

The Red Dragon Inn

Guide to Inns and Taverns





GUIDE TO INNS AND TAVERNS

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Welcome to the Guide to Inns and Taverns!

“Don’t get me wrong, heroes are made in the dungeon. But, it’s not until we share a mug of ale with them that we get to learn about who they really are.”

- Cliff Bohm, SlugFest Games President

What’s the big deal with inns and taverns anyway? Think of your favorite fantasy adventure. Did those heroes meet up at a tavern at some point? (Yep.) Did a “simple” night at the inn start a great adventure story? (Thought so.) Adventuring goes hand in hand with meeting, planning, scheming, and fighting in taverns!

Now let’s look at your game. Does your campaign have its “Prancing Pony” or “Inn of the Last Home”? Are your taverns a big deal? If they are, then this guide will give you new tools to make them even better. If they aren’t, and you want them to be, you’ve come to the right place... with this guide, you have all the tools you need!

While this guide has everything you need to add The Red Dragon Inn to your game, it’s about much more than that. It’s about the inn or tavern that **you** want to make! Whether you are a player with a retiring hero looking to start their own tavern, or a GM looking for the perfect setting for that great moment, you will find useful information on everything from construction to what to stock in the pantry. How much should you pay for a wooden chair, pewter plate, or barrel of ale?

The guide also introduces new rules for common folk – both player characters and NPCs – so you can tell more detailed stories about the folks who work at inns and taverns as well as those who visit. For storytellers there are additional chapters with maps, encounters, and details to help incorporate inns and taverns into your game.

We have made an effort to create a complete treatment on the topic. Most importantly, we hope we’ve made a tool that helps you tell better stories!

Finally, we want to take a moment to thank all of the good folks who backed us on Kickstarter. This project would not have happened without you!

-Cliff Bohm and the rest of the SlugFest Games crew



What's Inside

The Guide to Inns and Taverns has information for both players and gamemasters. Players have access to new classes, feats, spells, and magic items, as well as the mechanics to build their own taverns. GMs will be provided with new kinds of encounters, NPC classes, suggestions for building the sorts of encounters that might take place in an inn or tavern, as well as fully fleshed-out taverns and NPCs.

Chapters 1 through 10 are for Players and GMs!

Chapter 1 - Operating Inns and Taverns: This chapter goes over the ins and outs of putting inns and taverns into your game. It covers topics such as who to hire, what sort of entertainment to bring in, and what kinds of amenities you might offer to your guests.

Chapter 2 - Barroom Brawling: What party of adventurers doesn't get into a scuffle at a tavern eventually? This chapter greatly expands the kinds and uses of improvised weapons, as well as addressing obstacles and potential hazards common to these settings.

Chapter 3 - Building Inns and Taverns: This chapter provides you with the step-by-step process for building inns and taverns. You'll find detailed information on everything, from choosing locations to thatching your roof, plus how much it will all cost and how long it will take to build or repair almost anything!

Chapter 4 - Equipment: A tavern wouldn't be a tavern without some tables, chairs, plates and mugs. This chapter goes over all of the items you would expect to find in an inn or tavern, how hard they are to break, and how much it costs to replace them. You'll also find new magic items and variant rules that improve the items made by master crafters.

Chapter 5 - Drinks and Drinking: This chapter introduces new mechanics that better reflect the effects that a night of debauchery (and the morning after) can have on your characters, with new intoxicated conditions and rules for handling ingested poisons.

Chapter 6 - Gambling: This chapter covers how to use gambling in interesting ways and introduces Gambling Encounters, a new system for resolving games of skill and chance in your game.

Chapter 7 - Feats and Traits: This chapter introduces new feats and traits for player characters and NPCs.

Chapter 8 - Classes: Artisan: This chapter introduces the Artisan, a new player character class that focuses on crafting, trading and dealing with common folk. Artisans are similar to the commoner NPC class... only better!

Chapter 9 - Baking, Brewing and Cooking: This chapter introduces new rules that cover the crafting of food and drink, as well as enchanted food and drink.

Chapter 10 - Spells: This chapter introduces new spells that take advantage of the new intoxicated conditions and crafting mechanics.

Chapters 11 through 13 are for GMs only!

Chapter 11 - Non Player Characters: This chapter provides GMs with the tools for making a cast of believable NPCs for the player characters to interact with. It is filled with new NPC classes as well as generation mechanics that fill your campaign with characters who are *not* just looking for a fight.

Chapter 12 - Gambling Encounters: This chapter provides GMs with sample Gambling Encounters to drop into your campaigns or use as inspiration.

Chapter 13 - Sample Taverns: This chapter provides GMs with full-color maps and descriptions for three different taverns that can be added straight to your game.

HISTORY OF THE RED DRAGON INN

The Red Dragon Inn was dark and quiet. The bar and kitchen had long since closed, and most of the patrons had gone home, or retired to their beds upstairs. Only a few adventurers remained at the fireplace, gathered around a tall, slender bard. Fleck seemed to be pausing for dramatic effect.

"And that," said the bard, gesturing grandly, "is how I defeated an army of evil cultists with nothing more than a salad fork." He took a bow.

"Fleck, ye can barely defeat a salad with a salad fork," grumped Dimli the dwarf.

"Gog never know which fork is which," said their half-ogre friend, scratching his head.

"Well, I thought it was a great story," beamed Wizgille, a pigtailed, soot-covered gnome. "Who's next?" She shifted in her armchair, looking around. "Ooh!" she cried, having spotted a particular old dwarf who had been enjoying the stories from his chair near the bar. "Warthorn, will you tell us how you started the Red Dragon Inn? Please, will you?"

Warthorn Redbeard smiled. "Ye really want to hear about that?" All around the fireplace, the gathered adventures leaned forward, eager. Warthorn refilled their flagons from his bottle of Dwarven Firewater, and took a seat closer to the hearth. "Well then. I warn ye, though, it's a long story."

"It all started over twenty millennia ago, before any of yer kind arrived here. There were only demons an' other foul beasts, and they built a great an' terrible city, with stone spires reaching like bony fingers into --"

"Umm," interrupted Fiona, her chin resting on the pommel of her sword. "Maybe you could skip ahead a bit?"

"Perhaps you're right - I mean, it's all relevant to the story, o' course, but aye, I can skip to the next part." Warthorn thought for a moment, stroking his greying beard. "Ah! The Dragon King! The mightiest dragon ever to set foot on this land. He waged war against the demons, an' he forced them to retreat deep underground, taking their vile city with 'em. The Dragon King sealed it off, and he ruled this land for four thousand years. His mountain lair was high above --"

Eve, an illusionist of no small talent, rolled her eyes. "Four thousand years," she muttered. "We'll be here all night."

"I'd be fine with that. I find all of this rather interesting!" cut in Dimli.

Warthorn turned to his fellow dwarf, "As ya' should, if you know yer history. A bit later now, an' the dwarves have defeated the ancient Dragon King. His lair became the capital city of Dwarvenhold, an' they built a great port city

nearby. **This** city, in fact, thriving with dwarves, humans, an' even elves."

"And that when Redbeard make inn?" asked Gog, clearly struggling to keep up.

"Oh nae, not fer centuries," replied Warthorn, causing Eve to groan and roll her eyes again.

"First, the Mad One -- another great an' powerful dragon -- razed th' city to th' ground..."

"Not to mention murdering our kin at Dwarvenhold!" snorted Dimli.

Warthorn bowed his head. "Tis true. Some say he was tryin' to rule. Others think he was searching for the ancient city o' the demons. Or maybe he was just plain mad. In any case, the city --"

"Was rebuilt," interrupted the wizard, Zot, not noticing that his rabbit Pooky was chewing on his robes. "And it was then that the Mages' College was formed."

"Right ye are, my wizard friend," said Warthorn. "After that mad dragon left the city was rebuilt." Warthorn took a moment to drink from his mug.

"Left?" asked Wizgille.

"So say the legends," replied Zot. "Not much written history has survived from back then. Most assume that the second dragon could not find what he was looking for, and so he went elsewhere."

"Perhaps, master mage," said the innkeeper. "At any rate we're gettin' close to the end now. Just a few centuries left." Eve sighed, but Wizgille, Gog, and others leaned forward, their expressions eager.

"After another long age, a third dragon appeared -- a great ancient red one." Warthorn's eyes opened wide. "This dragon, like those before him, terrorized th' city. He would swoop down from th' mountains, setting some fires and taking what he wished. But unlike the other dragons, he did'nae seem interested in destruction. This went on for a rather long time."

The dwarf took a moment to collect his thoughts and then continued. "Then one day, he just vanished. But th' damage was done. All the good folk had been run off, leaving behind only those too poor ta' flee an' those whose deeds were best performed in shadow. The city, once so grand an' lovely, had become a run-down slum filled with crime and all sorts o' unsavory types."

He paused, taking another drink of his firewater. "An' that's where I come in. When I foun' this building it had beasts in the cellars and attics an' ghosts in the taproom. Although it had been a first rate establishment for two

hundred years before that last dragon, it had decayed just like th' rest of th' city. But I could see though all that. I knew this was ta' be a fine inn once again! I hired a band o' adventurers, not unlike you lot, ta clean out the trouble. Of course, then we needed to get the trade routes open and deal with the black market. In the end, ye could even say we had a real hand in rebuilding the whole city, starting right 'ere at this inn."

"Was the red dragon ever seen again? What if he comes back?" asked Wizgille, looking concerned.

"Nobody's seen scale nor fang of a red dragon in these parts for nearly fifty years," said the old dwarf. He nodded to the carved dragon emblem on the wall behind him. "Well, except for the one 'anging around in this inn, o' course." Everyone laughed.

"And in the future?" said Warthorn Redbeard, silencing the adventurers. "Well, in the future, who knows?"



OPERATING INNS AND TAVERNS

AMENITIES AND TRADITIONS

"If ye want to make a fortune pouring drinks for folks, ye're goin' to need to do more than give 'em a stool and a bar. Give 'em games and nonsense to go wit' the drinks and ye're halfway up the mountain."

-Warthorn Redbeard
Founder of The Red Dragon Inn

When it comes to inns and taverns, most think of food and drink and maybe a place to stay the night. Many also look to the inn or tavern as a meeting place – somewhere they can see friends or catch up on the news of the day. But beyond that, different folks expect different things.

Nobles and wealthy patrons will want a place that caters to their refined tastes. Merchants often want that too, but they may also be looking for a place to conduct business. Hardworking types, like farmers and carpenters, usually just want a place to kick back and relax after a long day's work.

Heroes and adventurers... well, they are a different breed. Usually they're looking for only two things from an inn or tavern. That's right. After a long, hard adventure they just want two things – simple and fun.

Here are some amenities and traditions common to most Red Dragon Inns. Many of these features came about in response to the nature of the patrons at the Red Dragon Inn – heroes and adventurers. But others are just good ideas or just plain fun, and they may work for other inns and taverns as well.

Keeping it Simple

Adventurers are not usually very interested in towns. They prefer the wilderness or, better yet, the depths of some ancient dungeon.

When adventurers visit a town, all that most of them want is to repair their gear and get supplies. They hate it when they have to waste days running around to find the shops and craftsmen with the supplies and skills they need. If you make things simple for them – by providing needed services under your roof – you can get them to spend more

time (and more coin) at your inn!

Offering a Basic Provision Shop

In larger towns and isolated areas, it's a good idea to operate a shop right in your establishment. Rations, torches, lamp oil, sacks and packs, parchment, quills and ink, and other dry goods are standard and fairly simple to keep in stock. The enterprising innkeep does more, though: consider lockpicks and other "special" tools, weapons, armor, and even potions.

You don't need to run the whole shop yourself, and you probably don't even want to! Work with other local merchants to supply the shop and possibly even run it. Sure, it's possible to make a fair bit of coin from a provisions shop but don't let it distract you too much; its real purpose is to free up adventurers so they spend more time (and more coin) at your inn.

Repair Services

Armor gets dented or torn. Swords and axes get dulled. Arrange to have weaponsmiths and armorers come to your inn to pick up adventurers' equipment and bring it back once it's repaired. This is good business for them and will make happy customers for you.

If you play your cards right, you can even make some coin on every transaction. On the other hand, if you choose to keep your hands out of it, then the costs can stay low and your patrons will feel like they got a deal. This arrangement will keep gold in their coin purse, gold they'll likely turn around and spend on your ale!

Merchant Contacts

Adventurers can have some esoteric and eclectic needs, or perhaps your inn is just too small to house a provision shop. Make it a point to get to know merchants and craftsmen. Should a guest have a problem that you cannot directly solve, you'll be ready to recommend a solution.

Details about who has the best prices and who does the best work are important. If you can provide good advice constantly, you will become indispensable to your patrons!

An Adventurers' Guild without the Dues

The Red Dragon Inn serves the function of an Adventurers' Guild, but without all of the membership dues and other

paperwork. You should make a place for an announcement board, so that adventurers can advertise their availability or join parties, and where other interested folk can post jobs for them.

It's also a good idea to get to know the adventurers who frequent your inn. If you hear that someone is looking for some heroes to go on an adventure, you should be ready with recommendations. If word gets back to a party of adventurers that you were the one who got them a job, they will certainly choose your inn the next time they are in town... and be sure, they will tell their friends!

Have a Vault

Adventurers are known for having amazing magical items, not to mention bulging sacks of coin. With a vault where your patrons can keep their treasures safe, they'll be able to focus on drinking, without the distraction of keeping one eye on their valuables all night.

Charge a small fee for space in the vault; just enough to discourage patrons from putting every little thing in there.

The catch, of course, is that you'd better be able to keep any items you are watching safe! (See "Vault" under "Appliances" in Chapter 3.)

Keeping it Fun

Adventurers come into your inn looking to take a break. They want to kick back, have a good meal, drain a few mugs, and relax. If you're able to make their time in your inn more fun, they'll want to spend more time (and, don't forget, more coin) at your inn!

Good Food

Warthorn was known to say: *"There ain't nothing bett'r than a proper meal t' make one feel content and set the world right. When folks come looking for food at the Red Dragon Inn, it's our responsibility that we get it right!"*

Seek out only the best quality ingredients. Buy from local farms, fishers, and hunters - not only will you be helping other local merchants, but the ingredients you buy will be fresher and cheaper too!

When you are designing your menu, consider local flavors and dishes. It's easier than trying to import spices and chefs. Local patrons will not be looking for anything too exotic, so this will serve them well. For patrons from far-off lands, it will keep their visit to your inn interesting and unique.

Make sure you also have a few simple

items on your menu for those with simple tastes.

Lastly, always provide meatless alternatives - you never know who might show up at your inn, and you want to make sure everyone feels welcome.

Exotic Creatures on the Menu

Some rare creatures found in the wilds or deep dark places can be quite delicious - if prepared correctly. If adventurers bring you a fresh kill in good condition, consider buying it from them or trading for services at the inn.

Having exotic creatures on the menu can be very profitable. Patrons are often willing to spend good coin to experience something new. It is advisable to avoid intelligent creatures, though - as Warthorn once said, *"If it could order from the menu, it probably shouldn't be on it!"*

Great Drinks

The Red Dragon Inn is probably best known for its drink menu. Warthorn Redbeard himself created the original list of drinks - spending an enormous amount of time and coin making the right contacts to ensure that his inn was always supplied with each of them.

It is vital that your inn is well-stocked in all of its drinks, too. And if it isn't, you might consider hiring those adventurers - who are sitting around not drinking - to figure out why it isn't.

Local drinks need not be excluded. If your area is well known for raspberry wine, barley spirits, or who knows what, there is no reason not to offer that as well.



The Traditions of the Red Dragon Inn

The great way to make sure patrons pick your establishment over any other choices they may have is to make the experience unique. One way to do this is to establish traditions... drinking games and the like that your patrons will come to know and love. The traditions below were established by old Warthorn himself to make any adventurer feel at home.

Drinking From "The Board"

Customers may order their drinks directly from the drink menu. But for parties looking to have some fun, there is 'drinking from The Board.' This is, in actuality, a section of the bar that the bartenders keep stocked with random, fresh drinks for patrons drinking from The Board.

The rules are simple:

1. *All members of a party (anywhere from 2 to a whole room!) must agree that they wish to get their drinks from The Board.*
2. *Everyone in the party pays 1 gp to the inn.*
3. *Whatever drink gets served must be drunk! The patron need not drink it all in one gulp, but they can't lollygag behind the rest of the party. No refunds!*
4. *When the wench sees that everyone in a party has finished their drinks, she'll bring more until everyone has had 5 drinks.*

Once everyone's had 5 drinks, the wench should clear the table and ask if the party would like to continue drinking from The Board. If they all agree, she collects another gold from each patron and the drinks keep flowing.

If someone passes out, the inn claims the right to search them. Any coin (but not other valuables!) found on their

person is split with the inn and anyone else still at the table. *One should not bring more coin to the table than they are willing to lose!* In exchange, the inn will carry them to a bed in the common room where they can spend the night. If the amount collected is more than a few coins, they should be treated to a better room, if available (fitting the amount collected).

If someone passes out and they have already booked a room, of course that's where you should let them sleep it off. In these cases, it is customary for the wench to take a reasonable tip and return the rest of the coin to the passed-out patron.

Keep an eye out to make sure that your guests are not being taken advantage of too much. In addition, it is wise to check that a patron is not too upset the next morning if they lost a large sum. An angry patron is never worth the trouble.

Drinking Contests

Drinking contests should be a regular feature of your inn. Guests like them because, if they're lucky, they'll get some good drinks and win some coin – and you know they wouldn't be adventurers if they didn't think they were lucky!

When a drinking contest is announced, anyone in the inn who wishes may get involved. Each contestant throws 5 gold in a bowl and receives a drink card.

Drink cards have identical patterns on the backs and have the name of a drink and a number related to the strength of that drink on the faces. The drinks shown on the cards are served and drunk. The person with the highest number gets 3 gold for each person in the contest. The remaining gold goes to the inn.

If there is a tie for the highest-value drink, new cards are dealt to the contestants with the high value and the contest continues until there's a clear victor!

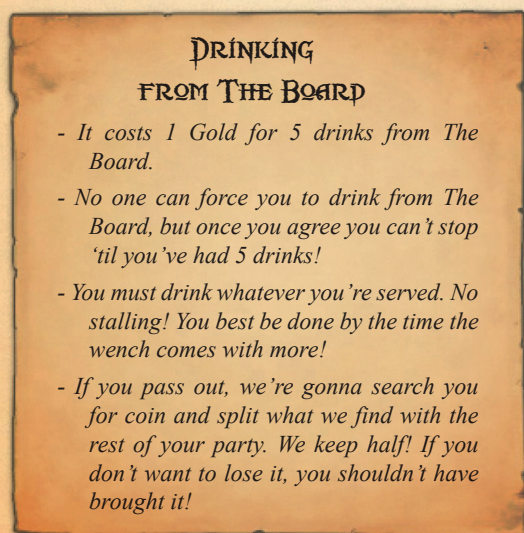
If a contestant should have the misfortune of passing out after they drink, they can't win. You can't claim your prize if you're out cold, after all!

Gambler's Grog

Years ago, at the first Red Dragon Inn, there was a sly serving wench who figured out a trick for making a little extra coin. When serving patrons who were drinking from The Board, she would discreetly allow a patron to turn down a drink for a suitable tip. She'd then bring them a different beverage and serve the original drink to another patron drinking from The Board.

When her scheme was discovered, Warthorn was none too pleased! But it gave him an idea. He created Gambler's Grog to keep the tradition going. Of course, he made sure that the inn started getting a cut of the coin.

Gambler's Grog is only ever served to parties drinking



Make sure the rules for drinking from The Board are displayed clearly in your tavern

from The Board. It is rarely ordered since most find it unpleasant due to its very bitter taste and strong effect. To make Gambler's Grog, you take the dregs of a barrel of Dwarven Firewater and mix it with the leftovers of whatever you happen to have at the moment.

When brought to a patron drinking from The Board, the frothy brew is served in an unassuming cup on a plain-looking tray with one gold piece.

The patron who receives Gambler's Grog may either drink it, or, if they are willing to double the amount of gold on the tray, they may choose to have the wench serve it to any other patron in the inn also drinking from The Board.

Eventually, someone in the tavern will prize their coin over their sobriety and the Grog will be imbibed, usually to a cheer from your inn's patrons.

Once Gambler's Grog has been drunk, the wench collects "her tip": half the gold from the tray. The rest is kept by the patron who drank the Grog. If there is an odd coin left over, let the patron keep it.

Remember to collect the gold from the wench and to give her a good cut if she was able to keep it going for a while.



Chasers and Chaser Tokens

Chaser tokens are good for free drinks. Every now and then, your bartenders should drop one of these pewter tokens into a drink. When a patron finds one of these tokens, they may trade it in for any drink of equal or lesser value.

For patrons drinking from The Board, a chaser token means another random drink before they need to pay.

If a chaser token comes up in a drinking contest, then the patron must draw another drink card and drink that drink. Their score is the sum of the two cards.

Most Importantly...

...keep it simple and keep it fun! Remember that it's your inn. You don't need to follow this advice if you don't want to. In fact, making up your own traditions is even better! What's important is that you have happy customers who can't wait until the next time they get to visit your tavern.

QUALITIES OF HOUSING

"Adventurin's a dangerous life. And hearth and home is what those folks who do it are dreamin' about when they're out in it. An inn gives heroes a bit of that dream fer a night at least - fer a price o' course."

—Warthorn Redbeard, Founder of the Red Dragon Inn

Everyone, from peasants to nobles – and of course, adventurers – will look to your inn when they need a place to stay. Some of your guests will be happy with just a simple bed in a common room; others will be seeking more.

How should you divide your space between simple and lavish accommodations? Well, if you have too many expensive rooms you will find them hard to fill and will end up needing to rent them at a lower rate. This will be awkward if any of your patrons renting at the full rate hear about the discount! Of course, if you don't have enough expensive rooms, then those high-paying patrons looking for the best will look elsewhere and take their coin with them!

It's necessary to find the right balance between inexpensive, simple accommodations and more extravagant options. In most cases, you'll want some cheap options and some expensive ones. Finding the balance is hard to do, but necessary if you want to succeed.

Accommodations

Room Type	Sleeps	Price
Common	up to 20	5 sp each
Simple	1 to 2	2 gp
Fine	1 to 2	5 gp or more*
Adventurer	4 to 8	5 gp or more*
Cheap	special	special
Accommodations		

* depending on amenities in the room (i.e. quality of furnishings, amount of security, etc.)

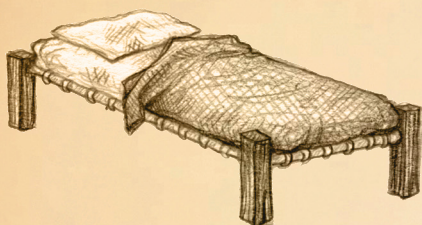
The Common Room

The common room should be a cheap and comfortable option, and will likely be the most popular room you will provide. It doesn't need to be anything fancy. A large room with 5 to 20 beds with clean blankets and pillows is all that is needed. Small chests or similar options for personal belongings should be provided. These may be positioned at the foot of, or beneath, each bed. If you can afford the space, a table and some chairs in one corner will make your guests more comfortable.

While bunk beds are an option, make sure that they are sturdy and don't creak. There is nothing that'll get a guest cranky quite like getting woken up by someone moving around in the top bunk.

Simple Rooms

For patrons who want a little more privacy, you should have some simple rooms available. These rooms need not be very big. At the bare minimum, a simple room need only have four walls, a door, and a bed large enough for two. Windows, a small desk or dresser, a small fireplace (in colder climates) and other simple amenities will make this option more attractive to your guests.



Adventurers' Rooms

Adventurers are hardy folk, but remember they are still just people. It is not at all uncommon for them to embark on epic journeys that take them far from their homes for long periods of time. They often spend long stretches in the wild, or worse, in dank and moldy dungeons.

For many of these heroes, the inns and taverns in which they stop along their journeys are a second home - a place where they know that they will be safe and where they will be able to relax, if only for a short time. Adventurers' rooms should be designed with this in mind.

Adventurers tend to travel in groups and they usually like to stay together. Their rooms should be spacious, and sleep 4 to 8. Since the patrons looking to rent adventurers' rooms know one another, bunk beds are a perfectly fine option (and save space).

In addition to the beds, these rooms should have a large table (where adventurers can divide treasure from their last quest and plan their next campaign). Small chests, dressers and other options for storage should be plentiful.

Adventurers are some of the most anxious people when it comes to security... and for good reason. Not only do they look death in the face regularly, but they are usually in possession of rather valuable items. Shuttered or barred windows and stout doors should be considered necessities for these sorts of rooms.

Other amenities to consider are a private vault, desks for research and spell preparation, work benches for simple repairs, a large hearth, wash basins and anything else that

will make this home away from home seem more... homey.

Of course, the more amenities an adventurers' room has, the more useful it will be to your patrons, and the more you can charge for its use!

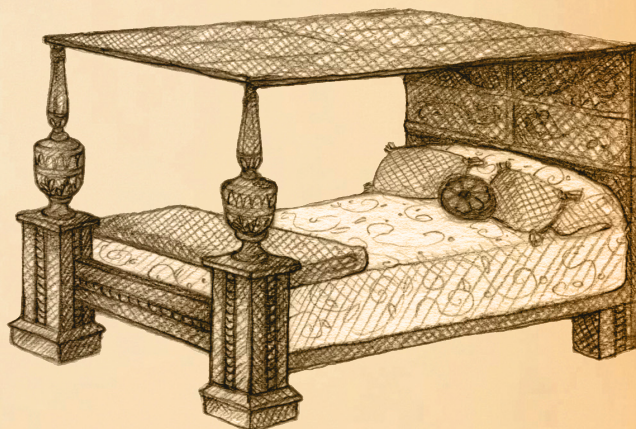
Fine Rooms

Some patrons simply want the best, and are willing to pay for it.

Fine rooms are popular with nobles and wealthy merchants. For adventurers who have just returned from a very successful quest, staying in a fine room is often in order. Celebrating adventurers can be very generous with their gold!

Fine rooms should be furnished with only the best: large, clean beds (with linen or silk sheets), private tubs, inlaid hardwood floors and decorated carpets, a private table for business and meals, and a balcony (if the building allows).

Guests who pay for one of these suites may want to hire servants to tend to their material needs (tailor work, serving meals, and such).



"Cheap Accommodations"

Some folks just don't have a lot of coin; there's nothing wrong with that. Maybe they are green adventurers, or maybe they just had a bad night at a gambling table. Whatever the reason, you'll want to have a place on hand if the need arises.

To be clear, as wonderful as it would be to take in beggars off the street, you'll go out of business if you try to help everyone. But in the cases where you have a feeling that someone really needs a hand, you know, just this once... go with your hunch and help them out.

A clean stall in the stables or space in the hayloft is ideal. Barring that, a storeroom or quiet corner in the kitchen will suffice.

Don't charge more than a few coppers. If a normally good patron seems to have just run out of luck, consider not charging them at all.

It might not sound like much, but some patrons will be grateful just to get out of the cold for a night. Keeping some inexpensive wool blankets on hand is a fine idea as well.

You might think to yourself, why would I even care about such riff-raff? Fair question. Keep in mind we all had to start somewhere... and kind acts - even simple ones - are often remembered.



Extended Stays

One thing that can help attract business to your inn is a reputation for being full of interesting people. If you run things right, you will be in a position to directly influence this.

Occasionally, when a guest wishes to spend more than a few nights at your inn, they will ask for a discount. When determining what rate to charge them, it is perfectly reasonable to consider who is asking.

If, for example, the guest is a popular bard who will liven up your inn, or a wizard of renown who will draw onlookers, then it is wise to offer them a meaningful discount (25% to 50%).

Consider also providing them with some of the usual services of the inn at a discount or for free. These patrons can, and often will, make your operation more profitable.

On the other hand, if the patron is a merchant of mundane goods who will not add to the ambiance and reputation of your inn, then it is not advisable to provide more than a nominal discount (of perhaps 10% to 15%).

Of course, more mundane guests should not be treated to any less than your inn can provide (within the limits of what they are paying). Nor should they ever feel that they are being treated disrespectfully.

In almost every case, when you agree to a discount on your room rates, it is wise to insist on payment in advance.

Guests of Unusual Size

Folks come in all shapes and sizes. Expect to serve everyone from halflings to half-ogres. When the option allows, make doorways, hallways, and beds a little bigger than average, as this will allow you to serve the most patrons

- not to mention give the place more of a grand scale.

It has not been unheard of for a Red Dragon Inn to have a giant-sized bed, for instance. Usually, this is rented by more average-sized patrons as a novelty, though.

The truth is that most very large guests are descendants of hardier races (giants, orcs, trolls, ogres, etc.) - as such, they tend to like to sleep on harder surfaces. For most of them, the floor is their first choice.

Likewise, a few smaller beds for smaller folks may be something you should have available. This detail will make these guests feel more at home. Of course, they will probably sleep just as soundly in a bigger bed, but if folks of smaller stature are common visitors, the smaller beds will allow you to sleep more of them in the same space.

SERVICE AND STAFF

"Take good care o' yer lads an' lasses an' they'll take good care of yer inn. A mug o' decency is better than a keg o' hard discipline."

-Warthorn Redbeard, Founder of the Red Dragon Inn

Unless your inn or tavern is very small, you're going to need help running the place. Depending on the sort of place you are running, you may just need a couple of helpers, or you may need a full staff of servers, cooks, cleaners, guards, and perhaps even craftsfolk.

Staff

Staff Position	Rate per day*	Number of guests each can serve
Innkeeper	2 to 8 gp	**
Wench /Swain	4 sp to 1 gp	6 to 12
Bartender	4 sp to 2 gp	10 to 20
Cook	1 gp to 3 gp	**
Cook's Assistant	4 cp to 1 gp	10 to 20
Housekeeping	4 sp to 1 gp	12 rooms
Headwaiter	1 gp to 2 gp	**
Security	5 sp to 5 gp	20 to 30
Craftsfolk	depends on level and task	-

* A day's work is considered 10 hours or less - prices are average and can go higher in special cases.

** There will be only one person in this staff position regardless of the number of guests.

Innkeeper

If you own a small place then you will probably be your own innkeep. But even if you are, what do you do when you need to go out of town? You can always close the place, but that can hurt business and drive away your regular customers.

Whether you are looking for a short-term replacement or a full-time employee, there are three things that make a good innkeep. First, they must know the business. Second, they need to know the patrons. Third, they need to be quick-witted.

A good innkeep needs to understand at least a little of every facet of running the inn or tavern that they are responsible for. A great innkeep will have personal experience with every facet. They need to be able to hire all the other helpers, evaluate their work, and help them do their jobs better. They should be able to step into any job that needs doing right away. In addition, they are the ones who need to keep an eye on the purse. Knowing when a costly repair is needed or can be put off, or deciding when not to charge an irate guest are important tasks that the innkeep will need to deal with.

The innkeep is the captain of the ship, so to speak. They need to know the patrons, what they want, and what they are willing to pay for it. Even if an inn or tavern has a look or theme, the innkeep will have an effect (positive or negative) on the feel of the place.

Lastly, an innkeep needs to be smart. Things go wrong all the time. The innkeep is the one who needs to have the answer... or be able to come up with one fast!

Wenches and Swains

Serving wenches, and their male counterparts, swains, represent the face of your inn to your customers. Make sure you find servers who are both competent and friendly; if they are nice to look at as well, that can only help. Treat these folks well and you'll keep them happy. Keep them happy and they'll keep your customers happy. If business is doing well, these servers will need to be some of the hardest-working people in your inn. They'll be on their feet all day and night, walking grooves into the floor. It is usually



customary that servers are paid low rates – but if you want to attract the best servers, consider paying them a little more. If you have a good night, be sure to share the wealth – they are the ones who helped make that night so good. Also, keep an eye on what your servers are getting in tips. If they were cheated by a big table, you might want to give them something extra for their efforts.

It's important to make sure that you have enough servers working at any time. If they get over-taxed, they will not be able to keep up with the orders and service will suffer – as will the mood of your patrons. You should hire at least one server for every 12 guests.

Bartenders

Bartenders are servers who work behind the bar. They pour the drinks and make sure that the bar is well-stocked. Smaller places don't need a bartender – the wenches and cooks can cover the task. But in a larger place with a detailed drink menu, a bartender can ensure that your patrons get the right drinks in a timely manner, and this can help keep your whole business running smoothly.

A bartender who understands people can be a real asset. Bartenders are usually in a place to keep an eye on your

tavern and often will be the first to spot trouble. They should be able to tell when someone's had enough to drink and be able to communicate this in a friendly manner. A wise bartender can save you from all manner of trouble. A great bartender is also easy to talk to and will help your guests feel welcome.

A good rule of thumb is to have at least one bartender for every 20 drinkers.

Cooks

A good cook is worth a hundred happy customers. Creativity is a great quality to look for in your cooks, not only because they will be able to invent new dishes and cook unique food, but - possibly more importantly - they will be able to get by without some missing ingredient or other.

A good cook is also a good manager. They should be able to guess about how much food you will need to serve on a given night, and what parts can be prepared beforehand.

If you are serving food to more than a couple of dozen people a night, your cook will probably need assistants. One assistant per 12 extra guests is a rough estimate of how much extra help you should hire. Of course, this will depend greatly on the complexity of the food you are serving. If your menu consists of a house soup, a slice of bread and a hunk of cheese, then one cook should not have any trouble serving up 100 orders. If, on the other hand, your menu has a dozen options, each with more than one dish, you may well need as many as 1 assistant for every four or five guests.

Housekeeping

Your housekeeping staff will usually be behind the scenes, but their skill is extremely important to your customers' perception of your inn. Can your cleaning staff make a guest room immaculate? If rooms are not tidied up and prepared with clean bedding and a swept floor, it can leave your customers with the impression that your inn is dingy or run-down. Find housekeeping staff that pay attention to details and take pride in their work. You won't regret it.

Headwaiter

The headwaiter is in charge of taking reservations and seating people at fancier, more upscale taverns. They are responsible for making a good first impression. If they are good at their job, they will be able to keep an eye on all of the tables and make sure that your guests are getting the best service.

Security

You'll need to have security guards who can eject the occasional troublemaker and ensure a good time for your guests.

Your security staff does not need to consist solely of beefy brutes, but it does need to consist of people who can project power and authority when necessary. You also need to make sure that your guards are considered friendly and fair by your rules-abiding patrons. After all, the whole reason your guards are there is to make sure that a ruffian or drunkard doesn't ruin the experience for everyone else.

When a firm word isn't enough, your guards must be capable of forcibly removing (and, if necessary, banning) a troublemaker from your inn. Since your inn's clientele may include masters of blades and magic, clergy who speak with the voice of deities, and slippery ne'er-do-wells, this can be somewhat challenging. What's more, if there is any trouble in your inn, any adventurers present may want to get involved; it's in their nature! For this reason, some inns employ retired ex-adventurers as guards. No one keeps adventurers in line like the oldest (and, by extension, most accomplished) among them.

Laborers and Craftspeople

From time to time, you'll need to hire laborers or craftsfolk who can fix up the messes left behind by the odd, but ever-present, troublemaker.

Even barring random acts of patrons, any building as heavily used as your inn will inevitably need maintenance and repair work. Depending on the size and age of your facilities, you can choose one of two arrangements: having a permanent craftsperson on staff or hiring these folks as needed. Make sure you hire folks who are trustworthy and have a history of satisfied customers. Ask for references and examples of their work! Nothing says "cheap run-down tavern" more than shoddy workmanship and poor repairs.

What to Wear

You can choose to simply let your staff wear whatever they find most comfortable. Just be sure to request that whatever they choose is clean, and reasonably attractive.

You may wish, for any number of reasons, to establish a style of dress, or even provide the clothing. If you wish to create an exclusive, formal atmosphere, formal clothes are in order. If you are serving working men after hours, suggestive dresses on your wenches will, of course, draw more business. In a larger place, it's often a good idea to have the staff in a uniform so that your guests can easily identify the help.

PERFORMERS AND ENTERTAINMENT

"There's nothin' like a good song or story to raise one's spirits. And when spirits are raised, tankards are, too!"

—Warthorn Redbeard, Founder of the Red Dragon Inn

When customers think back to a great inn, they don't just remember how tasty the drinks were or whether the beds were comfortable. They remember the fun that they had! Anything you can do to increase your patrons' fun will keep them coming back again and again.

Musicians and Minstrels

Having a bard or a small band of musicians in your tavern can do great things for your coin coffers. In some cases, you may even be able to find a musician willing to play the evening in your tavern for a free drink or two, a good meal, and whatever tips they make.

Whether you invite a musician to play for tips or whether you spend a few coins to draw a more well-known artist, you can help your musicians by telling them about your customers: who are they? Where are they from? What kinds of songs might appeal to them? Any musicians worth their coin can read their audience, but most will appreciate a little extra information about your patrons.

If a local noble has musicians on his payroll, make contact with those musicians! Chances are they have some free time and would appreciate a chance to earn a little extra coin. And there's a good possibility that they'd enjoy singing about something other than their employer for a change!

If you are paying, make sure that you are not overpaying. A good rule of thumb is that a musician or minstrel should draw enough additional business to cover what you are paying them at least twice over. 5 silver to 1 gold is a fair starting wage for an evening's work, but a player with real talent – and a recognizable name – can be worth dozens of gold a night.

Storytellers

A good storyteller can delight young and old alike. Most folks who become storytellers do so because they love stories and they love to speak to an audience. Most – particularly younger folk – prefer a life on the road where they can meet new people to share their tales with, not to mention learn new tales from. Because they are always on the move, and

they are able to make a story sound interesting, they are often in a perfect place to spread news (truthful or not).

Many storytellers simply look for a good meal, a warm bed, and most importantly, the best seat by the fire. But should you find a storyteller who draws a crowd and improves your profits, it's not only fair, but wise to share the wealth!

Actors

A quality troupe of actors can bring an audience to laughter or tears. Any form of storytelling can get a bigger crowd into your tavern, but a troupe of actors who work well together can be a most effective tool to drum up more business.

Beware though; actors can sometimes be more trouble than they are worth. Unless you are very confident with the actors, make sure that they do not put on a long play. Nothing will drive away more patrons than three hours of boring, droning prose. On the other hand, a truly skilled troupe can keep an audience rapt for an entire evening.

More so than the other forms of entertainment, patrons will expect to pay to watch a play. Tickets to a show can be as low as a copper and really have no upper limit. It is customary that the players are paid a standard rate plus some percent of the income from ticket sales. The percentage will be affected by the rate, the reputation of the troupe, the reputation of the venue (your tavern that is) and the amount of props, costumes and sets involved in the play and who is paying for them.

One thing you must watch out for is that the patrons may become too enthralled in the story... and forget about ordering more drinks! Performances with intermissions can help with this, as can having servers with trays loaded with tasty food and drink for purchase.

Jugglers and Other Physical Performers

Another popular form of entertainment comes in the form of dexterity or sleight of hand. A good juggler, acrobat, contortionist, or sleight of hand artist can delight crowds. These folks often engage the crowd by showing them seemingly impossible feats. Most of these performers spend as much time on their art as actors or musicians and, while they may not gain the notoriety, will be just as interesting to your crowd. Do not underestimate them, or try to underpay them, and you might be very surprised at the results.

Sometimes an audience will not believe that magic is not involved. A good performer of this type will invite users of magic who wish, to cast *detect magic* or other scrying spells. A sleight of hand artist who can perform the seemingly impossible while being observed by a wizard will certainly draw attention.

Magic Users

Magic users – particularly illusionists – can use their magic to dazzle and amaze. Basic spells capable of splendid effects usually cost the caster very little. While most experienced and older folk will find a trivial magic performance boring, a skilled magic user who is also a creative artist can create truly awe-inspiring effects that can leave even the most jaded viewer speechless.

as serving staff but let them play for the crowd a couple of times a night.

If you find a talented actor without a troupe, see if they can work with a storyteller, acting out the bits of the tale. A skilled illusionist who lacks imagination could make the most detailed and immersive sets for an acting troupe and really bring the audience into the story.

Remember, the more fun your patrons have, they more often they'll return.

Sports and Games of Chance

Watching or participating in a sport or game of chance can be an enjoyable diversion for your patrons. You can even make good money selling tickets for these events if folks are interested in watching them. Beyond that, you can also make good money by letting your patrons bet on the outcomes – this is covered in full detail in the sections on gambling. (See Chapter 6. GMs, see Chapter 12.)

Bar Fights and Other Acts of Violence

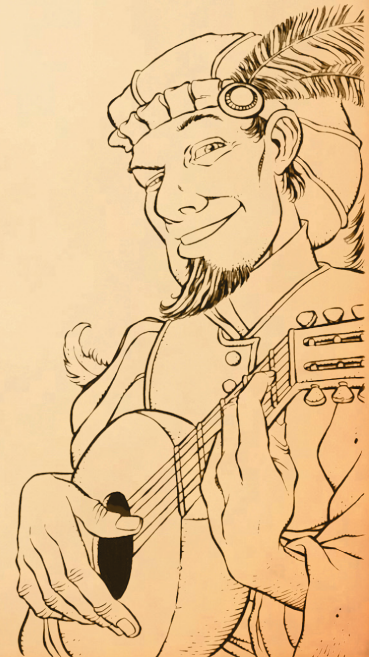
Some folks like things a little more dangerous. Whether it's a fist fight between two gamblers or a full-blown bar fight, there will always be some people who love watching or being in a fight. If you were to find that your tavern was visited by many folks interested in roughhousing, you would probably want to stop them. You could try to post rules outlawing fighting, refuse service to the troublemakers, call on the town guard, or hire your own guards. You have another option though – accept it and try to work with it. When fancy furniture breaks, replace it with cheap simple sturdy furniture. Avoid glass objects. Lay out the furniture in your tavern to leave space in the middle of the room.

To be sure, you never want things to get too far out of hand. A death in your tavern will sour the night – and may cause you to lose sales. You'll still want to post some rules of behavior (such as no weapons, or don't hit someone when they're down) and have guards to back up those rules. But by making some allowances you might just have the unique element that sets your establishment apart. In a large town or a labor town there will almost always be a number of people looking for a place just like that.

Be creative!

Use your imagination! If you believe that an entertainer would appeal to your customers, find a way to get him or her to perform in your tavern. Tips, food and drink, lodging and other perks can all be offered if you are low on coin or if you want to see how good a performer is first. Be creative!

If a young musician wants to start their career in music, but they really need more experience, consider hiring them



BARROOM BRAWLING

IMPROVISED WEAPONS

"The wise innkeep doesn't allow weapons inside the tavern, but troublemakers are an inventive lot. I've treated patrons for soup burns, candlestick concussions, and once, even a near-fatal cut inflicted by a cursed deck of cards."

- Mather Eldred, Town Doctor

Adventurers come to the inn to relax, but that doesn't mean the fighting is over. When the drink is flowing, fights can and will break out over the smallest - or largest - of provocations. Old grudges, romantic rivalries, or arguments over the loot division can set a party against one another. Or, the adventurers might band together against a cheating card shark, a corrupt town guard, or a bandit who picked the wrong inn to rob. When the tavern doesn't allow weapons, or when they simply aren't close at hand, fighters will use whatever they can find to gain an edge in combat. The following are just a few of the items that might be used as impromptu weapons.

BARREL, empty

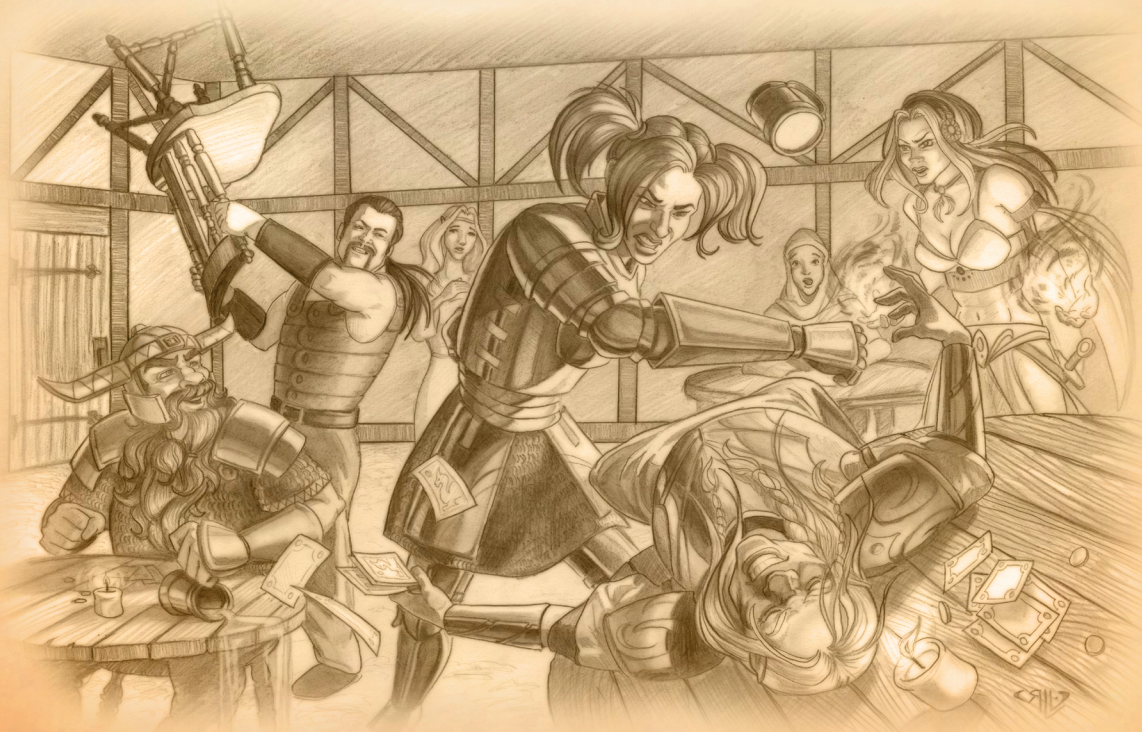
Empty barrels? They're no fun... Til ya' throw 'em!

Effect: An empty barrel is quite a heavy object! If a barrel is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage. It takes a full-round action to attack with a barrel. This can be reduced to a standard action by succeeding at a DC 15 Strength check. A critical hit with a barrel breaks it and knocks the target medium or smaller-sized creature prone.

BARREL, full

A stiff drink can knock down a strong man... imagine what a whole barrel of them can do!

Effect: A full barrel is a tremendously heavy object! If a full barrel is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage. It takes a full-round action to attack with a full barrel. This can be reduced to a standard action by succeeding at a DC 20 Strength check. A critical hit with a barrel breaks it and knocks the target larger or smaller-sized creature prone.



Improvised Weapons

Item	Dmg (s)	Dmg (m)	Critical	Range	Weight ¹	Type ²	Special
Light Melee Weapons							
Belt	1d2	1d3	x2	-	.5 lbs	S	disarm, nonlethal, trip
Bottle	1d3	1d4	x2	10	.5 lbs	B	
Bottle, shattered	1d2	1d3	x2	-	-	S	
Candlestick	1d2	1d3	x2	10	1 lbs	B	
Coins, sack	1d2	1d3	x2	10	1 lb	B	
Dish of food	1	1d2	x2	5	-	B	touch
Firewood	1d2	1d3	x2	10	1 lb	B	
Instrument, small	1d3	1d4	x2	10	1 lb	B or P	
Fork	1	1d2	x2	10	-	P	
Knife	1	1d2	x2	10	-	S	
Spoon	1	1d2	x2	10	-	B	nonlethal
Serving utensil	1d3	1d4	x2	10	1 lb	-	see description
One-Handed Melee Weapons							
Cooking vessel	1d3	1d4	x2	10	5 lbs	B	splash
Fire poker	1d4	1d6	x2	-	4 lbs	B and P	
Furniture leg	1d4	1d6	x2	10	3 lbs	B	
Roasting spit	1d4	1d6	x2	-	4 lbs	B or P	
Skillet or pan	1d3	1d4	x2	-	2 lbs	B	
Warming pan	1d3	1d4	x2	10	5 lbs	B	
Two-Handed Melee Weapons							
Barrel, empty	1d10	2d6	x2	10	80 lbs	B	
Barrel, full	2d6	3d6	x2	-	368 lbs	B	
Broom or mop	1d4/1d4	1d6/1d6	x2	-	4 lbs	B	double
Chair or stool	1d8	1d10	x2	-	20 lbs	B	
Coat tree	1d4	1d6	x2	-	-	B	disarm, reach, trip
Fire tongs	1d3	1d4	x2	-	6 lbs	B	disarm, grapple, trip
Instrument, large	1d6	1d8	x2	-	5 lbs	B	
Table, large	1d10	2d6	x2	-	100 lbs	B	
Ranged Weapons							
Chamberpot	1d2	1d2	x2	10	1 lb	B	splash
Coins, fistful	1	1d2	x2	10	-	B	nonlethal
Dart, gaming	1	1	x3	15	-	P	
Dragon Breath Ale	-	-	-	10	-	-	
Drinking vessel, shot	1	1d2	x2	10	-	B	
Drinking vessel, mug	1d2	1d3	x2	10	-	B	
Serving vessel	1	1d2	x2	10	-	B	
Exotic Weapons							
Trophy, claw or horn	-	-	-	-	-	-	see description
Trophy, hunting	-	-	-	-	-	-	see description
Trophy, weapon	-	-	-	-	-	-	see description

¹ Weight figures are for medium objects. A small object weighs half as much, and a large object weighs twice as much.

² An object with two types is both types if the entry specifies "and," and either type (wielder's choice) if the entry specifies "or."



BELT

You'll find that your belt may be used as a whip. You may also find that you've lost your pants.

Effect: If a belt is wielded in combat, treat it as a light one-handed improvised weapon that deals slashing damage. A belt deals no damage to any creature with an armor bonus of +1 or higher or a natural armor bonus of +3 or higher. The belt is treated as a melee weapon with a 5-foot reach, though you don't threaten the area into which you can make an attack.

Using a belt provokes an attack of opportunity, as if you had used a ranged weapon.

You can use the Weapon Finesse feat to apply your Dexterity modifier instead of your Strength modifier to attack rolls with a belt, even though it isn't a light weapon.

BOTTLE

A bottle makes a handy club... 'til you use it.

Effect: If a bottle is wielded in combat, treat it as a light improvised weapon that deals bludgeoning damage. A successful hit with a bottle turns it into a shattered bottle. If a bottle is filled with any amount of liquid when it breaks due to a successful hit, the contents spill out, dazzling the target for 1 round.

BOTTLE, shattered

Drat! Your club is gone! But wait - now you've got a knife!

Effect: If a shattered bottle is wielded in combat, treat it as a light improvised weapon that deals slashing damage. On a successful hit it is destroyed.

BROOM / MOP

Some brawlers threaten to mop the floor with you; others threaten you with a mop.

Effect: If a broom or mop is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage. If they are dry, the bristles and ropes of a broom or mop can easily catch fire, burning for 1d6 rounds and adding 1 additional point of fire damage to attacks made with the weapon.

CANDLESTICK

Jack be nimble, Jack be quick, Jack hit someone over the head with a candlestick.

Effect: If a candlestick is wielded in combat, treat it as a light improvised weapon that deals bludgeoning damage. If it has a lit candle attached, it deals 1 additional point of fire damage on the first successful hit made with the weapon, after which the candle is knocked off and rolls around on the floor.

CHAIR / STOOL

Generally these objects are used to hold stuff up... but they can also be used to knock stuff down.

Effect: If a chair or stool is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage. It takes a full-round action to attack with a chair or stool. This can be reduced to a standard action by succeeding at a DC 8 Strength check. A critical hit with this object breaks it and knocks the target medium- or smaller-sized creature prone. If this object is destroyed, its parts can still be used as a weapon (see **FURNITURE LEG**).

CHAMBERPOT

Ew.

Effect: A full chamberpot is treated as a ranged splash weapon that deals 1d2 bludgeoning damage to the target. The contents of a chamberpot may also just be splashed onto an adjacent target as a ranged touch attack. A living humanoid creature that is hit or is within 5 feet of where the chamberpot hits is nauseated for 1 round. A successful DC 12 Fortitude save prevents the nauseated condition.

COAT TREE

This doesn't seem like it would make a particularly effective weapon... it's like a quarter staff with a bunch of horns at one end... hmm, that actually sounds like it might make a particularly effective weapon...

Effect: If a coat tree is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage.

COINS, fistful

You can always try throwing money at the problem...

Effect: If coins are wielded in combat, treat them as an improvised ranged weapon that deals bludgeoning damage.

Coins deal no damage to any creature with an armor bonus of +1 or higher or a natural armor bonus of +3 or higher. Throwing coins will likely have interesting effects in even moderately crowded surroundings as folks scramble for the loot. Any coin thrown is likely to be lost (or pocketed by someone else).

COINS, sack

If you've got more money than sense.

Effect: If a sack full of coins is wielded in combat, treat it as an improvised light weapon that deals bludgeoning damage.

COOKING VESSEL (pots)

Best not get on the cook's bad side.

Effect: A pot or cauldron wielded in combat is treated as an improvised one-handed weapon that deals bludgeoning damage. If a cooking vessel is full, treat it as a ranged splash weapon that deals 1d3 bludgeoning damage and dazzles the target. If the contents of the cooking vessel are hot, then the target and all creatures within 5 feet of where the pot hits are splashed for 1 point of fire damage. Large cooking vessels may be unwieldy as weapons, but can be tipped over to spill their contents, soiling a 5-foot-square area. If the contents are hot, then they deal 1 point of fire damage to all creatures in the area. Particularly large cauldrons may spill into more space, at the rate of one 5-foot-square area for every 4 gallons of fluid.

DART, gaming

Insulted by another patron? Consider using darts to deliver a pointed response.

Effect: If a gaming dart is wielded in combat, treat it as an improvised ranged weapon that deals piercing.

DISH OF FOOD

Every good inn serves good food. What you do with it once it's served is up to you.

Effect: You deliver a face-full of food to your opponent. Using a dish of food requires a ranged or melee touch attack and breaks the dish. A hit creature is dazzled for 1 round. On a critical hit, they are blinded instead.

DRAGON BREATH ALE

Brewed under the direct supervision of real fire-breathing dragons!™

Effect: A tankard of Dragon Breath Ale is treated as a ranged splash weapon that deals 1d3 points of fire damage on a direct hit. Every creature within 5 feet of the point where the flask hits takes 1 point of fire damage from the splash. A tankard of Dragon Breath Ale may just be splashed onto an adjacent target as a ranged touch attack that deals 1d3 points of fire damage.

DRINKING VESSEL, mug

Cheers!

Effect: If a cup, mug, or tankard is wielded in combat, treat it as an improvised light weapon that deals bludgeoning damage. Glass and ceramic drinking vessels are destroyed after a successful hit. Wood and metal drinking vessels are fragile. If the vessel has an appreciable amount of liquid in it, the first attack made with it dazzles a successfully hit opponent for 1 round.

DRINKING VESSEL, shot

May as well give this one a shot.

Effect: If a shot glass is wielded in combat, treat it as an improvised ranged weapon that deals bludgeoning damage. Glass and ceramic drinking vessels are destroyed after a successful hit. Wood and metal drinking vessels are fragile. If the vessel has an appreciable amount of liquid in it, the first attack made with it dazzles a successfully hit opponent for 1 round.

FIRE POKER

I hardly know her (sorry).

Effect: If a fire poker is wielded in combat, treat it as a one-handed improvised weapon that deals bludgeoning or piercing damage. If the fire poker has been near the fire, or has been used recently to tend to the fire, then attacks made with the fire poker deal 1 additional point of fire damage. If the fire poker has been left in the fire long enough that it is glowing red, then attacks made with the fire poker deal an additional 1d6 points of fire damage instead.

FIRE TONGS

Like a fire poker, only more complicated.

Effect: If fire tongs are wielded in combat, treat them as a two-handed improvised weapon that deals bludgeoning damage.

You may attempt a touch attack to hit an opponent and a combat maneuver check to grapple him (without the -4 penalty for not having two hands free). Success means that you have succeeded in grappling your opponent (i.e. grabbed a limb). When you grapple with fire tongs you do not move into the same space. Once the target is grappled, you can perform a move or damage grapple action against him.

Fire tongs have hardness 10 and 5 hit points; they requires a DC 20 Strength check to break them. If you drop the fire tongs, the target is freed.

If the fire tongs have been near the fire, or have been used recently to tend to the fire, then attacks made with the fire tongs deal 1 additional point of fire damage (or per round if grappling). If the fire tongs have been left in the fire long enough that they are glowing red, then attacks made with the fire tongs deal an additional 1d6 points of fire damage instead (or per round if grappling).

FIREWOOD

Made from the same stuff as clubs.

Effect: If firewood is wielded in combat, treat it as a light improvised weapon that deals bludgeoning damage. If the firewood is on fire, the attacks made with the firewood deal an additional 1 point of fire damage.

FURNITURE LEG

That table made a terrible weapon... this leg is much more manageable.

Effect: If a chair or table leg is wielded in combat, treat it as a light improvised weapon that deals bludgeoning or piercing damage.

TROPHY, weapon

It's a weapon. Just use it.

TROPHY, hunting

Behold this elegant example of wildlife... as I use it to beat you.

Effect: Mounted trophies come in all shapes and sizes, but are usually not very effective. If an animal trophy is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage equal to that of a club of its size.

TROPHY, animal claw or horn

An animal once used this to attack things. Why can't you?

Effect: Mounted horns, claws, or other natural weapons used in combat are treated as one-handed improvised melee weapons that deal damage equal to that of the creature they belonged to. Natural weapons that come from creatures two or more size categories larger than the wielder are instead two-handed improvised melee weapons.

INSTRUMENT, small

Sometimes, violence is the only way to get the bard to shut up.

Effect: If a small instrument is wielded in combat, treat it as a light improvised weapon that deals bludgeoning or piercing damage. Wood instruments are destroyed on a successful attack. Metal instruments will break on a successful attack.

INSTRUMENT, large

That was a nice cello.

Effect: If a large instrument is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage. Wood instruments are destroyed on a successful attack. Metal instruments will break on a successful attack.

ROASTING SPIT

Can I skewer you a question?

Effect: If a roasting spit is wielded in combat, treat it as a one-handed weapon that deals either piercing or slashing damage.

SERVING VESSEL

That's one way to share a drink.

Effect: A serving vessel or pitcher is treated as a ranged splash weapon that deals 1d2 points of bludgeoning damage on a direct hit, and spills its contents onto the target and every creature within 5 feet. If those contents are hot (such as a piping hot stew) each splashed creature also receives 1 point of fire damage. Glass or clay serving vessels are destroyed after a successful hit.

SKILLET / PAN

Out of the frying pan and into the brawl.

Effect: If a skillet is wielded in combat, treat it as a one-handed weapon that deals bludgeoning damage. If the skillet is hot (such as when it's taken off a stove) then it deals an additional 1d6 points of fire damage. If the skillet

has any amount of food in it, the first attack made with the skillet also dazzles the target for 1 round on a successful hit.

TABLE

Flip the table!

Effect: A table is quite a heavy object! If a table is wielded in combat, treat it as a two-handed improvised weapon that deals bludgeoning damage. It takes a full-round action to attack with a table. This can be reduced to a standard action by succeeding at a DC 15 Strength check. A critical hit with a table breaks it and knocks the target medium- or smaller-sized creature prone. (see **FURNITURE LEG**).

Alternatively, a table can be turned on end as a standard action. The typical up-ended table provides partial cover to creatures standing behind it, and full cover to creatures hiding behind it.

FORK

Getting your point across, and making sure it sticks.

Effect: If a metal fork is wielded in combat, treat it as a light improvised weapon that deals piercing damage. On a successful hit, it sticks in the target's flesh or armor.

KNIFE

It slices it dices...

Effect: If a metal knife is wielded in combat, treat it as a light improvised weapon that deals slashing damage.

SPOON

Um... I guess you don't have a fork or a knife...

Effect: If a metal spoon is wielded in combat, treat it as a light improvised weapon that deals bludgeoning damage. A spoon deals no damage to any creature with an armor bonus of +1 or higher or a natural armor bonus of +3 or higher.

SERVING UTENSILS

They are better in combat than the normal size... EVEN THE SPOON!

Tavern Obstacles

Obstacle	Acrobatics DC Modifier*
Slight obstruction (broken glass, plates, and pans)	+2
Severely obstructed (furniture, broken furniture, prone bodies)	+5
Slightly slippery (spilled drinks, scattered plates of food)	+2
Severely slippery (entire pots of food, overturned barrel, soapy water or grease)	+5

* No Acrobatics check is needed to move through an area containing these obstacles unless the combined modifiers of all obstacles increase the DC to 10 or higher.

Effect: If a serving utensil is wielded in combat, treat it as a one-handed improvised weapon that deals damage like a fork, knife, or spoon that is one size larger.

WARMING PAN

Big, metal, and filled with hot coals. What could possibly go wrong?

Effect: If a warming pan is wielded in combat, treat it as a one-handed improvised weapon that deals bludgeoning damage. If it has been in the fire, or contains hot coals, attacks made with the warming pan deal 1 additional point of fire damage.

Improvising with Improvised Weapons

Half the fun of using improvised weaponry is seeing ordinary objects used in completely unexpected ways. If your players reach for a weapon you haven't anticipated, roll with the punches. Either you can find a similar weapon listed above or find the closest thing you can in standard weapon tables to use as a guideline. If that fails, simply make up the details on the fly!

WATCH YOUR STEP

Fighting in a tavern can be confusing and messy. Don't expect a clear area with convenient cover and a clear line of sight to the enemy. Taverns are often cramped rooms filled with hazards and obstacles. Furniture, fireplaces, and kitchen fixtures will all get in the way, as well as provide dangers of their own. Patrons not involved in the crowded melee may complicate matters as they try to escape. Taverns tend to be full of food and drink as well. Once the fight has been going on for a little while, it's likely that the floor will be covered with spilled food and drink and broken dishes.

Obstacles

Moving around in a crowded tavern is hard enough without having to keep your guard up, but when a fight breaks loose, furniture, food, and patrons are likely to get

scattered. The longer a fight goes, the more hazardous moving through the melee will become. The tavern obstacles table offers a sample of how hazardous it can get.

Hazards

While a stool can get in your way and a broken table underfoot can cause you to lose your footing, some obstacles can be even more treacherous.

Stuff That's Hot

Fireplaces, stoves, ovens, braziers... the list goes on.

Hot things: Hot things are about the temperature of boiling water. Contact with something hot deals 1 additional point of fire damage for each round of contact.

Very hot things: Very hot things are so hot that water will vaporize on contact. Very hot iron will glow red. Boiling oil is very hot. Contact with something that is very hot deals 1d6 additional point of fire damage for each round of contact.

Open flames: A creature that makes contact with open flames may catch fire, as per the normal rules. Each round spent touching open flames puts the creature at risk.

Falling and Tumbling Objects

It usually doesn't take long for someone to get the bright idea to cut a chandelier rope or knock out support for a rack of barrels. Such hazards behave similarly to traps, though they must be manually triggered.

CHANDELIER

Type: mechanical; **Perception:** DC 0; **Disable Device:** DC 0

Trigger cut rope (Hardness 0; 2 HP; Break DC 23); **Reset** manual

Effect Atk +10 melee (2d6); on hit, chance to catch fire; multiple targets (all targets in a 5-ft. square)

GRAND CHANDELIER

Type: mechanical; **Perception:** DC 0; **Disable Device:** DC 0

Trigger cut chain (Hardness 10; 5 HP; Break DC 26) or throw lever; **Reset** manual

Effect Atk +15 melee (4d6); on hit, chance to catch fire; multiple targets (all targets in a 10-ft. square)

ROLLING BARREL

Type: mechanical; **Perception:** DC 0; **Disable Device:** DC 0

Trigger push over barrel (full round action or Strength check DC 20); **Reset** manual

Effect Atk +10 melee (2d6); spills contents in area; multiple targets (all targets in a 15-ft. line)

TUMBLING BARRELS

Type: mechanical; **Perception:** DC 0; **Disable Device:** DC 0

Trigger push over stack of barrels (full round action and Strength check DC 20); **Reset** manual

Effect Atk +20 melee (6d6); multiple targets (all targets in a 15-ft. long, 10-ft. wide line)

Falling and Tumbling through Objects

There are many other hazardous things to watch out for that you or your opponent may be getting shoved through or into. The list is endless, but a couple of very popular ones are barrels and windows.

Stuffed into a barrel: If it wasn't bad enough having the occasional barbarian kick over or throw a barrel, imagine getting stuffed into one - worse still, upside down. Especially when it's full of pickles and brine.

You can move a creature you are grappling with into a barrel as part of a normal standard action. Attempting to place your foe into a barrel provides them with a free attempt to break your grapple with a +4 bonus. Once inside the barrel, the target is treated as though they were tied up. They may attempt to escape the barrel with a successful combat maneuver check or Escape Artist check at DC 20. If the barrel is full of fluid, the check is at DC 30 instead and the creature may be at risk of drowning. Alternatively, so long as their legs are not being held, a creature can spend a full round action to right themselves and climb out of the barrel.

Thrown through a window: A creature that is forced through an intact window suffers 1d6 points of bludgeoning damage and 1d3 points of slashing damage. A creature who is forced through a broken window suffers 1d3 points of slashing damage.

BUILDING INNS AND TAVERNS

A PARTY AT THE THREE BEARS INN

To say that their last adventure had not been their finest hour would be an understatement. A string of unlucky events had left the group beaten, frustrated, and fatigued. They should have been happy that none of them had died, but that was little consolation at the moment.

"Could that 'ave gon' any worse?" asked Dimli the dwarven fighter, mostly to himself, as the party passed though the main gate.

"Perhaps if you could have kept the orcs at bay for two more minutes, we would have been able to get the lich's vault open and made some coin off this trip," complained the warrior lass Fiona.

"So ye mean ta' say that yer' gonna blame me for getting bested by six orcs?! It's not like I just gave up. Perhaps if we had another heal potion or maybe some healing spells it mite'a gon' a bit different," retorted the dwarf.

"No need call me out, Dimli!" said Deirdre, looking hurt by the accusation. "I'm sorry, but I used all of the gifts from my Goddess at the iron door."

"Hey! Hey!" cried Gerki. "That was not my fault! I had to pick that lock with an old wire and a dagger. I think I did a damn fine job with what I had."

"Anyone else thirsty?" interrupted Dimli. "How about we stop in here for a few pints?"

He gestured toward a pub that sat just ahead. The building looked a bit ramshackle, and had an odd smelling smoke drifting out into the street. The crudely carved sign above the doorway depicted a mug, and that meant that they served ale, so they ducked in.

The light inside was dim, and the smell of the acrid smoke was worse than outside. The air felt oddly damp.

"Are those human skulls on the walls?" asked Deirdre, wrinkling her nose.

"Too many eyes," said Gerki.

One of the bar's patrons, a greasy-looking man dressed in black rags, grinned wickedly at them, showing his pointed teeth.

"Friends, I suspect we might not enjoy what they have to offer in this establishment," said Zot the wizard, holding his robes off the grimy floor in one hand, and his rabbit

familiar Pooky in the other. Pooky looked up to his master and nodded. The others agreed and beat a hasty retreat.

Back on the road, the party walked in silence for a few minutes, each turning to their own thoughts, considering what they might have done to avoid the trouble.

Fiona suddenly burst out, "And what did happen to your lockpicks, Gerki?"

"I lost them," replied Gerki.

"That's all you have to say? I mean, that'd be like me losing my sword! When exactly did you lose them?"

