Plumb the Depths

Each freebooter has their own reason for choosing a life of danger, but when they band together it's in service of a common goal: to get rich. Employment opportunities exist in civilized settlements, but who wants to spend their mortal days in tedious drudgery? Better to seek fortune in the wild, where untold wealth awaits the clever and courageous (or the stupid and suicidal, to hear the townsfolk tell it).

The main repository of such riches is the "dungeon," a catch-call term for any fixed location that promises mystery, danger, and tangible reward. A dungeon might be the cave village of a goblin tribe, a wizard's tower, or an ancient ruined city. Adventurers might seek out a specific dungeon by following hints found in rumor or legend, or they might stumble across it in the wild. However they're discovered, dungeons usually represent the dramatic high point of the freebooting cycle of play.

DUNGEON
exploration
(minutes & hours)

WILDERNESS
overland travel
(days)

SETTLEMENT
downtime
(weeks & months)

At the outset of a campaign there may be a few known dungeons on the map, and more will be added over time. This chapter is designed to help you incorporate these storied locations into the world of your game.

NECESSARY INGREDIENTS

Whenever the party investigates one of these dark places, keep in mind these three key ingredients: **mystery**, **danger**, and **reward**.

An unexplored dungeon is a readymade **mystery**. The question of what lies around the next corner is compelling in its own right, moreso when the promise of treasure hangs in the air. You can build on this curiosity by asking yourself questions like "Who built this place?" or "What dwells here now, and why?" and dropping clues to your answers like a trail of breadcrumbs. When these answers provide inquisitive characters with special insight or advantage, the mystery will feel particularly satisfying. If, for example, one of the PCs is able to decipher the forgotten language of the Tomb-Kings from available evidence, perhaps they'll be able to understand the insciption on the sarcophagus in the final burial vault.

Danger can take many forms, though each can be loosely categorized as active (monsters and other entities) or passive (traps and other obstacles). An active danger will respond to the presence of intruders according to its nature, tags, and the Judge's instinct (a *stealthy* creature might monitor the party at a distance and strike when it perceives them to be vulnerable, while an *undead* creature might charge them head-on, heedless of its physical well-being). A passive danger, on the other hand, sits in place until noticed or stumbled upon (see "Traps and Other Secrets," page X).

That last paragraph was all very dry language, so it behooves me to point out that dungeons are *scary places*. This is where the survival-horror aspect of the game should make itself apparent. Those active and passive dangers pose an existential threat to the PCs, and if they're not at least a little bit afraid before they start their expedition, it's your job to make sure they've tasted fear before they emerge back into the light of day.

When deciding what sort of **reward** your dungeon might contain, consider things of value beyond the traditional gold and jewels. To some degree, if you rely on the treasure tables provided in *Beasts & Booty*, variety will emerge as you imagine each now piece of treasure. But reward can also take the form of knowledge and experience—perhaps the language of the Tomb-Kings will prove useful in future endeavors.

In the end, they party should have something to show for undertaking a risky venture, but don't worry about "balance" or "fairness" when it comes to treasure. They will appreciate a true hoard (should they ever find one) all the more for each handful of silvers they scrounged off someone's corpse. We call it "hardscrabble adventure" for a reason.

CHOOSING A DUNGEON

How you run a dungeon—and how the party navigates it—will vary depending on whether it's improvised, prepared ahead of time, or published. You'll likely use a combination of these over the course of a campaign.

THE IMPROVISED DUNGEON

Using these rules and random die rolls, it's possible to create an adventure site "just in time," as it's being explored. This can be useful if you're in a pinch, and fun if you enjoy making stuff up by the seat of your pants. It does, however, call for a flexible frame of mind and players willing to be patient during those moments when lots of dice are rolled and notes are scribbled down.

When you wing it using this method, first make sure you've got a handle on the **Creating a Dungeon** and **Exploring a Dungeon** guidelines later in this chapter. Then, turn to the **Generating a Dungeon** section starting on page X and follow the step-by-step process explained there.

THE PREPPED DUNGEON

If you know the PCs are planning to investigate a particular place on the map during your next game session, you may want to prepare some or all of it ahead of time. You'll feel more confident with something you've had some time to think about than if you were improvising from scratch, and whatever you create with this approach will feel more in keeping with your campaign setting than a published adventure.

The easiest way to prep a dungeon ahead of time is to follow the **Generating a Dungeon** procedure starting on page X, pretending that you're exploring it. After you have enough material, you can alter and edit the contents to your liking. Prepping ahead of time gives you a chance to consider connections between different elements, work out the details for things like puzzles and traps, and make sure the dungeon has a coherent feel.

You can map things out in as much detail as you might find in a published dungeon; diagram areas and the connections between them; or simply make lists of rooms, monsters, and treasure to deploy as needed. See the **Mapping a Dungeon** section on page X for more detail about different methods.

THE PUBLISHED DUNGEON

If the idea of improvising seems exhausting, or you don't have the time or inclination to create your own dungeon, consider using one of the countless available on the market. To make a published dungeon work with *Freebooters*, you'll need to run its monsters through the **Creating a Creature** procedure (*Beasts & Booty*, page X) and replace most treasure with booty rolls (*Beasts & Booty*, page X) to keep reward levels in line with the rest of these rules. Adjust other details to suit the flavor of your game world. This process calls for a bit of work on your end, but with experience you'll be able to do it at the table.

Most published dungeons are designed for careful exploration, and feature maps overlaid with a grid where one square is equal to 5 or 10 feet. *Freebooters* does not demand this much detail, but some people prefer it for the sake of spatial and tactical clarity.

When provided with precise maps, the PCs are more likely to describe their moment-to-moment actions, which as noted above means the Venture Forth move will see less use. Side effects of that move—such as decreasing durations or getting the drop on what lies ahead—can be handled using Judge moves and Saving Throws, as outlined in **Exploring a Dungeon** on page X.
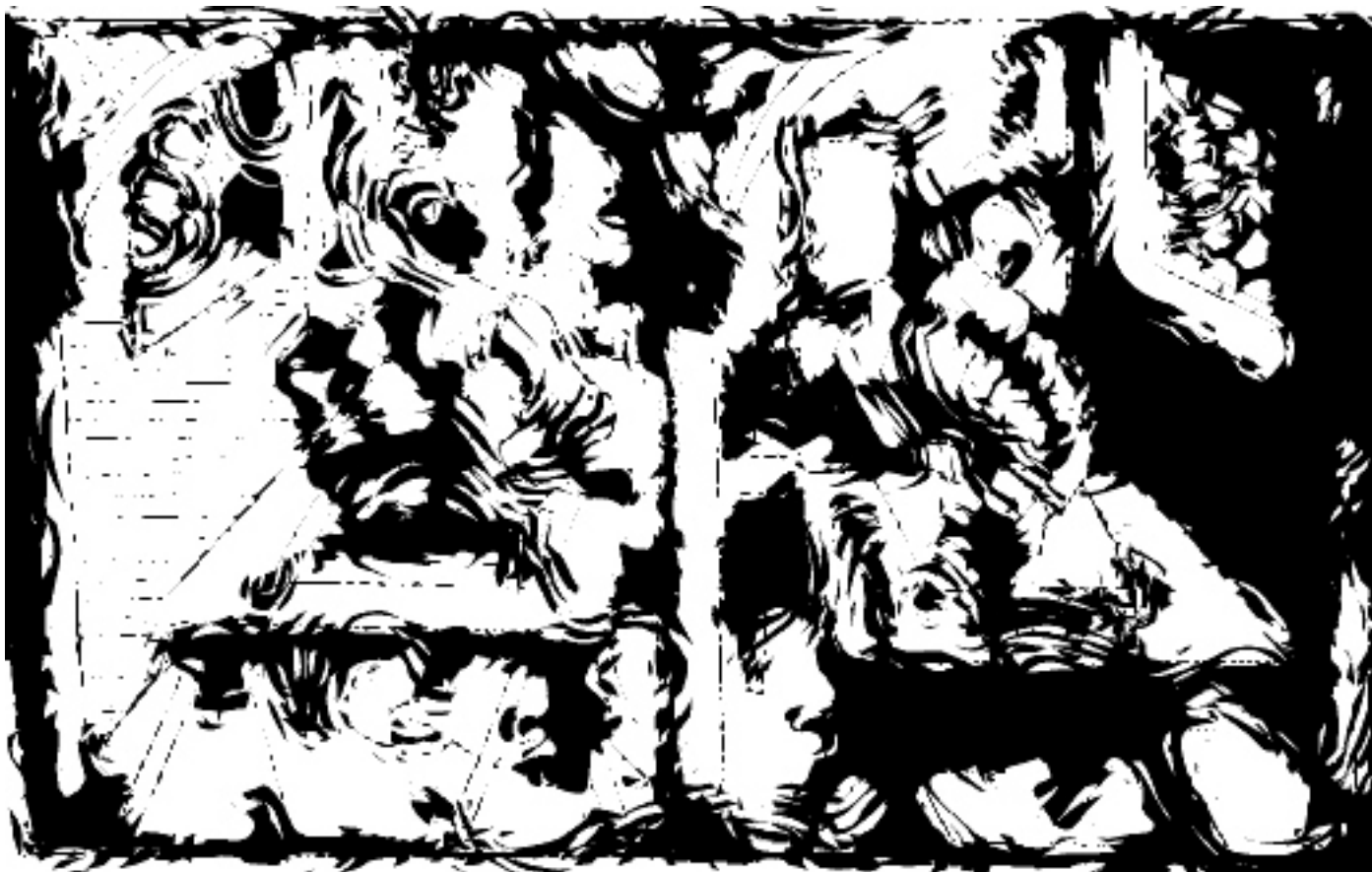
MAPPING A DUNGEON

The more complex and confusing a dungeon's layout, the more dangerous it is. The freebooter who can't find their way to an exit is likely to come to an ignominious end. Thus, survival-minded burglars find it in their best interest keep track of the physical space.

