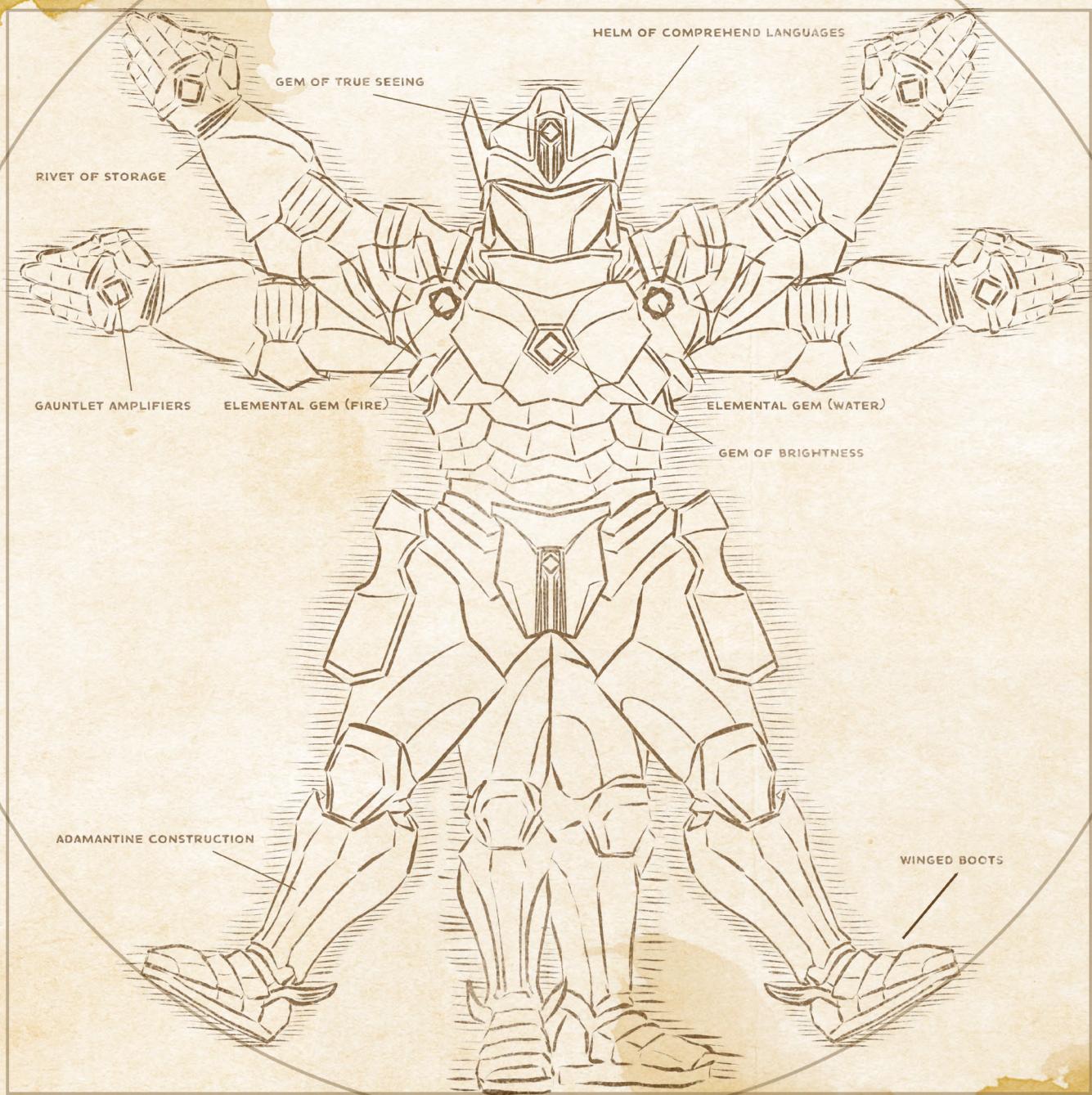


THE ARTIFICER'S GUIDE TO MAGIC ITEMS



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VARIABLE ENCOUNTER SUIT - MARK IV

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INTRODUCTION

Early in my gaming career, I played a master blacksmith who went to explore a ruined temple devoted to his goddess. Within this dungeon, I found a massive door that was made of a rare white metal that was innately magical. The lands around this temple had been ravaged over and over by relentless Orcish raiders.

So, my character took the time and effort to remove and transport the door back to his forge where he melted the metal down to create fifty magical “battle blades.” He then distributed them to the mightiest warriors and knights in the land who fought against the Orcish onslaught. The swords eventually became something of a symbol of the war, always in the hands of a champion, and a point of pride for those who wielded them. While the difference they made in the overall war was likely minimal, it was extremely rewarding as a player to see a crafting choice I’d made influence the story and the world around my character.

As you can see, Artificers are right up my alley. As the name of the class implies, the Artificer *makes* stuff — that’s unique among the other classes that describe their function within the name. The Fighter fights, the Ranger ranges, and the Artificer, well, artifices. Like many, I was intrigued by the idea and character potential of the Artificer class. First introduced in *Unearthed Arcana*, the class went through quite a metamorphosis to the version that appeared officially in *Tasha’s Cauldron of Everything*.

Still, the essence of the class remained true: a magical researcher type who uses their intellect to apply magic through some sort of physical medium or apparatus. This fills a long-absent gap in the world of D&D. From the Tinker Gnomes of Mount Nevermind in Krynn to Dwarven armor smiths found in almost every fantasy setting, the humble alchemist behind the counter at the potion shop to examples in history such as Leonardo da Vinci or Archimedes, we finally had a class to describe what we had been seeing all along.

Now it could be argued that an Artificer’s ability to create magic items begins and ends with its infusions and subclass abilities. There’s certainly something to be said for that mindset, but in a world where it’s possible for a character to create magic items at all, it feels right that the Artificer should be the best class for doing that. Beyond that, the Artificer class could use a boost to put it up there with the other classes that usually enjoy more support in new supplements and gaming materials.

After all, *Dungeons & Dragons* has been filled with interesting and powerful magic items since its earliest days. Someone out there has been making them, but

rarely was there much agency for player characters to step into that role. Third edition, and by extension 3.5, had a robust system of item construction, which I absolutely loved, but like many rule sets back then, it eventually spiraled out of control under the weight of all the available supplements. In the streamlining to create a healthy, thriving 5e gaming environment, this system was removed in its entirety.

So, here we have the Artificer class that’s centered around making magic items, but it arrives into a gaming environment without the underpinnings of a magic item crafting system you can really sink your teeth into. The rules in the *Dungeon Master’s Guide* consisted of only a few paragraphs and the upper tiers weren’t terribly feasible.

According to those rules, it would take a crafter working alone almost fifty-five years to create a Legendary item. I couldn’t fathom anyone putting in decades of nonstop work to create a *cloak of invisibility*, which replicates a low-level spell for only two hours. Nor could I see anyone spending more than two-and-a-half years toiling on a dose of *oil of sharpness* that only lasts for an hour. The *Dungeon Master’s Guide* system did have one aspect that I liked, however: it stated that other people could help you enchant the magic item. I *really* liked the idea of cooperative crafting.

Wizards of the Coast attempted to expand the magic item crafting rules in *Xanathar’s Guide to Everything*. This rule set established the idea of workweeks and special ingredients you might pick up along your adventures. The prices were adjusted to a more realistic and attainable level, and the times involved for magic item creation were toned way down. While an improvement, as both a DM and a player, it still seemed like it didn’t go far enough. Conspicuously absent from this system was the ability to cooperatively make items.

What follows in *The Artificer’s Guide to Magic Items* is an attempt to combine and expand upon the collaborative effort of the first rule set as well as reconcile it with the more plausible approach presented in *Xanathar’s Guide to Everything*.

This guide may not be for everyone, but all are welcome here. This supplement reflects my own preference for greater player options, again both as a player and DM, as well as a more robust framework to work within. If you prefer a more streamlined approach to magic items, and crafting in general, there are some new spells, items, and ideas addressed here that might still prove of interest to you.

With that in mind, let’s get crafting!

GIMBAL BRIGHTSEEKER,
GNOMISH BATTLESMITH



RULES À LA CARTE

The rules in this supplement are meant to stack on top of one another in a modular fashion, starting with the crafting of a base item and graduating to various aspects of enchantment. It's unlikely that a DM may wish to include every rule found here. Personal taste is a big factor in determining what feels right for the campaign, game group, and play style. Think of it like a salad bar: take from it what appeals to you and leave the rest behind.

A COOPERATIVE EFFORT

Any creation of magic items must be, at its heart, a partnership between the player creating the item and the DM interpreting the rules. As such, this guide is both a resource for PCs playing an Artificer (or any sort of crafting character) and DMs hoping to have a more expansive set of rules in place for item creation.

You'll notice that the phrase "at the DM's discretion" or some variation of those words pops up a lot throughout this supplement. Players take heed: the DM must ultimately decide whether or not an item is appropriate and balanced for the setting, adventure, and campaign they are running. DMs, if you find that any aspect of the following rules makes it *too* easy to create magic items, you are encouraged to mitigate this by one or more of the following ways:

- Increase either/both the item cost and item creation time.
- Require special conditions be met first, such as needing special components.
- Carefully weigh how much downtime the PCs have between or during adventures.

A METHOD TO THE MADNESS

Where possible, I try to give you the thought process and reasoning behind the rules. It is, of course, entirely subjective whether you agree with this rationale, but I've presented them for your consideration in any case. I've also cited examples, of varying complexities, throughout the text to give you a practical view of the rules at work.

A NOTE ON CAPITALIZATION

Strictly speaking, the names of character classes and subclasses are not always capitalized when they appear in the text. The same goes with the magic item rarities. To avoid names being lost or overlooked, I've decided to capitalize them in the places where I felt it made sense. (Take that *AP Stylebook* and *The Chicago Manual of Style!*)

WOW, THAT'S A LOT OF MATH

When it comes to systems of play, I prefer rules with lots of "crunchy" bits to it, as you'll see in the pages that follow. The inevitable result of juggling all the numbers is that it creates the need for math. *A lot of it.*

I've included worksheets at the end of this guide to help you run the numbers. (While I did create an electronic spreadsheet to handle the calculations for you, those are not allowed under the current Dungeon Master's Guild agreement with Wizards of the Coast.)

CHAPTER 1: THE ARTIFICER

ARTIFICERS IN THE GAME

Artificers have an interesting role when it comes to integrating into a party. They can generally hold their own in a fight, either as a melee or ranged combatant, a supplementary arcane spellcaster, and even as a light-duty healer with spells such as *cure wounds*, *lesser restoration*, and *revivify*.

They may not hit as hard as the Barbarian, or fling high-level spells like a full spellcaster, but they are a kind of jack-of-all-trades class that can pick up the slack in any given round, becoming whatever the party lacks in the moment. In that, Artificers share a bit in common with Bards because they also bring a variety of options to the table.