"Well, I didn't want to say anything," replied Gerki hotly, "but I think it was when you were on watch, Fiona. You know, when the kobolds snuck up on us in the middle of night... that time **you** were on watch. And we didn't have any warning, cause you didn't hear 'em even though you were, ya' know, **on watch**. And we had to run. And my pack fell in the river. You know, the pack with the steel spikes, and the rope and... oh yeah... **my tools!**"

Fiona, clearly feeling shamed, said nothing. She was at fault and there was no use arguing the point. The party was silent; no one liked to see Gerki and Fiona at odds - they were like brother and sister after all.

"Come on, you two - no good will come from arguing about it," said Zot, trying to smooth things over.

Gerki tensed. "You're one to talk! At least we didn't waste a fireball scroll on a dark empty room, like some person I could mention," he retorted, his voice rising to a near shout.

"Please calm down, my friends," said Deirdre in little more than a whisper. "Look, I've found a nice place for us to get some refreshments." She nodded toward an immaculate white stone building. The sign above the door spelled out Madame Le Fey's Fine Wines and Dining in delicate golden script.

"Yes, this place looks much more relaxing," agreed Zot.

Inside, the light was soft and rose-colored, and smelled faintly of honey. Rich velvets and delicate silks covered the furniture and windows, and a harpist played quietly in one corner.

But when the party stepped through the ornate wooden doors, the harpist abruptly stopped. The patrons, attired in fabrics even finer than those of the decor, turned and gaped. Someone dropped a teacup, the sound far too loud in the sudden silence.

Too late, the adventurers realized that their earlier battle had left them disheveled, covered in blood and grime. Fiona

and Dimli, heavily armed and even dirtier than the rest, shifted uncomfortably.

"Maybe Gog go drink somewhere else," mumbled the half-ogre, turning his eyes to avoid the looks. He turned to leave, catching a fine glass statue with an errant elbow.

"We think that might be for the best," said the maitre'd icily, after having just barely caught the tumbling art piece. The rest of the party followed Gog out, being careful to touch nothing.

Faces red and eyes downcast, the party continued their search, heading down a side street.

They passed a small, quiet place peopled with some locals, but decided against it when they saw that the menu consisted only of watery soup and day-old bread.

"Sorry, everyone," said Fiona, her normally fiery personality put aside for the moment. "I just hate that we got beaten."

"I know, lass," added Dimli. "Maybe we shouldn'ta given up. Ye know what they say about getting back up on the horse."

"Perhaps, master dwarf, but in reality I think we needed to heal up and resupply," replied Zot.

"I know, 'tis true... but I'd kill for a good fair fight right now," answered the dwarf before the party continued their search.

Soon, their heavy silence was broken by crash of glass and a thud as a man tumbled out of a window to the ground at their feet. Fiona read aloud the wooden sign above the shattered window. "The Three Bears Inn. Hearty Ales and Fresh-Made Pies."

Dimli peered inside, breathing deeply. "Smells delicious," he said before ducking as a pewter tankard flew past his head, followed by a shout.

"Oi, get back in here, you coward! What? Are you gonna let a window stop you?"

Gerki looked at the unconscious man in the street. "Better than that, it smells like it might be a bit of fun!" he grinned.

With a gleeful roar, Fiona and Gog crashed their way through the wreckage to join the melee.

"What do you say 'master dwarf'?" asked Gerki of Dimli.

"I say this seems like just the sorta place I was lookin' for," said the dwarf as he followed the others into the inn.

The thief jumped through the broken window and quickly disappeared into the shadows within, leaving Deirdre and Zot alone in the now-quiet street. Zot sighed as his rabbit familiar struggled to break free of his grasp. "Go, have your fun," he said, releasing Pooky. "But I'm staying here. I'm exhausted just from watching that."

Zot watched Pooky bound into the inn, the rabbit sinking

his teeth into an unsuspecting brawler's arm as he landed. Then Zot called out, "And by the Gods, don't you rabble kill anyone in there!"

Deirdre sighed, shaking her head dismissively like she was observing rambunctious children. "We could go back to Madame Le Fey's," she suggested.

"An excellent idea," said Zot, offering her his arm. "I'd wager the party won't be missing us for a while."

WHERE TO BUILD

Inns and taverns come in all shapes and sizes, and this is a good thing. You see, not everyone wants the same thing. When you design a tavern or inn, the first question you need to tackle is "What is this inn all about?"

Before you can answer that relatively simple question, though, you need to ask yourself a few more, like "where is this inn?" and "what sorts of folks will visit?"

Once you can answer these questions, you can figure out who's going to be coming to your inn, how much gold they have, and what they want to spend it on.

It's also important to consider "what sort of person or people will be running it?" and "what do those people want?" Is the owner a cook or brewer who wants to serve up something great? Maybe they love the bards and the whole tap room is built around a stage. Of course, some folks just want money, and they will do whatever it takes to get the most of it.

Climate

When considering climate, the first question that comes to mind is the temperature – is it hot, is it cold? Maybe the

summers are hot and the winters are freezing. Maybe it's just nice all year round. The temperature will affect how you design your inn, what sorts of foods you'll want to serve, and many other factors.

The second big part of climate is rain and snow – do you get a lot of it? Is it a constant bother, or do you really wish you'd get more? In areas with heavy snows and rainfall, it may be a good idea to slope the floors slightly in entry areas to allow water to flow out of your building. In areas with heavy snowfall, it may be necessary to build a second-floor entrance which is used if the ground floor entrance is buried in snow.

Terrain

From rolling plains to rugged mountains and from lush forests to barren deserts, each type of terrain provides unique advantages and challenges to an innkeeper.

Forest

Forests have lots of wood; it's their defining feature. Forests also tend to be teeming with monsters and other



dangerous and wild beasts. Dealing with monsters is usually the biggest problem facing inns and taverns in woodland settings (of course, some forests are perfectly safe, teeming with little more than songbirds and squirrels).

Patrons can be scarce in a woodland setting. Aside from hunting, trapping, and harvesting mushrooms or herbs, there is not a lot of business going on in forests. Of course, there could also be woodsmen – the business of harvesting trees can be quite lucrative – but if this is happening on a large scale, your forest location will soon become plains or farmland. In many cases, there are not many patrons with a lot of money to frequent your establishment. If you are happy with a quiet place nestled in peaceful surroundings, you could certainly make a living catering to the folks who do work in the woods, but you would not likely get rich doing so.

Forests do provide a number of advantages. First, they are full of resources. Food in the form of meats, roots, berries, herbs and fungi tend to be common and easy to harvest. Wood for building and for fuel is also in plentiful supply. Often, you will be able to trade services to hunters and harvesters in exchange for their goods.

Woodlands also provide some protection from the elements (more so in pine forests which keep their needles over the colder months). The trees of a forest act as protection against wind, making them a bit more comfortable than open terrain in colder months.

All of the leaves or needles do add up, though – an inn or tavern in the forest must be tended to – every now and then it will be necessary to get on the roof and clear off debris. Falling branches or whole trees can cause costly (even life-threatening) damage, but this can be greatly mitigated by tending to the trees around your building and trimming any dead branches and the like. The smaller creatures found in forests – mice, squirrels, and such – can also be quite destructive. Forests tend also to be rather wet places (trees need water after all), so it's necessary to watch out for wood rot.

Building in a forest can be cheap, due to all the materials on hand. But it can be labor-intensive, due to the need to cut down trees and chop through roots to make room. Assuming that you are not in a very remote location and that you are at least close to a trade road, getting workers to your location should not be too difficult.

If you can afford a stone foundation, this will greatly improve your building's ability to deal with the rainy season. Barring that, building on short stilts so that your building is elevated is advisable.

Jungle (Tropical Forests)

Jungles are forests in warm regions which receive a lot of rainfall. They tend to be in areas that are always humid

and which do not have a cold season. As a result, plants can grow all year round. This is great for farmers and gatherers, but means that you need to trim the hedges much more often. Jungles suffer from the same issues of upkeep (rot, rodents, and falling debris) as forests. The biggest issue in jungles tends to be that they have even more monsters than forests. On the good side though, they usually have many and interesting options for foods.

Plains

Compared to other climates, plains are flat, generally under-populated, and, well, sort of boring. But some folks love a wide open sky. Plains tend not be perfectly flat, but rather are collections of very low hills. Plains are relatively safe; if something is coming at you, you'll have plenty of time to prepare for it. In addition, since there is little terrain, monsters and large creatures don't have as many places to make burrows or dens, so they tend to be less common. In some plains, large herds of wild horses or oxen are common.

The sorts of folks who live on plains tend to be animal herders and farmers. Unless your tavern is located near a populated area or road, you will likely not see many people per day. Herding tends to be a seasonal activity, though, and placing your business in a place that takes advantage of this can allow you to generate quite a sizeable income, if only for a few months or weeks a year.

Plains tend to be rather windy places with infrequent rainfall. This favors grasses over trees. It can make for uncomfortable winters. In some plains, the weather can be more vicious. Tornadoes can be devastating. After a dry spell, dust storms may also pose a problem.

Plains provide the best grazing land. The combination of plentiful, unpopulated grasslands and the ability to see an entire herd even over long distances is ideal. Generally cows, sheep, or other herd animals will be cheap and plentiful to inns and taverns on the plains. Other foods can be a bit of a problem. Plains tend to be difficult to farm due to the lack of rain and hard-packed soil. It is possible, though, usually in populated areas, that there will be some farming. For a smaller establishment, it may be worth growing some of your own food.

Building in plains is relatively simple and cheap, assuming you do not wish to rely on wood. Sod, daub, or mud construction is ideal. These building methods not only use materials that are easily available, but produce thick solid walls which are good at keeping out the bitter winds of winter. When stone is found in plains, it is also an ideal building material. Building a structure from wood is possible, but transporting enough lumber can be expensive and, unless care is taken, can result in drafty buildings.



Desert

Deserts are very dry places and often they are also very hot (at least during the day). The lack of water makes plant and animal life uncommon. Growing food in these places is possible only by employing methods of water storage and irrigation or magic. Maintaining an inn or tavern in a desert can be quite challenging. In addition to needing to bring in food and (sometimes) even water, there are often not many people living in deserts.

If you are on a trade route, you can expect a high, if sporadic, income. Each time a large caravan comes past you will fill all of your seats and rent all of your beds. Deserts can also have rare minerals or other resources, and whole towns can form to serve the mines or pits.

Aside from caravans, traders, and mines, there is not a lot of business in deserts. But people will live anywhere and so it may be possible to find an inn or tavern in a small village even in the most remote corners. While such a place will not be terribly profitable, the costs of operation will be low and the income should be reasonably steady. It might be exactly the thing if you are someone looking for a simple way of life.

Deserts tend to be hot in the day but can cool off very quickly at night since there is no vegetation or water to hold heat. Wind and sand storms are likely the only severe weather you will need to contend with.

On the good side, there are few additional costs. Animals and monsters tend to be less common and the ones that are there tend to be small (unless sand dragons, giant scorpions, sphinx, killer sand worms or any number of other horrible creatures are common in your particular desert) so you don't need to worry as much (usually) about the troubles that they can cause. The lack of water is a boon when it comes to your building since water is the most common cause of deterioration to a structure.

Often desert inns will see little to no activity during the hot hours of the day, with people only coming in to have a drink and get out of the heat. Many desert inns are nearly empty while it's light out and only really come alive after dark.

Once you get your materials, building in the desert is easy. Because of the lack of water, you have building options which are not available in other climates. Mud and mud brick structures are a good option, as is digging down and building below ground level. A building with thick solid walls

will have the advantage of being able to soak up extreme heat during the day, which will help keep the place warm at night. Tents made from heavy cloth and stout timbers are even reasonable options and can survive for years in this climate. Tents even allow for an inn that can move from place to place. A tent will not provide heat at night, but will allow for air flow during the day which can help keep your patrons cool. A courtyard with a cloth covering which can be removed at night is also an option.

Flooring in desert inns should be considered carefully – sand gets everywhere! If you can provide a place where folks can get away from the sand, they will likely pay handsomely.

If you are in, or near, an oasis, then things may be very different. In addition to the water and ability to harvest and possibly even grow food, you will be in a location that people will want to visit.

Swamp and Marshes

Swamps and marshes are areas that are susceptible to flooding. Sometimes these areas are flooded all year round. They are often found near large bodies of water, but it is possible to find them in low lying inland areas as well. Swamps and marshes may be fresh or salt water and sometimes the waters will be heavy with other materials like sulfur or methane. In many ways, swamps are similar to forests (having most of their vegetation in the form of trees) and marshes are similar to plains (having most of their vegetation in the form of grasses and reeds). Swamps and marshes can cover relatively small areas of a few hundred feet on a side or can stretch for tens or hundreds of miles.

Both swamps and marshes can be bright, vibrant places with clean flowing water and fresh air. But they can also be places which evoke a dark, uneasy feeling with stagnant waters and a pervasive stench of death. Swamps in particular can be overgrown, dank, and foreboding places. Not all swamps or marshes are ideal for running an inn.

Buildings in these climates must be constructed on a foundation to keep them out of the water – wood is good, but stone is better. Even keeping a structure above water will not protect it entirely from the effects of all the moisture – the biggest issue with upkeep will be rot. A close second, though, will be insect and rodent damage.

Monsters can be a major problem in swamps and marshes. They can hide out among the trees or grasses and sneak around with ease. To make matters worse, many tend to be venomous! In addition, if you are near a larger body of water, you are also at risk from even larger aquatic creatures “visiting” from time to time.

Firewood can also be a challenge. While wood may be common, dry wood suitable for burning can be hard to find. It may be necessary to include a covered area for keeping

wood as it dries. Alternatively, peat or other materials may be dredged, dried and used as fuel. In particularly gassy locations, it may even be possible to use the gas to run ovens and lamps.

The folks who choose to live in these places are usually either farmers or fishers. All of the water is great for growing things. In addition, many swamps and marshes form where rivers run into large lakes or seas. The water that runs in these rivers can be rich with minerals and nutrients which also help things grow. Farms in swamps and marshes will grow foods which can survive and even thrive in very wet conditions.

Between the food grown in these areas, and the local and plentiful plants and animals, getting food should be an easy task. Although the visitors may find the options unusual (aquatic rodents, large leafy vegetables, and more), the creative cook should be able to prepare dishes that will be both interesting and palatable for most folks.

Swamp and marsh inns and taverns are a little more difficult to construct due to the need to lay down a deep stone foundation or to build on stilts. Once you have the footing in place, the rest of the construction is easy. It is best to build in the dry season (if there is one), or it may be necessary to move all of the building materials by boat.

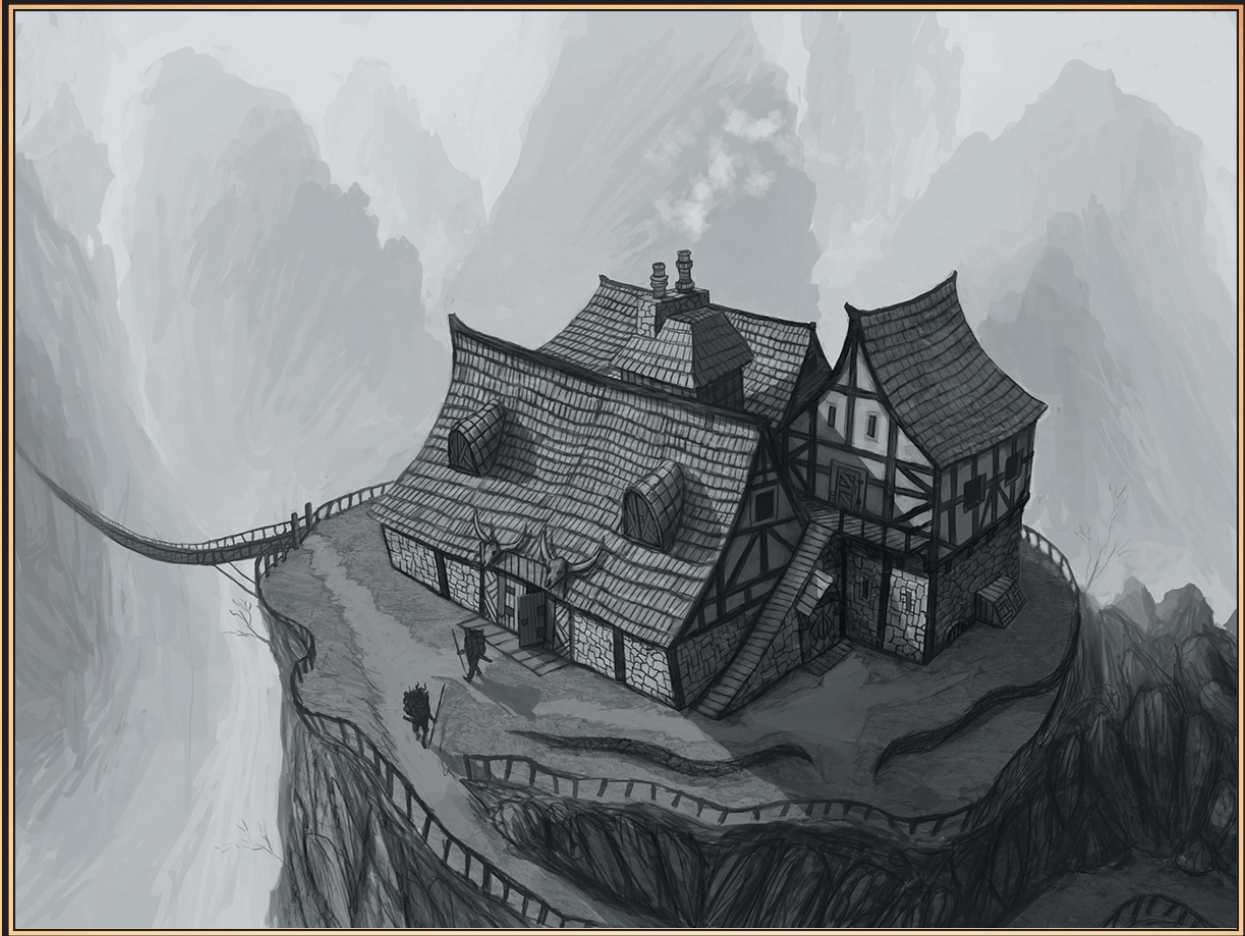
Canopy (Forests, Jungles, Swamps)

Building in the branches of trees is an interesting option. Getting your building off the ground will give you great protection against wild creatures and monsters. It's also good for getting away from dirt and moisture which will cause deterioration of wooden structures. Building within living trees can be a strong and very artistic solution. The downside of running an establishment in a canopy is getting everything up to your inn. Usually this is done by building steps or ladders, but lifts with pulleys are often a good option.

Mountains

Mountainous areas are remote, desolate, rugged places. Perched on the side of a steep incline along a narrow path, an inn or tavern can survive – even thrive – but it is a difficult life. At higher altitudes, trees and other large plants are uncommon – if found at all. Food and fuels are rare in the mountains, so folks don't often live at these sorts of altitudes. Any materials needed to survive must be carried up the mountain.

How can an inn or tavern survive in this kind of a place? An important mountain pass will be well-traveled. If it is on a profitable trade route, then traders will pay well for a safe place to stay and keep their goods overnight. Another possibility is mining crystals or other rare minerals which, as



chance may have it, are only found in rare locations.

Weather is the main problem which the innkeeper will need to deal with. Without the cover of trees, the winds can be extreme and the weather can change rapidly. Rain storms can quickly form flash floods – violent rivers which threaten to wash away everything. If it's colder – and it usually is – snowfall can be excessive. A lot of snow can add up – if roofs are not built to handle the weight, they can collapse.

Mountains - Alpine Valley

Not all high-altitude areas are inhospitable. Sometimes valleys can be found between high peaks. Alpine valleys are protected from the harsh winds and the more bitter conditions associated with other mountain locations. They are often exceptionally beautiful. In most cases, these locations will still be quite cold in the winter or even all year round. The higher altitude usually means that trees and other larger plants will not grow well, but grasses, herbs, and other small plants can thrive. Sheep and goats excel in these conditions and can be successfully herded.

Often these valleys will have lakes fed by melting snow and filled with fresh crystal-clear water. A larger valley could

hold an entire village. A tavern here would share many characteristics of one found in farmlands. A seasonal inn could do some business for herders and herb gatherers as well.

Farmlands

Farmlands are not naturally occurring. Intelligent creatures can alter their surroundings to make growing crops possible in almost any climate. When this is done on a large scale, it will effectively change the climate. Forests tend to be the easiest to convert to farmland (because there is the right amount of rainfall), with plains being next. Swamps, marshes, and even deserts can be converted into farmland, with enough effort (or magic). The kinds of crops that can be grown will depend greatly on the extremes of temperature and the amount of water in an area.

Farmlands are made of either crops which are uprooted and replanted each year (potatoes, carrots, grain, and such) or plants which grow over years and from which only a part of the plant is harvested (apples, grapes, etc.). In either case, farmers go to great lengths to prepare and maintain their crops. It is common that any of the larger creatures which lived in the area before it started being used for

farming will have left or been killed off. Should one resurface, the local population will quickly either hire someone to deal with the problem or deal with it themselves. Farmers have no love for pests. They will employ traps and poisons to deal with rodents, birds, insects, or whatever might affect their crops. As a result, large and small creatures will be less of an issue in farmlands than in other areas with similar weather.

As far as a nice setting for an inn or tavern, farmlands have it all. Supplies – particularly high quality food – are common. Farmers are consistent folk and make great patrons. During the off seasons, farmers will often be willing to help fix or upgrade your tavern. It may not make you rich, but running an inn or tavern in farmlands is usually simple and reliable work.



Underground

Deep subterranean living has the advantage of not needing to worry about weather at all. These locations have constant temperatures regardless of the surface conditions. In most cases, these areas are very dark. Light is the first issue one needs to solve. These locations can also be dank and even cold. Finally, food and sometimes water must be brought in from the outside.

Of course, there are exceptions... glowing moss or other plants can provide light. If you're near a volcanic source, then it will probably be very dry and may also be quite warm. Where there are large subterranean caverns, it may even be possible to grow crops.

Location

Once you know the climate, the next thing is the location. Location is mostly concerned with how many people live in a place and what they do.

Cities and Towns

Cities and towns have lots of people. As an innkeeper, this means that you have more options for what you want your place to be all about. Everything from fancy high-class establishments to lowbrow drinking halls can be successful and it's likely that both can and will be successful in the same town or city. Even though the exact details will be different, all cities and towns will have business – and lots of it. The exact types of business will also have an effect on the types of inns and taverns which will be most successful.

Villages

Villages are smaller and usually more remote than cities. They tend to have less business – in many cases there may be only one main business in a particular village. The most common business will be related to farming and the buying and selling of the farmed produce. Villages usually can support two or three inns or taverns. Smaller villages may be able to support only one. Villages tend to have less money, which means that an extravagant inn or tavern is not an option. A positive effect of being the only place in a smaller or more remote village is that you literally are the only option in town.

Labor Town

Sometimes a town or even a small city will form around one labor-related business. The most common form of labor town is built near a mine. Labor towns can also form where things are made or processed. These places tend to have a younger population of people with strong backs and a willingness to work long hours to earn their gold (at least that's how they start out).

Some labor pays well and some does not. This will affect how much you can make running a tavern in a labor town. One thing is more constant though: the folks who do this kind of work... well, they work hard. When it's time to quit for the day, they want to sit back and relax most of the time. But, you see, the sort of work you find in a labor town tends to be boring and stressful – not a good combination. So what's relaxing for these folks might not be what others call relaxing. Rowdy behavior and gambling are commonplace in labor towns, as are folks who drink too much.

A person can make a lot of money running a tavern in a labor town – but they'll have to work for it.

Many labor towns are situated on a mine or near a factory that is owned by a person or collective. All the money in town comes from this source. In this case, it's likely that the inn or tavern will also be owned by the same – or that there will be some agreement with the tavern owner.

In other cases, labor towns form around a natural resource that no one has claimed. These places are a little different. Prospectors – folks looking to get lucky and strike it rich – are common in these places. The income tends to be much less regular than other labor towns. But when someone does have a good day, an enterprising innkeeper certainly will be sure that they have good food and drink, a fine bed, and whatever other distractions may be desired.

Lastly, in labor towns it's a good idea to have a couple of high-end rooms in case wealthy merchants visit.

Port Town

Port towns are situated on ocean bays, great lakes, or along major rivers. They serve as the point where goods being transported change from overland transport to overwater transport. Since everything being transported usually needs to be unpacked and repacked, port towns are the most likely and efficient places to conduct the buying and selling of the goods being moved.

Many people in a port town at any given time will be sailors, and most sailors have been cooped up on a ship for days or weeks on end. They want to get out and have some fun. Strong drink, gambling, and other diversions are what they are looking for. Of course there are those with more refined tastes – captains and merchants – who will usually prefer fine food and a comfortable bed.

Port towns are not just about moving goods. People travel now and then as well. Even though most people

in port towns will be seafaring folk or merchants, it's not uncommon to find all manner of people; from pilgrims to farmers and even adventurers.

Sometimes, due to politics or geography, a trading town will form away from water. Take, for instance, a town on the border between two kingdoms. These places will share many traits with port towns, except, of course, the water and the ships.

Port towns often grow into cities – in this case, all sorts of inns and taverns are possible.

Crossroads

Inns situated along roads can be profitable if the road is well-traveled. In farmlands, crossroads taverns are easy to run. In more remote locations, it can be more difficult or even dangerous. Usually, the more remote establishments can have protective walls and other amenities, like a simple supply shop or smithy to repair broken wagon wheels or replace lost horseshoes.

The profitability and the exact sorts of amenities that should be provided will be determined by what sort of folks travel the roads.

Frontier

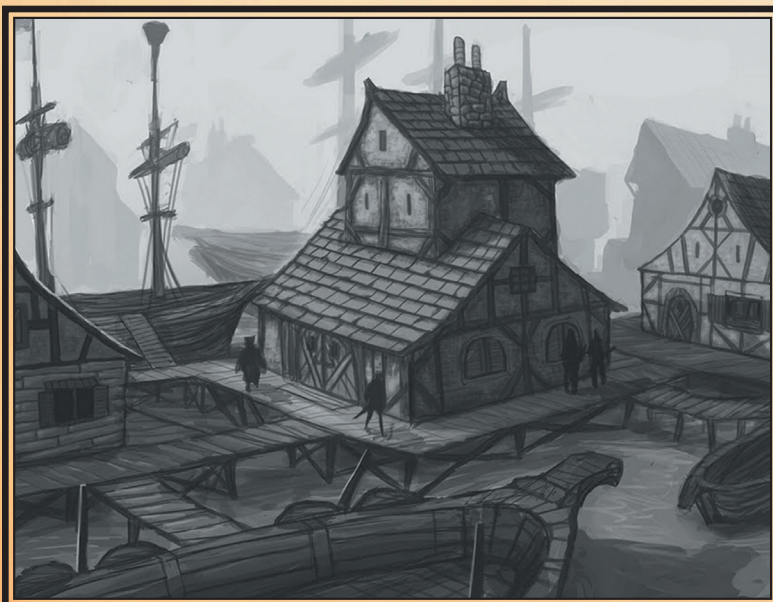
Frontier inns are the most challenging. Perhaps it is a recently discovered place, a place on the edge of an expanding country, or just a remote place that has, for some reason, not been populated yet. Frontier inns and taverns usually suffer from a number of issues: lack of patrons, issues with supplies and, perhaps worst of all, dangerous creatures or monsters. Of course, there is always the unknown – who knows what dangers (or wonders) may exist just over the next mountain range?

There will always be some folks who want to make their own way. These people will seek out the challenges which only the frontiers can provide. Frontiers are also where one finds adventure – and heroes go where the adventure is. And those heroes, especially the ones returning from a successful adventure, often have treasure to spare!

Types of Inns and Taverns

So you know what kind of weather you should expect and what sorts of people might come to your tavern. That's good – now the question is: what sort of inn or tavern do you want?

First, decide if you want an inn or a tavern. A tavern is a place where you can get a drink and something to eat. An inn provides that



and also a place to sleep.

Then consider what sort of place it is: fancy or simple, new or lived-in.

Don't forget to consider the personal motivations of the innkeeper/owner. While the best choice for profit may be obvious, if the owner wants something different, they may choose to follow their dreams instead.

Lastly, there is the name. Every inn has a name. Maybe the sign rotted away years ago and no one even remembers what the place was called... but every inn had a beginning... a point when someone cared enough to build the place – to put in the kitchen or the bar or whatever work it took to get the place going. That person, at least, cared enough, you can be sure, to give the place a name. And that name, even if it's been forgotten, is part of the soul of the place.

A Simple Place

A simple inn or tavern will be popular with the locals and is often just what the weary traveler is looking for, as well. Nothing too fancy; just good home-cooked food, local ales and wines, and clean, warm beds are all that is needed. Having a signature dish or drink to help make a name for a place is always a good idea. Having a catchy name over the door can't hurt either. It's not uncommon to decorate with local items – particularly if those items carry a story.

A Grand Place

In cities and larger towns, and sometimes even on busy crossroads, there will be enough business for a grand inn or tavern. These places are huge; they can have seating for hundreds and beds for fifty or more. These inns and taverns tend to have fine details (or at least they are made to look that way). Aside from a main dining room or taproom, these establishments can have private rooms. If a grand inn or tavern is run correctly, it will become a favorite for the locals, a destination for travelers, and the first choice for where to throw a party.

Drinking halls and feast halls are grand taverns which serve a single purpose. Folks come to drink and eat! Sometimes these places will only be busy during holidays or during certain times of year. But you can be sure that when they are open, they will be packed. Running a feast hall that only caters to expensive parties can be very lucrative. If you are in a region known for its ales, beers, or wines, the profit you make during the fall festival can cover the cost of operations for the rest of year.

Gambling halls are another form of grand inn or tavern. These places tend to have very fine appointments – rare woods and velvet curtains, all to make the patrons feel rich and to make them more willing to part with their coin! See the section on making money from gambling (Chapter 6) and you'll see just how profitable this can be.

Low-Class Establishments

These are seedy holes in the wall in the not-so-good parts of town. One might wonder why anyone would want to run a place like this. Usually, the answer is that they don't. Often a person will open a business only to have the neighborhood change around them – leaving them stranded, running a business they can't afford to quit. Others inherit a business in this sort of state. Whatever the reason, the folks who run the place always feel that staying is their best option. They may stay because of tradition – maybe this is where they grew up. They may just like the people. A quiet place frequented by locals can actually be simple to operate with a consistent income.

There are other reasons these sorts of places exist. Some folks just love a good fight and some taverns are happy to oblige. These places are rowdy and messy, and, for some, really fun! An innkeeper who runs a place with these folks in mind may have to work harder, but he'll likely fill the place every night (depending on the location). Cheap furniture is a good idea, and having as little furniture as possible is an even better idea. A pit in the middle of the taproom can keep the fighting away from the bar and can even allow the tavern to profit from taking bets. Darts and other games of skill also tend to be popular in these settings.

A low-class tavern can operate as a front for a thieves' guild or other illegal organization. The tavern can hide the meeting rooms or simply act as a place where members can go to plan their next heist – away from prying eyes. Running a black market out of a tavern is also not uncommon.

In locations where gambling is illegal, a low-class establishment may act as a front for a gambling hall. The less interesting and more run-down, the better.

A Place for Good Food and Drinks

This is a place you go to for its great food or great drinks (or, if you are lucky, both). Usually there will be specials that a place is known for. Almost always, they will have one person with vision – a person who truly loves cooking food or brewing drinks. This person will personally make sure that the standards are maintained. A small tavern with a great reputation will find that it has no trouble filling the tables. There may be a temptation to expand, but this can be a problem. A kitchen that was able to cook exceptional food for 20 may not be able to keep up their standards for 50. Usually the costs of ingredients will be high, so the profitability may not be. But if a tavern can get a good enough reputation, they can charge very high rates.

Be wary though, the chef or brewer will make or break the business. If they leave, it may spell the end of the business. If you own this sort of place, it's best to make sure you keep your "talent" happy!

Theater

A tavern with a prominent stage can be very profitable in the right setting. Folks will come from all around to hear a great bard or watch a play. There can be substantial costs in paying for good talent, and even more if you are putting on entire plays. The good thing is that if the talent is good enough, you only need to provide average food and drink to keep your patrons happy.

BUILDING FROM THE GROUND UP

Buildings come in all shapes and sizes and can be constructed from almost any material. Inns and taverns are no exception! The following section outlines the most commonly used construction methods for most settings. This section will begin with cellars and dug-out buildings where you can determine the cost of constructing a basement or even digging through solid stone. Then the various kinds of building styles will be covered, from simple mud-brick walls to extravagant half-timber and brick buildings. Finally you'll go through installing floors and a roof of some kind.

The end of this section deals with a number of related issues you might face while building or owning your new structure.

Building Styles

When describing a building, the kind of walls and internal supports usually defines it. Many buildings are described as brick or half-timber, rather than stone foundation or flat-roofed.

Below you will find many different styles of building classified by the material or style used in constructing the walls. Each section will describe the processes for building that style of structure, as well as define the typical statistics.

All prices, construction times, labor requirements, etc. in the tables below are for a 5 foot by 5 foot, single-story area called a building space. For cellars and buildings, that means a supported or freestanding 5-foot square space that a medium-sized creature can comfortably stand in, typically 7-10 feet in height. For floors and roofing, that means enough material and support structure to provide a floor, ceiling, or sloped roof to cover a cellar or building space.

This is the format for building entries, as they appear on their tables:

Construction Type: This is the type of construction

being purchased.

Time: This is the amount of time necessary to complete construction for one building space of this type.

Laborers: This is the minimum number of laborers necessary to complete the work. You can halve the time it takes to complete construction for one building space of this type by doubling the number of laborers hired to do work on the building space, which doubles its cost.

Cost: This value is the building space's cost in gold (gp), silver (sp), or copper (cp). The cost includes the materials and labor necessary to build the entry. Doubling the cost allows you to hire twice as many laborers, halving the time it takes to complete the building space.

Hardness: Defines the normal hardness for a structure of this type.

HP: Defines how many hit points a structure of this type has. A building space, floor, or roof is broken if it has taken at least half of its hit points in damage. It still stands, but creatures can move freely through it, and for all intents it is breached. A building space, floor, or roof that has been reduced to 0 hit points collapses, and creatures within or beneath that structure may suffer from the effects of a cave-in.

Break DC: This is how hard it is to break the structure with a single feat of strength. Breaking a structure allows you to move freely through it and for all intents it is breached. Breaking a broken structure collapses it, and creatures within or beneath the structure may suffer from the effects of a cave-in.

Climb DC: This is the base Climb DC for scaling the structure.

Acrobatics DC: This is the base Acrobatics DC for navigating across the structure at your full movement.

Restrictions: Some of the options below have specific restrictions for what kinds of structures they can be a part of. This entry defines what those restrictions are.

Structural and Aesthetic Qualities

All building spaces, flooring, roofing materials, and dressings can be modified using the qualities found in the "Rules Variant: Structural and Aesthetic Qualities" section (see Chapter 4).

Cellars

It's usually a smart idea to build at least a partial cellar for your tavern. They offer a cool, dark place to store your non-perishable goods, and are perfect for brewing your own drinks.

Many fine establishments don't even bother building more than the cellar, and are simply a hole in the ground

with a roof. These places are not to be confused with foul-smelling, filthy, and dangerous holes with monsters lurking deep in the shadows. In fact, there's no reason why a dugout building cannot be the picture of comfort, with hardwood floors and smooth plastered walls. Of course, some holes *are* deep, dark, scary places you wouldn't want to be caught in without a good grip on your money purse.

The material being excavated determines nearly all aspects of construction. Cellars are split up into three categories based on what material needs to be removed: loose earth, clay, and stone.

Ceilings

Ceilings for cellars can be made by resting beams across the top of the cellar. For cellars with multiple basement levels, these beams are usually fit into prepared holes in the walls, acting as framing for both the ceiling and floor. Vaulted or domed ceilings are common in cellars dug from clay or stone, with these structures left in place during excavation. This vaulting does not add any appreciable height to the structure.

If a single room within a cellar is larger than 20 feet by 20 feet and has no internal walls, then additional support must be added to keep the ceiling from caving in. Cellars with wooden beam ceilings use wooden post supports that brace the beams against the ground every 10 feet or so. Clay or stone cellars without wooden ceiling supports are excavated in such a way to leave support columns in place.

If clay or stone supports are not desirable, then the walls must be arched or vaulted even higher. When constructing

a vaulted or domed ceiling for large open spaces, the height of the story is increased by 1/4 of the longest dimension of the room.

Ceiling materials do not add to the cost of a building unless they add to the height of the building.

Loose Earth

Gravel, soil, and sand are easy to dig, making excavation of the site simple and affordable. However, an internal support structure of wood, stone, or another material must be used to shore up the walls and prevent them from caving into the open space. In areas that see frequent heavy rains, walls are necessary to keep the loose earth in place.

Clay

Clay is soft when first exposed to air, making the dense and heavy material only marginally more difficult to excavate than loose earth. After clay has been exposed to air for a period of time, it naturally hardens. Because of this change in hardness, clay cellars rarely require any additional internal structure.

Stone

Stone is a time-consuming and demanding material to excavate, requiring a great deal of hard work, as well as special tools. Stone cellars are always dug out to be self-supporting and do not require any additional internal structure.

Cellars

Type	Time	Laborers	Cost	Hardness	HP ¹	Break DC	Climb DC
Loose earth	1/2 day	1	1 gp	5	60	20	15
Clay	1/2 day	1	7 sp	6	120	32	20
Stone	2 days	1	5 gp	8	180	44	20

¹ HP is provided for an individual wall in a given space. Breaking one wall breaches the space. Breaking two walls destroys the space.

Earthen Buildings

Type	Time	Laborers	Cost	Hardness	HP ¹	Break DC	Climb DC
Rammed earth	1.5 days	1	15 gp	2	20	16	15
Mud brick	2 days	1	30 gp	6	60	30	15
Stone foundation ²	1/2 day	1	15 gp	-	+10	+2	-
Coating	2 hours	1	4 sp	-	+10	-	+5

¹ HP is provided for an individual wall in a given space. Breaking one wall breaches the space. Breaking two walls destroys the space.

² Per 5-foot-square area on the ground floor. The HP and Break DC bonuses only apply to building spaces resting upon the foundation.

Earthen Buildings

Earthen buildings are popular in dry regions where susceptibility to water damage is not an issue. This style of construction is often used out of necessity when other building materials, usually wood, are not available. Earthen buildings do not need to look poor, and can be every bit as grand as a dwarven stronghold.

The thick walls of earthen buildings make them excellent insulators against heat, and are generally fireproof. Depending on the local climate, they may require regular maintenance to keep up with the seasonal erosion of the walls due to wind or rain. Earthen buildings rarely require more than the most basic tools and skill to construct, and take advantage of the abundant resources found onsite. Since the materials are cheap, most of cost for construction is usually due to labor.

Earthen buildings come in two principal varieties: rammed earth and mud brick.

Ceilings

Ceilings for earthen buildings are commonly made by resting wooden beams across the top of opposing walls or by fitting them through prepared holes in the walls. If wood is unavailable, then the walls are vaulted up into an arched or domed ceiling. This vaulting does not add any appreciable height to the structure.

If a single room within an earthen structure is larger than 20 feet by 20 feet and has no internal walls then additional support must be added. If the ceiling is made of wooden crossbeams, then wooden, rammed earth, or brick columns are used to brace them against the floor.

If the room has a domed or arched ceiling, then it must be vaulted even higher. When constructing a vaulted or domed ceiling for large open spaces the height of the story is increased by 1/4 of the longest dimension of the room.

Ceiling materials do not add to the cost of a building unless they add height to the building.

Rammed Earth

Rammed earth structures are made from a mixture of mud, sand, clay, gravel and other materials that has been packed down to form solid walls. The mixture may vary depending on the available materials and the whim of the builder, and many rammed earth buildings will use different colors of material between the layers to build attractive strata or designs in the structure. Rammed earth construction involves assembling hollow forms (most usually made from wood) which define the walls of the building. These forms are then filled with the earthen mixture and enough water to allow it to bind. As the mixture is added to the forms it is tamped down (by hand, foot or with a flat heavy tool)

to compress it. Once the mixture is dry, the form can be removed and set onto a new section of the building. If the builder is not in a hurry, a single relatively small form can be used repeatedly to build up walls one section at a time.

Rammed earth Thickness: At least 2 feet; HP: 10 per foot of thickness; Break DC 10 + 3 per foot of thickness.

Mud Brick

Mud or clay bricks, sometimes called adobe, provide a cost effective way to build a masonry structure. Mud or clay is gathered and mixed with straw before being pressed into forms or hand-sculpted to create solid, thick bricks. These bricks are then left to dry and bake in the sun, typically for three or more days. The hardened bricks are mortared into place with mud, creating a solid, thick wall. Such buildings usually have the bricks made onsite, requiring three days of lead time before actual construction can begin. The pay for this lead time spent creating the mud bricks is included in the cost.

Mud brick Thickness: At least 1 foot; HP: 5 per inch of thickness; Break DC 18 + 1 per inch of thickness.



Tall Earthen Buildings

Earthen buildings may be constructed to any height, so long as the materials are on hand to do so. Extremely tall buildings may need to bring in building materials from offsite to meet the demands on soil or mud.

The taller an earthen building is, the thicker the walls must be. The entire cost of the building is multiplied by the cost multiplier in the table below. Walls at the bottom of a building are thicker than walls at the top. The thickness multiplier indicates how thick the walls need to be at the base. For instance, a 35 foot tall rammed earth building would cost 1.25 times its normal price and have 4-foot-thick walls at the base that taper down to 2-foot-thick walls at the top.

When determining the cost multiplier and thickness multiplier for a building, you must first decide on the details of the roof, since the height of the roof is included in the total height of the building (see "Roofing Styles" below).

Earthen Building Height Modifiers

Height	Cost Multiplier	Thickness Multiplier
0-25 feet	1	1
26-35 feet	1.25	2
36-45 feet	1.50	3
46-55 feet	2	4
+10 feet	+1	+1

Foundations

Foundations are not necessary in areas with solid, relatively level ground. It makes little sense to go through the trouble of separating the walls from the dirt ground they are made of, so most earthen dwellings do just fine without a proper foundation.

If the ground is unstable, a foundation is necessary to anchor the structure in place. This is necessary for any earthen structure built on sand, loose gravel, steep slopes, or other similar conditions. In order to make these foundations, the ground is excavated so the walls can be partially buried so they are locked into place. This effectively increases the height of the building by 4 feet.

Alternatively, a course of heavy stones that has been stacked or mortared together can also act as a foundation.

Coating

Because earthen buildings rapidly erode in moist or exceptionally windy climates, they are usually coated in plaster, clay, or daub for protection. While not necessary, coating the walls has the added benefit of improving their insulation and smoothing the walls so that they are harder to climb.

Log Buildings

Type	Time	Laborers	Cost	Hardness	HP ¹	Break DC	Climb DC
Unworked	1.5 days	2	15 gp ²	5	80	19	15
Hewn	2 days	2	20 gp ³	5	80	19	20
Stone Foundation ⁴	1 day	1	15 gp	-	+10	+2	-
Coating	2 hours	1	4 sp	-	+10	-	+5

¹ HP is provided for an individual wall in a given space. Breaking one wall breaches the space. Breaking two walls destroys the space.

² -20% cost in regions with untouched woodlands. +20% cost in regions that have been heavily lumbered.

³ -20% cost in regions with untouched woodlands.

⁴ Per 5-foot-square area on the ground floor. The HP and Break DC bonuses only apply to building spaces resting upon the foundation.

Applying a coating to a building provides it with temporary hit points. Any damage taken by the building is taken by these hit points first. This includes damage suffered from neglect (see "Wear, Weather, and Use" below). If all of these temporary hit points are lost, then the Climb DC bonus on the structure is also lost.

Log Buildings

Log construction is a very straightforward and sturdy style of building, typically used by those first homesteaders out in wild countryside. Log buildings are constructed with complete timbers rather than milled posts and boards. Untouched woodlands provide the best construction material for log cabins, as trees of similar dimensions can be hand-picked. After an area has been heavily lumbered, finding compatible timber becomes more of a hassle.

Log buildings come in two principal varieties: unworked and hewn. In either case, the thick, sturdy timbers are stacked horizontally with notched, overlapping corners that lock adjacent walls together.

Ceilings

Ceilings for log buildings are almost always made from log crossbeams resting across the tops of the opposing walls. The beams are often sawn in half so that they are flat across the top, making it easier to build floors or storage space upon them. When the building is more than one story tall, beams for lower stories are fitted into place while the walls are being stacked. This locks the beams into the building and not only makes for strong floors, but also adds to the overall strength of the structure.

If a single room within a log building is larger than 30 feet by 30 feet and has no internal walls, the inclusion of columns, posts, or bracing is necessary.

Ceiling materials do not add to the cost of a building unless they add height to the building.

Unworked

Many log buildings use unworked logs. Instead of milling logs to specific shapes, loggers pick straight trees that have roughly similar diameters. Because no two trees are alike, even the straightest logs will have gaps between them that must be filled with wood chips, daub, or mud to prevent drafts.

Unworked Thickness: At least 8 inches; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -20% cost in regions with untouched woodlands. +20% cost in regions that have been heavily lumbered.

Hewn

Hewn log buildings are constructed with timbers that have been trimmed on two sides so that when they are stacked there are no gaps or thin areas in the wall. The most common method of doing this is to roughly shape the log with a specialized axe called an adze or heavy draw knives or planers. Sometimes the spaces between logs are still filled with some insulation or mortar to ensure that there are no gaps or cracks.

Hewn Thickness: At least 8 inches; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -20% cost in regions with untouched woodlands.

Tall Log Buildings

The height of log buildings is restricted by the size and shape of the timbers available. Taller buildings can be found in regions with particularly thick lumber.

Log Building Height Modifiers

Height	Cost Multiplier	Thickness Multiplier
0-20 feet	1	1
21-40 feet	1.25	2
41-55 feet	1.50	3
56-60 feet	2	4
+10 feet	+1	+1

The taller a log building is, the thicker the walls must be. The entire cost of the building is multiplied based on the height of the structure. Walls at the bottom of a building are thicker than walls at the top. The thickness multiplier indicates how thick the walls need to be at the base. For instance, a 30 foot tall log building would cost 1.25 times its normal price and have 16 inch thick walls at the base that taper down to 8 inch thick walls at the top. The modifiers for log buildings are provided by the table below.

When determining the cost multiplier and thickness multiplier for a building, you must first decide on the details

of the roof as the height of the roof is included in the total height of the building (see "Roofing Styles" below).

Foundations

The timber rounds of log cabins are sturdy, resisting the effects of rainwater and rot remarkably well. In much wetter regions, the walls are typically propped up on a short stone foundation, separating them from the ground. This foundation can be made of plinths (small stone pillars) and can be as simple as four stout rocks on which the corners of the building rest. A simple foundation like this does not add to the cost of construction, but will also not provide any additional benefits.

If the ground is unstable, a foundation is necessary to anchor the structure in place. This is necessary for any log structure built on sand, loose gravel, steep slopes, or other similar conditions. In order to make these foundations, the ground is excavated so the walls can be partially buried so they are locked into place. This effectively increases the height of the building by 4 feet.

Alternatively, a course of heavy stones that has been stacked or mortared together can also act as a foundation.

Coating

Log building walls are often coated with plaster, clay, or daub to protect the structure from wood-burrowing insects and to further insulate them. This has the added benefit of smoothing the walls so that they are harder to climb.

Applying a coating to a building provides it with temporary hit points. Any damage taken by the building is taken by these hit points first. This includes damage suffered from neglect (see "Wear, Weather, and Use" below). If all of these temporary hit points are lost, then the Climb DC bonus on the structure is also lost.

Masonry Buildings

Few things are as rugged as masonry buildings, but the weight of a masonry building can be its own worst enemy. Unless they are built on a small scale, these buildings require careful planning and more advanced construction methods that require both skill and time. The shaping of the fired clay bricks or stone blocks which are typically used also requires specialized equipment and a fair amount of talent to ensure that they stack well. As a result, masonry buildings are among the most expensive, well-designed, and long-lasting structures you can come across. Masonry buildings come in three principal varieties: common, superior, and reinforced.

Ceiling

Masonry buildings are self-supporting and exceptionally stable. The walls themselves are able to carry exceptionally

heavy loads and can often support themselves without much internal structure. Usually, wooden crossbeams are only installed to create a frame for the ceiling or floor to be laid upon. However, careful construction with vaulted or buttressed supports can allow a masonry building to forego the use of wood entirely.

If a single room within a masonry structure is larger than 30 feet by 30 feet and has no internal walls then additional support must be added. If the ceiling is made of wooden crossbeams, then wooden or masonry columns are used to brace them against the floor.

If the room has a domed or arched masonry ceiling, then it must be vaulted even higher. When constructing a vaulted or domed ceiling for large open spaces, the height of the story is increased by 1/4 of the longest dimension of the room.

Ceiling materials do not add to the cost of a building unless they add height to the building.

Common

Common masonry buildings are made from baked clay bricks or roughly cut stones. Clay bricks are formed much in the same way that mud bricks are. However they are made of higher-quality clays and baked at high temperatures in kilns, making them stone-hard and resistant to water damage. Roughly cut stones are usually quarried from rock cliffs, and are chipped into blocks of approximately equal shape and size. These bricks or blocks are then mortared together using lime, clay, or some other cementing material.

River beds, mountains, or any other rocky terrain can offer plenty of stones that can be gathered and used for common masonry structures. Building with found stones does not save any time, as finding stones that stack well can be a lengthy process. Found stone does allow you to save considerably on the cost of buying bricks or cut stone blocks.

Common Thickness: At least 1 foot thick; HP: 15 for every 2 inches of thickness; Break DC: 23 + 1 per inch of thickness; Special: -10% cost in mountainous and

rocky regions. -40% if suitable loose rocks or rubble are available.

Superior

Superior masonry is made from blocks that are finely crafted and attentively stacked so they are well-fitted and have almost no gaps. Usually stonecutters are present on the building site, chipping and shaping stone while they build, ensuring that the stones are flush and tight. Such blocks stack so cleanly that they are sometimes built without mortar. The stones used for superior masonry need not be a regular shape, and many masons pride themselves on the clever use of keystones or interestingly-shaped blocks that create patterns or images in the walls.

Superior Thickness: At least 1 foot thick; HP: 15 for every 2 inches of thickness; Break DC: 23 + 1 per inch of thickness; Special: -10% cost in mountainous and rocky regions.

Reinforced

Reinforced masonry has been locked in place with a support structure made of iron bars on one or both sides of the stone walls. This framework braces the walls, making them incredibly durable and very popular in war-torn regions.

Reinforced Thickness: At least 1 foot thick; HP: 15 for every inch of thickness; Break DC: 33 + 1 per inch of thickness; Special: -10% cost in mountainous and rocky regions.

Tall Masonry Buildings

Masonry buildings may be constructed to any height, so long as the materials are on hand to do so. Extremely tall buildings may need to bring in building resources from offsite to meet the demands of these towering structures.

Because masonry can be so heavy, tall masonry walls are incredibly thick. The entire cost of the building is multiplied based on the height of the structure. Walls at the bottom of a building are thicker than walls at the top. The thickness

Masonry Buildings

Type	Time	Laborers	Cost	Hardness	HP ¹	Break DC	Climb DC
Common	2 days	1	160 gp ²	8	90	35	15
Superior	2 days	1	190 gp ³	8	90	35	20
Reinforced	2 days	1	280 gp ³	8	180	45	15
Coating	2 hours	1	4 sp	-	+10	-	+5

¹ HP is provided for an individual wall in a given space. Breaking one wall breaches the space. Breaking two walls destroys the space.

² -10% cost in mountainous and rocky regions. -40% if suitable loose rocks or rubble are available.

³ -10% cost in mountainous and rocky regions.

multiplier indicates how thick the walls need to be at the base. For instance, a 30 foot tall masonry building would cost 2 times its normal price and have 3 foot thick walls at the base that taper down to 1 foot thick walls at the top. The modifiers for stone buildings are provided by the table below.

When determining the cost multiplier and thickness multiplier for a building, you must first decide on the details of the roof as the height of the roof is included in the total height of the building (see "Roofing Styles" below).

Masonry Building Height Modifiers

Height	Cost Multiplier	Thickness Multiplier
0-10 feet	1	1
11-20 feet	1.5	2
21-30 feet	2	3
+10 feet	+1	+1

Foundations

The weight of a masonry structure necessitates that the walls are built on a stable foundation that is anchored deep in the ground. The expense of this additional structure is included in the cost for masonry building spaces and does not add to the height of the structure.

Coating

While coating masonry walls with plaster, clay, or daub has no appreciable effect on their durability or insulating properties, it can smooth the surface and make it more difficult to climb.

Applying a coating to a building provides it with temporary hit points. Any damage taken by the building is taken by these hit points first. This includes damage suffered from neglect (see "Wear, Weather, and Use" below). If all of these temporary hit points are lost, then the Climb DC bonus on the structure is also lost.

Timber-Framed Buildings

Timber-framing is a method of building structures using hewn and milled posts, beams and cross braces that have been carefully joined together to create a self-supporting, durable wooden frame. This style of structure is popular in regions with stout, gnarly trees that cannot be economically made into thick straight members. Timber-framed buildings rarely need beams or posts at lengths exceeding 10 feet for the walls, allowing straight timbers to be saved exclusively for crossbeams or rafters.

The wooden frame acts as a skeleton for the rest of the building to be constructed on, with the walls either being

built on top of the frame, or filling the gaps between the frame's members. Almost any material can be used to make the walls, with wood, stone, or wattle and daub being the most common.

There are many ways to approach framing a building. Box-framing, for example, uses relatively short vertical posts and horizontal beams, and cruck-framing uses long curved timbers that arch from the foundation to the top of the roof. Timber-framed houses are versatile and buildings within a community may look very different from one another.

There are three principal varieties of timber-framing: full-timber, half-timber, and post-framed.

Ceilings

Timber-framed buildings always have crossbeam roofs of some kind. These beams are fitted directly into the frame, lending exceptional stability to the structure.

If a single room within a timber building is larger than 20 feet by 20 feet and has no internal walls, then additional wood posts are added every 10 feet of span. It is possible to add additional bracing to the ceiling, usually in the form of diagonal members, if timbers that span the distance are available.

Ceiling materials do not add to the cost of a building unless they add height to the building.

Full-Timber

Full-timber buildings are finished with wooden boards, shingles, or panels on one or both sides of the frame. In warmer climates, many structures get by with only exterior finishing boards. In colder climates, both exterior and interior boards are used, creating a space in the framework that can be filled with insulating material.

Wood, single board Thickness: At least 5 inches thick; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -10% cost when lumber is readily available.

Wood, double board Thickness: At least 6 inches thick; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -10% cost when lumber is readily available.

Half-Timber

Half-timber buildings use a different material to make up their walls, thus making them half wood (the frame) and half something else (the walls). A number of different building materials can be used to fill in the spaces between the timbers. Half-timber buildings typically leave the frame exposed, as the filling material needs to comfortably rest within the area of the frame. Because the fill material is not load-bearing it can be made of materials that are typically

not used for construction.

Wattle walls are made of woven saplings that create basket-like panels called hedges. These hedges are installed into the frame, and then coated in a plaster, mud, or daub for insulation and protection from the weather.

Hay bale walls use stacked bundles or blocks of hay that are braced on either side by the frame. They are very thick and excellent insulators against the cold. Hay bales are coated in plaster, mud, or daub to prevent insect or water damage.

Paper walls are built with a lattice of thinner timbers between the framing beams and posts. Sheets of paper are then laminated to this lattice. While paper walls provide a measure of privacy, they are easily breached and ill-suited for secure buildings. These walls are typically used in extremely humid climates, or as internal walls for a building.

Timber framing allows you to build thinner mud brick or masonry walls, potentially saving on costs by sacrificing durability.

Hay bale Thickness: At least 2 feet; HP: 10 for each foot of thickness; Break DC 10 + 3 for each foot of thickness.

Masonry, common Thickness: At least 6 inches; HP: 15 for every 2 inches of thickness; Break DC: 23 + 1 per inch of thickness; Special: -10% cost in mountainous and rocky regions. -40% if suitable loose rocks or rubble are available.

Masonry, superior Thickness: At least 6 inches; HP: 15 for every 2 inches of thickness; Break DC: 23 + 1 per inch of thickness; Special: -10% cost in mountainous and rocky regions.

Mud brick Thickness: At least 6 inches; HP: 5 per inch of thickness; Break DC 18 + 1 per inch of thickness.

Paper Thickness: Paper thin; HP: 1; Break DC: 1.

Wattle and daub Thickness: At least 5 inches; HP: 5 for each inch of thickness; Break DC 10 + 1 for each inch of thickness.

Post-Framed

Post-framed buildings are usually temporary structures like tents or lean-tos. They can also be more permanent structures like gazebos or awnings, providing a frame for a roof while keeping walls to a minimum. Usually, the posts

Timber-Framed Buildings

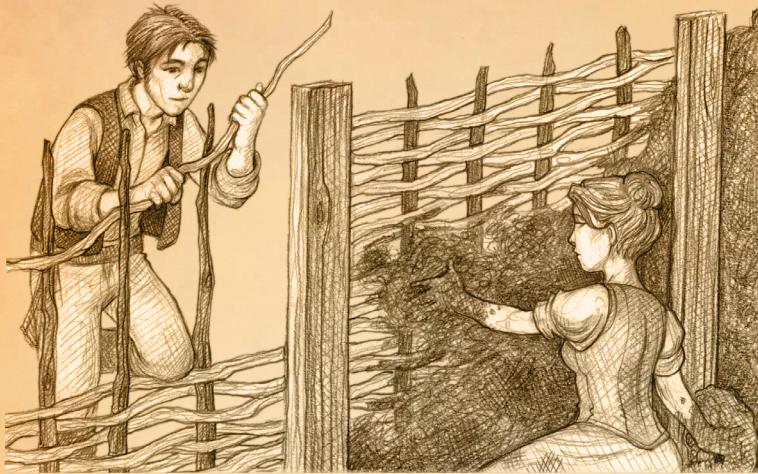
Type	Time	Laborers	Cost	Hardness	HP ¹	Break DC	Climb DC
Cloth	20 min	2	15 gp	0	1	5	30
Hay bale	1 day	2	10 gp	1	20	16	15
Leather or hide	20 min	2	18 gp	2	1	7	30
Masonry, common	1 day	2	120 gp	8	45	31	10
Masonry, superior	2 days	2	140 gp	8	45	31	25
Mud brick	1 day	2	80 gp	6	30	26	10
Oilskin	20 min	2	25 gp	0	1	5	30
Paper	1 day	2	140 gp	0	1	1	30
Post-frame	1 hour	2	15 gp	5	40	18	15
Wattle and daub	1 day	2	20 gp	3	20	14	10
Wood, single board ²	1 day	2	50 gp	5	50	19	15
Wood, double board ²	1 day	2	65 gp	5	60	20	15
Stone foundation ³	1 day	1	15 gp	-	+10	+2	-
Coating ⁴	2 hours	1	4 sp	-	+10	-	+5

¹ HP is provided for an individual wall in a given space. Breaking one wall breaches the space. Breaking two walls destroys the space.

² -10% cost when lumber is readily available.

³ Per 5-foot-square area on the ground floor. The HP and Break DC bonuses only apply to building spaces resting upon the foundation.

⁴ Cannot be applied to paper, cloth, or leather/hide walls.



of the building are driven deep into the ground, with a frame of crossbeams bracing the posts against one another. Temporary structures usually use a number of ropes that are lashed around the posts and then staked to the ground to pin them in place through tension. Alternatively, all of the posts can lean inward, and brace against one another in conical or domed shapes.

Cloth or leather walls are usually draped or stretched across this framework, applying tension to all of the posts to lend additional stability. Oilskin is canvas that has been impregnated with oil or tar, making it a waterproof option for wetter climates.

Post-frame Thickness: At least 4 inches thick; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -10% cost when lumber is readily available.

Cloth Thickness: Cloth thin; HP: 2 per inch of thickness; Break DC: 5 + 1 per inch of thickness.

Leather or hide Thickness: At least 1/5th of an inch; HP: 5 per inch of thickness; Break DC: 7 + 1 per inch of thickness.

Oilskin Thickness: Cloth thin; HP: 2 per inch of thickness; Break DC: 5 + 1 per inch of thickness.

Tall Timber-Framed Buildings

Timber-framed buildings may be constructed to any height, so long as the materials are available to do so. Extremely tall buildings may need to bring in building resources from offsite to meet the demands of these towering structures.

The taller you make a timber-framed building, the thicker the frame will need to be. The entire cost of the building is multiplied by the cost multiplier in the table below. Walls at the bottom of a building are thicker than walls at the top. The thickness multiplier indicates how thick the walls need to be at the base. For instance a 30 foot tall half-timber (wattle and daub) building would cost 1.5 times its normal

price, have 10 inch thick walls at the base, and have 5 inch thick walls at the top.

When determining the cost multiplier, you must first decide on the details of the roof as the height of the roof is added to calculate the total height of the building (see "Roofing Styles" below).

Timber-Framed Building Height Modifiers

Height	Cost Multiplier	Thickness Multiplier
0-20 feet	1	1
21-35 feet	1.5	2
36-50 feet	2	3
+10 feet	+1	+1

Foundations

Timbers used in timber-framed buildings are usually not very good at dealing with wet weather. The walls of these buildings are typically propped up on a short stone foundation, separating them from the ground. This foundation can be made of plinths (small stone pillars). Alternatively, the foundation for a small timber-framed building can be as simple as four stout rocks on which the corners of the building rest. A simple foundation like this will not add to the cost of construction, but will also not provide the listed benefits.

If the ground is unstable, a foundation is necessary to anchor the structure in place. This is necessary for any timber-framed structure built on sand, loose gravel, steep slopes, or other similar conditions. In order to make these foundations, the ground is excavated so the walls can be partially buried so they are locked into place. This effectively increases the height of the building by 4 feet.

Alternatively, a course of heavy stones that has been stacked or mortared together can also act as a foundation.

Coating

Some timber-framed buildings can benefit from having a coating of plaster, clay, or daub applied to the walls. This is particularly true for wattle, hay bale, and mud-brick half-timbered buildings, which can wear under poor weather conditions. This has the added benefit of smoothing the walls so that they are harder to climb.

Applying a coating to a building provides it with temporary hit points. Any damage taken by the building is taken by these hit points first. This includes damage suffered from neglect (see "Wear, Weather, and Use" below). If all of these temporary hit points are lost, then the Climb DC bonus on the structure is also lost.

Flooring Styles

While you don't *need* to get any fancier than flat dirt and some straw, a traveler who gets the chance to pull their boots out of the mud will be a happy patron. Pretty much any style of flooring can be installed into any style of building with only a few exceptions. All building spaces on the ground and cellar levels automatically have dirt floors, but if you have any floors above the ground level, or if you don't want patrons kicking up dirt, then you'll need to buy flooring for each building space that needs it.

There are four principal varieties of flooring: dirt, masonry, tile, and wood.

Dirt

Packed earth floors are common in poor rural regions. They are often strewn with straw or inlaid with stones or gravel to prevent well-tracked areas of the floor from getting trenched or muddy. Rugs are another popular way to keep shoes relatively clean and loose dust and sand down. (See "Curtains and Rugs" in Chapter 4.)

Dirt floors can be found in any kind of building on its lowest level.

Masonry

Masonry floors are built with thick stones or baked bricks. They come in three styles, just like masonry walls, each offering more durability than the last. They give you a well-insulated and nearly soundproof floor that will last a long time.

Masonry floors are commonly found on the ground or cellar level of a building. Because of their weight, only masonry buildings or structures that are exceptionally stable can have masonry floors.

Common Thickness: At least 6 inches thick; HP: 15

for every 2 inches of thickness; Break DC: 23 + 1 per inch of thickness; Special: -10% cost in mountainous and rocky regions. -40% if suitable loose rocks or rubble are available.

Superior Thickness: At least 6 inches thick; HP: 15 for every 2 inches of thickness; Break DC: 23 + 1 per inch of thickness; Special: -10% cost in mountainous and rocky regions.

Reinforced Thickness: At least 6 inches thick; HP: 15 for every inch of thickness; Break DC: 33 + 1 per inch of thickness; Special: -10% cost in mountainous and rocky regions.

Tile

Tile floors are made of hard-wearing ceramic or stone tiles that are laid into a cementing agent that locks them in place. They are often hand-shaped and can come in a wide variety of colors, allowing for just about any pattern or design you can imagine. Square tiles are the most common as they are easy to install, but the addition of irregularly shaped tiles allows for clever geometric patterns or even mosaics.

Tile floors can be found in any kind of building. Because tile floors put up with water well, they are commonly used for gardens, baths, kitchens or any other location that sees frequent exposure to moisture. Tile floors are usually installed on a wooden base, the cost of which is already included in the price.

Tile Thickness: At least 2 inches thick; HP: 15 for every 2 inches of thickness; Break DC: 14 + 1 per inch of thickness.

Wood

Wooden floors are a step above dirt floors. Wooden boards, thin timbers, or woven panels are laid in place on a frame

Flooring Styles

Type	Time	Laborers	Cost	Hardness	HP ¹	Break DC ¹	Restrictions
Dirt	-	-	-	-	-	-	Ground floor only
Masonry, common	1/2 day	1	40 gp	8	45	29	Ground floor or masonry building only
Masonry, superior	1/2 day	1	50 gp	8	45	29	Ground floor or masonry building only
Masonry, reinforced	1/2 day	1	70 gp	8	90	39	Ground floor or masonry building only
Tile	1/2 day	1	30 gp	8	15	16	-
Wood	1/2 day	1	15 gp	5	10	15	-

¹ HP and Break DC are provided for a single 5-foot-square section of floor. Breaking the floor of a building has no effect unless it separates a space above from a space below, in which case the floor is breached, and creatures can jump between them.

or embedded into the soil, providing a sturdy, lightweight flooring. Hardwoods are preferred for their durability, but softwood floors will do for most intents and purposes. Poorly maintained wood floors can creak, and if you don't make sure that the boards stay nailed to their frames, ne'er-do-wells will find clever ways to take advantage of these hiding places.

Wooden floors can be found in any kind of building and are very popular for stories above the first.

Wood Thickness: At least 1 inch thick; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -10% cost when lumber is readily available.

Roofing Styles

The shape of your roof is going to depend on your climate. If rain is light and it never snows, you can get by with a flat roof. Areas with driving rain or heavy snow require the use of a peaked roof lest it collapse inward.

There are three principal roof shapes: domed, flat, and peaked. Your roof only increases the cost of your building if you are adding attic spaces or if it increases the height of your building.

Domed

Domed roofs are typical for masonry or earthen structures, especially when wood is unavailable to build a flat or peaked rafter frame. Any building with a domed ceiling already has a domed roof.

A domed roof can provide considerable attic space if wood crossbeams are built into the walls where they start to curve into one another. This attic space is typically good for storage, and on particularly large buildings it can also be useful for providing additional living space. (See "Attic Spaces" below for more information.)

Flat

A flat roof is any roof with a slope up to 30 degrees. While it's unwise to make a roof totally flat, in some climates only a small angle is necessary to deal with occasional, light rainfall. Flat roofs are ill-suited for areas with heavy rain or any amount of snow as the low grade makes drainage difficult, and pools of standing water on your roof will rapidly deteriorate it. Heavy snow may even collapse a flat roof from the weight alone! However, if proper care is taken of the roof, such as immediately brushing or shoveling out any standing water or snow, even a flat roof can hold up in fair climates.

Flat roofs are typically built by laying down a foundation of wooden planks across the ceiling beams from the floor below. In the case of earth and masonry buildings, a flat roof is supported by the arching or domed walls, with the

low points of the arch built up to level out the peak of the dome.