There are usually two maps for every dungeon: the Judge's map and the players' map. If you're using a published adventure, the Judge's map should be included in it; if you're running a prepped dungeon, you'll want to draw something up ahead of time. In an improvised dungeon, the Judge's map and the players' map are one and the same, since everything is being created on the fly.

The players' map is one they make for their own reference, as they explore. You describe the surroundings, and one of the players interprets it through drawing. Depending on the mapping approach used (see below), your description may use specific measurements or be more general. Regardless of the method, you'll need to answer clarifying questions when distances become important : "How far away is the flaming skeleton?", "Will my fifty feet of rope reach across the chasm?" etc.

As with overland adventure, there are a few different approaches to mapping. Choose one that suits you, or try out each one in turn to figure out what works best at your table.
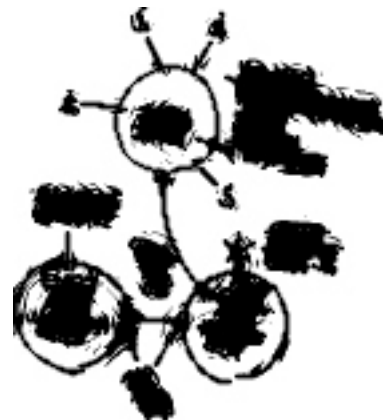
THE GRID MAP

Published dungeons often feature maps overlaid with a grid where one square is equal to 5 or 10 feet, and you can use graph paper or online tools to create something similar. This approach takes the most time, but has the advantage of clarifying spatial relationships, which can be important to the PCs when they need to make tactical decisions or try to deduce things from architectural clues.

Published dungeons usually feature grid-based maps, with keyed locations corresponding to entries in the main text.

Working from a grid map, a Judge describing an area in a tomb might say, "The sandstone chamber is square, thirty feet to a side, with a vaulted ceiling twenty feet overhead. You've entered in the middle of the south wall. In the middle of the east wall is a large doorway, four feet wide and nine feet tall, sealed with a massive slab of stone. In the middle of the west wall, a five-foot-wide passage leads away into darkness. Dead center in the room is some kind of stone dais or platform, about three feet by seven feet, its short side facing you. The air is dry and full of choking dust that catches the sunlight leaking down from the entry tunnel."

The players, listening to descriptions like this, will draw out the space on their graph paper, using the grid for accuracy. Check their work to make sure they've got it right—or at least as right as their characters would in the circumstances.

THE FREEHAND MAP

Sketching things out on plain paper without worrying about specific measurements is faster than working from a grid, but still alllows the drawing to reflect the shape and size of the areas being explored.

For the area in the example above, you could describe it the same way, or drop the specific measurements: "The sandstone chamber is square, with a vaulted ceiling. You've entered in the middle of the south wall. In the east wall is a large doorway sealed with a massive slab of stone and, and a passage leads away to the west into darkness. Dead center in the room is some kind of stone dais or platform. The air is dry and full of choking dust that catches the sunlight leaking down from the entry tunnel."

A "node-to-node" map can be drawn quickly and encourages faster exploration, but leaves scale and spatial specifics up to the Judge to determine as needed during play.

The players would sketch this space out without worrying about exact measurements until those measurements become important. "What if the floor is trapped? Can I jump from onto the dais from here?"
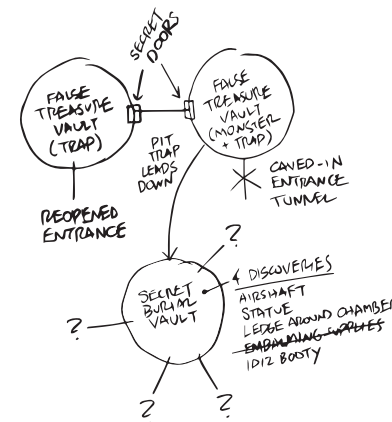
THE NODAL MAP

The quickest way to visualize a dungeon, especially when drawing in the midst of play, is to just write down the names of areas or rooms ("nodes") and draw lines connecting them to one another. This kind of map is a bit more abstract, resembling a flowchart or diagram; you could even write each area on an index card and arrange the cards to reflect their connections.

Description for a nodal map can be succinct, ignoring physical measurements and even the shape of the place: "it's a sandstone chamber with a vaulted ceiling. To the right is a large doorway sealed with a massive slab of stone and to the right a passage leads away into darkness. In the middle of the room is some kind of stone dais or platform. The air is dry and full of choking dust that catches the sunlight leaking down from the entry tunnel."

A "node-to-node" map can be drawn quickly and encourages faster exploration, but leaves scale and spatial specifics up to the Judge to determine as needed during play.

CREATING A DUNGEON

Building a dungeon from scratch may seem like an intimidating prospect, but you have several tools at your disposal to make easier, and even an entertaining sort of game in its own right. Before you sit down to prepare or improvise a dungeon, read through these ideas about how to structure and populate it.

ESTABLISH YOUR LENS

For each dungeon you set out to create, wou'll want to establish five things up front: its **name**, **location**, **origin**, **themes**, and **rumors**. Taken together, these things form a sort of lens or frame through which you'll look in order to make creative decisions.

A dungeon's **name** is very important, since it sets an overall tone and might suggest some things about its contents. Your dungeon might already have a name, if it was established by your players during the **See the Frontier** step of campaign setup; if not, you can make one up or use the table on page X to roll one randomly. A dungeon stumbled across in the wild, however, may be nameless until the PCs or someone else chooses to give it one.

The **location** of a dungeon on your campaign map is an important part of your lens because the surrounding landscape might inform its contents. Tree roots, moss, and mushrooms might figure into your descriptions of a dungeon sited in a deep forest, while one in the desert might be built from sandstone blocks and inhabited by giant scorpions or other creatures known in arid climes. If it's not already on the map, choose a spot that appeals to you.

A dungeon's **origin** will frame your decisions about the internal logic and physical structure of the place. Choose or roll one of the options on the table on page X, or make up your own.

Themes are flavoring or spice you can use to organize the contents of your dungeon and create relationships between the various parts. The DUNGEON SIZE table on page X shows the number of themes to include according to the size of your dungeon (a minimum of two is recommended), and the DUNGEON THEME table gives you many to choose from.

Let's say I've added the skeleton of an explorer to a dungeon (either by choice or via random roll) with the themes "madness" and "transformation." With "madness" as my springboard, I might decide the poor soul died after losing their mind, and drop clues to that effect. Looking at the same skeleton from the "transformation" angle, I might say that the legs up to the knees appear to be made of crystal. I could also combine both themes. These choices provoke questions like, "How did they lose their mind?" or "What force could transform a skeleton into crystal?" and I'll start looking for answers to these questions as I develop the dungeon.

Don't apply your themes to everything. If the associations and connections come easily, follow up on them, but the more interesting stuff stands out when contrasted against the less interesting stuff. Most of the time, a skeleton is just a skeleton.

What do the locals or old books say about this dungeon? For **rumors**, look to your players (when possible) before inventing your own. Whatever the answers, fold them into your creative process. You get to decide whether a given rumor is true or false or somewhere in between, just don't ignore them. Everyone will feel more invested and gratified if the PCs uncover at least some grain of fact from which tavern gossip might have grown.

How do you make the call as to a rumor's veracity? Common sense comes first. There's no way that ruined keep just outside of town holds the crown jewels of that long-dead queen, but maybe she *did* occasionally use it as her summer house. If you're improvising and you've no clear sense of what might be fact or fiction, you can wait until the right time and ask the person who came up with the rumor to **Get Lucky**. The party discovers a great cavern which would be the perfect lair for the legendary death wyrm, but does it actually live there? Roll to find out.

As you add things to your dungeon, especially things rolled up at random, think about how they jibe with the surroundings and each other. **Look for connections** and **think offscreen** as you introduce new information.

DESIGN SENSIBLY

A dungeon isn't a carnival ride that comes to life as soon as an adventuring party steps through the front door. Actually, from a gameplay perspective it sort of is—but try not to think of it that way. Imagine instead a living system that operates on its own, with all of the resources necessary to do so. Monsters don't just stand around waiting for intruders to show up; most of them have other things to do, like eat and sleep and poop. And *organized* or *intelligent* monsters might have additional needs, like entertainment, or a place to train, or a place to worship dark gods.