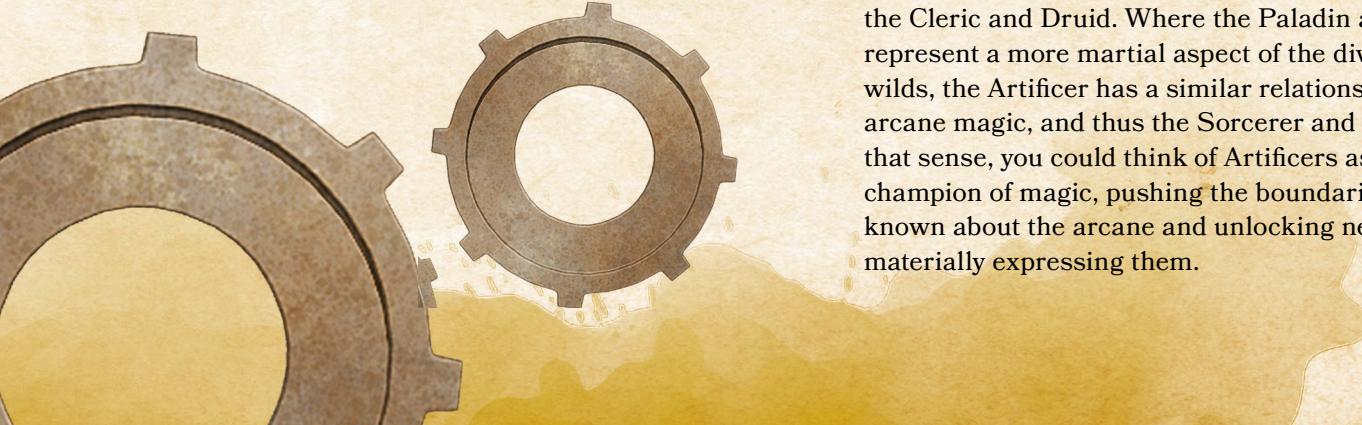
The Artificer's real utility to the party is often outside of combat. Perhaps they are a jeweler who takes the random gems found in the treasure pile and recuts them to be worth more. They could also be the one brewing potions to protect or augment the party's abilities for their next combat encounter. Of course, their scholarly nature, particularly in arcane matters, makes them perfect for the DM to introduce new plot hooks, adventure possibilities, and magical solutions during their research.

ARTIFICERS AS CRAFTERS

Artificers make stuff, right? They certainly do, potentially better than anyone.

When an Artificer reaches 6th level, they receive the Tool Expertise ability that allows them to add double their Proficiency Bonus on checks that require a tool they know how to use. That bumps their effective Proficiency Bonus up from +3 to +6. When you consider that the Proficiency Bonus maxes out at +6 at 17th level, that means that a 6th-level Artificer rolls a crafting check with the same bonus that a 20th-level character of another class would. At 17th level, an Artificer's bonus would be a whopping +12! That's to say nothing of any special bonuses they receive from an *all-purpose tool*, *guidance* cantrip, or other factors.

At that point, an Artificer's work could only ever be surpassed by that of *another* Artificer.



ARTIFICERS AS MERCHANTS

In many campaigns, it's long been a staple to have a potion or magical curio shop run by some mysterious figure, often one who's able to make and do things that regular PCs cannot. Now the counter has been flipped on those kinds of characters. A natural outcome of an Artificer plying their craft is to trade their work for coin and influence, whether they produce potions, magic items, or works of art.

As such, the Artificer may be able to inject an additional amount of wealth into the coffers of the party, even at relatively low levels. Prices for certain things like artwork and jewelry, even magic items, have relatively subjective prices, which can vary greatly from place to place. An Artificer creating a *decanter of endless water* may not be able to sell it at all in a kingdom of merfolk, but an area experiencing an extreme drought might pay a king's ransom for it.

The prices listed in the *Dungeon Master's Guide* and *Xanathar's Guide to Everything* are based on an item's rarity, but those prices are meant to represent the wholesale cost to make the item. Unless an Artificer *really* likes you, they won't be selling their work at cost. As a DM, if you're unsure what price an item might fetch, and an item like it is not listed anywhere, you might go with 5x the cost it took for the Artificer to produce it. Let's say it costs an Artificer 200gp to make a *+1 shield*. They might then sell it for around 1,000gp.

ARTIFICERS AS ADVENTURERS

Besides the overall versatility of the class, the Artificer's incredible tool usage can come up quite often in dungeons. Considering their proficiency with thieves' tools, you might find them quickly outpacing Rogues in picking locks and disarming traps — two things that have historically been a Rogue's domain. Give them some *gloves of thievery*, which an Artificer can replicate at 6th level, and they become formidable at getting past any sort of mechanism-based obstacles.

Another way to look at them is from the lens of the Paladin and Ranger, both of which are closely associated with their full-spellcasting counterparts, the Cleric and Druid. Where the Paladin and Ranger represent a more martial aspect of the divine and the wilds, the Artificer has a similar relationship with arcane magic, and thus the Sorcerer and Wizard. In that sense, you could think of Artificers as a kind of champion of magic, pushing the boundaries of what is known about the arcane and unlocking new ways of materially expressing them.

CHAPTER 2: BASE ITEM CONSTRUCTION

Before an Artificer can enchant an item, they must have the base item as a starting point. They can buy an item off the shelf, of course, but creating items is a deeply personal thing for Artificers. They might often find that they want to have a hand in forging a sword themselves before attempting to enchant it.

The following rules will cover base item construction and the various modifiers and conditions that apply to it. These generally break down into factors that either change how much an item costs to build or the time it takes to complete it. Often as one goes down, the other goes up.

THE ARTIFICER'S LEXICON

Artificer Specialty. Or simply “specialty,” this represents the Artificer’s area of expertise based on their subclass.

Base Item. The non-magical basic item as it generally appears in the *Player’s Handbook* or other sourcebooks.

Crafter Input (CI). A measure of the efficiency and speed in which an Artificer can finish a project, expressed in a gold piece (gp) value. Certain factors and special conditions can raise or lower this value.

Rarity. One of five categories that classify all non-artifact magic items. They are: Common, Uncommon, Rare, Very Rare, and Legendary.

Theme. The comprehensive concept and motif of an item, usually thought of in terms of how its qualities relate or align to other fantasy elements such as gods, elemental types, and the overall narrative of the game.

Workweek. A period lasting eight hours a day over the course of seven days. This equals 56 hours per workweek. For the sake of brevity, the symbol “\$” represents the number of workweeks.

QUENCHING A BLADE
USING A MAGE HAND

ARTIFICER SPECIALTIES

Artificer specialties reflect their chosen subclass. An Artificer crafting an item that falls within their specialty has a CI of 100gp. An Artificer crafting an item outside of their specialty has a CI of 50gp instead. It stands to reason that an Armorer would be naturally better and faster at forging armor than an Alchemist, or that an Alchemist could brew up a potion better than an Artillerist. Overall, an Artificer should be faster than other classes at crafting, particularly if the item in question falls within their area of expertise.

Artificers of 1st or 2nd level do not yet have a specialty. Their CI is rated at 50gp until reaching 3rd level.

Armorer. Armor, shields, and wondrous apparel.

Battlesmith. Simple/martial melee weapons and constructs.

Artillerist. Ranged weapons, ammunition, and artillery/siege engines.

Alchemist. Potions, scrolls, and general wondrous items.

Ultimately, what does, or does not, fall in the Artificer’s specialty is entirely subject to the DM’s discretion. There are some special considerations beyond the Artificer’s subclass that the DM might consider.

TOOL-PROFICIENCY SPECIALTIES

Optionally, an Artificer’s tool proficiencies might add magic items into their specialty that might not otherwise be reflected in their subclass. For example, a jeweler who is not an Alchemist might be able to craft an *elemental gem* or *gem of brightness* with greater utility. A cobbler who is not an Armorer might be better at crafting *boots of striding and springing* or *boots of speed*, and so on.

RACIAL SPECIALTIES

Races in D&D tend to favor certain items, and Artificers from those races would be no different. An Elven Artificer might count bows and items such as a *cloak of elvenkind* as part of their specialty. Dwarves might similarly count axes, hammers, and a *belt of dwarvenkind* as part of theirs. Tieflings might excel at extraplanar items like the *amulet of the planes* or *dimensional shackles*, while a Dragonborn might be uniquely suited to creating *dragon scale mail* or a *rod of lordly might*, etc.

CULTURAL SPECIALTIES

Regardless of a character's race, the culture that they are a part of may also impact what falls within their specialty. That is, certain items may play a special role in their culture, such as a *saddle of the cavalier* and *horseshoes of speed* to a group of horse nomads, the *boots of the winterlands* and *ring of warmth* for tribes living in extremely cold climates, or the *trident of fish command* and *ring of water walking* for a maritime culture. DMs are encouraged to be creative in how the Artificer's background might open the possibility of certain items into the Artificer's specialty.

Conversely, cultural taboos might also *remove* items from an Artificer's specialty that might otherwise be there, or bar them from making the item entirely. For instance, a society that greatly values honesty and honor will likely frown on a *deck of illusions* or any item that gives them invisibility. A more secretive culture might abhor a *ring of x-ray vision* or a *potion of clairvoyance*. A civilization with a deep fear of witches might be hesitant to create a *broom of flying* or *crystal ball*. The DM might still allow the Artificer to craft such a forbidden item, but the Artificer might face severe consequences or ostracism if it becomes known that they knowingly created or used such an item.

BUILDING THE BASE ITEM

To create the base item, the Artificer must first be proficient with the tools needed for the item's construction and have all the materials required, equaling at least 15% of the base item cost, rounding up to the nearest gold piece.

The time it takes to craft the item is measured in *workweeks*, denoted by the symbol “\$,” and defined in The Artificer's Lexicon. The number of workweeks required to complete an item is the cost of the base item divided by 50gp, or 100gp if it falls within the Artificer's specialty. A non-Artificer PC divides the cost of the item by 25gp instead.

So, any Artificer can produce an item of up to 50gp in 1 workweek, or an item of 100gp in the same time if it falls within their specialty. Items of less than that amount are taken in percentages of the workweek hours. This gold piece value is known as the Artificer's weekly *crafter input* (CI). The higher this value, the faster and more efficiently the Artificer can finish a project.

For instance, an item that costs 25gp, such as a basic scimitar, would require only 28 hours for an Artificer to create, or 14 hours for a Battlesmith. Thus, in the same time it would take for a non-Artificer to forge a single scimitar (one full workweek), a non-specialist Artificer could forge two scimitars. A Battlesmith could forge four of them.

PUTTING IN THE HOURS

In any time calculation, you will wind up with a number of workweeks and the equivalent number of hours. This is usually \$ x 56. Certain effects and conditions may be able to increase or decrease the overall number of hours, but not the number \$. So, when the Artificer is keeping track of their progress on a project, it's a good idea to keep a running total of the number of hours (rather than the number of \$) remaining for an item's completion.

