual piece of artwork.
61	Casual observation notices the legs of the throne have been tampered with. They will give way if any weight greater than 2 pounds is placed on the throne, dropping anyone sitting in it to the floor.
62	There are a few stone chips and some loose dirt around the throne. Basic observation determines the stone block the throne rests on has been removed and then replaced. A bag of mixed coins (worth 75 gp) lies beneath.
63	The throne has been used as an archery butt. The backrest has suffered severe scarring and there are three arrows still in the throne, one of which has splintered and broken.
64-65	Yellow mould grows over the throne and surrounding ground. A short glance confirms the mould is harmless. Underneath the throne (and the mould), are the bones of a small humanoid hand.
66	The throne has been placed on a 5 ft. high wooden crate.
67	The throne has been moved so that it faces a nearby wall.
68	The throne is badly dented and a nearby wall bares marks from when the throne was used to batter it.
69-70	Under the seat, the throne bears a marker's mark that resembles a bird in flight.
71	The legs are deformed, bowed outward as if a great weight had been placed on the throne.
72	The legs of the throne have been broken off and it now sits directly on the floor.
73	A stout length of hemp rope has been tied around the throne and looped over a rafter. The throne hangs 10 ft. in the air from the rope.
74-75	The throne is missing. All that remains of it is a blast shadow on the wall behind where it once stood.
76	Two dust shrouded thrones stand next to each other.

77	Plush pink and red silk pillows have been arranged on the floor around the throne.
78	The padded cushions of this throne have been cut open and the feather stuffing pulled out. They now lie on the floor near the throne.
79-80	The throne is drenched with water. There is no obvious source for the origin of the water.
81	The right armrest has been picked at with several fingernail scratches impressed into its surface.
82	A dirty limerick has been scratched into the throne's left armrest.
83	The throne shows signs of weathering and exposure to the elements; regardless of whether it is inside or not.
84-85	A small animal (cat, mouse, squirrel etc.) is sleeping on the throne.
86	One of the throne's legs has been gnawed upon by an animal.
87	A poorly written, velvet covered romance novel lies on the throne. A thin, gold-plated bookmark decorated with three acorns (5 gp) can be found just within the back cover.
88	The blood soaked sleeve of a green shirt, ripped at the shoulder and used as an impromptu bandage, has been discarded on the back of the throne.
89-90	A quick glance notes there is an upright nail in the centre of the seat.
91	A folded piece of parchment rests on the throne. In dwarven it reads, "Waited, but you didn't appear. Will return tomorrow; same time."
92	A board has been laid across the armrests. Scratches in the wood suggest that it has been used as a makeshift writing desk.
93	A dented brass locket without the chain is on the ground next to the throne. Inside is a faded miniature portrait of a waif of a human girl with large, sad eyes and long dark hair. The portrait on the other side has been ripped out and only a small corner of unmarked parchment remains.
94-95	The ceiling above the throne has collapsed, burying the throne in brick and timber.
96	A masterwork violin and bow are laid on the throne. The instrument is covered in detailed scrollwork and is finely made, but one of the strings is broken. If repaired, the instrument is worth 300 gp.
97	Soot covers the throne and surrounding floor. Charred bones lie scattered about.
98	A dented, rusting iron sceptre lies upon the throne.
99-100	A bloodied dagger lies in front of the throne. The throne itself is marred by a large, dried bloodstain that suggests whoever sat upon it suffered a fatal wound.

TRAPDOORS: CHARACTERISTICS & APPEARANCE

Trapdoors come in many different shapes and sizes. They are one of the most basic dungeon features and often provide access to hidden chambers, treasure vaults, cellars, prisons and so on.

These notes present the basic characteristics of trapdoors.

COMMON CHARACTERISTICS

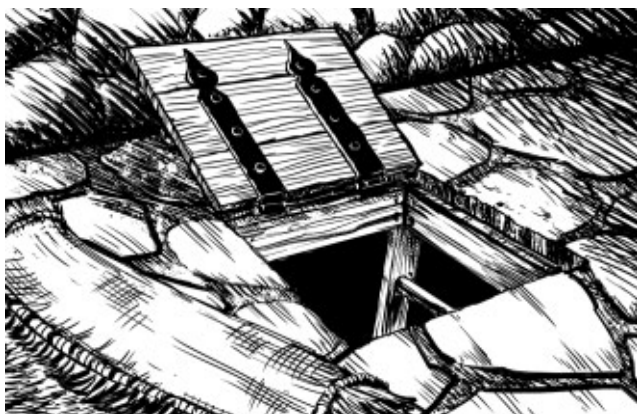
Trapdoors have several common characteristics.

- **Cover:** A raised trapdoor provides partial cover.
- **Line of Sight:** A closed trapdoor blocks line of sight.
- **Line of Effect:** A closed trapdoor blocks line of effect.
- **Divination spells:** Most divinations can penetrate a normal trapdoor as it takes 3 feet of wood or 1 foot of stone to block the spell's effect.
- **Hearing-based Perception checks:** A closed trapdoor muffles sound emanating from beyond.

CONSTRUCTION

Most trapdoors are wooden affairs, but in dungeons where access to wood is limited or nonexistent, stone is often used. They are rarely made of other, more outlandish materials.

- **Simple Wooden Trapdoor:** These trapdoors, constructed from stout wooden planks will not keep out determined intruders.
- **Good Wooden Trapdoor:** These sturdy trapdoors can take some punishment before breaking.
- **Strong Wooden Trapdoor:** These wooden trapdoors are bound with iron and often guard important areas.
- **Stone Trapdoor:** Crafted of stone, these trapdoors are difficult to break through. They are a feature in dungeons built by deep-dwelling races such as dwarves and drow.
- **Iron Trapdoor:** The toughest of nonmagical trapdoors, iron doors often protect vaults, sacred burial chambers and other important areas.



CONCEALED TRAPDOORS

Sometimes, trapdoors are concealed from casual sight. Finding a concealed trapdoor normally requires a conscious effort to notice. Use the table below to determine what is used to conceal such a trapdoor:

D20	TRAPDOOR IS CONCEALED UNDER
1	An ornate rug.
2	A plain rug.
3	Thick dust.
4	Reeds, rushes, leaves or other vegetation used as a floor covering.
5	A table.
6	A large chair.
7	Water (it is at the bottom of a pool).
8	A barrel or box.
9	Rubbish/detritus.
10	Rubble.
11	A false section of floor.
12	An illusion.
13	An animal pen or bed.
14	A large piece of furniture such as a bed, wardrobe, chest of draws, chest and so on.
15	Discarded clothing.
16	Trade goods.
17	A pile of bodies or bones.
18	A sarcophagus.
19	An altar.
20	A statue.

APPEARANCE

Use this table to generate interesting characteristics for your trapdoor. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	The door is made of ossified bone and has half a skull embedded into its surface. The skull is worn smooth as if stroked by many hands.
06-10	This rusted brass door oozes a red liquid, as if it was holding back a rising tide of blood. When opened, it reveals nothing but empty space.
11-12	The door and the area surrounding it are carved to resemble a yawning maw filled with sharp, pointed teeth.
13-14	This black iron door has runes written in Abyssal etched into its surface. When translated, they read "Descent into Madness."
15-16	This trapdoor opens onto a long, darkened shaft. The door triggers a <i>magic mouth</i> that loudly roars and growls from the bottom of the shaft.

17-18	This door bears the motif of a coiling snake, with alien runes that refuse translation and make one's head hurt the longer it is examined.
19-20	The trapdoor looks eerily similar to an ordinary door one might find in someone's cellar. It's disturbing blandness gives an unsettling feeling, as if it was merely a façade hiding something truly horrific.
21-22	Unlike normal trapdoors, this door is located in a wall. The odd location and shape means one must climb through it awkwardly.
23-24	This iron door bears the symbol of a giant, unblinking eye. The eye seems to follow one's movement throughout the room.
25-26	When this door is open, it activates a <i>magic mouth</i> , which sings a jaunty, merry tune about the horrible, grisly deaths the adventurers will meet if they descend through the door.
27-28	The door is covered with magically-preserved skin. This flesh-covering is made from discoloured, mismatched pieces, obviously from different creatures, while poorly-done stitches mar its uneven surface.
29-30	This trapdoor is of dwarven construction. It is shaped like a stylized dwarf face, with the key inserted into the dwarf's mouth.
31-32	A brass carving adorns this well-crafted iron door. It depicts a group of elven nobles sitting at an extravagant feast. On closer inspection, sharpened fangs fill the nobles' maws and the fare consists of humanoid remains.
33-34	This door bears a motif of roiling waves, with half a dozen tentacles breaching the water and reaching towards the frame.
35-36	Carved from solid granite, this door bears a bull's head on its surface. The bull's horns form the door's handle.
37-38	This door is adorned with a large, brass symbol depicting an eight-pointed star. A purple hued ruby is embedded in its centre (value 500 gp).
39-40	This door is made from four inches of smoked glass. Indistinct shapes can be made out beyond.
41-42	This door appears to be of extremely shoddy manufacture. Casual scrutiny reveals it is only disguised to look that way.
43-44	This door bears the image of a smiling man, but the eyes are mere slits and the smile is stretched to disturbing proportions.
45-46	Sleek marble scales laid out to form the Celestial rune for "dragon" cover this door.
47-48	This door is designed to blend seamlessly with the surrounding floor.
49-50	A pair of crossed scimitars are emblazoned on this door, with a painted diamond-shaped ruby in the centre.
51-52	A six-pointed star-burst, surrounded by a series of smaller ones and carved from purplish marble, are emblazoned on this door.

53-54	This door bears the symbol of a wagon wheel, each spoke ending in a sharpened point.
55-56	A large keyhole lies in the centre of this iron door. At first it appears locked, but a quick investigation reveals this to be a ruse.
57-58	A stylized goat's skull adorns this door, with words written in Abyssal reading "The prince shall return."
59-60	This door is emblazoned with the image of a beautiful horned winged woman standing in front of an adoring crowd of robed figures.
61-62	This wooden door is painted in a series of garish colours, nearly nauseating in their brightness.
63-64	When opened, this simple door activates a <i>magic mouth</i> , that gives off a blood-curdling, banshee-like scream.
65-66	A painted image of the night sky adorns this trapdoor.
67-68	A large, open hand is emblazoned on this door, with a stylized eye in the centre of the palm.
69-70	A carving of a roaring fire adorns this door. Strangely, it is warm to the touch.
71-72	This simple iron door has the phrase "Never to return" in Gnome carved into it.
73-74	This circular door, emblazoned with strange dwarven runes, opens via a complicated, steam-powered, piston-like mechanism.
75-76	A porthole lies in the centre of this door; a sliding latch allowing one to look through.
77-78	This trapdoor is carved to resemble a snarling wolf's head.
79-80	This iron door is almost unbearably cold. Those touching it, risks taking my nonlethal damage.
81-82	The stylized symbol of a star and a crescent moon decorate this door, with words written in Elven read "Under Moon-and-Star."
83-84	This door has a painted compass upon it pointing to the north.
85-86	This door always seeps a bubbling, disgusting, foul-smelling goo, like rotting pus.
87-88	This trapdoor is almost dome-shaped, jutting out of the floor, and has a release valve on top.
89-90	A portrait of a woodland scene adorns this door, the colours changing and shifting hue when looked at from different angles.
91-92	When this trapdoor opens, it releases an illusory swarm of butterflies that disappear in a pattern of scintillating colour.
93-94	A crest of a lion's head in front of two crossed swords adorns this door.
95-99	When this trapdoor is opened, the faint sound of chimes and whispered chants fill the air.
100	This door bears the alien visage of some twisted monster, vacant blank eyes sitting atop a writhing nest of tentacles.

TRAPDOORS: DRESSING & FEATURES

Use this table to generate interesting features for your trapdoor. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	Two keyholes adorn each side of this double trapdoor, but time has long since corroded its locking mechanism.
2	This trapdoor, of once fine craftsmanship, has of late been used as a privy by some foul creature with even fouler hygiene.
3	This door's hinges are so thoroughly rusted the slightest nudge snaps them.
4	A thick coating of charred ash coats this door, perhaps from some long ago explosion.
5	The words "Where is the dragon's hoard, anyway?" are daubed just above the door in what appears to be dried blood.
6	This wooden trapdoor is rotten to the point that the door sags under its own weight.
7	A patch of sickly and disgusting brownish mould encrusts this trapdoor.
8	This wooden door appears to have buckled upwards, the wood splintered as if some tremendous force hit it from below.
9	A series of deep, jagged gashes mar the surface of this door, giving the appearance of horrifically scarred flesh.
10	The wood of this trapdoor is charred and burnt, yet its structure remains sound.
11	The stonework surrounding this door is chipped and cracked, ready to give way at any moment.
12	A swirling pattern is daubed on this door with a foul-smelling, yellowish paste.
13	A deep, jagged cleft runs across this door, as if someone had slashed it with a heavy weapon.
14	This metal door is covered with shallow pockmarks, as if something caused the very metal to boil and bubble.
15	Dozens of claw marks mar the surface of this door, the patterns reminiscent of the frantic pawing of a frightened animal.
16	Nearly endless gibberish written in Abyssal is scribbled in blood on this door.
17	The patterns of caked-on rust on this door are reminiscent of the Infernal rune for fire.
18	This shoddily built door is jammed.
19	Clearly centuries old, numerous cracks and fissures mar this stone door.
20	Where a trapdoor used to be, lies nothing more than a plank of splintered wood attached to a pair of hinges.
21	Several humanoid teeth have been hammered into this wooden door.