Flat roofs provide a relatively level surface that can be used as storage for things that can tolerate exposure to the elements. The walls of flat-roofed buildings are usually extended above the roof to offer a measure of privacy to this storage area, or as a means of defense by providing cover to those stationed on the roof.

Peaked

A peaked roof is any roof with a slope greater than 30 degrees. This encourages the run-off of water and distributes the weight of standing snow onto the walls.

Peaked roofs are typically built by joining diagonal or curved wooden rafters along a central spine that then rests on the crossbeams and tops of the building walls. Peaked roofs can be finished with any roofing material. Any earth or masonry building with a vaulted or arched ceiling already has a peaked roof.

Peaked roofs often have considerable attic space created by the additional height of the peaked roof. This attic space is typically good for storage, and on particularly large buildings it can also be useful for providing additional living space. (See "Attic Spaces" below for more information.)

Roofing Material

The choice of roofing material is usually based on what is available in the area, and the aesthetic tastes of the building owner. Almost all roofing materials can be used for almost all kinds of roofing.

Earthen

Earthen roofs use mud, plaster, or daub as their finishing material. This helps create an airtight, insulated roof that will stand up to arid environments particularly well, and is common in desert or dry climates. In wetter climates, these roofs will, at best, crack and leak after they dry out. At worst, they will wash away completely.

Earthen roofs are usually built onto a base coat of reed or other light vegetation. Then multiple layers of earth, gravel, and mud are laid down to form a thick, insulating flat roof. If a cellar or earthen structure has a domed or vaulted ceiling, it is usually made of mud bricks.

Earthen Thickness: At least 1 foot; HP: 10 per foot of thickness; Break DC 10 + 3 per foot of thickness.

Mud brick Thickness: At least 1 foot; HP: 5 per inch of thickness; Break DC 18 + 1 per inch of thickness.

Living

A living roof is planted with grasses, flowers, or other forms of vegetation to provide improved insulation to the building as well as water absorption qualities to the roof. Living roofs are suitable for temperate and cold climates, so long as local vegetation is used in their construction. Hole-in-the-ground taverns built into the sides of hills often make use of this style of roofing, as it maintains the aesthetic of the hillside building. It is not uncommon to find animals grazing or nesting on living roofs.

Living roofs are usually built by layering sod bricks onto the roof structure. The sod is cut from nearby grasslands into bricks that are deep enough to maintain the roots of the already-present grasses. Alternatively, soil can be spread on the framework and planted by hand. Regular maintenance can be necessary. At the very least, the roof will need to be fertilized and occasionally weeded to maintain appearances.

Living Thickness: at least 18 inches; HP 10 per foot of thickness; Break DC 10 + 4 per foot of thickness.

Metal-Plated

A metal-plated roof comes at considerable expense, but for good reason. Under normal seasonal wear and tear, a metal-plated roof will last decades without maintenance. Thin sheets of pounded or rolled metal are layered on top of a wooden base. These sheets are crimped together, forming an impenetrable barrier to snow and rain. Typically, the metal used is copper, which will patina over time to a vibrant green.

Metal-plated Thickness: Thin sheet; HP: 30 per inch of thickness; Break DC: 21 + 2 per inch of thickness.

Planked

If weather is not a concern, laying wooden planks across your rafters or crossbeams to finish the roof will get the job done. If they get wet, they can warp or shrink, which may spring leaks. Plank roofing is a popular finish for flat roofs, as it provides adequate protection from the elements at a cheap price.

Plank Thickness: At least 1 inch thick; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -10% cost when lumber is readily available.

Roofing Material

Roofing Material	Time	Laborers	Cost	Hardness	HP ¹	Break DC ¹	Acrobatics Mod
Earthen	1/2 day	1	5 gp	2	10	13	+0
Living	1/2 day	1	10 gp	2	15	16	+0
Metal-plated	1/2 day	1	70 gp	10	3	19	+10
Mud brick	1/2 day	2	15 gp	6	30	24	+0
Shingle, clay	1/4 day	1	20 gp	8	15	16	+5
Shingle, wood	1/4 day	1	15 gp	5	10	15	+5
Shingle, metal	1/4 day	1	60 gp	10	8	20	+5
Tented, cloth	20 min	2	15 gp	0	1	5	+15
Tented, oilskin	20 min	2	25 gp	0	1	5	+15
Tented, leather	20 min	2	18 gp	2	1	7	+15
Thatched, undercoat	1/2 day	1	4 gp	0	18	8	+2
Thatched, weathering coat	1/2 day	1	3 gp	0	12	8	+2
Wood	1/2 day	1	15 gp	5	10	15	+2

¹ HP and Break DC are provided for a single 5-foot-square section of roof. Breaking the roof of a building causes it to be breached, allowing creatures to move freely through it. If a roof is destroyed, the area beneath it is subject to a cave-in.

Shingled

Shingles, or tiles, are usually long, narrow "scales" of wood, metal, or clay. They are installed over wood planks from the edge of the roof up to the spine so that each shingle overlaps one or two shingles below it. This overlap channels rain and snow off the roof.

Shingles are either waterproof or made of very durable hardwood, making them last for an incredible amount of time. They are also small and can be replaced without removing the entire roof with only minimal effort. It is not uncommon to see a region populated with shingle roofs that reflect their local resources - wooden shingles for lumber town, clay shingles along riverbeds, and metal shingles near mineral deposits.

Clay Thickness: At least 2 inches thick; HP: 15 for every 2 inches of thickness; Break DC: 14 + 1 per inch of thickness.

Wood Thickness: At least 1 inch thick; HP: 10 per inch of thickness; Break DC: 14 + 1 per inch of thickness; Special: -10% cost when lumber is readily available.

Metal Thickness: At least 1/4 inch thick; HP: 30 per inch of thickness; Break DC: 21+2 per inch of thickness.

Tented

Usually used for tents or awnings, cloth or leather is not uncommon as a roofing material in arid climates where shade from the sun is more important than protection from the rain. Instead of fabric, heavy leather or hides can be used for a more permanent, longer-lasting tent-like structure.

The common tent roof is tied down to the ground outside the exterior walls or is attached directly to the tops of the walls.

Cloth Thickness: Cloth thin; HP: 2 per inch of thickness; Break DC: 5 + 1 per inch of thickness.

Leather or hide Thickness: At least 1/5th of an inch; HP: 5 per inch of thickness; Break DC: 7 + 1 per inch of thickness.

Oilskin Thickness: Cloth thin; HP: 2 per inch of thickness; Break DC: 5 + 1 per inch of thickness.

Thatched

Thatched roofs are commonplace in the countryside, and you would be hard-pressed to find a stretch of farmland that doesn't have at least one thatch-roofed homestead. The reason for this is simple: thatched roofs are dirt cheap. Unfortunately, they take a lot of time to make. While there are techniques that highlight professional work, most amateurs can lash together a functional roof, or at least repair a properly built one. The majority of the work is from the amount of time it takes to gather enough dry vegetation to give the roof a nice thick coat.

A thatched roof has two layers: a permanent undercoat, and a temporary weathering coat. The weathering coat of a thatched roof takes the brunt of the weathering the roof suffers from season to season, and must be replaced every 5 to 10 years. The undercoat is typically made of denser roughage and is never replaced. It provides additional insulation and a temporary roof when the weathering coat is being repaired.

Undercoat Thickness: At least 18 inches thick; HP: 1 per inch of thickness; Break DC: 7 + 1 per foot of thickness.

Weathering coat Thickness: At least 12 inches thick; HP: 1 per inch of thickness; Break DC: 7 + 1 per foot of thickness.

Attic Spaces

Attic spaces are built under the roof structure of a peaked or domed building. By using the crossbeams and the rafters or walls of the roof, storage spaces, or even living spaces, can be built into the attic space at a fraction of the cost of normal building spaces. Such spaces are typically built beneath the central ridge of the roof, as that is the space with the most headroom. The amount of usable storage space in an attic will depend on what the space is being used for and how steep the roof is. A steeper and taller peaked roof will allow for taller objects closer to the edges of the attic, whereas under a shallow and lower peaked roof you may find that only the area directly under the central beam has enough vertical clearance to be useful for much of anything.

This space can be used in two different ways: storage space and living space.

Storage Space

Attic storage spaces are simple, with no mind being paid to dressing the walls or ceiling. Heavier crossbeams are installed to handle the burden of stored boxes, crates, and goods, and are usually planked over to provide a stable floor. Almost the entire attic can serve as storage, though the corners where the roof slopes down to touch the external walls of the building are often too much of a hassle to use.

Storage spaces cost 1/8 the price of a building space of its type. This includes a wooden floor and a way to access the attic, usually a ladder up through a trap door.

Living Space

Turning the attic space into a living space is relatively cheap, and a popular option for wide buildings that would have exceptionally tall peaks. The crossbeams, sloped roof and supports provide much of the framework for these spaces, making it simply a matter of dressing and dividing the space up. Depending on how steep the peak of the roof

is, up to half of the attic space can be made into functional living space.

Living spaces cost 1/2 the price of a building space of its type. This includes a wooden floor and a way to access the space, usually a ladder up through a trap door.

Dressings

Building dressings are the doors, windows, and stairways that make a building secure.

Doors

Doors can be as simple as a board of wood with rope hinges. They can also be as complex as a sliding stone portal that rolls to the side. They are meant to offer security and privacy.

Locks and other security measures must be purchased as Structural Qualities. (See "Structural Qualities" in Chapter 4.)

Doors

Type	Cost	Hardness	HP	Break DC
Wood	20 gp	5	15	18
Iron	500 gp	10	60	28
Stone	300 gp	8	60	27
Trapdoor, wood	10 gp	5	15	18
Trapdoor, iron	250 gp	10	60	28

Windows

A window is little more than a hole in the wall to allow in fresh air and light. While many buildings out in the

Windows

Type	Cost	Hardness	HP	Break DC
Empty	-	-	-	-
Glass pane	10 gp	1	1	2
Leaded glass	30 gp	1	10	10
Shutters, wood	5 gp	5	10	15
Shutters, iron	40 gp	10	30	23
Bars, wood	5 gp	5	20	16
Bars, iron	60 gp	10	60	25
Bars, stone	36 gp	8	60	27

countryside are perfectly fine with these empty windows and some sturdy wooden shutters, city buildings will usually have actual glass panes installed for security and sanitary reasons - cities smell awful. Shutters do not have true locks, but rather latches or toggles that keep them pinned shut from within, though internal locking mechanisms can also be installed. Bars offer an even greater level of security by providing a permanent barrier.

Locks and other security measures must be purchased as Structural Qualities. (See "Structural Qualities" in Chapter 4.)

Stairs and Ladders

Stairs that span at least as many feet as they go up are generally quite comfortable to scale for most small and medium-sized creatures. As such, you can expect to find staircases that run at least 10 feet while going up one story, though this is not a hard and fast rule. Narrower staircases with steeper steps may be found in places where space is in short supply. These runs can also be spiraled, which may make for a tight fit for those passing one another.

Ladders provide another solution, though they are often used for accessing storage spaces because they are not as convenient to use as stairs. Ladders can be free-standing, or affixed to the building. High quality ladders can even collapse or fold up to be stowed when not in use.

Installing stairs and ladders provides for a comfortable method to move between stories of a tavern. Within reason, landings, railings, and even storage solutions like shelving beneath the stairs are included with the cost.

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Stairs and Ladders

Type	Cost	Hardness	HP	Break DC
Stairs, masonry	100 gp	8	180	35
Stairs, wood	10 gp	5	15	18
Stairs, iron	300 gp	10	45	25
Ladder, wood	1 gp	5	10	15
Ladder, iron	20 gp	10	30	23
Ladder, rope	2 gp	2	5	23
Ladder, folding	10 gp	5	10	15

Appliances

There are multiple installed features that make a building livable, from fireplaces to cooking hearths to wells and privies. Any tavern would feel barren without a handful of these appliances.

Cooking Hearth

Cooking hearths are fireplaces designed with preparing food in mind. They will have multiple iron fixtures that can be removed or swung out, as well as inset shelves. All of these features are functional, letting a chef spit-roast a small animal, stew vegetables, and even bring a kettle to boil all at the same time.

Masonry cooking hearths are usually built into the wall of the building, but can also be built into the center of a room, and can be built into any style of building. The cost includes the chimney, flue, or any other means to evacuate smoke.

Iron cooking hearths, or stoves, are large, self-contained units with multiple hot plates and latching doors. The cost includes the installation of piping for directing the smoke out of the building.

Fire Pit

A fire pit is a large, centrally located fireplace that provides a great deal of heat. Fire pits are often found outside, or in the center of a tavern that has ventilation out the peak of the roof. They almost always have iron posts that allow for the spit-roasting of large pieces of meat or even entire animals.

Fireplace

Fireplaces are typically made from stone that has been stacked and mortared in place to form a fireproof barrier to set burning logs or coals. The common fireplace includes a flue or chimney, and may have door or grate that allows for the easy removal of ash.

Lift

Lifts are manually operated, permanently installed pulley systems that provide for an easy way to move goods between stories of a building.

A dumbwaiter is a small lift that can typically carry a load of 120 lbs in a small open cabinet. They are typically used for moving linens or food between floors for room service, but have been known to house the occasional adventurous halfling.

A heavy-duty lift is a platform that can be up to 10 feet on a side and lift 2,000 pounds of material. These kinds of lifts are commonly used for moving large quantities of goods.

Oven

Ovens are specialized cooking hearths used to make baked goods. Usually a fire is burned inside of a well insulated, shelved stone inset that absorbs the heat from the fire and radiates it throughout the cooking process. Other ovens, usually iron ones, indirectly apply heat to the goods rather than maintain a burning fire throughout the baking process.

Masonry ovens are usually built into the wall of the building, and have multiple thick insets and shelves to allow for the baking of 4 or more loaves at a time. A fire is burned inside of the oven until the stones are up to temperature. Afterward, the fire is cleaned out, loaves are set in place, and heavy iron doors are set to maintain the heat within the oven.

Iron ovens are much like iron stoves; free-standing appliances that maintaining a burning fire near the food. However, the cooking shelves are isolated from the fire, keeping the loaves of bread away from direct heat.

Privy

Privies can be as simple as a wall and a hole dug into the ground, to as complex as shaped stone chairs and piping that connects to the town's sewage system. Good privies are not very secure, as they usually are well-ventilated to reduce the smell, and are often erected multiple times as old pits are filled over and new ones are dug out.

Well

A good well is dug deep into the ground and has had its walls lined with stone to help keep it from collapsing inward. Usually these wells have a simple cover of some kind to prevent things from accidentally falling in. Ideally the well will access an underground stream, as running water is safer to drink than standing water. If the well accesses a lake, then the water must be boiled to become safe to drink. If the well taps groundwater, the stone lining at the bottom should be carefully designed to allow some water to seep through, but filter out most of the dirt.

Some wells may have a very narrow shaft, and make use of a wooden corkscrew or metal pump that draws the water up to the surface.

Vault

Vaults that have been integrated with the structure of the building make for incredibly secure storage of rare goods and treasure. These chambers have reinforced walls and complex internal locking mechanisms (Disable Device DC 25). Such a vault is usually built into one or more walls and can contain up to 8 cubic feet of material.

Iron vaults are free-standing iron cabinets that have

been bolted into place. Such vaults provide similar security without the need for having masonry walls or special allowances made during construction.

Appliances

Type	Cost	Hardness	HP	Break DC
Cooking hearth, iron	350 gp	10	30	23
Cooking hearth, masonry	60 gp	8	45	29
Fire pit	40 gp	8	45	29
Fireplace	50 gp	8	30	27
Lift, dumbwaiter	20 gp	5	10	23
Lift, heavy-duty	100 gp	5	30	23
Oven, iron	350 gp	10	30	23
Oven, masonry	75 gp	8	45	29
Privy, masonry	100 gp	8	45	29
Privy, wood	30 gp	5	50	19
Well	130 gp	8	45	29
Well, pumped	200 gp	8	45	29
Vault, iron	225 gp	10	180	33
Vault, masonry	75 gp	8	180	45

Combining Building Styles

A building can be composed of building spaces made in multiple styles. This is typically done for either financial reasons - there are limited resources for building a structure completely in one style - or aesthetic reasons. When building combined-style structures, simply purchase building spaces in the styles you like.

For taller buildings, the total height of the building is used when determining the multipliers for building space

Raised Structures

Type	Time	Laborers	Cost ¹	Hardness	HP	Break DC	Climb DC
In-fill	1 day	1	5 gp/foot	-	-	-	-
Stilt, masonry	3 hours	2	4 gp/foot ²	8	180	35	15
Stilt, wood	2 hours	2	3 sp/foot ³	5	80	22	30

¹ Costs are multiplied by how far off the ground they raise the building.

² Per stilt. -10% cost in mountainous and rocky regions. -40% if suitable loose rocks or rubble are available.

³ Per stilt. -10% cost when lumber is readily available.

cost and wall thickness. These multipliers are applied to the individual building spaces based on their type, rather than multiplying the total cost of the structure.

Raised Structures

There are times where you will not want to build on the ground. Perhaps you are in an area that must contend with annual flooding, or you are building over water. Maybe there are nasty creatures that move around the ground, but can't effectively climb. Or maybe you are building on such a steep slope that you have to build additional structures to keep the floors of your building level.

One way to build off the ground is to simply add additional building spaces and leave them unoccupied with no proper door or window entrances. Perhaps you can gain access to them from above and use them as storage space or the like.

Alternatively, you can build an in-fill foundation, or make a stilted building.

In-fill Foundation

By building up a tall retaining wall of stone or earth, then filling in the space with gravel, you can create an artificial hilltop for your structure to rest on. These foundations do not add to the overall height of your building, as you are instead just constructing a tall foot for it.

Stilts

Stilts are pillars on top of which the building is constructed. These pillars are usually made of stone or wood and buried deep into the soil to ensure that they do not move or tip over. Four stilts - one at each corner - are necessary to support a building space, but adjacent building spaces can share stilts. For example, a 10 foot by 10 foot floor would need only 9 stilts.

The cost and thickness of a tall stilt is modified by its height. Masonry stilts use the height modifiers for masonry buildings and wooden stilts use the height modifiers for log buildings. The rest of the structure does not consider the height of the stilts when determining the overall cost of the building.

Stilt, masonry Thickness: At least 12 inches thick; HP: 15 for every 2 inches of thickness; Break DC: $23 + 1$ per inch of thickness; Special: -10% cost in mountainous and rocky regions. -40% if suitable loose rocks or rubble are available.

Stilt, wood Thickness: At least 8 inches thick; HP: 10 per inch of thickness; Break DC: $14 + 1$ per inch of thickness; Special: -10% cost when lumber is readily available.

Building in Trees

Building in trees is another way to get a building off the ground. When building in trees you must consider that the tree is a living thing that will grow and change over time. On the one hand, you can simply use the tree trunk as a stilt. In this case, you can attach crossbeams to the tree and then build around the trunk. Alternatively, you can build up in the branches of the tree, using the branches as a framework on which to build the rest of the structure. In both of these cases, the extra bracing needed increases the total cost of the building by 25%.

It is also possible to build inside of very large trees. This is done by removing the core wood to make rooms, leaving material to make up the walls, floors and ceilings. Care must be taken, though. If too much material is removed or too much of the outside of the tree is damaged it may kill the tree and the "building" can become unstable. Hollowing out a tree costs the same amount and takes as long as excavating loose earth.

Caverns

Caverns can be naturally-occurring or dug out. Caverns have all the same properties as cellars, except that the digging is lateral rather than downward. If a suitable cavern exists then there is no building cost. The cost to excavate

a cavern (whether expanding a natural cavern or digging a new one from scratch) is the same as excavating a cellar.

In large caves, you can construct entire buildings following the normal rules. In dry caves, the roof does not need to be waterproof, and can be constructed at half the normal cost.

Wear, Weather and Use

The occasional jammed door or loose shingle is part of the day-to-day wear and tear that a building goes through year after year. As long as you keep up with maintaining the building, it'll do what it's meant to do for decades. But if you start letting things slip, roofs will leak, walls will mold, and cellars may even cave in. The following rules handle the annual needs of your building put through normal wear, weather, and use. If anything abnormal happens, then you'll have to handle that case-by-case. There really is no expense plan that can account for a dragon making off with your roof, after all.

It is tedious keeping track of the day-to-day repairs and expenses of maintaining a building. These expenses are instead reflected as an annual upkeep cost. A building's upkeep cost is equal to a percentage of its value based on the climate and terrain that it's in. The more rugged or wet the terrain, the higher the upkeep cost. A building that has not been maintained for 5 years has its upkeep cost doubled. A building that hasn't been maintained for 10 years has that cost doubled again.

Neglect

Any unpaid portion of the annual upkeep is dealt as damage to the structure. For instance, if 15% of the structure's value is owed in upkeep, then the structure and all of its building spaces have lost 15% of their hit points. If 50% or more of



Building Upkeep Costs

Building Type	Desert, Underground	Alpine, Farmland, Plains	Mountainous, Forest, Canopy	Jungle, Swamp
Earthen, rammed earth	0.2%	2%	2.5%	4%
Earthen, mud brick	0.1%	1%	1.2%	2%
Full-timber	0.1%	1%	1.25%	1.5%
Half-timber, hay bale	0.2%	2%	2.25%	2.5%
Half-timber, masonry, common	0.05%	0.5%	0.525%	0.55%
Half-timber, masonry, superior	0.04%	0.4%	0.425%	0.45%
Half-timber, mud brick	0.1%	1%	1.5%	2%
Half-timber, paper	0.5%	5%	10%	20%
Half-timber, wattle and daub	0.1%	1%	1.25%	1.5%
Log, hewn	0.1%	1%	1.25%	1.5%
Log, unworked	0.08%	0.8%	0.825%	0.85%
Masonry, common	0.03%	0.3%	0.3%	0.4%
Masonry, superior	0.01%	0.1%	0.1%	0.15%
Masonry, reinforced	0.03%	0.3%	0.3%	0.4%
Post-frame	0.1%	1%	1.25%	1.5%
Post-frame, cloth	1.5%	15%	20%	30%
Post-frame, leather or hide	1.2%	12%	18%	25%
Post-frame, oilskin	1.0%	10%	12%	15%

a building's value in upkeep is owed, then the building is broken. It still stands, but in addition to the normal effects of the broken condition, the hardness of its walls is halved and it is easy to enter. For all intents and purposes it has been breached. If 100% or more of a building's value in upkeep is owed, then the building is reduced to 0 hit points and is completely destroyed. Creatures inside the building may suffer from the effects of a cave-in.

Likewise, if a damaged structure receives healing, such as through mending or similar spells, then the amount of hit points restored reduces the upkeep cost of the building

for that year, or can reverse years of neglect. Furthermore, buildings may have certain qualities applied to their structure that increase or decrease this upkeep cost.

Rebuilding

As long as a building has at least some portion of its hit points left, building materials can be salvaged for use in similar construction. Reduce the cost of a similar building being constructed with salvage by half the percentage of the building left in good repair.

EQUIPMENT

Non Magical Items

Sinks and Tubs

SINK

Sinks can range from simple iron buckets set on wooden furniture to sculpted ceramic basins on pedestals. The typical sink holds 20 gallons of liquid.

TROUGH

Small troughs are meant for individual stalls and hold up to 10 gallons of liquid; a day's worth of water for one horse. Large troughs are communal and can hold 150 gallons of liquid or more.

WASHBOWL

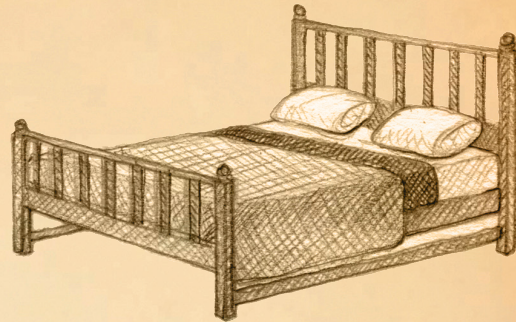
Washbowls can be used in bedrooms, bathhouses, or even at the table before a feast. They are typically used to wash the hands and face and typically hold 1 gallon of liquid.

WASHTUB

Washtubs come in all shapes and sizes. Wooden washtubs are little more than large, lidless barrels, whereas stone or enameled iron washtubs are built to be more comfortable and lend a certain amount of class to a bathhouse. The typical washtub holds at least 50 gallons of liquid.

Sinks and Tubs

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Sink, clay	2 gp	20	7	3	15
Sink, iron	5 gp	20	10	15	21
Sink, wood	3 gp	35	5	10	14
Trough, iron, small	12 gp	120	10	15	16
Trough, iron, large	300 gp	1500	10	15	16
Trough, stone, small	10 gp	200	8	30	35
Trough, stone, large	350 gp	2000	8	30	35
Trough, wood, small	2 gp	30	5	5	14
Trough, wood, large	36 gp	360	5	5	14
Washbowl, clay	1 sp	1	7	1	8
Washbowl, iron	3 sp	2	10	15	21
Washtub, iron	80 gp	550	10	60	25
Washtub, stone	200 gp	1000	8	90	40
Washtub, wood	5 gp	20	5	8	12



Beds and Bedding

BED FRAME

Many places make do with piling bedding on the floor, but finer establishments and many homes will have framed beds. Common bed frames are free-standing and made of wood, but stone slabs carved into walls or forged metal frames are not unheard of. Single bed frames are suitable for a single medium-sized creature. A full bed frame is suitable for two medium-sized creatures. A grand bed frame can accommodate 4 or more medium-sized creatures, and is commonly used by peasant families as a communal bed. Single bed frames can be turned into a bunk bed by multiplying the cost by the number of bunks.

Beds and Bedding

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Beds					
Bed frame, full	10 sp	80	5	20	16
Bed frame, grand	15 sp	100	5	20	16
Bed frame, single	7 sp	65	5	20	16
Cot	1 gp	30	0	2	10
Hammock	1 sp	3	0	2	10
Mattress, common	3 sp	25	0	5	10
Mattress, good	10 gp	40	0	5	10
Mattress, superior	50 gp	40	0	5	10
Bedding and Linens					
Blanket, common	5 sp	3	0	5	10
Blanket, good	3 gp	3	0	5	12
Blanket, superior	25 gp	3	0	5	14
Pillow, common	1 gp	1	0	3	7
Pillow, good	3 sp	1	0	3	7
Pillow, superior	12 gp	1	0	3	7
Sheets, common	5 sp	3	0	5	10
Sheets, good	36 gp	3	0	5	11
Sheets, superior	150 gp	3	0	5	12
Towel, rag	-	0.5	0	3	11
Towel, hand	1 sp	0.5	0	2	11
Towel, bath	2 sp	1	0	2	11

COT

This sheet of heavy canvas is supported by a wooden frame. While cots can be quiet cold, they do at least lift the sleeper off the floor.

HAMMOCK

This blanket or net is attached to strong ropes, allowing the sleeper to hang from a wall stud or column. Climbing into or out of a hammock is a full-round action. A successful DC 5 Dexterity check reduces this to a move action. Taverns often have extra hammocks on hand for hanging in the common room.

MATTRESS

Common mattresses are little more than piles of straw or other dry roughage. These "mattresses" are scratchy and can be rife with vermin if they aren't cleaned or replaced regularly. Good mattresses are tightly woven cloth cases that are then stuffed with straw or feathers which can be replaced when they go flat or are soiled. Superior mattresses are made of fine linens or silk, and are stuffed with down.

BLANKET

Common blankets are comprised of multiple layers of cheap burlap sewn together to stave off the chill of the night. Good blankets will instead be made of layers of linen or cotton, often with a fur-on animal hide as batting. Superior blankets can be luxurious, thick animal furs, or upholstered quilts and comforters stuffed with down or feathers. The items listed are enough bedding for one medium-sized creature. Bedding of different sizes can be purchased by multiplying the costs appropriately.

PILLOW

Common pillows are as simple as an old burlap sack stuffed with seed or crushed straw. Good pillows will be made of better fabric and stuffed with softer roughage or even feathers. Superior pillows are soft and smooth, usually made of linen or silk and stuffed with down. The items listed are enough bedding for one medium-sized creature. Bedding of different sizes can be purchased by multiplying the costs appropriately.

SHEETS

Common bed sheets are made of thick, rough material to inhibit straw or roughage from stabbing through and poking

Curtains and Rugs

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Curtains, simple	5 sp	2	0	1	14
Curtains, grand	5 gp	10	0	2	16
Rug, doormat	3 cp	1	0	5	14
Rug, common	5 cp	2	0	1	14
Rug, good	3 sp	2	0	1	16
Rug, superior	5 gp	3	0	2	18
Rug, bear	90 gp	6	0	1	18
Rug, monstrous	100-1000 gp	6	0	2	18
Rug, sheep	30 gp	6	0	1	18

uncomfortably. Good sheets are made for quality mattresses. They are often much softer against the body, and are made from cheaper animal furs or linen. Superior bed sheets may be mounds of thick furs or fine silks. The items listed are enough bedding for one medium-sized creature. Bedding of different sizes can be purchased by multiplying the costs appropriately.

TOWEL

Towels are commonly rags made from discarded clothing. However, thick, absorbant towels can be found in areas wealthy enough to enjoy bathhouses and the like.

Curtains and Rugs**CURTAINS**

Simple curtains can be drawn to reduce light and provide privacy. Grand curtains are thicker, and are usually mounted across the ceiling. They can be used to divide rooms, hide a stage, or insulate the walls in cold climates.

RUG

Rugs come in two principal varieties: woven and fur. Cloth rugs are typically made of durable woven fabrics, but can be made ornamental with intricate patterns or pictures. Such rugs are used to insulate cold floors, but particularly attractive rugs are often hung from the walls as tapestries, especially in colder climates. Doormats are smaller rugs for guests to stamp their feet on before entering a building. Fur rugs can be made from both mundane and exotic animals and monsters, with the skins of dangerous predators being highly prized.

Lighting**BRAZIER**

The common brazier is made of iron or stone, and is meant to house burning firewood or coals for light and

warmth. Iron braziers are often grated boxes that close to keep embers inside its structure. Stone braziers are often wide dishes or bowls. A brazier lights a 15-foot radius around itself.

CANDLESTICK

Candlesticks have a spike mounted in a saucer for holding candles in place. They can be on a tall pole with a foot, or have a handle off the saucer.

CHANDELIER

The typical chandelier is good for lighting a single table - it will light a 5-foot radius around itself. A grand chandelier is often used as a centerpiece for a room, lighting a 15-foot radius around itself. Chandeliers hang from a ceiling-mounted rope or chain and a winch or lashing post on the wall, thus allowing them to be raised and lowered to replace the candles.

FIREPLACE GRATE

This iron grate lifts the firewood off the floor of the fireplace, improving air circulation.

FIREPLACE TOOLS

A set of fireplace tools includes tongs, a poker, a shovel, and a stand to hold them all.

FIREWOOD RACK

These iron buckets or wooden racks can store up to a day's worth of firewood. Usually they are used to keep firewood by the fireplace, and are refilled from a store of wood each day.

LAMP

The listed item lights an area in a 15-foot radius around the lamp. It will burn for 6 hours per pint of fuel used.

Lighting

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Brazier, iron	2 gp	20	10	10	23
Brazier, stone	25 gp	35	8	25	18
Candle	1 cp	-	0	1	8
Candle, lamp	5 gp	1	6	3	11
Candlestick, clay	2 sp	1	10	10	18
Candlestick, iron	2 sp	1	8	3	8
Candlestick, copper	10 sp	1	6	3	16
Chandelier, wood	3 gp	30	5	8	14
Candlestick, silver	10 gp	1	6	1	12
Chandelier, iron	6 gp	60	10	15	21
Chandelier, crystal	50 gp	12	1	1	3
Grand chandelier, wood	10 gp	100	5	8	14
Grand chandelier, iron	20 gp	200	10	15	21
Grand chandelier, crystal	500 gp	50	1	1	3
Everburning torch	110 gp	1	5	2	14
Fireplace grate	1 gp	8	10	10	21
Fireplace tools	2 gp	5	10	5	18
Firewood (1 day's worth)	1 cp	20	5	2	14
Firewood rack, wood	2 sp	15	5	5	14
Firewood rack, iron	3 sp	25	10	10	21
Lamp	1 sp	1	1	1	3
Lantern, hooded	7 gp	2	10	3	16
Oil	1 sp	1	-	-	-
Wall sconce	1 sp	0.5	10	3	16
Torch	1 cp	1	5	2	14

LANTERN

The listed item lights an area in a 30-foot radius around the lamp. It will burn for 6 hours per pint of fuel used.

WALL SCONCE

This metal frame holds a torch, lamp, or candle against a wall or pillar. Sconces may be set with locking pins that prevent the removal of torches or lamps.

Food

COOKING OIL/FAT

Olive oil, animal oils, and butter.

MEAT, monstrous

Monstrous meat can cost up to half the creature's challenge rating in gold per pound.

SPICES

Common spices include items like garlic, mint, mustard, and oregano. Rare spices include allspice, basil, cinnamon, cloves, dill, nutmeg, and rosemary. Exotic spices include chili, cardamon, cumin, fennel, ginger, pepper, saffron, and vanilla.

VEGETABLES, monstrous

Monstrous vegetables can cost up to half the creature's challenge rating in gold per pound.

Furniture

ARMS LOCKER

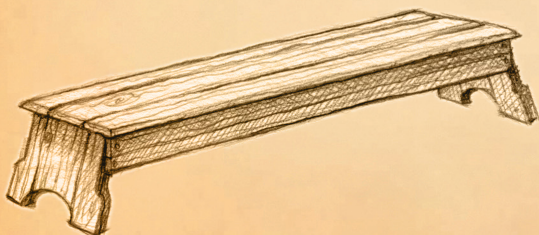
A rugged, locking cabinet with thick, iron-reinforced wooden construction. Arms lockers have multiple shelves and stalls for stacking and stowing weapons of various sizes. They can contain up to 50 medium-sized weapons and come with a simple internal lock (DC 20).

Food

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Prepared Food					
Biscuit/cookies (12 pieces)	8 cp	1	-	-	-
Bread (4 pieces)	2 cp	0.5	-	-	-
Candy (12 pieces)	15 sp	0.5	-	-	-
Dessert (1 serving)	3 cp	0.5	-	-	-
Dried goods	5 sp	1	-	-	-
Hardtack (1 day's worth)	3 cp	1	-	-	-
Meal, poor (3 meals)	1 sp	-	-	-	-
Meal, common (3 meals)	3 sp	-	-	-	-
Meal, good (3 meals)	5 sp	-	-	-	-
Nuts, plain (5 servings)	1 gp	1	-	-	-
Nuts, exotic (5 servings)	3 gp	1	-	-	-
Pie (8 pieces)	5 cp	1	-	-	-
Stew (8 servings)	10 cp	4	-	-	-
Ingredients					
Cheese (1 serving)	2 cp	1	-	-	-
Cooking oil/fat	6 sp	1	-	-	-
Flour	2 cp	1	-	-	-
Fruit	3 cp	1	-	-	-
Honey	1 gp	1	-	-	-
Meat	6 sp	1	-	-	-
Meat, monstrous	see description	1	-	-	-
Milk	1 sp	1	-	-	-
Salt	5 gp	1	-	-	-
Spices, common	5 sp	1	-	-	-
Spices, rare	1 gp	1	-	-	-
Spices, exotic	2 gp	1	-	-	-
Sugar	5 cp	1	-	-	-
Vegetables	2 cp	1	-	-	-
Vegetables, monstrous	see description	1	-	-	-

BENCH

A backless bench comfortably seats three medium-sized creatures. Benches can also have backs, and can be made to sit more people. Simply increase the cost of the bench proportionally for additional seats.

**CABINET**

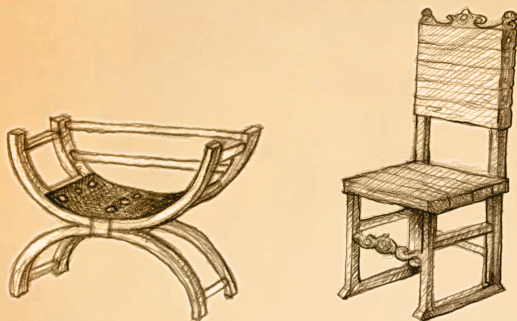
Cabinets are free-standing closets that often have drawers and hanging racks affixed behind latching doors. Smaller compartmentalized cabinets make excellent dressers, while larger ones serve as wardrobes or storage space. Cabinets come in several sizes, including small (8 cubic feet), medium (18 cubic feet), large (42 cubic feet), and huge (150 cubic feet).

Furniture

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Storage					
Arms locker	50 gp	200	5	30	23
Cabinet, small	5 gp	90	5	5	14
Cabinet, medium	7 gp	130	5	5	14
Cabinet, large	15 gp	160	5	5	14
Cabinet, huge	30 gp	350	5	7	14
Chest, iron, small	10 gp	100	10	1	27
Chest, iron, medium	25 gp	200	10	15	33
Chest, iron, large	50 gp	400	10	30	39
Chest, iron, huge	225 gp	1000	10	50	45
Chest, wood, small	2 gp	25	5	1	17
Chest, wood, medium	5 gp	50	5	15	23
Chest, wood, large	10 gp	100	5	30	29
Chest, wood, huge	25 gp	250	5	50	35
Dresser, small	7 gp	120	5	3	14
Dresser, medium	10 gp	160	5	3	14
Dresser, large	13 gp	200	5	5	14
Dresser, huge	20 gp	250	5	5	14
Standing shelf, small	4 gp	90	5	5	14
Standing shelf, medium	6 gp	130	5	5	14
Standing shelf, large	14 gp	160	5	5	14
Standing shelf, huge	25 gp	350	5	7	14
Benches and Chairs					
Armchair, stone	10 gp	100	8	25	33
Armchair, wood	3 gp	25	5	4	14
Bench, wood	2 gp	25	5	8	14
Bench, stone	15 gp	150	8	30	34
Bench, backed, wood	4 gp	60	5	10	14
Bench, backed, stone	22 gp	225	8	20	33
Chair, wood	2 gp	20	5	4	14
Chair, stone	8 gp	80	8	25	33
Chair, high	4 gp	35	5	6	14
Chair, high, armed	5 gp	40	5	6	14
Stool	1 gp	10	5	3	14
Stool, high	2 gp	15	5	5	14
Desks and Tables					
Nightstand	3 gp	40	5	5	14
Table, small	10 gp	20	5	15	14
Table, medium	15 gp	50	5	15	14
Table, large	20 gp	100	5	15	14
Table, huge	40 gp	200	5	15	14
Table, gambling	30 gp	100	5	15	14
Writing desk, small	5 gp	90	5	5	14
Writing desk, large	7 gp	130	5	5	14

CHAIR

The common chair has four stout legs and a sturdy backrest, though it also is common for chairs to have armrests or taller legs.



CHEST

The common wooden chest comes in several sizes, including small (2 cubic feet), medium (4 cubic feet), large (6 cubic feet), and huge (8 cubic feet). Most include a simple inset latch that keeps the chest closed, but does not provide adequate security. Iron chests are much heavier and secure, but still must have locks installed separately.



DRESSER

Dressers typically have 3 or 4 deep drawers for storing clothing or other light goods. Dressers come in many sizes, including small (15 cubic feet), medium (20 cubic feet), large (30 cubic feet), and huge (45 cubic feet).

NIGHTSTAND

This short cabinet is large enough for a candlestick and some reading material, with drawers that can be used to hold smaller objects.

STANDING SHELF

This free-standing shelved unit is typically used for storing or displaying dishes, books, art pieces, or foodstuffs. Standing shelves come in several sizes, including small (8 cubic feet), medium (18 cubic feet), large (42 cubic feet), and huge (80 cubic feet).

Diversions, Games and Gambling

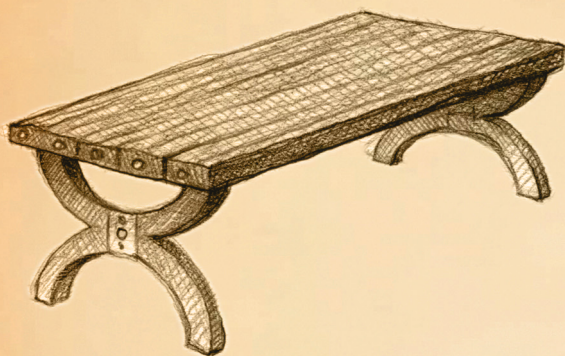
Item	Cost	Weight (lb)	Hardness	HP	Break DC
Ball, inflated	2 sp	-	2	1	17
Ball, wooden	2 sp	1	5	2	18
Croquet set	5 sp	10	5	5	14
Dart	2 sp	-	10	3	18
Dartboard	5 cp	4	5	7	15
Darts, set	5 sp	10	5	7	15
Dice, wood	1 cp	-	5	1	14
Dice, pewter	4 cp	-	2	1	8
Dice, clay	6 cp	-	7	1	15
Dice, bone	1 sp	-	3	1	11
Dice, silver	5 gp	-	6	1	8
Dice, rigged	10 gp-50 gp	-	3	1	11
Kubb set	1 gp	15	5	5	18
Playing cards, paper	2 sp	0.5	0	1	1
Playing cards, cloth	1 gp	0.5	0	1	5
Playing cards, marked	1 gp-100 gp	0.5	0	1	5
Playing tiles, clay	2 sp	1	8	1	15
Playing tiles, wood	2 sp	0.5	0	1	3
Playing tiles, bone	1 sp-25 gp	5	3	1	11
Playing tiles, marked	1 gp-100 gp	5	3	1	11
Waster	3 sp	2	5	2	16

STOOL

The common stool has three or four legs attached to a circular wooden or leather seat.

TABLE

Tables come in various sizes, including small (2 occupants), medium (4 occupants), large (8 occupants), and huge (16 occupants).

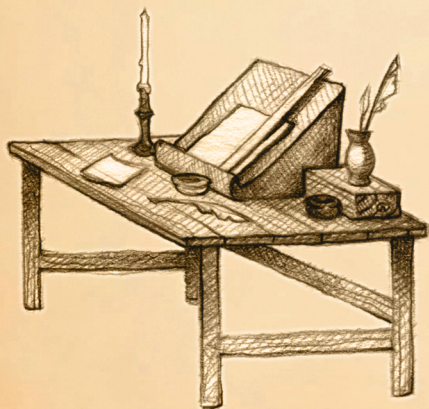


TABLE, gambling

A round table with a high internal lip to keep dice, cards, or coins from rolling off the surface. Typical gambling tables seat 6 medium-sized creatures.

WRITING DESK

Writing desks have multiple drawers and shelves surrounding a wide, flat area used for study or scribe work.



Diversions, Games and Gambling

BALL

The common game ball is a leather-encased air bladder or wooden sphere. A ball is often used in competitions, games of skill, and sporting events.

DARTS, set

This small cabinet contains a wooden dart board, two sets of three steel darts, a piece of chalk, and a slate chalkboard for keeping score.

DICE

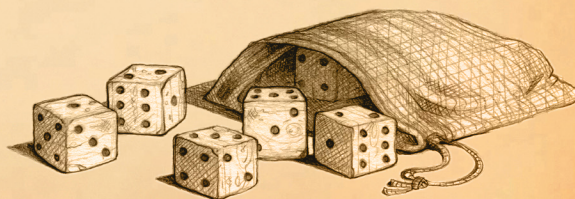
Dice come in many shapes and sizes, but the most common are cubes.

Dice can be rigged in a variety of ways. Poorer quality rigged dice are made with multiples of the same face and must be switched out between uses before anyone can inspect them (repeating dice). Other rigged dice are reshaped in subtle ways to alter how they roll (shaped dice). The highest quality rigged dice have weighted pips or take advantage of subtle weight differences in the material they are made from, and can be all but impossible to notice (weighted dice). Rigged dice provide a circumstance bonus to appropriate Gambling Rolls made by any player who knows how the dice work. A player who inspects rigged dice may identify them as rigged and learn how they work by making a successful Perception or Profession (gambler) check against the given DC (or in the case of Profession (gambler) the DC -5) to detect the ruse.

Repeating dice are made with one or more repeated faces, typically having the repeated faces on opposite sides of the dice. Such dice provide a +10 circumstance bonus to appropriate Gambling Rolls. These dice, however, are obvious to anyone who picks them up and inspects them, or who can see more than one side at a time.

Shaped dice have had their shape altered so they are no longer true. Such dice provide a +1 circumstance bonus to appropriate Gambling Rolls. The DC to identify a shaped die is equal to the Craft check used to complete the die minus 3, usually DC 17.

Weighted dice are made from a material that is not balanced, or have had weights embedded into one of the faces. Such dice provide a +3 circumstance bonus to appropriate Gambling Rolls. The DC to identify a weighted die is equal to the Craft check used to complete the die minus 5, usually DC 15.



Containers

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Barrel, keg (9 gallon)	15 sp	20	5	5	15
Barrel, medium (36 gallon)	6 gp	80	5	10	15
Barrel, large (54 gallon)	20 gp	130	5	10	15
Basket (2 cubic feet)	4 sp	1	0	5	8
Crate (4 cubic feet)	1 gp	20	5	5	15
Sack (4 cubic feet)	1 sp	0.5	0	2	9

KUBB SET

A lawn game played with wooden throwing sticks and target blocks.

PLAYING CARDS

Common playing cards are made of thick paper that has been block-printed with a front and back. Higher quality playing cards made from lacquered cloth or linen are not uncommon among merchants. Still higher quality sets can be considered art pieces, with the faces hand drawn or embroidered.

Playing cards can be marked in a variety of ways. The edges could be tapered, allowing the dealer to “feel” for the good cards, or the backs could be stained with nondescript splotches. However a deck of cards is marked, one thing is key - one player at the table knows the trick of the deck and benefits from more knowledge than the other players at the table. A deck of marked playing cards provides a circumstance bonus to Gambling Checks made by any player who knows how the deck works. A player who inspects a deck of cards may identify them as marked and learn how they work by making a successful Perception or Profession (gambler) check against the given DC (or in the case of Profession (gambler) the DC -5) to detect the ruse.

Slightly marked playing cards have only a couple of

cards modified. They provide a +1 circumstance bonus to appropriate Gambling Rolls. The DC to identify a slightly marked deck of cards is equal to the Craft check used to complete the deck minus 2, usually DC 18.

Heavily marked playing cards may have all of the high cards, or all of the cards of one suit modified in some way. They provide a +2 circumstance bonus to appropriate Gambling Rolls. The DC to identify a heavily marked deck of cards is equal to the Craft check used to complete the deck minus 5, usually DC 15.

Completely marked playing cards have had every card modified in some way, and are often used as a joke deck due to how obvious they tend to be. However, extremely well-made decks can be all but impossible to identify. Such a deck provides a +5 circumstance bonus to appropriate Gambling Rolls. The DC to identify a completely marked deck of cards is equal to the Craft check used to complete the deck minus 10, usually DC 10.

**Tools and Sundries**

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Anvil, jeweler's	4 gp	15	10	60	30
Anvil, farrier	8 gp	50	10	90	32
Anvil, smithing	12 gp	150	10	120	34
Artisan's tools	5 gp	5	-	-	-
Artisan's tools, masterwork	55 gp	5	-	-	-
Bell, hand	1 gp	1	9	1	16
Bell, hung	5 gp	5	9	5	21
Bellows	1 gp	3	-	-	-
Block and tackle	5 gp	5	0	2	23
Book, blank	10 gp	1	0	3	8
Book, illustrated	5 gp	1	0	1	5

Tools and Sundries, continued

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Boot scraper	2 gp	10	10	30	29
Bottle	2 gp	1	1	1	5
Broom	3 cp	2	5	5	14
Brush	1 gp	0.5	2	1	11
Bucket	5 sp	2	5	5	14
Chalk	1 cp	-	1	1	1
Chalkboard	1 gp	2	8	1	8
Chamber pot, wood	2 sp	1	5	1	12
Chamber pot, clay	6 sp	2	7	1	8
Chamber pot, iron	16 sp	4	10	10	16
Chaser token	1 cp	-	10	2	18
Coat rack, wood	1 gp	12	5	10	14
Coat rack, iron	2 gp	20	10	30	23
Corkboard	5 cp	3	3	5	12
Crowbar	2 gp	5	10	10	16
Drill	5 sp	1	10	8	15
Hammer	5 sp	2	10	15	21
Handtruck	10 gp	75	5	15	15
Hook board	9 sp	6	5	5	14
Hourglass, 6 seconds	10 gp	-	1	1	1
Hourglass, 1 min	20 gp	0.5	1	1	1
Hourglass, 1 hour	25 gp	1	1	1	1
Ink	8 gp	-	-	-	-
Inkpen	1 sp	-	-	-	-
Key	1 gp	-	10	3	18
Ladder, wooden	1 gp	35	5	10	15
Ladder, rope	2 gp	35	2	5	23
Mirror	10 gp	0.5	1	1	1
Mop	9 cp	2	5	5	14
Paper	4 sp	-	0	1	5
Paper, parchment	2 sp	-	0	2	5
Paper, stationery	1 gp	-	0	1	5
Saw	4 cp	2	10	3	15
Shaving kit	15 sp	0.5	-	-	-
Shaving kit, masterwork	16 gp	0.5	-	-	-
Shovel, wood	2 gp	4	5	5	12
Shovel, iron	2 gp	8	10	5	17
Sign, wood	5 sp	5	5	7	17
Sign, iron	1 gp	10	10	30	23
Soap	1 cp	0.5	0	1	1
Spike, iron	1 sp	1	10	5	23
Textbook	5 gp	1	0	1	5
Warming pan	2 gp	5	10	10	21
Wax (polishing)	1 cp	-	-	-	-

PLAYING TILES

These game tiles change from region to region, but are usually used in matching games. Some regions use a set of 28 pipped tiles called dominos, while others can have as many as 136 tiles set in suits for games like mahjong. A common set is made of wood or bone, but more expensive ones may be made of ivory, stone, or precious metals.

As with dice and cards, inventive gamblers have also learned how to mark playing tiles. Because tiles typically have solid-color backs that would make any discoloration obvious, marked tiles are usually chipped or worn in particular ways. Some sets of tiles with patterned backs allow for more traditional styles of marking. Marked tiles provide a circumstance bonus to appropriate Gambling Rolls made by any player who knows how the tiles work. A player who inspects playing tiles may identify them as marked and learn how they work by making a successful Perception or Profession (gambler) check against the DC (or in the case of Profession (gambler) the DC -5) to detect the ruse.

Chipped playing tiles are made to appear well-worn and randomly damaged. They provide a +3 circumstance bonus to appropriate Gambling Rolls. The DC to identify a chipped set of tiles is equal to the Craft check used to complete the set of tiles minus 5, usually 15.

Discolored playing tiles are very rare, since most players prefer solid-color backs to their tiles. They provide a +5 circumstance bonus to appropriate Gambling Rolls. The DC to identify a discolored set of tiles is equal to the Craft check used to complete the set of tiles, usually 20.

WASTER

A wooden sword, sometimes wrapped in leather or cord, used for sport-fighting, training, and nonlethal combat. If a waster is used in combat, treat it as a short sword of its size that deals nonlethal damage.

Containers**BARREL**

Sturdy wooden barrels come in a wide variety of sizes depending on their usage. 36-gallon barrels are the most common size found for shipping across land, whereas 54-gallon barrels can be found lining the holds of sea vessels. Anything larger is commonly used for brewing or long-term storage. Smaller barrels are often used in taverns due to their convenient size for bringing liquids out of storage and serving them at the bar. The weights shown on the table are for empty barrels. Increase the weight by 8 pounds for each gallon of liquid the barrel contains.

BASKET

This large wicker basket has a lid and holds about 2 cubic feet of material.

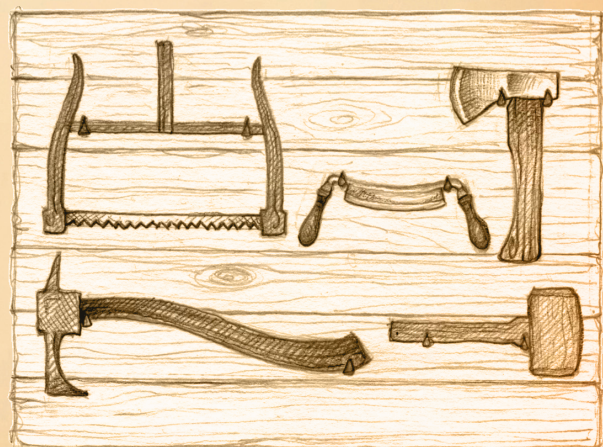
**ANVIL**

While anvil sizes vary depending on their use and application, all anvils have the same basic shape and construction. Anvils are typically made of cast and hardened iron, with a conical horn for doing curve work and a flat top with solid corners. Smithing anvils are the largest sort, used for making weapons and armor as well as other large projects. Jeweler's anvils are much smaller, as precious metals are much softer than iron or steel. Farrier anvils are somewhere between the two, used for shaping horseshoes, farm equipment, and other day-to-day gear. Many metalworking tasks are impossible without a proper anvil.

ARTISAN'S TOOLS

These special tools include the items needed to pursue any single craft. Without them, the crafter must use improvised tools (-2 penalty on Craft checks), if they can do the job at all.

Masterwork artisan's tools serve the same purpose as artisan's tools, but are the perfect tools for the job, so the crafter gets a +2 circumstance bonus on Craft checks made with them.



BELLOWS

Bellows are useful for starting fires, providing a +1 circumstance bonus on Survival checks to start or maintain fires.

BOOK, blank

A blank 50-page covered book. The book may have a soft oilskin cover or a stiffer wood hardcover.

BOOK, illustrated

A book with many color illustrations, typical for guides on herbs or animals, atlases, star charts, and the like.

BOOT SCRAPER

This edged metal stand rests on a heavy weight low to the ground. It is used to scrape mud and refuse off the bottoms of boots before entering a building.

BROOM

A sturdy wooden pole with a bound straw head used for sweeping out dirt on smooth surfaces.

BRUSH

A stiff-bristled brush for scrubbing or cleaning.

BUCKET

A typical wooden bucket has a rope handle and can hold 1-2 gallons of liquid.

CHAMBER POT

Chamber pots are usually lidded vessels that are kept in a nightstand or wardrobe.

CHASER TOKEN

These iron tokens are used by taverns that have a tradition of passing out free drinks. The token is dropped into a mug as it heads out, and can often be redeemed for a drink of choice or a drink specific to the token.

COAT RACK

A branching tree made of multiple beams that curve out, offering multiple hooks or studs from which to hang hats, cloaks, or jackets.

DRILL

A drill can create a 1-inch-diameter hole in stone, wood, or metal as a standard action. Harder materials wear down or break the drill more quickly. Hearing the sound of drilling requires a DC 15 Perception check.

HANDTRUCK

The common handtruck is a flat bed with wooden wheels set on axles. It allows a creature to push or drag 10 times their maximum load, up to 1000 lbs.

HOOK BOARD

A wall-mounted board with multiple hooks or studs for hanging coats, jackets, tickets, keys, and the like.

LADDER

A common 10 foot tall ladder. Rope ladders are flexible and can be rolled up for easy storage.

MOP

A sturdy wooden pole with a bound head of rope used for mopping up spills or polishing hard, smooth surfaces.

PAPER

A sheet of ordinary paper typically measures 9 inches by 6 inches and is unsuitable for making magical scrolls.

PAPER, parchment

This sheet of thin, treated animal skin is a durable writing surface and is suitable for making magic scrolls.

PAPER, stationery

Generally used only by the wealthy, fancy stationery is finer-quality 9-inch-by-6-inch paper, often embossed or engraved with the owner's personal seal.

SHAVING KIT

A shaving kit contains a straight razor, a whetstone, a small steel mirror, a brush, a cup, and enough shaving powder to last a medium humanoid 50 shaves. Masterwork shaving kits provide a +2 circumstance bonus to Profession (barber).

Dishes, Pots and Pans

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Kitchenware					
Cauldron, small	1 gp	5	10	10	16
Cauldron, large	3 gp	5	10	15	16
Chef knife	1 gp	1	10	10	16
Cooking utensil, wood	4 cp	1	5	1	4
Cooking utensil, iron	5 cp	1	10	3	11
Cutting board	3 cp	1	5	3	14
Kettle	3 gp	4	10	3	16
Pot	8 sp	4	10	10	16
Roasting spit	1 sp	1	10	15	21
Skillet	8 sp	4	10	10	16
Teapot, clay	1 sp	1	7	1	6
Teapot, iron	1 sp	1	10	5	16
Tableware					
Cup, wood	2 cp	1	5	1	14
Cup, clay	4 cp	0.5	7	1	6
Cup, glass	5 cp	0.5	1	1	5
Cup, pewter	8 cp	0.5	2	1	11
Cup, leather	1 sp	0.5	2	1	11
Cup, silver	5 gp	0.5	6	1	12
Cup, gold	50 gp	0.5	5	1	12
Cup, stemmed, wood	4 cp	1	5	1	8
Cup, stemmed, clay	5 cp	0.5	7	1	3
Cup, stemmed, glass	6 cp	0.5	1	1	1
Cup, stemmed, pewter	1 sp	0.5	2	1	11
Cup, stemmed, silver	6 gp	0.5	6	1	12
Cup, stemmed, gold	55 gp	0.5	5	1	12
Dishware, wood	3 cp	0.5	5	1	5
Dishware, clay	1 sp	1.5	2	3	8
Dishware, pewter	1 sp	1	8	1	6
Dishware, glass	6 sp	2	1	1	5
Dishware, silver	20 gp	1.5	6	3	9
Eating utensil, wood	1 cp	-	5	1	4
Eating utensil, iron	2 cp	-	10	3	11
Eating utensil, silver	5 sp	-	6	1	8
Mug/Tankard, wood	2 cp	1	5	1	14
Mug/Tankard, clay	1 sp	1	7	1	6
Mug/Tankard, glass	1 sp	1	1	1	5
Mug/Tankard, pewter	2 sp	1	2	1	11
Mug/Tankard, leather	3 sp	1	2	1	11
Mug/Tankard, silver	15 gp	1	6	1	12
Mug/Tankard, gold	150 gp	1	5	1	12

Dishes, Pots and Pans, continued

Item	Cost	Weight (lb)	Hardness	HP	Break DC
Tableware					
Serving dish, wood	3 cp	1	5	1	5
Serving dish, clay	2 sp	2	7	1	7
Serving dish, pewter	2 sp	3	2	3	8
Serving dish, silver	45 gp	3	6	3	9
Serving tray, wood	3 sp	6	5	2	14
Serving tray, pewter	9 sp	3	2	4	11
Serving tray, silver	45 gp	3	6	4	12
Serving utensil, wood	3 cp	-	5	1	2
Serving utensil, iron	1 sp	-	10	6	13
Serving utensil, silver	1 gp	-	6	2	6
Serving vessel, wood	3 cp	1	5	1	5
Serving vessel, clay	2 sp	2	7	1	7
Serving vessel, pewter	2 sp	3	2	3	8
Serving vessel, glass	12 sp	4	1	1	5
Serving vessel, silver	45 gp	3	6	3	9
Shot glass, clay	1 cp	-	7	1	6
Shot glass, glass	1 cp	-	1	1	5
Shot glass, wood	1 cp	-	5	1	14
Shot glass, pewter	2 cp	-	2	1	11
Shot glass, leather	5 cp	-	2	1	11
Shot glass, silver	13 sp	-	6	1	12
Shot glass, gold	13 gp	-	5	1	12
Teacup, clay	5 cp	0.5	7	1	3
Teacup, glass	5 cp	0.5	1	1	1

SHOVEL

This tool lets you dig a pit at a rate of 2 cubic feet per minute.

SIGN

Signs come in a variety of shapes and styles, but typically are carved or painted wood. They rarely bear text or any form of writing unless they are meant to attract a literate clientele. The most common higher-quality sign is forged from iron. Signs can be mounted on walls or stakes, or swing from poles.

TEXTBOOK

A book that covers a particular subject such as cooking, fiction, history, or academics.

WARMING PAN

Warming pans are used for heating beds. They can

simply be heavy metal pans that rest in or near the hearth, absorbing heat to be passed across bedsheets to warm them for the night. Alternatively, warming pans can be lidded metal containers to be filled with glowing coals or wood embers.

Dishes, Pots and Pans

CAULDRON

This large iron pot holds approximately 1 gallon - enough to fill the bellies of four hungry medium-sized creatures for one meal. It can also be used for potion-making and similar activities. Still larger cauldrons can be found in kitchens, where stews and meals for a dozen or more can be prepared at a time.

CUP

Smaller than a tankard, the cup is another common serving size for drinks. Cups can be made of almost any material. Stemmed cups are typically used for wines or juices.



DISHWARE

A common plate or bowl for a single serving. Dishware can be made of almost any material.

EATING UTENSIL

The common eating utensil can be made of nearly any material.

KETTLE

This closed iron pot is used for boiling water. It holds about 4 cups of fluid.

MUG/TANKARD

The common tankard comes in a variety of shapes and styles, and can be made of nearly anything. It is not uncommon for taverns to commission a line of similar tankards from a local artisan, or to gradually collect a menagerie of different ones.

POT

A small iron pot suitable for preparing a meal for one or two medium-sized creatures.

SERVING DISH

Serving dishes are large bowls or platters meant to provide a communal pile of food for a table to share. Much like other dishware, serving dishes can be made of nearly any material.

SERVING TRAY

A large tray for carrying multiple dishes at once. Such trays are often used by wenches to bring drinks, or footmen serving nobles in bed.

SERVING UTENSIL

Large utensils used for serving out food. Serving utensils come in a number of varieties, from carving knives to long pronged forks, to ladles and tongs.

SERVING VESSEL

Serving vessels are communal pitchers or lipped jugs that hold a half-gallon or more of liquid. Much like other dishware, serving vessels can be made of nearly any material.



SHOT GLASS

Shot glasses are typically the smallest serving size offered by a tavern, and are often reserved for very potent or expensive spirits and liquors.

TEAPOT

A small pot meant for brewing 4 servings of tea.

MAGICAL ITEMS

The following magical items can be found in well-to-do taverns, or owned by the patrons who visit them.

Item	Market Price
Tumbling dice	600 gp
Self-dealing deck	900 gp
Thieves' deck	1,200 gp
Everburning fuel (coal)	2,000 gp
Illusionary dice	2,200 gp
Gnomish brewing machine	2,500 gp
Cabinet of preservation	3,000 gp
Elven brewing cask	3,250 gp
Icebox	3,500 gp
Everburning fuel (coke)	4,000 gp
Neverfull chamber pot	5,000 gp
Box of far-reaching words	6,000 gp
Everfull basin	6,000 gp
Cabinet of preservation	7,000 gp
Railing of safe falling	10,000 gp
Everfull larder	12,000 gp
Table of feasting	14,000 gp
Transparent playing cards	18,000 gp
Figurine of wondrous power (lion, tiger, and bear)	24,000 gp
Pocket workshop	40,000 gp
Gnomish welding and cutting rig	64,000 gp
Phantom footman	65,000 gp

BOX OF FAR-REACHING WORDS

Aura faint illusion; **CL** 7th

Slot none; **Price** 6,000 gp; **Weight** 5 lbs.

DESCRIPTION

This small box allows you to project your voice loudly and clearly across a great distance or above the din of battle.

While it can never cause damage, the projected voice is loud enough and clear enough to be heard from up to 200 feet away, though knobs on the box allow the distance the voice travels to be reduced. All creatures within projection distance of the box hear the words spoken by its user.

CONSTRUCTION

Requirements Craft Wondrous Item; **Cost** 3,000 gp

CABINET OF PRESERVATION

Aura faint necromancy; **CL** 5th

Slot none; **Price** 7,000 gp; **Weight** 250 lbs. (empty)

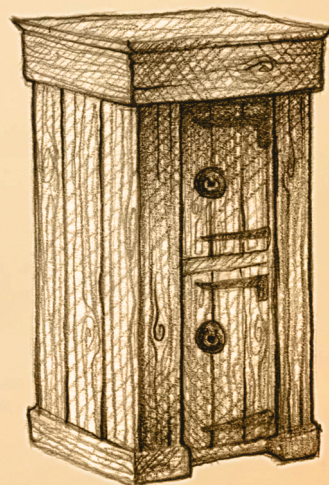
DESCRIPTION

Food and drink kept in this cabinet for years is just as fresh as the day it was put in. Perishable objects stored in this cabinet do not age or decay, allowing for entire slaughtered carcasses to be kept inside indefinitely without the need to be preserved in any other fashion. Such cabinets are popular among wealthy nobles and well-to-do taverns that cater to a great number of patrons. The magical preservation functions only as long as the cabinet doors are shut. A cabinet of preservation can contain up to 20 cubic feet of goods.

If a living creature is put into a *cabinet of preservation*, they can survive for up to 2 hours, after which time they will suffocate. Living creatures inside the cabinet do not age or decay, but must still tend to other necessities like eating, drinking, and breathing.

CONSTRUCTION

Requirements Craft Wondrous Item, *gentle repose*; **Cost** 3,500 gp



ELVEN BREWING CASK**Aura** faint transmutation; **CL** 3rd**Slot** none; **Price** 3,250 gp; **Weight** 140 lbs. empty, +8 lbs./gallon of liquid contained**DESCRIPTION**

Elven brewing casks are ancient and treasured possessions of elven vintners. The enchanted barrels can be older than some kingdoms, and the mellowing properties of their old wood helps cut the bitterness of most alcohols, enhancing the subtle flavors and softening the drink.

Effect: Creatures who consume one or more servings of any alcohol aged in an *elven brewing cask* receive a +5 alchemical bonus to resist hangover for 12 hours.

CONSTRUCTION

Requirements Craft Wondrous Item, *amplify fermentation*; **Cost** 1,625 gp

EVERBURNING FUEL**Aura** faint evocation; **CL** 3rd (coal), 6th (coke)**Slot** none; **Price** 2,000 gp (coal), 4,000 gp (coke); **Weight** 1 lb.**DESCRIPTION**

This fist-sized of chunk of coal or coke self-combusts when it is exposed to air, steadily burning hotter each minute until it reaches a bright white and yellow flame. *Everburning fuel* is typically used as a firestarter, though it is prone to the same lighting difficulties as regular fuel is in poor conditions. Because the fuel is self-combusting, it is often kept in airtight containers when not in use, or left in a stove, kiln, or forge where their temperature can be controlled by adjusting ventilation. Objects that come into contact with *everburning fuel* may catch fire. *Everburning fuel* comes in two varieties:

Everburning coal takes 6 minutes to reach maximum temperature, which is suitable for cooking and baking, working with softer metals like pewter or copper, and some alchemical work. It produces light equivalent to that of a torch.

Everburning coke takes 15 minutes to reach maximum temperature and burns significantly hotter than *everburning coal*. The high temperature makes it suitable for forging, metal casting, glass, and ceramic work. It produces light equivalent to twice that of a torch.

CONSTRUCTION

Requirements Craft Wondrous Item and *produce flame*, *burning hands*, or similar spell; **Cost** 1,000 gp (coal), 2,000 gp (coke)

EVERFULL BASIN**Aura** moderate transmutation; **CL** 9th**Slot** none; **Cost** 6,000 gp; **Weight** 80 lbs.**DESCRIPTION**

This metal tub is affixed with a miniature water pump on the lip. Using the pump allows you to fill the basin with fresh, potable cool or warm water at the rate of 1 gallon per round. Such basins come in a variety of sizes for different purposes. The listed weight is for a 36-gallon basin.