SPECIAL CONDITIONS & MODIFIERS

CRAFTING ENVIRONMENT

Certain areas are naturally conducive to crafting. This could be a special forge, a personalized setup, or a more advanced crafting space, such as a Wizard's lab or the forge at the palace of the king. It is possible for several factors to apply to the crafting time at once. Each factor is given as a modifier to the hours of the base workweek for that project for as long as the crafting work is conducted under those conditions.

Modifiers that add time to a project's workweek (expressed as a positive value) are a measure of the additional difficulty experienced by working in those conditions. Conversely, modifiers that shorten the time (expressed as a negative value) represent a work environment that speeds the project along.

Below, the word “forge” is used as the example, though this can be taken to mean any type of crafting environment.

Very crude: +15 hours. The condition of the workspace has either deteriorated greatly, or it was created in the most basic terms available. Infrastructure is negligible. Even simple projects such as forging nails and horseshoes can take significantly longer than normal. Many projects may not be possible under these circumstances.

Crude. +10 hours. The forge is barely able to allow the basics of what is possible for the craft, requiring more effort to accomplish rudimentary tasks. A barbarian forge in the wilderness could qualify in this category.

Basic. +0 hours. This area is set up with a level of solid competence. Most normal projects are possible under these conditions. More complex projects, such as high-end armorsmithing, are possible here, though rare. A blacksmith in a small town or village likely has a basic setup. Under most circumstances, an Artificer should start with this level of setup to approach their craft.

Advanced. -10 hours. Greater resources have been brought to bear to increase the capacities of this forge, often with a master smith and a few attendants. This is the kind of crafting environment found in larger holdings, such as a minor noble's estate or modest enclaves of Elves or Dwarves. Simple tasks are made easier, and larger projects are more feasible to complete.

Expert. -15 hours. This forge is a major center of the craft in the surrounding area. It likely has dozens of workers, including several master smiths, and possibly a forge master. Holdings of greater nobles, such as dukes and some kings, may have this type of forge. Here, even difficult tasks are rendered mundane, and new forms of the craft are practiced and perfected. However, access to this forge is likely restricted.

Apex. -20 hours. A crafter's dream made manifest; this forge is a wonder to behold. It may have hundreds of workers and scores of master smiths. The forge master here is likely renowned as a leading expert in the craft. Only those places dedicated to the art, or wealthy kings and emperors likely have this kind of forge. New forms and techniques usually have their genesis here but gaining access to this space may require a major boon. It might be the end point of an entire campaign.

Specially attuned. -5 hours. The forge was built to create and accommodate the kind of project the Artificer is attempting. Certain built-in features, magical or mundane, are in place to facilitate the work.

Sanctified to a deity (not themed to the item). -5 hours. The presence of a god can be felt in the workspace, and crafting done there is naturally more efficient and precise than normal. An example of this might be a suit of plate armor forged in a sacred grove dedicated to a nature deity.

Sanctified to a deity (themed to the item). -15 hours. The project being attempted is fully in alignment with the presiding deity's ethos and guiding principles. Their blessing and will to see the project come to a successful conclusion can be felt with each swing of the hammer. Imagine the suit of plate mail from the example above being crafted in a temple forge dedicated to a Dwarven crafting deity.

SPECIAL TOOLS

Sometimes it takes a very specific or specialized tool to craft the item in question. In this case, special tools all add to the crafter input used when determining workweeks. Just like the environments, some tool modifiers can stack depending on the situation and the DM's interpretation.

Substandard. -10gp. The tools are either worn away, depleted, or made by those with limited resources. In any case, these tools just aren't up to the challenge, posing an active detriment to progress. Artificer's may rarely have to deal with this due to their 3rd-level class ability, The Right Tool for the Job.

Standard. +0gp. Tried and true, this set of tools has everything you need to undertake a job in an adequate and competent fashion. Nothing fancy, mind you, but nothing lacking either.

Advanced. +10gp. There's a level of sophistication and care here that is not often found. In addition to the regular tools you would expect, there's a whole host of specialized and rare tools on hand to handle specific instances.

Masterwork. +15gp. Immaculate and complete, every tool you can think of (and perhaps a few beyond your imaginings) are included in this set. Even obscure and one-off uses of tools are well represented here. Don't just stand there drooling, pick up a hammer and get to work!

Magical. +5gp. The tools themselves are enchanted to be more precise and efficient at creation within the craft. This condition can stack with other modifiers on this list to further augment their creative properties.

Blessed (by a non-themed deity). +10gp. These tools have been sanctified by a god for a specific purpose, but the project in question does not fall within that profile. Still, the awesome power of the deity resonates through these tools.

Blessed (by a themed deity). Multiply the Artificer's crafter input by 1.5 (this is figured in before any other tool modifier). In your hand, you wield the instruments of a deity's will, made for the purpose of the project you are undertaking. With each stroke, you sense the god's approval as they guide your hand.

Mythical. Multiply the Artificer's crafter input by three (this is figured in before any other tool modifier). The tool in your hand may have been considered mythical, but it is certainly the greatest possible tool you could ever use to ply your craft. With it, you are a miracle worker.

Note: In the rarified case that an Artificer has access to a tool that is considered both Blessed by a themed deity and Mythical, multiply the Artificer's crafter input by seven instead. This is figured in before any other modifiers.

Example: A 2nd-level Artificer attempts to craft a hand crossbow using a forge in the ruins of long-abandoned castle. They don't yet have a specialty, so their normal CI is 50gp. Unfortunately, the facilities left behind in the workshop are now considered Substandard. The tools are Crude. Under these conditions, the Artificer's CI would be reduced to 40gp (50gp - 10gp for Crude tools). The number of hours in the Artificer's workweek would extend to 71 hours (56 + 15 for a Substandard environment).

A hand crossbow costs 75gp. Under normal circumstances, this would take the Artificer 1.5s to complete (75gp divided by 50gp), or 84 (1.5 x 56) hours total. While it's still possible for the Artificer to make the crossbow using the tools and facilities at hand, it will take 1.8s (75gp divided by 40gp) to complete, or 128 (1.8 x 71) hours.

CRAFTING ASSISTANCE

If an Artificer has help, they can decrease the time it takes for item construction. Each person helping them effectively adds to the total crafter input for each workweek. The amount added is directly proportional to the crafting skill of the helper. Hiring help can significantly add to the cost of making the base item, so the Artificer must balance this additional cost with the time savings they receive.

Unskilled (not proficient). 5gp per §/7sp per day. The assistant has no real working knowledge of the craft, but is handy as a "gofer" and an extra set of hands to fetch tools, pump bellows, or other actions that require no skill roll to utilize.

Partially Skilled (half proficient). 7gp per §/1gp per day. The attendant might be a crafter in training or a journeyman. They are well on their way to becoming an adherent of the art someday but are still learning. They can undertake lesser tasks under the Artificer's supervision.

Skilled (proficient). 15gp per §/2gp and 1sp per day. This assistant is a professional, capable of making a comfortable living with their talents for the craft. They can often work independently of the Artificer without oversight, freeing up the Artificer to take on the most challenging aspects of the project.

Another Player Character. 25gp per §/3gp and 5sp per day. If another player lends a hand on the project, they are accounted for at this level, unless it makes more sense for them to be considered another level on this list. Adventurers often have a lot of tricks up their sleeve, and are privy to knowledge not everyone knows, so a PC without proficiency in crafting might still contribute more to a crafting project than someone of the Skilled level. In most cases a PC's involvement should usually overshadow that of an NPC to encourage cooperative crafting.

Expert (expertise). 30gp per §/4gp and 3sp per day. This crafter is famous (perhaps even infamous) within the crafting community for their skill at the art. They are highly sought after by lords and the influential to ply their talents on their clients' behalf, commanding large sums of coin for their efforts. Engaging the services of an expert might require more than money to get them to work on your project.

Artificer (not of the same specialty). 50gp per §/7gp and 1sp per day. This Artificer may not specialize in the type of project you are undertaking, but they still bring with them their uncanny intelligence and resourcefulness. You may feel the sting in your coin purse for engaging their services for very long, but you'll know where the money went.

Artificer (of the same specialty). 100gp per §/14gp and 3sp per day. The Artificer in question brings with them the skill and know-how to tackle your project with truly astonishing expertise. This unsurpassed level is also useful if a non-Artificer wants to commission a special item from an Artificer, such as a wealthy lord commissioning an Armorer to make a special suit of battle armor. There may be additional fees and requirements if an Artificer is working solo on a project rather than as part of a team.

Note: Unless the helpers are devoted to the cause or have a personal loyalty to the Artificer, they will only work eight hours in a day. Other factors could influence this stance such as additional payment, special favors, threats of intimidation or coercion, or any number of role-playing situations.



OPTIONAL RULE: WORKING OVERTIME

Crafting is often a physically and mentally exhausting exercise, but in times of emergencies, or when additional haste is needed, the Artificer can choose to work more than the usual eight hours of time during the regular day. Assuming the Artificer has no levels of exhaustion when they start a project, they may work 16 hours per day for the first week. After that, they must make a daily Constitution saving throw with DC of 10 + 1 for every additional shift of overtime beyond the first week. Success means they may continue to work normally. Failure results in gaining one level of exhaustion. The Artificer must take an additional long rest for each level of exhaustion to be removed.

Keep in mind that the first level of exhaustion gives disadvantage on ability checks. Because daily ability checks are not necessarily required under this crafting system, the Artificer could in theory work themselves to death. The DM might choose instead to impose a cumulative penalty to the Artificer's crafter input equal to their levels of exhaustion $\times 20$ for the first three levels of exhaustion, and $\times 40$ for the next two. Thus, an Artificer with five levels of exhaustion would have a -100 to their crafter input, effectively neutralizing their ability to work, even on a project that falls within their specialty.

While it may be tempting to treat an Artificer as a machine to crank out swords and *rings of protection*, the character should have a life outside of their work. Even the most dedicated and disciplined crafters need to step away now and again.



OPTIONAL RULE: CRAFTING ON THE MOVE

One of the biggest hurdles in crafting anything in D&D is having enough downtime. The rules that exist now are geared toward crafting between adventures, but depending on the DM, this time might only wind up being a matter of days — not nearly enough time to make any real progress. This often leaves crafting types, particularly Artificers, out in the cold.

In real life, crafters often carry their tools and materials around with them, albeit in a limited form. This allows them to make some progress on their projects while doing something else. A knitter might take their needles and yarn to the movies and knit a scarf. Scrapbookers might take their stuff to their job and work on it during breaks and at lunch. The same should be true of crafters in D&D.

Of course, if you're forging a full suit of plate mail, it may not be feasible to carry a fully equipped forge around with you. However, there should be something an Artificer can do to advance their projects while travelling, even if it's just fashioning leather straps or etching patterns into a pair of gauntlets. Depending on the situation, DMs may also rule that only a certain percentage of hours on a project can be completed while travelling. The rest of the hours would need to be completed at a dedicated crafting space.

The amount that an Artificer can do on the road can be summed up by the hours spent once camp is made but before they go to sleep, or even during short rests if the DM allows it, if they don't have anything else that takes up their attention. Under ideal circumstances, the Artificer works at half speed. Every two hours they spend working on a project is the equivalent of one hour spent back at their usual crafting workspace.