22	An inebriated orc has carved a rude limerick into this door in his native tongue.
23	Several bloody hand prints cover this door, some of them distinctly non-human.
24	This metal door is more rust than metal.
25	Some demonic taint has caused this door to sprout several blinking eyes and a fanged mouth, complete with tentacled tongue.
26	The wood of this trapdoor appears to be infested with some horrible parasite.
27	The mould covering this door grows in weird, disturbing patterns of obviously unnatural origin.
28	There is a hole in the centre of this metal door, deformed as if something immensely hot lanced straight through it.
29	A filthy-minded cretin has carved a crude caricature of two "well" proportioned women engaged in amorous activity into the door.
30	This trapdoor is charred black, save for a single hand print in the centre.
31	The wood of this door has grown so moist it supports several colonies of mushrooms.
32	Several iron pitons have been rammed through this door, making it hard to open.
33	The unholy symbol of some dark god has been scorched directly onto this door.
34	The bones of some diminutive creature lie half-crushed under this doors.
35	A throwing axe lies embedded in this door, old blood encrusted on its blade.
36	A plank of wood has been wedged between this door's hinges, preventing it from closing.
37	The metal of this trapdoor has become warped, resembling a rippling wave. Whatever caused this was obviously unnatural.
38	A giant, nauseating mushroom has grown out of this door, its cap resembling a skull.
39	Three severed hands are nailed to this door.
40	This rotten wooden door is more fungus than wood.
41	For some inexplicable reason, someone has carved "Very Safe" into the door.
42	The metal of this door has formed into a horrific parody of a humanoid face, it's visage twisted into a silent scream.
43	This trapdoor appears to have been chewed on by some great beast.
44	A long, thin burn mark snakes its way across the door, as if made by some flaming serpent.
45	This door once bore engraved writing, but deliberate vandalism has rendered it illegible.
46	Someone has deliberately scratched away the insignia on this door.
47	The underside of this trapdoor has several daggers embedded in it.

48	Someone has daubed a long streak of red paint over the finely varnished coat of arms adorning this door.
49	The lacquer coating this wooden door has long since cracked with age.
50	This metal door bears several dents, as if struck repeatedly with a hammer.
51	A long and deep perfectly straight crack runs diagonally across this door, halving its hp.
52	Several throwing stars are embedded in this door in a star shaped pattern.
53	This wooden door has sprouted a thorny vine.
54	Some simpleton has painted a rather large smiley face on this door in yellow paint.
55	A crudely painted sign hangs above this door. It reads "Free Meat." An arrow points downwards.
56	Massive blood stains cover this door, splattered as if by some terrible act of violence.
57	Written in chalk above this door are the troubling words "Don't Go! Stay Away!"
58	The floor around this trapdoor has crumbled away, causing it to fall inwards.
59	A withered skeleton lies on the ground here, it's arm trapped underneath this heavy iron door.
60	Someone has placed several humanoid skulls in a circle around this door.
61	A dozen blood red candles surround this trapdoor, their flames still lit, casting flickering light over the area.
62	A pile of burnt, used torches lie discarded next to this door.
63	A piece of masonry has fallen from the ceiling and crashed straight through the trapdoor.
64	A water leak has sprung in the nearby ceiling, forming a puddle that trickles down and through this trapdoor.
65	A rusted dagger pins a skull firmly to this door.
66	Dozens of bone charms and trinkets on strings hang from the ceiling above this trapdoor.
67	Many yellowed animal teeth are embedded in this door, in a pattern akin to something biting it and wrenching their teeth out.
68	Someone has nailed a wolf's hide to this door, meat and other grisly adornments still attached.
69	Words scrawled above this door reads: "One Flumph, Two Flumph, Red Flumph."
70	A severed elf head rests on this door, a lit candle protruding from its mouth.
71	This door is in extremely poor condition, it's wood having become sodden and rotten.
72	This door is heavily corroded, most likely from some form of acid.
73	Several passages from the bawdy play "The Lusty Serpentfolk Maid" are scrawled on the walls close to this door.
74	This door is covered in gore-slicked remains and other horrible fluids.

75	Several patches of cockatrice feathers are attached to this door with thick tar.
76	This door is held shut by hastily attached chains..
77	A clawed hand is held firmly between this door's frame. The severed stump has been chewed off.
78	A spilled bottle of glue is stuck to the door.
79	Jagged pieces of glass lie scattered around this door, as well as the remains of a hooded lantern.
80	The engraved markings on this door have been filled with blood.
81	On closer inspection, the markings on this door are not words, but innumerable carved small, wriggling tentacles.
82	Several small hoof prints, about the size of a pony's, are burned into this door.
83	The moss and fungus on this door form the Abyssal word for "Forbidden."
84	An expertly painted landscape scene on this door, added after its construction, is painted in dried blood.
85	The words "The worms of the earth crawl inside my head" are scribbled onto the door.
86	A steel gauntlet, made into a fist, is fused into this door.
87	This door has been nibbled on by an ungodly number of rats.
88	This door once opened via a lever to the side, though said lever is now broken and jammed.
89	A trio of yellowed skulls is tied to this door by rope made from sinew.
90	A half-burnt (but now extinguished) torch has been wedged between a crack in this door.
91	A nauseating array of fungus sheets encrust this door, hanging off the bottom disgustingly into the darkness below.
92	Whatever carving that adorned this door has been deliberately smoothed off.
93	This door has been painted to appear as part of the floor.
94	A skeleton lies next to this door, it's hand pointing downwards into the darkness. Above it are scrawled the words "Have Fun."
95	A series of leather straps hold the upper portion of a half-rotted halfling's torso to this door.
96	A jagged ice-shard is embedded in this door. When removed it melts away to nothingness.
97	Stringy, fibrous ropes connect this door to a mass of fungal matter on the nearby walls.
98	Seven humanoid tongues have been nailed to this door.
99	The tattered remains of a black cloak lie on this door; soot stains the surrounding floor.
100	A copper coin, placed under the trapdoor's rim, keeps this door slightly open.

WALLS: CHARACTERISTICS & APPEARANCE

One is hard-stretched to design a true dungeon without noting the appearance of its walls. Whether the dungeon is an ancient and forgotten crypt haunted by the ghosts of yesteryear or a newly-built den of smugglers and slavers staffed by men most foul, a dungeon's walls help set the tone for an adventure as well as player expectations for what horrors might lurk within.

FUNCTION

The most basic purpose of a wall is to support the superstructure of a building at large, define a physical space, or separate a physical space into smaller sections. To this end, there are three specific types of walls; walls that support roofs and ceilings, walls that act as physical boundaries between locations and peoples and walls that retain earth as a landscaping tool in the construction of buildings. A single wall may be constructed with one, two or even all three of these basic functions in mind. Different walls in a single chamber often serve different purposes and may be built from different materials depending on that purpose. Below are some examples of how walls are put to use in common dungeon environments.

Castles: A quintessential castle dungeon is completely defined by its walls, and those walls must serve all three of the basic functions outlined above: they support the castle's horizontal infrastructure, serve to divide the construction space into smaller sections and often serve to landscape the entire region by retaining large quantities of earth or water.

Subterranean Environments: Dungeons built underground have little use for support walls; such dungeons often form naturally via water erosion or result from the movement of a massive, burrowing creature such as a purple worm. When a sentient architect builds within such a location, any walls he constructs often exist solely to divide the space into smaller sections.

Tombs: Crypts, tombs and similar burial grounds combine the qualities of both castles and subterranean environments in terms of their walls. Like subterranean environments, a tomb's walls are heavily focused on dividing one space into many sections. Unlike a subterranean environment, however, a tomb is seldom natural. Dug from the earth in the same manner as a castle's moat, a tomb's walls must be designed to retain the vast quantities of loose earth that likely surround it and many of the cave-ins that are iconic to tomb-themed dungeons result from damage to this type of wall.

CONSTRUCTION

Walls can be defined by a variety of building materials, although several prevalent materials endure across nearly all cultural and societal lines. The materials used to create a wall often depend on several factors, such as the location of the dungeon, the

resources available at that location, the wall's intended function and the aesthetics of the wall's designer. Wood and stone are the most common building materials for this purpose, but some cultures make use of animal hide, plant growth, paper and even metal.

D%	
01-50	Wood ¹
51-90	Stone
91-100	Exotic ²

¹ In locales where wood is scarce or unavailable, replace with another suitable, renewable animal or plant building material. (e.g. bamboo, bone, hide etc.)

² Choose randomly as appropriate: animal hide, bone, mortar, paper, magic effect, or GM's choice.

Glass: Stain glass walls are a popular means for dividing a large space into smaller sections suitable for displaying one's influence, relaxing or entertaining others. Glass walls have no hardness and minimum hit point per inch of thickness.

Hide: Common among nomads and hermits, hide walls are often employed in temporary shelters such as tepees and wigwams. In dungeons, hide walls are used for the sole purpose of dividing a large space into smaller sections. Hide walls have low hardness and few hit points per inch of thickness.

Metal: Considered wasteful by the standards of even the fabulously wealthy, metal is somewhat uncommon as a building material for castles, tombs and similar dungeons due to the effort that must spent purifying and shaping it. Rather than constructing entire walls of metal, it is far more common for architects to build walls engraved or leaved with metal atop a layer of stone or wood in order to give the illusion of solidity, and even then this tactic is often one belonging squarely to races with strong ties to the world's deep places, such as dwarves. Iron and steel have massive hardness and many hit points per inch of thickness while mithral has vast hardness and many hit points per inch of thickness and adamantite has legendary hardness and huge amounts of hit points per inch of thickness.

Stone: Favoured by those of class and wealth, stone is often chosen as a building material because of its enduring nature and its strength. Stone is a poor insulator and requires much physical effort to obtain; it must be pulled from the earth, cut into blocks and dragged to the construction site. Subterranean structures almost always use stone for their walls. Stone walls have significant hardness and quite a few hit points per inch of thickness.

Wood: This lightweight building material is favoured for its lightweight and availability. Because it is flammable and decays rapidly, wood is seldom picked for its longevity. Wooden walls

have solid hardness and a bunch of hit points per inch of thickness.

Use this table to generate interesting characteristics for your walls. Some features may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

Expensive Dressings: A number of the dungeon dressings described on the table below note the presence of expensive art objects such as crown moulding, stained glass or exquisite statues. These objects typically possess a gp value appropriate for an encounter.

Hidden Dressings: Several dungeon dressings possess hidden elements such as secret doors and panels or minute details such as murder holes.

Multiple Dressings: Although most chambers have a minimum of three walls, the table assumes a result applies to a single wall. At the GM's decision, a single dressing may be applied to multiple walls within a chamber or multiple rolls on the table can be used to generate dressings for each of a chamber's walls. Instead of rolling on the table, a GM may choose to simply pick an appropriate dressing to implement.

Stealing Dressings: Walls are usually designed for longevity, as are the art objects incorporated into them. As such, it can be both risky and difficult to remove an art object. In some situations, the GM may rule that failing this check destroys delicate objects such as stained glass or tapestries

D%	
01-10	An intricate carving of a mythical place decorates the wall.
10-14	A number of small storage nooks are incorporated into the wall's design. All have hinged wooden doors.
15-16	1d12 prisoners were sealed within the wall, their cells marked by small, barred openings from which their remains can be viewed.
17-20	The wall possesses an elegant wooden crowning with a motif matching the chamber's purpose.
20-25	The wall is a patchwork of several different types of materials; these materials may be of the same type, such as multiple kinds of wood or stone.
26-30	The wall was designed as a gauntlet and possesses 2d4 manhole-type openings.
31-34	The wall is built with an alcove designed to house a statue. The alcove stretches from the chamber's floor to its ceiling.
35-40	The wall possesses 1d3 barred windows; if underground, each window is fitted with an everburning torch.
41-43	Fine gravel or sand was added to the wall's construction materials, giving it a rough texture.
44-45	The wall is perfectly smooth to the touch and cannot be climbed without magical aid.

46-47	Rather than being vertically sound, the wall meets the ceiling at a 45° angle.
48-54	The wall is matted with decorative paper.
55-60	The wall has been painted in an exotic colour.
61-65	Iron hooks protrude from the wall, allowing objects such as weapon racks and coats to be hung there.
66-70	Exquisite shelves line the wall; there is a 10% chance a shelf holds a valuable item.
71-72	A secret door is built into the wall. This door may lead to a forgotten chamber or a secret passage.
73-75	The wall was designed to carry a fantastic tapestry and includes several iron hooks as well as the tapestry itself (or perhaps its remains).
76-80	A deity's holy (or unholy) symbol is prominently painted on the wall.
81-82	The wall was constructed from petrified creatures whose expressions and forms continue to haunt the chamber.
83-84	The wall was twisted and warped into its current shape by a spell effect such as <i>stone shape</i> or <i>wood shape</i> .
85-86	The wall was created by a spell effect.
87-88	The wall is reinforced to withstand punishment, increasing its hit points by 50%.
89-90	The wall is designed to allow defenders within the chamber to gain cover from one of the chamber's entrances.
91-92	The wall was designed to act as a fountain and utilizes a hidden decanter of endless water to achieve this effect.
93-94	The wall is lined with wood panelling.
95-96	The wall has been treated with an alchemical substance that gives it a unique, relaxing scent. At the GM's decision, this scent could relax select types of creatures and otherwise function as the stench universal monster ability for all others.
97-98	Roll twice on this table, ignoring further results of 91-100. The wall possesses a magical glamour that fools viewers into thinking the wall possesses the first result when it actually possesses the second.
99	Each brick in the wall bears a religious symbol, suitable for the dungeon's original builder. Some have been defaced.
100	This brick wall is built around several large chunks of stone which were too tough for the builders to remove.