CONSTRUCTION

Requirements Craft Wondrous Item, *control water*; **Cost** 3,000 gp

EVERFULL LARDER**Aura** strong conjuration; **CL** 15th**Slot** none; **Cost** 12,000 gp; **Weight** 400 lbs.**DESCRIPTION**

The rich smells of fine foods waft from this stout cabinet. Every dawn, the cabinet fills with enough food and drink to provide for 50 meals. The kinds of foods conjured depend on the preferences of the caster, but will typically include fresh and cured meats, dairy, cheeses, fruits, and vegetables as well as a keg of wine and another of ale. The majority of the food must still be cooked and prepared before serving. Any food not consumed before the next dawn disappears, to be replaced with another day's supplies.

CONSTRUCTION

Requirements Craft Wondrous Item, *heroes' feast*, *create food and water*, *create alcoholic beverage*; **Cost** 6,000 gp

FIGURINE OF WONDROUS POWER (Lions and Tigers and Bears)**Aura** moderate transmutation; **CL** 11th**Slot** none; **Cost** 24,000 gp; **Weight** 1 lb.**DESCRIPTION**

This exceptional *figurine of wondrous power* appears to be a miniature statuette of a golden lion, tiger, and bear lunging away from one another. When the figurine is tossed down and the correct command word spoken ("Oh my!"), all three miniatures become living creatures of normal size. The creatures obey and serve their owner. Unless stated otherwise, the creatures understand Common but do not speak.

If a *figurine of wondrous power* is broken or destroyed in its statuette form, it is forever ruined. All magic is lost, its power departed. If slain in animal form, the figurine simply reverts to a statuette that can be used again at a later time.

When animated, the figurine becomes an adult male lion, tiger, and bear. If slain in combat, the creature cannot be brought back from statuette form for 1 full week. Otherwise, they can be used once per day for up to 1 hour. They enlarge and shrink upon speaking the command word.

CONSTRUCTION

Requirements Craft Wondrous Item, *animate objects*;
Cost 12,000 gp

GNOMISH BREWING MACHINE

Aura faint transmutation; **CL** 5th

Slot none; **Cost** 2,500 gp; **Weight** 50 lbs.

DESCRIPTION

This object appears to be little more than a complex contraption of gears, pumps, widgets, and sprockets. While operating the machine requires a deep understanding of gnomish design, as well as a bit of luck, it certainly makes a brilliant brew. Close examination, and a DC 20 Intelligence check or DC 15 Knowledge (engineering) check reveals how to operate the machine. The *gnomish brewing machine* functions as an alchemist's lab and brewer's tools, providing a +5 circumstance bonus to Craft (alchemy) and Profession (brewer) skill checks. The *gnomish brewing machine* is capable of processing up to 1 keg of fluid at a time. A *gnomish brewing machine* is necessary for crafting Gnomish Inspirational Ale.

CONSTRUCTION

Requirements Craft Wondrous Item, the creator must have at least 5 ranks in Craft (alchemy), or Profession (brewer); **Cost** 1,250 gp

GNOMISH WELDING AND CUTTING RIG

Aura faint evocation; **CL** 15th

Slot none; **Price** 64,000 gp; **Weight** 800 lbs.

DESCRIPTION

This unwieldy rig of gnomish design appears to be little more than a complex collection of tubes, tanks, gears, and crackling energy. The true value of the machine is found when it is in the hands of a master craftsman. The twin electrodes projecting from the gun of this magically powered device snap and pop with energy when in use, permanently fusing different metals together. The power of the machine can be finely tuned via a control panel for such delicate work as inlaying gold into steel, up to vaporizing solid stone or cutting through a bar of adamantium.

For non-gnomes, the device is alien and difficult to use. Any non-gnome creature attempting to use the device for a skill check must have at least 5 ranks in Knowledge (engineering), 15 ranks in the Profession or Craft skill they are making the check with, or succeed at a Use Magic Device check (DC 25). The user must wear special goggles that

come with the machine or be blinded by the light emitted by the gun.

The device provides a +10 circumstance bonus to skill checks made when fusing, cutting, or melting metals or minerals is of use. If the *gnomish welding and cutting rig* is used to disassemble an object, it ignores half of its hardness and deals 15 points of damage per round. Organic materials may catch fire.

The device is incredibly unwieldy to attack with, but devastating when it hits. Touch attacks made with the device's gun are at a -8 penalty to hit, but deal 10d6 lightning and fire damage and blind the target for 1d6 rounds. Anyone wielding the device may only attack squares adjacent to the device, and lose their dodge and Dexterity bonuses to AC.

CONSTRUCTION

Requirements Craft Wondrous Item and *call lightning*, *lightning bolt*, or *chain lightning*; **Cost** 32,000 gp

ICEBOX

Aura faint evocation; **CL** 5th

Slot none; **Price** 3,500 gp; **Weight** 30 lbs. (empty)

DESCRIPTION

This metal-lined chest has stout handles on either side, and a flat-laying hinged lid that latches into place. Opening the lid reveals the chest's true nature, as foggy mist puffs out into the air. The temperature within the chest is quite low (0 degrees Fahrenheit), and freezes most foodstuffs or other objects put within at a rate of 1 inch per hour. Up to 4 cubic feet of food can be kept frozen, lasting for months, if not years.

If completely frozen food is undesirable, vents are situated throughout the chest's walls, allowing for the temperature to be raised as high as 35 degrees Fahrenheit, assuming the ambient temperature is in excess of that. Food kept at this temperature will typically last four or more times as long as it normally would have.

Living creatures placed within the *icebox* suffer 1d6 points of nonlethal damage per minute. Creatures who fall unconscious must make a DC 15 Constitution check or take 1d6 points of lethal damage each minute thereafter until freed or dead. If the vents are closed, the creature will also suffocate after 10 minutes of being trapped.

CONSTRUCTION

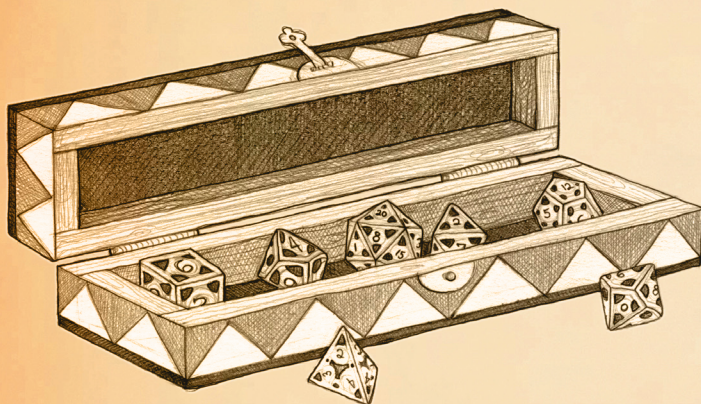
Requirements Craft Wondrous Item and *chill metal*, *ice storm*, or *wall of ice*; **Cost** 1,750 gp

ILLUSIONARY DICE**Aura** faint illusion; **CL** 2nd**Slot** none; **Price** 2,200 gp; **Weight** n/a**DESCRIPTION**

Illusionary dice first appear to be regular dice with blank faces. After they have been possessed by a character for 24 hours, however, faces appear on the dice. With only a mental command, the owner of the dice may alter the faces to represent any value they wish. They provide a +4 circumstance bonus to appropriate Gambling Rolls. These dice are impossible to recognize as loaded dice without the aid of *detect magic* or similar spells.

CONSTRUCTION

Requirements Craft Wondrous Item, *silent image*; **Cost** 1,100 gp

**NEVERFULL CHAMBER POT****Aura** faint transmutation; **CL** 7th**Slot** none; **Price** 5,000 gp; **Weight** 50 lbs.**DESCRIPTION**

This ornate chamber pot has an uncharacteristically pleasant odor and is surprisingly light. Any non-living organic waste within the pot when the lid is closed vanishes, leaving the pot empty and odorless.

CONSTRUCTION

Requirements Craft Wondrous Item, *control water*; **Cost** 2,500 gp

PHANTOM FOOTMAN**Aura** strong conjuration; **CL** 9th**Slot** none; **Price** 65,000 gp; **Weight** n/a**DESCRIPTION**

This permanent *unseen servant* is anchored to a building, allowing it to move freely throughout the building, but never beyond the confines of its walls. If a force would dissipate

the *phantom footman*, then it disappears forever.

Such servants are often put to work cleaning out bedpans and privies, or making beds and tidying up rooms. The occasional few can be found helping others, such as in the kitchen, by taking on menial tasks (providing a +2 aid another bonus).

A *phantom footman* accepts orders only from its owner or those it has been instructed to follow the orders of.

Minor nobility or wealthy merchants have been known to enchant an object with a *phantom footman*, thus allowing it to be taken with them on long trips. In such cases, the *phantom footman* may only work in an area centered on its anchored object, and may not travel beyond 40 feet from that object. The object must be set and allowed to rest for 6 hours before the *phantom footman* appears and is ready to perform work. Disturbing the anchoring object forces the *phantom footman* to dissipate for another 6 hours.

CONSTRUCTION

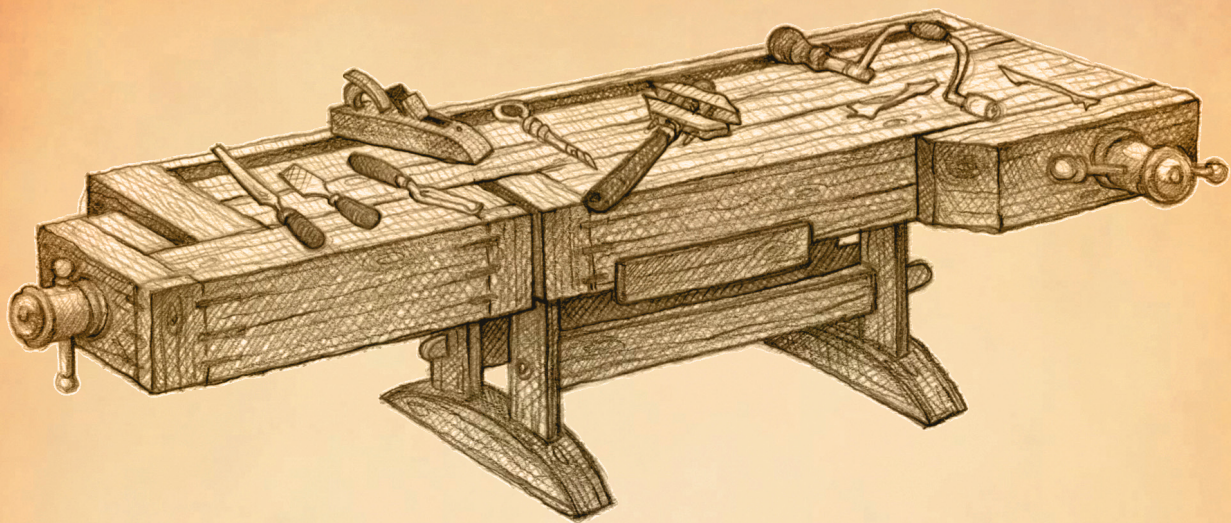
Requirements Craft Wondrous Item, *unseen servant*, *Mage's Faithful Hound*; **Cost** 32,500 gp

POCKET WORKSHOP**Aura** strong transmutation; **CL** 11th**Slot** none; **Price** 40,000 gp; **Weight** 1 lb.**DESCRIPTION**

This miniature pewter building appears to be a detailed replica of a craftsman's or professional's workshop. When activated by speaking a command word it grows to form a structure 20 feet long, 10 feet wide, and 15 feet tall. The wooden walls are sunk into a solid, level stone foundation that conforms to the local geography. The workshop has many windows and doors that are secured with arcane locks and alarm spells that function for the owner of the *pocket workshop*. If a heat source is needed to perform the craft or profession the workshop is designed for, it is provided with irremovable, magically burning fuel. The tools available in the workshop are all of exceptional quality, granting a +4 circumstance bonus to skill checks made for the chosen Craft or Profession skill. Finally, a skilled *unseen servant* is summoned who can provide assistance as though it had 10 ranks in the Craft or Profession skill the workshop was designed for.

The wooden walls of the structure have 100 hit points and hardness 8. The workshop cannot be repaired except by a *wish* or a *miracle*, which restores 50 points of damage taken.

Upon being placed on the ground and having the command word spoken, the miniature fades away and the workshop appears with the door facing the device's owner. The workshop will not function unless the area it takes up is clear of obstructions.



The workshop is deactivated by speaking the command word, or after 8 hours of use in a day, where it takes 2 rounds to fade away. If the workshop is deactivated with incomplete projects, unattended objects, or raw materials inside, they are taken with it, and will appear as they were in the structure the next time it is activated. Any tool or piece of equipment removed from the workshop fades away and returns to the workshop after it has been deactivated. Creatures within the workshop when it is deactivated are not taken with the workshop. Anyone on top of the workshop when it is deactivated may suffer normal falling damage.

CONSTRUCTION

Requirements Craft Wondrous Item, *wizard's wonderful workshop*; the creator designates one Craft or Profession skill for which this item provides the tools and equipment; the creator must have at least 5 ranks in the Craft or Profession skill the shop is designed for; **Cost** 20,000 gp

RAILING OF SAFE FALLING

Aura faint transmutation; **CL** 5th

Slot none; **Price** 10,000 gp; **Weight** 50 lbs.

DESCRIPTION

Any creature or object that falls over the railing floats down to the ground safely, as though they were the subject of a *feather fall* spell (CL 5). The railing cannot detect the intention of the creature or object passing over it, and affects them all equally. For instance, a chair thrown over the railing would only deal half its normal damage to anyone it landed on, and gain no bonus damage for the distance it had fallen. This price provides for 35 linear feet of railing.

CONSTRUCTION

Requirements Craft Wondrous Item, *feather fall*; **Cost** 5,000 gp

SELF-DEALING DECK

Aura faint conjuration; **CL** 1st

Slot none; **Price** 900 gp; **Weight** n/a

DESCRIPTION

A *self-dealing deck* is usually a novelty. The deck is capable of shuffling and dealing itself out to the players at a table by following simple verbal commands from multiple participants. Because the enchantment is unintelligent, it cannot perform more than one task at a time, and thus cannot assist a particular player in any way.

CONSTRUCTION

Requirements Craft Wondrous Item, *unseen servant*; **Cost** 450 gp

TABLE OF FEASTING

Aura strong conjuration; **CL** 12th

Slot none; **Price** 28,000 gp; **Weight** 500 lbs.

DESCRIPTION

This sturdy, ornate table is carved from rich hardwoods and surrounded by ornate chairs that can seat a party of 12. Every day at the designated time, a grand feast is conjured on the table. Anyone who spends an hour partaking in the feast benefits as though they had participated in a *heroes' feast*, as per the spell. The food conjured on this table does not disappear, nor is it enchanted with any special preservative qualities. Each day, food will simply pile up on the table, rotting normally.

CONSTRUCTION

Requirements Craft Wondrous Item, *heroes' feast*; **Cost** 14,000 gp

THIEVES' DECK**Aura** faint conjuration; **CL** 1st**Slot** none; **Price** 1,200 gp; **Weight** n/a**DESCRIPTION**

A *thieves' deck* is a variation of the *self-dealing deck* used by unsavory gamblers. Instead of following verbal commands, it follows mental commands such as "deal me a king". Palming cards from this deck is child's play for anyone who is aware of the trick. The *thieves' deck* grant a +2 circumstance bonus to appropriate Gambling Rolls, but only if the user uses Sleight of Hand for those Gambling Rolls. These cards are impossible to recognize as enchanted without the aid of *detect magic* or similar spells.

CONSTRUCTION

Requirements Craft Wondrous Item, *unseen servant*;
Cost 600 gp

TRANSPARENT PLAYING CARDS**Aura** faint illusion; **CL** 5th**Slot** none; **Price** 18,000 gp; **Weight** n/a**DESCRIPTION**

These cards are not truly transparent, but rather are printed with the faces on both sides of each card. Each player who is unaware of the illusion sees only a plain nondescript card back on one side. However, any character

who sees through the illusion or knows the trick benefits from the total information of each player's hand. A deck of *transparent playing cards* provides a +5 circumstance bonus to the owner's appropriate Gambling Rolls. Players who are suspicious or who see through illusions make a Will save against DC 15 to realize the true nature of the deck.

CONSTRUCTION

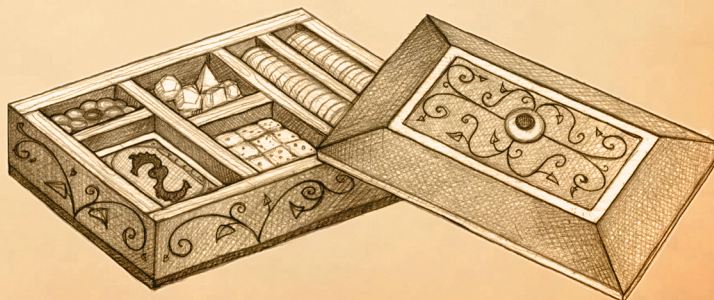
Requirements Craft Wondrous Item, *silent image*; **Cost** 9,000 gp

TUMBLING DICE**Aura** faint transmutation; **CL** 1st**Slot** none; **Price** 600 gp; **Weight** n/a**DESCRIPTION**

Tumbling dice appear to be regular dice, with the exception that they tend to bounce and scatter just a bit more when thrown. *Tumbling dice* will always attempt to land on a specific value, meaning that dice for one game of chance may not necessarily be useful in another game. They provide a +2 circumstance bonus to appropriate Gambling Rolls. These dice are impossible to recognize as loaded dice without the aid of *detect magic* or similar spells.

CONSTRUCTION

Requirements Craft Wondrous Item, *mage hand*; **Cost** 300 gp



RULES VARIANT: STRUCTURAL AND AESTHETIC QUALITIES

The following optional rules expand upon the crafting and building rules presented in this book by providing you with qualities that can be applied to most items and structures. These new qualities allow you to improve the various attributes of the items you craft by quantifying a character's skill at making them, their use of exceptional materials, or even the use of magic.

Qualities are split into two categories:

Structural Qualities: Structural qualities generally affect the physical stats of an object. Many of them improve its hit points or break DC, while other structural qualities add secret compartments or even magical properties. Structural qualities are applied to individual building space, flooring, and roofing material costs.

Aesthetic Qualities: Aesthetic qualities affect the overall value of the object. They focus on increasing an object's value and are intended to add spice to the game. Aesthetic qualities are applied to individual building space, flooring, and roofing material costs.

Each quality you add to an object you are crafting increases its crafting cost and requires you to make an additional Craft check when determining your progress.

Failing any of these checks by 4 or less means you make no progress that week. If you fail by 5 or more, you ruin half of the raw materials and must pay half the original raw material cost again.

Example: *Johanna wants to make a fine, sturdy grand cabinet with good locks (DC 30). She would normally have to spend 10 gp on the raw material costs for such a cabinet. The sturdy quality forces her to spend an additional 16 gp. The fine quality allows her to spend an additional 16 gp (or more) to increase the value of the object. Adding a DC 30 lock further increases the cost by another 26 gp. Johanna will need to spend 68 gp on raw materials and make four separate Craft checks each week; one against DC 10 for the progress on the cabinet, and three more against DC 20 for the three qualities. If she succeeds, however, she'll have finished a marvelous cabinet worth 210 gp!*

Structural Qualities

Common: Common items are typical items available for sale.

Flimsy: Flimsy objects are made of cheap materials and only with rudimentary skill. They suffer from reduced durability or limited functionality. Flimsy objects and building spaces lose a third of their hit points (down to a minimum of 1), and reduce their break DC by 5. Any object or building space whose break DC would be reduced below 1 because of this cannot be made with the flimsy quality. Using a flimsy item imposes a -1 penalty to skill checks and attack rolls.

Structural Quality Descriptions

Quality	Raw Material Cost	Value Modifier	Difficulty	Properties
Common	-	-	-	None
Flimsy	x1/2	x1/2	5	-33% HP; Break DC -5
Flowing	+300 gp	+600 gp	20	Makes pipes and shafts run clean; Masterwork
Locking	See below	See below	15	Adds an internal locking mechanism
Overbuilt ¹	x1.5	x1	10	+100% HP; Weight x2
Quiet	+500 gp	+1000 gp	20	Makes eavesdropping impossible
Reinforced ¹	x2.5	x2.5	15	+100% HP; Break DC +10; Weight x1.5
Secret compartment	See below	See below	See below	Places a secret compartment within the building space or object
Secret door	See below	See below	See below	Places a secret door within the building space or object
Self-repairing	+600 gp	+1200 gp	20	Repairs 1 HP per 12 hours; Masterwork
Sturdy ¹	See below	See below	20	+33% HP; Break DC +5; Masterwork
Trapped	See below	See below	See below	Adds a trap to the building space or object

¹ The overbuilt, reinforced, and sturdy qualities stack.

The flimsy quality cannot be combined with any other structural or aesthetic quality.

Flowing: Liquids and solids magically run off or through this object. These enchantments are commonly used for drain pipes and privies to keep them clean and flowing, but more inventive sorts have used them to create complex beer taps or highly accurate water clocks. To craft an object with the flowing quality you must have the Craft Wondrous Item feat as well as 5 ranks in Knowledge (engineering). Anything that is within the object's piping or channel is magically moved along as though pushed with 5 pounds of force. If the roof of a building has been treated in this way, it reduces the upkeep cost of the building by half.

Flowing objects are always masterwork. The raw material cost and skill check for the masterwork component are already included.

Locking: Locking objects have internal locking mechanisms, preventing the lock from simply being sheared off of latches or hinges by brute force alone. The cost of the object is reflected in the quality of the lock that is installed. Building spaces, floors, or roofs cannot be given the locking quality unless they also have the secret compartment or secret door quality.

Lock Types

Disable Device DC	Raw Material Cost	Value Modifier
20	+6 gp	+20 gp
25	+13 gp	+40 gp
30	+26 gp	+80 gp
35	+38 gp	+115 gp
40	+50 gp	+150 gp

Overbuilt: Overbuilt objects are made of more rugged materials and have thicker components. This added heft makes them more durable and allows them to put up with more abuse. Overbuilt tables and chairs are a common sight in more rough-and-tumble taverns. Overbuilt objects gain 100% more hit points and double their weight. If such an object has the delicate quality, it loses that quality and gains the fragile quality instead. If it has the fragile quality, it loses that quality. Overbuilt containers may lose a portion of their normal storage capacity, but overbuilt buildings do not.

The sturdy, overbuilt, and reinforced qualities stack. When stacking in this way, add all bonuses before applying them to the object's stats. For example, a sturdy, overbuilt, reinforced object has 233% more hit points and is 3.5 times heavier.

Quiet: This quality may only be applied to building spaces. A quiet chamber has been enchanted in one of two ways:

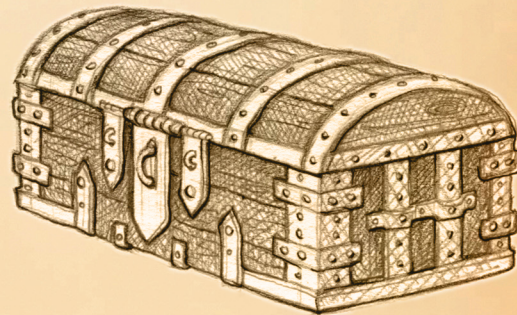
1. The chamber prevents eavesdropping by creatures outside of its area. Any creature trying to listen in to a conversation within the area of effect hears no sound. If they can see the talking individuals, the creature can still attempt to discern the content of the discussion by reading their lips (Linguistics DC 20).

2. The chamber prevents sound from outside of its area of effect from entering. Any creature within the area of effect cannot hear sounds outside of it. Usually this is to allow them to get a good night's rest, or the opportunity to study undisturbed, but it also protects them from any sound-based attacks and effects originating outside of the chamber.

The crafter must have the Craft Wondrous Item feat as well as the ability to cast *silence* or similar spells. The affected area usually contains a trigger to enable and disable the effect, most commonly the drawing of curtains. When the enchantments are being laid down, the caster must choose whether the effect prevents eavesdropping on conversations within the space, or prevents noise from outside the space entering into it.

Reinforced: Reinforced objects have been built to foil the most dedicated intruder. Such objects are typically wrapped with metal banding, have heavy shutters, or bracket mounts for bars and bolts. Reinforced objects gain 100% more hit points, have their break DCs increased by 10, and increase their weight by 50%.

The sturdy, overbuilt, and reinforced qualities stack. When stacking in this way, add all bonuses before applying them to the object's stats. For example, a sturdy, overbuilt, reinforced object has 233% more hit points and is 3.5 times heavier.



Secret Compartment: Secret compartments can be built into nearly anything. Such compartments can be as simple as a hollow leg on a table or loose stone in a wall, to as complex as a hidden drawer in on a writing desk that opens only when a particular knot of wood is pressed. The raw material cost modifier of such an item is equal to:

Perception DC to detect x the volume in square feet x 10 gp

The difficulty of crafting the secret compartment is equal

to the Perception DC to detect it. The value of the item is increased by three times the new cost modifier.

Secret compartments may also have the locked quality.

Secret Door: Secret doors are specially crafted to conceal hidden passages - not to be confused with cabinets that have been pushed in front of normal doors. Nearly any piece of furniture or fixture can be made into a secret door, as long as it can be bolted or otherwise permanently attached to a building. Furthermore, secret doors can be built directly into a building space's wall, floor, or roof. Secret doors could be as simple as a barrel with a false bottom that leads to a tunnel, to as complex as a bookcase that swings away to reveal a hidden room when a particular book is pulled. The raw material cost modifier of such an item is equal to:

Perception DC to detect x 10 gp

The difficulty of crafting the secret door is equal to the Perception DC to detect it. Items with this quality do not change in value. Instead, their value is added to the total value of the building they are a part of.

Secret doors may also have the locked quality.

Self-Repairing: Sustaining enchantments have been laid upon the object that make it incredibly resilient to long-term damage. Such objects lose minor blemishes or marks in a matter of hours, and restore lasting damage in only a few days. Even permanent damage can be reversed, usually by clamping or holding the broken pieces together for a few days. The crafter must have an appropriate item creation feat and be able to cast *make whole* or a similar spell to craft self-repairing items. Self-repairing items heal 1 point of damage every 12 hours. Broken items do not regenerate missing pieces, but can have the original parts grafted back on if they are held to the object for a week.

Self-repairing objects are always masterwork. The raw material cost and skill check for the masterwork component are already included.

Sturdy: Sturdy objects are made of quality materials by dedicated artisans who know a thing or two about quality work. Sturdy objects have tighter-fitting joints and connections, making them more difficult to break. Sturdy objects gain a third more hit points and have their break DCs increased by 5. If an entire building is sturdy, then the upkeep costs increase at 10 and 20 years, rather than at 5 and 10 years.

The sturdy, overbuilt, and reinforced qualities stack. When stacking in this way, add all bonuses before applying them to the object's stats. For example, a sturdy, overbuilt, reinforced object has 233% more hit points and is 3.5 times heavier. Sturdy objects are always masterwork. The raw material cost and skill check for the masterwork component are already included.

Sturdy Cost and Value Modifiers

Object Type	Raw Material Cost	Value Modifier
Weapon	+100 gp	+300 gp
Armor	+50 gp	+150 gp
Tool kit, gear, item, etc.	+16 gp	+50 gp
Building space, floor, roof	x3 ¹	x3 ¹

¹ Modifies the base value of the building space, floor, or roof.

Aesthetic Qualities

Decorated: Decorated objects have been studded with gems or precious metals, or have otherwise had their value increased. The raw material cost of the object is increased by the cost of the added materials. The value of the object is increased by 1.2 times the value of the gems, precious metals, or other valuable materials used to craft it. If the object is painted, instead increase the value based on the Craft check made for the decorated quality.

Decorated Value Modifiers

Craft Result	Value Modifier
10	Simple - increase the value of the object by 5 cp
15	Decent - increase the value of the object by 5 sp
20	Good - increase the value of the object by 15 sp
25	Exceptional - increase the value of the object by 3 gp
30	Extraordinary - increase the value of the object by 10 gp



Embellished: Embellished objects have been masterfully inlaid with precious gems, metals, or other high-value materials worth at least 100 gp. The raw material cost of the object is increased by the cost of the added materials. Increase the value of the piece by 2x the value of the added materials.

Aesthetic Quality Descriptions

Quality	Raw Material Cost	Value Mod	Difficulty	Properties
Decorated	See below	See below	10	Painted, gem-studded, or inlaid
Embellished	See below	See below	20	Masterwork; Inlaid with precious materials
Fine	See below	See below	20	Masterwork
Magic, aesthetic	See below	See below	20	Masterwork
Upholstered	x1.3	x1.5	-	Adds fabric cushions and stuffing

Embellished objects are always masterwork. The raw material cost and skill check for the masterwork component are already included.

Fine: Fine objects have been crafted with attention to detail, making them exceptionally beautiful even without embellishment. This makes them far more valuable. The additional raw material cost and final value modifier for a fine object depends on the type of object it is. The raw material cost may be paid multiple times to further increase the value of the object, each time increasing the final value of the object as well.

Fine objects are always masterwork. The raw material cost and skill check for the masterwork component are already included.

Fine Cost and Value Modifiers

Object Type	Raw Material Cost	Value Modifier
Weapon	+100 gp	+300 gp
Armor	+50 gp	+150 gp
Tool kit, gear, item, etc.	+16 gp	+50 gp
Building space, floor, roof	x3 ¹	x3 ¹

¹ Modifies the base value of the building space, floor, or roof.

Magic, aesthetic: Some objects are enchanted with moving images, pleasant sounds, or other enjoyable sensory effects. The crafter must have an appropriate item creation feat to craft such an item. The raw material cost and final value of these items depend on the type of item they are.

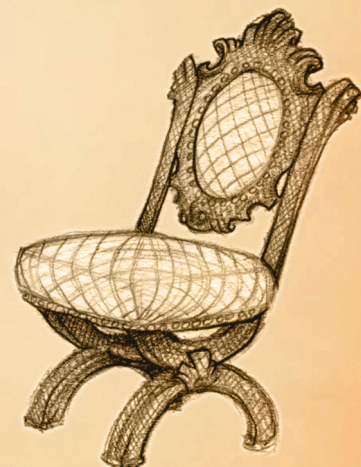
Aesthetically magical objects are always masterwork. The raw material cost and skill check for the masterwork component are already included.

Magic, Aesthetic Cost and Value Modifiers

Object Type	Raw Material Cost	Value Modifier
Weapon	+200 gp	+600 gp
Armor	+100 gp	+300 gp
Tool kit, gear, item, etc.	+33 gp	+100 gp
Building space, floor, roof	x6 ¹	x6 ¹

¹ Modifies the base value of the building space, floor, or roof.

Upholstered: Upholstering is often applied to furniture to make it more comfortable and slightly more durable. Adding upholstery to an object increases its cost by 1.3 times and its value by 1.5 times, but does not require an additional Craft check or increase the difficulty.



DRINKS AND DRINKING

ON TAP

Ales and Beers

Ale, Dark or Light*
Lager, Dark or Light*
Dragon Breath Ale*
Gnomish Inspirational Ale
Wizard's Brew*

Hard Alcohols

Applejack
Arcane Spirits*
Dwarven Firewater*
Rum
Vodka

Off Menu

Dirty Dish Water*
Gambler's Grog*
Water

Ciders and Meads

Hard Cider
Mead*
Pixie Punch*

Monstrous Drinks

Ogre Brew*
Orcish Rotgut*
Troll Swill*

Wines

Elven Wine*
Fruit Wine
Red or White Wine*
Rice wine

Non Alcoholic

Holy Water*
Juice
Kau'fee*
Milk

* Denotes signature drinks that are commonly available at Red Dragon Inns.

The following pages provide detailed descriptions of many drinks you can expect to find in an inn or tavern. The qualities of all the drinks are defined as follows:

Name: This is the common name of the drink, though local brands, colloquialisms, and variations are common.

Type: This is the type of the drink. Most drinks are alcoholic, making them mild ingested poisons. If a drink is magical in nature, its school of magic is included.

Serving: This is the common serving size for a medium- or small-sized creature. See the Serving Sizes table for the various conversion rates.

Price: The common prices for the brew, including the price for a single serving, for a table, and common shipping sizes.

Save: This gives the type of save necessary to avoid the alcohol effect of the drink. Drinks with a damage quality may have multiple different saves.

Alcohol Effect: This is the effect that the character suffers if he fails his saving throw. This will usually result in one or more levels of intoxication being applied to the imbibing creature.

Damage: If a drink causes some form of ability or hit point damage that is saved against separately from the Alcohol Effect, it will be listed here.

Effect: Any other effects that may affect the imbibing creature.

Craft: Defines how you can create the brew. Most brews

Serving Sizes

Type	Size
barrel	36 gallons
keg	9 gallons 4 to a barrel
jug	1 gallon 36 to a barrel 9 to a keg
pitcher	½ gallon 2 to a jug
bottle	5 to a jug 45 to a keg 180 to a barrel
tankard/ mug	1 pint 4 to a pitcher 8 to a jug 72 to a keg 288 to a barrel
cup	5 to a bottle 12½ to a pitcher 25 to a jug 255 to a keg 900 to a barrel
shot	4 to a cup 100 to a gallon 900 to a keg 3600 to a barrel

are mundane, and use the food and drink creation rules. Some brews require exceptional ingredients, are alchemical items, or are wondrous drinks. All of these new mechanics can be found in Chapter 9: Baking, Brewing and Cooking.

Ales and Beers



Ale, Dark or Light

Type: Poison (alcoholic), Ingested
Serving: tankard
Price: 4 cp/tankard; 16 cp/pitcher; 12 gp/barrel
Save: Fortitude DC 10 negates Alcohol Effect
Alcohol Effect: Creature gains one level of intoxicated
Craft: Mundane beer or ale, common ingredients

Ale is a common beverage made from fermenting barley or other grains. Ale is generally served at room temperature. Ales are brewed at or above room temperature, and take as little as a couple of weeks to make. Since this process happens relatively quickly, it can be tricky to get it right. Ale can be flavored with hops which can impart a bitter flavor. Light ales tend to be lighter in color as well as less filling. Dark ales tend to be heavier. Both ales may be very flavorful. It is not uncommon that fruits or spices are included in the fermentation process to create a more complex flavor.

Dragon Breath Ale

Type: Poison (alcoholic), Evocation, Ingested
Serving: tankard
Price: 10 gp/vessel; 120 gp/12 vessel case
Save: Fortitude DC 20 half Alcohol Effect; Reflex DC 5 negates damage
Alcohol Effect: Creature gains two levels of intoxicated
Damage: 1 point of fire damage
Craft: Craft (alchemy) DC 20, exceptional ingredients (unknown), secret recipe

Dragon Breath Ale is the signature drink of the Red Dragon Inn. It has, in fact, become customary for adventurers to celebrate success with a round of Dragon Breath Ale. The drink is self-combusting, with the flames slowly building up into a "head" of red and yellow flame. The beverage is absolutely clear and very strong with hints of sweet fruit and salt. It is served in a ceramic mug. An uncovered Dragon Breath Ale will burn warmly for thirty minutes before consuming all of its contents. The origin of the drink has never been disclosed, and casks of the volatile liquor are delivered only to the original Red Dragon Inn. From there, individual crates of the beverage are shipped to other Red Dragon Inns each month. Each crate holds about a dozen of the air-tight clay vessels.

Dragon Breath Ale can be used as an effective improvised

weapon. (See Improvised Weapons in Chapter 2.)

Lager, Dark or Light

Type: Poison (alcoholic), Ingested
Serving: tankard
Price: 4 cp/tankard; 16 cp/pitcher; 12 gp/barrel
Save: Fortitude DC 10 negates Alcohol Effect
Alcohol Effect: Creature gains one level of intoxicated
Craft: Mundane beer or ale, common ingredients

Lagers are similar to ales but they tend to be clearer, crisper and are generally served cold. When lagers are made, they must be kept at lower temperatures (usually a cellar will suffice). A lager takes at least a month to ferment, but the rest of the process is relatively simple compared to ales. Flavors in lagers are similar to ales.

Gnomish Inspirational Ale

Type: Poison (alcoholic), Transmutation, Ingested
Serving: cup
Price: 5 gp/cup; 25 gp/bottle; 150 gp/6 bottle case
Save: Fortitude DC 20 half Alcohol Effect
Alcohol Effect: Creature gains two levels of intoxicated
Effect: While the creature remains intoxicated, they gain an alchemical bonus to Intelligence. If the creature is tipsy, the bonus is +1, drunk +2, inebriated (or greater) +3. The effect ends when the creature becomes sober. Due to the unpredictable nature of the creative impulses, spellcasting while tipsy or drunk requires a concentration check, DC 10 + spell level.
Craft: Mundane beer or ale, exceptional equipment (*gnomish brewing device*)

Cases of Gnomish Inspirational Ale arrive in elaborate, locking, clockwork crates. These metal crates keep the minty, glowing beverage safe and secure throughout the journey. The arrival of the distinctive crates draws the attention of the local inventors and experts who make a point of holding meetings alongside the delivery dates. Those who imbibe are prone to frantically drawing schematics, making business plans, and brainstorming book ideas on whatever scraps of paper are handy. These notes may or may not make any sense in the morning. Usually served in a wide mug, the misty beverage billows and glows with a pale blue light.

Wizard's Brew

Type: Poison (alcoholic), Transmutation, Ingested
Serving: cup
Price: 5 gp/cup; 25 gp/bottle; 150 gp/6 bottle case
Save: Fortitude DC 15 half Alcohol Effect
Alcohol Effect: gain two levels of intoxicated
Effect: Target creature is dazzled for 6 rounds. They see swirling colors and are under the effects of *detect magic*,

see invisibility, detect secret doors, detect alignment, detect undead, detect animal (all), detect plant (all), and detect poison spells simultaneously, as long as they are dazzled. The information is overwhelming though, so the creature generally does not learn anything useful without a deliberate effort to focus. Each round of the effect, as a swift action, the affected creature may attempt one of the following to make sense of the deluge of information until their next round:

- a) Intelligence check DC 5 - Results of one of the spell effects (chosen randomly between those that actually detect something).
- b) Intelligence check DC 10 - Results of a deliberately selected spell effect.
- c) Intelligence check DC 20 - Results of all the spell effects.
- d) If a) was attempted and succeeded the previous round, attempt the same DC to maintain access to the same effect.

If the creature attempts one of these checks and fails, the creature becomes dazed for the remaining duration of the dazzled effect. Succeeding on any check does *not* remove the dazzled effect.

Craft: Craft (alchemy) DC 25

Wizard's Brew was discovered by an alchemist attempting to research a new version of *true seeing*. The drink is rich, thick and flavorful. Primarily it tastes like a lager which has been successfully combined with fresh cream. It finishes with a pleasantly sweet aftertaste. A bottle of the drink can be created by any alchemist as a level 1 extract.



Ciders and Meads

Hard Cider

Type: Poison (alcoholic), Ingested

Serving: tankard

Price: 5 cp/tankard; 20 cp/pitcher; 14 gp/barrel

Save: Fortitude DC 11 negates Alcohol Effect

Alcohol Effect: gain one level of intoxicated

Craft: Mundane cider, common ingredients

Hard cider is a fermented beverage made from fruit juice, most commonly apple or peach. It is usually best served cool. Cider can be sweet or dry, with the dry ciders tending to be stronger. In addition, they may be crisp and clear, or heavy and cloudy depending on the fermentation and filtering used to make them.

Mead

Type: Poison (alcoholic), Ingested

Serving: cup

Price: 5 cp/cup; 20 cp/pitcher; 14 gp/barrel

Save: Fortitude DC 11 negates Alcohol Effect

Alcohol Effect: gain one level of intoxicated

Craft: Mundane beer, ale, or cider, common ingredients

Also known as honey wine, this amber-colored beverage is made by fermenting honey. Fruits or spices can be added during or after the fermentation process to affect the flavor. Some will find mead too sweet, but most enjoy the flavor, so it is a popular drink for sharing and for making toasts when starting business ventures and adventures. It is best served chilled or at room temperature.

Pixie Punch

Type: Poison (alcoholic), Transmutation, Ingested

Serving: shot

Price: 4 gp/shot (served in a miniature bottle); 80 gp/bottle (a medium-sized bottle)

Save: Fortitude DC 16 (see Effect)

Alcohol Effect: gain one level of intoxicated

Effect: A creature who passes the save gently levitates 10 feet above the ground into a random adjacent space. This movement can be controlled with a Fly check (DC 10) allowing them to instead fly at a speed of 10 feet (average) for 1 round. On the following round the creature safely falls prone, or onto their feet if they have control, into the space they are floating above. They do not suffer falling damage, but may suffer damage if the space they land in is otherwise hazardous. A creature who does not wish to float up can hold themselves down by gripping or being tied to any object that weighs at least 50 pounds (such as a table or large stone). The weight of their possessions (such as their armor) does not prevent them from floating or flying! If the save is failed, the affected creature is instead fatigued for 1d4 rounds.

Craft: Mundane cider, exceptional ingredients (pixie dust)

This sparkling and luminescent drink is sweet and deceptively potent. Often pixie punch is served in a tiny pixie bottles with enough liquid to fill a shot glass. This is plenty for most people. The drink is brewed by pixies, and they do not like to share the secrets of its creation.

Wines



Elven Wine

Type: Poison (alcoholic), Transmutation, Ingested

Serving: cup

Price: 10 sp/cup; 50 sp/bottle; 125 sp/pitcher; 255 gp/keg; 900 gp/barrel

Save: Fortitude DC 15 negates Alcohol Effect

Alcohol Effect: gain two levels of intoxicated

Effect: Creatures who consume a serving of this brew receive a +5 alchemical bonus to resist a hangover for 12 hours.

Craft: Mundane wine, exceptional equipment (elven brewing cask)

Elven wine is a delicate specialty. It is fermented with specially cultivated grapes which must be harvested only at very specific times of the season. Usually these grapes are grown in centuries-old groves tended by elves whose families have been vintners for even longer. The fermentation barrels are family heirlooms that can date back still further. Like many elven crafts, this wine is an art of the highest degree.

The wine itself is beloved for the complexity of its flavor and its tendency to leave even those of the fairest constitution clear-headed in the morning. Served by the glass tapped from kegs, or by the bottle, the wide variety of family wines that are available leave patrons with many choices but only one truth: Whether it's a Starsdown, or a Rivenglow, or from any of the other well-known elven vintners, it will be good.

Fruit Wine (also Country Wine)

Type: Poison (alcoholic), Ingested

Serving: cup

Price: 1 sp/cup; 5 sp/bottle; 12 sp/pitcher; 255 sp/keg; 90 gp/barrel

Save: Fortitude DC 12 negates Alcohol Effect

Alcohol Effect: gain one level of intoxicated

Craft: Mundane wine, common ingredients

Fruit wines can be made from any variety of fruits (other than grapes). Sometimes called country wines, these wines may have additional flavors taken from fruits, flowers, and herbs. Fruit wine differs from mead and cider in that it is believed to be more intoxicating – but in reality there is little difference.

Fruit wines are named for their primary ingredient – for example, peach wine or blueberry wine.

Red or White Wine

Type: Poison (alcoholic), Ingested

Serving: cup

Price: 1 sp/cup; 5 sp/bottle; 12 sp/pitcher; 255 sp/keg; 90 gp/barrel

Save: Fortitude DC 12 negates Alcohol Effect

Alcohol Effect: gain one level of intoxicated

Craft: Mundane wine, common ingredients

Wines made from red or white grapes are common. Wine is made by extracting the juice from grapes and then allowing this juice to ferment. One of the reasons that wine is so common is that, unlike other fermented beverages, grape juice already contains the needed elements to ferment. The process can be affected by adding ingredients during the fermentation process and by controlling temperature and other factors. The vessel in which the wine is allowed to ferment and then stored also affects the quality and flavor. Wood barrels or kegs are usually used. Wine can be made sweet or dry. Generally the sweeter wine will be slightly less alcoholic, but this is by no means a rule.

Rice Wine

Type: Poison (alcoholic), Ingested

Serving: shot

Price: 1 sp/shot; 20 sp/bottle; 90 gp/keg

Save: Fortitude DC 12 negates Alcohol Effect

Alcohol Effect: gain one level of intoxicated

Craft: Mundane wine, common ingredients

Rice wine, or sake, is made from fermented rice. Since rice is technically a grain, some think that rice wine should be cataloged as a beer. The rice must first be hulled to remove its outer husk. After this, the rice is cooked with water and then fermented for a time. Sake can be can be sweet or dry and can be left cloudy and thick or filtered until it is as clear as water.



Hard Alcohols

Applejack

Type: Poison (alcoholic), Ingested

Serving: tankard

Price: 8 cp/tankard; 32 cp/pitcher; 23 gp/barrel

Save: Fortitude DC 14 half Alcohol Effect

Alcohol Effect: gain two levels of intoxicated

Craft: Mundane spirit, common ingredients

Applejack is a distilled hard cider. The distillation is usually performed by letting the cider chill. This freezes the water, but leaves the alcohol. After the frozen water is removed, the resulting applejack can be 3 to 4 times higher in alcohol content.

Arcane Spirits

Type: Poison (alcoholic), Transmutation, Ingested
Serving: shot
Price: 5 gp/shot; 100 gp/bottle
Save: Fortitude DC 20 negates Alcohol Effect and Effect
Alcohol Effect: gain one level of intoxicated
Effect: Magical power rushes through the creature's body. For 2 rounds, they gain a +2 alchemical bonus to caster level. But the power is unstable: for 1d4+1 rounds the user must make a concentration check to cast spells, DC 10 + spell level.
Craft: Craft (alchemy) DC 25

Arcane spirits are a favorite among users of magic. It gives these drinkers a feeling of power that is hard to explain. For those without magical abilities, it is simply a strong drink dominated by flavors of ginger and cinnamon. Sugar can be added to arcane spirits to mellow the potent flavor. A bottle of the drink can be created by any alchemist as a level 2 extract.

Dwarven Firewater

Type: Poison (alcoholic), Ingested
Serving: shot
Price: 1 gp/shot; 4 gp/cup; 50 gp/bottle; 3600 gp/barrel
Save: Fortitude DC 24 half Alcohol Effect
Alcohol Effect: gain two levels of intoxicated
Craft: Mundane spirit, exceptional ingredients (dwarven mash)

Rarely available outside of dwarven communities, this very strong beverage is said to be able to grow the beard back on a shamed dwarf. Dwarven firewater which has been aged less than 30 years tends to be very harsh. Good dwarven firewater is often aged for 50 to 100 years or even longer. This time makes the drink smooth and much more enjoyable. Well-aged dwarven firewater can fetch many times the base price. Beyond the overwhelming alcohol, there is very little taste to this distilled drink. Dwarven firewater can be served at room temperature, but, particularly when drinking a "younger" batch, some prefer when a hot fire poker is plunged into the dark drink to bring it to a steaming head.

Rum

Type: Poison (alcoholic), Ingested
Serving: shot
Price: 8 cp/shot; 16 sp/bottle; 72 gp/keg
Saving Throw: Fortitude DC 14 half Alcohol Effect
Alcohol Effect: gain two levels of intoxicated
Craft: Mundane spirit, common ingredients

Rum is an inexpensive distilled beverage made from sugarcane juice. It is first fermented and distilled and then

aged in oak barrels. Rum can be clear, "golden" or "dark" with golden possessing a richer favor and dark even more so. Rum is often spiced by adding cinnamon, vanilla, cloves or other spices. Rum can also be mixed with various juices.

Vodka

Type: Poison (alcoholic), Ingested
Serving: shot
Price: 8 cp/shot; 16 sp/bottle; 72 gp/keg
Saving Throw: Fortitude DC 14 half Alcohol Effect
Alcohol Effect: gain two levels of intoxicated
Craft: Mundane spirit, common ingredients

Vodka is a strong distilled beverage made from grains or sometimes potatoes. Like rum, vodka is first fermented and distilled and then filtered so that little but the alcohol remains. Vodka has very little flavor. It can be drunk straight or mixed with other beverages. One particularly popular variant of vodka is gin, which is flavored with juniper berries.



Monstrous Drinks

Ogre Brew

Type: Poison (alcoholic), Poison, Ingested
Serving: tankard
Price: 4 cp/tankard; 5 sp/pitcher; 14 gp/barrel
Save: Fortitude DC 14 half Alcohol Effect; Non-giant - Fortitude DC 15 negates damage; Creatures with the giant type are immune to the damage
Alcohol Effect: Creatures gain two levels of intoxicated
Damage: Creature becomes nauseated for 1d4 rounds
Craft: Monstrous spirit, common ingredients

Ogre brew is a foul-smelling, worse-tasting ale that sits in the belly like a stone. Ogres love the stuff!

Orcish Rotgut

Type: Poison (alcoholic), Poison, Ingested
Serving: tankard
Price: 35 sp/tankard; 14 gp/pitcher; 100 gp/barrel
Save: Fortitude DC 13 negates Alcohol Effect; Non-orc - Fortitude DC 18 negates damage; Orcs are immune to the damage
Alcohol Effect: Creatures gain one level of intoxicated
Damage: Creature becomes nauseated for 1d4 rounds and ignores the effect below
Effect: A creature who drinks a tankard of Orcish Rotgut is granted a +4 alchemical bonus to constitution saving throws vs. forced march for 24 hours. Furthermore, they are filled

with life-sustaining nourishment, allowing the creature to go without food for 24 hours.

Craft: Monstrous, wondrous ale or beer, common ingredients

Orcish rotgut is a viscous red beverage made from fermented blood and milk. Some find the sour taste unpleasant. Most find it to be much worse than that. The beverage is very filling. If a creature drinking Orcish Rotgut can manage not to become sick from doing so, they will find that the drink will fill them up and will make them feel surprisingly energized. Orcs have been known to live on this stuff when matching to war.

Troll Swill

Type: Poison (alcoholic), Acid, Ingested

Serving: tankard

Price: 3 cp/tankard; 12 cp/pitcher; 86 sp/barrel

Save: Fortitude DC 11 negates Alcohol Effect

Alcohol Effect: Creatures gain one level of intoxicated

Damage: 1 point of acid damage

Craft: Monstrous cider, poisonous ingredients

Troll swill is a highly acidic, mildly poisonous drink with a bit of a kick. Aside from that, it's actually quite tasty. Trolls like it because they claim that the burning sensation makes them "feel alive". It surely doesn't hurt that they heal the acid damage after a few rounds. Sometimes, troll swill recipes include eyes and fingers, but since most find this distasteful, they are usually left out.



Non-Alcoholic

"Holy Water"

Type: Healing, Ingested

Serving: cup

Price: 1 gp/cup; 5 gp/bottle

Save: none

Effect: Creature loses a level of intoxicated

Craft: Craft (alchemy) DC 20

The herbal concoction that the Red Dragon Inn serves as "holy water" is an invigorating tea and is often served to the most inebriated guests, particularly if kau'fee doesn't help.

Juice

Type: Ingested

Serving: cup

Price: 1 sp/cup; 12 sp/pitcher

Save: none

Craft: none

Juice is commonly squeezed or mashed from fruits or vegetables. In some regions, it can be served on snow

or shaved ice to make more of a treat than a beverage. Sometimes, juice is added to spirits or other hard alcohols to make them more palatable.

Kau'fee

Type: Ingested

Serving: cup

Price: 2 cp/cup

Save: Fortitude DC 6, a creature suffers a -2 penalty to this check for each serving consumed while under any of its effects.

Effect: If a serving is consumed within 1 hour of waking up, the creature may go without 2 hours of sleep. In effect, a human who sleeps for 6 hours, then immediately consumes a serving of this drink, is well-rested. If the creature passes their save, they reduce the penalties from the fatigued, exhausted, and intoxicated conditions by 1 for 1 hour. This effect can stack for each serving consumed. If the creature fails their save, they become jittery, taking a -1 penalty on all Dexterity-based skill checks for 1 hour. This effect can stack for each serving consumed.

Craft: no check, exceptional ingredients (kau'fee beans)

Kau'fee beans grow in warm climates. Once they are harvested the beans are roasted to a dark brown color. These roasted beans store well. They are transported in flat sacks. Kau'fee is brewed on the spot by pouring boiling water through a cloth sieve filled with ground kau'fee beans. The resulting liquid is very dark and a little bitter. Kau'fee is normally served "black", that is, without any extra flavoring. However, many enjoy it with cream and sugar. Kau'fee is a favorite of nobles and peasants looking to kick-start their morning.

Milk

Type: Ingested

Serving: cup

Price: 5 cp/cup; 6 sp/pitcher

Save: none

Craft: none

Milk comes from mammalian livestock, usually cows, goats, sheep, or horses. Fresh milk is thick and separates, with the top skimmed off to make creams and the liquid served as a drink. It is always wise to be a bit suspect of taverns serving lizard or dragon's "milk".

Off-Menu

Dirty Dishwater

Type: Poison, Ingested

Serving: cup

Price: -

Save: Fortitude DC 10 or become sickened 1d4 rounds

Effect: The character burps up small, shiny bubbles for one round.

Craft: none

Drinking from the board is fraught with peril (see "Drinking From The Board" in Chapter 1), and sometimes bartenders "forget" to finish washing a mug before it ends up on the board for a wench to whisk away. Dirty dishwater is usually only served by request, though there has been occasion for bartenders to send a mug over when a group has overstayed their welcome. The drink is precisely as described: a half clean vessel, filled to the brim with soapy dishwater. It is not at all dangerous but seldom appreciated, and has become a beloved joke between the patrons and serving staff at the Red Dragon Inn.

Gambler's Grog

Type: Poison (alcoholic), Ingested

Serving: tankard

Price: 1cp/tankard

Save: Fortitude DC 20 half Alcohol Effect

Alcohol Effect: Creature gains two levels of intoxicated

Craft: none

Gambler's Grog is another inside joke between veteran patrons and the serving staff of the Red Dragon Inn. (See "Gambler's Grog" in Chapter 1.) It is usually served only to tables drinking from the board, but patrons of limited means looking to impress their friends have turned to this drink as well. It is made by mixing discreet (leftover) amounts of dwarven firewater, lemon juice, and ale that's gone flat. The foamy brew is hard to swallow without a case of coughing fits. It is considered particularly poor form to spill or pour away a Gambler's Grog, and those drinking from the board are expected to "bribe" the wench to pass it along if they don't wish to take the drink.

Water

Type: Ingested

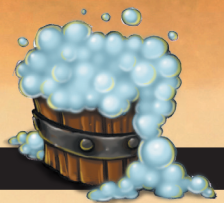
Serving: -

Price: -

Save: none

Craft: none

Just water.



RULES VARIANT: INTOXICATION

"Wench! Bring some drinks for my friends."

The following rules replace those relating to "Drunkenness" and alcoholic beverages offered by the Pathfinder system found in the "Drugs and Addiction" section in the *Pathfinder Roleplaying Game: GameMastery Guide*.

What is Alcohol?

Alcohol is a special class of poison. Since it is not technically dangerous, effects that remove, ignore or reduce poison have different effects on alcohol (more on that later).

Alcohol Level and Intoxicated Conditions

Alcohol Level is a stat that measures how much of an effect drinking is having on a creature.

Each Alcohol Level causes a creature to be affected by a different intoxicated condition. The effects of each intoxicated condition are not cumulative (except hangover), each new intoxicated condition replaces the effects of any previous intoxicated conditions.

Alcohol Level	Applied Intoxicated Condition
0	Sober; You are not being affected by alcohol.
1	Tipsy; You become talkative and amicable.
2	Drunken; It's really starting to take effect.
3	Inebriated; You've become a little loud and clumsy.
4	Woozy; I should really stop soon...
5	Ill; I don't feel so well...Why didn't I stop...?
6	Under the table; *Thud*

Sober (intoxicated condition)

Sober creatures are not being affected by alcohol.

There are no additional effects from being sober.

Tipsy (intoxicated condition)

Tipsy creatures are talkative and more outgoing than usual.

- +2 alchemical bonus to Diplomacy, Intimidate and Perform skill checks
- 2 penalty on Fortitude saves and Perception checks

Drunken (intoxicated condition)

Drunken creatures are starting to feel the effect of their drinking.

- 1 penalty to Dexterity and Wisdom
- 4 penalty on Fortitude saves and Perception checks
- +2 alchemical bonus on saves vs. fear effects

Inebriated (intoxicated condition)

Inebriated creatures are starting to become a little too loud and reckless.

- 2 penalty to Dexterity and Wisdom
- 1 penalty to Charisma
- 6 penalty on Fortitude saves and Perception checks
- +4 alchemical bonus on saves vs. fear effects

When casting spells, an inebriated creature must make a concentration check (DC 10 + ½ spell level).

Woozy (intoxicated condition)

Woozy creatures have a difficult time concentrating as the room spins around them.

- 2 penalty to Dexterity and Wisdom
- 1 penalty to Charisma
- 2 penalty on all attack rolls, weapon damage rolls, Reflex and Wisdom saving throws, skill checks, and ability checks
- 8 penalty on Fortitude saves and Perception checks
- +8 alchemical bonus on saves vs. fear effects

When casting spells, a woozy creature must make a concentration check (DC 15 + ½ spell level).

Ill (intoxicated condition)

Ill creatures have a hard time even standing up without feeling sick to their stomach.

- 2 penalty to Dexterity and Wisdom
- 1 penalty to Charisma
- 10 penalty on Fortitude saves and Perception checks

Ill creatures may not do anything but walk or consume food, drinks or potions. They may not attack or run. They

may not cast spells or concentrate on spell effects. They may not use any skills.

Under the Table (intoxicated condition)

Thud

- 2 penalty to Dexterity and Wisdom
- 1 penalty to Charisma
- 12 penalty on Fortitude saves and Perception checks
- Unconsciousness

Sobering up

Creatures lose one Alcohol Level for every 30 minutes in which they do not consume alcohol. When a creature's Alcohol Level drops to 0 (sober) they may become hungover.

If a creature goes to sleep – or passes out – they still sober up at their normal rate.

Hangovers

When a creature becomes sober they must make a hangover check – a special Fortitude save.

If a creature fails a hangover check they gain the hangover condition. The difficulty of the hangover check and the duration of the condition are determined by the highest Alcohol Level that was reached by the creature since they were last sober.

Maximum Alcohol Level	Fortitude Save DC	Duration of Hangover
1 (tipsy)	5	1d4 hours
2 (drunken)	10	2d4 hours
3 (inebriated)	20	3d4 hours
4 (woozy)	30	4d4 hours
5/6 (ill/under the table)	40	4d4+4 hours

Hungover (condition)

Hungover creatures suffer from mild headaches and an upset stomach as well as light and noise sensitivity.

A creature who is hungover takes a -1 penalty on all attack rolls, weapon damage rolls, saving throws, skill checks, and ability checks. It is possible for a creature to be both hungover and intoxicated if they drink while they are still hungover.

Example: Fiona has an Alcohol Level of 2. She decides to throw back a Dark Ale to celebrate her victory in a just-finished bar fight, and fails her save. She moves to an Alcohol Level of 3. After realizing she's at risk of

becoming seriously impaired, she cuts back and does not drink any more that night. After 1½ hours have passed she becomes sober and makes a hangover check against DC 20.

Treating a Hangover

Many folks think they know what's best for a hangover. Some claim all you need is rest, others will tell you to drink a lot of water or eat bread. Whichever the case may be, having someone to look over you when you've had too much to drink is always nice. If they are good, they may even help you get over it faster!

To treat another creature's hangover you must spend 30 minutes tending to the creature and make a heal check. If your heal check exceeds the DC of the suffering character's hangover check then they reduce the duration of their hangover by 1d4 hours. A hangover may only be treated once every 4 hours. You may not treat your own hangover.

Consuming a Drink

A drink is consumed when a creature *finishes* the drink. If a drink is sampled from and then abandoned, none of its effects are resolved, except possibly in the case of multiple drinks (see "Partial Drinks" below).

After an alcoholic drink is consumed, the creature usually must make a Fortitude save against its Alcohol Effect. The DC of this saving throw is determined by the drink (see "On Tap" above). Some drinks are so potent that a creature may gain an Alcohol Level regardless, and the Fortitude save merely prevents them from gaining even more!

Nursing a Drink

Creatures not looking to risk becoming intoxicated (or more intoxicated) can take their time consuming a drink.

If a creature takes more than 30 minutes to consume a drink, they ignore all the effects of the drink.

Nursing a drink allows creatures to maintain their current Alcohol Level.

Example: *Fleck the Bard is too busy playing music to concern himself with heavy drinking. He orders himself an Elven Wine and simply sips it throughout the evening, finishing a glass every hour or so. Because he is taking his time, he does not need to worry about the negative effects of these drinks... but he also does not get any of the positive effects.*

If, instead, Fleck were to consume a glass of Elven Wine to become tipsy, and then nurse his drinks for the rest of the evening, he would benefit from tipsy and not risk becoming more intoxicated.

Partial Drinks

If a creature has consumed a large portion of a single drink, or portions of multiple different drinks, the Game Master may decide that the creature has consumed enough alcohol that it should trigger an effect. In this case the GM may rule that one or more of the partially consumed drinks resolve as if they had been fully consumed.

Mixing drinks works in the same way. It is up to the Game Master to decide which effects apply after a drink is consumed, if any. If a mixed drink contains a full portion of one or multiple drinks – such as a double shot of Pixie Punch and Wizard's Brew, then all of the effects are applied. A tankard of Mead with just a splash of Dragon's Breath Ale isn't any more intoxicating than normal. However, a cocktail with multiple shots of different alcohols might floor even an ogre!

If a drink is watered down or cut with any other nonalcoholic beverage, the drinker gains a +2 bonus on their Fortitude save to resist the alcohol effect of the drink. If the drink is watered down by half or more, then the drink has no effect unless two of them are consumed within 30 minutes of each other. If it is watered down by two-thirds or more, then three must be consumed, and so on.

Example: *Fiona is enjoying a Dark Ale when a friend offers to share Mead with her. After she accepts the toast and takes a gulp of the Mead, someone orders a round on the house and she is handed (and drinks from) a nice Red Wine. Fiona has now partially consumed three drinks – Dark Ale, Mead, and Red Wine – when a fight breaks out! The Game Master determines that she has drunk enough to be at risk of being affected by the alcohol. The Game Master decides that because she was sharing the Mead with a friend, it was likely the majority of what she consumed, and tells her to resolve its effects as though she had finished it.*

Immunity and Resistance to Poison

Creatures with immunity to poison may choose to automatically pass Fortitude saves caused by drinks.

Creatures with a bonus on their Fortitude saves against poison benefit from the same bonus when they are making Fortitude saving throws against drinks.

Creatures with a penalty on their Fortitude saves against poison take the same penalty when they are making saving throws against drinks.

On some drinks, even if the Fortitude check is made, the drink still forces the creature to gain Alcohol Levels or take other effects. Creatures who enjoy immunity to poison can still feel the effects of the most potent drinks.

Magical Drinks

Some drinks have magical effects. These effects are linked intrinsically to the alcoholic nature of the beverage.

If a magical beverage is affected in a way that causes it to stop being alcohol, it also loses its magical effects.

On the other hand, if a magical beverage is affected in a way that causes it to stop being magical, it still keeps its non-magical effects (unless the drink states otherwise).

Magic and Alcohol

A number of spells can change how alcohol affects the body. If a spell restores ability damage or removes the fatigued condition it will mitigate a level of the intoxicated condition. If a spell removes or stops poison it will prevent a hangover check. Very few spells solve both problems. Below you will find a list of spells and how they function with these new rules.

Magic Effects

Effects that *delay poison*: While under the effect of *delay poison*, creatures ignore the effects of any drinks they consume. When the *delay poison* effect ends, they must resolve all drinks they consumed during this spell's duration immediately in the order they were drunk.

Effects that *detect poison*: Detects all properties from a beverage which the caster views as harmful. If a check is necessary to identify the types of poison, then these effects also provide a +20 bonus to the check (according to the new DC's for detecting poison – see "This Tastes Funny..." below). *Detect poison* therefore allows the caster to identify if something extra has been slipped into their drink.

Effects that *neutralize poison* or *cure poison*: Remove the hangover condition.

Effects that *heal*: A creature that is not sober becomes sober and does not make a hangover check. A creature that is hungover is no longer hungover.

Effects that *purify food and drink*: Removes all properties from a beverage which the caster views as harmful. (As mentioned above, if a drink loses an alcoholic effect it also loses its magical effects.)

Restoration, lesser: Drops a creature's Alcohol Level by 1 (i.e. from drunk to tipsy). If they are hungover, reduce the remaining duration by half.

Restoration, greater: A creature that is not sober becomes sober and does not make a hangover check. A creature that is hungover is no longer hungover.

RULES VARIANT:

GLASS ARCHETYPES

Pathfinder has rules for character class archetypes that require special consideration with these rules.

Drunken Brute - Barbarians

Drunken Brutes are not changed by the new drinking rules.

Drunken Master - Monks

The Drunken Master archetype is seriously impacted by the new drinking rules. The following text replaces the existing class features for Drunken Master:

Drunken monks lead lives of moderation and quiet contemplation. But the drunken master finds perfection through excess. Powered by strong wine, he uses his intoxication to reach a state where his ki is more potent, if somewhat fleeting. A drunken master has the following class features.

Drunken Ki (Su): A drunken monk may always choose to fail any saves associated with drinking. The act of drinking is a standard action that does not provoke attacks of opportunity. At 3rd level, when a drunken master would spend ki points they can reduce their Alcohol Level to gain drunken ki points, which are immediately spent instead. During one hour they may gain at most 1 drunken ki point plus 1 additional drunken ki point for every two levels thereafter (5th, 7th, and so on). The monk can use this ability before he gains a ki pool at 4th level. As long as the drunken master is not sober, they can spend 1 ki point as a swift action to move 5 feet without provoking attacks of opportunity. This ability replaces still mind.

Drunken Strength (Su): At 5th level, a drunken master can spend 1 point of ki as a swift action to inflict 1d6 extra points of damage on a single successful melee attack. The monk can choose to apply the damage after the attack roll is made. At 10th level, the monk may spend 2 drunken ki points to increase the extra damage to 2d6. At 15th level, the monk may spend 3 drunken ki points to increase the extra damage to 3d6. At 20th level, the monk may spend 4 drunken ki points to increase the extra damage to 4d6. The monk may not use this ability if they are sober. This ability replaces purity of body.

Drunken Courage (Su): At 11th level, a drunken master is immune to fear as long as they are not sober. This ability replaces diamond body.

Drunken Resilience (Ex): At 13th level, a drunken master gains DR 1/— as long as he is not sober. At 16th

level, the DR increases to 2/—. At 19th level, it increases to 3/—. This ability replaces diamond soul.

Firewater Breath (Su): At 19th level, a drunken master can take a drink and expel a gout of alcohol-fueled fire in a 30-foot cone. The effects of this drink are not resolved (as the monk did not drink it). Creatures within the cone take 20d6 points of fire damage. A successful Reflex saving throw (DC 10 + ½ the monk's level + the monk's Wis modifier) halves the damage. Using this ability is a standard action that consumes 4 ki points from the monk's ki pool. The monk may not use this ability if they are sober. This ability replaces empty body.

RULES VARIANT: POISONS AND POISONING

*"Any damn fool can poison their victim.
But if you want to poison someone's drink,
THEY CAN'T KNOW YOU DID IT!"*

– The Master Assassin of the
Midnight Guild

Poisons are nasty business. There is rarely a lawful reason to employ them...and the laws in most civilized places reflect this. Of course this does not stop unscrupulous people from using them.

So what happens when an assassin finds his mark sitting down for a drink of ale or a couple of farmers with newfound wealth stumble into a tavern staffed by a shady bartender? It's very possible that those trusting folks will find something in their tankards that they hadn't ordered – and no one wants that. The "lucky" ones will wake up in an alley the next morning with less coin in their pockets – but for the rest it's worse. For you see, when poison is involved there's so much more than gold to lose!