When you're improvising, making sure that everything makes coherent sense is impossible, but even a little bit can go a long way toward making your dungeon more believable. With some time to prep, you can go further. For each creature in your dungeon, ask these questions, and consider the implications for the physical layout and contents of your dungeon:

- What sustenance does it require, and where does it find it?
- Where does it rest or sleep?
- Where does it leave waste?
- If it requires a light source to navigate the environment, what form does that light source take?
- If it requires access to the outside world, how does it get there and back?
- What other needs does it have, and how are those needs met?
- With what else nearby does it interact, and what's the nature of that interaction?

MARK TERRITORY

If the dungeon is populated by creatures that band together in different groups, or by monsters that compete with each other, or by some combination of these, think about which areas belong to whom, and what happens when opposing, rival, or friendly factions come into contact. The results can inform how you organize and populate the space, which in turn will help create a more immersive experience.

If the hobgoblin tribe in my dungeon lives in fear of the giant armored stoat that dwells nearby, they'll steer clear of its den, or perhaps build some sort of barrier to keep it at bay. Freebooters exploring the area will likely find stoat spoor, or the body of a hobgoblin eviscerated in a telltale manner.

GIVE YOUR MONSTERS MOTIVATION

What does the creature want? What will it do to get it? The answers to these questions should play directly into your judgment. Monsters in freebooters have a WANTS entry for precisely this reason, but your instinct and imagination work just as well.

Following on from the hobgoblin/stoat example above, the stoat just wants to eat hobgoblins and laze about, so it'll probably be either hunting or sleeping when encountered. The hobgoblins want to be rid of the stoat, so they might try to trick the adventurers into fighting it, or—if they've responded to diplomatic overtures—make a deal with the party that involves killing the accursed thing once and for all. When your monsters want things and behave accordingly, the game world feels more alive.

THINK IN 3-D

As you picture and describe the surroundings, don't restrict yourself to a series of mostly-empty spaces arranged on a level plane. Juxtapose elements in interesting and memorable ways. A twisty tunnel might slant up or down, a door might be set in a wall five feet off the ground, a room might be crowded with columns that make the space complicated to navigate. The DISCOVERY and DRESSING tables for each type of dungeon are designed to prompt such ideas, but push the results further and look for ways to create strong mental images for everyone at the table.
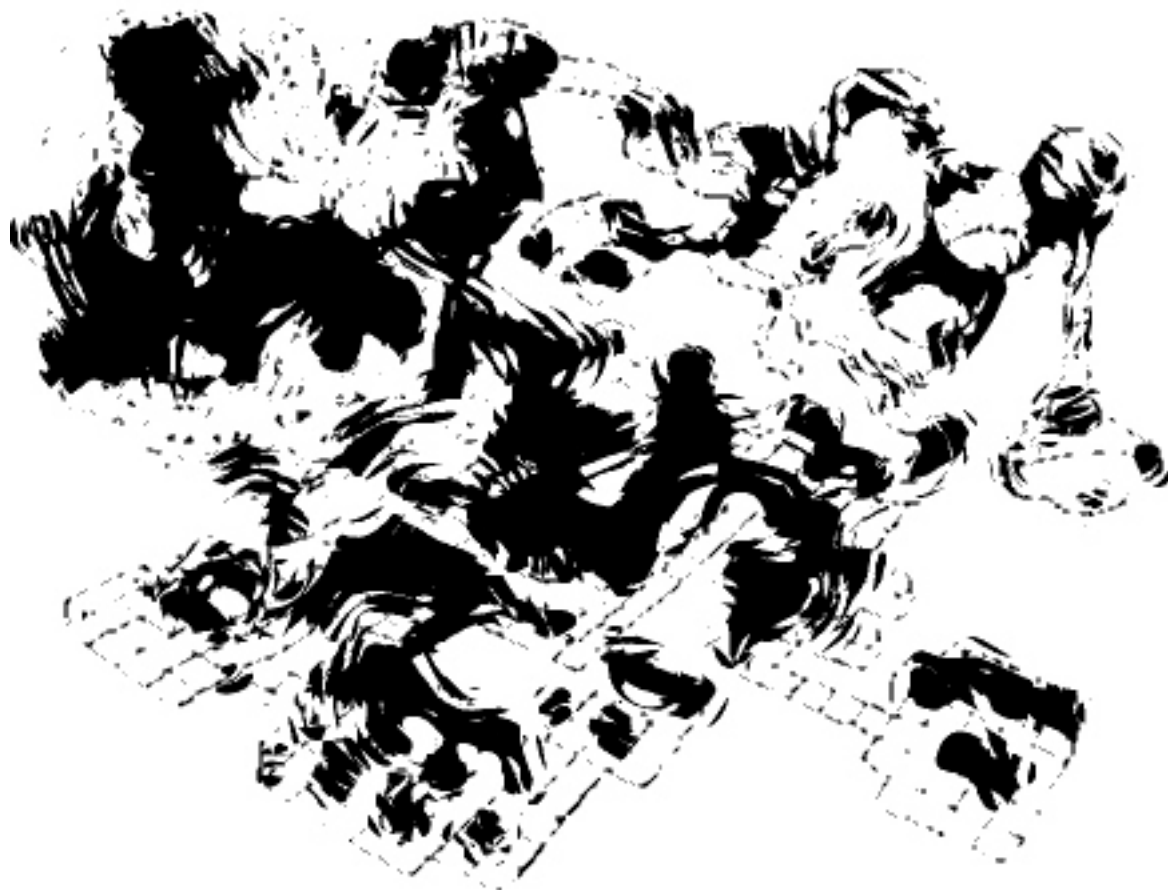
EXPLORING A DUNGEON

As soon as the party sets foot in an abandoned underground temple or wizard's tower, the true risks of treasure-hunting come into sharp relief. When a threat is encountered in the great outdoors, there's usually room to hide or flee, but in the confined spaces of a dungeon—cold, dark, and often confusing—easy escape is rarely an option. Resources must be husbanded, and the question of when to cut your losses and run hangs in the air.

The conversation of the game continues as usual in a dungeon, but the nature of the environment bring with it certain special considerations.

VENTURE FORTH

Like every other part of the game, dungeon exploration is handled through conversation, with the Judge describing the environment, the PCs saying what they do within it, and moves being triggered accordingly. The **Venture Forth** move is designed to accomodate both wilderness travel and dungeon delving, but its application in the latter circumstance makes the most sense when the party is moving from one general area within the dungeon to another, not every time they step into a new room. In other words, rely on conversation for small-scale movements and actions, and use Venture Forth to cover larger swaths of physical or narrative territory.

MARCHING ORDER

Just as in overland travel, it's important to determine the arrangement of the party members as they move through the environment. When they first enter a dungeon, ask them to settle on a marching order, so that everyone's relative position is clear when a threat makes itself known. Assume this plan is the default until they state otherwise, but be clear about changes in the surroundings that might make them want to alter it.

GEAR

Where and how people are carrying things becomes more important in a dungeon. You don't have to get super-precise about it, but you should ask everyone to declare what they're holding in their hands, and how they're dealing with larger items. You brought a large sack, great—stuffs easily into in your backback, but how exactly do you tote it around when it's full of treasure?

If you want to get a little more specific about what people are carrying, one method I recommend is writing (and/or drawing) each item on a small card and arranging those cards on the table to reflect how they're carried. Putting an "adventuring gear" and "rations" card under a "backpack" card, for instance, indicates that the backpack holds those things. A nice side effect of this approach is that when one PC gives an item to another, they can just hand over the appropriate card.

SITUATIONAL AWARENESS & CONSTRAINT

Whenever your freebooters enter a new area, describe it in as much or as little detail as you think necessary. They'll ask clarifying questions, and you'll answer them according to what the characters can perceive, but sometimes they'll do something that doesn't jibe with your understanding of the environment. Your job as Judge in these cases is to **say the consequences and ask** if they really want to do that thing. "You want to head down the passage on the left? I forgot to say that it's really narrow, only about three feet wide. With your shield and sword out it'll be really tight in there. You sure you want to do that?"

As this example illustrates, dungeons are often cramped. Movement might be hindered; weapons that require swinging or for a target to be at range may become useless in close quarters, whereas weapons like spears (which can be pointed ahead when advancing into narrow spaces) and daggers (which lend themselves to jabbing instead of swinging) have increased utility. Keep this in mind as they describe their actions and negotiate the space. Here is where the Thief, nimble of foot and short of blade, may come into their own.

NOISE

Alert adventurers will notice strange sounds and echoes made by the denizens of your dungeon, but the reverse is also true. If the party isn't moving cautiously and quietly, they'll be noticed by anything with ears. Think about who's carrying noisy things—does that chainmail clink when you walk? Do those heavy boots thump on the stone floor?
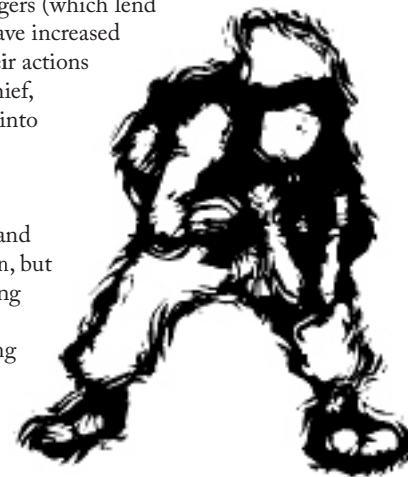
LIGHT & DARKNESS

Some dungeon inhabitants will need light to go about their business, but these places are often, classically, very dark. The prudent among your PCs will have spent some silver on torches or a lantern in order to fend off the darkness, so any time they're about to set out into the unknown, ask who's got the light. Is there more than one light source? As they move from area to area, imagine and describe how the light affects the environment. And remember that light, just like noise, will be detected by other creatures within range.