WALLS: DRESSING & FEATURES

Use this table to generate interesting features for your walls. As with Table A, this table assumes each result applies to a single wall; at the GM's decision, a dressing may be applied to multiple walls within a chamber or multiple rolls on the table can generate dressings for each wall in the chamber. Instead of rolling on the table, a GM may choose to simply pick which dressings are appropriate for the chamber. Should a feature be inappropriate for a dungeon's setup, ignore or modify the entry as needed.

Some features include the potential for encounters, noted by a CR entry on the table. GMs should adjust the number or type of creatures present as appropriate.

D%	
01	The wall is missing without signs of it having been uprooted or removed.
02	A proclamation of love is carved into the wall; a set of initials surrounded by a heart.
03	A mould infestation has taken over the wall, reducing its hardness by half.
04	A patch of deadly russet mould has grown over the wall.
05	A patch of deadly mindslaver mould has taken over the wall.
06	An important clue has been inscribed into the wall, either as graffiti or scraping it into the wall's surface.
07	The wall possesses a patch of space that is lighter and cleaner than the area surrounding it, suggesting an item was hung there for a time and then removed.
08	The wall contains 1d4 signs of combat, such as nicks or dents from a deflected weapon blow.
09	Part of the wall is charred save for a humanoid-shaped spot in the centre of the damage.
10	Someone appears to have recently attempted to clean the wall with soap and water in 1d4 places before giving up.
11	A light or one-handed weapon is wedged into the wall, likely as a result of a misplaced swing.
12	Small numerals are etched into the wall, noting the passage of time.
13	A meaty slop clings to the wall as though a plate of food were thrown at it.
14	Once-eldritch runes decorate the wall, expended following the casting of a powerful spell.
15	Several love letters have been stuck to the wall; at the GM's decision, these letters may require translation from an exotic tongue.
16	The spoils of conquest are proudly displayed upon the wall, including weapons, armour or even severed limbs.
17	Water oozes from the base of the wall.

18	The wall has been smeared with a foul-smelling substance by a superstitious denizen.
19	A childish illustration has been drawn or carved into the wall's surface.
20	An animal skin, a paper covering or a similar material obscures one of the wall's dressings from Table A.
21	The wall has been used as a canvas by an obviously talented artist.
22	Blood splatter coats the wall.
23	Damage from arrows, crossbow bolts or similar pieces of ammunition dot the wall. There is a 25% chance several projectile remain embedded in the wall.
24	Hundreds of sketches of a particular subject adorn the wall; at the GM's decision, these sketches may be of a PC or a prominent NPC.
25	Any flammable dressings from Table A the wall possessed have been burned away, leaving only charred remains.
26	Wild flowers have been dried and pressed onto the wall.
27	Roll once on Table A; a suitable dressing described by your result is actually a wandering mimic in disguise.
28	Major patches of the wall are damaged and have begun to crumble away; treat the wall as though it had half its total number of hit points.
29	Roll once on Table A; the wall was repurposed from its original dressings to the result's dressings, but faint traces of the original remain.
30	A number of wax dolls have been pinned to the wall by their heads; at the GM's decision, these dolls resemble the PCs or a prominent NPC.
31	The wall is slowly sloughing away in some places.
32	Damage from acidic corrosion dots the wall.
33	Water leaks into the chamber from a small opening at the top of the wall.
34	The wall is scarred and heavily cracked; treat the wall as though it had half its total number of hit points.
35	Something has made the wall unnaturally smooth to the touch.
36	Several iron pegs were hammered into the wall without care for whatever dressings that might have already been located there.
37	A crude drawing of a monster has been drawn onto the wall. There is a 25% chance this illustration correlates to the most powerful creature in the dungeon..
38	The wall is a hotspot for germ activity and creatures that come within 5 feet might contract filth fever.
39	The wall has been modified to include a trap; see Table C for possible traps.

40	Someone has painted a picture of a person onto the wall. The portrait is covered with darts and other signs of impact; at the GM's decision, this sketch is of a PC or a prominent NPC.
41	Vines choke the wall, obscuring its surface. These vines offer no protection to the dressings beneath them.
42	As above, except an assassin vine also lurks on the wall.
43	Ancient runes written in a long-dead language pepper the wall.
44	A piece of furniture has been smashed into the wall; its broken pieces litter the ground.
45	The wall has been recently refurbished.
46	A religious saying has been written or carved onto the wall.
47	A holy (or unholy) symbol has been drawn or carved onto the wall.
48	A severed limb from a fallen adversary has been nailed onto the wall without concern for its existing dressings.
49	The wall is littered with the notes and musings of a genius artist, writer, wizard or philosopher.
50	Glittering specks of minerals cling to the wall and create a rainbow of colours in even the faintest light.
51	Spots on the wall are unexplainably darker than other parts.
52	The wall has been stained through careless behaviour.
53	Countless fist-sized holes dot the wall. A bat swarm makes its home in these holes.
54	A gargoyle clings to the wall, pretending to be part of the wall's dressings.
55	The wall and its dressings have been unexplainably bleached of their colour.
56	Curtains cover the wall and any dressings under them the dungeon's denizens find unappealing.
57	Countless fist-sized holes dot the wall. A centipede swarm makes its home in these holes.
58	A silken tapestry of spider webs cling to the wall.
59	Countless fist-sized holes dot the wall. A spider swarm makes its home in these holes.
60	Cracks, erosion and mould damage have the unexplainable consequence of imprinting a random PC or NPC's likeness upon the wall.
61	Any metallic dressings the wall possesses have rusted over. If none exist, reroll this dressing.
62	The wall is covered in a magically engineered mushroom. If it is cut a character can extract 1d4 doses of greenblood oil poison.
63	The wall is leaking a green, slimy substance.
64	The wall has been split open by water erosion.
65	The wall is drenched in a slick oil, potentially causing the entire wall to burst into flames if it is dealt fire damage.

66	Countless fist-sized holes dot the wall. A rat swarm makes its home in these holes.
67	A dark spirit passed through the wall, sapping it and all of its dressings of any resemblance of warmth, cheer or good tidings.
68	Letters have been cut from various tomes and pressed onto the wall, spelling out one or more of the PCs' names.
69	Countless fist-sized holes, now plugged up with mortar, dot the wall.
70	The wall is defaced with foul language.
71	A random piece of poetry or philosophy has been written onto the wall.
72	The wall oozes a gooey, amber sap that has ensnared thousands of insects.
73	A foul, violet mist leaks into the chamber from cracks in the wall.
74	Countless fist-sized holes dot the wall. A grey ooze makes its home in these holes.
75	The wall is coated with a grainy substance that, if licked, tastes like the individual's favourite meal.
76	The wall is coated with 1d6 doses of medium spider venom..
77	Parts of the wall have been removed and piled into the centre of the chamber.
78	The wall possesses an illusion that causes the viewer to see an idealized version of its ideal mate.
79	Countless fist-sized holes dot the wall. A wasp swarm makes its home in these holes.
80	Countless fist-sized holes dot the wall. A cockroach swarm dwells within.
81-82	Any dressings on the wall have been perfected by magic, changing them into masterwork items.
83-84	The wall is coated with dust from the Shadow Plane, dispelling magical light effects present within the chamber as magical darkness would.
85-86	The wall has been altered by wood or stone-warping magic or a similar effect into an imperfect form.
87-88	Religious symbol is crudely carved into the wall.
89-93	Roll once on Table A. The resulting dressing is present on the wall, but was clearly added after the wall's construction.
94-98	A trap has been built onto (or into) the wall following its original construction; see Table C for a list of suitable traps. Attempts to locate this trap are harder..
99	Drab paint covers the wall. Scrutiny reveals the faint outline of another painting below it.
100	Several bricks have been removed from the wall at human head height to reveal an (empty) once-secret niche.

WELLS: CHARACTERISTICS & APPEARANCE

Wells are typically used as a method to access potable water by communities of all sizes. At its most basic a well only needs to access water below ground level. With that said, even a shallow hole dug ten feet into the ground to reach the water table is considered a well. Wells are important places in dungeons – they may contain the only readily accessible water in the entire place. Those that control a well can become wealthy charging others to draw water.

Wells are created by two methods:

- **Digging:** The most basic method of well creation is digging. It is dangerous and labour intensive. In most cases these wells are lined with brick or stone and are not more than two hundred feet deep. Very often these wells are found in areas of soft rock or in places where natural fissures in the rock make their construction easier.
- **Drilling:** Using machinery to drill through stone to access the water table is a feat of engineering not available to primitive races such as orcs. The construction of this type of well can only come from a culture with significant skills in natural and applied sciences such as dwarves. Drilled wells go deeper than

dug wells and are very expensive to construct. They are labour intensive and the craftsmen must be skilful.

GETTING THE WATER

To draw water from a well, typically some form of container is used, lowered by a rope or chain. This is either done by hand or with a crank. Builders capable of advanced engineering may also install a hand pump that draws up water to store in a nearby pool or other easily accessible storage system.

WATER QUALITY

A well can vary greatly in depth and depends on how deep the water lies. Water drawn from a well typically contains more than just water. Minerals from the surrounding rock, which leech in from the strata may flavour the water. In some cases the water can become contaminated by other toxins or parasites. Either may happen by leeching or indirect or direct contamination. (See page 6 for more information about well quality).



Use this table to generate interesting characteristics for your wells. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
01-05	A tumbled stone wall surrounds this well; a small wooden bucket tied to a rope lies nearby.
06-10	An iron grate covers this well. The central portion can be opened to access the water below. The iron is slightly rusted.
11-12	Ironbound corners reinforce this wood-walled well.
13-14	A pile of disemboweled, petrified corpses form the wall surrounding this well of blood and bile.
15-16	Carved reliefs of the coastline and a rising sun adorn the walls of this solid stone well.
17-18	Two small stone buckets sit next to an open hole. Vines attach the buckets to a rough tree stump.
19-20	Four solid six-inch thick slabs of obsidian form a crude box around a low water well.
21-22	Sunken in a low hollow this well is filled nearly to the top. The water is fresh and pure.
23-24	Long blocks of stone interlock to form a wall bound with corroded iron bands.
25-26	A double door lid, secured by iron hinges and a sliding bolt, tops this circular brick well.
27-28	A 70-foot long slope steeply downward. Paved with small flagstones it ends at a shallow pool.
29-30	Octagonal in shape a rough-hewn stone wall with two low semi-circular dips opposite each other surrounds this well. A log acts as a crankshaft for the wooden bucket.
31-32	An inverted step pyramid descends 80 feet to a small stone platform and pool. The steps are steep and worn in places.
33-34	Many humanoid skulls are mortared into the walls of this circular wall.
35-36	Esoteric knowledge reveals the well hole is actually the bore hole of a purple worm.
37-38	Leg bones of many large creatures decorate the top portion of this 150-foot deep dry well. They make climbing easy.
39-40	Wooden carved staves from a barrel form a tub atop this covered well.
41-42	A cast iron hand pump draws water from this stone slab covered well.
43-44	This open hole follows a natural fissure in the rock as it twists down to a small pool.
45-46	A leather bucket dropped by a tightly woven rope descends into a three-foot hole that opens into a cavern aquifer.
47-48	Cut stone forms a runoff basin ten-foot by ten-foot square and one-foot deep. Water is drawn by hand pump.
49-50	Cube-shaped slabs of rose granite form the walls of this well.

51-52	Terra cotta tiles roof the wooden frame surrounding this five-foot wide diameter well.
53-54	The eight walls of this octagonal wall each depict in bright tile mosaics the daily live of tradesmen.
55-56	Sharp shards of piled rock surround an open hole in the ground.
57-58	A crude wooden bridge crosses this ten-foot diameter hole.
59-60	Bricks of gold travertine marble form the round wall of this well. A simple wooden roof stands over the well.
61-62	A stone wall surrounds this dug earth well. A thick tangle of roots grow through its walls.
63-64	A wide thatch roof provides shelter for those using the well from the water dripping from the ceiling above.
65-66	Intricate locking stones carved as puzzle pieces form the walls of the well.
67-68	This 25-foot diameter stone-walled well has a spiral stone stair cut into its side.
69-70	Slightly pink hued crystals form a low wall around a perfectly carved circular well.
71-72	This square walled well has a green marble column at each corner; there is no roof.
73-74	A rough pile of stones form the walls of this well. A large skull – the eye sockets and mouth filled with wax – serves as a bucket.
75-76	Packed earth forms a smooth patio around an open hole in the dirt.
77-78	This capped well is flanked by a foot pump which draws water from the water far below.
79-80	Bronze lion faces, placed at each cardinal compass point on the wood and stucco walled well, glower at those drawing water.
81-82	Dark red brick walls form a rough circle around this well. The top of the wall is thick with the shards of broken weapons.
83-84	Carved figures of miner working in the mines cover the walls of these three small wells.
85-86	The stone floor is ominously riddled with cracks radiating outwards from this well.
87-88	Ropes attached to pulleys suspended from the roof provide the means of drawing water from this well.
89-90	Copper nails and other symbols of storms adorn the wooden beams of this unroofed well.
91-92	Adobe-like mud walls surround the well; a half dome roof partially covers the structure.
93-94	Carved stone imps lock arms to form the walls of the well and the supports for the roof.
95-99	This cut stone well has a side tunnel ten feet down in the wall that runs roughly eastwards for 30 ft.
100	The dome of an iron cage covers this well hole. It is accessed by a locked gate.