Applying Ingested Poisons

Adding a dose of poison to an unattended drink or meal in a busy tavern is relatively easy (Sleight of Hand DC 10). Failing this roll allows nearby patrons to immediately roll Perception checks against your failed Sleight of Hand check. However, slipping poison into an attended or observed drink requires a Sleight of Hand check that is opposed by the observer's Perception check. The observer's success doesn't prevent you from performing the action, just from doing so unnoticed. It is not uncommon for an enterprising rogue to bribe the bartender or a wench to slip the poison in for him while the drink or food is out of sight, making it almost

impossible for anyone to notice something foul is afoot.

One dose of poison is about a tablespoon of dust or liquid and is enough to taint a single drink or serving of food. Anyone who consumes more than half of a poisoned drink or serving of food suffers the effects of the poison. However, if poison is added to something that serves multiple people (such as a pie or pitcher of ale) then a number of doses equal to the number of servings must be applied to have any effect. If too few doses are used, the poison is too diluted to be dangerous.

Multiple doses can be added to the same drink or meal, but adding an excessive amount can be perceptible (at GM discretion). Multiple doses of poison added in this way stack their effects as per the normal rules, with each dose after the first increasing the duration by ½ the amount listed in its frequency entry and the Fortitude DC to resist by +2.

Example: *A thief is looking to knock out a table of four guards who are drinking in the tavern. The next time the wench comes by with their pitcher of ale, he slips four doses of Oil of Taggit into the brew. A minute later he watches with a smile as the four guards slump over in their chairs. It's time to get to business.*

Perceptible Poisons

Much of the effort, and thus cost, of crafting ingested poisons goes into making them imperceptible when added to food or drink. Good poisons are odorless, tasteless, and dissolve instantly in liquid, thus offering their victim no chance of recognizing the danger once they have started drinking. However, cheaper poisons that do have trace scents or smells are available to vagabonds of lesser means. The following rules support the use of Perception checks to notice such poisons before they are consumed.

This Tastes Funny...

Before a creature consumes enough tainted food or drink to be poisoned, they are allowed a Perception check to notice the danger. A successful check means that the target smells or tastes something wrong before they consume enough to suffer any ill effects. If they succeed by 5 or more, they recognize that something isn't just wrong but that their food or drink has been poisoned.

The following table provides the Perception DC and the cost modifier for poisons based on how noticeable they are. Obviously noticeable poisons are typically given only to creatures that are being forced to take it, or are far too drunk or otherwise distracted to pay attention. Imperceptible poisons are nearly impossible to detect without special training or magical enhancement. The more noticeable a poison is, the cheaper it is to make or purchase.

Name	Perception DC	Cost Mod.
Obvious	0	50%
Noticeable	15	70%
Subtle	30	90%
Imperceptible	40	100%

poison, modify its cost before determining its price in sp and the cost of raw materials.

Example: An alchemist is looking to brew some Oil of Taggit but is short on cash. He decides to brew a Noticeable Oil of Taggit, reducing the cost from 90 gp to 63 gp. He then determines the cost in sp (630) and the cost of raw materials (21 gp) from this new, modified value.

Crafting Poisons

You can make poison with the Craft (alchemy) skill. The DC to make a poison is equal to its Fortitude save DC. Rolling a natural 1 on a Craft skill check while making a poison exposes the crafter to the poison. Crafters with the poison use class feature do not risk poisoning themselves when using Craft to make poison. When crafting a perceptible

The sample poisons below represent just some of the common poisons available in cities. Of course most cities have laws against buying, selling, or crafting poison.

Poisons

Name	Fort DC	Onset	Frequency	Effect	Cure	Cost
Arsenic	13	10 min.	1/min. for 4 min.	1d2 Con	1 save	120 gp
Belladonna	14	10 min.	1/min. for 6 min.	1d2 Str, see text	1 save	100 gp
Dark reaver powder	18	10 min.	1/min. for 6 min.	1d3 Con and 1 Str	2 saves	800 gp
Fool's tongue ²	13	10 min.	See text	See text	1 save	50 gp
Hemlock	18	10 min.	1/min. for 6 min.	1d6 Dex, see text	2 saves	2,500 gp
Id moss	14	10 min.	1/min. for 6 min.	1d3 Int	1 save	125 gp
Indigo dreams ¹	13	10 min.	1/min. for 6 min.	1d3 Wis	2 saves	150 gp
King's sleep	19	1 day	1/day	1 Con drain	2 saves	5,000 gp
Liar's lament ²	16	10 min.	See text	See text	1 save	350 gp
Lich dust	17	10 min.	1/min. for 6 min.	1d3 Str	2 saves	400 gp
Oil of taggit	15	1 min.	See text	Unconscious 1d3 hours	1 save	90 gp
Siren's kiss ²	13	10 min.	See text	See text	1 save	50 gp
Striped toadstool	11	10 min.	1/min. for 4 min.	1d3 Wis and 1 Int	1 save	180 gp
Swampseer poison ¹	18	10 min.	1/min. for 3 min.	1d4 Wis/1d2 Wis and confusion 1 min.	2 saves	400 gp
Vagabond's wish ²	17	10 min.	See text	See text	1 save	350 gp
Wolfsbane	16	10 min.	1/min. for 6 min.	1d3 Con	1 save	500 gp

¹ From Ultimate Equipment

² New in this book

ARSENIC

Type poison, ingested
Save Fort DC 13
Onset 10 minutes
Frequency 1/min. for 4 minutes
Effect 1d2 Con damage
Cure 1 save

BELLADONNA

Type poison, ingested
Save Fort DC 13
Onset 10 minutes
Frequency 1/min. for 4 minutes
Effect 1d2 Str damage, target can attempt one save to cure a lycanthropy affliction contracted in the past hour
Cure 1 save

DARK REAVER POWDER

Type poison, ingested
Save Fort DC 18
Onset 10 minutes
Frequency 1/min. for 6 minutes
Effect 1d3 Con and 1 Str
Cure 2 saves

FOOL'S TONGUE

A weak truth serum often used by spies and thieves to loosen tongues and snatch bits of useful information.

Type poison, ingested
Save Fort DC 13
Onset 10 minutes
Effect The target's starting attitude (see Diplomacy skill) is improved by one step for 1 hour. If the victim is already helpful, the DC to make a request of the victim is reduced by 2. Multiple doses increases the duration by 30 minutes each.
Cure 1 save

HEMLOCK

Type poison, ingested
Save Fort DC 13
Onset 10 minutes
Frequency 1/min. for 6 minutes
Effect 1d6 Dex damage, creatures reduced to 0 Dexterity suffocate
Cure 2 consecutive saves

ID MOSS

Type poison, ingested
Save Fort DC 14
Onset 10 minutes
Frequency 1/min. for 6 minutes
Effect 1d3 Int damage
Cure 1 save

INDIGO DREAMS

Type poison, ingested
Save Fort DC 13
Onset 10 minutes
Frequency 1/min. for 6 minutes
Effect 1d3 Int damage
Cure 2 saves

KING'S SLEEP

Type poison, ingested
Save Fort DC 19
Onset 1 day
Frequency 1/day
Effect 1 Con drain
Cure 2 saves

LIAR'S LAMENT

This pale blue powder is commonly used by spies and detectives hoping to uncover secret plans.

Type poison, ingested
Save Fort DC 16
Onset 10 minutes
Effect The target cannot speak any deliberate or intentional lies for 1 hour. They may avoid answering questions to which they would normally respond with a lie, or they may be evasive as long as they remain within the boundaries of the literal truth. Multiple doses increases the duration by 30 minutes each.
Cure 1 save

LICH DUST

Type poison, ingested
Save Fort DC 17
Onset 10 minutes
Frequency 1/min. for 6 minutes
Effect 1d3 Str damage
Cure 2 saves

OIL OF TAGGIT**Type** poison, ingested**Save** Fort DC 15**Onset** 1 minute**Effect** unconsciousness for 1d3 hours. Multiple doses increases the duration by 1 hour each.**Cure** 1 save**SIREN'S KISS**

A powerful aphrodisiac commonly used by prostitutes, consorts, and courtesans to enhance their client's interest in their natural talents.

Type poison, ingested**Save** Fort DC 13**Onset** 10 minutes**Effect** The target suffers from intense physical desire, suffering a -4 penalty to Will saves and Sense Motive checks to resist seduction attempts or effects for 1 hour. Multiple doses increases the duration of the effect by 30 minutes each.**Cure** 1 save**STRIPED TOADSTOOL****Type** poison, ingested**Save** Fort DC 11**Onset** 10 minutes**Frequency** 1/min. for 4 minutes**Effect** 1d3 Wis and 1 Int damage**Cure** 1 save**SWAMPSEER POISON****Type** poison, ingested**Save** Fort DC 17**Onset** 10 minutes**Frequency** 1/min. for 3 minutes**Effect** 1d4 Wis/1d2 Wis and confusion for 1 minute**Cure** 2 saves**VAGABOND'S WISH**

A powerful mind numbing agent that leaves the victim impressionable and easy to manipulate.

Type poison, ingested**Save** Fort DC 15**Onset** 10 minutes**Effect** The target is susceptible to any suggestions for 1 hour. The suggestion must be worded in such a

manner as to make the activity sound reasonable. If the target views any suggestion as harmful they simply ignore the suggestion. The suggested course of activity can continue for the entire duration. If the suggested activity can be completed in a shorter time, the target finishes the activity but remains susceptible. You can instead specify conditions that will trigger a special activity during the duration. If the condition is not met before the effect duration expires, the activity is not performed. Multiple doses increase the duration by 30 minutes each.

Cure 1 save**WOLFSBANE****Type** poison, ingested**Save** Fort DC 16**Onset** 10 minutes**Frequency** 1/min. for 6 minutes**Effect** 1d3 Con damage**Cure** 1 save

GAMBLING

HONOR AMONG CHEATS

The once-bustling tavern had grown quiet in the late hours of the night. The only people who remained, besides the half-awake barman and the wench sweeping the floors, were three serious men huddled around a table near the back. The smallest of the three had chosen the seat in the corner. Being a thief and a halfling, Gerki preferred to have a wall at his back. Dimli, a stout dwarven warrior, had taken the seat across the table from Gerki, knowing the thief too well to let him near his cards or his coin when they were gambling. Hamish, a local merchant who did not know any better, sat between the two.

"I think that about does it," said the dwarf, gathering up his ample pile of coin. "A pleasure playing with you, sir. He nodded to Hamish. The merchant looked back with a stone-faced expression that contrasted harshly with the rich velvets of his outfit. He was clearly upset by the loss of this pot, even though his purse was still the heaviest of the three.

"Wait just a minute," exclaimed the halfling, reaching forward to stop the other men from leaving the table. "I think what my friend Dimli here means is he wants to play one more hand."

"No, it isn't," growled Dimli. He leaned close to his companion and hissed, "Gerki, we've won a good purse here. We've got more than enough to fix our equipment and restock the potions. Let's not push our luck."

"Nonsense!" said Gerki, pushing Dimli away and reaching for the cards. "We've only just begun. And besides, I'm feeling lucky."

For a moment the merchant smiled, fingering one of the golden chains around his neck. "Always happy to take your money, gents." His grin was gone as quickly as it had come, leaving nothing but a blank unreadable expression.

Dimli scowled. I'll be sleeping in the stables for sure if Gerki has his way, he thought, glaring as the halfling dealt the cards.

The men picked up their cards. Hamish raised an eyebrow and contemplated his hand in silence. Gerki smirked as he flipped through his cards - six rogues and a lady. Lucky me, he thought.

Dimli looked at his own hand. Three bards, two ladies and a couple of rogues. Not bad, he mused, stroking his beard thoughtfully. These bards and ladies could work out nicely, if I can keep the rogues from spoiling everything. He couldn't help another scowl in Gerki's direction at that thought.

"Five gold," he said, pushing the sum forward. It was a conservative bet and he could have afforded more, but he had already done well tonight. No need to prove anything.

Hamish the merchant placed his bet next. "Twenty," he said, counting out the coins.

"Ooh, high stakes," smirked Gerki. "I'll match that." He added his own gold to the pile and Dimli matched as well.

Gerki picked up the deck again. "Exchanges?"

"I need two." Dimli tossed the two rogues from his hand and held his breath. Gerki dealt the first card. Another damnable rogue, thought the dwarf, fighting to keep his face neutral. He suppressed a scowl and steeled himself for the worst. Gerki dealt the second card, and Dimli let his breath out, relieved. A warrior. What luck. Maybe Gerki was right after all...

The merchant exchanged two cards as well with nary a twitch on his masklike face. Clearly, his reputation as an inscrutable opponent was well-deserved. Gerki exchanged only one card, but when he saw it, he could barely contain his glee.

"Your bet?" said Hamish. Dimli put down ten gold.

"Twenty again," said Hamish, still expressionless.

Gerki grinned broadly. "I see that!" he exclaimed, pushing more of his gold pieces forward. Dimli groaned. "What?" said Gerki, still grinning. "I told you, I'm feeling lucky."

"Lucky?" growled Dimli. "Last time you bet like that, the wench thought it was her tip. We had to wash dishes to pay for our ale, and sleep in the barn t' boot." Then muttering mostly to himself "I had hay in my beard for a week."

"Trust me," said Gerki.

Dimli was committed now. With reluctance he added 10 more gold to the pot.

The next exchange was faster. Neither Gerki or Hamish took new cards, and Dimli was able to trade his rogue for a merchant. Another bard or lady would have made the hand, but this is still rather good, he thought.

Dimli, once again, bet 10 gold. He would have bet more if the others had exchanged cards in the last round.

Gerki, whose stash of coin was only a few coppers less than Dimli, smiled broadly and pushed all his remaining coins into the pot. "All in! And trust me, I'm not bluffing."

Hamish counted Gerki's coins, "274 gold, 3 silver, and 11 copper," he said, and then added that amount from his purse without another word.

Dimli hesitated. This would leave him only a handful of coin if he lost. He'd be able to pay for one night in one of

the town's seedier inns, if he was lucky, and he definitely wouldn't be getting his armor repaired anytime soon. On the other hand, if he won... Hold your ground, this is a solid hand, he thought, and matched the bet.

"Let's see what you've got," said Hamish.

Gerki flipped up 7 rogues. "Den of Thieves!" he proclaimed. "14 points. Not bad, right?" Dimli grinned. He had Gerki beat and already was looking forward to teasing him about it later.

Gerki grinned at Dimli, "Told you I was feeling lucky!"

Dimli chuckled, "Yes, little rogue, very lucky", and flipped over his own cards. "But, I believe have you beat. The Ladies and Bards make 11 and the Warrior and Merchant add 4 more."

"15 points. Not bad," said Hamish, a hint of a smile finally crossing his face. "Unfortunately..." He paused, revealing his cards one by one. "...I did just a little bit better. Six Merchants, one Lady. That's 16 points." He grinned, showing a gold tooth. "I'll take my winnings now, gentlemen...unless you'd like to wager something else?" He indicated the magic weapons which both heroes wore.

Dimli ignored the merchant, and turned to his companion, furious. "You bet all our gold on a lousy Den of Thieves? We've lost everything!"

"Hey, would you look at that? You're right," said Gerki, unperturbed. "I guess I just have a soft spot for Rogues."

Hamish was taken aback by Dimli's outburst, and the room went quiet.

Gerki broke the silence. "Now, now," he said, "it's not quite everything. See, you still have a few coppers left. Enough, if I'm not mistaken, to buy us one last round." He held his mug out towards Dimli, dangling it lazily from one finger.

Too angry to speak, Dimli reached forward, knocking the cup to the floor. As he bent to retrieve it, he saw something beneath the merchant's chair. A card? "Hey," he growled,

picking it up. "Adding some extra Merchants to your hand, eh?"

"Ooh, you dirty cheater!" sang Gerki, leaning forward in his chair. "No wonder you were so confident - you've probably got half the deck up your sleeve!"

"Now wait a minute, gents," stammered Hamish, his calm demeanor vanished. "I'm no cheater. I - I'm a businessman, by the gods... I swear!" Gerki scoffed. "Look," continued the merchant. "I have a reputation to uphold. I don't want any trouble. Here, take the pot. All of it." He rose from his seat, leaving the coins stacked on the table. "Just, no accusations; no rumors. Please!"

Gerki leaned back. "I suppose we could overlook this, just once."

Hamish sighed in relief. "Thank you," he said. "This is all a misunderstanding. I'm an honest man, I swear." He hurried out of the inn, looking warily behind him as he left.

Gerki smiled and put his feet up on the table. "See?" he said. "I told you it would work out."

Dimli crossed his arms, fuming. "You still shouldn't have bet everything on that hand. It was too risky."

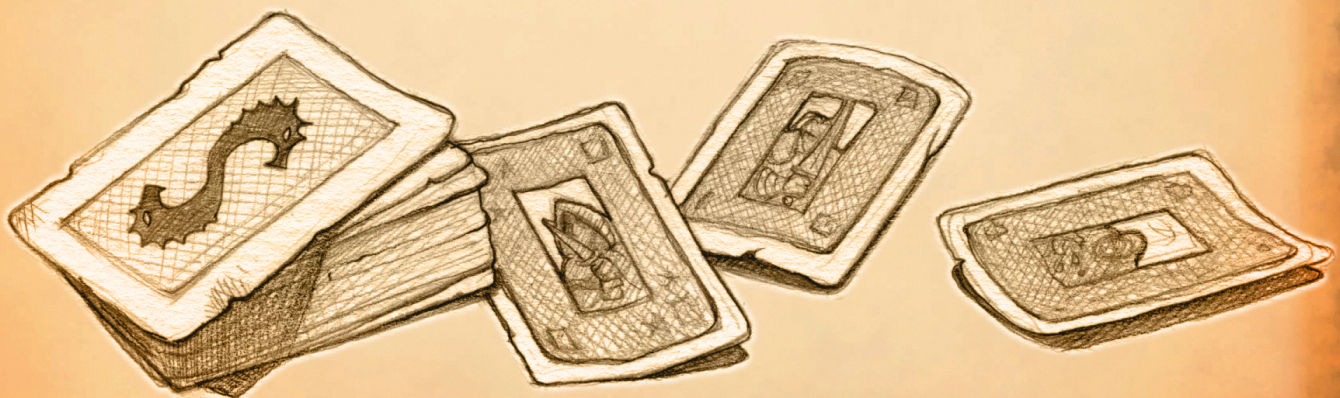
"But that's the best part, Dimli. There was no risk. Who do you think put that card under that merchant's chair? And I really liked how you got all indignant and accused him of cheating. All part of my plan, of course." Gerki smiled. "I call it 'making my own luck.'"

"Well, I call it cheating!" shouted Dimli. "And I'll have no part in it!" Startled, Gerki fell backwards in his chair. "And this," said Dimli, scooping up the coin, "is going back to its rightful owner." He stormed out of the inn, leaving a speechless Gerki in his wake.

"Are you all right?" asked the wench, leaning down to help Gerki right himself.

"I'm fine," he said, pouting and dusting himself off.

"Good," said the wench. "Because it's time to settle your tab."



GAMBLING IN YOUR TAVERN

Gambling can be a profitable addition to the services offered by your tavern. With well-run games and a well-chosen house cut, your establishment can turn a tidy profit. Offering games can also make your establishment more appealing to a more diverse clientele. Of course, some of the folks interested in gambling may be exactly the type of riff-raff you want to keep *out* of your tavern! There could also be legal considerations—if gambling is looked down upon by the local authorities, you will want to avoid trouble by keeping things on the down-low, or by carefully bribing the right guards or officials.

Whether you're playing cards, dice, or hosting pit fights, make sure you know how to turn a profit. For most luck-based games, the best way to make some gold is to offer odds that give your tavern a slight edge. For other, skill-based games, a house fee (sometimes called a "rake" or "vig") could be the way to go. If gambling draws more patrons to your tavern, you will make good money selling more food and drink. One of the easiest ways to keep a group in your tavern is by making a deck of cards and a fistful of dice available to your patrons free of charge. Let them make up their own fun - all you need to do is keep the drinks flowing!

Make sure you offer games that appeal to your patrons (and the patrons you'd like to attract). Some people will want a simple game where they can test their luck and maybe win a few coins. Others will want a more serious game where they can prove their skill. All of them will be happier about their experience if they're having fun!

Naturally, gambling involves money, and where there's money, there will be unscrupulous types trying to take it. If you let these cheats and thieves flourish in your tavern, your honest customers may take their business elsewhere, or break up your furniture in fights! Hiring bouncers or guards is often required to deal with the inevitable issues. It may be tempting to try to hire adventurers as guardsmen, but remember, they tend to be transient folk. On the other hand, if you need assistance for a single high profile event, adventurers will usually be happy to lend a hand for an appropriate reward!

Treat your high-rollers well. When they lose big, console them with free food, drink or other gifts. When they win, assign one of your guards to protect them as they go about their business. Remember, your largest profit comes from these high-rollers!

If you run games that are honest, clean, and fun, your patrons will keep coming back for more.

Luck vs. Skill

All forms of gambling include some mixture of luck and skill. Luck games such as roulette and many dice games involve no skill. Games such as poker offer an interesting mix of luck and skill that many players find appealing. Games like chess, as well as many proposition bets, are completely skill-based. The more skill-based a gambling game is, the more likely that players will be able to use their skills to help them win.

Odds and Payouts

Suppose you have a fair coin and you bet someone 1 gp that it will come up heads. If you win, your opponent gives you 1 gp; if he wins, you give him 1 gp. This is an example of an *even gamble*—one where each player has an equal probability of winning. It is also an example of a *fair payout*—one where the amount you can win is fairly adjusted based on your probability of winning. If you play this coin game many times, you would expect to break even.

It is possible for a gamble to be uneven, but to still have a fair payout. Suppose you are gambling on the roll of a d20. On a twenty, your opponent will pay you 19 gp, but on any other roll, you will have to pay him 1 gp. This is clearly an uneven gamble, but a little math proves that the payout is fair. 19 times out of 20, you will be down 1 gp. One time out of 20, though, you will win 19 gp. As with the previous example, if you play this game many times, you would expect to break even.

If you offer someone a bet in which the payouts are unequal, you are *laying odds* on that bet. Laying odds is an easy way to give an uneven gamble a fair payout. However, an experienced gambler knows to look for gambles that he thinks are unfair—for his opponents! Let's say that a ranger bets you one gold that he can put an arrow through an apple at 100 paces. You feel that this is an easy shot for him. At 200 paces though, you feel confident that he will miss. You counter with a different bet: "I'll bet you 2 to 1 that you can't hit that apple from 200 paces!" This means that you will pay the ranger twice as much if he hits the apple as he would pay you if he misses. You are willing to give him the better payout since you are sure he will miss. In cases like this, it is common for odds to simply be estimated by the parties in the bet. While the mechanics of Pathfinder do allow the exact probabilities to be calculated by players, PCs should probably be discouraged from this without using all the relevant character skills, including Knowledge (mathematics).

GAMBLING ENCOUNTERS

This section describes the concept of a ***Gambling Encounter***. A Gambling Encounter defines the rules used to gamble in a Pathfinder adventure. A Gambling Encounter is similar to other encounters in Pathfinder. Gambling Encounters are presented in a standard format which is defined below.

Title

- **Description** – provides the flavor text for the encounter as well as information about important participants.
- **Wager** – the amount of money each participant will bet. In the case of a range, each participant will choose the amount they wish to wager. What happens to each participant's wager will be described in the Resolution section.
- **Resolution** – describes how the Gambling Encounter is resolved. In some cases, this will be a simple die roll by the GM. In other cases, a Gambling Roll will be used (see below). Still others will have special resolutions described in the text.
- **Skills** – If the Gambling Encounter involves a Gambling Roll, this section will list the skills which can be used when making your Gambling Roll. Note that other skills may be relevant either before or after an encounter's Gambling Roll. The use of such skills will be described under Alternate Strategies.
- **Payout** – defines the winnings and describes how they are distributed.
- **Alternate Strategies** – describes the ways in which you can fairly (but not necessarily honestly) gain information or improve your odds during this Gambling Encounter, as well as the possible consequences for doing so.
- **Cheating** – describes the ways in which you can cheat during this particular Gambling Encounter, as well as the possible consequences for doing so.
- **Special** – some encounters may have special events or rules.

Gambling Rolls

A Gambling Roll is a die roll made by all participants to resolve certain Gambling Encounters using one of the skills listed under *Skills*. It allows you to resolve a Gambling Encounter using opposed checks with skills that normally do not oppose one another. After you have chosen the skill you wish to use, roll a d20 and then refer to the Gambling Encounter to determine the outcome.

If a skill is listed with (cheating) – i.e. Sleight of Hand (cheating) – then you may use the skill, but is considered cheating (more on this below).



If a skill is listed with a modifier – i.e. Bluff (+2) or Intimidate (-1) – you may use the skill, but you modify their skill bonus by the amount indicated in the parentheses.

If no non-cheating skills are listed for a Gambling Encounter which lists “Gambling Roll” as a Resolution, the default roll is an unmodified d20.

Natural 20s and 1s: In order to represent the swings in luck sometimes seen while gambling, each time you roll a natural 20 on a Gambling Roll, you must reroll the die and add the new value to your previous result. If you continue to roll natural 20s, you continue to reroll and add your results together! If you roll a natural 1, any accumulated value on the roll is negated, and the Gambling Roll is resolved as if you had rolled a single 1.

Example: Gerki and Fiona are playing a hand of Den of Thieves head to head. Gerki is a phenomenally good gambler using Bluff +20. Fiona uses her Intimidate +7. They roll their Gambling Rolls. Gerki rolls a 19, giving him a total of 39 (19 + 20). He goes to reach for the pot when Fiona rolls a natural 20, and then a 15! With a total of 42 (20 + 15 + 7), Fiona happily takes the pot.

Gathering Information

Some forms of gambling can be impacted by the availability of extra knowledge or information. Getting this information may involve skill checks made at the beginning of a Gambling Encounter, and may not be limited only to Diplomacy. Any information gathered will usually help characters make a choice or provide bonuses that increase the likelihood of success in a Gambling Encounter. The ways to gather information will be outlined in either the *Alternate Strategies* or *Cheating* sections of a Gambling Encounter.

Cheating

Gambling Encounters can support two broad classes of cheating: Gambling Roll Cheats and Cheating Actions.

Gambling Roll Cheats: If a character chooses a skill marked (cheating) to resolve his Gambling Roll, then that character is cheating. The possible consequences of cheating will be listed in the *Cheating* section.

Cheating Actions: In some Gambling Encounters, it is possible to take actions outside of gambling to give you the upper hand. This can include things like swapping loaded dice into the game or injuring one of the participants in a pit fight. The *Cheating* section of a Gambling Encounter will specify some additional ways to cheat and the consequences for succeeding or failing.

The methods of cheating offered in a Gambling Encounter are not limiting! Creative characters can always come up

with surprising ways to make their own luck, and should not feel restricted by the ideas offered!

A Gambling Encounter can include both kinds of cheating. For example, a character could sneak in loaded dice and then use Sleight of Hand (cheating) to make their Gambling Roll.

Example Gambling Encounter

Here is a simple example of what the GM will see to describe a Gambling Encounter:

A Rogues and Warriors Tournament – APL 1

While waiting to meet your contact in the tavern, you learn that the tavern’s gambling hall is about to start a Rogues and Warriors card tournament.

Any number of PCs may choose to enter the tournament. They will be competing with five others under the watchful gaze of two of the tavern’s guards, John and Hothark, and a professional dealer, Derek. One of the participants, Tanis, is a priestess at the local temple and is keeping an eye out for people cheating with magic.

Derek the Dealer

CR 1/2

XP 200

Male half-elf service 2

NG Medium humanoid

Init +2; **Senses** Perception +9, Low-light

Skills Diplomacy +5, Knowledge (mathematics) +2, Perception +9, Profession (gambler) +10, Sense Motive +7
hp 9 (GMs see Chapter 11)

Tavern Bouncer (2)

CR 1

XP 400

Male or female warrior 3

Medium humanoid

Init +0; **Senses** Perception +3

Skills Acrobatics +0 Intimidate +5, Perception +3, Sense Motive +2

hp 19 (GMs see Chapter 11)

Tanis

CR 1

XP 400

Female human adept 3

NG Medium humanoid

Init -1; **Senses** Perception +5

Skills Diplomacy +4, Heal +6, Knowledge (religion) +4, Perception +5, Profession (healer) +6, Sense Motive +4, Spellcraft +6

hp 10 (3d6) (GMs see Chapter 11)

Patron (4)

CR 1

XP 400

Male or female laborer 3

Medium humanoid

Init +0; **Senses** Perception +1

Skills Handle Animal +3, Perception +1, Profession (any) +6, Sense Motive +1

hp 25 (GMs see Chapter 11)

Wager: 100 gp entry fee

Resolution: Gambling Roll (GM rolls for NPCs). Each of the five NPCs make their Gambling Rolls with their Sense Motive bonus.

Skills: Profession (gambler), Bluff, Sense Motive, Intimidate (-2), Sleight of Hand (cheating)

Payout: Create a pot from all of the wagers. 10% is removed for the house rake. 60% of the pot goes to the winner, 30% goes to the runner-up.

Alternate Strategies: The tavern runs a clean game, with their own dealer, cards, and guards. Derek is a professional and puts an end to any perceived shenanigans.

Buy a Round of Drinks: if a player buys a round of drinks for the table, all of the NPC participants accept, rolling to resist the alcohol effect as normal. Adjust the participants' bonuses or penalties to their Gambling Rolls based on their new Alcohol Level. (See "Rules Variant: Intoxication" in Chapter 5.)

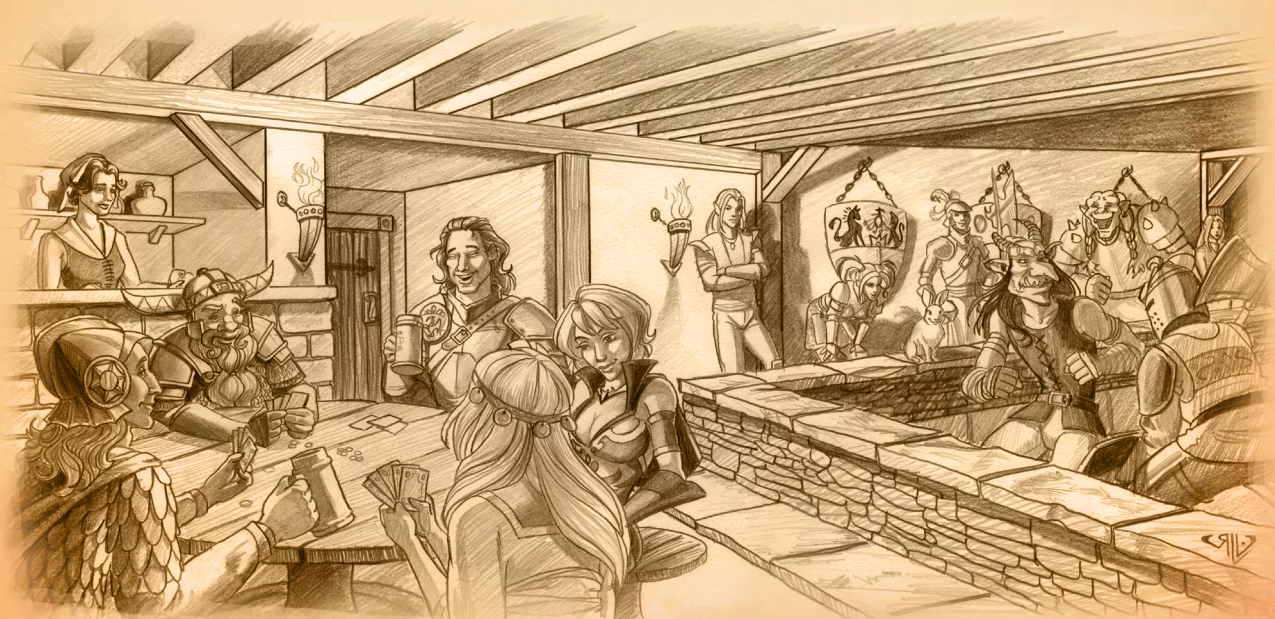
Cheating:

Sleight of Hand: Characters who use Sleight of Hand for their Gambling Roll are caught by Derek unless their Gambling Roll exceeds 19.

Marked Cards: The house supplies the cards, making it exceptionally difficult to substitute your own equipment. If the player has a set of trick cards that look identical to the ones used by the tavern, then they must make a Sleight of Hand check against DC 19 to swap the deck in for Derek's. Derek is allowed an immediate Profession (gambler) check to notice the trick deck. If the Sleight of Hand check fails, Derek catches the player cheating. If Derek notices the trick deck, it is confiscated by the tavern and a new, fair deck is brought to the table.

Magic: While the other participants are content and leave it up to the watchful gaze of the guards and dealer to keep out cheats, Tanis is particularly suspicious of magic users. She will use her Spellcraft (+6) to identify any spells being cast by the participants in the tournament. If she successfully identifies an illicit spell being used during the tournament, she'll call the caster out as a cheater.

Regardless of the manner in which they cheated, if a player is caught, they immediately forfeit their wager and are blacklisted by the tavern. Until they make amends to the tavern owner, they may not participate in any future events at this tavern.



FEATS AND TRAITS

FEATS

Craft Wondrous Food and Drink

You can bake, cook, or brew potent magical consumables.

Prerequisites: 5 ranks in Craft (alchemy), Profession (baker), Profession (brewer), Profession (cook) and Fine Taste or Potent Brewer.

Benefit: You can create a wide variety of wondrous foods and drinks. Crafting these consumables requires time and the consumption of raw materials which cost one half of its base price. (See "Wondrous Food and Drink" in Chapter 9 for more information.)



Expert Caregiver

Your knowledge of herbs and traditional remedies improves your ability to tend to poisons and diseases.

Prerequisites: Heal 5

Benefit: When treating a hangover, you may do so in only 10 minutes and once every 2 hours. When treating poison, if you exceed the DC of the poison by 5 or more, you add your Wisdom modifier to the competency bonus you provide to your patient. Furthermore, you may cure disease.

Cure Disease: You must expend two uses from a healer's kit to perform this task. You take a -2 penalty on your check for each use from a healer's kit that you lack.

Cure disease allows you to accelerate the healing rate of a diseased creature. By spending an hour tending to a single diseased character, you may make a Heal check. If your Heal

check exceeds the DC of the disease, the patient makes an immediate save against the disease with a +4 competence bonus. If you beat the DC by 5 or more, you may add your Wisdom modifier to this bonus. If the patient passes their save against the disease, then the success counts toward the number of saves they must make to cure themselves of the disease, and allows you to continue for another hour. Failure results in the patient suffering the effects of the disease and prevents the patient from receiving treatment until they have rested for 8 hours.

Fine Taste

Your sense of taste is remarkable.

Benefit: As long as you are trained in the skill, you gain a +2 bonus on Profession (brewer), Profession (baker), or Profession (cook) skill checks. In addition, you gain a +5 bonus to your Perception checks to notice spoiled or poisoned food and drink. If you have 10 or more ranks in Profession (brewer), Profession (baker), or Profession (cook), this bonus to your Perception checks increases to +10.

Herbalist

You are intimately familiar with the medicinal properties of plants.

Prerequisites: Self-Sufficient

Benefit: You may search for enough materials to fashion a poultice that acts as a single use from a healer's kit. Doing so requires 5 minutes of searching and a Survival check. The poultice lasts for 1 week and can only be used to treat patients by a character with the Self-Sufficient feat. The DC for this check is given in the following table.

Terrain	Survival DC
Forest, Jungle, Marsh	10
Hills, Plains, Valleys,	15
Mountains, Deserts, Underground	20
Abundant	-5
Sparse	5

Improved Master Craftsman

Your superior crafting skills have been honed to perfection.

Prerequisites: Master Craftsman

Benefit: You receive a +2 bonus on caster level checks on the Craft or Profession skill chosen by Master Craftsman.

Improved Surgeon

You are a talented surgeon.

Prerequisites: Surgeon

Benefit: When you treat mortal wounds, you heal 3 hit points per level of the creature. When you perform surgery, your patient suffers 1d6 damage instead of 1d8.

Potent Brewer

You can concoct potent brews.

Prerequisites: Craft (alchemy) 1, Profession (brewer) 1

Benefit: You gain a +2 bonus on Craft (alchemy) and Profession (brewer) checks, and you can add +1 to the DC of any ingested poison (including alcohol) you create.

Surgeon

Your knowledge of anatomy gives you insight into the workings of the body.

Prerequisites: Heal 5

Benefit: When treating deadly wounds using the heal skill, you restore 2 hit points per level of the creature. If you exceed the DC by 5 or more, you still add only your Wisdom modifier (if positive) to this amount. Furthermore, you may perform surgery to restore ability damage.

Surgery: You must expend two uses from a healer's kit to perform this task. You take a -2 penalty on your check for each use from a healer's kit that you lack.

Performing surgery is risky. Performing surgery on a patient takes 1 hour and causes 1d8 damage to the patient. After the hour has passed, you make a Heal check against DC 20. If you succeed, you restore 1 point of temporary or permanent ability damage to the patient and may continue to perform surgery by increasing the DC by 5. If you fail, you cause an additional 1d8 of damage to the patient and surgery immediately ends.

If you have to end surgery before an hour has passed, you may do so by spending a minute and making a Heal check against DC 20. If you succeed, you do not restore any ability damage to the patient, nor cause any additional damage. If you fail, the patient suffers 1d8 damage.

If you are forcibly interrupted while performing surgery, the patient takes 1d8 damage and surgery immediately ends.

A patient may not have surgery performed on them again until they have rested for 8 hours.

TRAITS

Hollow Leg: Your alcohol tolerance is prodigious. You gain a +2 trait bonus to Fortitude saves to resist ingested poisons (including alcohol).

Stumbling Drunk: You have a miraculous tendency to stumble just in the nick of time. You do not suffer Dexterity penalties from intoxicated conditions, and gain a +2 trait bonus to Reflex saves while drunken or inebriated.

Call the Bluff: Through years of practice and trusting your gut, you've come out on top of your fair share of staredowns. You gain a +2 trait bonus to Gambling Rolls and Sense Motive rolls to detect lies. Whenever you successfully resist an Intimidate check or fear effect, you receive a +2 bonus to all Intimidate checks you make the following round.

Fey Luck: Your luck of the draw has helped you win many pots that others should have won, but it's also kept you gambling in riskier spots. Each time you roll a natural 19 or 20 on a Gambling Roll, you must reroll the die and add the new value to your previous result. If you roll a natural 1 or 2, any accumulated value on the roll is negated and the Gambling Roll is resolved as if you had rolled a 0.

Honest Face: You gain a +2 trait bonus to Bluff checks and Gambling Rolls when you are attempting to lie.

CLASSES

ARTISAN

“When looking for the folks to cook the food, bake the breads and brew the ales that ya’ serve, don’t look for folks just looking to make some gold. Those folks may be dependable – but they’ll not try anything interesting. Look for someone who loves their craft. Look for a true Artisan!”

- Warthorn Redbeard, Founder of The Red Dragon Inn



Commoners are the people who make the world work. They are farmers, builders, and merchants. Most commoners are simply interested in getting by, living their life with as little hassle as possible... but some see the crafts in which they engage as more than just a way to earn some coin and put food on the table. These people dedicate themselves to their crafts and because of this they excel. They are the artisans.

Role: The first question one might ask is “What business does an artisan have adventuring?” and it’s a fine question. As an artisan’s skill develops, they become masters with the tools of their trade. While they will never fight as well as a hardened fighter, an experienced artisan farmer with a pitchfork or a smith with a hammer is not to be trifled with.

Often the best tasks for the artisan are not martial. Most people underestimate artisans. Nobles and other wealthy folk see artisans as little more than commoners. When swords are drawn and battle looms, adventuring folk and other trained fighters (intelligent monsters included) also view the artisan as a commoner – not worth worrying about when there are more obvious threats at hand. Because of this the artisan is often able to go about their business largely disregarded – a talent any thief would love to have.

Of course where the artisan really shines is when there is work to be done. Artisans can learn to craft wondrous items, and can do so with great speed and efficiency. Some artisans become leaders and can enlist the aid of others (sometime many others) in the works they craft.

Lastly, artisans engage in common trades and relate well with common folk. They will often get the best results and prices when negotiating with commoners.

Alignment: Any

Hit Die: d8

Artisan PC Class

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special
1st	+0	+2	+0	+0	No One of Consequence, Common Man, Bonus feat
2nd	+1	+3	+0	+0	Bonus feat
3rd	+2	+3	+1	+1	Talent
4th	+3	+4	+1	+1	Bonus feat
5th	+3	+4	+1	+1	Talent
6th	+4	+5	+2	+2	Bonus feat
7th	+5	+5	+2	+2	Talent
8th	+6/+1	+6	+2	+2	Bonus feat
9th	+6/+1	+6	+3	+3	Talent
10th	+7/+2	+7	+3	+3	Bonus feat, Jack-of-All-Trades
11th	+8/+3	+7	+3	+3	Advanced Talents, Talent
12th	+9/+4	+8	+4	+4	Bonus feat
13th	+9/+4	+8	+4	+4	Talent
14th	+10/+5	+9	+4	+4	Bonus feat
15th	+11/+6/+1	+9	+5	+5	Talent
16th	+12/+7/+2	+10	+5	+5	Bonus feat
17th	+12/+7/+2	+10	+5	+5	Talent
18th	+13/+8/+3	+11	+6	+6	Bonus feat
19th	+14/+9/+4	+11	+6	+6	Talent
20th	+15/+10/+5	+12	+6	+6	Bonus Feat

Class Skills

The artisan class skills are Bluff (Cha), Craft (Int), Diplomacy (Cha), Handle Animal (Cha), Heal (Wis), Knowledge (local) (Int), Knowledge (nature) (Int), Perception (Wis), Perform (Cha), Profession (Wis), Ride (Dex), Sense Motive (Wis)

Skill Ranks per Level: 6 + Int modifier

Class Features

All of the following are class features of the artisan PC class.

Weapon and Armor Proficiency: Artisans are proficient with two simple weapons of the player's choice – these proficiencies must be selected upon taking the first level of the class. Artisans are not proficient with any type of armor or shields.

No One of Consequence (Ex): Artisans are often underestimated by those around them.

In combat: Intelligent creatures do not target the artisan with attacks so long as they can attack another opponent. Artisans are still subject to area of effect attacks and abilities that can target multiple opponents (such as the Cleave feat).

Opponents are still aware of the artisan; they simply do not focus on him. They are not flat-footed to his attacks, and will still make attacks of opportunity against him. Opponents who have been tricked in this way in the past may be more wary of artisans in the future. Creatures of animal intelligence or mindless creatures are unaffected by this class feature.

Out of combat: Artisans are often the least likely to be suspected of foul play. So long as the artisan does not perform an action that draws attention to himself, guards, shopkeepers, and other common folk will be indifferent about him. This does not mean that the artisan can simply get away with theft however!

Example: *The princess is chained to the wall in the far corner, ready to be sacrificed by the orcish cult. The party busts in just in time and the fight ensues. While the other PCs engage the orcs, the artisan nonchalantly stays out of the way and makes his way to the princess. Only once he has successfully freed her of her chains do the orcs begin to take notice of the artisan, forcing him to defend himself.*

Someone of Consequence: The artisan must look the part! He loses the benefits of this class feature if he is wearing medium or heavy armor, or possesses a visible martial or exotic weapon. If the artisan does something to draw attention to himself, this effect is also broken. Some example actions that will break this effect are:

- Moving adjacent to an opponent in combat
- Wielding a non-improvised weapon
- Making an attack roll
- Performing a combat maneuver
- Casting a spell
- Any other action that significantly threatens an enemy or their goals/desires

Common Man (Ex): As common people, artisans have an easier time interacting with and asking favors of NPCs. An artisan receives a circumstance bonus equal to half their artisan level (rounded up) on any Diplomacy checks they make to improve the mood of a character with at least one level in an NPC class.

Bonus Feats: At 1st level, and at every even level thereafter, an artisan gains a bonus feat in addition to those gained from normal advancement (meaning that the artisan effectively gains a feat at every level). These bonus feats must be selected from the following list. Most of these feats are found in the *Core Rulebook*, those marked with an asterisk(*) appear in Chapter 7 of this book. The artisan bonus feats are: Alertness, Animal Affinity, Athletic, Catch Off-Guard, Craft Wondrous Food and Drink*, Defensive Combat Training, Dodge, Diehard, Endurance, Expert Caregiver*, Fleet, Fine Taste*, Great Fortitude, Herbalist*, Improved Great Fortitude, Improved Iron Will, Improved Lightning Reflexes, Improved Master Craftsman*, Improved Surgeon*, Improvised Weapon Fighting, Iron Will, Lightning Reflexes, Master Craftsman, Mobility, Persuasive, Potent Brewer* Run, Self-Sufficient, Skill Focus, Surgeon*, Throw Anything, Toughness.

Upon reaching 4th level, and every four levels thereafter (8th, 12th, and so on), an artisan can choose to learn a new bonus feat in place of a bonus feat he has already learned. In effect, the artisan loses the bonus feat in exchange for a new one. The old feat cannot be one that was used as a prerequisite for another feat, prestige class, or other ability. An artisan can change only one feat at any given level and must choose whether or not to swap the feat at the time he gains a new bonus feat for the level.

Jack-of-All-Trades (Ex): At 10th level, the artisan can use any skill, even if the skill normally requires him to be trained. At 16th level, the artisan considers all skills to be class skills. At 19th level, the artisan can take 10 on any skill check, even if it is not normally allowed.

Artisan Talents: As an artisan gains levels, he learns a number of talents. Starting at 3rd level, an artisan gains an

artisan talent. He gains an additional artisan talent for every 2 levels of artisan attained after 3rd level. An artisan cannot select an individual talent more than once unless the talent specifies otherwise.

Upon reaching 5th level, and every four levels thereafter (9th, 13th, and so on), an artisan may choose to learn a new talent in place of a talent he has already learned. In effect, the artisan loses the talent in exchange for a new one. The artisan can only change one talent at any given level and must choose whether or not to swap the talent at the time he gains a new talent for the level.

Coiffeur (Ex): The artisan keeps up with the local trends and knows how to make anyone look good. He gains a +2 bonus to the Profession (barber) skill. He may also spend fifteen minutes styling a character's hair. The quality of the haircut is based on the difficulty of the style.

Comely DC 10 - For 1 day, the subject gains a +1 bonus when using one of the following skills: Diplomacy, Intimidate, Perform, or Disguise. The skill that receives this bonus is determined by the artisan when the subject's hair is styled.

Splendid DC 15 - For 1 day, the subject gains a +2 bonus when using one of the following skills: Diplomacy, Intimidate, Perform, or Disguise. The skill that receives this bonus is determined by the artisan when the subject's hair is styled.

Fabulous DC 20 - For 1 day, the subject gains a +3 bonus when using one of the following skills: Diplomacy, Intimidate, Perform, or Disguise. The skill that receives this bonus is determined by the artisan when the subject's hair is styled.

There is no penalty for failure except that the subject cannot have their hair styled for a week while they wait for it to grow back in. Rolling a natural 1 on the check results in a horrible haircut, giving the subject a -1 penalty to Diplomacy, Intimidate, Perform, and Disguise skill checks for 1 day. If the subject's appearance is altered through magical means or by excessive dishevelment (such as being dropped in a lake), the bonuses conferred by styled hair may be negated at the GM's discretion.

Craftsman (Ex): The artisan chooses one craft or profession skill in which he possesses at least one skill rank, gaining a bonus equal to his artisan level on checks for that skill. This talent can be chosen multiple times. Each time it applies to a new Craft or Profession skill.

Determination (Ex): Once per day, the artisan can gain a competence bonus equal to his artisan level to any single d20 roll. The artisan can also use this ability after the roll is made, but if he does, this bonus is reduced to half his class level instead.

Good With People (Ex): You are good at communicating what needs to be done and how to do it. An artisan with this talent can break down a job into individual tasks and

successfully manage a team working as a cohesive unit on tasks.

Craft and Profession Skills: This talent allows the artisan to better organize allies when crafting objects or structures, or working a profession. After the artisan makes his skill check, add a bonus to the check equal to:

artisan's check x combined skill bonus of all assistants

10

If an assistant's skill bonus is 0 or less, then they provide a .5 bonus. The resulting check determines the total amount of work that is performed *only*; the artisan's base check alone determines whether the minimum DC was met.

Heal: This talent may also be used to augment the Heal skill. An artisan can take on a number of assistants to help him provide long-term care for additional subjects. Each untrained assistant allows him to provide long-term care to 2 additional characters. Each assistant with at least 1 rank in Heal allows him to provide long-term care for 6 additional characters. The artisan makes a single check to see if he successfully provides long term care for all of his patients. An artisan may have a number of assistants equal to his rank in the Heal skill.

Assistants can also help with treating diseased or poisoned creatures. Each assistant with at least 1 rank in Heal gains a competence bonus to their Heal check equal to half of the artisan's Heal bonus.

Restrictions: An assistant providing a benefit via Good with People cannot also use the Aid Another action. Each assistant working on this task must be equipped with tools to perform their part of the job. Furthermore, the job must be able to be broken into smaller tasks. For example, performing surgery is a task that cannot be divided into smaller tasks and therefore can't benefit from Good With People (but can still benefit from Aid Another). Remember, when using the Craft skill, you produce objects that may have value but haven't been sold. When using the Profession skill, you are in fact generating direct income.

Laborer (Ex): The artisan gains a bonus equal to half his class level to any one of the following profession skills: farmer, miner, porter, sailor, trapper, or woodcutter. Furthermore, once per day he may ignore an effect that would cause him to become fatigued or exhausted.

Martial Weapon Training (Ex): The artisan becomes proficient in a single martial weapon.

Mechanical Aptitude (Ex): The artisan gains Disable Device as a class skill and chooses one related Knowledge, Craft, or Profession skill in which he possesses at least one skill rank. He adds +3 to his checks to craft mechanical objects (such as locks or traps) and to disable them. If he has 10 or more ranks in the chosen skill, this bonus

increases to +6.

Mountaineer (Ex): The artisan gains Acrobatics and Climb as class skills. He is immune to altitude sickness and does not lose his Dexterity bonus to AC when making climb or acrobatics checks to cross narrow or slippery surfaces.

Resiliency (Ex): Once per day, the artisan can gain a number of temporary hit points equal to his artisan level. Activating this ability is an immediate action that can only be performed when he is brought below 0 hit points. This ability can be used to prevent him from dying. These temporary hit points last for 1 minute. If the artisan's hit points drop below 0 due to the loss of these temporary hit points, he falls unconscious and is dying as normal.

This Is My Tool (Ex): The artisan's familiarity with his favorite tool makes him a formidable craftsman. The artisan selects one hand tool such as a hammer, saw, or scythe to bond to. While using the bonded tool, the artisan gains a +2 bonus to appropriate craft and profession checks.

If the tool could reasonably be used as a weapon or piece of armor, then the artisan also gains weapon and armor proficiencies with the bonded tool.

Should the bonded tool be destroyed or lost, or if the artisan wishes to bond to a new tool he may do so by using the new tool for a month. This talent may be chosen multiple times. A new tool must be selected each time. If multiple types of bonded tools are used for the same craft or profession (i.e. a hammer and anvil), then the bonuses stack.

Tracker (Ex): The artisan gains Survival as a class skill, and adds half their class level to Survival skill checks made to follow or identify tracks.

Trapfinding: The artisan adds 1/2 his artisan level on Perception skill checks made to locate traps and on Disable Device skill checks (minimum +1). An artisan can use Disable Device to disarm magic traps.

Advanced Talents: At 11th level, and every two levels thereafter, an artisan can choose one of the following advanced talents in place of an artisan talent.

Evasion (Ex): Artisans know how to duck! When the artisan makes a successful Reflex saving throw against an attack that normally deals half damage on a successful save, instead take no damage. Evasion can be used only if he is wearing light armor or no armor. If he is helpless he does not gain the benefit of evasion.

Every Tool a Weapon (Ex): When the artisan attacks with a tool, he may substitute his ranks in an appropriate Craft or Profession skill for his base attack bonus. If he is not proficient with the tool's use in combat (such as through the Catch Off-Guard feat or This Is My Tool talent) then he is still subject to the usual non-proficiency penalties to his

attack roll. This ability does not allow the artisan to gain a fourth attack. Effectively, a level 20 artisan with 20 ranks in Profession (blacksmith) may attack using a smithing hammer with a base attack bonus of +20/+15/+10.

Every Weapon a Tool (Ex): When the artisan makes an attack roll with a weapon he is not trained in, reduce the non-proficiency penalty of the weapon by half.

Handyman (Ex): The artisan can repair broken magic items, at the normal rate (Craft DC 20, 1 hour per hit point repaired).

Incredible Precision (Ex): The artisan's attention to detail is phenomenal. He gains a +2 bonus to Craft skill checks in which he possesses at least one skill rank. Furthermore, when he uses a bonded tool (via the This Is My Tool talent) as a weapon, the tool's threat range expands by 1 and gains a +2 bonus to hit.

Practiced Craftsman (Ex): The artisan chooses one Craft or Profession skill in which he possesses at least one skill rank. When using the chosen Craft skill to create an object, the artisan doubles the amount of progress he makes. When using the chosen Profession skill to make a wage, he doubles the amount of income he makes. This talent stacks with the benefits conferred by the Good With People artisan talent. This talent can be chosen multiple times. Each time it applies to a new Craft or Profession skill.

Resolve (Ex): The artisan's dedication to their craft ensures that they are not easily swayed. The artisan receives a +2 bonus on Will saves to resist spells and spell-like abilities of the enchantment (charm) and enchantment (compulsion) schools. In addition, if they fail such a save, they receive another save 1 round later to prematurely end the effect (assuming it has a duration greater than 1 round). This second save is made at the same DC as the first. If the artisan has a similar ability from another source (such as a rogue's slippery mind), he can only use one of these abilities per round, but he can try the other on the second round if the first reroll ability fails.

Unfailing Resolve (Ex): An artisan gains a +2 bonus to saving throws against fear and despair effects. Once per day, after rolling a 1 on a d20, they may reroll and use the second result.

Feat: The artisan may gain any feat that he qualifies for in place of a talent.

A few words about Good With People

- Factories, Hospitals, and Public Works

Obviously artisans are capable of producing items of exceeding quality and providing unparalleled service. However, if they can manage others they are also capable of working on a large scale. Artisans with a high score in a skill or profession and the Good With People

talent can produce high quality results very efficiently by employing the labor of other individuals – even unskilled individuals.

If you do the math, you will find that craft-based use of the Good With People class talent results in goods worth more than the amount of gold you earn from the profession-based use of the talent. This makes sense though, as the profession skill accounts for the time it took to sell the goods as well. In other words, if you are interested in making more stuff, a craft-based roll is your best bet. But if you are looking to just maximize profit per day, then a profession-based roll is the way to go.

When you take this into a factory setting, artisans will double their productivity when working with 20 completely untrained assistants. With a staff of 100, they perform five times as much work. Give that same artisan assistants with skill bonuses at 10, and he only needs 5 of them to do the work of the 100 unskilled laborers. For two artisans to benefit from working together they only need a total skill bonus of 10, which means that even modestly competent artisans can accelerate their workload significantly as early as 3rd level!

It is also important to highlight the fact that Good With People doesn't guarantee that you'll be able to craft fantastic objects. Should the artisan's base check before adding Good With People fail to reach the DC to successfully craft the intended object, he will waste resources and still have to cover the expenses of employing all of his assistants. Thus, when an artisan is attempting to craft an object beyond his skill, he may still be better off having his assistants apply Aid Another instead of Good With People.

If the task is a public work project with a clear end goal, such as digging a trench or fortifying the town wall, then the artisan with assistants stands to complete the work exceptionally quickly – and just in time for the orc raids!

An artisan can also organize a hospital, but greatly benefits from skilled assistants. Each skilled assistant lets the artisan treat 6 additional patients. Each unskilled assistant only allows him to care for 2 additional patients. Furthermore, unlike Craft or Profession, using the Heal skill with Good with People has a cap in the number of assistants that can be effectively managed, making quality help more important – a healer with 10 ranks in Heal and skilled assistants can service up to 66 injured patients with long-term care, but only 26 if he is working with unskilled assistants. If his assistants are skilled, he can supplement their ability to care for diseased or poisoned patients as well.

BAKING, BREWING AND COOKING

Food and drink are split into three categories: baked goods, brews, and other prepared foods. Each category of food is created using specific skills. Baked goods are created by using Profession (baker), brews are created using either Craft (alchemy) or Profession (brewer), and other prepared foods are created using Profession (cook). A skilled person can take almost any set ingredients and create something of value. A extraordinarily skilled one can even make something magical (see "Wondrous Food and Drink" below).

Within each category of food or drink, there are different options or types of creations. For example, within baked goods there is bread, pie, biscuit, and hardtack. The options available on the list are meant to be flexible, and if you cannot find a particular food or drink on the list, match it with another one that is similar. A dense cake could use the biscuit statistics whereas a light cake may use those for bread.

Creating Food and Drink

When creating food or drink, you must first acquire ingredients worth at least half of the food or drink's base cost. These ingredients are usually purchased, but can be collected in various other ways such as by hunting, gathering, or farming. Very expensive ingredients do not guarantee high quality food, but will cause the resulting food to be worth more if it is well made - more on that later.

Each different food or drink option has its own unique time commitment that does not change based on player skill. After all, a great baker can't make dough rise faster! Each option's description provides you with how long it takes to create it as well as the steps involved. After all of the steps have been completed, an appropriate skill check is made to determine the quality of the result. The higher the check, the better quality and more valuable the created food or drink is.

Unlike most crafted items, you are not making a skill check against a specific DC when creating food and drink. Instead, your skill check is compared to a range of values seen on the following table. The magnitude of your skill check determines the quality of the resulting food or drink, rather than the amount of work you have completed.

To determine the value of your creation, multiply the cost of the ingredients by the value modifier for its quality.

Food Qualities

Quality	Skill Check	Value Mod.
Poor	1-7	1/2
Common	8-14	2
Superior	15-19	3
Masterwork	20+	4

Example: Hogarth, a master brewer, is looking to brew a fine stout ale. He only needs to pay 14 sp for the raw ingredients, but was fortunate enough to acquire a keg of fine dwarven hops, and instead spends 5 gp on the raw ingredients for his ale.

Hogarth first spends four hours of diligent work, carefully cleaning out the brewing barrels and combining the ingredients to start the fermentation process. After this initial amount of work he can take a break, leaving the ale to ferment in its barrel, checking in on it every week to skim off the top and taste the progress of the brew. After three weeks, he seals the barrel up completely, and leaves it unattended in his cellar for three more weeks to age.

After the aging period has ended, Hogarth checks on the ale one last time, making his Profession (brewer) check, and rolling a 24. Because his skill check was 20 or more, he determines that the ale is masterwork quality, and is worth four times the value of the original ingredients. After a little over six weeks, Hogarth pours his first mugs of ale and cheers his success!

It takes four hours to combine the ingredients and start the fermentation process for a keg of ale and beer. Additional batches can be prepared at the same time by increasing this prep time by 30 minutes a keg. While the brew is fermenting, it must be tended to at least once a week for three weeks. Afterwards, the beer is transferred into bottles or barrel to be aged for three weeks.

Below, you will find sections with details on each of the three categories of food and drink. Each section begins with a table outlining the basic characteristics of their options as defined below:

Base Cost: This is the minimum price you can expect to pay for common food and drink made with readily available and mundane ingredients. When creating food and drink, you must have ingredients worth at least half of this cost.

Servings: This is the number of servings prepared for each batch of the created food or drink. Preparing multiple

batches at the same time is possible if there are facilities that can handle the amount of work and if time allows. For example, multiple ovens are necessary when creating dozens of loaves of bread. Preparing fewer servings than the minimum number of does not save time or cost.

Good: This is how long the food or drink will retain all of its flavor and any special abilities. Good food and drink sells at its full value. After this time has passed, the food or drink is merely palatable.

Palatable: Palatable food, while still potentially tasty and certainly safe to eat, can be dry or stale and has lost all of its special abilities. Palatable food sells for half of its original value.

Imbue DC: The Imbue DC is the base difficulty for imbuing this type of food or drink with magical special abilities. You must successfully create masterwork quality food and drink to imbue it with special abilities. For more information, see "Wondrous Food and Drink", p. 111.

Following the table in each section are full descriptions for each option. These descriptions will suggest ingredients, outline the process and time commitment to create the consumable, and tell you in what ways the food or drink can spoil.

Baked Goods

Baked goods are quite portable, fairly long-lasting, and cheap to prepare so long as you have access to appropriate facilities. The mundane and simple nature of baked goods makes them particularly difficult to imbue with special abilities.

To bake, you must have access to an oven. Alternatively, you may use a fireplace and heavy, lidded pot. Typically, the baker must be actively involved during all periods of time when ingredients are being prepared, but only needs to check on the baked goods every hour or so once they are in the oven. The quality of baked goods is determined after they have been baked.

Bread: Bread is commonly made of milled grain and water that has been mixed, allowed to rise, and then baked. Bread can have a hard or soft crust and may include egg, cheese, fruit, olives, meat, or many other ingredients. The most demanding work happens at the start when the ingredients must be combined, after which the bread only

needs to be tended once an hour to make sure it rises and bakes well.

It takes 10 minutes to combine the ingredients for a loaf of bread. Additional loaves can be prepared at the same time by increasing this prep time by 5 minutes a loaf. After the dough is prepared, it must be left for 1 hour to rise, and then baked for 1 hour.

This recipe yields 8 medium-sized servings as one loaf. A loaf of bread will remain palatable for a month but will only be good for the first 4 days after it is baked. Bread can be ruined if left exposed to air or moisture for a prolonged period of time, usually after it has been sliced or ripped open, breaking the crust.

Pies: Pies are pastries made with oil and flour that contain sweet or savory fillings. The pastry dough is prepared by mixing and flattening the ingredients for the dough, then laying it out in a single dish, or dividing it into multiple smaller dishes. The filling is then prepared, and in many cases pre-cooked, before being added to the pastry shells. Pies are usually finished with a pastry cover to make the filling last longer, but pies that are meant to be eaten the same day can be made without such covers.

It takes 1 hour to combine the ingredients for a pie. Additional pies or pastries can be prepared at the same time by increasing this prep time by 15 minutes per batch. After the pie is prepared it must then be baked for 2 hours.

This recipe yields 8 medium-sized servings either as 1 pie or multiple smaller pastries. A pie will remain palatable for a week, but is only good for the first 4 days after it is baked. Pies can be ruined if left exposed to air or moisture for a prolonged period of time, usually after it has been sliced into pieces.

Biscuits: Biscuits, sometimes called cookies or scones, are small baked breads made of oil, flour, and sugar. They are baked until crisp and made in a wide variety of styles utilizing local ingredients like berries or fruits to add variety to the otherwise plain flavor.

It takes 10 minutes to combine the ingredients for biscuits. Additional batches can be prepared at the same time by increasing this prep time by 5 minutes per batch. After the biscuits are prepared, they must then be baked for 1 hour.

The recipe yields 12 medium-sized servings. Biscuits will

Baked Goods

Type	Cost	Servings	Good	Palatable	Imbue DC
Bread	16 cp	8; 1 loaf	4 days	1 month	20
Pie	8 sp	8; 1 pie or 8 pastries	4 days	1 week	15
Biscuit	12 cp	12; 12 biscuits	3 weeks	3 months	15
Hardtack	45 sp	9; 9 wafers or 1 loaf	See description	See description	20

remain palatable, if hard, for up to 3 months, but are only good for the first 2 weeks after they are baked. Biscuits can be ruined if left exposed to air or moisture for a prolonged period of time.

Hardtack: Hardtack is a simple cracker or dense bread made from flour, water, and salt. Hardtack is typically made in large batches for military use, but it is not uncommon for farmers and commoners to have stores of this long-lasting bread in case of emergencies. Hardtack is baked multiple times to ensure that it is completely dry, but not burned.

It takes 10 minutes to combine the ingredients for hardtack. Additional batches can be prepared at the same time by increasing this prep time by 5 minutes a loaf. After the ingredients are mixed, the dough is baked for 1 hour, allowed to cool for 1 hour, and then baked for another hour.

This recipe yields 9 medium-sized servings either as separate wafers or one large sheet that is broken when served. As long as hardtack is dry, it will remain good indefinitely, but once it is wet it is only good for a day and palatable for a week.

Brews

Brews are long-lasting and can be very easy to imbue with magical abilities. However, brewing is a labor- and time-intensive process.

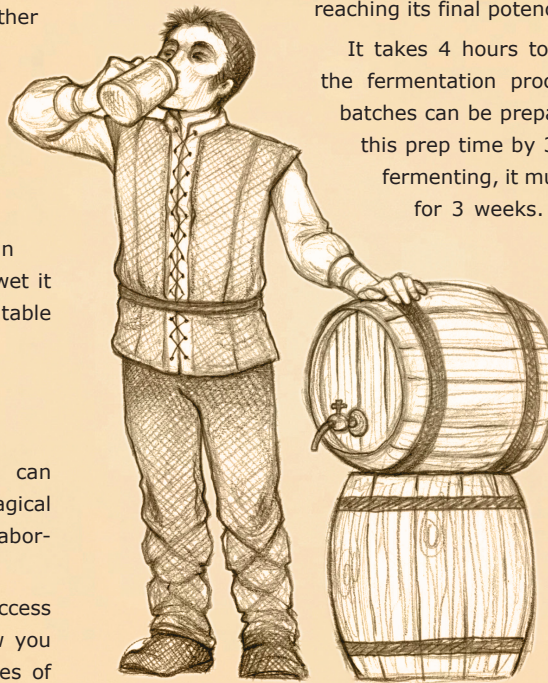
To brew, you must have access to water and facilities that allow you to heat and store large quantities of

liquid. Typically, the brewer must be actively involved during all periods of time when ingredients are being prepared, then available for tasting throughout the fermentation process. While the brew is aging, the brewer does not need to pay any special attention to his craft, so long as it is secure in a cool, dark environment. The quality of a brew is determined after it has aged.

Beer (ales and lagers): This malted barley brew has been warm-fermented with yeast. The brew's flavor can be sweet or even fruity, and is often balanced by herbs, spices, and hops. These ingredients are combined at temperature to activate the yeast and start the fermentation process. Throughout the fermentation process the beer must be sampled and skimmed to ensure a palatable flavor. After the beer has fermented, it is stored and allowed to mature, reaching its final potency once the yeast has settled.

It takes 4 hours to combine the ingredients and start the fermentation process for a keg of beer. Additional batches can be prepared at the same time by increasing this prep time by 30 minutes a keg. While the brew is fermenting, it must be tended to at least once a week for 3 weeks. Afterwards, the beer is transferred into bottles or barrels to be aged for 3 weeks.

This recipe yields 72 medium-sized servings that can be tapped directly from the keg or transferred to bottles. Beer stays palatable for up to a year, but is only good for the first 6 months after it has finished aging. Beer can be ruined if it is exposed to air for too long. Watering down beer to the point where the imbibitor is not



Brews

Type	Cost	Servings	Good	Palatable	Alcohol Effect	Imbue DC
Beer	28 sp	72; 1 keg	6 months	1 year	Fort DC 10 + Imbue Mod negates; gain 1 level of alcohol.	12
Cider	36 sp	72; 1 keg	6 months	1 year	Fort DC 11 + Imbue Mod negates; gain 1 level of alcohol.	11
Spirits	80 sp	100; 1 gallon	Indefinitely	Indefinitely	Fort DC 14 + Imbue Mod for half; gain 2 levels of alcohol.	8
Wine	255 sp	255; 1 keg	See description	See description	Fort DC 12 + Imbue Mod negates; gain 1 level of alcohol.	8

at risk of suffering any alcohol effect (see "Partial Drinks" in Chapter 5) causes any special abilities present in the brew to become inert.

