

RAGING SWAN PRESS

# DUNGEON DRESSING: WALLS



# PREPARE QUICKER, PREPARE BETTER



[ragingswan.com/gmsresource](http://ragingswan.com/gmsresource)

# DUNGEON DRESSING: WALLS

*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 Dungeon Dressing is for you! Each instalment in the line focuses on a different common dungeon fixture such as stairs, pillars or pools and gives the harried GM the tools to bring such features to life with interesting and cool noteworthy features.*

*This instalment of Dungeon Dressing presents loads of great details to add to the walls in your dungeon. Designed to be used both during preparation or actual play, Dungeon Dressing: Walls is an invaluable addition to any GM's armoury!*

**Design:** Alexander Augunas

**Development:** Creighton Broadhurst

**Editing:** Creighton Broadhurst

**Cover Design:** Creighton Broadhurst

**Layout:** Creighton Broadhurst

**Interior Art:** Arthur Rackham

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

Published by Raging Swan Press

February 2014

[ragingswan.com](http://ragingswan.com)

[gatekeeper@ragingswan.com](mailto: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 *Dungeon Dressing: Walls* 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 Alexander Augunas to be identified as the author of this work has been asserted in accordance with the Copyright Designs and Patents Act 1988. ©Raging Swan Press 2014.

## CONTENTS

Table A: Characteristics & Appearance.....	2
Table B: Dressing & Features.....	4
Table C: Traps & Tricks.....	6

## TRAPS BY CR

CR		PAGE
7	Automatic Murder Holes	6
8	Crushing Walls	6
8	Mechanical Mimic	6

Pathfinder is a registered trademark of Paizo Publishing, LLC, and the Pathfinder Roleplaying Game and the Pathfinder Roleplaying Game Compatibility Logo are trademarks of Paizo Publishing, LLC, 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 Publishing, LLC. See <http://paizo.com/pathfinderRPG> for more information on the Pathfinder Roleplaying Game. Paizo Publishing, LLC does not guarantee compatibility, and does not endorse this product.

To learn more about the Open Game License, visit [wizards.com/d20](http://wizards.com/d20).



TABLE A: 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 <sup>1</sup>
51-90	Stone
91-100	Exotic <sup>2</sup>

<sup>1</sup> In locales where wood is scarce or unavailable, replace with another suitable, renewable animal or plant building material. (e.g. bamboo, bone, hide etc.)

<sup>2</sup> 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 hardness 0 and 1 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 hardness 2 and 5 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 hardness 10 and 30 hit points per inch of thickness while mithral has hardness 15 and 30 hit points per inch of thickness and adamantite has hardness 20 and 40 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 hardness 8 and 15 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 hardness 5 and 10 hit points per inch of thickness.

Use this table to generate interesting characteristics for your walls. Some features listed below 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 with a CR equal to the party's APL –2, though the exact value is subject to GM approval.

**Hidden Dressings:** Several dungeon dressings possess hidden elements such as secret doors and panels or minute details such as murder holes. The Perception DC to identify these elements is equal to 15 + the average CR of an encounter held within the dungeon, though the GM may award additional bonuses to DC based on the dungeon's setup.

**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. Removing such an object often requires a Disable Device skill check with a DC equal to 15 + the average CR of an encounter set in the dungeon. This DC can be altered at the GM's decision based on any outstanding circumstances at work in the dungeon. In some situations, the GM may rule that failing this skill check by 5 or more destroys delicate objects such as stained glass, tapestries or paintings.

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, such as <i>wall of stone</i> or <i>wall of iron</i> .
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 <i>decanter of endless water</i> 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. (Will negates; DC 15 + the party's APL.)
99	Each brick in the wall bears a religious symbol.
100	This brick wall is built around several large chunks of stone which were too tough for the builders to remove.

TABLE B: 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 mold (CR 6) has grown over the wall.
05	A patch of deadly mindslaver mold (CR 3) 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 (CR 4) 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 creature with the highest individual CR in the dungeon.
38	The wall is a hotspot for germ activity and creatures that come within 5 feet might contract filth fever (DC 12 Fortitude resists).
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 (CR 3) 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 (CR 2) makes its home in these holes.
54	A gargoyle (CR 4) 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 (CR 4) 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 (CR 1) 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, increasing the DC to climb it by 10 and 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 (CR 2) 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 (CR 3) 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. (Contact poison; DC 14 Fortitude).
77	Parts of the wall have been removed and piled into the centre of the chamber.
78	The wall possesses a <i>major image</i> (DC 14 Will) that causes the viewer to see an idealized version of its ideal mate.
79	Countless fist-sized holes dot the wall. A wasp swarm (CR 3) makes its home in these holes.
80	Countless fist-sized holes dot the wall. A cockroach swarm (CR 2) dwells within.
81-82	Any dressings on the wall have been perfected by <i>masterwork transformation</i> , 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 a <i>darkness</i> spell would.
85-86	The wall has been altered by <i>warp wood</i> , <i>stone shape</i> 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 with Perception gain a +5 bonus.
99	Drab paint covers the wall. A DC 20 Perception check 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.

## TABLE C: TRAPS & TRICKS

Of course, walls are not always safe. Occasionally, the dungeon's designer hides clever traps and tricks in key locations throughout the complex. The traps and tricks here are examples of such features that a well-constructed wall can hide.

### AUTOMATIC MURDER HOLES

A classic trap, automatic murder holes can be placed in almost any dungeon locale.