WELLS: DRESSING & FEATURES

Use this table to generate interesting features for your wells. Some features listed below may be inappropriate based on your dungeon's setup – ignore or modify such entries as appropriate.

D%	
1	The well contains fetid water; the wooden structure is unstable and dangerous.
2	The entire structure of the well is decorated with red ochre, ogre-sized hand prints.
3	This dry well is filled with thick cobwebs and cocooned small animals.
4	Scorch marks and soot cover the ground around the well.
5	The burned wooden supports and the roof have collapsed and partially cover the well opening.
6	The well is covered by a thick sheet of leaded glass.
7	The droppings of giant centipedes cover the ground around the well.
8	Small rectangular holes are cut through the well wall; two brass bars lean against it.
9	A sigil depicting crossed falchions has been chiselled into the ground near the well.
10	The rope for the bucket has been cut.
11	Fresh blood splatters cover the ground around the well.
12	Fresh mortar, abandoned tools and fresh blood cover the floor. Tracks lead away from the well.
13	A shallow trench leads away from the well.
14	The well stands in a small alcove hacked out of the living rock; the niche walls are sharp.
15	The walls, roof and its supports for the well have collapsed choking its mouth with debris.
16	Stalagmites and stalactites from a cage-like structure around the well.
17	As the PCs approach the well a moaning wind issues forth from it.
18	The water in the well is fouled; drinking it causes the nauseated condition.
19	A pile of basic adventuring gear lies neatly next to the well.
20	The well's pulley mechanism is torn from supports; the rope is cut into several sections.
21	The hacked and rotting remains of a violet fungi lies next to the well.
22	Chewed and splintered bones litter the ground around the well.
23	The entire well has fallen into a 15-foot deep sinkhole; rough steps lead down to its tumbled wall.
24	A crude wooden structure is built over the well; manacles are mounted to each upright.
25	The well's walls have been pulverized into gravel and scattered around its mouth.

26	Many stones from the well's wall have been removed and replaced with human skulls, packed with mud.
27	Delicate chalk writing (in Undercommon) says "Drink, friend."
28	The well walls are cool to the touch. Lower down, ice covers the bare rock.
29	Footsteps and parallel drag marks lead around the well.
30	In Goblin crude writing, scrawled in blood, says "Humans here" and an arrow points into the well.
31	The well is well maintained and is in good condition.
32	Wet footprints lead away from the well.
33	The area around the well smells of wet dog.
34	The sound of something thrashing about in the water echoes from far below.
35	The smell of rotting flesh days old flows from the well's depths.
36	Wide cracks in the floor radiate out from the tumbled well's walls.
37	A faint glow from phosphorescent moss illuminates the water at the bottom of the well.
38	A battered helmet rests on the well's wall. Of the owner, there is no sign.
39	A grinning skull hangs from a thin rope above the well.
40	Slightly sour water fills the well; it is safe to drink but tastes "flat."
41	At the bottom of the well are the skeletal remains of two halflings resting on a small, slippery ledge. Their gear has rotted away.
42	At the bottom of this shallow ten-foot well a donkey is trapped. It is covered in mud and is cold and shivering.
43	One set of wet, webbed footprints lead away from the well.
44	A tangle of roots pierce the well's walls and hang down into the water below.
45	Ghostly faces swirl about in the inky black liquid that fills this well.
46	The stone walls of the well have been transformed into quivering, rotting flesh. The flesh oozes pus into the water below.
47	A long ladder rests against the well's wall.
48	Stones and rubble have been dumped about the well to hide it.
49	The well smells like a latrine.
50	The fresh corpses of three goblins lie mangled on the ground about the well.
51	An odd, unidentifiable slime trail runs past the well.
52	A section of the well wall has fallen in, partly blocking its shaft.

53	Gutted candles float on the water's surface.
54	A weak whirlpool effect stirs the well's water.
55	A broken longsword lies near the well; its blade is covered in dried blood.
56	A crudely carved arrow has been carved into the ground; it points away from the well.
57	A cage large enough for one human dangles over the well. A crank enables it to be lowered into the water below.
58	A complex hand crank provides water from this deep well; it is easily operated (and just as easily sabotaged).
59	The sound of loud splashing echoes from the well; the water within is turbulent but no creature is visible.
60	A faint purple and silver mist rises from the well.
61	Three buckets stand next to the well; all have had their bottoms smashed out.
62	Ghostly grey puff balls of fungi cover the inner wall of the well down to the waterline.
63	Sand, gravel and rocks fill this well. No water can be extracted from within.
64	This dry well has been used as a rubbish dump. The stench of decaying emanates from within.
65	A dry, hot wind carrying the smell of sulphur and drifting ash blows up from the well.
66	Tiny glowing fish swim in the well's waters.
67	The well uses a crank shaft to draw up water, but it is badly damaged; turning the crank causes the mechanism to fall out of the ceiling.
68	The water is body temperature.
69	A tight wisp of smoke rises from the well; a still smouldering discarded torch lies on a ledge just above the waterline.
70	A column of light projects up from the well opening for ten seconds.
71	The smeared remains of a message written in charcoal decorate the well's wall. It is unreadable.
72	This old well is covered with an obviously new iron grate.
73	The water in the well is heavy with dust and grit; it must be strained before drinking.
74	A shattered clay pot lies on the floor; among the shards, lies a grotesquely gnarled severed hand.
75	A plume of red algae grows upon the water in this old, abandoned well.
76	The top of the well's wall is covered with half-burned candles of several different colours.
77	The ceiling above the well is scared by acid.
78	Though empty and dry, the well hole is filled with bobbing and blinking tiny points of light. (These are tiny phosphorescent flying insects that dwell in the well).
79	The skeletal remains of a dwarf in tattered armour are tangled in chains running down into the well.

80	A burned roof and the remains of charred arrows litter the area around the well.
81	The well's bucket has been replaced with a three-foot diameter tarnished brass bell.
82	The well has crumbled into a ruin. The wall collapses in the well if touched making a series of loud splashes.
83	A host of bats dwell in the well.
84	The statues of two female drow stand nearby.
85	Coins have been hammered into the cracks in the floor surrounding the well; 25 gp worth of bent and twisted copper and silver coins can be recovered.
86	Casual scrutiny reveals the submerged skeletal remains of a humanoid at the bottom of the well.
87	This dry well is the camouflaged entrance to a warren of small tunnels.
88	This well is over 100-foot deep, and narrows as it delves deep into the rock.
89	An iron ladder descends into the well; the bottom half is missing.
90	The sounds of sobbing emanate from the well. Perceptive characters realise this sound is actually the sound of running water issuing from far below.
91	Dark blue fungus grows in the well. Disturbing the fungus releases a cloud of (harmless) spores.
92	The gleam of a few copper and silver coins can be made out at the bottom of this well.
93	Half the body of a human adventurer lies near the well; he appears to have been literally bitten in half.
94	Jets of fire erupt from the well in spiralling tornados of smoke and heat.
95	The well water has recently had fresh honeysuckle flowers cast into it, a thick layer obscures the water.
96	The well is an illusion, designed to torment those desperate to drink.
97	A wall of bones once surrounded the well; it has been smashed apart – debris lies scattered about the chamber.
98	Recent signs of a campfire mar the ground near this well. The fire's embers are still damp, and an upturned bucket lies nearby.
99	Four iron spikes have been rammed into the walls of the well; stout ropes hang from each one. At the bottom a narrow tunnel leads to the north.
100	The top of the well has been covered with a permanent wall of opaque magical force; beneath glimmers the unmistakable glint of submerged gold.



RIDDLES

DESIGNING RIDDLES

Riddles come in two main types: wordplay or language-dependent riddles, and descriptive riddles. Both types may rhyme, but have no requirement to do so. Descriptive riddles are the older type and were a common entertainment among Vikings and Anglo-Saxons during the winter, when the snow was too deep for much outside activity. Many of them were also full of innuendo, and in their original form were rhymed and set to music to be sung. They tend to be longer than word-play riddles, but easier to guess, and as the name indicates, they describe the object in question at length, without once ever mentioning that object's name. A classic example of this is the Sphinx's riddle:

*What walks on four legs in the morning,
Two legs in the middle of the day,
And three legs in the evening?*

A: A man

Oracles, auguries and fortune-tellers also commonly speak in descriptive riddles, although these tend to be about events rather than objects. Descriptive riddles are the hardest to make up on the spot, but the simplest to use once created.

Wordplay or language-dependent riddles are both a more recent development and more varied. Some rely on simple puns and multiple meanings such as:

When is a dungeon door not a door?

A: When it's a jar

Others give out a clue for each letter of the answer. For example:

My first is in seeks, but not in looks,
My second in text, but not in took.
My third is in flea, but never in flight,
My fourth is in maybe and also in might.
My fifth is in pea, but not in bean,
My sixth in royal, but not in queen.
My last is in pigeon and also in dove,
My whole was written out clearly above.

A: Example

A variant on this type of spelling riddle is the acrostic, where the first letter of each line spells out the answer to the riddle. In the riddle below, the lines describe, while the initial letters spell out the answer. It also twists things a little by dropping the initial "h" to get the desired result:

'Orrible hordes unnumbered
Rolling in wave after wave
Caught, killed, on heroes' blades.

A: Orc

Acrostic riddles are among the quickest and easiest to create, but work better as a handout so that the players can see them, rather than just hearing them, where they might miss the acrostic part altogether and get frustrated.

DESIGNING RIDDLES

First, decide a riddle's basic characteristics:

- Wordplay or Descriptive
- Rhymed or Unrhymed
- Long or Short

Then choose its situation and format:

- Contest or Directions
- Spoken or Written

Finally, decide on the answer you want the players to get. With those decided, focus in on the actual writing of the riddle. Here is an example:

Type of Riddle: Wordplay, Unrhymed, Short. **Situation:** The PCs are following a series of clues through a maze. They come to a fork in the path with options of left and right. (Directions, Written.) **Answer:** Turn Left.

First GM Liz looks up pairs of words that can be matched with "left" and "right", such as "sinister and dexter" and "port and starboard." Then she considers synonyms (words spelt differently but with the same meaning) and homonyms (words spelt the same but with different meanings). For "right," she gets: right, correct, privilege, dexter and starboard. For "left," she gets: left, lost, departed, sinister and port. Then GM Liz puts them together. She decides to be obvious with the first line, writing down "The left way is the right way." That suggests a wordplay link between the pairs right/left and right/wrong, so she follows that with "and the right way is the wrong way."

Moving on, GM Liz looks at other words meaning left and picks out "sinister" and "port", simply because those two have a lot of other meanings to play off, and she wants to keep this a short riddle. That gives her a final line of "If the way ahead looks sinister, turn towards port," playing off sinister (left) and sinister (nasty) as well as port (left) and port (safe harbour).

That means the final riddle looks like this:

The left way is the right way,
And the right way is the wrong way.
If the way ahead looks sinister, turn towards port.

This gives four clues to the answer, each pointing to the same result and giving a good chance that at least one of the clues will be recognised and the answer found.

USING RIDDLES

Riddles should be tailored to each gaming group. Some groups hate them, others love them. Some groups grind to a halt at the first sight of a riddle, others tear through them like a raging barbarian through goblins. If the group groans when a riddle comes up, don't put it on the only entrance to the main encounter or fight. Give them options, or other ways to get round it, even if those aren't as optimal as going straight through the riddle. If they are bad at spotting puns, but good at descriptions, eschew word play riddles in favour of descriptive ones. If they use puns and bad jokes all the time, trade your careful descriptive riddles for wordplay ones and watch them groan (in a good way).

Part of the problem is that riddles almost always challenge the players rather than the PCs. There are, however, ways to work round that problem. Although it's rarely as atmospheric to do so, it's also much better than spending an entire evening wrestling with a single riddle that no one can figure out and that stalls the whole game.

Intelligence checks are the quickest and simplest method of bypassing a riddle. Meet the GM's DC, get the answer and move on. While there's no doubt that this works, it can also feel very forced and flat in play. An alternative is for each PC to make a check in turn, perhaps Intelligence, or a relevant skill with each successful check yielding a clue to the answer. This might be the number of words in the answer, or a few of the letters, or a cryptic hint about the subject. It could be written out hangman style and each successful check allows you a number of guesses without risk. It could be mastermind style – you have the right/wrong number of words/letters/right letters in the wrong place/right letters in the right place. It could even be a variation on Twenty Questions and you find the answer at the end even if you get all the questions wrong.

PLACING RIDDLES

There are two basic situations where riddles can come up. They can either be direction- or location-based (telling you which way to go, or how to get there) or they can be part of a contest. The GM can also combine these, and have the contest riddles also give clues to the direction. Most contest riddles come up in situations like Gollum challenging Bilbo in the goblin tunnels, where someone or something says "beat me at riddles and I will help you/won't hurt you." and then the players and GM start throwing riddles at each other. For a moment there, it really is player vs. GM, but with the right group, it can also be both immense fun and very memorable.