A torch or lantern is a precious thing, its ability to illuminate fragile and finite. As Judge, you can make a move to **use up their resources** by telling them to mark off a duration on a lit light source, or threaten the item itself by having an enemy knock it from their grasp; or perhaps **demonstrate a downside** by having a flask of oil break at an inopportune moment.

When the torch *does* get snuffed out, the situation is likely dire. In the absence of a secondary light source, we're talking utter darkness. If you have a floorplan of the area handy, use it to describe what happens as they grope their way around. If you're improvising, describe what they find according to your mental image of the space. A PC who takes the time to use their senses to figure out their surroundings might trigger the **Perceive** move, while one who fumbles blindly in the dark might need to **Get Lucky** in order to avoid disaster.

WANDERING MONSTERS

The "wandering monster," an active threat that appears while the party is resting or moving from place to place, is a classic staple of dungeon exploration. The "danger on doubles" rule that kicks in on the **Venture Forth** and **Make Camp** moves is designed to give the Judge an opportunity to introduce exactly this kind of problem, so use it accordingly.

If you're not using Venture Forth much or at all during dungeon exploration, you can **show signs of a threat** or **endanger them** to introduce a wandering monster.

TRAPS & OTHER SECRETS

Dungeons hide many things, to be sprung upon unwelcome intruders or withheld from their greedy fingers. Traps come in endless varieties, hidden compartments hold treasure, and entire areas may be accessible only via secret doors. How do you handle these elements fairly in the face of characters whose lives and fortunes are on the line?

If you're using a published or well-prepped dungeon, the details of a given secret should be clear, and adhered to as written. But if the secret is improvised, commit to its

parameters as soon as it enters your consciousness. Where is it? What does it do? How hard is it to find? Whether you jot your answers down or hold them in your head, the important thing here is to make some decisions and stick to them.

The party reaches a new area and your random Danger roll indicates a "piercing/puncturing" trap; before they go any further you decide it's a spring-loaded arrow that will fire from the wall when someone steps on a hidden pressure plate, which will be difficult to spot even if they poke around. As they search the area or proceed incautiously, judge their actions and outcomes fairly, while staying true to the decisions you've made about the secret.

As in every other part of the conversation, how a player describes searching for a hidden thing determines what happens next. If they describe their actions generally ("I search the room"), it likely triggers the **Perceive** move. If they describe their actions in detail ("I examine the floor between us and the door on the other side of the room"), just tell them what they see. Keep in mind, though, that it's all relative—in the latter case, if you've committed to a particularly well-concealed secret as in our arrow example, you might decide that Perceive still kicks in after all.

Also remember that, if multiple characters are joining together on a task that triggers a move (such as Perceive), only the character with the highest applicable ability score makes the roll. Anyone else can **Help or Hinder** that roll as usual, as long as you buy their explanation for how they do so.

SAVING THROWS & LUCK

As a catch-all move for times when other moves don't apply, **Make a Saving Throw** will see a lot of use in dungeons. You could ask for a +WIS saving throw to sense an ambush or trap, or a +STR saving throw to heave off the stone lid of a sarcophagus. Always gauge the trigger to the circumstance: you might judge that someone charging down a tunnel doesn't stand a chance of noticing that ambush, or that there's no way a Magic-User with a Strength of 7 could budge that heavy lid.

Get Lucky is its own special kind of saving throw, usually triggered when a character just hopes for the best, but it can also be used to answer any open question in the moment. Does the Cleric step on the hidden pressure plate when they walk unsuspectingly across the room? Ask them to Get Lucky and you'll have your answer.

What if the party crosses the room as a group? I would rule that that someone definitely steps on that pressure plate and sets off the trap, which invokes one of Get Lucky's sub-clauses: "When you *have the lowest current Luck of everyone present and a misfortune occurs*, you're the one who bears the brunt." So I ask who has the lowest Luck, and that's who gets hit by the spring-loaded arrow. If I had decided instead that the trap floods the room with sleeping gas, I might rule that the PC with the lowest Luck is knocked out immediately, but everyone else gets to Make a Saving Throw with +CON in order to stay conscious.

How often you let them Get Lucky is one of the markers of where you fall on the soft-to-hard Judge spectrum. However forgiving you may be, don't give them a potential out every time they do something stupid. At least some of the time, a stupid decision should be rewarded with the obvious consequences.

GENERATING A DUNGEON

Whether you need to prepare a dungeon ahead of time or create one on the fly, the procedure described here will give you the necessary raw material. For each step, choose from the available options or let the dice decide. As various elements are generated, allow your imagination to bring the environment into focus and describe it accordingly.

1 DUNGEON NAME & LOCATION

If you've already got a name and a place on the map for your dungeon, skip this step. Otherwise, choose or roll a name on the tables below, and decide where it's located on your map. Once you have a name, keep it in mind as you make decisions about the form and content of your dungeon. Alternatively, you might decide to name your dungeon *after* going through the rest of the procedure here, taking the results into consideration.

1d12	Dungeon name template	1d12	Dungeon name template
1-2	The [Place]	7-8	(The) [Noun]'s [Place]
3-4	(The) [Adjective] [Place]	9-10	[Place] of the [Adjective] [Noun]
5-6	(The) [Place] of (the) [Noun]	11-12	The [Adjective] [Noun]

1d100	Place	Adjective	Noun	1d100	Place	Adjective	Noun
01-02	Archive	Ancient	[Name]*	51-52	House	High	God
03-04	Blight	Ashen	Arm	53-54	Jaws	Holy	Hand
05-06	Boneyard	Black	Ash	55-56	Keep	Iron	Head
07-08	Catacomb	Bloody	Beast	57-58	Lair	Jagged	Heart
09-10	Cave(s)	Blue	Behemoth	59-60	Maw	Lonely	Horror
11-12	Cavern(s)	Broken	Blood	61-62	Maze	Lost	Hero
13-14	Citadel	Burning	Child	63-64	Mountain	Low	Horn
15-16	Cliff	Cracked	Cinder	65-66	Mouth	Misty	King
17-18	Crack	Dark	Corpse	67-68	Peak	Petrified	Knave
19-20	Crag	Dead	Crystal	69-70	Pit	Red	Priest
21-12	Crypt	Doomed	Dagger	71-72	Remnant	Screaming	Prophet
23-24	Curse	Endless	Death	73-74	Retreat	Sharp	Queen
25-26	Deep	Evil	Demon	75-76	Ruin	Shattered	Shard
27-28	Delve	Fallen	Devil	77-78	Shrine	Shifting	Skull
29-30	Den	Far	Doom	79-80	Skull	Shivering	Souls
31-32	Finger	Fearsome	Dragon	81-82	Spire	Shrouded	Spear
33-34	Fist	Floating	Eye	83-84	Temple	Stoney	Spirit
35-36	Fort	Forbidden	Fear	85-86	Throne	Sunken	Stone
37-38	Fortress	Forgotten	Finger	87-88	Tomb	Thorny	Sword
39-40	Grave	Frozen	Fire	89-90	Tooth	Thundering	Troll
41-42	Haunt	Ghostly	Foot	91-92	Tower	Unholy	Warrior
43-44	Hold	Gloomy	Frog	93-94	Tunnel(s)	White	Water
45-46	Hole(s)	Gray	Ghost	95-96	Vault	Wicked	Witch
47-48	Hollow(s)	Grim	Giant	97-98	Warren	Withered	Wizard
49-50	Home	Hidden	Goblin	99-100	Wreck	Yellow	Worm

* Choose a name appropriate to your setting; or, if you have a name list, roll one up.

2 DUNGEON SIZE

The bigger the dungeon, the greater its potential dangers and rewards. After choosing a size or rolling 1d12 on this table, determine the total number of unique areas in the dungeon as indicated and start a thread equal to that number. As the dungeon is explored, mark the thread each time a new unique area is discovered. When the party reaches the last unique area, the dungeon is considered fully explored.

1d12	Dungeon size	Unique areas	Themes
1-2	small	1	2
3-8	medium	1d3+1	3
9-10	large	1d4+4	4
11	huge	1d6+8	5
12	megadungeon	1d4+1 connected dungeons (roll 1d10+1 for size of each)	

A **megadungeon** is 2-5 interconnected dungeons, to which an adventuring party might return again and again. When creating a megadungeon, roll up each constituent dungeon individually, using 1d10+1 to determine size on the above table instead of 1d12.