If the Artificer has access to their full setup, such as by bringing it with them via a *portable hole* or a *teleport* spell to go back to their regular setup, they can work as normal, though the hours they can devote to the project will be fewer than normal.

Conversely, if the Artificer is in a mentally or physically stressful situation, or if they are deprived of basic needs for a prolonged period, the hours move to a 4-to-1 ratio. The DM is also free to rule that a situation is just too distracting or stressful for the Artificer to make progress.

BASE ITEM IMPROVEMENT

An item made by an Artificer will often have a greater level of craftsmanship than a standard item of the same kind. For a suit of armor, it might be embedded gems or intricate etchings. For a garment, it might be special embroidery or filigree work that sets it apart from the norm. These additions yield no functional bonus, though in certain circumstances they might have an incidental or role-playing benefit. For the most part though, the extra effort an Artificer puts into an item would certainly affect its worth.

The Artificer can therefore attempt a crafting roll to improve the value of an item. The higher their roll — and remember that their crafting rolls can get quite high — the value of the base item is multiplied by a certain modifier. This can allow standard equipment looted from enemies to be sold for more than the base item might be worth. This also allows for art objects or gems given as treasure to be improved or repaired.

First, determine the general category of the item to be improved. The categories include:

- Weapons and armor
- Art objects
- Jewelry and gems
- Clothing
- Miscellaneous (anything that doesn't fall into the above categories)

Next, decide the status of the existing item. The status of each item has four levels, and these vary slightly by category. The level of the status represents how easy or difficult it is to increase the item's value.

CRAFTING ITEM STATUS & THRESHOLD

CATEGORY	CRAFTING THRESHOLD
Weapons & Armor	
Crude	6
Standard	10
Worked	14
Masterworked	20
Art Objects	
Raw State	2
Incomplete/Damaged	5
Worked	8
Masterworked	23
Jewelry & Gems	
Raw State	3
Unworked	4
Worked	8
Masterworked	18
Clothing	
Raw State	2
Unworked	4
Worked	9
Masterworked	14
Miscellaneous	
Crude/Raw State	4
Unworked	7
Worked	12
Masterworked	15



Finally, the Artificer makes a crafting check, including all appropriate bonuses, to determine the final result. Locate the Crafting Threshold column for that level of status. Each time the crafting roll surpasses that number, the multiplier increases by one to a maximum of five.

Example 1: An Artificer finds a crude shortsword on a dead goblin and attempts to improve it, rolling a 25 on their crafting check. The threshold for a crude weapon is 6. That means that the Artificer's roll met the threshold 4 times ($4 \times 6 = 24$). A shortsword is normally worth 10gp. This weapon was crude to start, so likely worth half of that at 5gp. The Artificer has now improved the goblin blade to be worth 20gp ($5 \times 4 = 20$).

Example 2: A novice Artificer, foolishly, tries to improve a famous portrait of the king painted by one of the great masters. The threshold for a masterwork art object is 23. The Artificer makes an impressive crafting check of 26. This exceeds the threshold, but the multiplier is only at one, so the painting's value is unaffected. They would have to clear a 46 (double the threshold) to increase the painting's value by two. If the Artificer had rolled under the threshold, the DM might have ruled that the Artificer had damaged the painting in the process instead of improving it. Just hope the king doesn't find out.

OPTIONAL RULE: MIND OVER MATTER

An Artificer's primary attribute is Intelligence. Virtually everything they do is related to their sharp and discerning intellect. More than likely, Intelligence will always be the Artificer's highest ability score.

It follows that this focus should have some effect on their tool proficiencies. With this optional rule, the Artificer substitutes the relevant ability score bonus for a tool proficiency check with their Intelligence bonus instead. This applies to all tool proficiency checks, whether cobbling a pair of boots or repairing a stone wall with mason's tools.

For instance, when picking a lock with thieves' tools, the Artificer uses their in-depth knowledge of the inner workings of similar locks to add their Intelligence bonus to the check instead of their Dexterity bonus.

gained through the crafting check, multiply that time by the same number. Thus, if it takes two hours to attempt to cut a gem, and the Artificer gets a x3 multiplier with their crafting check, it will take six hours to complete the improvement.

NEW SKILL: INTELLIGENCE (APPRAISAL)

Artificers are masters of craftsmanship as well as recognizing the quality of workmanship when they come across it. While other classes, such as Rogues, Bards, and even Wizards may be adept at seeing good quality work, the Artificer has a deep appreciation for what it takes to reach those levels. As such, Artificers are considered Proficient in appraising work that is not their specialty and have Expertise in items that do fall within their specialty.

The DC for an appraisal check is based on how ready a market there is for such an item. In other words, the more niche an item, the harder it is to place a definitive value on it. The DM may allow for partial success even if the DC of the check is not met. An appraisal attempt generally results in the player knowing three values.

Materials value. This is the intrinsic value of the materials present but does not consider the quality of workmanship. A king's crown, for instance, would simply be measured in terms of the amount of precious metal and number of gems, but not the delicate filigree or engraving.

Market value. This is a general value of what the item could be sold for immediately without too much effort involved. This is the value listed in the *Dungeon Master's Guide*.

Collector value. This is the value of the item if sold to a market with a special interest in that type of item. The interest may stem from a religious, academic, or hobbyist curiosity, such as a rich noble who collects tomes of poetry from a specific ancient poet, or a temple that collects relics of famous personalities in its own past. If there is no such special market for the item, this value defaults to the market value.

If the DM allows it, Rogues, Bards, and Wizards may select Intelligence (Appraisal) as an option when they choose proficiencies.

TIME FOR IMPROVEMENT

Attempting an improvement takes time, and the greater the return, the longer it takes the Artificer to complete the improvement. Depending on the scope of the task, the DM should determine the shortest amount of time it takes to make such an attempt. For each multiplier

CHAPTER 3: ITEM ENCHANTMENT

Up to this point, we've dealt only with the base item. DMs could stop there and use those rules for any non-magical crafting that goes on in their game. Artificers, however, wield both divine and arcane powers which can aid them in various ways when they focus their efforts on item enchantment. Some of their unique class abilities can tip the scales in their favor as well.

Enchanting an item has some similarities to building the base item. The Artificer may hire magical assistants to speed up the enchantment process, for instance. Enchantment differs from base item enchantment in terms of both cost and time since those amounts are determined by the rarity of the magic item being created rather than its base cost.

MAGIC ITEM CRAFTING TIME, COST, & LEVEL REQUIREMENTS

ITEM RARITY	WORKWEEKS (\$)*	COST*	MIN. LVL
Common	1	50gp	3rd
Uncommon	2	200gp	3rd
Rare	10	2,000gp	6th
Very rare	25	20,000gp	11th
Legendary	50+	100,000+gp	17th

*Halved for a consumable item like a potion or scroll, or due to Artificer specialty. In the case of an Alchemist, potions and scrolls are 1/4 of the base cost and \$, rounded up.

Because the Artificer has many ways of affecting the time and cost of the enchanting process, the base rules presented here for enchanting do not factor in time-saving mechanics like special tools or environments in the same way as base item construction. If the DM feels those elements are thematically appropriate, or wishes to give the Artificer an additional enchanting boost, those elements can be included by using the rules listed previously.

HANDLING MAGIC ITEM ADEPT

At level 10, Artificers gain the Magic Item Adept class ability. In addition to adding another attunement slot, it allows the Artificer to produce Common and Uncommon items using a quarter of the normal time and only half as much gold.

This discount should be applied to the base enchantment times and costs before any other modifiers or special conditions. For scrolls, potions, and potentially other single-use items, these numbers are halved yet again.



ITEM RARITY	WORKWEEKS (\$)	COST
Common	0.25 (14 hours)	25gp
Uncommon	0.5 (28 hours)	100gp

ENCHANTING ASSISTANCE

Just as with crafting the base item, the Artificer can cooperatively enchant an item with other practitioners of the mystic arts. The difference here is that the level of the character assisting determines their addition to the Artificer's crafter input. Since enchanting is an exacting art, the lower tier of unskilled labor is removed from this kind of assistance.

Also, it is assumed that all the assistants are spellcasters of some variety, whether a Priest, a Warlock, or even an Arcane Trickster. If they have the ability to draw power from the wild, the divine, or the arcane, they will generally qualify. Other Artificers maintain their high-crafter input regardless of comparative level, though the DM may rule that a non-specialty Artificer of 17th level or higher may contribute at the Grandmaster level instead (75gp instead of 50gp).

Acolyte/Apprentice (Levels 1–4). 8gp per §/1gp and 1sp per day. These lower-level casters are just beginning to explore the greater art of enchanting. Depending on how they come into the Artificer's service, they may be on loan from a larger organization, such as a temple, druid circle, or mage guild that deals with their room and board. It may be possible to waive their weekly fee, or greatly reduce it, as these beginners are often eager for practical experience.

Established (Levels 5–9). 15gp per §/2gp and 1sp per day. Casters of this tier have been around enough to know a thing or two, reaching a mystical sophistication that non-adventurers seldom achieve. It's possible that they are guild members of their respective area of study, which may necessitate additional favors or efforts to secure these casters for long periods of time.

Another Player Character (Any Level). 25gp per §/3gp and 5sp per day. Just as with crafting the base item, a fellow PC may contribute their talents to reduce the overall enchanting time. If the PC in question is another Artificer, or if they are level 10 or higher, they may instead use one of the higher ratings on this list.

Master (Levels 10–16). 30gp per §/4gp and 3sp per day. It's rare to find a caster of this caliber, and they are likely well known within the mystical circles of the art. Since casters of significant power are notoriously insular and rarely exercise that power on behalf of others, it's likely that the Artificer has met, befriended, or otherwise allied with them on their travels. They likely won't give any discounts on their going rate, however.

Artificer (not of the same specialty). 50gp per §/7gp and 1sp per day. The Artificer's subclass may not line up with the item in question (for this project, at least), but they are still incredibly adept at creating magic items, placing their contributions above even casters that might outrank them in terms of level.

Grandmaster (Levels 17–20): 75gp per §/10gp and 7sp per day. The best of the best, full spellcasters of this tier can wield the mightiest magics and spells available to their discipline. The truly dizzying experience they bring to the endeavor places them above Artificers of a differing specialty, commanding prices commiserate with their level of crafter input. Securing the services of a Grandmaster might form the basis of a major plot point in the campaign.

Artificer (of the same specialty): 100gp per §/14gp and 3sp per day. The mightiest of enchanters, there's just no substitute for an Artificer pursuing the art nearest to their heart, bringing the highest magnitude of enchanting skill to the table. Two Artificers who share the same specialty on a project, making the most of their talents, can turn "impossible" on its head. DMs should, however, think carefully before allowing the Artificer regular access to another Artificer that shares their same specialty.