Cider: This beverage is traditionally made from juice that has been pressed from the pulp of apples, but can be made from a wide variety of other fruits from flowering trees. After the juice has been pressed from the fruit, it is stored in a cool, dark area and allowed to slowly ferment, being checked on periodically for flavor. Just as with beer, after the fermentation process has ended, cider must be stored and allowed to mature.

It takes 4 hours to combine the ingredients and start the fermentation process for a keg of cider. Additional batches of cider can be prepared at the same time by increasing this prep time by 2 hours a keg. While the brew is fermenting, it must be tended to at least once a week for 2 months. Afterwards, the cider is transferred to bottles or a keg to be aged for 1 month.

This recipe yields 72 medium-sized servings that can be tapped directly from the keg or transferred to bottles. Cider will stay palatable for up to a year, but is only good for the first 6 months after it has finished aging. Cider can be ruined if it is exposed to air for too long. Watering down cider to the point where the imbiber is not at risk of suffering any alcohol effect (see "Partial Drinks" in Chapter 5) causes any special abilities present in the brew to become inert.

Spirits: Spirits are strong beverages made from fermenting grain, fruit, or vegetables, then distilling the result. The potent nature of spirits makes them exceptionally easy to imbue with special abilities. Distilling spirits is extremely time-consuming and involves multiple transfers of the liquid to concentrate its alcohol content. After it has been distilled, the spirit is stored in a bottle or keg to mature.

It takes 8 hours to distill spirits from the ingredients. Additional batches of spirits can be prepared at the same time by increasing this prep time by 2 hours per gallon. This process can be split across multiple days, but cannot take longer than a week. Afterwards, the spirit is transferred to a bottle or small barrel to age for at least 3 years.

This recipe yields 100 medium-sized servings that are usually divided into large bottles. Spirits will remain good

indefinitely, and are only ruined when left exposed to air for a year - when the alcohol has finished evaporating from the brew. Watering down spirits to the point where the imbiber is not at risk of suffering any alcohol effect (see "Partial Drinks" in Chapter 5) causes any special abilities present in the brew to become inert.

Wine: Wine is a beverage traditionally made from fermented grapes, but can also be fermented from fruits (such as apples, elderberries, and pears), or starches (such as barley, rice, and ginger). Just like all brews, wine recipes provide for a wide variety of flavors.

It takes 6 hours to combine the ingredients and start the fermentation process. Additional batches of wine can be prepared at the same time by increasing this prep time by 1 hour per keg. After the fermentation process has started, the wine is then transferred, sampled, and watched over a week. Afterwards, the wine must be transferred to bottles or a keg and left to age for at least 3 months.

This recipe yields 255 medium-sized servings that can be tapped directly from the keg, but are more commonly transferred into large bottles. Unlike other alcoholic beverages, wine will remain palatable for twice as long as it has been aged, and will be good for the first half of this duration. For instance, a 3 month old wine will remain palatable for 6 months and good for 3 months while a 3-year-old wine will remain palatable for 6 years and good for 3. Wine that has been poured but not consumed can be ruined if it is exposed to air for too long. Watering down wine to the point where the imbiber is not at risk of suffering any alcohol effect (see "Partial Drinks" in Chapter 5) causes any special abilities present in the brew to become inert.

Other Prepared Foods

These foods are quick to prepare and easy to imbue with special abilities. Accomplished cooks can assemble fantastic foods from the most unlikely ingredients, and enjoy exceptional flexibility in how and what they can prepare. Given enough time, they can prepare food under nearly any conditions, assuming their ingredients are nutritious, or they have the means to make them so.

Other Prepared Foods

Type	Cost	Servings	Good	Palatable	Imbue DC
Candy	12 cp	12; 1 bar or 12 servings	2 months	6 months	14
Dessert	1 sp	1; 1 serving	See description	See description	13
Preserved Foods	2 gp	4; 4 servings	3 months	1 year	15
Cheese	2 gp	20; 1 wheel	See description	See description	See description
Feast	10 gp	1; 1 serving	4 hours	2 days	13
Stew	24 sp	8; 1 pot	2 days	1 week	13

To cook, you usually require a heat source, though many foods can be created from raw ingredients, so long as they are edible. The point at which the quality of a food is determined depends on the type of food it is.

Candy: Candied or honeyed fruits and nuts as well as brittles, formed bars of chocolate, and simple hard candies enjoy exceptional shelf lives compared to other cooked sweets.

It takes 2 hours to prepare the ingredients to make candy. Additional batches can be prepared at the same time by increasing this prep time by 30 minutes per batch. Afterwards, the candy is ready to serve and the quality is determined.

This recipe yields 12 medium-sized servings of candy that can be kept as a single bar or divided into individual servings. Candies are palatable for up to 6 months but are only good for the first 2 months after they are prepared. Candy can be ruined if left exposed to air or moisture for a prolonged period of time.

Desserts: Desserts, such as tarts, flans, ice creams, and puddings, are sweet treats commonly made from dairy and sugar.

It takes 20 minutes to prepare the ingredients to make dessert. Additional batches can be prepared at the same time by increasing this prep time by 10 minutes per additional serving. Afterwards, the dessert is ready to serve and the quality is determined.

This recipe yields 1 medium-sized serving of dessert. If the dessert is properly stored, it can be good for up to 3 days, becoming palatable an hour after being served, and ruined after another hour.

Preserved Foods: Salted, dried, pickled, or smoked meats, vegetables, and fruits are common supplements to hardtack on long adventures. The process for preserving foods depends on the regional traditions and the availability of resources. In many places, foods are put into a brine to prevent them from molding, or they can be left out in the sun or smoked to remove moisture from the food. Regardless of the method, well-prepared preserved foods can be a pleasure to eat out on the trail.

It takes 1 hour to prepare the ingredients to make preserve foods. Additional batches can be prepared at the same time by increasing this prep time by 5 minutes per

batch. Afterwards, the preserved foods must be left for at least a week to properly dry out or brine. After this period, the quality is determined.

This recipe yields 4 medium-sized servings of preserved food. Preserved food is palatable for up to 1 year but is only good for the first 3 months. Preserved foods can be ruined with moisture or if they are removed from their brine.

Cheese: Cheese is made by separating animal milk into solids and culturing the resulting curds into various kinds of dairy-based foods. Cheeses can be soft or hard, and are often laced with mold, herbs or spices, or smoked to add additional flavor. After the milk is separated, the curds are pressed to form solid blocks. Hard cheeses are compressed to remove as much moisture from the curds as possible, while softer cheeses are only lightly formed or may be served as curds themselves. Nearly all cheeses have wax or flour coatings to help protect them from air and moisture.

It takes 1 hour to prepare the ingredients to make cheese. Additional batches can be prepared at the same time by increasing this prep time by 10 minutes a batch. Cheeses can be aged for a few days to several years depending on the type of cheese being made. After the cheese has aged, the quality is determined.

This recipe yields 20 medium-sized servings of cheese as one large wheel or block. How long a particular kind of cheese stays palatable depends on its type. Cheeses can be ruined by being exposed to air or moisture, typically spoiling after they are cut into wedges if they are not later wrapped up or sealed in wax.

Feast: Very few things can beat a fine feast. Feasts are comprised of a few distinct courses and usually have multiple different offerings as well as a selection of beers and wines. The common feast will include a soup, one or two kinds of meat, and fresh vegetables, either roasted or prepared as a salad.

It takes 2 hours to prepare the ingredients for a feast. Additional servings can be prepared at the same time by increasing this prep time by 10 minutes per serving. After the ingredients have been prepared, they are served, and the quality is determined.

This recipe yields 1 medium-sized serving. Feasts are palatable for up to 2 days, but are only good for 4 hours after they are served. Feasts can be ruined in a variety of ways, with bad company being the most likely one.

Stew: Hearty stews or rich broth soups are exceptional at making the most out of foods that are in short supply. The liquid stock is often made from boiling vegetable and animal discards (bones, rinds, cores and the like). After the base is prepared, vegetables, meats, and even starches – in

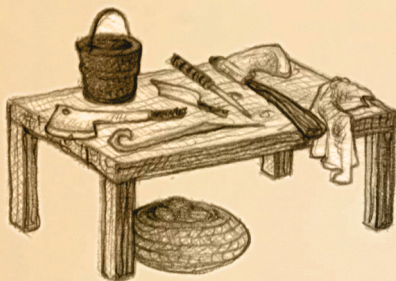
Cheeses

Type	Aging Time	Good	Palatable	Imbue DC
Curds	0	4 days	1 week	14
Soft	1 week	1 week	1 month	13
Veined	1 month	2 weeks	1 month	13
Hard	2 years	6 months	1 year	9

the case of dumplings - are added to enhance the flavor and provide the bulk of the meal. The stew needs to be tended to periodically throughout the cooking process, with the chef frequently tasting and adding to the stock as it cooks.

It takes 3 hours to prepare the stock for a soup, and another 3 hours to combine the rest of the ingredients. Additional servings can be prepared at the same time by increasing this prep time by 15 minutes per batch. After the stew is prepared, it is ready to serve and the quality is determined.

This recipe yields 8 medium-sized servings of soup. Stews are palatable for up to a week, so long as it's regularly reheated, but are only good for the first 3 days after they are prepared. Stews can be ruined if they are left exposed and not properly covered.



Monstrous Food and Drink

"What's good for the goose is good for the gander" does not mean that what's good for the troll won't kill the halfling. While most civilized races can find one another's food quite enjoyable, monstrous or primitive races tend to put their own spin on foods and drinks that make the food unpalatable for others. The typical reason for this is the inclusion of sentient people as key ingredients, but it can also be a matter of taste. Monstrous creatures simply enjoy flavors that are far too strong or alien for most civilized creatures.

When creating monstrous food and drink, choose one of the following subtypes:

- Dragon
- Humanoid (giant)
- Humanoid (goblinoid)
- Humanoid (gnoll)
- Humanoid (orc)
- Humanoid (reptilian)
- Monstrous Humanoid
- Outsider
- Undead

When a creature of the chosen subtype consumes the food or drink, they treat it as though it were normal food and drink. Creatures that are not of the chosen subtype who consume the food or drink must make a Fortitude save against 15 + the Imbue Modifier or be nauseated for 1d4 rounds and gain no benefit from the food or drink.

Because the ingredients for monstrous food and drink are less palatable to most individuals, the base price of monstrous food and drink is reduced by half. This reduction also reduces the cost per serving for the special abilities being added.

Monstrous food and drink is easier to imbue with special abilities than normal food and drink. While it still must be masterwork quality, the baker, brewer, or cook gains a +2 bonus to their rolls to imbue the monstrous food with special abilities.

Exceptional Food and Drink

Some foods and drinks can only be crafted when exceptional ingredients or equipment is involved. While the exceptional equipment responsible for making some fantastic food and drink is outlined elsewhere (see "Magical Items" in Chapter 4), a number of popular ingredients are offered below.

Dwarven mash: The term dwarven mash is a bit of a misnomer as it can be purchased as dry grains or as the sugary liquid wort that is used as the base of beers and whiskeys. It is exceptionally hard to find outside of dwarven clanholds, and few honorable dwarves would be willing to sell it outside of their clan. However, this mixture of premium dwarven barleys and spices can occasionally be found in markets for bigger folk, so long as nobody asks too many questions. If dwarven mash is used as an ingredient for a brew, the Fortitude save to ignore its alcohol effect is increased by 10. Brews made with dwarven mash have their Imbue DCs reduced by 4.

Kau'fee beans: The stimulating nature of kau'fee beans sees them regularly used for morning foods and drinks, as well as evening desserts. Kau'fee is sold by the pound. If kau'fee beans are used as an ingredient in a food or drink, that food or drink gains the following effect:

Save: Fortitude DC 6, a creature suffers a -2 penalty to this check for each serving consumed while under any of the effects of food prepared with kau'fee.

Effect: If a serving is consumed within 1 hour of waking up, the creature may go without 2 hours of sleep. In effect, a human who sleeps for 6 hours, then immediately consumes a serving of this food or drink, is well-rested.

If the creature passes the save they reduce the penalties from the fatigued, exhausted, and intoxicated conditions

by 1 for 1 hour. This effect can stack for each serving consumed.

If the creature fails the save they become jittery, taking a -1 penalty on all Dexterity-based skill checks for 1 hour. This effect can stack for each serving consumed.

Pixie dust: Pixie dust can be used in a wide variety of foods and drinks, but is popularly used as the primary ingredient in pixie punch. The qualities of pixie dust are as wild and varied as the creatures that make it. If pixie dust is used as an ingredient for a brew, the Fortitude save to ignore its alcohol effect is increased by 5. Brews made with pixie dust have their Imbue DCs reduced by 2. Pixie dust may also be used as an ingredient for other foods. Doing so reduces their Imbue DCs by 1 and halves the amount of time the food stays good and palatable.

Exceptional Ingredients

Item	Cost	Weight
Dwarven mash (keg, enough for 100 servings)	50 gp	25 lbs
Kau'fee beans (sack, enough for 32 servings)	1 sp	1 lb
Pixie dust (small vial, enough for 72 servings)	100 gp	-

Wondrous Food and Drink

With the right training, you can create wondrous food or drinks that grant magical abilities to those who consume them. These consumables may possess one or more special

abilities and are created by using the Create Wondrous Food and Drink feat. This feat allows you to invest additional resources when cooking, baking or brewing. (See "Feats" in Chapter 7.)

Unlike other magic items, wondrous consumables must be crafted using two skill checks. The first skill check follows the normal rules for creating baked goods, brews, or other prepared foods, requiring the same time and labor commitments those foods or drinks would need. As long as the result is of masterwork quality, a second skill check to imbue is made, using the same skill used to create the consumable. The DC to imbue masterwork food or drink with one or more special abilities is equal to the consumable's Imbue DC plus the Imbue Modifier of all special abilities being added. Failing this check means the consumable is not imbued with any special abilities, but is still masterwork, mundane food or drink.

The cost to create wondrous food and drink is always half of the base price. The base price is equal to the value of the masterwork food or drink, plus the combined value of all magical special abilities being added to it.

Unlike other magic items, as long as you have the facilities to manage it, you can create multiple different wondrous foods and drinks at the same time. For example, you can bake multiple loaves of bread while cooking a stew so long as all activities can be performed in the same area.

The following table outlines the various special abilities that can be applied to food and drink. The qualities of each special ability are defined as:

Imbue Modifier: This is the relative power of the special

Wondrous Food and Drink: Special Abilities

Minor	Medium	Major	Special Ability	Imbue Modifier	Price Per Serving
01-25	01-11	-	Sustenance	+1	1 gp
26-50	12-22	01-10	Lasting	+1	1 gp
51-65	23-31	-	Endurance	+2	6 gp
66-80	32-40	-	Warmth	+2	6 gp
81-95	41-49	-	Refreshing	+2	6 gp
96-99	50-56	11-14	Heavy Lifting	+3	20 gp
-	57-62	15-24	Healing	+4	40 gp
-	63-68	25-34	Courage	+4	60 gp
-	69-74	35-44	Well Being	+4	40 gp
-	75-79	45-52	Brilliance	+5	70 gp
-	80-84	53-50	Empowering	+5	70 gp
-	85-89	51-60	Enlarge Creature	+5	60 gp
-	90-95	61-70	Reduce Creature	+5	60 gp
-	-	71-80	Greatness	+6	150 gp
-	-	81-90	Good Health	+6	150 gp
100	96-100	91-100	Roll again twice	-	-

ability. To imbue a masterwork quality food or drink with a special ability, you must pass a skill check against a DC equal to the Imbue DC of the food or drink plus the Imbue Modifier of all special abilities.

Price Per Serving: The Price Per Serving is how much the specific special ability increases the base price of the wondrous food or drink, for each serving (e.g. 1 gp/serving * 100 servings = 100 gp). Added crafting cost is half this value.

Brilliance

Imbue Modifier +5 **Price** 70 gp/serving **Duration** 30 min.

DESCRIPTION

A creature who consumes a serving of this food or drink is granted a +4 alchemical bonus on a single Intelligence-based or Wisdom-based skill check made in the next 30 minutes.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink;

Cost 35 gp/serving



Courage

Imbue Modifier +4 **Price** 60 gp/serving **Duration** 1 hour

DESCRIPTION

A creature who consumes a serving of this food or drink is granted a +4 morale bonus on saving throws against fear effects for 1 hour. If the subject is under the influence of a fear effect when they consume this recipe, that effect is suppressed for the duration of this effect.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 30 gp/serving

Empowering

Imbue Modifier +5 **Price** 70 gp/serving **Duration** 30 min.

DESCRIPTION

A creature who consumes a serving of this food or drink is granted a +4 alchemical bonus on a single Strength-based or Constitution-based skill check made in the next 30 minutes.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 35 gp/serving

Endurance

Imbue Modifier +2 **Price** 6 gp/serving **Duration** 24 hours

DESCRIPTION

A creature who consumes a serving of this food or drink is granted a +4 alchemical bonus to Constitution checks due to a forced march for 24 hours.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 3 gp/serving

Good Health

Imbue Modifier +6 **Price** 150 gp/serving **Duration** 12 hours

DESCRIPTION

A creature who consumes a serving of this food or drink is cured of all sickness and nausea, receives the benefits of both *neutralize poison* and *remove disease*, and gains 1d8 temporary hit points + 1 point per two ranks the creator has in Profession (cook) (maximum +10). The temporary hit points expire after 12 hours.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 75 gp/serving

Greatness

Imbue Modifier +6 **Price** 150 gp/serving **Duration** 12 hours

DESCRIPTION

A creature who consumes a serving of this food or drink gains a +1 morale bonus on attack rolls and Will saves and a +4 morale bonus on saving throws against poison and fear effects for 12 hours.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 75 gp/serving

Healing

Imbue Modifier +4 **Price** 40 gp/serving **Duration** 24 hours

DESCRIPTION

A creature who consumes a serving of this food or drink heals hit point and ability damage at double the normal rate for 24 hours.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 10 gp/serving

Heavy Lifting

Imbue Modifier +4 **Price** 20 gp/serving **Duration** 2 hours

DESCRIPTION

A creature who consumes a serving of this food or drink has their carrying capacity tripled for 2 hours. This does not affect the creature's actual strength in any way, merely the amount of material it can carry while benefiting from this effect. It also has no effect on encumbrance due to armor. If the creature wears armor, it still takes the normal penalties for doing so regardless of how much weight the effect allows it to carry.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 10 gp/serving

Enlarge Creature

Imbue Modifier +3 **Price** 60 gp/serving **Duration** 1 min./rank

DESCRIPTION

A creature who consumes a serving of this food or drink instantly increases in size, doubling its height and multiplying its weight by 8. This increase changes the creature's size category to the next larger one, granting them a +2 size bonus to Strength, a -2 size penalty to Dexterity (to a minimum of 1), and a -1 penalty to attack rolls and AC.

A humanoid creature whose size increases to Large has a space of 10 feet and a natural reach of 10 feet. The creature's speed does not change.

If insufficient room is available for the growth, the creature attains the maximum possible size and may make a Strength check (using its increased Strength) to burst any enclosures in the process. If it fails, it is constrained without harm by the materials enclosing it.

All equipment worn or carried by the creature is similarly enlarged. Melee weapons affected by this spell deal more damage, as per the normal rules. Other magical properties are not affected by this food or drink. Any enlarged items that leave an enlarged creature's possession (including a projectile or thrown weapon) instantly return to their normal sizes. This means that thrown and projectile weapons deal their normal damage. Magical properties of enlarged items are not increased.

Multiple magical effects that increase size do not stack.

This food or drink counters and dispels *reduce person/creature* effects.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 30 gp/serving

Lasting

Imbue Modifier +1 **Price** 1 gp/serving **Duration** n/a

DESCRIPTION

The food or drink is enchanted with lasting, preservative properties. The length of time the food stays palatable and good is quadrupled.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 5 sp/serving

Reduce Creature

Imbue Modifier +3 **Price** 60 gp/serving **Duration** 1 min./rank

DESCRIPTION

A creature who consumes a serving of this food or drink instantly reduces in size, halving its height, length, and width and dividing its weight by 8. This decrease changes the creature's size category to the next smaller one, granting them a +2 size bonus to Dexterity, a -2 size penalty to Strength, and a +1 bonus to attack rolls and AC.

A humanoid creature whose size decreases to Tiny has a space of 2 1/2 feet and a natural reach of 0 feet (meaning that it must enter an opponent's square to attack). A Large creature whose size decreases to Medium has a space of 5 feet and a natural reach of 5 feet. The creature's speed does not change.

All equipment worn or carried by the creature is similarly reduced. Melee and projectile weapons deal less damage. Other magical properties are not affected by this food or drink. Any reduced item that leaves the reduced creature's possession (including a projectile or thrown weapon) instantly returns to its normal size. This means that thrown weapons deal their normal damage (projectiles deal damage based on the size of the weapon that fired them).

Multiple magical effects that reduce size do not stack.

This food or drink counters and dispels *enlarge person/creature* effects.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 30 gp/serving

Refreshing

Imbue Modifier +2 **Price** 6 gp/serving **Duration** 1 hour

DESCRIPTION

A creature who consumes a serving of this food or drink suffers no harm from being in a hot environment. It can exist comfortably in temperatures as high as 150 degrees Fahrenheit without having to make Fortitude saves.

The creature's equipment does not benefit from this effect, nor are they protected from fire damage or environmental hazards such as smoke, lack of air, and so forth.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 3 gp/serving

Sustenance

Imbue Modifier +1 **Price** 1 gp/serving **Duration** 24 hours

DESCRIPTION

A creature who consumes a serving of this food or drink is filled with life-sustaining nourishment, allowing the creature to go without additional food for 24 hours.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 5 sp/serving

Warmth

Imbue Modifier +2 **Price** 6 gp/serving **Duration** 1 hour

DESCRIPTION

A creature who consumes a serving of this food or drink suffers no harm from being in a cold environment. It can exist comfortably in temperatures as low as -50 degrees Fahrenheit without having to make Fortitude saves.

The creature's equipment does not benefit from this effect, nor are they protected from direct cold damage or environmental hazards such as avalanche, lack of air due to altitude, and so forth.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 3 gp/serving

Well Being

Imbue Modifier +4 **Price** 40 gp/serving **Duration** 24 hours

DESCRIPTION

A creature who consumes a serving of this recipe gains a +4 alchemical bonus to saving throws against disease and poison effects for 24 hours.

CONSTRUCTION

Requirements Craft Wondrous Food and Drink; **Cost** 20 gp/serving



SPELLS

Divine Spells

Create Alcoholic Beverage

Create Alcoholic Beverage, Greater

Arcane Spells

Phantasmal Intoxication - Phantasm Illusion
(Replacement effect if greater than current effect)

Amplify Potency - Transmutation

Amplify Potency, Mass - Transmutation

Amplify Fermentation - Transmutation

Power Word Intoxicate - Enchantment

Wizard's Workshop - Conjunction

Wizard's Wonderful Workshop - Conjunction

Teleport Object, Minor - Conjunction

Create Alcoholic Beverage

School conjuration (creation) [alcohol]; **Level** cleric 1, druid 1

Casting Time 1 standard action

Components V, S

Range close (25 ft. + 5 ft./2 levels)

Effect up to 2 gallons of drink/level

Duration instantaneous

Saving Throw none; **Spell Resistance** no

This spell generates quality ale, mead, or wine. The qualities of the generated drink are listed below. The drink can be created in an area as small as will actually contain the liquid, or in an area three times as large, possibly creating a downpour or filling many small receptacles. Any beverages generated in this way disappear after 1 day if not consumed.

Type	Save	Alcohol Effect
Ale	Fort DC 12 negates	Gain 1 alcohol level
Mead	Fort DC 12 negates	Gain 1 alcohol level
Wine	Fort DC 13 negates	Gain 1 alcohol level

Note: Conjunction spells can't create substances or objects within a creature. The liquid weighs about 8 pounds per gallon. One cubic foot of liquid contains roughly 8 gallons and weighs about 60 pounds. The beverages generated by this spell do not possess enough alcohol content to combust when exposed to flame.

Create Alcoholic Beverage, Greater

School conjuration (creation) [alcohol]; **Level** cleric 2, druid 2

Casting Time 1 standard action

Components V, S

Range close (25 ft. + 5 ft./2 levels)

Effect up to 2 gallons of drink/level

Duration instantaneous

Saving Throw none; **Spell Resistance** no

This spell functions like *create alcoholic beverage*, except that instead of generating ale, mead, or wine, you generate a potent alcoholic spirit. The qualities of the generated drink are listed below.

Type	Save	Alcohol Effect
Spirit	Fort DC 12 negates	Gain 1 alcohol level

Note: The alcoholic spirit generated by this spell does possess enough alcohol content to combust when exposed to flame. Creatures or objects soaked in the liquid generated by this spell are at risk of catching on fire. 2 gallons of fluid is sufficient to splash a 5'-by-5' area.



Phantasmal Intoxication

School illusion (phantasm); **Level** bard 2, sorcerer/wizard 2

Casting Time 1 standard action

Components V, S

Range medium (100 ft. + 10 ft./level)
Target one creature
Duration 1 minute/level
Saving Throw Will disbelief; **Spell Resistance** yes

You flood the target's mind with intoxicating sensations. The target becomes tipsy for the duration of the spell. At 6th caster level and every 3 levels thereafter, you may apply a stronger intoxicated condition (drunken at CL 6, inebriated at CL 9, and so on). If the target is already suffering from an intoxicated condition that is stronger than the one being applied by this spell, the spell fails.

After the duration of this spell has expired, the target does not make any checks for a hangover, and return to whatever condition they were in before.

Note: This effect does not actually increase the alcohol level of the target. If a target is suffering from a lower intoxicated condition while they are under the effects of this spell, they still sober and roll for hangovers at the normal rate.

Amplify Potency

School transmutation; **Level** sorcerer/wizard 2
Casting Time 1 standard action
Components V, S, M (a tiny shot glass)
Range close (25 ft. + 5 ft./2 levels)
Target one mug, tankard, or glass
Duration instantaneous
Saving Throw none; **Spell Resistance** no

You amplify the potency of a drink in one mug, tankard, or glass. The spell increases the drink's Fortitude save by 2 and alcohol effect by 1. If the drink's Fortitude save negates the alcohol effect, it now only saves for half of the alcohol effect. If you can affect all of the servings in one vessel (4 servings to a pitcher), then all servings from that vessel are affected. Any beverage affected in this way returns to its normal state after 1 day if not consumed.

Multiple magical effects that increase the potency of a drink do not stack.

Amplify Potency, Mass

School transmutation; **Level** cleric 2
Casting Time 1 standard action
Components V, S, M (a tiny shot glass)
Range close (25 ft. + 5 ft./2 levels)
Target 4 servings/level, no two of which can be more than 30 ft. apart
Duration instantaneous
Saving Throw none; **Spell Resistance** no

This spell functions like *amplify potency*, except that you affect multiple vessels.

Amplify Fermentation

School transmutation; **Level** alchemist 2, sorcerer/wizard 2
Casting Time 1 standard action
Components V, S
Range touch
Target 3 gallons/level
Duration instantaneous
Saving Throw none; **Spell Resistance** no

You accelerate the natural brewing process of food or drink. Casting this spell on a prepared vessel of alcohol reduces the aging period by half. You may also reduce the time it takes to brew a potion by half.

Power Word Intoxicate

School enchantment (compulsion); **Level** sorcerer/wizard 5
Casting Time 1 standard action
Components V, S
Range touch
Target one creature
Duration instantaneous
Saving Throw Fortitude, half; **Spell Resistance** yes

You utter a single word of power that instantly intoxicates a single creature of your choice, whether the creature can hear the word or not. The effect of the spell depends on the target's current hit point total. The creature sobers at the normal rate and must make a save against hangover when they become sober. Any creature that currently has 251 or more hit points is unaffected by *power word intoxicate*.

Hit Points	Effect
50 or less	Ill
51 - 100	Woozy
101 - 150	Inebriated
151 - 200	Drunken
201 - 250	Tipsy

Wizard's Workshop

School conjuration (creation); **Level** bard 5, sorcerer/wizard 5
Casting Time 10 minutes
Components V, S, M (a miniature tool meant to be

used in the shop)

Range close (25 ft. + 5 ft./2 levels)

Target one creature

Effect 20-ft. by 10-ft. structure

Duration 2 hours/level (D)

Saving Throw none; **Spell Resistance** no

You conjure a functional workshop that perfectly suits the needs of the targeted creature, providing the means to use one Craft or Profession skill. The floor is level, with simple wooden walls and shingled roof (should they be desired). If the Craft or Profession skill requires it, a heat source is made available with enough clean burning magical fuel to last the duration of the spell, otherwise it maintains a comfortable temperature.

The door and shutters can be secured against intrusion by both an *arcane lock* and *alarm* spell.

The *wizard's workshop* is furnished with workbenches, forges, cooking hearths, tools, or any other equipment required to perform the Craft or Profession it was designed for. *Wizard's workshop* does not provide any raw materials suitable for crafting objects, only the means to perform the work on them. Any furnishings or materials removed from the *wizard's workshop* wink out of existence when they leave the area of effect. Any raw materials brought into the workshop are left behind after the duration of the spell.

Wizard's Wonderful Workshop

School conjuration (creation); **Level** bard 6, sorcerer/wizard 6

Casting Time 10 minutes

Components V, S, M (a miniature tool meant to be used in the shop)

Range close (25 ft. + 5 ft./2 levels)

Target one creature

Effect 20-ft. by 10-ft. structure

Duration 2 hours/level (D)

Saving Throw none; **Spell Resistance** no

This spell functions like *wizard's workshop*, except the facilities offered are of exceptional quality, providing a +2 circumstance bonus to anyone using the Craft or Profession skill the shop was designed for. The spell also creates an *unseen servant* who can provide assistance as though they possessed 10 ranks in the same skill. Lastly, any materials, tools, or furnishings taken out of the workshop persist until the duration expires, at which point they wink out of existence.

Teleport Object, Minor

School conjuration (teleportation); **Level** bard 0, sorcerer/wizard 0

Casting Time 1 standard action

Components V

Range touch

Target one nonmagical, unattended object weighing up to 5 lbs.

Duration instantaneous

Saving Throw none; **Spell Resistance** no

This spell instantly transports the touched object and all of its contents to a designated destination within line of sight, which may be as distant as 15 feet per caster level (maximum 150 feet). The object appears at rest, and may not contain a creature.

NON PLAYER CHARACTERS

NPC CLASSES

Aside from the major villains and kings who your players will undoubtedly run across, most campaign worlds are populated by hordes forgettable non-player characters, like the dozen or so orcs in the nearby war camp or miscellaneous passerby in the marketplace. What about those NPCs whom your adventurers visit time and again? These merchants, minor nobility, innkeepers, craftspeople and the like can provide an opportunity for your players to interact with the game world beyond the dungeon. The following section introduces rules for developing exactly these sorts of NPCs.

There is more to an NPC than a stat block. By developing these NPCs – embellishing them with personality and perhaps a little backstory – you can turn a boring day of going about town into something a bit more interesting and, with a few tricks, these NPCs can also be used very effectively to help steer the story. This section also talks about developing your NPCs so they can become the cornerstones of your campaign – strong pillars which you can use to help support compelling stories.

The new NPC classes represent the exemplary recurring characters that the players regularly interact with. Glancing through these new classes, you'll find that they have class abilities that make them more closely resemble PCs than traditional NPCs. These new NPCs and their abilities were designed to allow Game Masters to create the more varied and interesting people that one would expect to find among non-adventurers. Like PCs, the strength of these NPCs scales with their level, and many of their abilities offer greater bonuses than typical NPC boons (see the "NPC Boons" section of Chapter 4 of the *Pathfinder Roleplaying Game GameMastery Guide*).

Craftsman

There is a certain satisfaction in a job well done. A thrill for watching a piece of work develop and improve with each step towards completion. Craftsmen and women live for that process, improving with each swing of the hammer or draw of the needle as they get closer and closer to that masterpiece they envision. Craftsmen will push the boundaries of their work, experimenting and researching new techniques.

Role: Craftsmen have taken the time to master their trades, producing unique objects with marvelous abilities. They can mold and reforge weapons and magic items, or even combine their properties to create new ones. Craftsmen are driven by the pursuit of their craft, and are just as likely to share their advances as they are to be a miser and keep their skills a secret.

Alignment: Any

Hit Die: d6



NPC Craftsman

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special
1st	+0	+0	+0	+0	This is My Trade +2, And These are My Tools +1
2nd	+1	+0	+0	+0	
3rd	+1	+1	+1	+1	
4th	+2	+1	+1	+1	Custom Modification
5th	+2	+2	+1	+1	Master Craftsman
6th	+3	+2	+2	+2	
7th	+3	+3	+2	+2	This is My Trade +4, And These are My Tools +2
8th	+4	+3	+2	+2	Quality Craftsmanship
9th	+4	+4	+3	+3	
10th	+5	+4	+3	+3	Special Material Mastery
11th	+5	+5	+3	+3	
12th	+6	+5	+4	+4	Create Spell Trigger Item
13th	+6	+6	+4	+4	
14th	+7	+6	+4	+4	This is My Trade +6, And These are My Tools +3
15th	+7	+7	+5	+5	Combine Magic Properties
16th	+8	+7	+5	+5	
17th	+8	+8	+5	+5	
18th	+9	+8	+6	+6	Special Requests: Combine Magical Properties
19th	+9	+9	+6	+6	
20th	+10	+9	+6	+6	

Class Skills

Appraise (Int), Craft (Int), Knowledge (Engineering) (Int), Profession (Wis), Sense Motive (Wis).

Skill ranks per level: 4+ Int modifier

Class Features

All of the following are class features of the craftsman.

Weapon and Armor Proficiency: The craftsman is proficient with one simple weapon. He is not proficient with any other weapons, nor is he proficient with any type of armor or shield.

This is My Trade (Ex): At 1st level, a craftsman gains a +2 bonus to a Craft skill of their choice. This bonus increases to +4 at 7th level, and +6 at 14th level.

And These are My Tools (Ex): At 1st level, the craftsman gains a +1 circumstance bonus to his Craft skill checks while using his own personal tools. This bonus increases to +2 at 7th level, and +3 at 14th level. Should the craftsman lose his tools, they suffer a -2 penalty to Craft

skill checks until they have worked with a new set of tools for at least a month.

Custom Modification (Ex): At 4th level, the craftsman may modify an already existing object, even magical ones, by adding small components, such as adding spikes to a shield or replacing a wooden haft with darkwood. The cost for these modifications is equal to the cost of the original item. These modifications do not run the risk of ruining the original item.

Master Craftsman (Ex): At 5th level, the craftsman gains master craftsman as a bonus feat. The bonus to their Craft skill must be applied to their this is my trade skill.

Quality Craftsmanship (Ex): At 8th level, the craftsman may modify an already existing object, even a magical one, by adding on new object qualities. (See "Rules Variant: Structural and Aesthetic Qualities" in Chapter 4.) The cost for these modifications is equal to the cost of the original item times by the quality's cost multiplier.

Special Material Mastery (Ex): At 10th level, the craftsman has become adept at working with a material of his choice, and gains a +5 bonus on all Craft skill checks

while working with it. A sample list of materials a craftsman could master: mithril, iron, adamantine, gold, silver, dragon scale, ice, etc.

Create Spell Trigger Item (Ex): At 12th level, the craftsman may use the Master Craftsman feat to create spell trigger items. He must have access to scrolls or a spell book to create such items, and the craftsman's caster level is equal to half of his class level.

Combine Magic Properties (Ex): At 15th level, the craftsman may combine the effects of multiple similar magic items into a single item. The process consumes all the affected magic items. The craftsman must spend time and resources as though he were creating a new magic item, though he may only choose special abilities that were part of the consumed items. The craftsman's caster level is equal to his class level.

Laborer

Laborers put in long days at whatever work presents itself. On any given week, they could be out in the fields, down in the mines, or up on the walls manning the guard posts. They tend to lead simple lives, knowing the value of hard work and a gold earned, and are generally happy to keep their noses out of trouble.

Role: Laborers work well in teams, and are capable assistants with the right guidance. Though they may be slow to rise to the occasion, they make more-than-capable warriors and often rank among the men and women who are called upon when a militia is needed.

Alignment: Any

Hit Die: d8

Class Skills

Climb (Str), Craft (Int), Handle Anima (Cha), Knowledge (nature) (Int), Knowledge (local) (Int), Profession (Wis), Ride (Dex), Swim (Str).

Skill ranks per level: 2+ Int modifier

Class Features

All of the following are class features of the laborer.

Weapon and Armor Proficiency: The laborer is proficient with all simple weapons. Laborers are also proficient with light armor and all shields.

Personal Tools (Ex): At 1st level, the laborer gains a +1 circumstance bonus to skill checks made that can use his personal tools. This bonus increases to +2 at 7th level,

NPC Laborer

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special
1st	+1	+2	+0	+0	Personal Tools +1
2nd	+2	+3	+0	+0	Endurance
3rd	+3	+3	+1	+1	The More the Merrier +1
4th	+4	+4	+1	+1	
5th	+5	+4	+1	+1	
6th	+6/+1	+5	+2	+2	Good at Taking Orders, The More the Merrier +2
7th	+7/+2	+5	+2	+2	Personal Tools +2
8th	+8/+3	+6	+2	+2	
9th	+9/+4	+6	+3	+3	The More the Merrier +3
10th	+10/+5	+7	+3	+3	
11th	+11/+6/+1	+7	+3	+3	
12th	+12/+7/+2	+8	+4	+4	The More the Merrier +4
13th	+13/+8/+3	+8	+4	+4	
14th	+14/+9/+4	+9	+4	+4	Personal Tools +3
15th	+15/+10/+5	+9	+5	+5	The More the Merrier +5
16th	+16/+11/+6/+1	+10	+5	+5	
17th	+17/+12/+7/+2	+10	+5	+5	
18th	+18/+13/+8/+3	+11	+6	+6	The More the Merrier +6
19th	+19/+14/+9/+4	+11	+6	+6	
20th	+20/+15/+10/+5	+12	+6	+6	

NPC Politician

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special
1st	+0	+0	+0	+0	Influential +1
2nd	+1	+0	+0	+0	
3rd	+1	+1	+1	+1	Public Display
4th	+2	+1	+1	+1	
5th	+2	+1	+1	+2	Influential +2
6th	+3	+2	+2	+2	Blackmail
7th	+3	+2	+2	+3	Leadership
8th	+4	+2	+2	+3	
9th	+4	+3	+3	+4	
10th	+5	+3	+3	+4	Letter of Safe Passage, Influential +3
11th	+5	+3	+3	+5	
12th	+6/+1	+4	+4	+5	Improved Leadership
13th	+6/+1	+4	+4	+6	
14th	+7/+2	+4	+4	+6	
15th	+7/+2	+5	+5	+7	Friend's Favor, Influential +4
16th	+8/+3	+5	+5	+7	
17th	+8/+3	+5	+5	+8	
18th	+9/+4	+6	+6	+8	
19th	+9/+4	+6	+6	+9	
20th	+10/+5	+6	+6	+9	Influential +5

and +3 at 14th level.

Endurance (Ex): At 2nd level, the laborer gains endurance as a bonus feat.

The More the Merrier (Ex): At 3rd level, the laborer learns to better organize with a group. As long as the laborer is working with at least 4 others, he provides himself and those he's working with a +1 competency bonus to their profession skill checks. At 6th level and every 3 levels thereafter, to a maximum of +6 at 18th level.

Good at Taking Orders (Ex): At 5th level, the laborer provides a bonus when he Aids Another equal to half his class level (minimum 1).

Politician

Politicians are gifted with words. Through speech or composition they can garner the support of those around them, and often use that support to pursue their own goals. Some politicians view their talent as a means to perform altruistic work, using their influence to organize and build strong communities. Just as many see their talent as an advantage; a means to increase their own personal wealth or stature at the expense of those too weak-minded to disagree.

Role: The politician is either naturally talented or has

spent a great deal of time honing their skills. In either case, they are capable of wielding influence and gathering followers in any region where their audience shares in, or can be made to change, their ideals. They can be powerful allies or great obstacles for a party of adventurers, aiding or harming their endeavors by swaying the opinion of the populace.

Alignment: Any

Hit Die: d6

Class Skills

Bluff (Cha), Diplomacy (Cha), Intimidate (Cha), Knowledge (geography) (Int), Knowledge (history) (Int), Knowledge (local) (Int), Knowledge (nobility) (Int), Linguistics (Int), Sense Motive (Wis).

Skill ranks per level: 4+ Int modifier

Class Features

All of the following are class features of the politician.

Weapon and Armor Proficiency: A politician is proficient with all simple and martial weapons, and light armors.

Influential (Ex): At 1st level, the politician gains a +1

bonus to their Diplomacy and Intimidate skill checks. At 5th level and every 5 levels thereafter this bonus increases by +1, to a maximum of +5 at 20th level.

Public Display (Ex): At 3rd level, the politician has become remarkably adept at painting an individual (or group) as a hero or villain. The politician may perform a speech or post letters exalting or defaming an individual or group, providing them with a bonus or penalty to their Diplomacy checks equal to half his class level (minimum 1) when dealing with NPCs sympathetic to the politician. This may result in the PCs being unable to conduct business, or even being arrested on sight in some territories. Anyone interacting with someone put on public display gains a +5 bonus to recognize them.

Blackmail (Ex): At 6th level, the politician has garnered some sort of scandalous information on an authority figure. He triples the bonus he gains from the influential class feature whenever he is dealing with this individual.

Leadership (Ex): At 7th level, the politician gains leadership as a bonus feat and gains a bonus to their leadership score equal to their influential class feature.

Letter of Safe Passage (Ex): At 10th level, the politician possesses a letter of safe passage, allowing him freedom of movement without harassment through potentially hostile nations. More importantly, the politician may extend this

protection to any individuals traveling with them, and may even be able to provide these privileges to others. The benefits of this diplomatic maneuver end if anyone under the protection of the letter performs an outrageous violation of local law or custom.

Improved Leadership (Ex): At 12th level, the politician gains a +5 bonus to their leadership score.

Friend's Favor (Ex): At 15th level, the politician has garnered enough clout that he can call in favors on behalf of another. The politician automatically grants an NPC boon from a sympathetic NPC to an individual or group.

Service

Maids, wenches, courtesans, bartenders, and the like have unprecedented access to influential people around them. If they are particularly good at their work, even a lowly commoner can find themselves performing a service for a king. Though they may not have the most noble of professions, many service NPCs take great pride in the quality of their work, and earn themselves a respectable livelihood from their attention to detail.

Role: Service NPCs can be founts of knowledge and rumors, as their constant exposure to a wide array of clients gives them a unique perspective on the world around them.

NPC Service

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special
1st	+0	+0	+0	+0	This is My Trade +2
2nd	+1	+0	+0	+0	
3rd	+1	+1	+1	+1	Ear for Rumors +1
4th	+2	+1	+1	+1	
5th	+2	+1	+2	+1	Ear for Rumors +2
6th	+3	+2	+2	+2	Inside Scoop
7th	+3	+2	+3	+2	This is My Trade +4, Ear for Rumors +3
8th	+4	+2	+3	+2	Trends of the Nobility
9th	+4	+3	+4	+3	Ear for Rumors +4
10th	+5	+3	+4	+3	My Favorite Customer
11th	+5	+3	+5	+3	Ear for Rumors +5
12th	+6/+1	+4	+5	+4	
13th	+6/+1	+4	+6	+4	Ear for Rumors +6
14th	+7/+2	+4	+6	+4	This is My Trade +6
15th	+7/+2	+5	+7	+5	Ear for Rumors +7
16th	+8/+3	+5	+7	+5	
17th	+8/+3	+5	+8	+5	Ear for Rumors +8
18th	+9/+4	+6	+8	+6	
19th	+9/+4	+6	+9	+6	Ear for Rumors +9
20th	+10/+5	+6	+9	+6	

NPC Trader

Level	Base Attack Bonus	Fort Save	Ref Save	Will Save	Special
1st	+0	+0	+0	+0	This is My Trade +2
2nd	+1	+0	+0	+0	
3rd	+1	+1	+1	+1	
4th	+2	+1	+1	+1	Trade Secrets
5th	+2	+1	+1	+2	
6th	+3	+2	+2	+2	I Think I Know a Guy +2
7th	+3	+2	+2	+3	This is My Trade +4
8th	+4	+2	+2	+3	
9th	+4	+3	+3	+4	
10th	+5	+3	+3	+4	Have I Got a Deal for You, Arcane Intuition
11th	+5	+3	+3	+5	
12th	+6/+1	+4	+4	+5	I Think I Know a Guy +4
13th	+6/+1	+4	+4	+6	
14th	+7/+2	+4	+4	+6	This is My Trade +6
15th	+7/+2	+5	+5	+7	
16th	+8/+3	+5	+5	+7	
17th	+8/+3	+5	+5	+8	
18th	+9/+4	+6	+6	+8	I Think I Know a Guy +6
19th	+9/+4	+6	+6	+9	
20th	+10/+5	+6	+6	+9	

They also take great pride in their work, and know that their livelihood depends on attending to the needs of their favorite customers.

Alignment: Any

Hit Die: d6

Class Skills

Bluff (Cha), Diplomacy (Cha), Knowledge (Local) (Int), Knowledge (nobility) (Int), Perception (Wis), Profession (Wis), Sense Motive (Wis).

Skill ranks per level: 4+ Int modifier

Class Features

All of the following are class features of the service NPC.

Weapon and Armor Proficiency: The service NPC is proficient with one simple weapon. He is not proficient with any other weapons, nor is he proficient with any type of armor or shield.

This is my Trade (Ex): At 1st level, a service NPC gains a +2 bonus to a Profession skill of their choice. These bonus increases to +4 at 7th level, and +6 at 14th level.

Ear for Rumors (Ex): At 3rd level, a service NPC gains a +1 bonus on Perception and Sense Motive checks to overhear conversations and discern secret messages. At 5th level and every 2 levels thereafter, this bonus increases by +1, to a maximum of +9 at 19th level.

Inside Scoop (Ex): At 6th level, the service NPC may provide a bonus equal to his ear for rumors bonus to Knowledge (local) checks to find places of interest such as thieves' dens, murder sites, haunted houses, and the like.

Trends of the Nobility (Ex): At 8th level, the service NPC may provide a bonus equal to his ear for rumors bonus to Disguise and Perform checks made when engaging with or entertaining nobility.

My Favorite Customer (Ex): At 10th level, the service NPC has become adept at picking out the needs of their most frequent customers. Any client who is in good standing with the service NPC, either by performing a service for the NPC or by being a friendly and regular customer, receives exemplary service and gains a +1 morale bonus on one skill check, saving throw, or attack roll made in the next 24 hours. If this bonus is not used by the end of this time period, it is lost. This bonus cannot be gained multiple times in the same 24 hour time period.

Trader

Traders are fast-talking wheelers and dealers that broker sales and move hundreds of gold pieces worth of merchandise every day. Some of them would have you believe that they are the lifeblood of any successful town, and in some places that's hardly stretching the truth. A successful trader knows where to buy just about anything, as well as who to sell it to, making them powerful allies when dealing with any objects of value.

Role: Traders are intelligent and wily characters often motivated by a love for wealth and the influence it brings. They can be collectors, resellers, producers, mongers, traffickers, or brokers depending on the sorts of goods they work in.

Alignment: Any

Hit Die: d6

Class Skills

Appraise (Int), Diplomacy (Cha), Handle Animal (Cha), Knowledge (geography) (Int), Knowledge (local) (Int), Linguistics (Int), Perception (Wis), Profession (Wis), Sense Motive.

Skill ranks per level: 4+ Int modifier

Class Features

All of the following are class features of the trader NPC.

Weapon and Armor Proficiency: The trader is proficient with one simple weapon. He is not proficient with any other weapons, nor is he proficient with any type of armor or shield.

This is My Trade (Ex): At 1st level, a trader gains a +2 bonus to Appraise and the Profession skill of their choice. These bonus increases to +4 at 7th level, and +6 at 14th level.

Trade Secrets (Ex): At 4th level, the trader may add half of his level (minimum 1) to all Knowledge skill checks related to trade goods or items similar to their merchandise. They may use any related Knowledge skill even if they are untrained.

I Think I Know a Guy (Ex): At 6th level, the trader has developed a network of friendly contacts who may have access to goods or services that he does not offer. The trader can arrange a meeting between a client and one of his contacts, providing his client with a +2 bonus to their Diplomacy skill checks when dealing with the contact. This bonus increases to +4 at 12th level, and +6 at 18th level.

Have I Got a Deal for You (Ex): At 10th level the trader has garnered more than a bit of influence in the places they do business. A trader can broker deals and sell

goods on behalf of a client. Goods sold through the trader take 1d4 weeks to sell, but earn the client 3/4 the market value rather than 1/2.

Arcane Intuition (Ex): At 10th level, the trader has handled so many magical items that he can identify their special abilities. A trader who succeeds at an Appraise check by 5 or more can identify one of a magic item's abilities. If a magic item has multiple abilities, determine which one is identified randomly.

Telling Stories with NPCs

When you are thinking about a chapter in your game, try to consider all the angles. You could simply have the players see a notice about monsters on the road – and just like that, they are off to adventure. This will work of course, but it's a little clumsy and you will have missed an opportunity!

Let's come at it a different way. The same players find that a local merchant needs help ridding his trade route of monsters. The players will have the same adventure – they will still need to find out where the monsters are hiding and clear out their lair. But there's more to the story now. If the players succeed, the merchant may be so pleased that, in addition to providing a reward, he tells the PCs "If you are ever in need of my services, don't hesitate to ask." The PCs now have a friend, and they may be able to benefit from this new relationship later in the story.

Perhaps, when the players need some particular item they may think to call on their old friend the merchant. "Well" replies the merchant "I think I know where we can find one of those, and I'll make sure you get it for a very fair price." Relationships like this can improve your cast of characters, making your world more real and your stories more interesting.

You can also use NPCs as hooks for future adventures, giving you a way to move (or even pull) the campaign forward in a way that does not feel forced. Of course, the more the PCs interact with a particular NPC the more involved that NPC will become in the lives of the PCs and in the fabric of the story.

NPCs can also provide skills which a particular party of PCs lacks. Say, for example, that there are no characters in party with the ability to repair broken armor. It would be reasonable for them to be able to find an NPC with the ability who might be willing to help them out.

Developing Believable Characters

While an NPC's stat block is important, it's only half of the story. If you want more than a cardboard cutout then you need to consider who these people are and what they want.

NPCs with Personality

Nothing makes a trip into town more boring than encountering a series of emotionless generic NPCs who dispense goods and services without showing a hint of humanity. Fleshing out your NPCs makes them into memorable characters with whom your players will enjoy interacting and developing relationships.

When creating an NPC, before you get into the stats, start with a simple concept. This should be a name and sentence or two that defines the broad strokes of the character. Characters from other media such as books, movies, or video games can provide great inspiration, but don't be afraid to make the characters uniquely your own. Consider what job the character will be doing, their basic personality, their wants and beliefs, and what their role is in the story you are telling. Once you have the concept in place, you can begin to flesh them out with more details.

What is the NPC's race? Race will often influence first impression and may even have long-term effects on a character and how they fit into the world. Each race suggests some usual stereotypes, traits, skills and home areas. After all, everyone knows that dwarves like axes and living underground and half-orcs prefer fighting over talking, right? Of course, you can choose to go against the grain. There is no reason you can't have a forest-dwelling dwarven sorcerer or a half-orc diplomat in your world.

How are they set up for money? Are they rich or poor? Were they raised with wealth or in poverty? Are they educated or trained in a craft or skill? A person's wealth and education often determine their place in society and also their perspective (i.e., looking down from the top or up from the bottom). Of course, this NPC may not care about the usual order of things. The vagabond with nothing who feels comfortable among kings, or the rich merchant who loves the company of down-to-earth farmers are just a couple of characters who act as exceptions to the rule. Many of the most interesting characters are interesting because they don't follow the norms.

As you think about the answers to these sorts of questions, along with the simple concept that you started with, you should get a real feeling for who the character is.

Now it's time to settle on the details of their backstory. From where exactly did they come? Who were their parents (were they an orphan)? If they have money, where did they get it? If not, did they once?

Now you should really know this character. You should have a sense of what makes them tick. Are there internal conflicts in their personality that might play out in interesting ways? How will this character respond to stress? How will they respond to friendship or love? By now you should have a good sense of what's going on in their head – and you'd better, because you'll be playing them soon enough!

Finally it's time to work out the NPC's class and all the numbers that go in their stat block.

Okay, at this point you are thinking "This is crazy! No one has time to write a novel for each NPC," and you're right. You can't spend all of your time making up NPCs – you'll never get to the adventure! So what can you do? The key is to identify which NPCs are going to be important and which are just there for show.

For the less important NPCs (the extras) you only need to define a couple of qualities. For a clerk at the wizard's college that will only be encountered once or twice the following note would be enough: *Efficient, businesslike and tidy, condescending to adventurers – especially if they don't use magic.*

For the more important NPCs (the named parts) with whom your players will have more contact, you will want to spend some time defining their personalities, goals, beliefs, or whatever else might come up or be useful when telling the story.

Of course, for major NPCs (supporting actors) it's probably worth it to go through the whole process outlined above.

Let's consider the barmaid at the PCs' favorite tavern; here is a character with whom the player characters will likely have a great deal of contact. You could choose to let her be an extra, but if you develop her personality and backstory the PCs and therefore the players will be able to develop more of an attachment to her. You will then be able to use her as a trusted source of news and information and use her moods and actions to help tell the story. Of course, you could decide (or perhaps your players will decide for you) to make her a major character. Now the player characters will probably be more aware of her. They may learn details of her youth and her current living situation. In any case, should she be kidnapped, the party will almost certainly be willing to save her, but the quest and subsequent rescue will be more rewarding if they feel that they really know her. Likewise killing off a minor character will certainly affect most groups, but if they have really gotten to know her, her death can be a major event which sets the tone of an entire plot line.

Really, it's all about getting the players to connect with the characters you are creating. If you do it right, they'll grow to love (or hate) them.

Usually your players will gravitate to the characters that you have developed since they are more interesting. Should you find that your players are focusing their attention on a less developed minor character, don't worry. Simply make it up as you go along, and keep good notes. After the session is over, you can flesh out that character and find a way to work them into your storyline.

Personality Affecting NPC Behavior

If you want your NPCs to feel real, then their histories and personalities should affect how they act. Obviously, this will affect whether an NPC is friendly or hostile towards the players, but can also show up in more subtle ways. People are always making judgments about the people they interact with. These judgments can be as innocent as a merchant favoring player characters from his hometown with a discount, or as malicious as the king assuming that the bard couldn't possibly be the party's leader since they are not a great warrior.

Backstory can play an important role in shaping an NPC's personality and, in turn, how they behave. A farmer whose home was raided by orcs will not appreciate the party's half-orc fighter on his doorstep, even if the party is there to protect him from bandits. And a wealthy merchant may look down on the poorer people in his town, simply because that is how he was raised.

The personalities of NPCs should not remain stagnant, though, especially as they interact with the PCs. Some changes within a character's personality may simply happen on their own. A person who hates bards because one broke up his marriage will usually get past his hatred after some time has passed. The players themselves may change the attitudes of the NPCs. That farmer who hates orcs may change his tune after the players save his family from raiding bandits. On the other hand, the wealthy merchant may be hostile if he feels that the PCs are trying to teach him the error of his ways, and become even crueler towards the underclass. Remember, if you want your NPCs to be believable, they need to act like real people - constantly changing, unpredictable, and full of conflicts.

NPCs Want Respect, Too!

Don't let your players walk all over the NPCs. Realistic NPCs are people, too! People like to be respected and treated well and they don't like to be talked down to, ignored, pushed around or taken advantage of. If the players are kind to an NPC, reward them (unless there is an in-game reason not to). If they are mean, then have the NPC respond negatively (so long as it makes sense for their character).

NPCs should hold grudges and want vengeance just as much as the next guy. If the party has been picking on a particularly down-trodden fellow for too long, they should not be surprised if the bully among them gets a knife in the back one drunken night!

Not Everyone's an Adventurer

You'll notice that the new NPC classes are quite weak in combat compared to their PC counterparts. Of course, this is by design, as the workmen, field hands, and shop

owners that populate your world are unlikely to be skilled in physical or magical combat. But what they lack in hit points and fighting ability, they make up for in local knowledge, connections, and especially trade skills - abilities the PCs often lack!

NPCs Aren't Defenseless!

It's true that your average NPC isn't a fighter, but that doesn't mean he should be considered defenseless. Most NPCs have worked hard for whatever they have and many will not be willing to give it up without a fight. Like a cornered animal, a threatened NPC can often prove to be a challenge, either because of their brute strength or their cunning. Even considering this, *in a fair fight*, a non-combat NPC will never be a match for PCs of similar level.

NPCs are usually not alone. NPCs, especially those well-regarded in their communities, are likely to have a variety of defenders who can fight on their behalf.

When an NPC is threatened they will often turn first to the town guard, militia or nearby stationed army. Either they will approach the guards or soldiers directly, or they may choose to inform the local officials or nobles, trusting them to deal with the issue. If, for some reason, they feel that the official guardians of their area will not support them, they may turn to individuals whom they know personally (an uncle in the town guard, a retired adventurer, or what have you) to help them, either out of loyalty or for pay. Failing that, non-combat NPCs can always turn to other non-combat NPCs, counting on strength in numbers. If sufficiently threatened, a whole town of NPCs may rise up against an attacker. Even skilled warriors will have difficulty defending themselves against such a mob. The individuals that make up the mob are unlikely to be well-armed (if they are armed at all) or skilled in combat, but they can still overwhelm a single opponent or small party (particularly if they have surprise on their side).

Technical Guide to NPC Creation

It's time for the nuts and bolts!

When you get to the process of making a stat block for your NPC, you should already know most of their details - all of the intangibles like personality and morals at any rate. But in order for the NPC to interact with the world they need stats.

Before we get into the details of the stat block, you can save yourself a great deal of time by only determining the stats which you need. If you are going to have a bar fight with 20 farmers attacking the PCs for some reason or other, you only need to know the combat statistics of the farmers. Since they are just going to die - probably rather quickly - it's not important to know their rank in Animal Affinity or

even their Charisma. If there is an NPC which the players will likely never fight, then focus on their personality, and other non-combat skills that may come up in the story - don't bother figuring out statistics dealing with fighting. Most of the time you will simply save a lot of time which you can spend crafting a better game. In the rare cases that you need some stats that you did not prepare you can usually make them up when needed without too much delay.

Most of the time it is obvious which class an NPC should be, but in some cases you will be able to craft a more effective NPC by picking a non-obvious class. One issue that comes up regularly is if the NPC should be a merchant or craftsman. Both can make things. The merchant tends to spend more time on the selling and therefore gets better prices, whereas the craftsmen spends more time crafting and so they make higher quality items, but usually end up getting paid less.

The class will determine what skills an NPC can possess. If you are making an NPC to allow the player characters access to skills which they don't possess, then obviously class will be very important.

With the class determined, you must pick the NPC's feats. Feats can be a great way to bring the character to life and make them more realistic. While we have provided some recommended feats for the NPC classes below, don't feel that you have to use them. Selections that fit your character concept, even if they may not be as useful, make for more interesting and realistic NPCs.

Recommended Feats for NPCs

Generic: Great Fortitude, Improved Initiative, Iron Will, Lightning Reflexes, Toughness

Craftsman: Catch Off-Guard, Endurance, Improvised Weapon Mastery, Skill Focus (Craft or Profession), Toughness

Laborer: Animal Affinity, Athletic, Endurance, Great Fortitude, Master Craftsmen, Skill Focus, Toughness

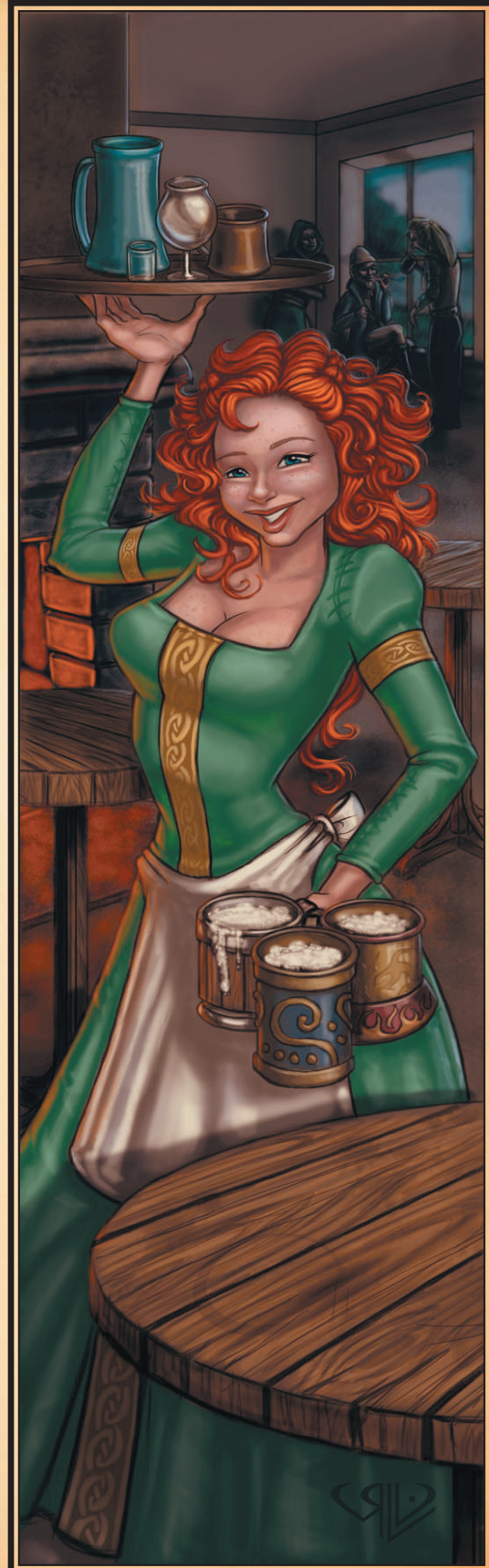
Politician: Alertness, Deceitful, Great Fortitude, Iron Will, Persuasive, Skill Focus (Diplomacy, Intimidate, Sense Motive), Toughness, Weapon Focus

Service: Alertness, Athletic, Fleet, Lightning Reflexes, Nimble Moves, Persuasive, Run, Skill Focus

Trader: Alertness, Dodge, Fleet, Iron Will, Persuasive, Skill Focus

Gear

Much of an NPC's gear will consist of the tools of their trade. A farmer will have the things he needs to till the soil and gather the crops, while a blacksmith will have hammers and other tools, a forge, and metal stock. NPCs are also likely to own (or rent) property, and as such will also have



possessions in their home such as furniture and knick-knacks. Local merchants, craftsmen and other providers of goods and services will also likely have a shop where they do work and make sales, and of course that shop will need to contain not only their inventory, but decor and personal items as well. Farmers and merchants who transport goods will also likely have horses and other livestock.

An NPC's gear not only establishes what tools they use and possessions they own, but can also be used to help define their character. An NPC's favored gear may give the players a glimpse into their backstory, such as a fighter who wields a hammer rather than a sword because he used to work in a quarry. Or, it could reflect where they are from, as in the case of a bartender who goes to great lengths to stock the berry wine that her faraway hometown is famous for. It can even be used to establish a mood; for example, by decorating a merchant's shop with creepy magical talismans and burning incense, or with bright lighting and fresh flowers.

Notes on Magical Gear

While much of the magical gear that we know of is intended for use in combat, clever NPCs can find numerous ways to make these items useful in their daily lives. A PC fighter might wield a flaming sword, but a NPC smith is

more likely to use that flaming property on his forge or tools to help keep his metal hot while he works. A thundering hammer can help a stonemason in the quarry, a keen razor is the prize possession of any barber, and a ring of animal friendship can help a farmer prosper.

It's also important to remember that sometimes folks just like nice things. Almost anyone would be happy to be a bit smarter, wiser, or more persuasive in their day-to-day lives, so headbands or talismans that improve these qualities can be found on folks from any walk of life.

Once you start thinking outside the box, you can see all kinds of unconventional ways your NPCs can use magical items.

NPCs Helping PCs - Boons

NPCs may have skills or abilities which can help PCs in a number of unique ways. An NPC can provide a boon (i.e., help the PCs) by providing a discount on goods and services, sharing useful information, aiding a skill check, etc. Boons are usually only granted by an NPC which the players have befriended, either by having a long-lasting relationship with them, such as the serving wench at the party's favorite tavern, or by performing a personal service for them, such as rescuing a kidnapped relative. Of course, NPCs (like most people) are usually willing to work for hire, but any NPC of

NPC Gear

NPC Level	Total gp Value	Weapons	Protection	Magic	Limited Use	Gear
1	260 gp	20 gp	20 gp	-	70 gp	150 gp
2	390 gp	35 gp	35 gp	-	100 gp	200 gp
3	780 gp	80 gp	80 gp	-	120 gp	500 gp
4	1,650 gp	110 gp	110 gp	-	330 gp	1,100 gp
5	2,400 gp	150 gp	150 gp	500 gp	400 gp	1,200 gp
6	3,450 gp	250 gp	250 gp	800 gp	600 gp	1,550 gp
7	4,650 gp	375 gp	375 gp	1,100 gp	800 gp	2,000 gp
8	6,000 gp	500 gp	500 gp	1,450 gp	1,050 gp	2,500 gp
9	7,800 gp	625 gp	625 gp	2,300 gp	1,250 gp	3,000 gp
10	10,050 gp	750 gp	750 gp	3,200 gp	1,350 gp	4,000 gp
11	12,750 gp	875 gp	875 gp	5,000 gp	1,500 gp	4,500 gp
12	16,350 gp	1,000 gp	1,000 gp	6,350 gp	2,500 gp	5,500 gp
13	21,000 gp	1,125 gp	1,125 gp	8,000 gp	2,800 gp	7,950 gp
14	27,000 gp	1,250 gp	1,250 gp	11,000 gp	3,000 gp	10,500 gp
15	34,800 gp	1,375 gp	1,375 gp	14,550 gp	4,000 gp	13,500 gp
16	45,000 gp	1,500 gp	1,500 gp	18,000 gp	6,500 gp	17,500 gp
17	58,500 gp	1,625 gp	1,625 gp	24,250 gp	8,000 gp	23,000 gp
18	75,000 gp	1,750 gp	1,750 gp	32,500 gp	11,000 gp	28,000 gp
19	96,000 gp	1,875 gp	1,875 gp	42,250 gp	15,000 gp	35,000 gp
20	123,000 gp	2,000 gp	2,000 gp	55,000 gp	20,000 gp	44,000 gp

a reasonable high level will most likely have regular work. They therefore will likely demand very high pay to work for PCs with whom they don't already have a history. The boons offered by the new NPC classes are not minor, and can be very powerful tools to have at the party's disposal.

NPC boons are typically not offered to players in exchange for just a good Diplomacy skill check. Remember, most NPCs should not simply be willing to grant boons to the players at the drop of a hat. Typically only those special few NPCs that the PCs have come to know and care about should be granting these bonuses to the players.