3 DUNGEON THEMES

Look to the dungeon's themes for inspiration as you describe and draw connections between discoveries, dangers, and other aspects of the environment. Roll 1d12 for category and 1d12 for specific theme, a number of times as indicated by the dungeon's size, above.

Theme ~ Combined these with origin to frame your creative decisions. If gonzo elements feel out of place in your campaign, treat any gonzo result as grim instead.

1-2 Hopeful	3-6 Mysterious	7-11 Grim	12 Gonzo
1 nature/growth	1 burglary/theft	1 pride/hubris	1 constructs/robots
2 law/order	2 desire/obsession	2 hunger/gluttony	2 unexpected sentience
3 beauty/wonder	3 secrets/deception	3 greed/avarice	3 space/time travel
4 healing/recovery	4 imitation/mimicry	4 wildness/savagery	4 advanced technology
5 protection/defense	5 inversion/reversal	5 worship/sacrifice	5 utter insanity
6 completion	6 element	6 forbidden knowledge	6 alien life
7 inheritance/legacy	7 transformation	7 control/ dominance	7 cosmic alignment
8 balance/harmony	8 shadow/spirits	8 pain/torture	8 other dimension(s)
9 light/life	9 cryptic knowledge	9 wrath/war	9 other plane(s)
10 prophecy	10 madness	10 tragedy/loss	10 unspeakable horrors
11 divine influence	11 magic	11 chaos/corruption	11 elder gods/ demons
12 transcendence	12 magic	12 darkness/death	12 roll grim, turn it up to 11

Choose or roll on these tables to begin building an overall conception of the place. If you already have a name for your dungeon and feel that certain options below suit that name better than others, choose those instead of rolling for them.

ORIGIN will point you to one of the tables appearing on pages X-X, which you can then use to roll up various aspects of that type of dungeon; SITUATION tells you how the structure is positioned in the terrain; ENTRANCE CONDITION indicates how accessible the dungeon is; and CAUSE OF RUIN suggests what might have happend to bring the dungeon's original function to an end.

1d12	ORIGIN ~ How did it come to be?
1	CAVES/CAVERNS
2	RUINED SETTLEMENT
3	PRISON
4	MINE
5	CRYPT/TOMB
6	LAIR/DEN/HIDEOUT
7	STRONGHOLD/FORTRESS
8	TEMPLE/SANCTUARY
9	ARCHIVE/LABORATORY
10-12	ORIGIN UNKNOWN

1d12	SITUATION ~ Where does it sit?
1-2	aboveground
3-4	partially above and partially belowground
5-11	belowground
12	extraordinary (floating, ephemeral, etc.)

When some or all of a dungeon is aboveground, choose and describe its visible structure (tower, castle, monastery, ruins, etc.).

1d12	ENTRANCE CONDITION
1	sealed shut
2	purposely hidden
3-4	concealed by natural feature/terrain
5-6	buried (in earth, rubble, etc.)
7	blocked by obstacle/out of reach
8-10	clear/obvious
11-12	multiple entrances: roll 1d10 1d6+1 times

1d12	CAUSE OF RUIN
1	arcane disaster
2	damnation/curse
3-4	earthquake/flood/fire
5-6	plague/famine/drought
7	overrun by monsters
8	hubris
9-10	war/invasion
11	depleted resources
12	better prospects elsewhere

This is where we get down to the nitty-gritty of creating the spaces that will actually be explored. Repeat this step each time you need a new area, whether you're preparing your dungeon ahead of time or improvising.

Exploration is a variable used to determine how far into a dungeon the party has progressed. The higher this value, the more the party has explored, and the more likely they are to find a UNIQUE AREA. When a dungeon is first entered, set exploration to zero. Each time the party reaches a new area (or whenever you need to generate a new area during prep), roll 1d12 +exploration and consult the table below.

ROLL	AREA TYPE	CONTENTS	EXPLORATION CHANGE
1-3	COMMON AREA	1 DANGER	+3
4-6	COMMON AREA	1 DANGER, 1 DISCOVERY	+2
7-8	COMMON AREA	1 DANGER, 2 DISCOVERIES	+1
9-11	COMMON AREA	nothing unusual	+1
12	COMMON AREA	1 DISCOVERY	+1
13	UNIQUE AREA	1 DANGER	Reset to zero
14	UNIQUE AREA	nothing unusual	Reset to zero
15	UNIQUE AREA	1 DANGER, 1 DISCOVERY	Reset to zero
16	UNIQUE AREA	1 DANGER, 2 DISCOVERIES	Reset to zero
17+	UNIQUE AREA	1d4 DISCOVERIES	Reset to zero

AREA TYPE indicates which table to roll on when determining the specific nature of the place. CONTENTS indicates what the area holds, in terms of discoveries and dangers; and EXPLORATION CHANGE indicates the increase or reduction of the exploration value.

Use the site-specific tables on pages X-X to roll up each COMMON and UNIQUE AREA, along with any DISCOVERIES and other details desired. If you don't have any immediate ideas for DANGERS, consult the DUNGEON DANGER table on page X. As always, adapt roll results to the context.

Remember to mark your UNIQUE AREA thread each time a new UNIQUE AREA is discovered, and that when the party reaches the last UNIQUE AREA, the dungeon is considered fully explored.

For each new area, use the tables at right to determine the number of exits and which way they go relative to the point of entry. If an exit leads "back," consider connecting it to a previously-explored area.

For each exit, roll to determine the type of CONNECTION to which it leads, using the site-specific table for the DUNGEON TYPE being explored.

If you end up with a dead end before the dungeon's been fully explored, add more exits!

	NUMBER OF EXITS
1d12	(including the way in)
1	1
2-5	2
6-8	3
9-10	4
11	5
12	6

	EXIT DIRECTION
1d12	(relative to party's position)
1-3	down
4	back
5-7	forward
8-9	left
10-11	right
12	up

CAVES/CAVERNS

Interconnected subterranean spaces might be created when tectonic forces fracture the earth, when water erodes rock over the course of millennia, or when lava burns right through it. In a fantastical world, some giant creatures might even be capable of boring through stone, leaving tunnel networks for others to inhabit or explore. In describing these natural spaces, it behooves the Judge even more to **think in 3-D**.

1d12	Cave type
1	burrowed by MONSTER
2-3	formed by lava tubes
4	solutional (limestone)
5	solutional (chalk)
6	solutional (dolomite)
7	solutional (salt)
8-9	eroded by water
10	formed by glacier
11	formed by earthquake
12	crystalline

1d12	Main entrance
1-6	cave mouth
7-9	crevice/chasm/gorge
10-11	sinkhole
12	swallow hole

1d12	Connection
1	hole/pit/sinkhole
2	crack/fissure/chasm
3	tube/crawlspace
4	gap/dropoff
5	watercourse
6-10	tunnel
11	shaft/chimney
12	adjacent area

1d12	Common area
1	collapsed area
2-3	tunnel network
4-6	cave/room
7	gallery
8-9	cavern/chamber
10	cave cluster (1d4+1 caves)
11	multi-level cavern (1d4+1 levels)
12	roll on different COMMON AREA table

1d12	Unique area
1	Midden
2	Bottomless Cave
3	Ice Cave
4	Underground Maze
5	Bandit Hideout
6-7	Lair of the MONSTER
8	Vast Cavern (holds 1d4 STRUCTURES)
9	Strange Cavern (ODDITY)
10	Lake of Lava
11	Gateway to underlands (wilderness)
12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	Feature
1	pit/fissure/chasm
2	treacherous/slippery
3	dramatic slope
4	dense columns
5	pockets/depressions
6	natural alcoves/niches
7	vertical space
8	ledges/ramps/bridges
9	precipice/overlook
10	multi-level space
11	advantageous position
12	ODDITY

9-12	Find
1	lair of CREATURE
2	edible fungi/lichen
3	bioluminescent fungi
4	evidence of inhabitant
5	sign of danger
6	1d4 explorers
7-8	spring/stream/pool
9	cascade/waterfall
10	campsite/supplies
11	1d4+1 BOOTY
12	1d6+1 BOOTY

1d12	Dressing
1	sound/odor
2	signs of battle/struggle
3	remains of CREATURE
4	remains of explorer
5	silt/mud
6	rubble/debris
7	geologic pattern
8	fungi/lichen
9-10	stalagmites/stalactites
11	crystal/calcite formation
12	breeze

PRISON

Engineered to contain some perceived threat to those who built it. Usually of solid construction and subdivided by strong security measures (locked doors, gates, etc.). Why did the prisoners need to be contained? Why weren't they simply killed?