Note: Once again, other factors could influence whether the enchanting assistants are willing to work more than the allotted eight-hour day. Additional payment, special favors, and so forth might weigh in that decision, but threats of violence or manipulation will likely not work as well, since the assistants wield a power of their own. They may be backed up by a larger organization that will certainly take a dim view of one or more of their members being harassed or held under duress.

THE GREAT DIVIDE

DMs navigating through these rules may notice quite the quantum leap forward in terms of cost and enchanting time between the five rarity tiers of magic items.

For cost, this divide comes between the Rare and Very Rare tiers, as the prices jump from 2,000 to 20,000 gold. The cost differential between Very Rare and Legendary is actually less — five times instead of 10. Legendary items, with a few exceptions, are almost always powerful. The difference in power between a Rare and Very Rare item is sometimes a bit more opaque, so justifying the cost for some items that occupy this gap can be frustrating for players.

Likewise, there's a similar divide with enchantment times, but this one appears between Uncommon and Rare. Here, it takes five times longer to enchant a Rare item than an Uncommon (10\$ versus 2\$, respectively). The multiplier is 2.5x and then 2x again for the top two rarities. The boundaries between Uncommon and Rare items are even less defined than between Rare and Very Rare.

Many of the factors presented in this guide can help Artificers bridge these gaps, but if those measures are not enough for your game, DMs can always adjust the base numbers for a smoother upward progression.

MAGICAL COMPONENT \$ REDUCTION

ITEM RARITY	CR RANGE	WORKWEEK REDUCTION
Common	1–3	18 hours to one \$
Uncommon	4–8	37 hours to one \$
Rare	9–12	3\$
Very rare	13–18	8\$
Legendary	19+	16\$

SPECIAL COMPONENT MODIFIERS

Some components may be especially prized for creating specific magic items. Normally, this depends on whether the theme of the magic item aligns with the component (for example, the heart of an Efreeti to make a *flame tongue*). The multiplier associated with each type of alignment is applied to the Workweek Reduction time listed above.

Thematic Alignment. 1.3x. The nature of the component and the item being enchanted share a similar theme or purpose. The ashes of an ancient Dwarven champion being used to enchant a *dwarven thrower*.

Elemental Alignment. 1.5x. The enchantment shares the same elemental type as the item being enchanted. Soil from the elemental plane of earth used to create a *stone of controlling earth elementals*.

Divine. 1.9x. The enchantment is ordained by a higher power, possibly a god or powerful extraplanar creature. The tears of a planetar used to enchant a *holy avenger*.

Draconic. 1.7x. Dragons are inherently magical beings. Nearly anything pertaining to them can be used to intensify an enchantment. A red dragon's tooth used to create an *arrow of red dragon slaying*.

Magical Creature/Plant. 1.4x. Some property of the creature or plant is especially potent at transferring or catalyzing the enchantment. A fire giant's blood used to brew a *potion of fire giant strength*.

Unique. 4x. The component of this kind is the only one that exists in all of creation. Its very uniqueness imbues it with incredible magical properties. The heart of the Tarrasque used to craft the *armor of invulnerability*.

MAGICAL COMPONENTS

Adventurers often come across rare or powerful components that can be used as a catalyst to decrease the time it takes to enchant an item. The Artificer may find these components during their travels by fighting monsters, or perhaps secure them through trade, theft, or exploration. The component gives the crafter a one-time decrease in the number of hours or workweeks required to enchant the item. More than one component can be brought to bear on the enchantment and their effects are cumulative.

If the component originates from something else such as a plant, oil, spice, etc., its rarity determines the amount it decreases. If the component was originally part of a creature, the amount of time that the component affects enchanting times is directly linked to the CR of the creature.

Note: Normally, a component can only be used once in any given enchantment project. The DM should pick only the most appropriate modifier for the item being enchanted.

Example: An Artificer wishes to enchant a wand of lightning bolts, which is Rare. Working with their party, they slay a young blue dragon (CR 9). The Artificer uses the dragon's heart as a component in enchanting the wand. Due to the dragon's CR, the component is considered Rare, reducing the overall workweeks by three. While the theme of the item matches both the Elemental and Draconic modifiers, the DM rules that the Draconic modifier is the most fitting. The resulting reduction in time equals 5.1 (3 x 1.7). A Rare item normally takes 10\$, or 560 hours, to complete. Using the dragon's heart as a catalyst would reduce that enchantment time down to 274.4 hours — slightly less than half.

OPTIONAL RULE: MODIFIER STACKING

If DMs are looking to add some extra punch to special components, they can choose to allow more than one modifier to stack together.

When combining several multipliers together, determine the most appropriate, or prime, modifier — usually the highest one. For each additional modifier, add the number in the tenths place (the one immediately following the decimal) to the prime modifier to determine the total multiplier. Thus, adding the Elemental and Draconic modifiers would yield a modifier of 2.1x (1.6 + 0.5).

Stacking modifiers can potentially lead to magic items taking on the minimum time required to complete. The DM can use this for dramatic purposes if the item needs to be introduced into the game sooner rather than later.

Example: Using the same scenario in the above example, the DM allows modifier stacking for the Artificer creating the wand of lightning bolts. The DM allows both the Elemental and Draconic modifiers, 1.5 and 1.7, respectively. Combining those yields a total modifier of 2.2 (1.7 + 0.5). The dragon's heart is a Rare, CR 9 component. This results in the wand's enchantment time being reduced by 6.6\$ (3 x 2.2). A wand that normally takes 560 hours to complete would now take 190.4.

OPTIONAL RULE: MODIFIED ARMOR RARITIES

When it comes to items with bonuses, the paradigm is almost always Uncommon for +1, Rare for +2, and Very Rare for +3. This is the pattern for all weapons, ammunition, shields, wands of the warmage, you name it. In fact, there's only one instance I could find where this is not the case: armor.

The pattern here is Rare for +1, Very Rare for +2, and Legendary for +3. While extra points of AC are certainly at a premium in 5e, that seems unnecessarily high given the Great Divide we discussed earlier. If you are going to spend close to a year and 100,000gp to craft a Legendary item, would a suit of +3 studded leather really be in the same league with a staff of the magi, a belt of storm giant strength or, better yet, the armor of invulnerability?

So, this rule drops armor back down to align with all the other items with a numerical bonus in the game. If DMs are hesitant about making this change for all players across the board, they might restrict it to Artificers, or Armorers in particular. Otherwise, the Armorer will likely never be able to reach that final tier of crafting armor that can be attained much earlier (and with far less effort and resources) by other Artificers like the Battlesmith or Alchemist in their respective specialties.

MINIMUM TIME REQUIREMENTS

With all these reductions in time, it is possible to create a situation where the enchanting time goes into the negative. Let's say you use a Legendary component (16\$) on an Uncommon item that usually only takes 2\$ to complete. Without involving the time travel needed to finish a project 14 workweeks before you actually begin, it's handy to have a set of minimum time requirements needed to finish your enchantment. Any combination or effect that would bring the creation down below that cap is then ignored.

Likewise, you might have a situation where an Alchemist can brew multiple potions during a short rest. The Artificer's 10th-level ability of Magic Item Adept can cut creation times of Common and Uncommon items down to a quarter of what's normal. If the DM is not okay with that kind of quick production, enforcing a minimum time requirement can keep things from spinning out of control.

MINIMUM CRAFTING TIMES

ITEM TYPE	MINIMUM TIME
Potions, scrolls, and one-use items	2 hours
Common	4 hours
Uncommon	1 day
Rare	3 days
Very Rare	1 week
Legendary	1 month*

*Other factors, such as divine intervention, the impending end of the world, or the needs of the plot, might reduce this even further.

ACCESS TO ASSOCIATED SPELLS

It stands to reason that if an Artificer is enchanting a *ring of water walking*, the process will go much smoother if they also have access to the *water walk* spell. Not all magic items have such a direct spell correlation, so this rule only applies to items where the relationship between the item and the associated spell is clear. Some powerful magic items, such as a *staff of frost*, have several embedded spells within it, so access to each spell would affect the enchantment process. Access to a spell reduces the number of hours in a workweek similar to environmental factors listed earlier.

To gain this benefit, the spell must be cast while the Artificer works on the enchantment. The spell need only be cast once a day, and multiple castings of the same spell within the same day do not yield a further benefit. The effects stack if more than one spell reflected in the finished magic item is cast during that day. For each time the spell is cast during a given workweek, the Artificer gains the following benefit:

- **Access to associated spell.** Reduce the hours of the standard workweek by 1 for each casting of the associated spell per day during the workweek, to a maximum of 7 hours if cast every day.

The source of the spell can come from the Artificer themselves, another spellcaster, a scroll, a daily magic item, or spell-like ability.

Example: An Artificer attempts to enchant a staff of frost. This Artificer is an Artillerist with access to the ice storm spell. They partner with a Wizard known for using cold-based spells to cast cone of cold and wall of ice — all spells that the staff can cast once completed. If the Artificer and the Wizard cast their respective spells each day of the workweek, for a total of three spells, this would decrease the hours of the workweek by 7 hours per spell cast per day. Each week they repeat this process, the number of hours in a standard workweek is reduced from 56 hours to 35 hours ($56 - 21 = 35$).

ACCESS TO REPLICATED MAGIC ITEMS

Along similar lines, if an Artificer can replicate a magic item using their Replicate Magic Item infusion ability, they should likewise gain some benefit from this as they strive to build a permanent version of the item. This takes the form of a reduction in the cost of enchanting as the Artificer has a perfectly functional model of the result in front of them to minimize any mistakes.

To gain this benefit, the Artificer must have learned the infusion that replicates the magic item and must also maintain it among their list of infusions known during the enchantment process. If they have this item as one of their active infusions, there is an additional benefit:

- **Infusion known, but not active.** 10% reduction to base enchantment price.
- **Infusion known and active.** 25% reduction to base enchantment price.

Note: This rule does allow an Artificer to produce items significantly cheaper than normal. However, this is balanced by two factors: First, this will apply to a narrow range of magic items, since only items that can be replicated gain this benefit; second, to gain full benefit the Artificer must keep the infusion active through the entire creation process. Even at higher levels, this requires the Artificer to devote precious internal resources to the process.

ACCESS TO COMPLETED MAGIC ITEMS

So, if access to replicated items grants special insight, access to a completed item of the same kind being enchanted should likewise yield a benefit. If the Artificer finds a pair of *goggles of night* and wishes to make another pair, they once again have the result of a successful enchantment as an example for them to emulate.

The difference between this kind of access and the replicated kind is that simple access to a magic item does not mean that Artificer has an idea of the item's internal workings or magical structure, whereas the ability to replicate an item's function does imply that the Artificer possesses a level of knowledge of how it works. That's how they're able to touch a simple satchel and turn it into a *bag of holding*. Access to replicated items therefore supersedes access to completed magic items. In other words, you generally only get the benefit of one or the other, but not both.

Still, a working example that the Artificer can examine and study should yield a benefit, especially since only a few magic items can be replicated by an Artificer's infusion. For all those other items, the Artificer likewise applies the following:

- **Access to a completed item.** 10% reduction to base enchantment price.