Direction and location riddles are even more common in games and fantasy, from *divination's* suggestion of a cryptic or rhyming omen to riddles that unlock doors and treasure chests.

Place them over doorways and on maps, from simple instructions such as "Speak, friend, and enter," to more complex and cryptic ones such as "On the day of the dead when the year too dies, must the youngest open the oldest hills through the door of the birds, where the breeze breaks." or "Stand by the grey stone when the thrush knocks and the last light of the setting sun will shine upon the keyhole."

Place them on walls, where single lines of a descriptive riddle can be found one by one, each not seeming to mean much by itself, but when the lines are all placed together, the riddle and the answer become clear. A classic example of this kind of placement can be found in Susan Cooper's *Silver on the Tree* where seven barriers must be broken to reach a crystal sword, each of which yields one line of the descriptive riddle that must be spoken aloud to breach the final barrier and gain the sword.

Place them in the mouths of seers and oracles. The Delphi Oracle in Ancient Greece was infamous for its cryptic rhymes and answers, with one of the better known ones being the oracle's answer to the Spartan King Leonidas when he asked about the Persian invasion.

"O ye men who dwell in the streets of broad Lacedaemon!
Either your glorious town shall be sacked by the children of Perseus, or, in exchange, must all through the whole Laconian country mourn for the loss of a king, descendant of great Heracles."

Prophecies like this are almost always descriptive riddles that unravel at just the right time to defend the world against the next big evil. However, riddles are also best used sparingly, like spices, rather than found everywhere and needing to be solved all the time.

Again, some of this comes down to knowing your group and tailoring the riddles to them. Just as people's curry preferences vary from khorma to vindaloo, so too does their preference for more or fewer riddles in a game. If you have a split group, where some like riddles and others hate them, give the haters something to do while the others work on it. There's no reason why a riddle can't be guarded, or trapped, or the solution to a trap, or the trap trigger, or on the mcguffin that multiple NPCs want just as much as the PCs do.

One last word and riddle. However you decide to introduce riddles to your campaign, remember this:

When one does not know what I am, then I am something;
but when one knows what I am, then I am nothing.
What am I?

A: A riddle

RIDDLES: CREATURES

A man goes out drinking every night.
No matter how much he drinks, he never gets a hangover.
This drink is very well known, but is rarely consumed,
Served warm and taken straight from its source.
The man is a sucker for a free drink,
Especially since he can't live without it.
What is his favourite drink?

A: Blood – the man is a vampire

If a man carried my burden
He would break his back.
I am not rich,
But leave silver in my track.
What am I?

A: A snail

Rough and gray as rock,
I'm plain as plain can be.
But hidden deep inside there's great beauty in me.
What am I?

A: An oyster

I am gutless, but not spineless
Brainless but not 'armless.
What am I?

A: A skeleton

Which of the following words is the odd-one-out?
Ibis, Ibex, Oryx, Sika, Zebu

A: Ibis is a bird, the other four are mammals.

What do the following words have in common?
Work, Hobby, War, Sea, Race

A: Each can be followed by 'horse' to make a new word

Replace the missing vowels to find five animals.
Grll, Gzll, Chth, Lnd, Mpl

A: Gorilla, Gazelle, Cheetah, Eland, Impala

I was wrapped in white and buried long ago.
Now I wait in the dark with treasure all around
Outside, the sand piles high above my tomb
What am I?

A: A mummy

Most of the time I look just like you,
But once a month I howl at the moon.
If I bite you, you will see
That soon you'll howl along with me!
What am I?

A: A werewolf

My first is in giggle and also in laugh
My second in third and also in half
My third is in horror and also in bone
My fourth is in sun, but never in moon
My fifth is in castle and also in knight
My whole walks through walls to give people a fright.
What am I?

A: A ghost

I only come out at first black
And by sunrise I'm usually back
Blood's what I eat
No brains or meat
When I swing my cape I'm gone in a smack

A: A vampire

If a papa bull eats three bales of hay
And a baby bull eats one bale,
How much hay will a mama bull eat?

A: None, there's no such thing as a mama bull

When they are caught, they are thrown away.
When they escape, you itch all day.
What are they?

A: Fleas

What has a head like a cat, feet like a cat,
A tail like a cat, but isn't a cat?

A: A kitten

How far can a dog walk into a forest?

A: Halfway, after that it is walking out of the forest

Which side of a cat has more hair?

A: The outside

I have no eyes, no legs or ears, and I help move the earth.
What am I?

A: A worm

RIDDLES: DRAGONS

Dragons are classic opponents in many adventures. A GM wishing to provide the party with clues as to the nature, colour or type of dragon the party will be facing can use one of the riddles below. Alternatively, the riddles could be used as carvings or decorations in a temple dedicated to the worship of Tiamat.

DRAGON RIDDLES (METALLIC)

These five acrostic riddles cover each of the five types of metallic dragons: brass, bronze, copper, gold and silver.

Born of the desert
Raised with fire
Any money bears my name
Sleep I bring to those who don't deserve my fire
Seek me at the heart of the sandstorms

A: Brass

Born of the sea
Raised on the shore
On the crest of waves I ride
Neither stone nor iron, I am my own age
Ziggurat of living flesh
Even my breath repulses.

A: Bronze

Come, hear my banter
Open your ears to my riddles
Prepare to take your time, for I will slow you down, yet
Persevere and count your smallest coins
Each will grant you my name
Revealed in whimsical glory.

A: Copper

Gem-finder
Opulent-shapeshifter
Luck-granter
Doubloon-collector

A: Gold

Scion of the mountains
I tread clouds like solid ground
Locked in place by my breath
Villains await their death
Ere my namesake changes hands
Reflected in mirrored spell-light

A: Silver

DRAGON RIDDLES (CHROMATIC)

These five acrostic riddles cover the five types of chromatic dragons: black, blue, green, red and white, and a sixth riddle that covers dragons as a whole.

Born of the marshes
Living in water
Acid-tongued
Cousin of the lizards
Keen-eyed coin collector

A: Black

Born of the desert
Living skin of lightning
Under schemes and dreams
Even senses are untrusted

A: Blue

Gleaming in forests, horn
Rearing from the nose
Entangled undergrowth
Easily parts for me
Now binds you at my word

A: Green

Raging ruin born of fire
Eyes that see through smoke
Desiring golden crowns, king of my kind.

A: Red

Whisper in the snows
High in the mountains
Icewalker without care
Taking gems, bright yet cold
Even my very breath

A: White

Swifter than swallows, darting through blue air,
Winged I am, mightily, but no bird am I.
Armour I wear, many-scaled, shining,
But no fish spawned me in green depths under foam.
Flame is my breathing, fear is my shadow,
Long have I waited and garnered my wealth.

A: Dragon

RIDDLES: DESCRIPTIVE

A riddle, a riddle, a farmer's riddle
Alive at both ends and dead in the middle
What am I?

A: A horse-drawn plough

A box without hinges, key or lid
Yet golden treasure inside is hid

A: An egg

From cracks of stone I came in molten flood,
While flames were battering the rocky core,
And the loud-roaring furnace brightly glowed.
Now clear as ice am I, capricious too,
And very brittle; men may break my neck,
Taking my slippery body in their hands.
Yet wits I alter, when I kiss men's lips,
And fill their cheeks with Bacchic sweets, and make
Their tottering footsteps bring them to the ground.

A: A wine glass

Four brothers were all born together.
The first runs and never wearies.
The second eats and is never full.
The third drinks and is always thirsty.
The fourth sings a song that is never good.
Who are they?

A: Water, fire, earth and wind

A cloud was my mother, the wind is my father,
My son is the cool stream, my daughter is the land's fruit.
A rainbow is my bed, the earth my final resting place, and I'm
The torment of man.
What am I?

A: Rain

What's black when you get it,
Red when you use it,
White when you've finished with it?

A: Coal or charcoal

If you break me I do not stop working,
If you touch me I may be snared,
If you lose me nothing will matter.

A: Your heart

Each morning I appear to lie at your feet,
All day I follow no matter how fast you run,
Yet I nearly perish in the midday sun.

A: Your shadow

An iron horse with a flaxen tail.
The faster the horse runs,
The shorter his tail becomes.

A: Needle and thread

I cannot be other than what I am,
Until the man who made me dies
Power and glory will fall to me finally,
Only when he last closes his eyes

A: Heir to the throne/prince or princess

I wear a red robe,
With staff in hand,
And a stone in my throat.
What am I?

A: A cherry

She awakes, I touch her and she spreads her legs apart.
We are both nervous but I continue.
Finally the white liquid comes.
What happened?

A: Milking the cow

This old one runs forever, but never moves at all.
He has not lungs nor throat, but still a mighty roaring call.

A: Waterfall

Halo of water, tongue of wood
Skin of stone, long I've stood.
My fingers short reach to the sky
Inside my heart men live and die.

A: A castle

Snake coiled round and round,
Snake deep below the ground,
Snake that's never had a head,
Snake that binds but not with dread.

A: Rope

Thirty white horses upon a red hill
First they champ, then they stamp, then they stand still

A: Teeth

Once I was water, full of scaly fish;
But, by a new decision, Fate has changed
My nature: Having suffered fiery pangs,
I now gleam white, like ashes or bright snow.

A: Salt

Now I plough, now I toil,
Jaded throughout the years;
Many harvests come, but no bread I get;
Many acres I cultivated, but never tasted malted ale.

A: A plough-ox

One by one we fall from heaven
Down into the depths of past
And our world is ever upturned
So that yet some time we'll last

A: Sand in an hourglass

Weight in my belly; trees on my back;
Nails in my ribs; feet I do lack.

A: A ship

What force and strength cannot get through,
I, with a gentle touch, can do.
And many in the street would stand,
Were I not a friend at hand.

A: A key

I have learned that something grows in the corner,
Swells and expands, has a covering;
On that boneless thing a woman grasps
Around with hands, with a garment
The lord's daughter covered the swollen thing.

A: Bread dough

When I am alive I do not speak.
Anyone who wants to takes me captive must cut off my head.
They bite my bare body.
I do no harm to anyone unless they cut me first.
Then I soon make them cry.

A: An onion

My home is not quiet but I am not loud.
The lord has meant us to journey together.
I am faster than he and sometimes stronger,
But he keeps on going for longer.
Sometimes I rest but he runs on.
For as long as I am alive I live in him.
If we part from one another it is I who will die.

A: A fish

Voiceless I cry, wingless I flutter,
Toothless I bite, mouthless I mutter.
Who am I?

A: The wind

This creature is odd, its habits unaccountable.
It sings through its sides. Its neck is curved,
Skilfully carved, and above its back
It has pointed shoulders. It plays its fated part
As, gracefully, it stands by the roadside,
High and handsome, useful to men.

A: A harp

I am the black child of a white father,
A wingless bird, flying even to the clouds of heaven.
I give birth to tears of mourning in pupils that meet me,
Even though there is no cause for grief,
and at once on my birth I am dissolved into air.
Who am I?

A: Smoke

When you stop and look, you can always see me.
If you try to touch you cannot feel me.
I cannot move, but as you near me, I move away.

A: The horizon

Some ducks were walking down a path.
There was a duck in front of two ducks,
A duck behind two ducks,
And a duck between two ducks.
How many ducks were there in all?

A: Three ducks, in single file.

An eye in a blue face saw an eye in a green face
That eye is like to this eye, said the first eye
But in a low place, not a high place.

A: Sun on the daisies

What has roots that nobody sees, is taller than trees,
Up, up it goes, yet it never grows?

A: Mountain

I'm up and down and round about,
Yet all the world can't find me out.
There's neither chariot, coach nor mill
May move one inch except I will.
What am I?

A: A circle

RIDDLES: GAME MECHANICS

Some GMs like to reward player knowledge by basing their riddles on game mechanics – things of which strictly the PCs would have no real knowledge. These two pages present several sets of such riddles.

ABILITY RIDDLES

These six riddles cover the six basic abilities, Strength, Dexterity, Constitution, Intelligence, Wisdom and Charisma

Muscle bound, yet not dependent
I am a friend of conviction and of argument
I will bear your load.
Who am I?

A: Strength

Nimble-footed, nimble fingered,
Dodging blows by reflex, doling extra attacks
Faster than blades,
I speed arrows on their way.

A: Dexterity

Canny body-builder, body-guarder,
Fortitude my friend.
I am with you night and day
Only death can bring my end.

A: Constitution

The brains of the outfit, I.
Gifted to wizards and witches alike.
Smart at failure, think ahead,
Plans on plans I raise on high.

A: Intelligence

Born of sorrow,
Grows with age,
You need a lot to be a sage.

A: Wisdom

Silver-tongued and charming,
I befriend with but a word.
I am the song on the bard's lips,
The cry of the paladin leading the charge.

A: Charisma

ALIGNMENT RIDDLES

These five riddles cover the five types of alignment: law, chaos, good, evil and neutrality. These can even be combined to spell out specific alignments, if necessary.

I am the indifferent centre
The fence sitter
Touching all
Embracing none
Spin me upside-down,
I yet remain the same.