1d12	Builder
1-2	surface civilization
3-4	underworld civilization
5-6	religious order
7-8	monarch/overlord
9-10	wizard/lunatic
11	sorcerer-king/queen
12	extraplanar entity

1d12	Prisoners
1	unspeakable horror
2	demons/devil
3	terrible monsters
4	lunatics
5	poor/indigent
6-9	criminal underclass
10	insurgents/traitors
11	religious minority
12	research subjects

1d12	Connection
1	collapsed passage
2	window/hole/pit
3	fissure/broken wall
4-5	door/gate to passage
6-9	locked door/gate to adjacent area
10	shaft/chute
11	secret passage
12	escape tunnel

1d12	Common area
1	latrine/midden/dump
2-3	passageway
4	guardpost/checkpoint/gateway
5-7	cellblock
8	storeroom
9	mess/kitchen/larder
10	yard/common area/well
11	barracks/quarters/kennels
12	workshops

1d12	Unique area
1	Burial Pits
2	Oubliette
3	Sealed Cellblock
4	Torture Chamber
5	Quarry/Excavation Site
6	Hall of Judgment
7	Hall of Subjugation
8	Shrine of [ELEMENT/ASPECT]
9	Administrative Offices
10	Warden's Quarters
11	Mine Entrance (adjacent dungeon)
12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	Feature
1	pit/fissure/chasm
2	obstacle
3-4	locked door/gate
5	uneven/broken floor
6	barred wall/window
7	alcoves/niches
8	ledges/stairs/catwalks
8	wall carving/statue
10	iron bars/rings/rungs
11	close quarters/chokepoint
12	window/airshaft

9-12	Find
1	lair of CREATURE
2	evidence of inhabitant
3	1d4 prisoners/escapees
4-5	COMMON ITEM
6	USEFUL ITEM
7	map/message
8	key to obstacle
9-10	fountain/well/pool
11	1d4+1 on BOOTY table
12	1d6+1 on BOOTY table

1d12	Dressing
1	sound/odor
2	waste
3	scrawled warning
4	signs of battle/struggle
5	remains of CREATURE
6-7	remains of prisoners
8	rubble/debris
9	rotten food/supplies
10	signage/plaque
11	furniture
12	breeze

MINE

A mine is dug to extract useful material from the earth, which requires a massive amount of labor (often in the form of slaves). Who built it? What did they do with the extracted material?

1d12	BUILDER
1-2	surface civilization
3-4	underworld civilization
5-7	dwarf/gnome
8	magnate/merchant
9	religious order
10	monarch/overlord
11	wizard/lunatic
12	sorcerer-king/queen

1d12	RESOURCE
1	salt/mineral
2-3	clay/stone/limestone
4-6	copper/tin/iron/lead
7-8	silver/gold
9	gems
10	mithril/special ore
11	magical/planar
12	unusual (ODDITY)

1d12	CONNECTION
1-2	dead-end tunnel
3	out-of-reach opening
4	fissure/crack/cave
5	waterway/bridge
6-8	tunnel
9-10	shaft/chute
11	secret passage
12	adit to surface/outside

1d12	COMMON AREA
1	collapsed area
2	waste pits (tailings, etc.)
3-6	mining tunnel network
7	natural caves/cavern/chasm
8	underground stream/river/pool/lake
9	miners' quarters/common rooms
10	holding/processing area (for RESOURCE)
11	storeroom/workshop
12	roll on different COMMON AREA table

1d12	UNIQUE AREA
1	Pit of Doom
2	Labyrinth
3	Excavation Site
4	Great Chasm/Bridge
5	Reservoir/Cistern/Aqueduct/Canal
6	Vast Cavern (holds 1d4 STRUCTURES)
7	Strange Cavern (ODDITY)
8	Enchanted Pool (ABILITY)
9	Mother Lode/Treasure Vault
10	Gateway to underlands (wilderness)
11	Extraplaner Portal
12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	FEATURE
1	pit/fissure/chasm
2	uneven/broken floor
3	rubble heaps
4	locked door/gate
5	alcoves/niches
6	ledges/stairs/walkways
7	wall carving/statue
8	processing equipment
9	fountain/well/pool
10	obstacle/puzzle
11	elevator/winch
12	airshaft

9-12	FIND
1	mining tools/supplies
2	pictographic narrative
3	lair of CREATURE
4	evidence of CREATURE
5	COMMON ITEM
6	USEFUL ITEM
7	map/message
8	key to obstacle/puzzle
9-10	vein/seam (RESOURCE)
11	1d4+1 on BOOTY table
12	1d6+1 on BOOTY table

1d12	DRESSING
1	sound (DIRECTION)
2	scrawled warning
3	signs of battle/struggle
4	remains of CREATURE
5	remains of miners
6	broken tools
7	signage/inscription
8	tailings/waste
9	temperature change
10	odor (DIRECTION)
11	breeze (DIRECTION)
12	ODDITY

CRYPT/TOMB

A crypt or tomb is built to hold the remains of a revered or powerful figure, often with room set aside for valuables and servants meant to accompany them into the afterworld. Traps, guardians, false entrances, and sealed areas may be employed to deter grave robbers—to say nothing of the calamitous curses that sometimes await those who manage to breach that final vault or sarcophagus.

1d12	BUILDER
1-5	surface civilization
6-7	underworld civilization
8-9	religious order
10	monarch/overlord
11	wizard/lunatic
12	sorcerer-king/queen

1d12	BURIAL SUBJECT
1	fiend/demon/devil
2	horror/abomination
3	commoners
4-5	hero/martyr
6-7	minor noble
8-9	monarch/overlord
10-11	high priest/saint
12	roll 1d10 twice and combine

1d12	CONNECTION
1	sealed passage
2-3	dead-end passage
4	out-of-reach opening
5	fissure/crack/cave
6	pit/shaft
7-9	open passage
10	adjacent area
11	tomb robbers' tunnel
12	secret passage

1d12	COMMON AREA
1	collapsed area
2	false treasure vault/tomb (+TRAP)
3-4	passage (+TRAP)
5	crypt-lined passage/chamber
6-7	passage
8-10	chamber
11	gallery
12	roll on different COMMON AREA table

1d12	UNIQUE AREA
1	Maze
2	Catacombs
3	Well Room
4	Sacrificial Chamber
5	Shrine of [ELEMENT/ASPECT]
6	Mortuary Temple
7	Necropolis
8	Hall of Offerings
9	Burial Vault
10	Secret Burial Vault
11	Treasure Vault
12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	FEATURE
1	pit/fissure/chasm
2-3	sealed opening/door
4	obstacle/puzzle
5	uneven/broken floor
6	alcoves/niches
7	ledges/stairs/ramps
8-9	wall carving/statue
10	vertical space
11	multi-level space
12	airshaft/lightshaft

9-12	FIND
1	embalming supplies
2	pictographic narrative
3	1d4 tomb robbers
4	lair of CREATURE
5	map/message
6	key to obstacle/puzzle
7-8	sarcophagus/reliquary
9	1d6+1 on BOOTY table
10	1d8+1 on BOOTY table
11	1d10+1 on BOOTY table
12	1d12+1 on BOOTY table

1d12	DRESSING
1	sound/odor
2	scrawled warning
3	remains of CREATURE
4	remains of robbers
5	vandalized statues
6	religious iconography
7	mural/mosaic
8	pots/urns
9	inscription/epitaph
10	broken/open coffins
11	platform/dais/altar
12	breeze

LAIR/DEN/HIDEOUT

Thieving bandits, scheming wizards, and bloodthirsty monsters alike prey upon civilized folk, and in turn are feared, despised, and marked for bounty by whatever authority claims ownership of their hunting grounds. These truths demand a residence both hidden from armed patrols and within striking distance of easy prey. Beyond that, its physical shape can take many forms.

1d12	ENTRANCE VIA	1d12	MAIN OCCUPANT		CONNECTION
1	underwater	1-2	BEAST (*horde*)		Use the CONNECTION table on
2	dense thicket/forest	3	bandits/smugglers		the dungeon page determined
3-6	tunnel/cave/grotto	4	wanted criminal		by your COMMON AREA roll.
7	natural labyrinth/maze	5	HUMANOID (*group*)		
8	hut/shack /homestead	6	cult (*chaotic/evil*)		
9	abandoned temple	7	wizard/witch		
10-11	tower/fortification	8-9	MONSTER, UNUSUAL		
12	ruined keep/castle	10	MONSTER, RARE		
		11	MONSTER, LEGENDARY		
		12	roll 1d8 twice and combine		

	COMMON AREA	1d12	UNIQUE AREA
1d12	(use indicated for all subsequent areas)	1	Waste Pit/Midden
		2	Burial Ground/Boneyard
1-3	use CAVE/CAVERNS table	3	Guardroom/Ambuscade
4-6	use RUINED SETTLEMENT table	4	Storeroom/Larder
7	use PRISON table	5	Well Room/Watering Hole
0	use MINE table	6	Barracks/Brood Pit
9	use CRYPT/TOMB table	7	Shrine of [ELEMENT/ASPECT]
10	use STRONGHOLD/FORTRESS table	8	Armory/Trophy Room
11-12	use ORIGIN UNKNOWN table	9	Audience Room
		10	[Occupant]'s Quarters/Lair
		11	Strongroom/Treasure Hoard
		12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

Use the DISCOVERY tables on the dungeon page determined by your COMMON AREA roll.

DRESSING

Use the DRESSING table on the dungeon page determined by your COMMON AREA roll.

STRONGHOLD/FORTRESS

In a world where property and power are often seized by force, those in possession of such things will take defensive measures. The resulting structures are designed to prevent depredation by outsiders and allow inhabitants to survive long-term siege. Thick walls, fortified entryways, machilocations, and murder holes may discourage invaders, while stockpiled supplies and access to potable water sustain those within.