Boons as Plot Hooks

While boons can be used simply to grant a bonus to a die roll, there are better and more interesting ways for both you and your players to implement them. You can use boons, or the promise thereof, as story hooks. The players may at some point find that they are facing a difficult problem. Perhaps they need to speak with the king, but they cannot get an audience. They could simply choose to fight their way to the king, counting on the importance of their message to clear them of wrongdoing (because that *always* works). Alternatively, they could attempt a standard (and risky) stealth mission. But perhaps there is another way. They do some research and find out that the queen's maid had a problem. Her parent's farm is being extorted by brigands. Perhaps if the PCs deal with the brigands she would feel indebted to them and would provide them with a boon. Nothing too difficult - just to sneak them into king's chambers through the staff entrance. The maid may even loan them uniforms and coach them on service adequately to help them pass themselves off as service staff if she had really come to really trust the PCs.

Sample NPCs

Arlo, the Antiques Dealer

CR 10

XP 9,600

Male human merchant 12

LN Medium humanoid

Init -1; **Senses** Perception +14

DEFENSE

AC 12, touch 9, flat-footed 11 (-1 Dex, +3 armor)

hp 69 (12d6+24)

Fort +4, **Ref** +3, **Will** +7

OFFENSE

Speed 35 ft.

Melee dagger +6/+1 (1d4/19-20)

Ranged dagger +5/+0 (1d4/19-20)

TACTICS

Combat: While Arlo is perfectly content to gamble with his coin purse, he will not do so with his life. If threatened, Arlo will immediately seek the assistance of bystanders or alert the town guard as soon as possible. If he cannot do so, he will attempt to escape on the back of his *figurine of wondrous power (bronze griffon)*. If he must stand and fight, he'll use his *figurine of wondrous power (lion, tiger, and bear)* to end the fight as quickly as possible.

Morale: Arlo is cowardly, and will submit after he has been reduced to 40 or fewer hit points.

STATISTICS

Str 10, **Dex** 9, **Con** 11, **Int** 14, **Wis** 14, **Cha** 13

Base Atk +6/+1; **CMB** +6; **CMD** 15

Feats Alertness, Armor Proficiency (light armor), Fleet, Persuasive, Skill Focus (Profession (antiques dealer)), Toughness

Skills Appraise +17, Diplomacy +20, Handle Animal +11, Knowledge (local) +12, Linguistics +12, Perception +14, Profession (antiques dealer) +23(+27), Profession (gambler) +13, Sense Motive +21, Use Magic Device +13

Languages Common, Draconic, Dwarven, Elven, Giant, Gnome, Halfling, Orc, Sylvan, Undercommon

SQ this is my trade (Profession (antiques dealer)) +4, trade secrets, I think I know a guy +4, have I got a deal for you, arcane intuition

Gear +1 leather armor, +1 dagger, *figurine of wondrous power (bronze griffon)*, *figurine of wondrous power (lion, tiger, and bear)*, *bag of holding* (type III), *potions of cure critical wounds* (3), crystal dice (worth 500 gp), 1200 gp, trade goods worth 10,000 gp

Arlo is a respectable merchant who deals in rare and exotic toys, complex trinkets and small magic items.

The son of a clock maker, Arlo was around complex devices all his early life. For whatever reason he never took to making these devices, and in fact learned little about the craft. His father passed when he was only 11, and from that point on, he found complex devices alluring. He started to collect first the pieces that his father made and then anything small with a gear that he could get his hands on.

At the age of 16 he spent 3 years working for the town guard where he learned basic combat. He does not like fighting, though, and will do what he can to avoid it. He wears armor and carries a nasty looking knife, and he knows how to carry himself like a soldier - but this is really only for show.

After finishing his service in the guard and being honorably discharged, he started a trade in toys and exotic objects. Since he was already trading objects that were both expensive and small it was natural for him to add small

magic items such as rings and amulets to his trade.

Almost as great as his love of collecting these trinkets is his affection for games of chance. He is quite wealthy and can afford to lose. He will generally play as long as he and the other players at the table are having fun. Arlo leads an extremely comfortable life.

Derek the Dealer

CR 1/2

XP 200

Male half-elf service 2

LN Medium humanoid

Init +2; **Senses** Perception +9, Low-light

DEFENSE

AC 12, touch 12, flat-footed 10 (+1 dex)

hp 9 (2d6+2)

Fort +9, **Ref** +3, **Will** +1

OFFENSE

Speed 30 ft.

Melee unarmed +1 (1d3, nonlethal)

Ranged tankard -1 (1d4, plus dazzled one round [drink in eyes])

TACTICS

Combat: Derek is not a fighter, but will move to assist the bouncers if they get the upper hand.

Morale: Derek will flee from combat if he takes any amount of lethal damage.

STATISTICS

Str 10, **Dex** 15, **Con** 11, **Int** 10, **Wis** 14, **Cha** 12

Base Atk +1; **CMB** +1; **CMD** 13

Feats Alertness, Skill Focus (Profession (gambler))

Skills Diplomacy +5, Knowledge (mathematics) +2, Perception +9, Profession (gambler) +10, Sense Motive +7

Languages Common

SQ this is my trade (Profession (gambler)) +2

Gear tankard of mead, a fair deck of playing cards

Boon If Derek catches a player in his game cheating, he will let it slide once and smooth things over with the other players. If that player is caught cheating again, Derek will kick him out of the game.

Derek is an honest man. He is a professional card dealer and he knows the rules to most card and dice games. He is very easygoing and not at all shy. He has dealt cards for thieves and nobles. While he likes to talk to the players about local events, food, wine or the latest jokes, he never asks any really deep questions – he'd claim that he does not want to pry, but in reality he just does not care. He does enjoy good food, good wine and the company of a young

woman – usually a different one every couple of weeks, though.

Dirk

CR 6

XP 2400

Male human service7/rogue2

NG Medium humanoid

Init +3; **Senses** Perception +6

DEFENSE

AC 14, touch 13, flat-footed 11 (+1 armor, +3 dex)

hp 34 (7d6+2d8-2)

Fort +1, **Ref** +9, **Will** +2

OFFENSE

Speed 30 ft.

Melee +2 *dagger* +9 (1d6/19-20)

Ranged +2 *dagger* +9 (1d6/19-20)

Special Attacks sneak attack +1d6

TACTICS

Combat: Dirk is more than happy to get behind his friends, and take advantage of the situation if things go well. He will start combat by drinking his *potion of invisibility* and attempt a sneak attack on the closest member of the party.

Morale: Dirk will flee from combat if one of his friends falls or if he is reduced to 17 or fewer hit points.

STATISTICS

Str 10, **Dex** 16, **Con** 9, **Int** 15, **Wis** 12, **Cha** 14

Base Atk +4; **CMB** +4; **CMD** 17

Feats Deceitful, Deft Hands, Persuasive, Skill Focus (Sleight of Hand), Weapon Finesse

Skills Bluff +12, Diplomacy +10, Intimidate +11, Knowledge (local) +10 (+13 to find places of interest), Knowledge (nobility) +10, Perception +6 (+9 to overhear conversations), Profession (butler) +12, Profession (gambler) +10, Sense Motive +9 (+12 to discern secret messages), Sleight of Hand +14, Stealth +12, Spellcraft +9

Languages Common, Halfling, Elven

SQ this is my trade (butler) +4, ear for rumors +3, inside scoop, trapfinding, evasion, fast stealth

Gear +2 *dagger*, *bracers of armor* +1, *hand of the mage*, *thieves' playing cards*, *potion of cure moderate wounds*, *potion of invisibility*

Dirk is a scoundrel – a particularly crafty one. Growing up without family on the streets he experienced more than his fair share of suffering and squalor.

He was taken in by an "orphanage" – really a boarding house situated in the sewers and run by the thieves' guild to train the city's abandoned children into new recruits.

Dirk, being crafty, had no trouble bringing in his daily quota. He did not enjoy the sense of uncertainty and hated the risk that came with stealing. He started to spend time in the kitchen, volunteering his time working for the cook. The cook decided he liked having a helper and over time Dirk's quota was reduced so that he could spend more time helping in the kitchen.

After a year or so of this, when Dirk was about 11, he felt that he was due a promotion. Using disguise to protect himself from blame, he spread a rumor that the cook was skimming from the gold that was given to him to feed the orphanage – and that the cook was not much of a fighter. The cook was soon killed. The thieves' guild caught the killer after being tipped off by Dirk (who just happened to see the murder) and demanded that the killer return the stolen gold. The killer swore that he had removed no stolen gold (since, in fact, the cook had been honest – with the gold at least) but the guild did not believe him and so ended his life.

Dirk claimed that it was his right now to run the kitchen and he did so for two more years. During this time he was always sure to keep under budget, keep his eyes and ears open and report what he saw to those in power. When there was need for a servant for one of the guild leaders – someone who could be trusted – Dirk was the man for the job.

Dirk is now in his thirties and has worked for about 15 employers over the years. Most of the people for whom he's worked have ended up dead or ruined in some other way. Dirk always seems to escape unscathed, and has always been able to quickly find a better position. Sometimes a person may question his motives, or think that perhaps he was involved in the downfall of his employer, but they can never prove it. Those few who have pressed the issue have come to regret it one way or another.

Recently, Dirk was hired by a different sort of villain. This man is no thief lord or drug merchant. He is a necromancer. Dirk knows that he might be in over his head. It's one thing to fool an uneducated brute, but a dark wizard – well, that's something he's never needed to deal with 'til now.

Dirk's Friends (2)

CR 4

XP 800

Male human laborer 6

N Medium humanoid

Init +1; **Senses** Perception -1

DEFENSE

AC 13, touch 11, flat-footed 12 (+2 armor, +1 dex)

hp 55 (6d8+24)

Fort +9, **Ref** +3, **Will** +1

OFFENSE

Speed 30 ft.

Melee mwk miner's pick +7/+3 (1d6+5)

Ranged tankard +3 (1d4, plus dazzled one round [drink in eyes])

TACTICS

Combat: Dirk's friends are too slow witted or too drunk to not stand by him if a fight breaks out. They will attempt to flank Dirk's opponents so he can get the most opportunities to slip a knife in their back.

Morale: Dirk's friends will flee from combat if Dirk falls or flees himself.

STATISTICS

Str 16, **Dex** 13, **Con** 15, **Int** 11, **Wis** 8, **Cha** 10

Base Atk +6/+1; **CMB** +11 (+15 trip); **CMD** 22 (24 vs. trip)

Feats Endurance, Great Fortitude, Power Attack, Skill Focus (Profession (miner)), Toughness

Skills Climb +9, Handle Animal +6, Knowledge (local) +6, Profession (miner) +11, Profession (gambler) +5, Ride +7

Languages Common

SQ personal tools +1, the more the merrier +2, good at taking orders

Gear masterwork miner's pick, leather armor, *belt of giant strength* +2

Dirk's friends are fools. Tom and Will trust and respect Dirk. They were also in the "orphanage" when they were young and have watched Dirk's career with awe. They are unaware that he will turn on them any time it would profit him.

Henry

CR 1

XP 400

Male half-orc laborer 4

CG Medium humanoid

Init +2; **Senses** Perception -7, Darkvision 60 feet

DEFENSE

AC 11, touch 10, flat-footed 11 (+1 armor)

hp 28 (4d8+8)

Fort +5, **Ref** +1, **Will** +1

OFFENSE

Speed 30 ft.

Melee unarmed +6 (1d3+3/x2) or club +6 (1d6+3/x2)

Special Attacks attack of opportunity unarmed +7 (1d3+3/x2)

TACTICS

Combat: In his adolescence, Henry was hot-headed and brash, but has since learned to keep his anger in check.

If pressed into a fight, he will focus on who he sees as the physically weakest opponent in an attempt to remove them from the fight before he gets overwhelmed.

Morale: Henry's orcish blood burns in a fight. He will not back down until he is reduced to 10 hit points or fewer.

STATISTICS

Str 16, **Dex** 11, **Con** 12, **Int** 9, **Wis** 10, **Cha** 8

Base Atk +4; **CMB** +7; **CMD** 17

Feats Bullied, Endurance, Improved Unarmed Strike, Stumbling Drunk

Skills Handle Animal +4, Knowledge (local) +3, Perception +1, Ride +4

Languages Common

SQ personal tools +1, the more the merrier +1

Gear club, padded armor, *potions of cure moderate wounds* (2), *wand of floating disk* (CL 1, 50 charges), masterwork woodsman's axe, 43 gp

Henry was already conceived when his mother was rescued from orc slavers by a band of adventurers. His childhood was rough. Being half-orc in a human village is difficult. His single mother was constantly ridiculed for bearing a half-orc child. Standing up for her got Henry into a lot of trouble. As he came of age he realized that he could not keep fighting everyone over every slight, and that by doing so he was being exactly what everyone expected of him. He also realized that as long as he stayed he would only serve as a reminder to the town of his origins and his mother's shame. Against his mother's wishes Henry left his home and took up any work he could, spending time as a farmhand, miner, and guard.

Henry eventually returned to his home and found that most folks now appreciated his strength and work ethic more than they disliked his orcish origins. In time Henry even found a loving wife in the daughter of a wood cutter. Henry is proud of the respectable name he has earned amongst the townsfolk, who now only rarely take offense to his orcish blood. He is a bit of a drunkard, however, and will not take any insult to his mother lightly – especially when he has been drinking.

Henry currently finds work as a wood cutter working for his father-in-law. His work consists of felling trees and driving the carts to the lumber mills and from lumber mills to town. He lives with his wife, three daughters, and his aging mother. His wife works seasonally for a local baker and cook, but spends the bulk of her time raising the children and tending house. Henry's mother never married. While she is certainly in her twilight years, she still helps with house work and looking after the children.

Patron

CR 1

XP 400

Male or female laborer 3

Medium humanoid

Init +0; **Senses** Perception +1

DEFENSE

AC 12, touch 10, flat-footed 12 (+2 armor)

hp 25 (3d8+6)

Fort +6, **Ref** +1, **Will** +1

OFFENSE

Speed 30 ft.

Melee pewter tankard +4 (1d4, plus dazzled one round [drink in eyes])

TACTICS

Combat: Patrons will throw down in a fair bar brawl if it looks like fun or they have been personally insulted in some way. They will use whatever is handy as a weapon.

Morale: They are only looking to get in a few good hits or save their pride, and will withdraw from combat if their hit points drop to 12 or fewer.

STATISTICS

Str 13, **Dex** 11, **Con** 12, **Int** 9, **Wis** 10, **Cha** 8

Base Atk +3; **CMB** +4; **CMD** 14

Feats Catch Off-Guard, Endurance, Great Fortitude, Toughness

Skills Handle Animal +3, Perception +1, Profession (any) +6, Sense Motive +1

Languages Common

SQ personal tools +1, the more the merrier +1

Gear leather armor, artisan tools, 15 gp

Boon Patrons can buy drinks for PCs.

A number of locals are present at the inn; mostly laborers working for the local businesses. They will generally keep to themselves unless one of their number is threatened. A few of the younger patrons like a good fight, though, so they may involve themselves if a brawl breaks out.

Regina**CR 7****XP 3200**

Female human warrior 9

NG Medium humanoid

Init +1; **Senses** Perception +9**DEFENSE****AC** 24, touch 12, flat-footed 22 (+9 armor, +1 Dex, +1 dodge, +3 shield)**hp** 93 (9d10+39)**Fort** +9, **Ref** +5, **Will** +4**OFFENSE****Speed** 30 ft.**Melee** +1 *battleaxe* +12/+6 (1d8+3/x3)

sap +11/+5 (1d6+2 nonlethal)

Ranged mwk heavy crossbow +11 (1d10/19-20)**TACTICS**

Regina will start combat by throwing a tanglefoot bag and demanding the surrender of her opponent.

STATISTICS**Str** 14, **Dex** 12, **Con** 14, **Int** 13, **Wis** 10, **Cha** 9**Base Atk** +9; **CMB** +11 (+15 trip); **CMD** 22 (24 vs. trip)**Feats** Alertness, Toughness, Dodge, Combat Expertise, Improved Trip**Skills** Climb +7, Handle Animal +10, Heal +4, Perception +9, Profession (guard) +10, Ride +11, Sense Motive +5**Languages** Common, Elven**SQ** personal tools +1, the more the merrier +1**Gear** +1 *battleaxe*, +1 *heavy shield*, full-plate, *cloak of resistance* +1, masterwork heavy crossbow with 10 bolts, sap, *potions of cure moderate wounds* (2), tanglefoot bags

Regina was never one to back down. As a child she could hold her own in fights against other kids literally twice her size. She was always quick on her feet and strong to boot, but what really made her fierce was her fighters' spirit – simply put, she would never give up and only relent if she physically could not fight on. Regina also felt a responsibility to look out for those who could not defend themselves. It was natural, then, that she became a professional warrior.

She longed to be a soldier fighting just wars or even a town guard protecting the common folk who number among her friends and family. Regina excelled in her training and was soon after offered a job, working as a personal guard to a wealthy merchant. The offer was for more than she ever expected to make. She thought this would just be temporary (after all, she did not choose this life so she could become wealthy) but 10 years later she found that she was still at it – and it was more complicated. The merchant who hired her is not exactly the most honest man, and his business

is not the most legal. As a guard she was of course privy to the workings of the business and therefore it has been made clear to her that if she were to leave, harm would come to those she cared for. At first she tried to come up with a plan to expose her employer, but quickly realized that his operations and network of allies were extensive. Many people in power whom she had thought looked after the welfare of the common person have proven either unable or, in many cases, unwilling to help.

She has resigned herself to playing guardsman for a wealthy merchant and his horses, which are better-fed than entire families from her home town. While she finds no pleasure in her work, she is an honorable sword for hire, and fulfills the tasks assigned to her dutifully. She keeps herself in prime physical shape, clean cut and armor polished; both because the job requires it and because it is at least something she can take pride in.

Tanis**CR 1****XP 400**

Female human adept 3

NG Medium humanoid

Init -1; **Senses** Perception +5**DEFENSE****AC** 11, touch 9, flat-footed 11 (+2 armor, -1 Dex)**hp** 10 (3d6)**Fort** +1, **Ref** +2, **Will** +5**OFFENSE****Speed** 30 ft.**Melee** unarmed +1 (1d3 nonlethal)**Adept Spells Prepared** (CL 3rd; concentration +5)1st - *bless*, *cure light wounds*, *sleep*0 - *detect magic*, *guidance*, *stabilize***TACTICS**

Combat: Tanis has taken a vow of pacifism and will not engage in a fight unless she must to save another's life. Even still, she will only take a passive roll, casting *bless* on whomever she deems is an ally, and attempting to subdue any aggressor with her prepared *sleep* spell.

Morale: Tanis's vow requires that she remain present as long as she can be of assistance. Once her useful spells are exhausted, she will attempt to withdraw, helping anyone who is still hurt.

STATISTICS**Str** 11, **Dex** 9, **Con** 10, **Int** 10, **Wis** 15, **Cha** 12**Base Atk** +1; **CMB** +1; **CMD** 10**Feats** Persuasive Scribe Scroll, Skill Focus (Spellcraft)**Skills** Diplomacy +4, Heal +6, Knowledge (religion) +4,

Perception +5, Profession (healer) +6, Sense Motive +4, Spellcraft +6

Languages Common

SQ summon familiar (squirrel)

Gear *scrolls of cure light wounds (4), detect evil (4), sleep (4)*, leather armor, 27 gp

Boon Tanis can administer healing, or scribe scrolls for the PCs at a 10% discount.

Tanis likes to help people and likes to have fun. She is a little young and naive, but good-willed.

Tavern Bouncer

CR 1

XP 400

Male or female warrior 3

Medium humanoid

Init +0; **Senses** Perception +3

DEFENSE

AC 15, touch 11, flat-footed 14 (+4 armor, +1 Dex)

hp 16 (3d10)

Fort +4, **Ref** +1, **Will** +1

OFFENSE

Speed 30 ft.

Melee sap +5 (1d6+2 nonlethal) or dagger +5 (1d4+2/19-20) or unarmed +5 (1d3+2)

Ranged dagger +2 (1d4+2/19-20)

TACTICS

Combat: The bouncers are paid to subdue anyone starting a fight, and are discouraged from causing any lasting harm. They will attempt to grapple and knock out anyone starting a ruckus.

Morale: A bouncer will withdraw from combat and seek the aid of the town guard if reduced to 6 hit points or fewer.

STATISTICS

Str 14, **Dex** 13, **Con** 11, **Int** 9, **Wis** 10, **Cha** 8

Base Atk +2; **CMB** +5 (+7 to grapple); **CMD** 15 (17 to avoid grapple)

Feats Alertness, Improved Unarmed Strike, Improved Grapple

Skills Acrobatics +0, Intimidate +5, Perception +3, Sense Motive +2

Languages Common

Gear sap, dagger, chain shirt, *potion of cure light wounds*, 12 gp

Boon A bouncer can "ask" an individual in the tavern to leave.

Lisa and Brans are typical bouncers. Strong builds and attentive attitudes sum them up. They work for hire and on most days the job simply consists of standing around and acting as a deterrent. When they are called upon to use their brawn, they do not personally engage – this is just a job. The person who causes trouble may be a nice person having a bad day or a criminal – either way, they will be treated the same; quickly, efficiently and with as little force as possible.

GAMBLING ENCOUNTERS

Adding gambling to your story (or at least the possibility for PCs to gamble) can be a great way to help boost the flavor of the adventure. From small card games in the back of a quiet inn to vast gambling halls, incorporating gambling into the story can set the mood. A quiet, friendly game can give a quaint, small town feel or engender a sense of long-term friendships. A more rowdy, boisterous game can give a sense of fun. A game being played lethargically can communicate that the location is run down, on its last legs, or otherwise out of gas. A tense game with high stakes can ratchet up the tone of the story or perhaps add a sense of danger, depending on the setting and characters involved.

Gambling is risk; a topic with which most adventurers are already intimately familiar! All gambling involves some form of a wager, an outcome, and payouts that depend on the wager and the outcome. Many game scenarios can fall under the category of gambling. Examples include card games, dice games, betting on a horse race, or even proposition betting ("See that apple hanging from the top of that tree? Bet you I can put an arrow through it from 100 paces!").

Because Gambling Encounters are so unlike combat encounters, there is a lot of room for variation and creativity. Sometimes the encounter will just be a few hands of cards in the tavern, other times it will be the party joining a jousting tournament across multiple days.

This section expands upon the ideas put forward by Chapter 6. It will go into detail on running and designing Gambling Encounters, as well as provide several examples that demonstrate the flexibility of the system. If you have not read Chapter 6 we suggest you do so before proceeding.

Accounting for Creative Players

As should go without saying, players rarely stay on the rails when they are heading into an encounter. This is particularly true for noncombat encounters like Gambling Encounters! Creative players can and will come up with actions that you will not account for, and the best thing you can do is allow it.

The Gambling Encounters offered in this book are only filled with suggestions for how to resolve them and do not account for all ways a clever party of adventurers could gather information, gamble, or cheat. But remember, NPCs who are playing against the party don't want to lose, are not idiots, and are perceptive. An ill-planned ad-hoc scheme to cheat a town out of their wealth is far more likely to fail than a carefully planned and carried-out caper would. The golden rule for handling creative players is to remain mindful of the

quality of the story the events tell. If everyone is having fun, then you've done your job.

Creating Gambling Encounters

Gambling Encounters tell a story. They can be distractions that allow you and the players to unwind after an evening of character-threatening combat, or they can be clever ways to introduce NPCs or new plot points. When designing a Gambling Encounter you need to come up with that story, and then follow the steps listed below.

Step 1 - Define the Story

Ask yourself these four questions:

1. Why are they gambling? – What are they wagering and what do they stand to win? Perhaps they are more interested in gaining a favor than wealth, or maybe they are trying to win a rare magic item in a contest.
2. What game are they playing? – This question will give you a basic idea of how the game should be resolved. If it's a game where they have little to no interaction with the resolution like a sporting event or lottery, then the resolution should be handled via probabilities set by the GM. However, if the game involves luck and can be directly manipulated by the players, then Gambling Rolls or other rules need to be defined.
3. Who are they playing it against? – Who is the major opponent they have to overcome? Sometimes, there is no opponent other than the luck of the draw. Sometimes their competition is well-defined. There's a big difference between random farmers participating in a lottery and Thrognak the Barbarian, Champion of the Pit, holding a ticket to the same lottery.
4. Where are they playing it? – What is the setting of the game? Are they in an open tournament with multiple spectators or a smoky backroom with the thief king?

Step 2 - Build the Gambling Encounter

By answering the above questions, you'll have a good idea of the framework for the encounter. Now you can fill in the different parts of the gambling encounter.

Description – Come up with a quick paragraph, or a list of bullet points that help you describe the encounter. Remember to include important NPCs and features of the setting.

Wager – Define what the players will have to put at risk to participate in the encounter. Wagers can be set amounts

of treasure, or ranges. They can even be items or favors. The more interesting the wager, the more intense the encounter will be.

Resolution – Define how you will determine who wins and who loses. It's important to have a clear resolution so the players can be satisfied with the result. If the type of game is not skill-based (except when cheating), such as most dice games, remember to include the default resolution mechanic (e.g. each person betting rolls 5d6, highest total wins). If the game has complex payout rules, it might be simpler to just describe the basic action that determines the outcome here (e.g. for Craps, "Person whose turn it is to throw rolls 2d6") and explain the rest under "Payout".

Skills – If the resolution of the Gambling Encounter can be affected by skills, determine which basic skills can be used. If a player can use a skill to cheat (such as Sleight of Hand in a card game) then make a note of it. Don't quash creative players! If a player can come up with a great reason to use an unexpected skill for the encounter, let them!

Payout – Make sure the players know what they stand to win. Whether it's all or some portion of the combined wagers, or if it's a rare magic item, the payouts have to be exciting enough to be worth the risk of losing the wager.

Step 3 - Provide Alternatives

It goes without saying, but you should spend some time brainstorming so you can be prepared for when the party takes the encounter off the rails. Having in mind a couple of ways players can legitimately and illegitimately improve their odds of winning can help in a couple ways. First, pre-calculating how a few likely strategies will affect the odds will save time if you manage to predict one of their zany schemes. Second, if a party is at a loss for how to approach the encounter, you can share your own cleverness as a reward for a Wisdom or Intelligence check. You can't account for every wild idea so don't feel like you need to cover *all* the bases, but a little time spent here can pay off during the session.

Alternate Strategies – What happens when the attractive bard attempts to seduce their opponent, or the fighter keeps buying the helpless dart player rounds of drinks? While these players aren't technically breaking any rules, they are definitely trying to change the odds in their favor in very unsportsmanlike ways. If the players can get away with it, getting a slight bonus to their Gambling Roll or altering the odds in their favor is the way to go. Just remember that folks don't like being taken advantage of, and if they ever catch on things can go quite badly for the players.

Cheating – From using loaded dice to drugging the favorite horse in the race, scoundrels will be full of creative ways to make their own luck. These more extreme measures will work just like the alternate strategies, usually providing

an even better bonus, but at the risk of getting caught doing something that is definitely against the rules. A little seduction or inebriation can be excusable to most civilized folks, but when someone catches on that you've actually been cheating them out of their hard-earned coin, swords might be drawn!

Special – Occasionally there are other events or rules that don't fit into any of the above categories. Make a note of them here.

Step 4 - Determine Difficulty

Now you're ready to fill in the stat blocks and skill check DCs. Rival NPCs with relevant skills should have a skill bonus equal to the Average Party Level +5. This can be made more or less difficult by providing those NPCs with feats, equipment, or other special modifiers. If a fixed DC is required, a good rule of thumb is that a DC of APL +13 will provide a fair chance of success or failure. If combat is important to the encounter, determine the difficulty by Challenge Rating as normal.

The experience reward for a Gambling Encounter depends upon the importance of the encounter. If it was just a night of fun in the tavern, then any treasure won is reward enough. But if the encounter was important to the story, and challenging enough that the players could have failed, it's a good idea to award experience appropriately.

Example Gambling Encounters

This section presents several possible Gambling Encounters. Its purpose is to give you the tools you need to create Gambling Encounters of your own.

Example 1: A Dice Game - APL8

Through your contacts in town, you learn that the artifact you seek is in the hands of Arlo, a wealthy local merchant whom you have heard has an unhealthy penchant for the dice. He is currently at the tavern, gambling against all comers.

Arlo, the Antiques Dealer

CR 10**XP 9,600**

Male human merchant 12

LN Medium humanoid

Init -1; **Senses** Perception +14

Skills Appraise +17, Diplomacy +20, Handle Animal +11, Knowledge (local) +12, Linguistics +12, Perception +14, Profession (antiques dealer) +23(+27), Profession (gambler) +13, Sense Motive +21, Use Magic Device +13
hp 69 (see Chapter 11)

Any PC may challenge him to a game. If anyone does, he accepts, and will play until he loses two rounds. He won't gamble the key right away: "I want to see how lucky you are, first!"

Wager: 10 gp per round (see below)

Resolution: Gambling Roll (GM rolls for Arlo)

Skills: Sleight of Hand (cheating)

Payout: The winner gains 100 gp from the loser. After Arlo loses for the second time, he will offer to play another round where he wagers the artifact against 500 gp. He will continue to do this until he loses the key.

Alternate Strategies: none

Cheating:

Sleight of Hand: Characters who use Sleight of Hand for their Gambling Roll are caught by Arlo unless their Gambling Roll exceeds 24.

Loaded Dice: Arlo prefers that everyone use his dice, but can be convinced to allow a PC to use other dice by a Diplomacy check against DC 31. If he accepts, he will inspect the dice to make sure they are fair. If the Diplomacy check succeeds by 5 or more, he'll accept the dice without inspection. Regardless, Arlo will use his own dice for his own rolls - they are fair, and he will allow a PC to inspect them upon request.

If Arlo catches a PC cheating, he declares the PC a scoundrel, takes the wagers for the current round, then leaves the tavern. In this case, the party will have to find an alternate means of gaining the key.

Example 2: Betting on a Bar Fight - APL2

You have been drinking with Henry for several hours and find him to be genuinely fun to be around, if a bit rough around the edges - that is, until you discover he's an angry drunk. At some point, he believes he heard one of you insult his mother, and he vows revenge!

Henry

CR 1

XP 400

Male half-orc laborer 4

CG Medium humanoid

Init +2; Senses Perception -7, Darkvision 60 feet

DEFENSE

AC 11, touch 10, flat-footed 11 (+1 armor)

hp 28 (4d8+8)

Fort -3, Ref -1, Will -2 (+8 vs. fear effects)

OFFENSE

Speed 30 ft.

Melee unarmed + 4 (1d3+1/x2)

club +4 (1d6+3/x2)

Special Attacks unarmed +5 (1d3+1/x2)

TACTICS

Henry is currently woozy, and swings wildly with his fists and club. For Henry's stats while sober, see Chapter 11.

STATISTICS

Str 16, Dex 11, Con 12, Int 9, Wis 8, Cha 7

Base Atk +4; CMB +7; CMD 17

Feats Bullied, Endurance, improved unarmed strike, Stumbling Drunk

Skills Handle Animal +1, Heal +2, Knowledge (local) +1, Perception +1 (currently -7), Ride +2

Languages Common

SQ personal tools +1, the more the merrier +1

Gear club, padded armor, potions of cure moderate wounds (2), wand of floating disk (CL 1, 50 charges), masterwork woodsman's axe, 43 gp

Henry attacks the party member with the highest Strength, but his intoxicated state makes him largely ineffective.

Henry attacks with his (sizable) fists or improvised weapons unless his opponent draws a weapon. If his opponent draws a weapon, Henry will draw a club to defend himself.

The other patrons in the tavern are entertained by this and have stated placing bets on the outcome. The PCs may also place their bets.

Wager: 1cp-10gp

Resolution: The duel is resolved using regular combat rules. The duel ends when the PC drops to 0 or fewer HP (or decides to surrender and apologize), or Henry drops below 10 HP at which point he surrenders.

Skills: Sleight of Hand (cheating)

Payouts: Each PC who bet on the winner gains their wager, each who bet on the loser loses their wager. There are enough participants within the crowd to cover the maximum bet from each PC. If the fight is resolved peacefully or by outside intervention, then no winnings or losses occur.

Alternate Strategies: none

Cheating: A drink spilled or other small object dropped in just the right spot could easily trip the unsteady half-orc. A Sleight of Hand check vs. DC 15 will cause him to fall prone in lieu of his next standard action, with no one the wiser. A failed check may result in an altercation with NPCs who have bet on Henry. If the Sleight of Hand check fails by 5 or more, the PC fighting will trip instead!

Special: If the dueling PC defeats or calms down Henry without killing him, read the following:

The bartender thanks you for keeping things civil. He waves over a non-descript middle-aged man in mage's clothing who was sitting in a corner booth. The bartender tells the mage "I think this is just the fighter you're looking for..."

Example 3: Betting on a Horse Race - APL7

While waiting for your contact to arrive at the racetrack, you notice that the big race of the day is about to start. Three horses are racing: Lightning, Old Reliable, and Fleetfoot.

Wager: 1 cp-100 gp. PCs may place their bets on Lightning (paying 2:1), Fleetfoot (paying 1:1), or Old Reliable (paying 4:1).

Resolution: Roll percentage dice - on 1-30, Old Reliable wins, on 31-50 Lightning wins, on 51-100, Fleetfoot wins.

Payouts: If Old Reliable is the winner, each PC who bet on him wins 4 times their wager. If Lightning is the winner, each PC who bet on him wins 2 times their wager. If Fleetfoot is the winner, each PC who bet on her wins their wager. All other players lose their wager.

Skills: none

Alternate Strategies:

Gathering Information: A character who asks around can try and get a better idea of which horse is likely to win. A DC 15 Diplomacy or Profession (gambler) check reveals that Fleetfoot is the likely winner, but that Old Reliable may "beat

the spread". If the characters fail by 5 or more, they meet with a horse breeder who swears that Lightning can't lose.

Inspect the Horses: The horses are open for inspection before the race while under the close supervision of a guard (Regina, listed below). A DC 15 Handle Animal, Heal, Profession (stable master, horse trader, etc.), or Ride check reveals that Lightning is looking a bit sickly.

Cheating: A PC may try to poison or injure one of the horses before the race. The stables have a single guard posted, however.

Regina

CR 7

XP 3200

Female human warrior 9

NG Medium humanoid

Init +1; **Senses** Perception +9

Skills Climb +7, Handle Animal +10, Heal +4, Perception +9, Profession (guard) +10, Ride +11, Sense Motive +5

hp 93 (see Chapter 11)

Horse (4)

CR 7

XP 400

Init +2; **Senses** low-light vision, scent; Perception +6

hp 15 (see "Horse" in the *Pathfinder Roleplaying Game Bestiary*)

Regina keeps her post at the large entry gates, keeping a careful eye out for anyone entering from the race track. She will move to investigate if she hears any undue noise or if the horses get agitated. The doors into the unused hallway from the alleyway or racetrack are locked (DC 20). The hallway is also strewn with rubbish and discarded equipment, imposing a -5 penalty to any Stealth checks unless anyone moving around in the hallways first passes an Acrobatics check (DC 15). The door from the hallway into the stables is not locked.

Tampering with any of the horses requires a DC 25 Handle Animal check or the use of some other equipment, such as poison. Alternatively the saddles and equipment in the storage area can be tampered with instead (Disable Device check, DC 20). A Knowledge (local) check against DC 15 identifies which horse a saddle belongs to, otherwise determine which horse has been sabotaged randomly.

Any horse who has been injured or sabotaged cannot win the race. If the die roll to resolve the race indicates that that horse would win, roll again. If Regina catches the PC before they enter any of the horse's stalls, the PC is thrown out of the racetrack and loses his or her wager. If Regina catches the PC while he or she is in the



act of sabotaging one of the horses, the race is cancelled and, if the PC does not escape, he or she is handed over to the town guard. If Regina's body is discovered either dead or unconscious, the race is cancelled and all wagers are refunded.

Example 4: Raffle for a Valuable Prize - APL8

The talk of the town is that the local jeweler has crafted a particularly radiant silver and ruby circlet. It was made as a commission for a local noble who, due to border skirmishes, is having cash flow issues and cannot pay. The jeweler knows that most people in town could not afford to pay a fair market price, so he has decided to raffle off the headband. People have come from several days' journey away for an inexpensive shot at this wondrous item.

Wager: 5 gp per ticket. 1000 total tickets are available.

Resolution: When the PCs arrive, 100 tickets have already been sold to NPCs. After the players purchase their tickets (and rig the raffle, if applicable), NPCs purchase another 400 tickets (or any remaining tickets, if fewer than 400 remain). Assign each player ticket a number (or contiguous range, if they buy multiples, e.g. #204-#397), then roll percentile dice plus an extra d10 (for the 100's digit). That numbered ticket wins. If the roll is higher than the highest sold ticket, continue to reroll until a valid ticket number is selected.

Payout: The holder of the winning ticket gets the *headband of alluring charisma* +2 (see "Wondrous Items" in the *Pathfinder Roleplaying Game Core Rulebook*).

Cheating:

Rig the Raffle: Before the drawing, any PC may do a Sleight of Hand skill check to attempt to rig the raffle. The check succeeds on 24 or higher.

If the cheating is successful, treat the cheater's winning chances as though they had purchased twice as many tickets as they actually purchased. Take these "virtual tickets" out of the NPCs' tickets. If there are not enough NPC tickets to take away, the PC gets all the remaining NPC tickets, so that the total number of tickets does not exceed 1000. If multiple players succeed at rigging the raffle, resolve them in order of their Sleight of Hand skill checks, from highest to lowest.

If the skill check fails, the PC is caught trying to cheat. If caught, all of that PC's tickets are taken away. Treat them like NPC tickets. The cheating PC cannot win the raffle and does not receive a refund.

Example 5: An Evening Playing Cards - APL5

While investigating the secret Necromancer's Society, you learn of Dirk, a young man whom you hear was once a servant to a member of the society. Dirk is now a card shark who can usually be found playing in the local tavern. He generally keeps to himself, but has a reputation for occasionally getting himself into trouble with gambling debts.

Dirk is in the tavern playing cards with other NPCs.

Dirk CR 6

XP 2400

Male human service 7/rogue 2

NG Medium humanoid

Init +3; **Senses** Perception +6

Skills Bluff +12, Diplomacy +10, Intimidate +11, Knowledge (local) +10 (+13 to find places of interest), Knowledge (nobility) +10, Perception +6 (+9 to overhear conversations), Profession (butler) +12, Profession (gambler) +10, Sense Motive +9 (+12 to discern secret messages), Sleight of Hand +14, Stealth +12, Spellcraft +9

hp 34 (see Chapter 11)

Dirk's Friends (2) CR 4

XP 800

Male human laborer 6

NG Medium humanoid

Init +1; **Senses** Perception -1

Skills Climb + 9, Handle Animal +6, Knowledge (local) +6, Profession (miner) +11, Profession (gambler) +5, Ride +7

hp 55 (see Chapter 11)

Wager: 100 gp (ante)

Resolution: Gambling Roll. The Gamemaster rolls for Dirk and his two friends. Dirk will use his Sleight of Hand skill (+14) and *thieves' playing cards* (+2 as long as he's using Sleight of Hand) until he is caught cheating. Then, if the game continues, he will use Profession (gambler) (+6) instead. Dirk's friends are unaware of his cheating, and use their Profession (gambler) (+5) skill for their Gambling Roll.

Skills: Profession (gambler), Intimidate, Knowledge (mathematics), Sense Motive, Bluff (-2), Sleight of Hand (cheating)

Payouts: Order the players by the results of their Gambling Rolls. Each player subtracts their Gambling Roll result from that of the winner. In high-to-low Gambling Roll order, each player collects the amount shown in column 2 of the Payouts table. Then, starting again with the winner, each player claims the amount of money listed in column 3. If a player's winnings exceed the amount left in the pot,

they take whatever is left. If there is a tie and not enough money in the pot to cover all tied players, they split the amount left in the pot equally. It is possible that, after all players have collected, there will still be money left in the pot. If this happens, return to the player who rolled highest and start a new round of payouts from column 3 until there is no money left in the pot.

Payouts

Difference from winner's Gambling Roll	Initial claim	Later claims
0 (Winner)	100 gp	250 gp
1 – 5	85 gp	100 gp
6 – 10	75 gp	50 gp
11 – 15	50 gp	25 gp
16 – 20	0 gp	15 gp
21+	0 gp	0 gp

Alternate Strategies:

Buying Dirk Drinks: Dirk will drink any drinks purchased for him by PCs at the rate of 1 drink every 15 minutes.

Catching Dirk Cheating: Any PC whose Gambling Roll is beaten by Dirk's by 10 or more makes a Perception check. If that PC's Perception check beats Dirk's Gambling Roll then they have caught him cheating. Dirk tries to smooth it over as all a misunderstanding. Resolve the pot as described above, then the PCs must choose whether or not to continue gambling with him. If they do, then repeat the encounter, this time Dirk using his Profession (gambler) skill instead.

Noticing Dirk's Marked Cards: Any PC who inspects Dirk's deck of cards notices that they are marked on a Perception or Profession (gambler) check of DC 17. If successful, the PC notices that Dirk's deck is marked and gains the benefit of its Cheat bonus but cannot be caught cheating. If they instead decide to announce that Dirk's deck is marked, they can substitute their own deck, or get one from the tavern while Dirk tries to smooth over the situation. If the PC substitutes his own marked deck, then he or she is cheating (see below).

Cheating:

Sleight of Hand: If any PC cheats and beats Dirk's Gambling Roll by 10 or more, Dirk grows suspicious and makes a Perception check. If his check beats the cheater's Gambling Roll, he catches them cheating, takes his 100 gp ante back and leaves without giving the party any information. Resolve the pot as described above, except that the amount collected by the winner in column 3 is 150 gp instead of 250 gp.

Marked Cards: Dirk has his own deck of marked cards and is very hesitant to use any other deck (unless he is

caught, see Alternate Strategies). Dirk can be convinced to use a PC's deck of cards on a DC 25 Diplomacy check. He will inspect the deck to make sure it is fair, but if he discovers that it is marked, he will leave without giving the party any information.

Special: Dirk will continue to agree to further gambling until he has either won 500 gp, lost 200 gp, or become inebriated. If he has lost 200 gp or more, he will offer information in exchange for a PC covering his losses. In the other two cases, he will share the following information as table talk. Read the following:

You learn from Dirk that indeed he did work years ago as a household servant for an old mage by the name of Serhan. Dirk tells you that Serhan was a member of the Necromancer's Society. You also learn that he lived in the small stone villa just outside of town until his complete disappearance about a year ago.

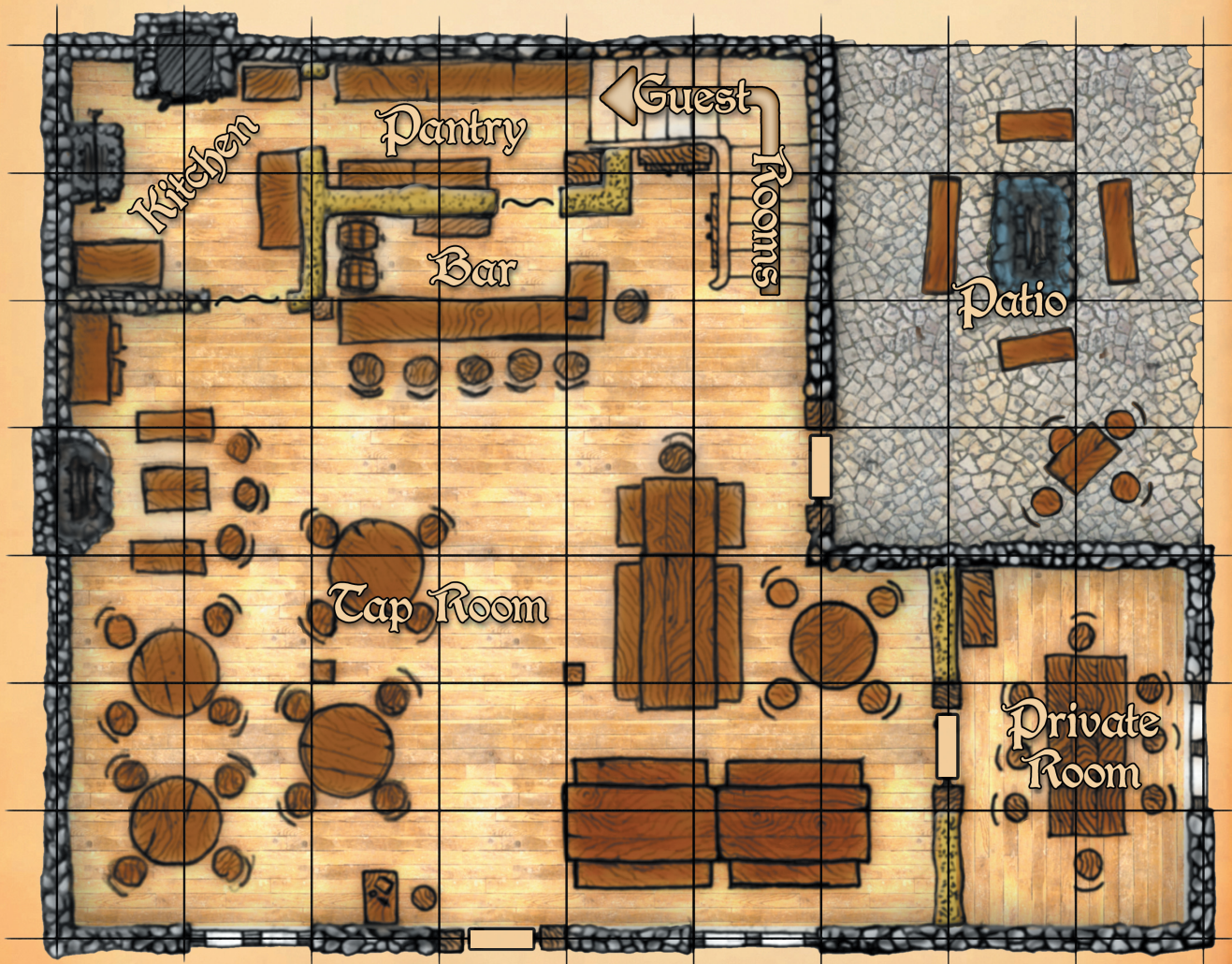
SAMPLE TAVERNS

THE DRAFT HOUSE

The Draft House is a fine medium-sized inn that you would expect to find in a friendly farming community or crossroads. It is comfortable, well-to-do, and welcoming to all travelers. The inn serves good home-cooked meals of hearty stews, roast meats, and produce. On the weekends, you can expect to find meat pies made from the week's leftover roasts. The Draft House Inn serves a wide mix of brews made by the local alewives as well as a handful of imported drinks.

In areas with a wilder local flavor, security can be a greater concern, and the inn may have a defensive outer wall or be part of a small town and keep.

Exterior: The stone walls of the old Draft House Inn have stood for decades – perhaps even a century. The building is well-crafted, with fine mortared stone walls on the first floor and handsome half-timbered wattle and daub above. The aged walls look sturdy, although the irregular shape of the stones and thick timbers make for excellent handholds (Climb DC 15). The windows on the ground floor are fortified with iron bars (Hardness 10; HP 60; Break DC 25) and each has a stone sill sloped to flow rainwater away from the windows. The windows higher up on the building are simpler, made from small leaded panes with wooden frames. The slate roof looks newer than the rest of the building, indicating that it must have been replaced at some point – more evidence to the age of the building. A brown and gold sign depicting a stout draft horse hangs over the



The Draft House First Floor

door. The wooden front door is not overly large and is dark from age (sturdy, reinforced wooden door, Hardness 5; HP 35; Break DC 33; Disable Device DC 25)

In morning, add: The Draft House Inn looms out of the morning fog with the inviting smells of breakfast eggs and bacon wafting from the kitchen chimney.

In evening/night, when the inn is crowded, add: The muffled sounds of merriment and music call to you long before you reach the Draft House Inn. A couple of stragglers stumble out of the door making the music and other noises of the inn dramatically clearer and louder for a moment. The laughter from within is infectious and you can't help but feel your spirits rise.

First Floor

Tap Room: This large room has stone walls, except for a couple of interior walls made of wattle and daub. Four thick posts hold up the beams on which the ceiling rests. Dark oak floors show well-worn paths from the kitchen and bar to the more popular tables. A number of framed pictures of workhorses and farm scenes hang on the walls alongside a collection of well-used and broken farm tools – each, certainly, with its own story.

There is a small desk and stool just to the left of the entrance where guests can be greeted. A large stone fireplace is built into the wall to the left of the entrance and has a few seats gathered around it. Beyond it, a small cabinet occupies the corner, holding extra plates and glasses, and giving the staff a place to rest dishes coming from the kitchen. The bar takes up much of the wall across from the main entrance. A wooden staircase climbs to the second floor with still more cabinets nestled beneath it, filled with plates and flatware. The wall on the right has two doors: one is heavy like the front door (sturdy, reinforced wooden door, Hardness 5; HP 35; Break DC 33; Disable Device DC 25), the other lighter and more ornate (fine wooden door; Hardness 5; HP 15; Break DC 18; Disable Device DC 20). The space in the middle of the room is filled with a number of round tables and a couple of longer, rectangular ones. The tables are surrounded by simple chairs and benches.

In morning, add: Four patrons at a long table near the patio barely look up from their breakfast to acknowledge your arrival. The middle-aged woman cleaning mugs behind the bar tells your party to "Sit where you will, and we'll have you a proper breakfast in no time." The old wood floor creaks with your every step, obviously used to handling far more weight.

In evening/night, when the inn is crowded, add:

Once you have had a look around, the next thing you notice is the smell – a savory mixture of spiced meats, potatoes, bread, and pies, all mixed with the heady aroma of well-aged spirits and strong ale. The innkeeper, an older man in an apron, stands a bit back from the fireplace, directing the activity. Two comely serving wenches weave among crowded tables, taking orders and delivering food and drinks to waiting patrons. One of the lasses, clearly a bit overworked – but still smiling, hurries past you with a tray of drinks and says, "Sit anywhere ya' can find room." A table on the left side of the room is open as well as some seats at the bar.

Bar: This old oak bar has been polished over the years to a satin shine. Against the wall behind the bar is a rack with a number of tapped casks of local ales and ciders. Additional options, as well as some inexpensive spirits, hide beneath the bar top while more fine alcohols rest on a small cabinet behind the bar. Above the top-shelf beverages are a series of small hooks with keys for the rooms upstairs.

In evening/night, when the inn is crowded, add:

Most of the stools at the bar are inhabited by smiling, jovial locals imbibing in their favorite spirits. As you approach, they are more than happy to welcome you into their midst. The barkeep, a middle-aged man with a bit of a paunch, nods in your direction as he finishes filling a pair of ale mugs. After dropping the drinks in front of another pair at the bar, he smiles invitingly as he asks, "What can I get for you?"

Kitchen: The kitchen is not small, but the fires and tables littered about make the space feel tight. One wall is set aside for a large roasting spit over a fire pit. Tucked in a nearby corner, a small copper sink operates through use of a manual pump. Under the sink, a small pipe lets the drainage out through a small hole in the west wall. At the back of the kitchen is a proper stone oven and a small working table wedged between the oven and the pantry. The corner between the spit and the oven is home to tools used to tend the fires and manage the oven, as well as a couple of brooms. The bulk of the kitchen work is handled on a large butcher block table on the remaining wall. A variety of pots, pans, and plates are stowed on crowded shelves under the butcher block with rows of spices, cooking implements, and knives arranged on shelves above.

In early morning, add: This early in the day, the kitchen is empty except occasionally for the innkeeper making breakfast for his family, the folks that stayed overnight, and the rare morning visitor coming in for a bit of breakfast. A comfortable fire burns in the fireplace.

In midday/afternoon, add: The kitchen is busy. A stew simmers over the fire and bread bakes in the oven. The cook and her assistant move efficiently between the kitchen and pantry tidying up, gathering ingredients, and preparing them for the guests who will start showing up in a few hours.

In evening/night, when the inn is crowded, add: The cook and her assistant work diligently, trying their hardest to keep up with the orders from the front of the house. On the roasting spit, two cuts of meat sizzle, dressed in pepper and spices, while several different dishes are being prepared on the main table. The smell of baked pie wafts from the oven. Every few minutes, a barmaid or two make their way into the kitchen to get dishes bound for the customers out front.

Pantry: Along the wall behind the bar, the pantry is filled with all manner of cooking supplies - grains, honey, flour, spices, and more. Goods that are best kept cooler, like milk, cream, vegetables, and cheeses are stacked low on shelves against the outside wall to keep them from spoiling. Finally, dried meats, mushrooms, and fruits are kept in sealed boxes on shelves under the stairs.

Private Room: The private room is the best-kept room in the building. The long table has eight of the most comfortable chairs in the house. A small cabinet sits in the northwest corner. The private room is a good option for a group that does not wish to have the regular customers butting into their dinner, plan-making, or treasure-dividing, and is willing to pay a little extra coin for the privilege.

Patio: In the center of the leveled flagstone patio sits a fire pit surrounded by wooden benches. A small table with a pair of chairs allows for more outdoor seating.

In evening/night, when the inn is crowded, add: A crowd of locals is gathered around the large open fire. The locals take turns singing songs and telling stories while barmaids come and go from the tap room with drinks for the thirsty patrons.

Second Floor

Second Floor Hall: Ascending from the tap room you find yourself in a hallway lined with doors. Most of the doors are labeled with brass numbers, 1 through 6. The remaining three doors are labeled with neatly painted letters. Two adjacent locked doors (wooden door, Hardness 5; HP 15; Break DC 18; Disable Device DC 20) are labeled "Staff Only" and lead to the closet and attic. The last door is labeled

"Common Room." A couple of small windows let enough light in during the day, and a few strategically placed candle sconces solve that problem at night.

The numbered rooms can each be rented for 2 gp a night, except for Room 5 which rents for 4 gp a night. A bed in the common room is available for 5 sp a night.

Room 1: This simple room contains a comfortable bed suitable for one or two, a night stand, and a small desk. A couple of paintings hang on opposing walls and show a farm scene: first in the planting season and then at harvest time. A leaded glass window looks out of the back of the inn, providing light during the day. A candlestick on the night stand provides light at night. The door is stout and can be bolted from the inside (sturdy wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 25).

Room 2: Behind the door labeled "2" is an arrangement suitable for a party of up to eight. Two beds are positioned across from the door. To the right of the door is an oversized bunk bed. A couple of night stands are within easy reach of the beds and a locked chest (Disable Device DC 25) can be found here as well. A large framed painting of a team of draft horses pulling a cart laden with grain hangs on the wall across from the door.

Aside from the light from the small leaded glass window, each nightstand has a candlestick. The door is stout and can be bolted from the inside (sturdy wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 25).

Room 3: Two beds provide enough space to sleep two to four people. The room also includes two writing desks and a locked chest (Disable Device DC 20). Each desk has an oil lamp to provide enough light for reading and writing in the dark hours of the night. A pair of framed paintings of farm horses adorn the walls. This room seems a perfect solution for traveling merchants, mages, priests, and scholars. The door is stout and can be bolted from the inside (sturdy wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 25).

Room 4: A simple but efficient room - a tiny window over a small writing desk looks out over the front of the inn. Aside from the plain bed, there is a locked chest (Disable Device DC 20) and two small framed paintings (one of a horse pulling a plow and the other of a simple farm house). The door is stout and can be bolted from the inside (sturdy wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 25).

Room 5: This room has an oversized, comfortable bed. The bed is covered in a lavish quilt and has more pillows than most would deem necessary. It is more ornate than

the other rooms at the inn and costs double the normal rate to rent. The locked chest (Disable Device DC 25) and nightstands are crafted from fine hardwood and have been carved with intricate designs. There is a framed painting of a proud draft horse hung over the bed. A tall mirror is mounted on the wall next to the chest. The room is usually rented to rich merchants or young couples. The door is stout and can be bolted from the inside (sturdy wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 25).

Room 6: The small window in this room does not provide much light during the daylight hours. Of course, there is not much to see in this simple room. Aside from a plain bed, a tiny shelf under the window with a candlestick, and a common locked chest (Disable Device DC 20), there are no other features or decorations. The door is stout and can be bolted from the inside (sturdy wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 25).

Common Room: The common room is the largest room on this floor. It houses seven small straw-filled beds and an ample fireplace that is built into the wall. The room has a few locked chests (Disable Device DC 25), the keys for which can be rented from the innkeeper (for 1 sp a night). Night tables are conveniently placed between most of the beds. A couple of dressers and a desk also fill the empty wall space around the room, each with a small washbasin. While the accommodations of the room are meager, they are certainly warmer than sleeping out on the road, and many of its patrons have indulged a bit too much to care about the details.

In early morning, add: A couple of patrons are sleeping off the effects of last night's reverie, but most of the beds are vacant. The fire was stoked sometime during the night to keep the room fairly cozy and warm, and it seems like the



The Draft House Second Floor

room has even been swept at some point in the last day or so. The wonderful scents of breakfast come wafting up from the kitchen below.

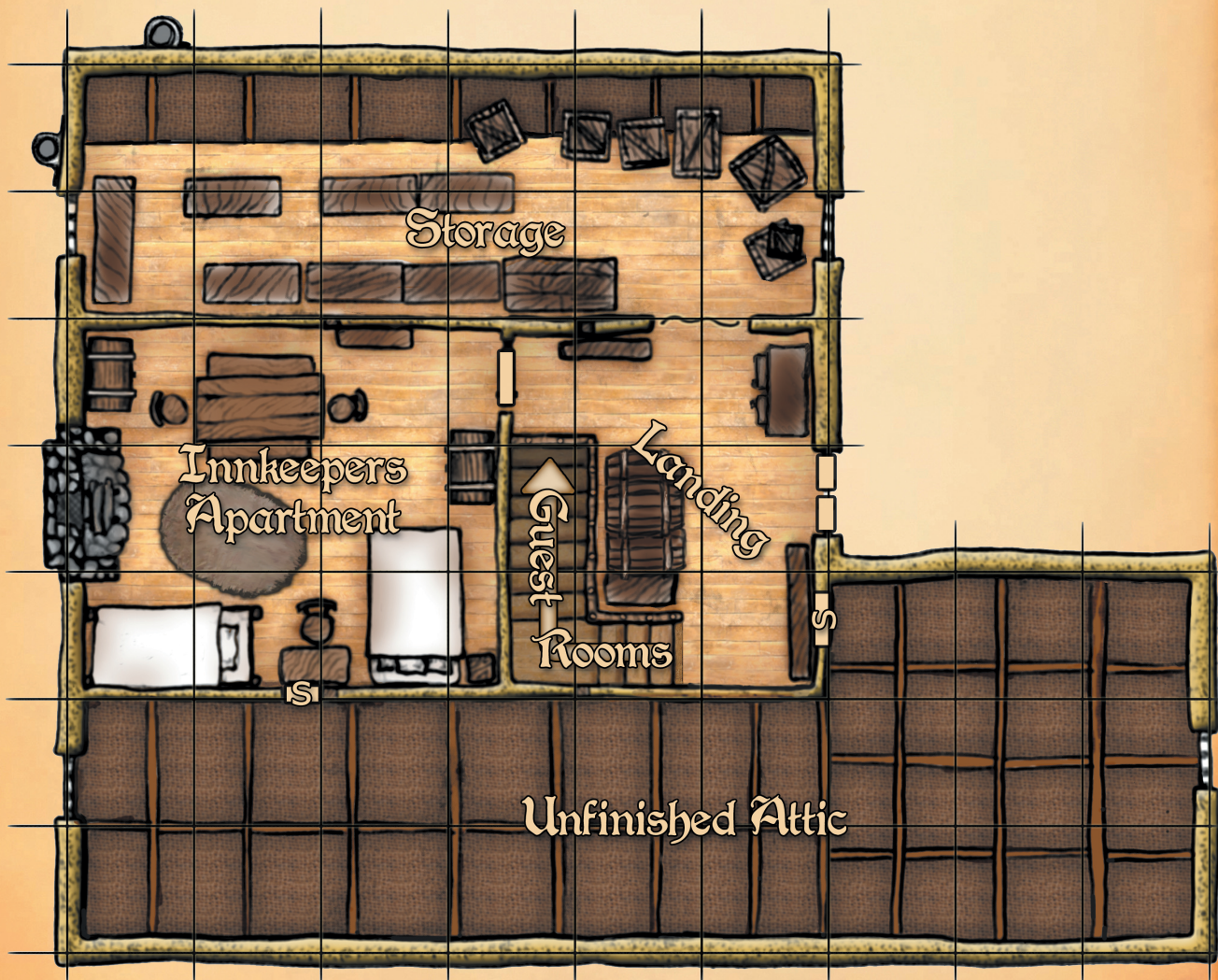
In afternoon/evening, when the inn is crowded, add: The beds in this room are empty but the rabble of the patrons downstairs can clearly be heard. A few beds have been claimed with personal items tossed on them; items like traveling cloaks, simple bags, or sacks. An inspection of the items reveals nothing of great value. Undoubtedly, this room will start to fill up as the night goes on. Periodically, one of the staff comes in to tidy up a bit or stoke the fire.

In the late night, add: Most of the beds are occupied by quietly snoring patrons. Aside from their noise and the crackle of a low fire in the hearth, all is quiet.

Closet: The large walk-in closet is filled with shelves of fresh linens, spare candles, washbasins, bedpans, and other sundries.

Third Floor

Landing: At the top of the stairs is a large landing that appears to act as a larger pantry for various items needed in the kitchen and bar. Several barrels of beer, ale, and mead are stacked near the railing with an armoire and a pair of shelves alongside them. A drawn curtain leads to a larger storage area built onto the rafters. A pair of shuttered doors opens out from the wall and over the patio where a hoist can be used to move heavy objects up to, and down from, the attic. There is also a heavy locked wooden door (sturdy wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 25).



The Draft House Third Floor

Secret Door, Perception DC 20: Close inspection reveals that the shelf has been moved and replaced on occasion. Moving the shelf, you find a panel in the wall which can be removed to gain access into the unfinished attic above the guest rooms.

Innkeeper's Apartment: This large apartment seems more homey than the rooms downstairs. The walls have been painted in bolder colors and detailed with painted flowers and vines. The ridge of the roof spans the length of the room at 12 feet. From here, the ceiling slopes down to a little more than 6 feet above the floor. A large, woven rug covers a good deal of the floor in front of the stone fireplace. A small shelf sits on the north wall next to the family's dining table. Two locked chests (Disable Device DC 25), one by the fireplace and the other by the door, hold the personal effects of the innkeeper's family. Nestled in one corner is a large bed with a fine straw-filled mattress. Tucked into an adjacent corner is a bunk bed, and between them rests a small desk.

Secret Door, Perception DC 25: Scuff marks in the floor show that this desk has been moved away from the wall and replaced on occasion. Shifting the desk away from the wall reveals that behind the desk is a secret panel which can be removed to get into the unfinished attic.

Storage Room: The storage room has a low sloping roof and spans the entire back wall of the building. The space is packed with shelves and crates containing both dried goods for the kitchen as well as extra bedding and other equipment for the inn.

It is possible to eavesdrop on rooms 1 and 2 below the unfinished flooring and the back of the room. The creaking of the ceiling boards incurs a -5 penalty on Stealth checks made in the storage room.

Unfinished Attic: The unfinished attic spans the entire south wall of the third floor and can only be accessed through the concealed entrances in the landing and the innkeeper's apartment. This is where the innkeeper stores a small strongbox with gold and other small valuables. If a guest needs to keep a treasure safe, it may also be stored here by the innkeeper. From the unfinished attic, it is possible to eavesdrop on rooms 3 through 6, as well as the common room below. The creaking of the ceiling boards incurs a -5 penalty on Stealth checks made in the attic.

THE BROKEN TANKARD

This tavern is an example of an inn that you might find in a large city or port town. It is a rather seedy and dirty establishment with an innkeeper more interested in pinching pennies than repairing drafty walls or a leaky roof. The inn serves a decent meal: usually a thick stew accompanied by hardtack and veined cheese.

Exterior: This old tavern was originally constructed of mud and timbers. While most of the structure has remained intact, some of the stucco has worn or chipped away leaving the untreated walls exposed to the weather. For the most part, the structure seems sturdy. However, in several places, the pattern of wear has opened up handholds nearly the whole way up to the thatched roof above (Climb DC 10). The glass windows are so ancient that there is a noticeable difference in the thickness of the top of the panes compared to the bottom. The tavern sits in the northwest corner of two streets (although the one to the east is more of an alley), crowded among other similar buildings. A bay window looks south over the main street. The thick heavy door (overbuilt, wooden door, Hardness 5; HP 30; Break DC 18; Disable Device DC 10) under the overhang opens to the southeast onto the intersection. There is a similar door on the southwest corner of the building opening onto the main street. The tavern has no proper name, but a broken wood sign in the shape of a tankard of ale hangs from chains out into the street.

In early morning, add: The tavern seems to be dead with no light finding its way out of the murky windows. Even the cleaner second story windows show no light at all. The doors appear to be locked (Disable Device DC 20).

In evening/night, when the inn is crowded, add: At this time of night, the seedy old tavern seems to be the only safe port of call from the denizens of this part of town. Despite its shabby exterior, the lights inside are a bastion from the darkness around it. As you approach, a pair of sailors - or pirates, as it's tough to tell from this distance - stumble out into the night. One of them retches and disposes of his dinner on the cobblestone street beneath his feet, then rushes to keep up with his comrade.

First Floor

Tap Room: The tap room makes up almost the entirety of the first floor. The room is lit by a large iron chandelier

hanging on a long chain over the east side of the room, aided by several candle sconces along the walls. Two long posts reach up to a high ceiling on the east side of the building, while two more posts hold up a balcony over the bar before heading to the ceiling themselves.

The bar, a long L-shaped affair surrounded by stools, stretches along the far west wall with a pair of the more popular beer casks tucked at the north end. The bar appears to be constructed of the same old splintered wood as the numerous tables and chairs which litter the room, and looks to be as old as the tavern itself.

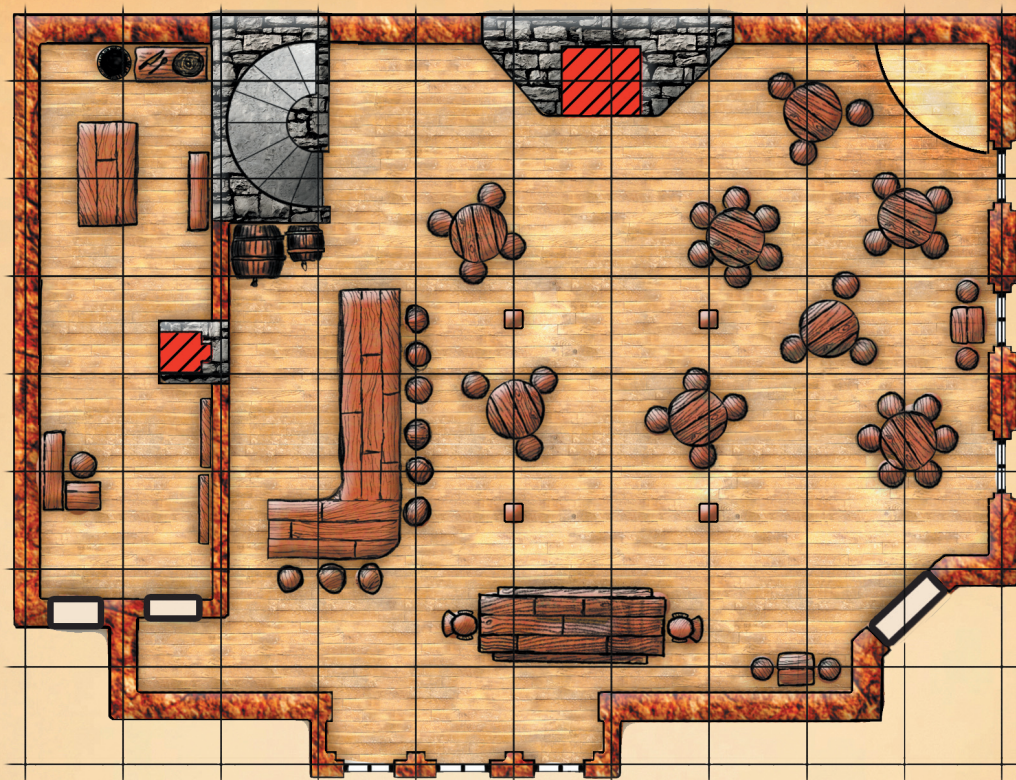
A single long wooden table with benches and chairs fills up most of the area near a set of windows to the south. On the north wall, a looming stone fireplace heats the room with burning timber. Nestled in the northeast corner, the old wood floor rises up a foot or so to a small wooden stage - suitable for a bard or two, but not much more. Lastly, between the fire and the bar in the northwest corner, a stone staircase circles upward.