A: Neutral (N)

I am the rigid right angle
Sitting on the left
Quick to judge
Quick to command
Others seek my loopholes
For I do not bend or break

A: Law (L)

I am the crazy curve
Nestled on the right
Ever changing
Never bound
Flip me like a coin
See my face remain the same

A: Chaos (C)

I am the written coil
Set above the others
All I serve
And to me all turn
I hold all virtues
At the heart of my coil

A: Good (G)

I am the three pronged base
Supporting all above
I do not question
Save for what serves me
Those who join me
Rarely return

A: Evil (E)

ENERGY TYPE RIDDLES

These five riddles cover the five main types of spell energy: acid, cold, electricity, fire and sonic

Alchemy's friend
Concealed in a flask
I burn without fire
Destroy without weapons

A: Acid

I am the heart of ice and snow and wind
All things freeze at my touch
Yet I am caught by many
Come, shiver, yet chill.

A: Cold

I drift forever with the current down these long canals they've made.

Tame, yet wild, I run elusive, multitasking to your aid.
Before I came, the world was darker. Colder, sometimes, rougher, true.

But though I might make living easy, I'm good at killing people too.

A: Electricity

I can be touched
But I hurt those who touch me
I move swiftly through a dry forest
But die in a mountain stream
Where I pass I leave a black shroud.

A: Fire

I shatter glass and crystal
Yet form a bat's night sight.
Sound and fury signifying
Nothing visible at all.

A: Sonic



WEAPON DAMAGE RIDDLES

These three riddles cover the three main types of damage: bludgeoning, piercing, and slashing

Not sharp, but dull-edged,
I beat others into submission.
Breaking heads. Breaking bones.
As simple as a stick or stone,
As true as the smith's hammer
Pounding iron.

A: Bludgeoning

Spiked and pointed
I puncture, not cut.
A straightforward thrust
Driving me deep into my foe.
I leap from a bow,
Glower from the ranks
of a phalanx.

A: Piercing

Swift slicing, I
Cut to the bone.
Sword-blade catching the sun
Once, twice and again.
Red to the hilt,
Reaping lives
As a scythe reaps wheat.

A: Slashing



RIDDLES: LOGIC & NUMBERS

There are four girls, and four apples in a basket.
Every girl takes an apple,
Yet one apple remains in the basket.
How is this possible?

A: The last girl took the basket with her apple still in it

Two sailors stand on opposite sides of a ship.
One looks east and the other west,
Yet they have each other in view at all times.
How is this possible?

**A: One stands on the east side, looking west,
the other on the west side looking east across the ship**

What letter completes this sequence?

O, T, T, F, F, S, S

A: The letter E (they are the initials of the numbers 1-8)

A man is asked what his daughters look like.
He answers, "They are all blondes, but two,
All brunettes, but two, and all redheads, but two."
How many daughters did he have?

A: Three daughters – 1 blonde, 1 brunette and 1 redhead

Every day a man leads a loaded packhorse out of the town gates
Every day the town guards search the horse's packs,
But find nothing.
Yet they know the man is smuggling something out of town
What is the man smuggling?

A: He is smuggling the horses – the packs are the disguise

Can you find a four-digit number in which
The first digit is one-third the second digit,
The third is the sum of the first and second and
The last is three times the second?

A: 1,349

Six glasses are in a row.
The first three are filled with milk,
And the last three are empty.
By moving only one glass,
Can you arrange them so that the full and the empty glasses
alternate?

**A: Yes, pick up the 2nd glass, pour the milk into the 5th glass,
then return the 2nd glass to its place**

How can you cut a cake into eight equal pieces,
With only three cuts?

**A: Make two vertical cuts, one front to back, one side to side,
then one horizontal cut halfway down the cake**

What number gives the same result when it is added to 1.5
As when it is multiplied by 1.5?

A: 3

Which of these numbers is the odd-one-out?
43, 26, 50, 37, 17, 82

A: 43, all the others are 1 greater than a square number

The number 8,549,176,320 has a rather special characteristic.
What makes it unique?

A: It has all the digits from 0 to 9 in alphabetical order

What should the tenth number in this series be?

3, 3, 5, 4, 4, 3, 5, 5, 4

A: 3 (they are the number of letters in the numbers 1, 2, 3 etc)

A hand of cards consists of one Queen, two Diamonds,
Three Aces, and four Spades.

What is the minimum number of cards the hand could contain?

A: 7

What is the next number in this series?

2, 4, 8, 10, 20

A: 22 (it alternates +2 and x2)

Water lilies double in area every 24 hours.

In spring, there is one water lily on a lake.

In sixty days the lake is completely covered with lilies.

How many days did it take to cover half of the lake?

A: 59 days

My first is a number, my second another,
And each, I assure you, will rhyme with the other.
My first you will find is one-fifth of my second,
And truly my whole a long period reckoned.
Yet my first and my second (nay, think not I cozen),
When added together will make but two dozen.
How many am I?

A: Four-score

I am a three digit number.

My tens digit is five more than my ones digit.

My hundreds digit is eight less than my tens digit.

What number am I?

A: 194

RIDDLES: OBJECTS (INTANGIBLE)

For some I go fast
For others I'm slow.
To most people, I'm an obsession
Relying on me is a well practiced lesson.

A: Time

If you take away my whole
You still have some left.
What am I?

A: Wholesome

What can be heard and caught but never seen?

A: A remark

What goes through the door without pinching itself?
What sits on the stove without burning itself?
What sits on the table and is not ashamed?

A: Sunlight or the sun

At the sound of me, men may dream,
Or stamp their feet.
At the sound of me, women may laugh,
Or sometimes weep.

A: Music

I am all that I am and all that you see,
Yet I'm nothing at all and from you I flee.
Formed of distortion, perceptions awry,
I play the horizon where always I lie.
What am I?

A: A mirage

I am purple, yellow, red, and green
The king cannot reach me and neither can the queen.
I show my colours after the rain
And only when the sun comes out again

A: A rainbow

What do the following words have in common?
Mellow, Slack, Clue, Grown, Bold

A: Changing the first letter makes the word into a colour

I never was, am always to be,
No one ever saw me, nor ever will,
And yet I am the confidence of all,
To live and breathe on this terrestrial ball
What am I?

A: Tomorrow

My head and tail both equal are,
My middle slender as a bee.
Whether I stand on head or heel
Is quite the same to you or me.
But if my head should be cut off,
The matter's true, though passing strange
Directly I to nothing change.
What am I?

A: The number eight

What always ends everything?

A: The letter G

What is it that we often return but never borrow?

A: Thanks

What herb cures all ills?

A: Thyme

When do bad days usually fall apart?

A: At daybreak

Only one colour, but not one size,
Stuck at the bottom, yet easily flies,
Present in sun, but not in rain,
Doing no harm, and feeling no pain.

A: A shadow

I cannot be smelt,
I cannot be dealt,
I cannot be touched,
I cannot be felt.
What am I?

A: Darkness

I cannot be felt, seen or touched,
Yet I can be found in everybody,
My existence is always in debate,
Yet I have my own style of music.

A: A soul

With no wings, I fly. With no eyes, I see. With no arms, I climb.
More frightening than any beast, stronger than any foe.
I am cunning, ruthless and tall; in the end, I rule all.
What am I?

A: Imagination

RIDDLES: OBJECTS (TANGIBLE)

You hear it speak, for it has a hard tongue.
But it cannot breathe, for it has no lung.
What is it?

A: A bell

Anyone can spin, wheel and twist,
But I can turn without moving.
What am I?

A: Milk

Walk on the living, they don't even mumble.
Walk on the dead, they mutter and grumble.
What are they?

A: Leaves

What is more useful when it is broken?

A: An egg

I have two hands and a round face
I run and run but stay in place.
What am I?

A: A clock

Dies half its life
Lives the rest
Dances without music
Breathes without breath
What am I?

A: A deciduous tree

We travel much, yet prisoners are,
And close confined to boot.
With the swiftest horse we keep pace,
Yet always go on foot.

A: A pair of spurs

Nothing inside, nothing outside, at least that you can see.
I'm as light as a feather, yet ten men can't lift me!
What am I?

A: A bubble

What has eyes, but no nose
A tongue, but no teeth
And is a foot long?

A: A laced boot or shoe

What comb has no teeth?

A: A honeycomb

What runs around a cemetery but doesn't move?

A: A fence, a wall etc.

When you take away two letters from this five-letter word,
You get one.
What word is it?

A: Stone

What is nothing but holes tied to holes, yet is as strong as iron?

A: A chain or chainmail

What is the difference between an oak tree and a tight shoe?

A: One makes acorns, the other makes corns ache

I can be long, or I can be short.
I can be grown, and I can be bought.
I can be painted, or left bare.
I can be round, or I can be square.
What am I?

A: Fingernails

I have many feathers to help me fly.
I have a body and head, but I'm not alive.
It is your strength which determines how far I go.
You can hold me in your hand, but I'm never thrown.
What am I?

A: An arrow

My first is in run, but not in won;
My second in apple and also in talk;
My third is in miss but not in score;
My last in win but not in more.

A: Rain

When liquid splashes me, none seeps through.
When I am moved a lot, liquid I spew.
When I am hit, colour I change.
And colour, I come in quite a range.
What I cover is very complex, and I am very easy to flex.
What am I?

A: Your skin

What runs around town all day and
Under the bed at night it lies with its tongue hanging out?

A: Your shoes

What food is absolutely no good until it's cracked?

A: A coconut or an egg

RIDDLES: PEOPLE & JOBS

The faster you work, the longer it is before you're done,
The slower you work, the sooner you're finished?
What are you doing?

A: Roasting meat on a spit

Two girls have the same parents.
They were born at the same hour
Of the same day of the same month,
But they are not twins.
How can this be possible?

A: They were born in different years

What man can shave 25 times a day
And still have a beard?

A: A barber

There was an old woman who lived in a giant's castoff shoe,
And the only food she had for her ten children was six
potatoes.
How did she make sure that each child had an equal share?

A: She mashed the potatoes and spooned them out

Seven men arrive at a meeting.
Each of them shakes hands once with each of the others.
How many handshakes does that make?

A: 21

Someone at a banquet introduces you
To your mother's only sister's husband's sister in law.
He has no brothers.
What do you call this lady?

A: Mother

A carpenter was in a terrible hurry.
He had to work as quickly as possible
To cut a very heavy ten-foot plank into ten equal sections.
If it takes one minute per cut, how long will it take him to get
the ten equal pieces?

A: 9 minutes. It only takes 9 cuts to get 10 pieces.

Johnny's mother had three children.
The first child was named April.
The second child was named May.
What was the third child's name?

A: Johnny. He's the third child

What is the difference between a fisherman and a lazy student?
A: One baits his hook, the other hates his book

What kind of music scale makes a good military leader?

A: A sharp major

What did the moneylender say to the abacus?

A: I'm counting on you

For what person do all men take off their hats?

A: A barber

At this moment everyone in the world is doing the same thing.
What is it?

A: Getting older

What is the difference between a composer and a courier?

A: One writes notes, and the other delivers them

Why is a book like a king?

A: Because they both have pages

How can you avoid hitting your fingers,
When driving in a nail with a hammer?

A: Hold the hammer in both hands

What is the difference between a farmer and a seamstress?

A: One gathers what he sows, the other sews what she gathers

If a hobgoblin army marches south at ten miles a day to attack
The elves' city
And the elven army rides north at 15 miles a day to stop them,
Which army is closest to the city when they meet and fight?

A: They are the same distance from the city when they meet

What teaches without talking?

A: A book

What kind of nails do carpenter's avoid?

A: Fingernails and Thumbnails

A farmer had 18 sheep. Unfortunately all but 2 died.
How many sheep did the farmer have left?

A: 2 sheep, all the others died

Two boys play checkers. They play five games.
They win the same amount.
How?

A: They don't play each other

RIDDLES: PLACES & LOCATIONS

Where is the ocean deepest?

A: At the bottom

When is a house not on land
And not on water?

A: When it's on fire

What's in the shrine, but not in the steeple;
The priest has it, but not the people?

A: The letter R

There was a one-storey house, and everything was blue.
The grass was blue. The brick was blue.
The people were blue. Their beds were blue.
Their clothes were blue, and their food was blue.
What colour were the stairs?

A: No colour, there are no stairs in a one-storey house

What type of ship can be found anywhere
Even in the desert?

A: Friendship

I'm sometimes full, but I never overflow.
What am I?

A: The moon

What is a ship for good writers?

A: Penmanship

There is a six-letter word of which "la" is the middle,
Is the beginning, and the ending.
What is the word?

A: Island

What is the difference between here and there?

A: The letter T

I have four wings, but cannot fly, I never laugh and never cry.
On the same spot I'm always found,
Toiling away with little sound.
What am I?

A: A windmill

Man walks over, man walks under,
In times of war he burns asunder. What is it?

A: A bridge

I am a path situated between high natural masses.

Remove my first letter & you have a path situated between
man-made masses.

What am I?

A: A valley (alley)

I am larger than you can imagine, possibly without bounds.

My last five letters name something found in poetry.

What am I?

A: A universe

My thunder rolls beneath me, my lightning flares above.

I dust the crust, and when I bust, all I touch will I shove.

What am I?

A: A volcano

I look flat, but I am deep,

Hidden realms I shelter.

Lives I take, but food I offer. At times I am beautiful.

I can be calm, angry and turbulent.

I have no heart, but offer pleasure as well as death.

No man can own me,

Yet I encompass what all men must have.

What am I?