#### **AUTOMATIC MURDER HOLES** CR 7 (3,200 XP)

*As the trap's pressure plate descends into the ground, a series of concealed murder holes slide open and unleash a volley of crossbow bolts into the unsuspecting victim.*

**Search** DC 30 Perception; **Type** Mechanical

**Disarm** DC 25 Disable Device (2d4 rounds); activates on DC 20 or less; **Bypass** DC 30 Perception; a hidden switch disarms the trap for 1d4 rounds.

**Destroy** Destroying the pressure plate (AC 5, hardness 8, hp 30, DC 25 Break) defeats the trap.

**Trigger** Location (pressure panel, typically placed in doorway or adjacent to treasure); **Reset** Automatic (1 round)

**Effect** When triggered, this trap has the following effects:

**Effect (Attack)** Heavy repeating crossbow +15 (1d10/19-20x2); multiple weapons (three separate crossbows attack the same target simultaneously)

**Variants** Increasing the attack bonus of the crossbows to between +16 to +20 adds 1 to the trap's CR. Reducing the attack bonus to between +6 to +10 reduces it by 1.

### CRUSHING WALLS

This classic trap utilises a chamber's wall to crush intruders to death. Best used in empty chambers or rooms cloaked with an illusion to appear treasure-filled these traps are some of the deadliest mechanical traps a dungeon delver will ever face.

**Basic Setup:** This chamber is 30 ft. square and has one exit.

#### **CRUSHING WALLS** CR 8 (4,800 XP)

*A grinding sound emanating from one of the room's walls heralds doom. Slowly and surely, it begins moving across the room toward you.*

**Search** DC 25 Perception; **Type** Mechanical

**Disarm** DC 25 Disable Device (2d4 rounds); activates on DC 20 or less; **Bypass** DC 30 Perception (a small switch above the door).

**Destroy** Destroying the wall (hardness 8, hp 180, DC 45 Break per 1 ft. of thickness) defeats the trap.

**Trigger** Proximity (a pressure pad in the centre of the chamber); **Reset** Automatic (1 hour)

**Effect** When triggered, this trap has the following effects:

**Effect (Round 1)** The chamber's stone door (hardness 8, hp 60, DC 28 Break, DC 30 Disable Device unlocks) slams shut and the crushing wall activates.

**Effect (Round 2-7)** The crushing wall advances 5 ft. into the chamber each round. When it enters the line of squares against the opposite wall it inflicts 12d6 damage on all individuals still in the chamber. Characters so damaged are pinned until round 10.

- **Create a Niche** A PC can smash a niche in the advancing wall (hardness 8, hp 180, DC 45 Break per 1 ft. of thickness). One small or larger creature can hide in such a niche.
- **Brace the Wall:** A character making a DC 25 Strength check arrests the wall's progress for one round. Up to five characters can aid another on this check.

**Effect (Round 10)** The wall begins to retreat to its original starting position at a speed of 5 ft. per round.

**Setup Notes** Modifying the size of the chamber gives the PCs more or less time to batter the door down or to deactivate the trap. Moving the position of the door also affects this trap's lethality.

**Variant (CR 4)** This version of the trap has the following modified statistics: DC 20 Perception; DC 20 Disable Device; 6d6 damage. Additionally, the chamber's door is of wood (hardness 5, hp 15, DC 18 Break, DC 25 Disable Device unlocks).

### MECHANICAL MIMIC

This subtle, deadly trap is often placed alongside real treasures or in a decoy treasury.

#### **MECHANICAL MIMIC** CR 8 (4,800 XP)

*Designed to ensnare greedy adventurers, the mechanical mimic springs into action when incorrect attempts to disable it are made, sending the thief spiralling downward to her doom.*

**Search** DC 15 Perception (false DC)/DC 30 Perception (true DC)  
**Type** Mechanical

**Disarm** DC 30 Disable Device (2d4 rounds); activates on DC 25 or less

**Trigger** Action (see text); **Reset** Automatic (1 round)

**Effect** A mechanical mimic possesses two search DCs; a false DC and a true DC. When triggered, this trap has the following effects:

- **False DC** A character that succeeds at the trap's false DC but not its true DC identifies the mechanical mimic as a secret door. Attempting to disarm a mechanical mimic without identifying it as such triggers the trap regardless of the Disable Device skill check's result, as does failing the disarm DC by 5 or more.
- **Triggered** When the trap activates, a chute located under the disarmer opens, dropping the character into a dangerous area, holding prison or similar location. A DC 25 Reflex save avoids the trap. *Detect secret doors* and similar magic react to a mechanical mimic as though it were a secret door.



## DID YOU KNOW?

If you enjoyed this product, please consider leaving a review.

If you didn't enjoy this product, did you know Raging Swan Press offers a money back guarantee?

### OPEN GAME LICENSE VERSION 1.0A

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc ("Wizards"). All Rights Reserved.

**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 License 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 LC; 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.

**The Lonely Coast.** ©Raging Swan Press 2010; Author: Creighton Broadhurst.

**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 Hodge, James Jacobs, Steve Kenson, Hal MacLean, Martin Mason, Rob McCreary, Erik Mona, Jason Nelson, Patrick Renie, Sean K Reynolds, F. Wesley Schneider, Owen K.C. Stephens, James L. Sutter, Russ Taylor, and Greg A. Vaughan, based on material by Jonathan Tweet, Monte Cook, and Skip Williams.

**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 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 Hurley, Matt James, Jonathan H. Keith, Michael Kenway, Hal MacLean, Jason Nelson, Tork Shaw, Owen KC Stephens, and Russ Taylor.

**Dungeon Dressing: Walls.** ©Raging Swan Press 2014; Author: Alexander Augunas.

---

Visit us at [ragingswan.com](http://ragingswan.com)