In early morning, the candles and fire will not be lit.

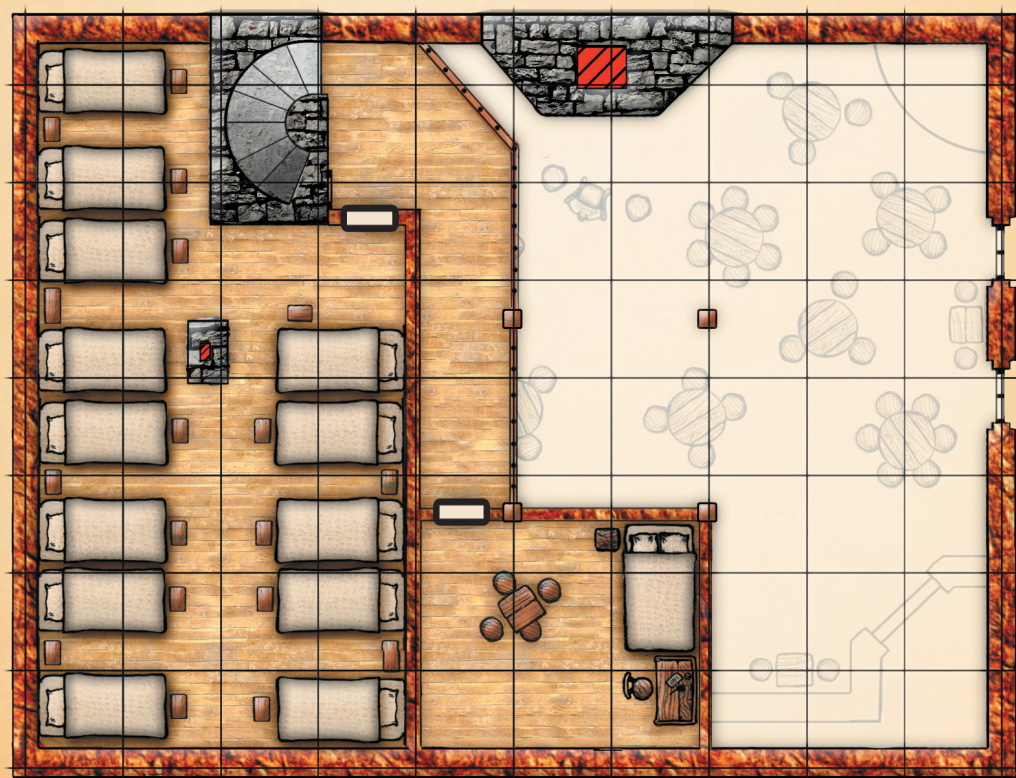
At midday, add: Other than the innkeeper and barmaid giving the room a cursory cleaning, no one else seems to be around. The sounds of a few poor souls waking up in the common room upstairs begin to rumble from the balcony above and an angry shout of frustration barks from the kitchen behind the bar. Soon after, the barmaid hurries through the door and out of your view.

In evening/night, when the inn is crowded, add: Jaunty drinking songs from dirty, uncouth voices assail your ears before you can even make sense of the unwashed bodies drinking their fill in the old tavern's taproom. A lone bard performs on the small stage to your right, leading the locals in rousing drinking songs. From his disheveled countenance, one might conclude that he had angered the drinkers a few times before finally finding a song they tolerated. A dour barmaid flits from table to table, bringing drinks to waiting patrons and striking back at more than one customer with roaming hands. The large kitchen knife stuffed into her apron seems enough to keep the rest at bay. From the bar, the gruff, middle-aged innkeeper yells at a local while pouring drinks for customers on the other side of the bar. From the way some of the customers push each other around, at any moment a fight might break out. Aside from that, it feels quite homey.

Kitchen: The kitchen spans the entire western wall of the tavern. Along the north wall of the long, narrow kitchen is a small prep table stocked with spices, knives, and other utensils. Old wrought-iron pots and pans hang from nails along the timbers in the ceiling above. Next to the prep



The Broken Tankard First Floor



The Broken Tankard Second Floor

table, a small well is hidden to pull water up directly into the kitchen. A small shelf with extra pots and pans, as well as the tavern's flatware, sits on the east wall that is shared with the staircase. A large prep table sits in front of the shelf with the obvious marks of years of use as a cutting surface.

In the center of the east wall, there is a small modular open-flame oven that can be used for soups and stews or fitted with a grill top or spit for frying and roasting needs. Between the oven and the door to the tap room is the walk-through pantry. A pair of shelves are stocked with dried goods, vegetables, and dried meats for use in various recipes. A small table and stool sit against the opposite wall to hold dishes waiting to be brought out to customers, although they are usually used as a place for the cook to rest and relax when the innkeeper's not looking.

The room is large and, at first glance, seems to be a well-stocked and well-ordered kitchen. Closer inspection reveals that nothing is all that clean and there is a somewhat disturbing amount of refuse that really ought to be taken out. The longer you are in the kitchen, the more you become aware that the odor in here is not quite right.

At breakfast time, add: This early in the day, the barmaid sits on a stool in front of the oven frying leftover pig strips and cooking rolled oat porridge. From the looks of it, the cook did not clean up the kitchen from yesterday's meals. And judging by the angry glare the barmaid gives you as you step in, that job has once again fallen to her.

In evening/night, when the inn is crowded, add: A large, sweaty, red-faced cook sits at the small table as you walk into the kitchen. Blood stains the formerly white apron around his girth and drips from the knife which he tosses from hand to hand as he works. Pots and pans boil and froth on the oven alongside a pig that looks as if it has been roasting and picked off of for at least a week.

Second Floor

At the top of the spiral staircase, the wood floors look a bit less worn. You find yourself on a long balcony overlooking the east half of the tap room. Just to the right of the stairs is a door with a sign of a bed hanging on it - this door goes to the common room. A second door at the south end of the balcony has a sign with a skull and crossbones - the innkeeper's room. The old cedar handrail is missing a few balusters but seems sturdy enough. It might just be possible, though dangerous, to jump down from the balcony to the big iron chandelier over the tap room (Acrobatics DC 25).

Common Room: A bed in the common room can be rented for 5 sp a night. It is the largest room on this floor and is rarely ever locked (poor wooden door; Hardness 5; HP 10; Break DC 13; Disable Device DC 10). Thirteen small straw-filled bunk beds are arranged in two rows along the east and west walls. Each bed has a night table or two with a chamber pot close by. The stone chimney from the oven below rises from floor to ceiling in the middle of the room. Small holes in the chimney allow heat and the smells of foods from the kitchen to fill the room.

This room is usually filled with the guests who have some coin and would prefer a warm bed to sleeping in a barn or stable. Those with no coin or who are too drunk to pay for the bed are usually cast out into the street instead.

If waking up in the common room: Waking up in this particular common room is not very pleasant. Despite the smells of breakfast coming from the chimney in the middle of the room, the smells of vomit, refuse, and human waste seem to be infused in the bedding. Could it be that you were too tired or too drunk last night to notice or care? All you know now is that this room is filthy. It is unlikely that this room has been cleaned in the last few weeks and even less likely that the straw in the mattresses has been changed in the last year. It would probably be best not to look too closely at the dirty bedding; you might see the insects and other foul denizens that have made it their home - including the other "guests" still sleeping in the other beds.

In evening/night, when the inn is crowded, add: Most of the beds in this room are empty with the majority of people downstairs drinking. Undoubtedly, this room will start to fill up as the night goes on and the need for cheap beds rises. The smell of roast pigs seems to almost hide the reek of the unwashed bodies that have spent night after night in these beds.

Innkeeper's Room: At the end of the balcony hallway is the innkeeper's room. The innkeeper wisely keeps his room locked with the same type of locks used downstairs (Disable Device DC 20) on the main entrance. The small, rectangular room has a double bed with a fine straw-filled mattress for the innkeeper and his wife, or whoever else he tries to bed for the night. A small chest sits next to the bed (Disable Device DC 20) with a flat top so it can be used as a night table.

In the middle of the room is an old, small table with four chairs. Against the east wall, an old bureau and an aging desk with shelves above it hold the innkeeper's personal possessions, as well as tavern records and bills. In one of the pigeonholes under the desk, a locked strongbox (Disable Device DC 25) keeps the deed to the building and the innkeeper's most valuable possessions.

In early morning, add: The door to this room is locked. Inside, the innkeeper can be heard lumbering around and starting his day. A knock on the door earns a loud, grumpy bellow but knocking down the door or picking the lock is answered with a cocked crossbow to the face and an angry innkeeper behind it.

In evening/night, when the inn is crowded, add: The door to this room is locked. Inside, the empty room has an old bed in the corner with a flat-topped chest next to it. A small table covered in unwashed dishes and glasses from weeks of meals sits in the middle of the room. The desk in the corner has several drawers and pigeonholes, one of which seems to contain a metal strongbox. The shelves over the desk hold several documents and maps rolled into leather cases, a carving of a beautiful young girl in her twenties, and various knick-knacks.



THE RED DRAGON INN

The Red Dragon Inn is a grand inn with over 200 seats in the taproom and dozens of beds. But it's not just big; it's also known for its exotic drinks, fine food, and tasty pastries. The building itself has been an inn for hundreds of years, but, after the city fell on hard times, it was abandoned. The building was repaired and reopened as The Red Dragon Inn by Warthorn Redbeard, who set out to make a tavern dedicated to adventurers and the adventuring way of life. The Red Dragon Inn caters to all sorts, but its main purpose is to serve as a home away from home for heroes.

Exterior: The Red Dragon Inn fills most of an entire city block, nearly 150 feet long and 100 feet wide. The inn is composed of a main building to the north and a wide courtyard to the south, bordered by guest rooms and stables. The tavern building is two stories high, with a slate roof that comes to a peak fifty feet above the ground. A row of guest rooms extends from the edge of the tavern, forming the southwest corner of the inn. The stables are a freestanding stone building in the southeast corner, connected to the tavern by a covered wooden walkway. This is no mere bed-and-breakfast, no little public house where you might pop in for a quick beer. The inn is massive. It is a destination unto itself. Travelers come from far and wide just to have a drink and experience what the inn has to offer.

The walls are made of thick bricks of granite mortared together, eight inches thick. Numerous windows look out onto the street. In the evening, many of the rooms flicker with the glow of firelight. Although the inn is mostly square, the walls are not featureless. Many square towers, where chimneys rise up along the wall, and rounded towers, where staircases and elongated rooms jut out, make the building interesting to look at. Comparing the inn to a castle would not be at all inaccurate.

From Red Dragon Way: The stone walls of the inn rise before you, blocking out the sky. The inn would seem severe, if not for the sounds of laughter and merriment spilling out onto the street. The Red Dragon Inn name is carved in ornate text into a wooden sign six feet across, which hangs out above the street on an iron rod. Flowers and bushes are planted along the front of the inn, providing privacy to the guests and giving some color to the building.

A wide archway marks the entrance to the inn, and two burning torches flank the oak door of the tavern. The door is painted red and decorated with a carving of a dragon in flight, and a small sign above it simply reads "The Red

Dragon Inn." A wide window to the right of the door allows glimpses into the tap room, where patrons are laughing, making conversation, and enjoying their drinks. The room is huge – it's difficult to even see the back wall of the tap room from the street.

From Tanners Street: On the south side of the inn, two tall stone buildings flank an iron-reinforced gate set into a stone arch. To the right of these buildings is a relatively small alleyway. Inside the gate is a cobblestone courtyard and carriageway and, beyond that, the main tavern building. A bed of grass and flowers planted along the street helps soften the fortress-like appearance of the gateway, but this side of the inn still feels more like a castle's gatehouse than a tavern entrance. A sign next to the gate advises you to watch for horse and carriage traffic, to walk left to Red Dragon Way to find the main tavern entrance, and to make any deliveries in the side street alley to the east. The large wooden doors on this side of the building are generally only used by the very important or the very wealthy when they wish to make a statement by arriving at the south entrance to the taproom in a carriage.

In morning, add: Even though the hour is early, the inn is still alive with activity, as guests wake and take their breakfast in the tap room. When visiting the Red Dragon Inn, breakfast is never too early for a beer. One of the inn's servants is working out front, sweeping up the walkway, watering flowers, and cleaning the glass of the front window.

In evening, add: The front door sees a constant flow of people – many more going into the inn than coming out. The din of conversation is constant, punctuated by the clink of a toast or a boisterous bout of laughter. You can hear a bard shouting out his song to be heard over the crowd. The many windows of the inn glow with firelight, and smoke rises from the chimneys above.

Knowledge (history) DC 10: This city is many centuries old, and has changed hands more than once due to monsters and other calamities. Telltale signs of older architecture inform you that the inn was rebuilt from the ruins of an older building, and that building was itself likely rebuilt from ruins. The history of the Red Dragon Inn would make an interesting study.

Knowledge (dungeoneering or engineering), Profession (architect), Craft (stonemasonry) DC 15: All of the stone walls of the tavern are at least 300 years old, but some appear much older. Some of the stones of the tavern show the marks of dwarven carving tools and

were very likely originally quarried over 2000 years ago. The courtyard and stables to the south are relatively newer constructions, although still at least 150 years old.

Appraise DC 25, Detect Magic (Spellcraft DC 18):

You sense magical enchantments within the inn, powering a variety of effects. Some of the spells feel ancient, and may well have been the workings of wizards who lived hundreds of years ago.

Side Alley: This alley sees constant traffic throughout the day, as carts full of goods are delivered to the inn and taken away. There are almost always one or two carts here unloading their wares. The side alley is about 15 feet wide, just enough for two delivery carts to pass each other. The inn and its neighboring buildings rise up above the cobblestones, leaving this alley in shadow most of the day except when the sun passes directly overhead.

The inn sits in the heart of a major city, and as such, does not need to be self-sufficient. Some things that the inn has delivered include barrels of beer and crates of wine, fresh ingredients for the kitchen and bakery, straw and hay for the stables, replacement glasses and chairs, wood and metal polish, fresh linens, firewood, and more. After unloading their goods, these delivery carts often go away carrying bags of the inn's dirty linens or sacks full of refuse.

Tavern First Floor

Tap Room: The tap room of the Red Dragon Inn is a single colossal open area, stretching out in every direction. Two common taverns could fit inside the tap room and still have space to spare. The tap room is 80 feet wide and 50 feet long. Looking upward, you can see the peak of the inn's roof, 50 feet above. On the second floor, walkways run around the edges of the room, and a bridge crosses the center, but other than that, the view above you is wide open. Dozens of broad rafters held aloft by numerous thick posts span the volume overhead, providing support for the roof.

The tap room is well-lit from its fireplaces and numerous torches and lanterns. The light fades into a carefully chosen level of dimness at the edge of the room, creating shadows and blobs of darkness for those who don't feel comfortable when they're well-lit.

Everything in the tap room is of excellent quality. The floor is made of lustrous planks of redwood, and beautiful tapestries depicting knights and scenes of nature adorn the walls. The furniture is aged and worn, but well-polished, and might even date back to the old tavern that stood here before the Red Dragon Inn.

Appraise DC 20: The majority of the furnishings are original pieces, more than a couple of centuries old. However, a third of the tables and chairs are new, and have been carefully aged to be an exact match for the original furnishings.

Appraise DC 25, Detect Magic (Spellcraft DC 18): All of the furnishings, walls, and floors in the inn have sustaining enchantments laid upon them. Tankard rings simply wipe off, tipped candles fail to scorch them, and knife marks fade away after a few days. Even if a table were to be smashed to pieces in a bar fight, the breaks would occur cleanly along the lines of the grain. The inn would simply need to clamp the broken pieces together, and a week later, the table would be "healed" and ready for use again. (See "Rules Variant: Structural and Aesthetic Qualities" in Chapter 4.)

Tap Room North: A ten foot wide stone fireplace provides a backdrop for the inn's bards and entertainment. This area is very modular; a performer could sit in a circle of benches and tell stories to an intimate audience, form rows of seats and tell jokes in front of the fire, or connect the benches together to create a stage.

A finely upholstered, high-backed armchair waits in the center of the room, reserved for the day's bard. The chair is a reminder of the importance and privilege of entertaining the Red Dragon Inn. A successful performance here will guarantee further interest in the bard's work, while a disastrous showing can end a career.

Above you, the bridge on the second level stretches across the inn, and patrons will line up against the railing to watch the entertainment.

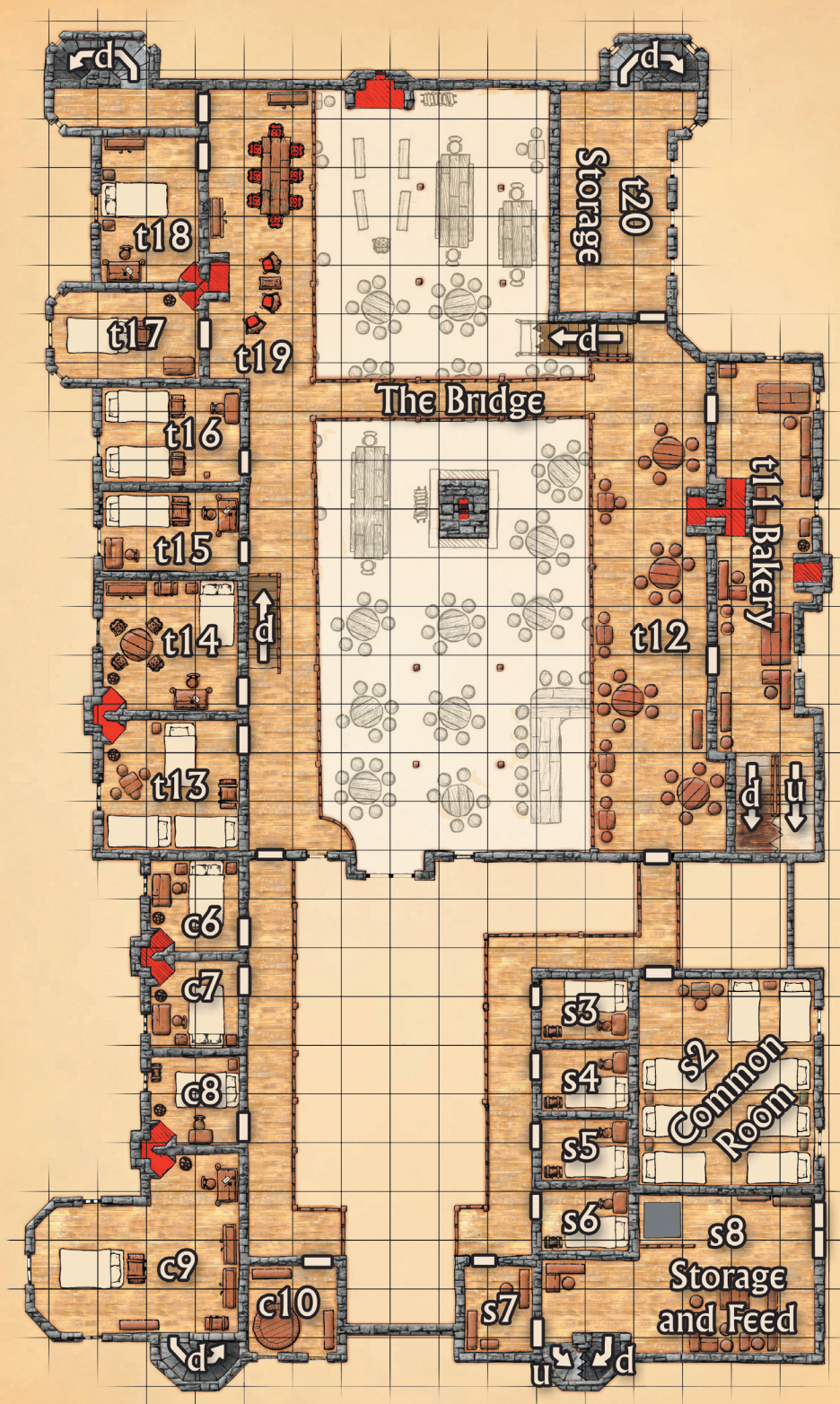
In mid-day, add: About two dozen patrons sit at the tables circling the bard, nibbling at plates of food as they listen to her songs. She strums a harp and sings about the sorrow of love lost, and the joy of love affirmed. A few observers struggle to hold back tears.

In the evening, add: The evening bard has wasted no time warming up the crowd, and leads them in bawdy drinking songs as he cranks a tune out of his hurdy-gurdy. The current one has something to do with a dwarven mine that struck a vein of golden mead. A majority of the patrons on this side of the tavern have turned their chairs toward the bard and are singing along (or attempting to) and the drinks flow freely.

Appraise DC 25, Detect Magic (Spellcraft DC 18): A gilded metal box bolted to the fireplace mantle is enchanted to echo and amplify a performer's voice, giving them greater



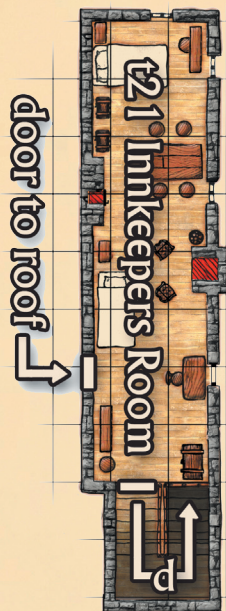
The Red Dragon Inn First Floor



The Red Dragon Inn Second Floor

volume and allowing them to be heard across the inn. The innkeeper carries a magical key that can adjust the power of the box's effect depending on the type and popularity of the act. (See "Magical Items" in Chapter 4.)

Tap Room Center: A massive stone fireplace fills the center of the inn, its chimney rising straight up to the roof. A roaring fire delivers warmth throughout the tap room, and many tables circle the fireplace so patrons can enjoy a cold brew and a warm fire. A rack of firewood sits nearby, and is frequently refilled throughout the day.



The Red Dragon Inn Third Floor over Bakery



The Red Dragon Inn Third Floor over Stable

To the west of the fireplace is a ten-foot table. You can often find a large group here, growing louder and more boisterous as the drinks keep coming. A dozen other circular tables fill up the center of the tap room, and even this ample seating is usually quickly filled once evening comes.

On the east wall near the kitchen, a smaller fireplace creates an intimate setting for gatherings and storytelling. A masterfully carved image of a red dragon in flight is mounted above this fireplace. Several benches circle the fireplace, along with a single comfortable armchair, broad and squat as a dwarf would prefer. Although no sign marks it as such, it is well known that this chair is reserved for Warthorn Redbeard, the owner of the Red Dragon Inn. When this chair is occupied, you can be sure that the ale will be flowing and the tales will be spinning, for Warthorn loves to tell stories about himself and the inn. Several of the stories are even true!

If Warthorn is here: Warthorn reclines in his chair, smiling broadly. The old dwarf pours another pint of dwarven firewater into his flagon and toasts the gathered crowd before taking a deep drink. The inn's regulars are circled around the fireplace with him, telling jokes and stories and erupting into frequent laughter.

Tap Room South: The bar has been lauded as one of the wonders of the world, and it deserves its reputation. The shiny walnut countertop is L-shaped and over 30 feet



The Red Dragon Inn Basement

long in total, with plentiful barstools lining its edge. Behind the bar, shelves of beer, wine, and liquor climb up the wall, displaying the inn's available selection. And what a selection it is! Every common brand and bottler is represented, along with dozens of local flavors from different parts of the country, and even more unusual and esoteric drinks. No matter what liquor is requested, the bartenders seem to know it intimately, and are prepared to offer ideas for mixed drinks or food pairings.

Copper pipes emerge from the wall between the shelves of alcohol, and snake down to the ground before rising up to link into the inn's taps. The pipes are polished and intertwine artistically, and display signs of gnomish cleverness and craftwork. These pipes run to kegs behind or beneath the bar, and the bartenders can produce nearly thirty types of beer and wine from the taps just by turning a valve.

At the end of the bar is a square wooden tray called The Board. Whenever the bartender has a free moment, they'll make a drink and put it on the tray. Tables can ask for their drinks 'from The Board', which means that when this tray fills up, the wench will bring it over and hand out the random drinks. You never quite know what you're going to get from The Board, but the tables who use this service are usually too busy roughhousing, gambling, and joking to care about what they're drinking – and the results can be most amusing!

During the evening, add: Two bartenders are in constant motion behind the counter, taking coin and filling mugs. A throng of patrons and serving staff is crowded around the bar, calling for their attention. Fortunately, these bartenders are well-trained, fast, and efficient, so nobody ends up waiting very long for their libations. They still find time to add drinks to The Board, which are snatched up and carried off at a regular pace by hurrying barmaids.

Patio: The patio is nestled between the inn and the neighboring buildings, creating a space which is open-air, yet private. A half-dozen large tables and a couple smaller ones stand on the stone tiles of the patio, and doors lead to the side alleys, as well as back into the tap room or the kitchen. On nice nights, this is a very desirable location to sit and drink. Occasionally, a bard will bring a stool out here and serenade patrons under the moonlight.

T1 (Kitchen): Unlike the grand open space of the tap room, the kitchen is narrow, tightly-packed, and efficient. This room is never left untidy; dishes are washed, counters scrubbed, and knives sharpened throughout the day. One misplaced item can snarl the entire kitchen and bring the inn's food service to a halt.

A large flame oven along the west wall dominates the

room, providing enough cooking space for three chefs to work simultaneously. A wooden counter gouged with years of knife marks spans the length of the east wall. Above the counter, racks of pots, pans, and utensils stretch to the ceiling. The space beneath the counter is dedicated to weighty cast-iron ovens and skillets, many of which date back centuries and have survived multiple calamities.

The kitchen does not have much pantry space, and does not keep a large quantity or variety of food on hand. The chef prefers to serve two or three high-quality dishes each day, and his assistants purchase the necessary ingredients for each day's meals at the morning market. A small ice box sits under the northeast preparation table to keep short-lived items like cream and raw meat, but mostly goes unused.

A secondary oven in the southeast corner is primarily used for preparing broths and sauces, as well as cooking dishes. This oven has an internal water tank which is filled each day, and a clever gnomish system of pipes can provide hot or cool water from a pair of spigots set above the cook surface. Two solid wooden doors exit into the tap room and the patio and a set of swinging doors lead out toward the bar.

In morning, add: Boxes of colorful fruit, fresh vegetables, and spices are sprawled across a large table on the north side of the kitchen. The head chef stands near the table and addresses his assistants, occasionally taking an item off the table and explaining how it will be used. A stew pot full of porridge bubbles on the central stove, filling the room with the scent of oats and cinnamon. At the near stove, a young man hurriedly washes the last of the previous night's mugs and tankards.

In evening, add: A wave of heat washes over you as you enter the kitchen. The inn's head chef and his assistants whirl about the room in a flash of motion, knives, and shouts. Vegetables dance through the air, meat sizzles in the oven, and sauces bubble and pop. Several dishes of the day's special are laid out across the southwest table, and the aroma rising off the plates is mouthwatering. The head chef scowls at your intrusion and turns back to his work before your presence can interrupt his focus.

At night, add: The kitchen is closed for the night. The room seems eerily quiet without the usual sounds of shouts and knife-work.

T2 (Kitchen Staging Area): This nook provides a hidden area for servers to collect dishes coming out of the kitchen. Anytime the kitchen is open, this room is alive with wait staff coming in and delicious food going out. Boxes of extra ingredients for the kitchen are piled up against

the wall. This is also where the inn receives its deliveries. Several bushels of laundry, firewood, and other items are waiting to be taken away to other parts of the inn. Stairs lead up to the storage area on the second level, and down to the wine cellar in the basement.

In morning, add: The east door is propped open for a constant flow of deliveries from the side alley. The innkeeper is here, sitting on a stool, signing papers and directing the deliveries to other parts of the inn. One of the chef's assistants squeezes past with a crate of fresh potatoes and disappears through the swinging door into the kitchen.

In afternoon/evening, add: A senior member of the wait staff is directing the evening's service, organizing dishes by table and taking any special requests to the head chef. A server is rarely here for more than a few seconds before they're loaded up with food and sent back to the tap room.

T3 (Keg room): The walls of this room are completely packed with enormous barrels hooked into the bar's taps through a series of twisted copper pipes set into the stone wall. This is the business end of the bar's plumbing, and the actual mechanisms that power the system are ugly, tangled, and alarmingly complicated. Each barrel is filled with beer or other liquor, and sits in a web of copper valves, pumps, and gauges. The dull thumping of the pumps is not unlike a heartbeat.

A plain desk and chair face the eastern wall, providing a surface for basic paperwork such as delivery requests, staff schedules, and room reservations.

Appraise DC 25, Detect Magic (Spellcraft DC 16): The pipework is clearly of gnomish design. Although you can sense that enchantments have been laid upon the pipes to ensure a smooth flow, the majority of the work is simply the result of brilliant engineering. (See "Rules Variant: Structural and Aesthetic Qualities" in Chapter 4.)

T4 and T5 (Fancy Meeting Rooms): These rooms are usually booked together and offer an opulent, roomy location for business dealings. Two parties will meet in T5 for business and negotiation, and then retire to T4 to seal the deal over dinner and drinks. The fates of individuals, businesses, and even countries have been decided here in this quiet corner of the Red Dragon Inn.

Because they are often reserved together, the staff refers to T4 as 'The Dragon's Head' and T5 as "The Dragon's Tail." On the occasion that only one room is reserved, that's a "headless dragon" or a "bobtail dragon."

Appraise DC 25, Detect Magic (Spellcraft DC 18): All of the furniture in these rooms has a subtle enchantment of preservation and restoration. Knife marks and tankard rings tend to fade away on their own in a day or two. In addition, closing the curtains activates an aura that increases the difficulty of eavesdropping into the room. See "Structural Qualities" p. 74.

T4 (The Dragon's Head): This private dining room is the finest in the inn. Eight high-backed chairs lined with red velvet circle a central table of pristine mahogany. The street outside can be seen through the broad window, but heavy curtains can be drawn for privacy at a moment's notice. A set of tables against the north wall enables buffet-style meals to be served here.

A flame flickers in the fireplace, filling the room with warmth and comfort. A thick wooden door connects this room to the meeting room to the north. Both doors can be securely bolted from the inside. A rope connected to a bell outside the room allows patrons to summon a server without leaving the room.

T5 (The Dragon's Tail): Warm firelight washes over the chairs in this meeting room, inviting you to sit down, relax, and enjoy the company of others. This is a place where merchant guilds might meet, negotiate, work out contracts, and do it all without anger or animosity. Two plush chairs and a settle face the fireplace, while four more chairs surround a polished round table. In the corner, a scribe's desk is prepared for use, loaded with parchment, quills, ink, and wax.

Small hooks and large, flat boards are set into the stone walls at regular intervals, so that you might hang up your tabard, lay down a map, or unroll a contract. A window lets in sunlight and invites patrons to watch the street outside, although heavy curtains can be drawn for privacy. The heavy doors in this room can be barred from the inside (sturdy, reinforced wooden door, Hardness 5; HP 35; Break DC 33).

T6 (Weapon and Cloak Check): Burly guards man a post here, collecting cloaks and weapons from adventurers entering the inn. They each wear a mail shirt over leather armor, and carry longswords and clubs. The shorter one sits on a stool while the taller stands attentive behind their desk, sizing up new visitors with a practiced eye. They ask patrons to relinquish their swords, staves, bows, wands, and knives, but they don't seem very concerned about anything smaller than a short sword. They also offer to take coats, cloaks, helmets, and anything else you'd rather not carry. Tips are encouraged.

In the room behind the guards, strong wooden and metal lockers hold the collected weapons and items, each one held

with a sturdy padlock (DC 40). The walls are thick, solid stone. One guard always remains at the desk while the other goes back to secure or recover items.

Appraise DC 25, Detect Magic (Spellcraft DC 16):

A magic ward in this area will sound a mental alarm that alerts the guards if any unauthorized individual enters the locker room (as a *permanency alarm*).

T7 (Entrance): The front door of the Red Dragon Inn is four inch thick oak, but it swings open with a touch. This is a large, open reception area leading to the tap room proper. Wall sconces illuminate the space, and the din of dining and conversation fills the air. Through the broad window, you can watch people passing by along Red Dragon Way. Many of them cast a longing glance at the Red Dragon Inn as they go, wishing they were inside with a warm fire and a cold beer.

On the north wall, a framed picture of Warthorn Redbeard hangs next to a one foot wide brass plaque that tells the story of the Red Dragon Inn. As anyone who has heard Redbeard recount the full story can confirm, the plaque is abridged and leaves out the good stuff.

The south wall is covered with trinkets and framed letters from various nobles and famous troubadours who have visited the tavern, thanking the staff and declaring the Red Dragon Inn to be a great place to visit.

The hostess smiles warmly from behind a wooden podium and dips her pen in an inkwell, ready to write. If you need to reserve a room, find seating for a larger group, or make any special arrangements, she can help. To the host's side, a pair of guards stand behind a desk, offering to take coats and weapons.

T8 and T9 (Private Dining Rooms): For a small fee, these rooms can be reserved by the hour or for the evening, offering groups a private place to talk, dine, and plan. T8 is referred to as the Tanners Room, while T9 is called the Garden Room, since its window overlooks a large patch of the outside flowers and lawn.

T8 (Tanners Room): The long table in this room normally seats eight, although a leaf can be added to the table to seat twelve. The south wall is taken up by a four foot wide painting of a dragon swooping over a sailing ship, leading it home. The eastern corners feature a fireplace to the north and a small desk to the south, often used to collect empty mugs and plates. A rope near the door raises a flag outside, allowing patrons to summon the serving staff without leaving their conversation.

T9 (Garden Room): The dining table here is simple but solid, and can expand to seat anywhere from eight to sixteen. The room is not particularly ornamented, although the wrought-iron hanging lanterns above the dining table must have been the work of a master blacksmith. A pull-rope runs through the east wall which will raise a flag outside and summon a server to the room.

The wide east window here offers a view of a cultivated hedge and flower bed outside, giving an open feeling while granting additional privacy. The side door in this room opens into the corner stairway, and groups reserving the Noble's Room (T18) or Lovers' Room (T17) on the floor above will commonly reserve this room, too.

T10 (Latrine): Six stalls in the northeast corner make up the tap room's latrine. Even these walls are sturdy stone, with lightweight wooden doors. The plumbing is gravity-driven, a copper bowl that disappears into an eight inch pipe. After weeks or months of travel, many visitors come to the Red Dragon Inn just to sit down and relieve themselves in a comfortable place.

Appraise DC 25, Detect Magic (Spellcraft DC 16): An enchantment on the plumbing helps force waste downward if gravity alone isn't strong enough. That's probably for the best. (See "Magical Items" in Chapter 4.)

Tavern Second Floor

Wooden walkways, supported by pillars, extend over the tap room below. The rooms on the western half of the second floor are the inn's good-quality guest rooms, somewhere between the cheap rooms in the stables and the fancy rooms in the courtyard. On the eastern side, the inn's bakery is active nearly all hours of the day, filling the air with the scent of fresh-baked bread. Gazing upwards, nothing is above you except the rafters and the roof, and it's amazing to think that mere boards and nails can create such a massive structure.

The Bridge: This wooden bridge is five feet wide, and connects the two sides of the second floor. During the evening, the bridge can become quite crowded as patrons gather to watch that day's visiting bard. If you want to get to the other side, it's often faster to descend downstairs and cross the tap room, although the inn's wenches seem to have no problem gliding through the crowd to the other side.

Appraise DC 25, Detect Magic (Spellcraft DC 16): The railings of the upper level have a magic aura to them. Any object or creature falling over the edge will descend

to the floor of the tap room with a rough thump, but no damage. (See “Magical Items” in Chapter 4.)

T11 (Bakery): Few things are more heavenly than warm bread and cold brew, and the bakery of the Red Dragon Inn is well-equipped to meet patrons’ needs. Large bins of sugar, milled flour, and other grains fill the north side of the room, along with massive iron tubs for mixing and kneading dough. This area is constantly active with bakers forming their dough into loaves, rounds, sticks, pretzels, and more, then loading them into the flame ovens in the center of the room.

A mechanism on the wall beside the ovens acts as an elaborate and accurate water clock. The central brass wheel slowly rotates throughout the day as water drips onto it. Each baker carries a unique chime that can be hung from hooks marked at fifteen-minute increments on this rotating wheel; when their chime rings, they know that their bread is done.

The south side of the bakery is dedicated to pastries, including shortcrust pastry in the morning, flaky rolls for dinnertime, and cakes and cookies for visitors with a sweet tooth. Drawers and cabinets are stocked with a wide variety of pipettes, molds, and other decorating tools. The inn is ready to serve a feast or a wedding at a moment’s notice.

In the southeast corner of the bakery, away from the heat of the ovens, the inn produces its own yeast cultures. These are the product of years of care and cultivation by the bakers, and are kept in a wooden cabinet under lock and key. A model of a bow made of elk antlers hangs above the cabinet. (Religion DC 10, see below) A stairway leads down to the tap room, and a securely locked door (Disable Device DC 40) leads up to the innkeeper’s room on the third floor.

In the early morning, add: As you enter the bakery, a hush falls over the room. A half-dozen bakers and assistants stand frozen in the midst of their work, watching you. This is the most delicate phase of the baking process, and visitors are not welcome.

In the evening, add: A constant stream of servers carries trays of baked goods down to the kitchen. You see bread bowls for soup, dinner rolls, soft pretzels for the bar, warm sliced bread, and even fresh pasta carried up and down the stairs by energetic helpers.

Arcana/Religion DC 10: There are no arcane enchantments in the bakery. Instead, they rely on divine power to ease the work. The entire bakery acts as a lesser shrine to the god of farming and harvest. Each day, before any bread is baked, several cups of wheat are burned in the

oven as an offering. In return, the bakers have excellent luck with their baking, and haven’t needed to worry about an infestation of weevils or rats for as long as anyone can remember.

T12 (Extra Seating): This section of tables supplements the seating in the tap room, and is popular with groups who prefer a little more seclusion. The service from the bar and the kitchen is slower up here, but the area is always filled with the scent of fresh baked bread and warm pastries from the bakery. There are four small tables and four large ones here, and about half of them will be filled on an average day.

Families do not often visit the Red Dragon Inn, but when they do, they will be seated here. It provides some separation from the noise and rowdiness of the tap room below, and children love to wait by the bakery door and beg for cookies and sweet cakes.

The railing here is waist-high, to discourage patrons from leaning over it and shouting their orders to the bar below. Each table has a small flag which can be placed on the railing to request a visit from a serving-girl in a civilized manner.

T13-18 (Guest Rooms): The west side of the inn’s second floor is taken up by their larger guest rooms. These rooms can be reserved for around 10 gp a night, and offer comfortable beds and moderately fine furnishings. The doors are stout wood, and each room has a brass number nailed to the door, from 1 through 6. More commonly, though, the rooms are referred to by the nicknames that the staff has given them. Each room can be bolted from the inside or locked from the outside (sturdy, wooden door, Hardness 5; HP 20; Break DC 23; Disable Device DC 30). The Adventurer’s Room (T13) and Pilgrim’s Room (T16) feature superior locks (Disable Device DC 35).

T13 (Adventurer’s Room): Three bunk beds take up a majority of the space in this room, with additional pillows and linens stored underneath. Altogether, this room can sleep six comfortably, with another four sprawled across the floor. The additional capacity of this room makes it popular for adventuring groups and pilgrims who are willing to sacrifice comfort to save their coin, but who still wish for a measure of privacy. A small table and set of stools in the rear of the room is just large enough to roll out a map or divvy up treasure. The fireplace in the corner is stocked with wood and ready to be lit. A single nightstand is provided next to the central bed, and hooks are set into the walls and bed frames for hanging weapons, bags, and cloaks out of the way. For more secure storage, the inn proves a sturdy wooden chest with iron banding, bolted to the floor and fitted with a heavy lock (Disable Device DC 35). The inside of the

chest is rigged with bells, to discourage any light-fingered rogues from “reevaluating the treasure distribution” in the middle of the night.

T14 (Rogue’s Room): This room is open and uncluttered, and has a wide bed and a large table by the window overlooking Red Dragon Way. You might imagine games of dice being played at this table long into the night, until the victorious gambler retires to the double bed with his choice of companion. More likely though, this room would be reserved by traveling families looking for a little extra space and a private place to take their meals.

A writing desk, nightstand, and dresser in this room provide space to unpack and store your traveling gear. More secure storage can be found in the wooden chest next to the dresser (Disable Device DC 30). A barrel of wood stands next to the fireplace in the corner, and a painting of a castle hangs on the south wall.

T15 (Wizard’s Room): The most notable features of this room are its two desks, placed on opposite sides of the room. Each desk has several shelves and drawers, and an oil lamp for illumination. You could imagine a scholar running between an open tome on one desk and a bubbling potion on the other, tweaking his alchemy until it is perfect.

The room also includes the amenities you’d expect: a clean, soft bed, a locked chest for storage (Disable Device DC 30), and a window overlooking Red Dragon Way. Artwork on the walls includes a framed watercolor of a wizard’s tower and a creative mosaic using colored pebbles to suggest earth, fire, air, and water intermixing.

T16 (Pilgrim’s Room): Two bunk beds provide space for four to sleep, and another three might rest on the floor using extra linens stored under the beds. Between the beds, a sturdy chest is bolted to the floor and fitted with a heavy lock. A writing desk is nestled into the corner. This room feels like it would fit a group well, whether they are pilgrims, guild mates, or adventurers.

A few inches from the south wall, a wooden support pillar extends through the floor. A curtain could be hooked from this pillar to the opposite wall, dividing the room such that one could light the oil lamp and work at the desk without disturbing any sleepers.

Rooms T17-19: This corner of the inn is often used for weddings and other events. Drinks and food are served in T19, and tales are spun in front of the fireplace. As the night wears down, the family would retire to T18 to sleep, and the newlywed couple would retire to T17 to consummate their union.

T17 (Lovers’ Room): This simple room has only a few pieces of furniture: an oak dresser, an unlocked chest, and a plush bed prominently placed in the center of the room. A fireplace warms the room, with a supply of wood ready at hand. Light, billowing draperies across the western windows and covered candle sconces give this room a soft, hazy light whether day or night. The walls are adorned with two artworks: one depicting a knight rescuing a maiden and the other showing two lovers embracing under an apple tree. The entire room is crafted to draw your thoughts to the bed and the things that lovers might do there, and it’s clear why this room would be popular with newlyweds.

T18 (Noble’s Room): This room is more ornate than the other spaces in the inn, and is very comfortable. The bed is covered by an intricate gray-and-red quilt. Carved vines and knot-work adorn the dresser and night stands, and sweet-smelling candles light the walls from their ornamental sconces. A note on the writing desk indicates that pens and Red Dragon Inn stationary are available for a small fee.

T19 (Reception Hall): A broad stone fireplace is the centerpiece for this area, a place where friends and family might gather to celebrate a wedding or special event. High-backed chairs lined with red velvet offer space for eight to be seated around the mahogany dining table, while another three chairs are circled around the fireplace. Two locked cabinets (Disable Device DC 30) hold fine dishes and cutlery. The cabinets are fashioned with marble countertops and recessed pits such that hot coals could be used to keep a serving tray warm.

A waist-high ornate wooden railing overlooks the tap room, offering a great view of any bards performing below. Turn around, and you feel like you are in a private hall. This space manages to be both public and private at the same time.

In evening, add: Colorful and varied dishes are arrayed across the table, and a celebration is in progress. A bride and groom flit about the table, laughing and mingling with friends and family. About a dozen people are in attendance, and well into their cups. Music from the bard on the lower floor fills the air.

T20 (Storage): The walls of this room are lined with shelves from floor to ceiling, and stacked high with boxes, crates, and miscellaneous items. Examples include a shelf of tablecloths for the wrong season, several hundred candles, along with a block of solid wax that must weigh a hundred pounds or more, and glue, pitch, and metal hoops for repairing barrels. The storage room has plenty of space for the inn’s needs, which unfortunately means that nobody has

seen the need to organize it. You could wander through here for hours and still have no idea where everything was – if you didn't bump into the wrong shelf and get buried under a pile of napkins first.

The northwest corner of the room is loaded down with tons of stone, lumber, mortar, and metal banding. There are enough supplies here that the inn could see an entire wall destroyed and be back up and running in a week. Wide wooden ramps lean against the wall next to the stairway; these ramps can be fitted against the stairs to provide an easy slope for moving items to and from the lower level.

Tavern Third Floor

T21 (Innkeeper's Room): The innkeeper and his family live in this long room above the bakery. Being responsible for the Red Dragon Inn is a prestigious position, and the innkeeper is not in want for comfort. He sleeps in a fine bed under a warm quilt, and his windows provide a commanding view of the city streets below. The room has its own dining table, a small stove, and a stone fireplace that always smells of bread from the bakery below. The desk by the window is covered with papers, mostly trivial items such as notices from the city and messages from upcoming visitors. Important paperwork such as financial information or contracts is diligently kept locked inside the large chest near the southern doorway (Disable Device DC 40).

The children's bunk bed on the north side of the room is soft and fine, although unkempt, with painted wooden toys strewn across the bed sheets. Next to their bed, a door on the west wall opens up onto the roof of the inn. This door is kept locked to prevent the children from venturing onto the steep slate roof (Disable Device DC 30).

The Roof: The roof of the inn is composed of slate tiles, very smooth and flat. The roof is steeply pitched, rising to a peak nearly fifty feet above the streets below. The view is phenomenal, but moving along the steep roof without ropes and safety equipment can be folly (Acrobatics DC 10). A single stone room juts up from the east side of the roof, with windows overlooking the city. Other than the half-dozen chimneys, which have locked grates to prevent intrusion (Disable Device DC 30), a wooden door bolted from the inside (sturdy, reinforced wooden door, Hardness 5; HP 35; Break DC 33) is the only entrance to the building.

Tavern Basement

The sounds of the inn become distant as you descend into the basement. The air is chill and dry, and footsteps echo off the stone floor and ceiling.

The hallways to the north are capped by a heavy steel door. The door is barred but not locked. The door, hallways, and rooms beyond act as a barrier and seal, preventing

moisture and stench from the sewers from rising up into the tap room.

Wine Cellar: The cellar is filled with more bottles of wine than you could count in a day. The wine racks stretch to the stone ceiling, and almost every available slot is filled. There are locally-produced wines, wines from distant countries, recent blends, and bottles aged for decades. It's hard to imagine a variety of wine that the inn would not be able to produce at a moment's notice.

Along the west wall, two dozen wine barrels sit in racks, holding hundreds of gallons of the inn's most popular wines. A few of the barrels are hooked up by hoses to copper spigots set into the ceiling. The wine can flow from these barrels directly to the bar above.

Brewery: This brewery is the size of a small kitchen; it couldn't possibly produce the many barrels of beer the inn requires each day. Instead, this is the personal workshop of the inn's dwarven brewmaster. Here, he samples the beers that arrive at the inn for taste and quality, and also works on his own projects and brews. A few times a year, the inn produces small batches of high-quality beers. These batches sell out almost immediately, and those who have tasted a glass promise that it's well worth the high price.

In evening, add: The stench of fermentation assaults your nose as you look into the brewery. The brewmaster is working late, adding pinches of things to a bubbling beaker and writing down notes. Upon catching sight of you, he grins and raises the beaker excitedly, sloshing about a brown sludge. You have a feeling you're about to get a lecture on the finer points of yeast.

The Lair: The passageway opens up into a dank, dark chamber, ten feet in every dimension. With the aid of light, you can see scratches and evidence of soot on the walls and ceiling. Aside from this, the room is clean, if a bit damp. The walls are lined with shelves full of preserves and other supplies sealed in wooden and glass containers which keep well in the cold conditions, but are not adversely affected by moisture.

Knowledge (local) DC 10: Judging by the size of the scratches, this must have been a kobold warren at some point. The marks aren't recent, and you don't think any kobolds have been here for thirty years or more.

Knowledge (local) DC 15: During the dark times before the tavern was rebuilt, some kobolds called this room home.

The Pit: At the center of this chamber, a gaping six foot wide hole descends down into darkness. The room is damp, dark, and cold, and a stench rises up from below. It is unpleasant, but not unbearable. The hole descends into darkness to the old dwarven city sewers. An ancient iron ladder is bolted to the side of the hole and looks safe enough to climb down, if you feel a sudden need to explore the city's history, or perhaps just wade through knee-deep filth.

Courtyard

The tall buildings surrounding the open-air courtyard give it the feeling of an outdoor amphitheater. The courtyard is thirty feet wide from the guest rooms to the stables and forty feet long. Two carriages could pass by each other without any danger.

Wooden pillars spaced every five feet support walkways above. The spacing of pillars in front of the stables to the east is a little wider, so teams of horses can be brought in and out of the doors. The west side of the courtyard is taken up by the higher-priced guest rooms. Individual lanterns hang off each pillar, creating a lighted carriage path running from a ten foot high iron gate along the carriageway to the east and continuing through to another gate leading south to Tanners Street.

Wealthy visitors staying at the inn could bring their carriages into the courtyard, reserve a room, and have a meal brought out to them without ever needing to mingle with the rabble inside the tavern proper.

In the early morning, add: The stable doors are open, and the stable hands are leading the horses through a trot in the courtyard to stretch their legs. A few of the inn's guests last night are already up and in the stables, saddling up so they can be on the road while the day is young.

In the evening, add: The creak of the iron gate signals the arrival of another carriage, its rimmed wheels clattering across the cobblestones. An attendant in formal dress steps forward to speak with the carriage driver, and to determine whether his master will be visiting for the evening or staying for the night.

Courtyard Rooms First Floor

Rooms C1-C4 and C6-C9: The rooms in the courtyard are the finest the Red Dragon Inn has to offer. Guests in these rooms don't need to push their way through the tap room to use the latrine, or hear a bard's bawdy singing while they're trying to take an afternoon nap. Their furnishings are of a higher quality than the main tavern rooms, and the cost to stay in these rooms is higher as well, fetching a hefty 25 gp a night.

The doorway to each room has a brass plaque reading 7 through 10 on the lower level and 11 through 13 on the upper level. The inn's employees also have nicknames for each room based on how they're decorated. The doors are sturdy maple (sturdy, reinforced wooden door, Hardness 5; HP 35; Break DC 33) and can be secured with a good-quality padlock from the outside or inside (Disable Device DC 35).

Appraise DC 25, Detect Magic (Spellcraft DC 19):

Although these rooms are the finest in the inn, they are right next to the courtyard and the streets. To avoid any noise issues, the walls are enchanted to reduce any sound passing through them. This also makes the rooms very difficult to eavesdrop into from outside. (See "Rules Variant: Structural and Aesthetic Qualities" in Chapter 4.)

C1 (Sunset Room): A wide bed facing the south wall is layered with a thick brown quilt. The nightstands and table show quality workmanship, with brass hardware and bronze rivets. The golden brown paint on the stone walls reminds you of the warm southern winds, and a beautiful oil painting of the sunrise over the ocean hangs across from the bed. The window looks out across the inn's front lawn. Iron tools lean against the corner fireplace, along with enough wood to keep the room warm all night.

C2 (Mountain Room): The bed in this room faces the north wall and a painted panorama of snow-capped mountains. The table and nightstands are solid hardwood, stained and polished to a rich, dark brown. The wall stones have had a light white wash applied to them, giving the room a feeling of brisk mountain air. Fortunately, any chill is easily chased away by the fireplace in the corner of the room. Flowers and grass can be seen through the windows, as well as passersby on Red Dragon Way.

C3 (Ocean Room): This bed faces the western window, and is covered with fluffed pillows and sheets. As the morning sun streams through the window, this would be a great place to wake up and start your day. The nightstand and table must have been made together, because they have similar ornamentation of tiny ocean waves all around their edges. Two charcoal sketches of sailing ships hang on the northern and southern walls. Wood sits next to the fireplace, and a lockable chest (Disable Device DC 35) sits in the corner of the room.

Rooms C4 & C9 (Apartment): These two rooms, one above the other, are available as an apartment. They see frequent use by nobles and wealthy merchants who plan to be in the city for a week or more, and are unwilling to sacrifice any of the comforts of home. The inn will also

provide a dedicated servant to take care of any needs of patrons staying in the room. Contacting the inn ahead of time is recommended to ensure that the apartment is available. The two floors are linked by a private curved staircase.

C4 (Lower Apartment): This room opens up into an L shape. To the north of the doorway, a settle and several chairs sit by the fireplace. To the west, eight lightly-padded chairs surround a solidly-built dining table. The furnishings are nice and fancy, without being overdone. A noble or wealthy merchant might want to rent out this room for several days at a time in order to have a home away from home when their business brings them to the city.

A door on the east wall opens into the private latrine, such that guests never need to leave their apartment unless they wish to. Next to the latrine, a writing desk stands against the wall. A leather-bound book on the desk details the city and gives recommendations on local shopping and attractions.

The room is well-lit by candles around the walls, and by three large windows on the west wall looking out onto Red Dragon Way and Tanners Street. A staircase on the south wall leads upwards (to C9).

C5 (Latrine): These latrines are the finest seats in the house, and are always stocked with clean towels and sweet-smelling candles. Through the hole in the wooden seat, a copper bowl narrows into a pipe, and that pipe descends down into the darkness below. The stone walls are particularly thick, blocking out the sounds of the other stalls and the courtyard outside.

Appraise DC 25, Detect Magic (Spellcraft DC 16): The plumbing is enchanted to help carry waste away when gravity isn't strong enough. Additionally, a breeze always seems to blow through these latrines, preventing scents from building up. (See "Rules Variant: Structural and Aesthetic Qualities" in Chapter 4.)

Courtyard Rooms Second Floor

C6 (Sunrise Room): This room favors bright decoration. The stones are painted a pale yellow, and the bed is covered by a yellow quilt. A brass sculpture of a rising sun hangs on the south wall. The sconces are iron decorated with brass, and the end tables are inlaid with bronze strips. A table sits in front of the window, allowing sunlight to stream in during the day. The fireplace is stocked with wood and iron tools.

C7 (Sky Room): Entering this room, you might have the sensation of stepping onto a cloud. The stone walls have been given a sky-blue wash. A fluffy white comforter is folded across the foot of the bed. The sconces are designed

so that candlelights appear like little suns, floating in the air. The nightstands and table have been stained a cloudy white. The room has a corner fireplace for warmth, and a wide western window for sunlight.

C8 (Forest Room): The bed in this room faces the window, with a deep green quilt laid across it. A wooden nightstand, table, and chest (Disable Device DC 35) take up much of the space. The furniture is ornately carved and stained to show off the natural grain of the wood. A wrought-iron artwork across the window frame creates mottled spots of sunlight, like the sun through a forest canopy. A small barrel full of split logs stands next to the corner fireplace.

C9 (Upper Apartment): The upper half of the apartment is spacious and uncluttered. The floor plan is the same as the lower level, with the room extending to the north and west. The bed sits in the center of the west area, with several feet of clearance from the walls. There's easily enough space for a second bed to be brought in. Two dressers stand against the east wall, and two lockable chests (Disable Device DC 35) are in the room, such that two people could live here comfortably and keep their belongings separate. An empty bookshelf and writing desk complete the furnishings, and the fireplace in the corner stands ready to heat the room. A tapestry showing a stylized red dragon hangs on the east wall.

The windows in this room offer a commanding view over Red Dragon Way and Tanners Street, and you can watch people coming and going for quite a distance before the street bends slightly and your view is blocked. Other than the southern stairway, there is no doorway from this room to the inn's second story. The inn's staff would enter through the lower door and come up the stairs when they need to clean the room.

Secret Door, Perception DC 20: Between the desk and the dresser, a concealed door is hidden behind the tapestry. The door is fitted with a good lock (Disable Device DC 30). This would be used as a convenience for bringing in or removing furniture, so it would not need to be carried across the courtyard and up the stairs.

C10 (Bathing): A large oak barrel fills this room, large enough for two people to sit in together. An engraved signboard on the door lists the prices for bath services, such as having water brought up from the well (2 cp), having the water heated first (6 cp), and various soaps (an additional 1 cp). Windows on the south wall allow the sun to brighten the room and warm the water.

Two standing cabinets hold clean towels and offer space for patrons to put their belongings. The door can be latched, but not locked (sturdy, wooden door, Hardness 5; HP 20; Break DC 23).

Stables

The stable building is a massive, three-story stone structure standing to the southeast of the main tavern building. Although weathered and centuries old, the stone walls here are somewhat newer than the rest of the inn, indicating that this was the last major structure to be built. Wide wooden doors on the east side of the stables swing outward and can be latched to the pillars outside, and smaller doors on the west side open into the side street alley.

A wooden walkway extends a few feet over the courtyard, and connects the second floor of the stables to the rest of the inn. There is no direct access from the cheap guest rooms on this side to the expensive ones on the other side, and the shortest gap is 15 feet across. A waist-high railing prevents drunk patrons from tumbling over the edge.

Stables First Floor

Stables: The smells of hay, dirt, and dung assault your senses as you enter the stables. Two stable hands work continuously to feed, clean, and care for the animals here, but even their hard work can't overcome the smell of a dozen creatures in close quarters.

Wooden walls divide the stables into a number of stalls. There are seven stalls which could hold a large horse comfortably and six stalls suitable for dogs, familiars, and smaller horses. Additionally, the stables have two larger spaces to accommodate the many unusual creatures which adventurers tend to ride.

Bits of hay drift down from a square hole in the center of the ceiling, and you can see the platform of a lift above. A number of saddle racks line the side of the stalls, and the stable hands can provide locks (Disable Device DC 30) for securing your belongings. You can tell that the innkeepers want you to come in, drink, and have a good time without needing to worry about your animals.

Large doors on the west wall and smaller doors on the east wall allow animals to be brought in from either side. A stone staircase in the south wall curves up to the second floor.

Handle Animal or Profession (stable master) DC

10: The stables have good equipment, but they're designed to pack in as many animals as possible into a limited space. These amenities are intended as temporary stabling, but you wouldn't want to leave your horse here for more than a few days.

S1 (Tack Room): This small walk-through closet holds the equipment needed for the day-to-day tasks of the stable hands, such as locks and keys for securing horses and

saddles, lists of animal names and their special needs, and hand tools for repairing any damage that an unruly animal might do to the stalls. There are also brooms and cleaning supplies for the courtyard.

The stable hands here will take any horses or other animals that you'd like to have stabled while you're at the inn. If you're staying for more than a few days, they will recommend that you find long-term stabling in the city, and offer their suggestions for trustworthy stables.

Additionally, this is the location of the inn's main well, a stone circle set into the floor of the room. The tavern usually doesn't use this well, and instead draws water into a cistern through a series of underground wells and pumps. But if that system fails, they can always pull up water the old-fashioned way by dropping a rope and bucket into this hole.

Stables Second Floor

S2 (Common Room): The common room is the largest guest room in the inn, but offers no privacy, which is to be expected for 5 sp a night. Eight bunk beds provide space for sixteen people to sleep comfortably. However, the inn doesn't let comfort stand in the way and will sleep up to forty patrons in the common room, doubling up on beds, spreading sheets and pillows on the floor, and hanging hammocks between the bed posts. Between the beds are a half-dozen locked chests (Disable Device DC 25), with the keys available from the innkeeper for 2 sp.

You can detect the scent of hay and livestock in this room, and are reminded that you are directly above the stables. The ventilation is good, though, and the smell is tolerable. More importantly, the warm beasts and dung below help to warm the common room without need of a fireplace.

Although this room can be cramped, noisy, and foul-smelling, the beds are padded and many times more comfortable than sleeping on the rocky ground. For the thrifty, poor, or drunk, this is enough. The Red Dragon Inn keeps the room as clean and tidy as possible, and changes the sheets frequently, although perhaps not every day. Everyone is an honored guest at the Red Dragon Inn - even the poor.

Waking up in the common room: The sun glimmers through the eastern windows, casting harsh shadows across the beds in the common room. Several sleepers continue to snore even as the light plays across their faces. The unmistakable scent of vomit informs you that at least one drunkard did not have a pleasant night. All in all, though, it's far from the worst place you've ever woken up, and the promise of fresh morning pastries from the bakery pushes any unpleasant thoughts out of your mind.

In the evening, add: A group of travelers is sitting on a bed in the common room, talking with each other. One of the men nods in polite greeting as you enter. The beds here have been made up and look appealing, and travelers have left cloaks and simple bags to claim a bed for later. There's nothing of any particular value here, but an inspection of some of the cultural ornamentation indicates that travelers have come from far and wide to stay at the inn.

S3-S6 (Small Rooms): These rooms, numbered 14 through 17, are a minor step up from the common room and will run you 5 gp a night. There's barely enough room to stand and dress yourself, but you do get your own bed, a small table, an oil lamp, and the key to a chest (Disable Device DC 30). The doors themselves can be latched from the inside, but not locked (sturdy, wooden door, Hardness 5; HP 20; Break DC 23). The unmistakable scent of livestock wafts up from the stables below, but it's tolerable.

S3: At some point, the furniture in this room was reversed; now the bed blocks the way to the desk. It's no trouble to get by, just odd.

S4: The table in this room shows obvious signs of repair, and has been smashed and glued back together more than once. This must be where the inn likes to house those with... temper issues.

S5: On the table in this room, you find a small chessboard, seemingly paused in mid-game. Both sides have made their advances, although black has lost a few more pieces than white. A painted red pawn is next to the board, indicating that it's black's move.

S6: In the desk drawer, you find a few pencil sketches of a beautiful woman. There's no information to identify the artist or the subject.

S7 (Broom Closet): The shelves in this room are loaded down with bundles of clean linens for the rooms on this side of the inn and hampers full of dirty linens waiting to be sent for cleaning. A rack along the wall holds an odd combination of mops, brooms, crowbars, and pitchforks.

S8 (Storage and Feed): The floor of this large room is completely covered with a layer of hay an inch thick. More hay is piled up in the northeast corner, probably two or three days' worth for the stables below. A loft door in the side of the room opens out above the alleyway, with a hand-cranked hay elevator leaning against the wall. A hay cart could be parked below, and the hay elevator would be lowered into the cart to quickly bring up the hay.

Other than hay and feed, the room is also filled with crates of everything the stables could need, including leather polish, planks of wood, coils of rope, and some basic animal medicines. There are also some basic items for carriage repair, such as wheels and bridles. All these things are available to guests...at a significant markup, of course.

On the north side of the room, a five foot square hole in the floor provides access to the stables below. This hole also leads up to the storage on the third floor, where a lift awaits to move items between levels. The lift must be operated from the top floor. A sheet of wood nearby can be used to cover the hole, but it is rarely used; if a careless stable hand falls down to the stable below, it's their own fault.

Two curved stairways on the south wall lead up to the third floor storage and down to the stables.

Knowledge (dungeoneering) DC 10: Combat in this room would not be a good idea. The entire area counts as difficult terrain due to the hay and clutter. After two rounds of combat, enough hay will be kicked up in the air that the entire room counts as being lightly obscured. Additionally, once the room is full of airborne hay, a single spark will set the whole room ablaze.

Stables Third Floor

S9 (Attic Storage): The majority of the third floor is comprised of a single huge storage room. Dozens of tables, chairs, beds and other items of furniture are piled against the walls. Crates of glassware, tools, sconces, piping, barrel components, taps, non-perishable spices, cushions, and other things are stacked floor-to-ceiling. Two windows on the north wall let sunlight in, but they can only manage to bring the room from "dark" to "dim." Above you, the roof continues to a peak, rising from a height of five feet at the walls to twenty feet in the center. Two ladders lean against the stacked crates on the west wall.

Due to the tight space, this entire room counts as difficult terrain. Furthermore, any roll of 1 on an attack or skill check brings a stack of crates tumbling down on the clumsy individual (1d8 damage, Reflex DC 12 for half).

Near the south side of the room, a hole has been cut into the floor. A flat metal platform is suspended over the hole with a chain. This lift allows items to be moved from storage to the floors below relatively easily, and appears to be of gnomish design. The chain extends upward into a pulley bolted onto the rafter above, then wraps around a winch anchored to the wall. Notches on the winch slot into a pair of large gears, one of which is mounted to a steam boiler to provide lifting power. As long as a fire is lit in the boiler, the mechanism can move about 500 pounds with no difficulty. The lift takes about a minute to move from one floor to the next.

S10 (Prince's Room): Many rumors persist about why the inn keeps a small bedroom in the attic. The most popular story goes like this: many years ago, a noble prince wished to stay at the inn anonymously. The inn set up this bedroom with a view over the carriageway, so he could watch other nobles coming and going. Now, the story says, if you ever see someone in that upstairs window, you should give them respect, for what looks like a pauper may be a noble prince.

In actuality, this temporary bedroom is used by the head cook if he needs to stay at the inn overnight (for example, if he is preparing for a wedding party in the morning). However, the rumors are good for business, and so the inn encourages people to wonder about who might be staying in the Prince's Room this week.

Other than its reputation, this room is a standard guest room, with a bed, fireplace, table, and locked chest (Disable Device DC 30). The window has a good view of the courtyard and carriageway.

S11 (Servants' Room): This attic space is where the servants of the inn might rest. This is not permanent housing; the inn pays its staff well enough that they can afford apartments in the city. However, for servants who are coming off a long shift or who need to be up before dawn to start baking, it's very convenient to have a place to take a short nap. The exception is the inn's guards; off-duty guards take turns sleeping at the inn instead of at their homes, so that they can be roused to provide support for the on-duty guards if needed.

The room has five beds. The western three are bunk beds, while the two against the east wall are single beds, since the sloped ceiling is too low on that side. Altogether, the Servants' Room could sleep eight comfortably or sixteen packed in tight. Generally, though, you won't find more than two or three people sleeping up here unless there is a major event happening the next day.



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THE ADVENTURE IS OVER, BUT THE PARTY IS JUST GETTING STARTED!

Heroes spend days on end slogging through dirt and muck while risking their lives battling nasty creatures. A stay at a clean and (relatively) safe inn or tavern can be a much-needed reprieve from their daily grind. Inns and taverns are common fixtures in roleplaying games, but often, a stop at the inn is little more than a pause in the action, allowing players a few moments to erase damage on their character sheet.

The Red Dragon Inn: Guide to Inns and Taverns is a companion sourcebook for filling your games with detailed and imaginative places for the heroes to eat, drink, and be merry.

This book goes a step further (well, actually a number of steps). Crammed inside you'll find information on running, stocking and even building inns and taverns. You'll also find new player and NPC classes that allow you to create the sort of folks that you'll find in these places. And, of course, there will be gambling, with new mechanics that support everything from a simple game of cards to betting on gladiators.

The Red Dragon Inn: Guide to Inns and Taverns includes:

- Tips and tricks for running believable inns and taverns, and populating them with interesting NPCs
- Expanded combat rules to account for exactly how hard it is to throw that barrel across the room when the fight inevitably breaks out
- The nuts and bolts for building structures from the ground up, including how much it costs, how long it takes, and how easy it'll be to tear it all down
- New rules for dealing with drunken heroes and the morning after, and new drinks to get them there
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