A: An ocean

Round like an apple, deep like a cup.

Yet all the king's horses can't pull it up. What is it?

A: A well

A house of wood in a hidden place built without nails or glue

High above the earthen ground,

It holds pale gems of white or blue.

What am I?

A: A bird's nest

I run through hills; I veer around mountains.

I leap over rivers and crawl through the forests.

Step out your door to find me.

What am I?

A: A road

Why is an island like the letter "T"?

A: Because it is in the middle of water

RIDDLES: MISCELLANEOUS GROUPS

This section presents groups of riddles focused on a wide range of miscellaneous subjects.

ECHO RIDDLES

These three riddles all have the same answer: echo.

Lives without a body,
Hears without ears,
Speaks without a mouth,
To which the air alone gives birth.

I am sometimes strong
And sometimes weak,
But I am nobody's fool.
For there is no language that I can't speak,
Though I never went to school.

You heard me before,
Yet you hear me again,
Then I die,
Until you call me again.

EXORCISM RIDDLES

These three riddles cover the traditional ingredients for exorcism: bell, book and candle.

I am hollow, yet I holler when I'm hit
In school and in temple
On cow and on cat
On ships I cut time
Yet I'm rounded, not flat.

A: Bell

Inside me the adventurous find
Quests and treasures of every kind.
Trolls, goblins, orcs, and more, await
Within my closed walls for
All those that wish to visit me.
Your hands are the key
To secrets untold,
And your mind will unlock the door.
What am I?

A: Book

Always wax, yet always wane:
I melt, succumbing to the flame.
Lighting darkness, with fate unblest,
I soon devolve to shapeless mess.

A: Candle

FOUR HORSEMEN RIDDLES

These riddles link the four traditional horsemen of the apocalypse: War, Famine, Pestilence, and Death. A final riddle deals with the horsemen as a whole.

A harvest sown and reaped on the same day
In an unplowed field,
Which increases without growing,
Consuming all, yet unconsumed.
Is useless and yet the staple of nations.
What am I?

A: War

I am the failure of the fields
Seven years upon the land
Starvation lies beneath my hand
What am I?

A: Famine

I will plague you night and day
Doctors come and go away
Boil and rash and fever heat
Are my tools, which you will meet.
What am I?

A: Pestilence

A nightmare for some.
For others, as a saviour I come.
My hands, cold and bleak,
It's the warm hearts they seek.

A: Death.

One thin, one bold,
one sick, one cold.
The earth we span,
to prey upon man.
What are we?

A: The Four Horsemen of Apocalypse

HEART RIDDLES

These four riddles all have the same answer: heart.

A red drum which sounds
Without being touched,
And grows silent,
When it is touched.

You feel it, but never see it and never will.
What am I?

If you break me
I do not stop working,
If you touch me
I may be snared,
If you lose me
Nothing will matter.

I'm the source of all emotion,
But I'm caged in a white prison
Where air flows freely in and out.
What am I?

INSTRUMENT RIDDLES

These three riddles cover three common kinds of instrument.

I'm silver and narrow and held in your hands.
Just blow across me for you woodwind fans.
A piccolo's my cousin, but I'm just a bit longer.
I bet you know now, or do you still have to wonder?

A: Flute (or wind instruments)

I have four short strings, but you can't tie a knot.
I do have a bow so you can play me a lot!

A: Violin (or stringed instruments)

You can beat me and I won't get red in the face.
I come in all sizes from snare down to bass.
All bands like to use me to keep a good beat.
As you march me along on your two little feet.

A: Drum (or percussion instruments)

LOVE RIDDLES

These three riddles all have the same answer: love.

What can touch someone once and last them a lifetime?

You can feel me, but you can't hold me.
You can be pierced by me, but you don't bleed from my wounds.
Many seek to keep me, but I cannot be caged.
What am I?

I am something you can't see but still desire,
Can't wrap your hands around but still hold tight.
Something that can make you cry,
Laugh, weak, and strong all at the same time.

MIRROR RIDDLES

These three riddles all lead to the answer of Mirror.

Look into my face and I'm everybody;
Scratch my back and I'm nobody.

If you drop me I'm sure to crack
But give me a smile and I'll always smile back

In me is all reversed
In me you see what you never see elsewhere
But none can reach within.

MOON RIDDLES

These four riddles all have the same answer: moon.

Rises only in darkness,
But rises only in light.
It is always the same,
But is yet always different.

Scythe of darkness,
Shadow's light.
Guiding eye
Of thirteenth sight.

I am the hole in the night,
The ever watchful eye.
I return in a cycle,
To enlighten the sky.

My face is always changing,
But is always the same.

OAK RIDDLES

These three riddles all have the same answer: oak.

Its fruit is in a cup, but you can't eat its apple

My first is in owl, and also in rook

My second in bat but not in book

My last is in knot, but not in tie

Tell me quickly, what am I?

I was born in a wood and a wood is within
Tanners strip me, shipwrights carve
me,
Pigs consume my children and kings
call me royal.

What am I?

SHADOW RIDDLES

These three riddles all have the same
answer: shadow.

They are dark, and always on the run.
Without the sun, there would be none.

I'm as small as an ant, as big as a whale.
I'll approach like a breeze, but can
come like a gale.

By some I get hit, but all have shown fear.

I'll dance to the music, though I can't
hear.

Of names I have many, of names I have
one.

I'm as slow as a snail, but from me
you can't run.

What am I?

I am closer than
any friend you have.

I know your thoughts and your fears.

You see every day and night.

When you see me, either you don't care or you play with me.

Even when you are alone, I'm there by your side.

I see every good and bad things you do.

TIME RIDDLES

These four riddles all have the same answer: time.

This thing devours all things:

Birds, beasts, trees, flowers;

Gnaws iron, bites steel;

Grinds hard stones to meal;

Slays king, ruins town,

And beats high mountains down. What am I?

Never ahead, ever behind, yet flying swiftly past;

For a child, I last forever;

For an adult, I'm gone too fast.

What am I?

I can run swiftly and silently when you
want me to stay still,

I can move slowly and cautiously and
am yours to fill.

You look at me often and yet you always
forget me,

I am the most feared killer, yet you
can't live without me.

Sometimes you have me for all to share,

Yet when you need me, I am not
there.

You can waste me, or cherish me, you
choose the track,

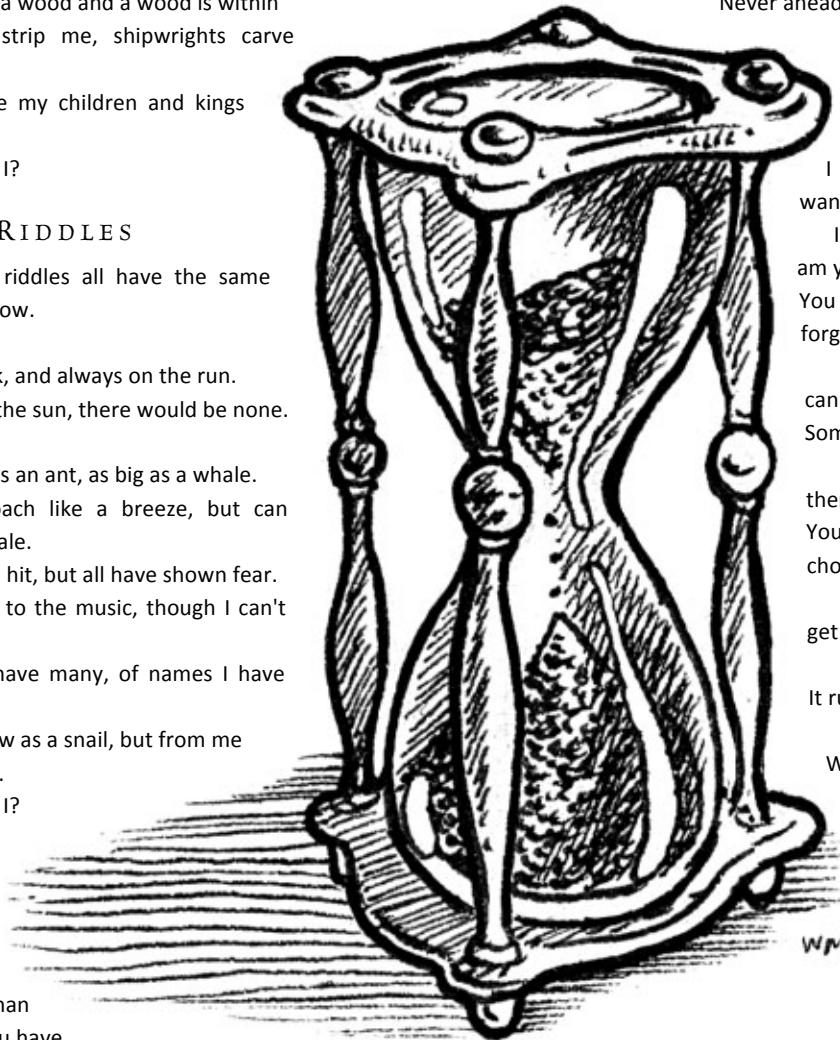
But once you're done you can never
get me back.

It runs and runs but can never flee.

It is often watched, yet never sees.

When long it brings boredom,

When short it brings fear. What
is it?



RIDDLES: THE SEVEN DEADLY SINS

The seven deadly sins are a classic feature of many adventures and one very notable adventure path. A GM building an adventure or campaign around the seven sins can use these riddles at opportune moments to provide the party with vital guidance.

THE SEVEN SINS

The answer to this very long riddle is the Seven Sins, in the order of Pride, Wrath, Envy, Sloth, Gluttony, Greed and Lust.

We are but the children of darkness and evil,
We make people do the most regrettable deeds.
Let us introduce ourselves to you,
So you'll know who is who.

Our eldest is a not so bad guy,
But thinks of himself so high.
Our next is not cool, and rarely is cheery
But hot-headed, bad-tempered and rather more fiery.

Another of us wants this and that,
Whatever others do and have.
A brother of ours seems to be too tired and weary,
To do this and that, but he's just lazy.

We have the twins who are not brave,
Also not yet cowards, but they always crave.
One desires food and all it can consume.
The other for the wealth and power that leads to doom.

Last but not the least,
Is our sister who desires like a beast.
Sexual and sensual desires,
Are those that feed her fire.

Now answer us, don't be a poop,
Who are we, as individuals and as a group?

INDIVIDUAL SINS

These seven riddles each depict one of the traditional seven deadly sins: Pride, Sloth, Envy, Greed, Gluttony, Lust and Wrath.

I ride high, looking down at those below
Who wait for me to fall.
Lions bear my name,
For they, like me, are the first of their kind.

A: Pride

Slow, slower, slowest
Dreaming away the days.
No matter the need
There is no hurry.
Let others rush to act.

A: Sloth

I covet what you have
Green eyes glinting
Alighting always on something beyond my grasp.

A: Envy

For wealth I hunger
Gold-fingered touch my desire
Yet as much as I acquire
I am not satisfied.
I desire more than I have.

A: Greed

Gourmet, my desire
Food and wine of the best
Yet, quantity has a quality all its own.
Feed me, I hunger.

A: Gluttony

Desire, that universal thing,
My province.
Rousing the quietest sleeper
Until he stands erect at my service,
While I lie unquenchable
In the rut between sheets.

A: Lust

I see red at all times
Fury of old,
Vengeance I take
Crushing others like grapes for my wine

A: Wrath

RIDDLES: THE ELEMENTS

Many adventures deal with the supposed power the four elements can unleash if harnessed by a powerful enough spellcaster or legendary item.

ELEMENT RIDDLES (TRADITIONAL)

These riddles link the four traditional elements of earth, air, fire and water. A final riddle links the four elements together.

I am always hungry, I must always be fed.
The finger I lick will soon turn red.

A: Fire

Three lives have I.
Gentle enough to soothe the skin,
Light enough to caress the sky
Hard enough to crack rocks.
What am I?

A: Water

I pass before the sun,
But make no shadow.
What am I?

A: Air

I am mother of all and all I feed.
My back is warm and my belly cold,
Green and brown and dirty black
What am I?

A: Earth

There are four brothers in this world that were all born together:
The first he runs and never wearies,
The second eats and is never full.
The third he drinks and is ever thirsty,
And the fourth sings a
song that is never good.
Who are we?

**Answer: Water, Fire, Earth
and Wind.**



ELEMENT RIDDLES (EXTENDED)

In addition to the traditional elements, this set of riddles covers the other elements that have elementals.

I am, in truth, a yellow fork
From tables in the sky
By inadvertent fingers dropped
The awful cutlery.
Of mansions never quite disclosed
And never quite concealed
The apparatus of the dark
To ignorance revealed.

A: Lightning

A precious stone, as clear as diamond.
That shuns the sun's bright fire.
Though you can walk on water with its power,
Try to keep it, and it'll vanish ere an hour.

A: Ice

I thrive under pressure,
Go hard when it's hot.
I flow like sullen water,
Dance under children's feet,
Yet am never chosen to drink

A: Mud

I flow from earth to sky
Boiling upwards in smoke and fire
Then change my name as I emerge,
Tumbling, flowing, burning all in my path.

A: Magma

RIDDLES: WORDPLAY

My first is in sob but never in weep
My second in crawl but never in creep
My third is in woe but never in joy
My fourth in forever and ever is found
My fifth in the sheep, but not in the hound
My whole is a counter to day's active play
And a child will find me tucked in with a toy.