1d12	BUILDER	1d12	ENEMY OF BUILDER	1d12	CONNECTION
1-5	surface civilization	1	otherworldly force	1	window/opening
6-7	underworld civilization	2-4	CREATURE horde	2-3	ladder/stairwell
8	religious figure	5-6	rival religion	4-5	door/gate to passage
9-10	monarch/overlord	7-11	rival faction/culture	6-8	passage
11	wizard/lunatic	12	rebels/insurgents	9-10	locked door/gate to adjacent area
12	sorcerer-king/queen			11-12	secret passage

1d12	COMMON AREA	1d12	UNIQUE AREA
1	latrine/midden/dump	1	Dungeon/Torture Chamber
2-3	fortified gate/guardpost	2	Menagerie/Arena
4-5	passageways	3	Feasting Hall
6	common quarters	4	Shrine/Temple of [ELEMENT/ASPECT]
7	storeroom	5	Armory
8	mess/kitchen/larder	6	Trophy Hall/Hall of Ancestors
9	courtyard/well room	7	Audience/Throne Room
10-11	barracks/stables/kennels/aviary	8	Advisor's/Lieutenant's Quarters
12	workshops	9	Leader's/Lord's Quarters
		10	Secret Room
		11	Treasure Chamber
		12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	FEATURE	9-12	FIND		1d12	DRESSING
1	machilocations/ murder holes	1	lair of CREATURE		1	sound/odor
2	obstacle	2	evidence of CREATURE		2	signs of battle/struggle
3-4	locked door/gate	3	prisoner/escapee		3	remains of CREATURE
5-6	alcoves/niches	4	map/message/record		4	rubble/debris
7	balcony/stairs/ramps	5	COMMON ITEM		5	pillars/columns
8	statue/carving	6-7	USEFUL ITEM		6	emblem/banner/crest
9-10	well/fountain	8	key to obstacle		7	light source
11	vantage point	9	supply stockpile		8	firepit/braziers
12	defensible position	10	weapons/armor		9	signage/plaque
		11	1d6+1 on BOOTY table		10	furniture
		12	1d8+1 on BOOTY table		11-12	roll 1d10 twice

TEMPLE/SANCTUARY

The layout and architecture of a house of worship always reflects the nature of the god to whom it is devoted. The orientation of rooms and passages will have cosmological significance, symbols of the deity's domain will figure prominently in decorative motifs throughout, and religious lore will likely be represented in some narrative form. Enemies of the faith will be most unwelcome.

1d12	BUILDER
1	alien/otherworldly religion
2-3	forgotten religion
4-7	ancient religion
8-12	active religion

1d12	DOMAIN OF DEITY (Roll ALIGNMENT first)
1-3	ELEMENT
4-5	ASPECT
6-9	ELEMENT + ASPECT
10	ODDITY
11	ODDITY + ELEMENT
12	ODDITY + ASPECT

1d12	CONNECTION
1-2	locked door
3	curtained opening
4	elaborate doorway
5	curving hall
6-7	passage
8-10	opening to adjacent area
11-12	secret passage

1d12	COMMON AREA
1	latrine/waste disposal
2-3	passage
4	alcove-lined passage
5-8	chamber/gallery
9	dormitory/sleeping cells
10	mess/kitchen/larder
11	storeroom
12	roll on different COMMON AREA table

1d12	UNIQUE AREA
1	Vestry
2	Lay Temple
3	Shrine of [Demigod/Saint]
4	Blessed Well/Font/Pool
5	Hall of Offerings
6	Sacrificial Chamber
7	Crypt of [Martyr/Saint]
8	Library/Scriptorium
9	High Priest's Quarters
10	Sanctum of Mysteries
11	Oracle
12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	FEATURE
1	round/circular space
2	geometric space
3-4	impressive space
5	windows/clerestory
6	alcoves/niches
7	ledges/stairs/ramps
8-9	idol/statue/carving
10	vertical space
11	multi-level space
12	airshaft/lightshaft

9-12	FIND
1-2	pictographic narrative
3	omen/sign/prediction
4	1d4 lay members
5-6	COMMON ITEM
7	USEFUL ITEM
8-9	robes/vestments
10	books/scrolls
11	offerings (2d4 BOOTY)
12	reliquary (2d6 BOOTY)

1d12	DRESSING
1	sound/odor
2	religious iconography
3	intricate details
4	vaulted ceiling/dome
5	statues
6	mural/mosaic
7-8	light source
9	firepit/braziers
10	inscription/epitaph
11	columns/pillars
12	platform/dais/altar

ARCHIVE/LABORATORY

Those who hold high the lamp of knowledge, peering into the darkness of the unknown, always seek more fuel for the light. They pore over the recorded works of predecessors, formulate their own theories, and conduct strange experiments. Given the means, such an individual invariably finds or builds a structure in which to pursue the mysteries of the mortal plane and beyond. They like to be left alone.

1d12	BUILDER
1	otherworldly entity
2-3	scholar
4-6	alchemist/enchanter
7-10	wizard/warlock
11	guild/convocation
12	lich

1d12	PRIMARY SUBJECT
1	botany/biology
2	zoology/cryptozoology
3	astrology/astronomy
4-5	ELEMENT
6-8	MAGIC TYPE
9	ODDITY
10	otherworldly studies
11-12	roll 1d10 twice

1d12	CONNECTION
1	ladder/stairwell
2-3	passage
4-5	door to passage
6-7	door/opening to adjacent area
8-10	locked door to adjacent area
11	secret passage
12	magic door/portal

1d12	COMMON AREA
1	latrine/waste disposal
2-3	hallway/passage
4-6	chamber/room
7	mess/kitchen/larder
8	garden/herbarium
9	reading room/study
10	workshops
11	supply closet
12	roll on different COMMON AREA table

1d12	UNIQUE AREA
1	Chamber of [ODDITY]
2	Specimen Collection
3	Hall of Curiosities
4	Hall of Lore
5	Amphitheater
6	Library/Scriptorium
7	Laboratory
8	Observatory/Scrying Chamber
9	[BUILDER]'s Quarters
10	Summoning Chamber
11	Secret Library
12	roll on different UNIQUE AREA table

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	FEATURE
1	round/circular space
2	geometric space
3	windows/clerestory
4	alcoves/niches
5	reading nook
6	veranda/balcony
7	vertical space
8	multi-level space
9-10	well/pool/fountain
11	ODDITY
12	airshaft/lightshaft

9-12	FIND
1	escaped/lost specimen
2	map/notes/formula
3	COMMON ITEM
4	USEFUL ITEM
5	MONSTER BODY PART
6-8	books/scrolls
9	alchemical/magical supplies
10	1d4+1 on BOOTY table
11	1d6+1 on BOOTY table
12	1d8+1 on BOOTY table

1d12	DRESSING
1	sound/odor
2	rugs/carpets
3	quiet
4	statues/carvings
5	mural/mosaic
6	light source
7	firepit/braziers
8-9	furniture
10	astrological/occult/arcane symbols
11-12	roll 1d10 twice

RUINED SETTLEMENT

The wilderness is littered with signs of civilizations that failed to stand the test of time. Broken columns amidst the forest undergrowth, crumbling walls subsumed by sandstorms, ghost roads leading nowhere: these mark the places where people once lived, and no doubt created objects of value. Which explains why every freebooter is, to some degree, an amateur archaeologist.

1d12	BUILDER
1	kobold/goblin/orc
2-6	human
7	halfling
8	dwarf
9	elf
10-11	BEAST people
12	strange/otherworldly

1d12	SETTLEMENT TYPE
1-2	unknown
3-4	village
5-7	keep/castle
8-10	town
11-12	city

1d12	CONNECTION
1	sinkhole/fissure
2	natural barrier/obstacle
3-4	difficult/treacherous terrain
5-12	adjacent area

1d12	COMMON AREA (ruined)
1	sewers/midden/dump
2	settlement defenses (walls, moat, etc.)
3-4	shacks/slums/poor quarter
5-6	homes/residential quarter
7-8	watering hole/well/cistern/aqueduct
9	workshops/industrial quarter
10	shops/market/mercantile quarter
11	docks/trading post/caravansary
12	temple/religious quarter

1d12	UNIQUE AREA (ruined)
1	Graveyard/Necropolis
2	Monument/Statue/Obelisk
3	Gallows/Arena/Theater
4	Main Marketplace/Bazaar
5	Main Plaza/Parade Ground
6	Guardhouse/Barracks
7	Shrine/Temple (ELEMENT/ASPECT)
8	Shaman's Hut/Library/Wizard's Tower
9	Leader's Hut/Palace
10-12	DUNGEON ENTRANCE

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	FEATURE
1-2	potholes/pitfalls
3	barrier/obstacle
4	hiding places
5	unstable/rickety structure
6-7	treacherous footing
8-9	hidden FIND
10	water source/feature
11	vantage point
12	defensible position

9-12	FIND
1	lair of CREATURE
2-3	evidence of CREATURE
4	evidence of explorers
5	1d4 explorer(s)
6-7	COMMON ITEM
8-9	USEFUL ITEM
10	1d4+1 on BOOTY table
11	1d6+1 on BOOTY table
12	1d8+1 on BOOTY table

1d12	DRESSING
1	sound/odor
2	signs of battle/struggle
3	remains of CREATURE
4	remains of inhabitants
5	broken furniture
6	broken pillars/columns
7	statue/monument
8	signage/plaque
9	emblem/banner/crest
10	religious iconography
11-12	roll 1d10 twice

ORIGIN UNKNOWN

Many of the ancient structures littering the wilderness are of mysterious provenance, inexplicable subterranean arrangements of rooms and passages that leave even the most learned of scholars scratching their heads. Confusing and often contradictory, these labyrinths pose a particular challenge to the treasure-hunter who navigates by deductive reasoning. Intruders had best learn to expect the unexpected.