ITEM BONUS IMPROVEMENT

If the Artificer carries a *+1 shield*, it makes sense that it would be less expensive and take less time to improve the enchantment up to a +2 than it would be to enchant a *+2 shield* from scratch. The rules established so far allow you to take a non-magic sword and enchant it with a +1, so this rule set allows the Artificer to keep moving along that path.

This way, the Artificer can take an item that holds special significance, such as an ancestral sword, special armor, etc., and improve its performance so it can continue to compete with other, perhaps more powerful, items found at higher levels. The process only works on items that have a numerical bonus. Furthermore, the Artificer may only increase the bonus by a +1 increment at a time to a maximum of +3. Due to the focused nature of this type of enchantment, the Artificer must undertake this enchantment alone and without assistance from other practitioners. The DM may allow special components that can reduce the time needed, but those should be handled as miscellaneous modifiers.

Because the Artificer or PC acts alone, there are only three categories of crafter in this scenario. Each category has a percentage associated with it, representing the amount of time and coin saved by using this process. Apply that percentage to the rarity category the item will fall into after the improvement is completed: Rare for a +2 and Very Rare for +3.

Crafter: 15%. (Any PC crafter/non-Artificer.)

Artificer (non-specialty): 25%.

Artificer (specialty): 35%.

Example: An Artificer comes into the possession of a +2 spear after a costly battle to defeat a recurring villain. The Artificer is an Armorer and decides to improve the bonus of the spear. Melee weapons do not fall within their specialty, but they are still an Artificer. In this case, they would apply a 25% discount to the base enchanting time and cost. A +3 weapon falls into the Very Rare category. The base requirements for Very Rare are 25\$, or 1,400 hours, and 20,000gp. So, for the Artificer to make this improvement, it will take 1,050 hours and cost 15,000gp. It's still a major investment in time and coin, but certainly faster and cheaper to accomplish than making a +3 spear from scratch.

ITEM ABILITY IMPROVEMENT

Perhaps an Artificer has an item that's already magical and wants to add more magical abilities to it instead of improving its bonus. For this example, let's say that an Artificer who is an Alchemist would like to add the properties of a *sentinel shield* to their existing *+1 shield*. First, consult the item rarities for both items. In general, the lower the rarity (and therefore the simpler the magic item), the easier it will be to modify the enchantment to accommodate a new ability.

Next, the DM must determine the scope of the new abilities. In general, items of higher rarities skew toward having abilities of a higher scope, which should in turn inform the DM's decision when placing the proposed ability.

Minor. The ability affects a single aspect of the character's performance, which is often utilitarian rather than combat related in nature. The presence of this power is unlikely to make very much of a difference in the long run.

Moderate. This ability noticeably increases the player's capabilities. It may or may not affect combat and is likely to come up more often in play than a Minor power would. This power is still low-key enough that it likely won't affect game preparation or planning.

Major. This new capability represents a significant step up in the player's power level, perhaps able to change the dynamic of the party and/or the player's place within it. DMs may have to tinker with their encounters to account for this power.

Greater. The power is one that is a literal game-changer. If misused or used without limitations, this new ability has the potential to unbalance the campaign inside or outside of the game world. At its most extreme, it's the game equivalent of giving a medieval peasant with a death wish a tactical nuke.

In the case of a *sentinel shield*, which grants both advantage to initiative and Wisdom (Perception) checks, the DM considers the following: Perception is one of the most commonly rolled skill checks, and every combat begins with initiative. Advantage in both of these areas, one of which involves combat, puts it outside of the Minor ability category, but it's unlikely that the DM will have to drastically alter the established gameplay or plan around the item when building combat encounters. The DM rules that, collectively, the two abilities would fall under a Moderate improvement to the *+1 shield*.

Next, determine the rarity of the item that is going to be improved. In the case of our example, a *+1 shield* is Uncommon. The lower the rarity of the item, the easier it is to add additional features, bonuses, and improvements, but this is contrasted by a lower number of absolute new additions that can be added to it.

Conversely, very powerful magic items have more room to add new abilities, but the enchantments are much more complex, greatly adding to the difficulty of enchanting such new capabilities.

ITEM ABILITY IMPROVEMENT LIMITS

RARITY	IMPROV. DC	TOTAL # SLOTS	HIGHEST
Common	12	1	Minor
Uncommon	17	2	Moderate
Rare	22	3	Major
Very rare	28	5	Greater
Legendary	35	7	Any

INITIAL DISCOUNTS

RARITY	DISCOUNT
Common	50%
Uncommon	40%
Rare	30%
Very rare	20%
Legendary	15%

Once you know your Improvement DC, determine how long it would take to enchant the item that possesses the abilities that will be added. Here, it would be the *sentinel shield*. Once you know the cost and enchantment times involved, apply the Initial Discount found above to those values. That will give you the time and coin needed to add the abilities of that magic item.

Each workweek, or part thereof of this process, the Artificer must make a crafting check that meets or exceeds the Improvement DC. This represents the careful steps the Artificer must take to shape the new enchantment around the existing one. Failure of the check delays completion by 1\$, but does not increase the coin required, unless the Artificer is employing assistance for additional time. Three such failures in a row will result in the new enchantment becoming unusable. The Artificer must start the process over from scratch.

To finish our example, the Artificer in question determines that it would take 2\$ (112 hours) and 200gp to make a *sentinel shield*, since a shield does not fall within that Artificer's specialty. The Initial Discount for an Uncommon item is 40%, reducing the enchantment time to 67.2 hours and will cost 120gp.

ADDING ADDITIONAL ABILITIES

The Initial Discount only applies to the first new ability embedded into the existing item. The Artificer may enchant the same item further with successive abilities, but there is a 20% cumulative decrease to the Initial Discount. If the Artificer in our example decides to add a second moderate ability to the newly minted *+1 sentinel shield*, the discount would drop from 40% down to 20%. In that case, no other abilities could be added to the shield since an Uncommon item can only hold two additional abilities.

COMBINING ATTUNEMENTS

What happens if an Artificer wants to add the abilities of an item that requires attunement to an existing item that *also* requires attunement? There are a few ways that DMs can handle this situation.

Go for it. Not all attunement items are created equally. If the DM doesn't think that stacking attunements will unbalance the item or the player using it, let them do it.

Convenience penalty. The DM can require the Artificer to spend more time or money on this project, increase the Improvement DC, reduce or eliminate the Initial Discount, or some combination of all of them.

Forbid it. If the DM thinks that this would be double dipping on the attunement rules, they may choose not to allow the Artificer to add abilities from attunable items if the base item also requires attunement.

The DM might also handle the situation on a case-by-case basis, since this decision will need to sync with the player dynamic and campaign considerations at their table.

OPTIONAL RULE: POWER ESCALATION

In the regular rules presented here, a new ability, regardless of scope, fills only one additional improvement slot. Thus, a *staff of the magi*, which is Legendary in rarity, could potentially be improved with seven minor abilities, seven greater abilities, or any combination thereof.

The DM may rule that an additional ability of a higher scope may take up more than one improvement slot.

Greater Ability. 4 slots.

Major Ability. 3 slots.

Moderate Ability. 2 slots.

Minor Ability. 1 slot.

In that case, the *staff of the magi* could add one Greater ability and one Major, equaling seven total slots. Or, it might add two Major and one Minor, three Moderate and one Minor, etc.

RARITY SWITCHING

If an Artificer adds the abilities of an item in a higher rarity category to an item in a lower category, the resulting item is considered part of that higher rarity tier for any further modifications. This changes all of the aspects of the item such as its Improvement DC, number of improvement slots, etc.

Example: An Artificer has a wand of magic missiles (Uncommon) as their base item. They add the abilities of a wand of lightning bolts (Rare) to it. The resulting wand is now Rare. It still looks like the original wand but would now have the functionality of both wands and require attunement.

ADDING AN ITEM TO ITSELF

For items that have a single activation until the next dawn or per long rest, an Artificer may double up on the enchantment, effectively adding a duplicate enchantment to the base item to increase the number of available uses.

In this case, ignore the Initial Discount, if applicable, and increase the Improvement DC by 3 per weekly check. This represents the Artificer's difficulty in adding an enchantment to the space where an identical enchantment already exists.

Example: An Artificer has a cape of the montebank they wish to improve. They add the abilities of another cape of the montebank to it. The cape is a Rare item, so this increases the Improvement DC from 22 to 25. Normally, the Artificer would apply a 30% discount to the base enchantment times and costs if this is the first modification to the item, but this is forfeited due to the duplicate enchantment. Assuming that the Artificer is able to complete the project successfully, the improved cape of the montebank could cast dimension door twice each day, recharging fully the following dawn.

OPTIONAL RULE: TRANSFERRING ENCHANTMENTS

If an Artificer wants to add abilities to an item, and they have an item that possesses those new abilities at hand, this option allows the Artificer to move the enchantments directly from one item to another.

Since these enchantments already exist in their entirety, and do not need to be created from scratch, decrease the Improvement DC by 5 and apply the Initial Discount even if this is not the first ability added to the base item. If the item that the abilities originate from has no other magical abilities remaining once this transfer is complete, it becomes non-magical but is not destroyed.

Sentient magic items get three saving throws against this process using an Intelligence, Wisdom, or Charisma save (whichever is highest) against the Artificer's spell DC. If they make one of these saves, the Artificer may not attempt another transference for a month. The sentient item can intentionally fail these saves if they wish to be transferred.

Artifacts are immune to transference if the act would decrease their power in any way. It is possible to add abilities to an artifact, especially if the new ability would somehow facilitate or complement the artifact's main purpose.

Example: The Artificer has both a ring of water walking and a ring of swimming. The Artificer transfers the swimming speed ability from the ring of swimming into the other ring. Since the ring of water walking is Uncommon, the Improvement DC would normally be 17, but this is reduced to 12 because the Artificer has a functional ring of swimming already at hand. Once the process is complete, the resulting ring would give its wearer the ability to walk on any liquid surface as if it were solid ground as well as grant them a 40-foot swimming speed, depending on if the wearer chooses to move above or below the surface of the water. Since the swimming speed was the original ring of swimming's only ability, it would become a normal, non-magical ring.



CHAPTER 4: SCROLLS & POTIONS

Artificers aren't full spellcasters, which means they have only a handful of spells spanning across all their casting levels. It's all too easy to encounter situations where you don't have the right spell prepared, even if you have access to it. Potions and scrolls can be a much-needed anodyne to this situation.

Great spells like *feather fall* and *lesser restoration* can be literal lifesavers under the right conditions, but you may not need them each time you go adventuring. Scrolls and potions help you cover your bases while freeing up precious resources you might need elsewhere. This is true of any kind of caster, not just an Artificer.

SCRIBING/BREWING TIME & COSTS

All the same item enchantment rules apply to scribing spell scrolls and potions, though costs and creation times are halved. Note that the level of the spell being scribed determines the rarity of the finished scroll.