A: Sleep

What walks all day on its head?

A: A nail in a horseshoe

I am the beginning of sorrow, and the end of sickness.
You cannot express happiness without me,
yet I am in the midst of crosses.
I am always in risk, yet never in danger.
You may find me in the sun, but I am never out of darkness.

A: The letter S

What always runs but never walks,
Often murmurs, never talks,
has a bed but never sleeps,
Has a mouth but never eats?

A: A river

A mile from end to end, yet as close as a friend.
A precious commodity, freely given.
Seen on the dead and on the living.
Found on the rich, poor, short and tall,
But shared among children most of all.

A: A smile

What comes once in a minute,
Twice in a moment
But never in a thousand years?

A: The letter M

I am pronounced as one letter but written as three,
There are two of me, I am single, I am double,
I can be blue, brown, black or green.
I can be read from right to left or
Left to right and am still the same.
What am I?

A: An eye

I can run but not walk.
Wherever I go, thought follows close behind.
What am I?

A: A nose

When things go wrong,

What can you always count on?

A: Your fingers

I have five faces that call one name
I have a twin who will never be the same
But together we laud a hero's name
What am I?

A: A hand

What goes round the house and in the house but
Never touches the house?

A: The sun

What is it that you will break even when you name it?

A: Silence

Until I am measured I am not known,
Yet how you miss me when I have flown.

A: Time

What does man love more than life
Fear more than death or mortal strife
What the poor have, the rich require,
And what contented men desire,
What the miser spends and the spendthrift saves
And all men carry to their graves?

A: Nothing

What has a neck but no head,
Two arms but no hands?

A: A shirt or tunic

It may only be given, not taken or bought,
What the sinner desires, but the saint does not.

A: Forgiveness

The more of me you take,
The more you leave behind
What am I?

A: Footsteps

What has no beginning, end or middle?

A: A ring

What is the difference between a tailor and a groom?

A: One mends the tears and the other tends the mares.

Deep-delver War-monger Axe-wielder Real-ale drinker Forge-firer Speak my name	A: A dwarf or dwarves	I have an eye but cannot see. I am stronger and faster than any man alive, But have no limbs. What am I?	A: A hurricane
What has a head and a tail, but no body?	A: A coin	I can be cracked, I can be made. I can be told, I can be played.	A: A joke
The one who made it, didn't want it. The one who bought it, didn't need it. The one who used it, never saw it. What is it?	A: A coffin	Give me food and I live; Give me water and I die. Who am I?	A: Fire
What creation allows you to look through a wall?	A: A window	I have four fingers and one thumb, Yet am not flesh, fish, bone, or fowl. What am I?	A: A glove
What loses its head in the morning but gets it back at night?	A: A pillow	Remove the outside, Cook the inside, Eat the outside, Throw away the inside.	A: A chicken (or corn on the cob)
What is something that is feared by everyone, Yet you cannot touch, see, smell, or hear it?	A: Fear itself	How can you calm down an angry fire-breathing dragon?	A: Throw water at him and he will let off steam.
What is put on a table, Cut, but never eaten?	A: A deck of cards	Everyone needs it, asks for it and gives it, Almost nobody takes it. What is it?	A: Advice
I go up and down, But never move. What am I?	A: A staircase	What is the beginning of eternity, The end of time and space; The beginning of every end, And the end of every race?	A: The letter E
I am thought to be everywhere. I only have one rival. He hides within himself, And stays wherever I cannot reach. Who am I? and Who is my rival??	A: Light, and its rival dark	What is the difference between a dog and a gossip?	A: One has a wagging tail, the other a wagging tongue
I am like day, You can find me near the river And you can make almost anything out of me. What am I?	A: Clay	What has six legs, yet only walks on four?	A: A horse and rider
What flies when it's on and floats when it's off?	A: Feather	A farmer stands in a field with two horses, a donkey, a mule Three cows, four sheep, a cat with six kittens, and his dog. How many feet are in the field?	A: 2 – The farmer's (everything else has hooves or paws)

1. Definitions: (a) "Contributors" means the copyright and/or trademark owners who have contributed Open Game Content; (b) "Derivative Material" means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) "Distribute" means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) "Open Game Content" means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) "Product Identity" means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product Identity by the owner of the Product Identity, and which specifically excludes the Open Game Content. (f) "Trademark" means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) "Use", "Used" or "Using" means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) "You" or "Your" means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder's name to the COPYRIGHT NOTICE of any original Open Game Content you Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE: Open Game License v 1.0 ©2000, Wizards of the Coast, Inc.
Open Game License v1.0a. Copyright 2000, Wizards of the Coast Inc.
System Reference Document: ©2000, Wizards of the Coast, Inc. Authors: Jonathan Tweet, Monte Cook, Skip Williams, based on material by E. Gary Gygax and Dave Arneson.
Pathfinder Roleplaying Game. ©2008, 2009, Paizo Publishing, LLC; Author: Jason Bulmahn.
Pathfinder RPG Bestiary. ©2009 Paizo Publishing LLC; Author Jason Bulmahn, based on material by Jonathan Tweet, Monte Cook and Sip Williams.
The Book of Experimental Might. ©2008, Malhavoc Press; Author: Monte Cook.
Tomb of Horrors. ©2002, Necromancer Games, Inc.; Authors: Scott Greene, with Clark Peterson, Erica Balsley, Kevin Baase, Casey Christofferson, Lance Hawvermale, Travis Hawvermale, Patrick Lawinger, and Bill Webb; Based on original content by TSR.
Advanced Player's Guide. ©2010, Paizo Publishing, LLC; Author: Jason Bulmahn.
Pathfinder Roleplaying Game Bestiary 2. © 2010, Paizo Publishing, LLC; Authors Wolfgang Baur, Jason Bulmahn, Adam Daigle, Graeme Davis, Crystal Frasier, Joshua J. Frost, Tim Hitchcock, Brandon

Pathfinder Roleplaying Game GameMastery Guide. © 2010, Paizo Publishing, LLC; Author: Cam Banks, Wolfgang Buar, Jason Bulmahn, Jim Butler, Eric Cagle, Graeme Davis, Adam Daigle, Joshua J. Frost, James Jacobs, Kenneth Hite, Steven Kenson, Robin Laws, Tito Leati, Rob McCreary, Hal Maclean, Colin McComb, Jason Nelson, David Noonan, Richard Pett, Rich Redman, Sean K Reynolds, F. Wesley Schneider, Amber Scorr, Doug Seacat, Mike Selinker, Lisa Stevens, James L. Sutter, Russ Taylor, Penny Williams, Skip Williams, Teeuwynn Woodruff.

Pathfinder Roleplaying Game Advanced Player's Guide. © 2010, Paizo Publishing, LLC; Author: Jason Bulmahn.

Pathfinder Roleplaying Game Ultimate Magic. © 2011, Paizo Publishing, LLC; Authors: Jason Bulmahn, Tim Hitchcock, Colin McComb, Rob McCreary, Jason Nelson, Stephen Radney-MacFarland, Sean K Reynolds, Owen K.C. Stephens, and Russ Taylor.

Pathfinder Roleplaying Game Ultimate Combat. © 2011, Paizo Publishing, LLC; Authors: Dennis Baker, Jesse Benner, Benjamin Bruck, Jason Bulmahn, Brian J. Cortijo, Jim Groves, Tim Hitchcock, Richard A. Hunt, Colin McComb, Jason Nelson, Tom Phillips, Patrick Renie, Sean K Reynolds, and Russ Taylor.

Pathfinder Roleplaying Game Ultimate Equipment. © 2012 Paizo Publishing, LLC; Authors: Dennis Baker, Jesse Benner, Benjamin Bruck, Ross Byers, Brian J. Cortijo, Ryan Costello, Mike Ferguson, Matt Goetz, Jim Groves, Tracy Hurler, Matt James, Jonathan H. Keith, Michael Kenway, Hal MacLean, Jason Nelson, Tork Shaw, Owen KC Stephens, and Russ Taylor.

Dungeon Dressing: Altars. ©Raging Swan Press 2012; Author: Creighton Broadhurst.

Dungeon Dressing: Archways. ©Raging Swan Press 2012; Author: Brian Gregory.

Dungeon Dressing: Bridges. ©Raging Swan Press 2013; Author: Ben Kent.

Dungeon Dressing: Captives. ©Raging Swan Press 2013; Author: Josh Vogt.

Dungeon Dressing: Ceilings. ©Raging Swan Press 2014; Author: Aaron Bailey.

Dungeon Dressing: Chests. ©Raging Swan Press 2012; Author: Eric Hindley.

Dungeon Dressing: Corpses. ©Raging Swan Press 2012; Author: David Posener.

Dungeon Dressing: Doom Paintings. ©Raging Swan Press 2013; Author: Mike Welham.

Pathfinder Campaign Setting: Distant Worlds. ©2012, Paizo Publishing, LLC; Author: James L. Sutter

Dungeon Dressing: Doors. ©Raging Swan Press 2012; Author: Jeff Erwin.

Dungeon Dressing: Double Doors. ©Raging Swan Press 2013; Author: Creighton Broadhurst

Dungeon Dressing: Dungeon Entrances. ©Raging Swan Press 2014; Author: Greg Marks.

Dungeon Dressing: Dungeon Names. ©Raging Swan Press 2013; Author: Creighton Broadhurst.

Dungeon Dressing: Fiendish Traps. ©Raging Swan Press 2013; Author: David Posener.

Dungeon Dressing: Fiendish Traps II. ©Raging Swan Press 2013; Author: David Posener.

Dungeon Dressing: Floors. ©Raging Swan Press 2014; Author: Mike Welham.

Dungeon Dressing: Fountains. ©Raging Swan Press 2012; Author: Ben Armitage.

Dungeon Dressing: Gates & Portals. ©Raging Swan Press 2013; Author: Greg Marks

Dungeon Dressing: Goblin's Pockets. ©Raging Swan Press 2014; Author: Eric Hindley.

Dungeon Dressing: Legends I. ©Raging Swan Press 2013; Author: Pierre van Rooden.

Dungeon Dressing: Legends. ©Raging Swan Press 2013; Author: Pierre van Rooden.

Dungeon Dressing: Mundane Chest Contents. ©Raging Swan Press 2013; Author: Josh Vogt.

Dungeon Dressing: Pits. ©Raging Swan Press 2012; Author: Creighton Broadhurst.

Dungeon Dressing: Pools. ©Raging Swan Press 2012; Author: John Bennett.

Dungeon Dressing: Portcullises. ©Raging Swan Press 2013; Author: Aaron Bailey.

Dungeon Dressing: Sarcophagi. ©Raging Swan Press 2013; Author: David Posener.

Dungeon Dressing: Secret Doors. ©Raging Swan Press 2012; Author: Greg Marks.

Dungeon Dressing: Simple Magic Traps. ©Raging Swan Press 2013; Author: Julian Neale.

Dungeon Dressing: Stairs ©Raging Swan Press 2012; Author: Creighton Broadhurst.

Dungeon Dressing: Statues. ©Raging Swan Press 2012; Author: Creighton Broadhurst.

Dungeon Dressing: Tapestries. ©Raging Swan Press 2013; Author: Aaron Bailey.

Dungeon Dressing: Thrones. ©Raging Swan Press 2013; Author: Greg Marks.

Dungeon Dressing: Trapdoors. ©Raging Swan Press 2013; Author: Thomas King.

Dungeon Dressing: Walls. ©Raging Swan Press 2014; Author: Alexander Augunas.

Dungeon Dressing: Wells. ©Raging Swan Press 2013; Author: Brian Gregory.

So What's The Riddle Like, Anyway? ©Raging Swan Press 2012; Author: Liz Smith.

So What's The Riddle Like, Anyway? II. ©Raging Swan Press 2013; Author: Liz Smith.

So What's The Riddle Like, Anyway? III. ©Raging Swan Press 2013; Author: Liz Smith.

So What's the Hoard Like, Anyway? ©Raging Swan Press 2012; Authors: Thomas King and Chad Perrin.

So What's The Hoard Like, Anyway? II ©Raging Swan Press 2012; Authors: Andrew J. Martin and Liz Smith.

So What's The Hoard Like, Anyway? III. ©Raging Swan Press 2012; Author: Ben Kent.

GM's Miscellany: Dungeon Dressing. ©Raging Swan Press 2014; Authors: Ben Armitage, Alexander Augunas, Aaron Bailey, John Bennett, Creighton Broadhurst, Jeff Erwin, James Graham, Brian Gregory, Eric Hindley, Ben Kent, Thomas King, Greg Marks, Andrew J. Martin, Jacob W. Michaels, Julian Neale, Chad Perrin, David Posener, Brian Ratcliff, Pierre van Rooden, Liz Smith, Josh Vogt and Mike Welham

GM's Miscellany: Dungeon Dressing System Neutral Edition. ©Raging Swan Press 2014; Authors: Ben Armitage, Alexander Augunas, Aaron Bailey, John Bennett, Creighton Broadhurst, Jeff Erwin, James Graham, Brian Gregory, Eric Hindley, Ben Kent, Thomas King, Greg Marks, Andrew J. Martin, Jacob W. Michaels, Julian Neale, Chad Perrin, David Posener, Brian Ratcliff, Pierre van Rooden, Liz Smith, Josh Vogt and Mike Welham

Visit us at ragingswan.com