1d12	ENTRANCE VIA
1	underwater
2	dense thicket/forest
3-4	tunnel/cave/grotto
5-6	crevice/ravine/cliff face
7	natural labyrinth/maze
8	hut/shack/homestead
9	abandoned temple
10	tower/fortification
11-12	ruined keep/castle

1d12	ADDITIONAL THEME
1-2	cryptic knowledge
3	inversion/reversal
4-5	secrets/deception
6-7	magic
8-9	chaos/corruption
10	madness
11	other plane(s)
12	other dimension(s)

1d12	CONNECTION
1	dead-end passage
2	locked door to adjacent area
3	fissure/crack/cave
4	out-of-reach opening
5	pit/shaft/crawlspace
6-7	door to passage
8-9	door to adjacent area
10-11	passage
12	secret passage

1d12	COMMON AREA
1-3	roll on CAVES/CAVERNS
4	roll on PRISON
5	roll on MINE
6-7	roll on CRYPT/TOMB
8	roll on STRONGHOLD/FORTRESS
9-10	roll on TEMPLE/SANCTUARY
11-12	roll on ARCHIVE/LABORATORY

1d12	UNIQUE AREA
1	roll on CAVES/CAVERNS
2	roll on PRISON
3	roll on MINE
4	roll on CRYPT/TOMB
5	roll on STRONGHOLD/FORTRESS
6	roll on TEMPLE/SANCTUARY
7	roll on ARCHIVE/LABORATORY
8	Hall of [ASPECT]
9	Vault of [ELEMENT]
10	Chamber of [ODDITY]
11	Sanctum
12	Treasure Vault

DISCOVERY ~ Juxtapose, embellish, and integrate.

1-8	FEATURE
1	pit/fissure/chasm
2-3	obstacle/puzzle
4	treacherous footing
5	sloping/slanting floor
6	round/geometric space
7	multi-level space
8	alcoves/niches
9	idol/statue/carving
10	well/pool/fountain
11	ODDITY
12	magic door/portal

9-12	FIND
1	lair of CREATURE
2	evidence of CREATURE
3	cryptic runes/glyphs
4	1d4 rival explorer(s)
5	map/message
6	key to obstacle
7	COMMON ITEM
8	USEFUL ITEM
9	1d6+1 on BOOTY table
10	1d8+1 on BOOTY table
11	1d10+1 on BOOTY table
12	1d12+1 on BOOTY table

1d12	DRESSING
1	sound/odor
2	statues/carvings
3	mural/mosaic
4	remains of CREATURE
5	light source
6	furniture
7	altar/platform/dais
8	occult/arcane symbols
9	minor ODDITY
10	breeze
11-12	roll 1d10 twice

DUNGEON DANGER

Threats encountered in a dungeon are somewhat different than those encountered during overland travel, so these tables differ from the WILDERNESS DANGER tables. Integrate each based on what's been established (dungeon function, themes, etc.).

1-5 HAZARD ~ Imagine what form it takes, how noticeable it is, and commit.

1	UNNATURAL	2-8	NATURAL	9-12	TRAP
1	demonic power/effect	1	cave-in/collapse	1	ambush
2	thought/mind control	2	poison/disease	2	alarm
3	blight/curse/corruption	3	unexpected pitfall	3	ensnaring/paralyzing
4	mimicry	4	dangerous angle/slope	4	pit
5-6	planar power/effect (ELEMENT)	5	treacherous footing	5	crushing
		6	slick/slippery floor	6	piercing/slashing
7-11	magical power/effect (MAGIC TYPE)	7	precarious position	7	asphyxiating
		8	vulnerable position	8	soporific/confusing
12	divine test/influence	9	fog/mist/smoke	9	poisonous (gas, etc.)
		10	structural weakness	10	ELEMENT-based
		11	tight/narrow space	11	MAGIC TYPE-based
		12	roll 1d10+1 twice	12	roll 1d10+1 twice

6-11 CREATURE ~ Roll using tables on next page.

12 LEADER ~ What do they want? Who or what do they lead?

1-6	HUMAN	7-10	HUMANOID	11-12	OTHER
1	scavenger/robber	1	scavenger/robber	1	vermin lord
2	wanted criminal	2	wanted criminal	2-3	spirit/specter/ghost
3	bandit chief	3	bandit chief	4-5	undead lieutenant
4	mercenary captain	4	mercenary captain	6-7	undead lord/lich
5	adventurer	5	adventurer	8-9	demon
6	shaman/priest/cultist	6	shaman/priest/cultist	10	MONSTER lord
7	high priest/oracle	7	high priest/oracle	11	demon lord/devil
8	sage/alchemist	8	sage/alchemist	12	alien interloper
9	boss/lord/chief	9	boss/lord/chief		
10	warchief/warlord	10	warchief/warlord	**1d12**	**ACTIVITY**
11	wizard/witch/warlock	11	wizard/witch/warlock	1	laying trap/ambush
12	figure of renown	12	figure of renown	2	fighting/at war
				3	prowling/on patrol
1d12	**ELEMENT**	**1d12**	**MAGIC TYPE**	4	hunting/foraging
1-2	death/void/darkness	1-2	divination	5	eating/resting
3-4	air/sky/stars	3-4	enchantment	6	crafting/praying
5-6	earth/stone/plants	5-6	evocation	7	traveling/relocating
7-8	fire/metal/smoke	7-8	illusion	8	exploring/lost
9-10	water/ice/mist	9-10	necromancy	9	returning home
11-12	life/spirit/light	11-12	summoning	10	building/excavating
				11	sleeping
				12	dying

CREATURE

These tables are reproduced from *Book IV: Beasts & Booty* for convenience. Use the steps on pages X-X of that book if you need to work out a given creature' details.

1-4 BEAST ~ Start with a real-world creature, then put a spin on it.

1-7	EARTHBOUND	8-10	AIRBORNE	11-12	WATER-GOING
1	termite/tick/louse	1	gnat/mosquito/firefly	1	insect
2	snail/slug/worm	2	moth/locust/dragonfly	2	jelly/amoeba/anemone
3	ant/centipede/scorpion	3	bee/wasp/hornet	3	clam/oyster/snail
4	snake/lizard	4	chicken/duck/goose	4	eel/snake
5	vole/rat/weasel	5	songbird/parrot	5	frog/toad
6	boar/pig	6	gull/waterbird	6	fish
7	dog/fox/wolf	7	heron/crane/stork	7	crab/lobster
8	cat/lion/panther	8	crow/raven	8	turtle
9	deer/horse/camel	9	hawk/falcon/eagle	9	alligator/crocodile
10	ox/rhino	10	owl/vulture/condor	10	dolphin/shark
11	bear/ape/gorilla	11	bat	11	squid/octopus
12	mammoth/dinosaur	12	pterosaur	12	whale

5-6 HUMAN ~ Roll up an NPC (*Civilization & Savagery*, page X).

7-8 HUMANOID ~ Add NPC details if desired (*Civilization & Savagery*, page X).

1-7	COMMON	8-10	UNCOMMON	11-12	HYBRID
1-3	halfling (*small*)	1	fey (*tiny*)	1-2	centaur
4-5	goblin/kobold (*small*)	2-3	catfolk/dogfolk	3-4	werewolf/werebear
6-7	dwarf/gnome (*small*)	4-6	lizardfolk/merfolk	5	werecreature (human + BEAST)
8-9	orc/hobgoblin/gnoll	7	birdfolk		
10-11	half-elf/half-orc, etc.	8-10	ogre/troll (*large*)	6-10	human + BEAST
12	elf	10-12	cyclops/giant (*large*)	10-12	human + 2 BEASTS

9-12 MONSTER ~ Give every monster life!

1-7	UNUSUAL	8-11	RARE	12	LEGENDARY
1-3	plant/fungus	1-3	slime/ooze (*amorphous*)	1-3	dragon/colossus (*huge*)
4-5	*undead* HUMAN	4-6	creation (*construct*)	4-6	UNUSUAL + *large*
6	*undead* HUMANOID	7-9	BEAST + ODDITY	7-9	RARE + *large*
7-8	BEAST + BEAST	10-12	UNNATURAL ENTITY	10	BEAST + dragon (*huge*)
9-10	BEAST + ABILITY			11	UNUSUAL + dragon (*huge*)
10-12	BEAST + 2 ABILITIES			12	RARE + dragon (*huge*)