POTION/SCROLL CRAFTING TIME & COST

RARITY	WORKWEEKS(\$)	COST
Common	1/2 (1st/Cantrip)	25gp
Uncommon	1 (2nd/3rd)	100gp
Rare	5 (4th/5th)	1,000gp
Very rare	12.5 (6/7/8th)	10,000gp
Legendary	25+ (9th)	50,000+gp

SCROLLS

The concept of scrolls is an interesting one when you think about it. Scrolls are the end result of a spellcaster pouring their power and will into ink and paper, trapping the spell there in indefinite stasis until called forth again at some later date, perhaps centuries later. Every type of caster has devised a method of doing this, regardless of what source their power comes from. Whether from the arcane, the divine, or the wild, the way of containing this power is effectively the same across the board.

ACCESS TO SPELLS

Any spell can be made into a scroll, but direct access to the spell itself is required to create a scroll. The Artificer must be able to cast the spell themselves or have a caster willing to cast the spell for them. Barring that, they must have direct and regular access to a Wizard's spellbook, a Cleric's holy book, or another spell scroll of the exact same spell. Since the spell's availability is a must-have to begin the scribing process, there is no additional benefit for spell access the way there is for the creation of other magic items.

OPTIONAL RULE: AUTHOR MEMORY

Consider this: the PCs find a scroll that was created by a legendary Wizard like Elminster, Raistlin, or Mordenkainen. Does it make sense that the attack bonuses and save DCs for that spell would be the most basic? Instead of going with the save DCs as listed in the *Dungeon Master's Guide*, these scrolls retain all the dimensions of the spell as though the author of the scroll were present and casting it.

Likewise, this allows players to craft scrolls that preserve their own save DC, spell attack bonus, and upcasting. This rule does take a bit more administration on the part of the DM, but it can also be used to turn a mundane, one-use item into an interesting bit of lore and storytelling.



OPTIONAL RULE: RESTRICTED SCROLL USE

A DM who wants to add a bit more flavor to scrolls might include one or more of the following restrictions:

- Any person can use scrolls regardless of class or class spell list, with or without a check.
- It's forbidden for a Cleric or Paladin to use a spell scroll created by followers of an opposing deity or power. Such scrolls may be traded in for an equivalent spell from a friendly caster.
- The highest level of scroll a player can activate is one spell level higher than the highest-level spell they can cast. (Third-level spells for a caster who can cast up to 2nd-level spells, and so on. For non-spell users, this includes cantrips and 1st-level spells.) For this option, no check is required to cast the spell.
- A character may only have six scrolls at the ready at one time. They can carry far more but would have to spend several rounds digging them out of their pack unless they have a *heward's handy haversack* or similar form of quick inventory management.
- Non-spellcasters attempting to use a scroll must pass the appropriate ability score check to successfully activate it. Failure results in a wild magic surge.
- Certain spell scrolls are illegal to carry or own, including spells like *crown of madness*, *power word: kill*, or *animate dead*. PCs may face jail time, fines, or execution for using or even carrying one on their person.

THE BREWING PROCESS

Unlike most magic items, the potion itself is a collection of carefully prepared magical components. It is not subject to the same base item costs as a sword or suit of armor. It is, however, still affected by the special conditions and modifiers listed in previous chapters. The DM is encouraged to lean into the magical component aspect of crafting here, particularly for the more powerful potions, or those that don't replicate a particular spell, such as the *oil of sharpness* or *potion of climbing*.

ACCESS TO ASSOCIATED SPELLS

Once again, a *potion of water breathing* should be easier to create if the Artificer has access to the *water breathing* spell. Just as before, each time the spell is cast during a given workweek, the number of hours in that workweek is reduced by 1, to a maximum of 7 hours if the spell is cast every day. Additional castings within the same day yield no further benefit.

OPTIONAL RULE: SPELLS AS POTIONS

There are already many potions that directly mimic the effects of a spell, such as a *potion of invisibility*, *oil of slipperiness*, or *potion of animal friendship*. With this rule in effect, an Artificer can turn most any spell with a range of "self" into a potion that any class can use. The DM might consider spells of other range types to be included in this as well but may put a cap on the spell level that can be produced in this way. This might allow a Fighter to quaff a *potion of bladeward* before charging into battle, or for a Wizard to enjoy the benefits of a Druid's *barkskin* spell.

This can potentially lead to certain characters being able to benefit from more than one concentration spell at a time, so DMs should consider carefully what spells they allow to be created in potion form before allowing players to brew them.

POTIONS

For our purposes, a "potion" includes all regular potions or oils. Even some wondrous items, such as *keoghtom's ointment*, could be ruled as a potion. Any sort of one-use consumable that is not a scroll could fit under the definition of a potion here.



CHAPTER 5: NEW ITEM RESEARCH

If the Artificer doesn't want to settle for the same old designs, they might choose to branch out to create original magic items of their own devising. We've talked before about DM's discretion, as many of the rules here have a wide interpretation. Creating a brand-new magic item likely encapsulates this idea the most.

Here, the player is in the driver's seat to create the idea for the new item. The DM then must try to interpret that idea into game mechanics in a satisfying way that delivers on the promise of the new item without disrupting the balance of the game. No mean feat to be sure. Here are some guidelines of how the player and DM might go about doing that.

DETERMINING RARITY

The rarity of magical items in D&D can be something of a conundrum. *Adamantine armor*, which stops critical hits, is considered Uncommon, while the *cloak of invisibility*, which replicates a low-level spell, is considered Legendary. Examples of this power disparity abound throughout the *Dungeon Master's Guide*, and we aren't given any guidelines to determine the rarity of an item.

Ultimately, the rarity of the new item will boil down to an educated guess, but DMs should consider these factors before making a determination:

- How big of an impact will the new item have on the campaign? Will it be barely noticed or completely turn the storyline upside down?
- Are there any other items that have been published that have a similar style or function? If it's a new kind of wand, what does the rarity of other wands look like?
- Does the item have a +1, +2, or +3 bonus?
- How often can the player use this item? Is it a one-use, a daily item, or does it grant some type of constant benefit?
- How many different advantages or powers does the item bestow?
- How thematic or fitting is the item for the campaign setting, the specific story you're running, and the character creating or using it?

If you still can't make up your mind, it's hard to go wrong with Uncommon for minor to moderate items, Rare for items that are more potent but not overwhelming, and Very Rare for an item that causes a significant but not unbalancing paradigm shift in power levels.

RESEARCH TIME & COSTS

Once you've determined the rarity of the new item, the Artificer will need to conduct research to discover the magical formula and materials that are needed. They will need access to some collection of mystical knowledge like a library, a mage's tower, special archives, or something suitably appropriate for the item in question. Research isn't cheap, so the Artificer will need to pay for services to the tune of at least 10gp per day, or 70gp for each workweek. The rarity determines the base amount of time and gold it takes to research such an item.

NEW ITEM RESEARCH TIME & COST

RARITY	WORKWEEKS	COST
Common	4	280gp
Uncommon	8	560gp
Rare	40	2,800gp
Very rare	100	7,000gp
Legendary	200+	14,000+gp

With the DM's approval, the Artificer may be able to apply the Crafting Environment and Assistance modifiers from previous chapters to the research time and cost. Additionally, the DM might consider special books or tomes in that field of study as Special Spell Components for decreasing the Artificer's research time.

At the conclusion of the research, the Artificer has a completed blueprint for the new magic item. Creating the new magic item will still cost the requisite time and coin of that rarity type.

OPTIONAL MODIFIER: SAGE BACKGROUND

The Sage background yields an interesting feature: Researcher. While the feature itself does not grant any bonuses or benefits as written, the DM might consider allowing a character with this background to trim 30% off the base time and 10% of the cost for new item research. Other backgrounds, such as the Cloistered Scholar, Clan Crafter, or even Guild Artisan, might also enjoy this benefit to a greater or lesser degree.

DETERMINING ATTUNEMENT

Another mystery that DMs must contend with is whether an item requires attunement or not. Again, the *Dungeon Master's Guide* does not provide any context for this distinction.

For instance, consider the *mace of disruption* and the *mace of smiting*. They sit right next to each other in the *Dungeon Master's Guide*. They are both the same weapon type and are both considered Rare. They both have an “insta-kill” function for undead/ fiends and constructs, respectively. The former requires attunement, but the latter does not. True, PCs are likely to fight more undead and fiends than constructs, but the two items seem pretty comparable. So, what line of thinking led to one needing attunement while the other one does not?

Considering that every class except the Artificer only gets three attunement slots, this distinction can make a big difference on whether players will be able to benefit from the item in question or not. This can make it harder for certain lesser magic items that require attunement to make the cut as the game goes on and more options become available.

Here are some of the things that usually shouldn't require attunement:

- A single bonus, such as a *+1 longsword* or *+2 shield*.
- A minor, supplemental, one-use, or limited-use ability.
- An ability that will rarely come up in gameplay.
- A skill boost or modification.
- An item that only replicates a single spell under 3rd level.
- Resistance to a single damage type.

Conversely, here are some of the factors that might require attunement:

- A major ability that's constant or that can be used at will.
- A bonus granted to multiple rolls or roll types.
- An ability that's likely to come up regularly in combat or gameplay.
- A significant raise to one or more ability scores.
- Multiple spells or spell-like abilities.
- An item that replicates a 4th level or higher spell.
- Access to a spell-like effect that is more powerful than the base spell.
- Resistance or immunity to more than one damage type.
- Immunity to a single damage type.

Note: Astute readers may immediately notice that the criteria listed here do not exactly match those found in the Dungeon Master's Guide. That's on purpose. It seems strange that a brooch of shielding requires attunement when a broom of flying or carpet of flying does not. A decanter of endless water could literally create an oasis in the middle of the desert, directly affecting trade routes in the region, but doesn't require attunement. And who wants to be the Cleric who has to walk around attuned to a staff of resurrection, filling up a precious attunement slot, just in case a PC actually dies?

OPTIONAL RULE: RISKY ATTUNEMENT

It can be frustrating for players if one of them has an item that would help them out in a given situation, but they are stuck in the moment without the benefit of spending a short rest in meditation or practice. In those cases, the DM might allow the PC an emergency attunement attempt as an action. This would take the form of an ability score check appropriate to the item or Wisdom if no other score makes sense. The DC of such a check is up to the DM.

Depending on the situation, and the purpose of the magic item in question, items of higher rarity or those with will or intelligence might be easier to attune to in a pinch.

Failure on this check might carry one or more of the following consequences (these are just ideas; DMs are encouraged to be creative in how they handle a botched attempt).

Minor. Attunement will take a short rest as usual or the attempt simply fails. Nothing else happens.

Mild. Attunement takes double the usual time or the attunement fails, and you gain one level of exhaustion.

Moderate. You may not attempt to attune to the item again for $1d4$ days or the failure unleashes a random wild magic surge.

Major. The item ceases functioning for $1d4$ days or the nearest creature (usually the one attempting the attunement) is blinded for $1d4$ days.

Severe. The item loses its enchantment permanently or it becomes cursed.

Catastrophic. The item explodes. Everyone within 30 feet takes $12d6$ of the appropriate damage type or a hole is ripped open in planar space, and everything caught in the explosion is transported to a random location on a random plane of existence.

OPTIONAL RULE: ATTUNEMENT SWAPPING

With this rule, a PC could take the Use an Object action to swap out one attuned item in their inventory for another item that is not currently attuned. The PC would have to already know the powers of the item to be swapped and have previously been attuned to it. This allows unused magic items to be more useful to the players, allowing them a chance to reorient their magic items to the situation at hand.

OPTIONAL FEAT: ATTUNEMENT MASTER

If the DM wishes to further offset the restrictions, they could include the following feat at their table, though they might want to limit a PC to only learning it once.

Note: This feat is, of course, potentially controversial, but just keep in mind that Artificers get up to six such slots by 18th level as a part of their base class. Besides, feats are precious to every class, and you must have magic items ready to attune to for this feat to be of any use.

This feat is not friendly with D&D Beyond, however, which has no override for attunement slots. DMs can, instead, have players take the second option and create a home-brewed item with the same stats and abilities so that any bonuses will be figured into the player's active character sheet.

TWEAKING ITEMS TO FIT

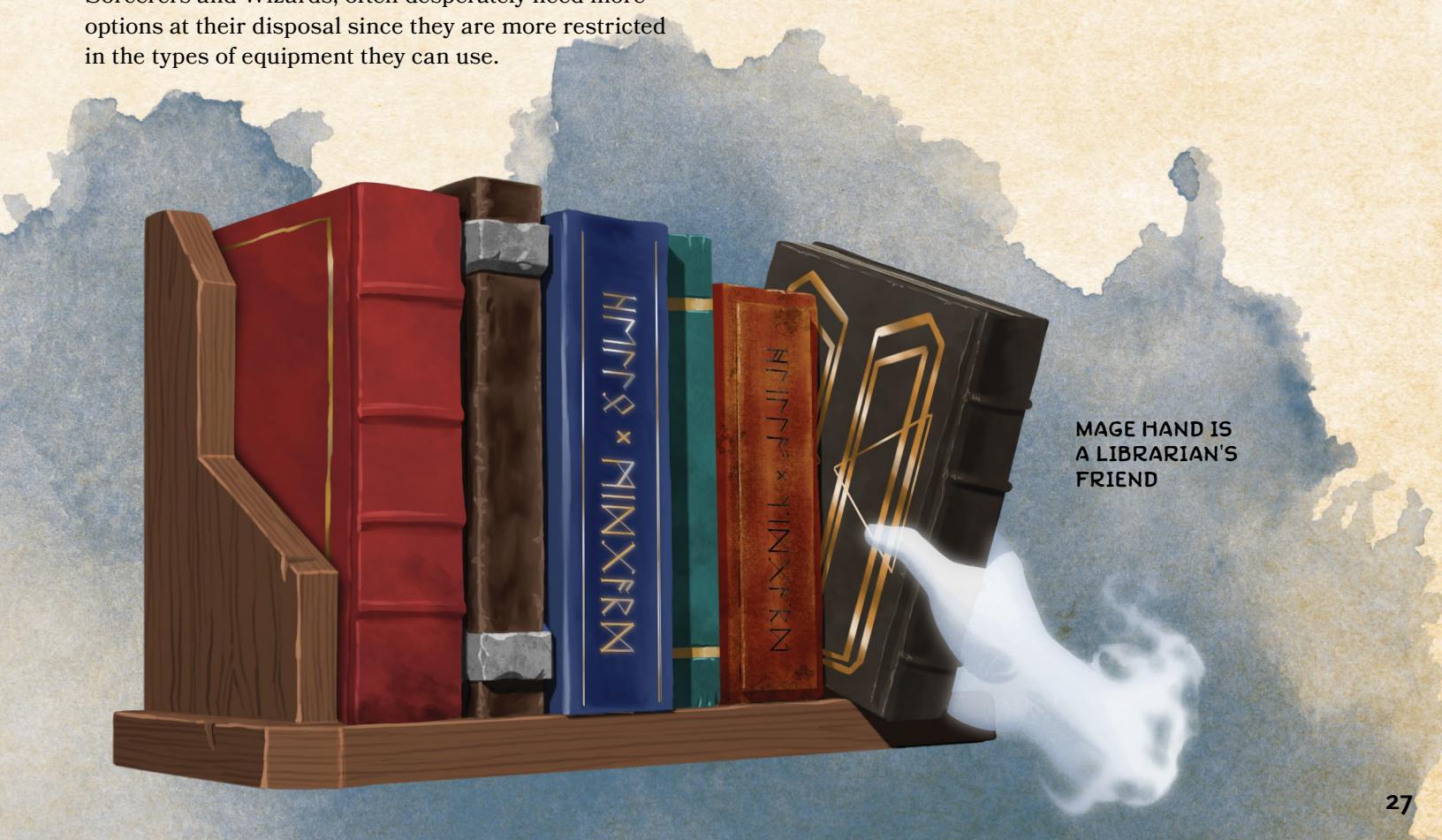
If the DM and the player create a new kind of item, and suddenly find that it is either too weak or too powerful once it's introduced, it's okay to revisit how the item works. So long as the DM and the player can freely communicate their thoughts on the matter, the player should expect that their new shiny item might debut with a kind of trial period before the mechanics are finalized.

ATTUNEMENT MASTER

Your extensive sensitivity to magic items allows you to choose one of the following benefits:

- Gain one additional attunement slot.
- Ignore the need for attunement for one item.

While it's doubtful that a martial class would have the room in their build for an extra attunement slot, it could work in some circumstances. Spellcasters, particularly Sorcerers and Wizards, often desperately need more options at their disposal since they are more restricted in the types of equipment they can use.



MAGE HAND IS
A LIBRARIAN'S
FRIEND

CHAPTER 6: SENTIENT MAGIC ITEMS

The *Dungeon Master's Guide* has some guidelines for creating sentient magic items, but the rules found there are entirely meant for the DM to build items for their games without any reference to player involvement or agency in the process.

Once again, *somebody* out in the DM's fantasy world had to create these sentient items, and chances are it was an Artificer who did it. All of which means that a player in the role of an Artificer should have that capability as well.

SOURCE OF SENTIENCE

When creating a sentient magic item, the Artificer must first determine where the sentience originates. The Artificer can either secure the sentience from an existing source or create one from scratch. Binding an intelligence to the item is much faster and cost effective but can lead to the item becoming at odds with its creator depending on the circumstances of how it came to be there.

An imprisoned genie, elemental, or other creature may seek to undermine the Artificer in the long run or outright betray them. The capture method does not allow the Artificer to influence the personality, traits, or agenda of the item's sentience. On the plus side, the item's sentience arrives all at once without the need for prolonged research or construction. The bound intelligence may still learn as they go along, perhaps adding experience and gaining levels or feats appropriate to its nature, but this is not something the Artificer can necessarily control.

Alternatively, the Artificer may attempt to create the intelligence in a similar manner as creating a golem, though the DM may rule that this research lies beyond the specialty of the Battlesmith due to its overwhelming complexity. The DM may also decide in this case that the Artificer must find a library or organization that knows the secrets of imbuing sentience. This may require acts of service and/or currency to allow the Artificer access to this knowledge. The exact nature of what this involves, and how much it costs, is up to the DM.

Once the Artificer begins, the base item must be prepared and be of the highest quality for that item type, though it need not be magical. The attempt requires 30,000gp and 20\$. The DM may require Arcana, Religion, or Nature skill checks during this time or other conditions depending on the item's specifications.

If successful, the Artificer rolls 4d6 for the item's Intelligence, Wisdom, and Charisma scores, dropping the lowest number and re-rolling 1s. The sentient item's alignment defaults to the alignment of its creator. Its

starting level is two levels lower than its creator's at the time of creation. While sentient items are able to gain experience as any other sentient creature can, their level generally only counts for the purposes of determining spellcasting ability and proficiency bonus as they don't progress in any particular class. DMs may, however, allow the level to determine what starting feats or ability score improvements, if any, the sentient item possesses.

The resulting sentience of the construct is a starting point for the Artificer, which they can further improve through more time and expense (see the table below). These additional modifications can be spread out over time, allowing the intelligent item to become an ongoing work in progress. By carefully crafting the sentience of the item, the Artificer may set the personality, purpose, and traits of the constructed intelligence to whatever they choose.



A CAPTURED SOUL
EMPOWERING A
MAGIC RING

ADDITIONAL SENTIENT ITEM ABILITY TIME & COST

MODIFICATION	COST
Complete re-roll of an ability score	12,000gp/6\$
Re-roll 1d6 of an ability score	3,000gp/2\$
Increase an ability score by 1 point (max of 20)	1,500gp/2\$
Alignment shift: Law/Chaos (one step)	2,500gp/2\$
Alignment shift: Good/Evil (one step)	2,500gp/2\$
Additional Feat	10,000gp/10\$
Additional Minor Ability	3,000gp/3\$
Additional Moderate Ability	7,000gp/7\$
Additional Major Ability	15,000gp/15\$
Additional Greater Ability	32,000gp/32\$
Communication: Emotional Transmission	1,000gp/1\$
Communication: Spoken	3,000gp/3
Communication: Telepathy (1-way)*	5,000gp/5\$
Communication: Telepathy (2-way)*	9,000gp/9\$
Senses: Hearing and sight up to 30 feet	2,000gp/2\$
Senses: Hearing and sight up to 60 feet	5,000gp/5\$
Senses: Hearing and sight up to 120 feet	12,000gp/12\$
Senses: Hearing and sight same range as user	20,000gp/20\$
Senses: Taste	2,000gp/2\$
Senses: Touch	2,000gp/2\$
Senses: Smell**	2,000gp/2\$
Senses: Darkvision**	3,000gp/2\$
Senses: Tremorsense**	8,000gp/8\$
Senses: Blindsight**	8,000gp/8\$
Senses: Truesight**	25,000gp/25\$
Socket Optimization†	6,000gp/6\$
Skill bonus: Half-Proficiency††	1,000gp/2\$
Skill bonus: Proficiency††	2,000gp/4\$
Skill bonus: Expertise††	5,000gp/10\$
Spell or Spell-Like Ability (1st to 3rd)	3,000gp/3\$‡
Spell or Spell-Like Ability (4th to 6th)	6,000gp/6\$‡
Spell or Spell-Like Ability (7th to 8th)	15,000gp/15\$‡
Spell or Spell-Like Ability (9th)	50,000gp/50\$‡

*The default range for telepathy is 60 feet. This range may be increased by 10 feet for each additional 1,000gp and 1\$ up to a range of 120 feet.

**These perception types are an add-on to the sensory ranges of the sentient item. A sentient item must have a sensory range in place for these special perceptions to function. Otherwise, they have an effective range of zero feet.

†This ability allows the sentient item to “plug in” to a construct, such as a golem, and use it to move around and manipulate the environment around them in ways that might not otherwise be possible. See Chapter 8 for a description of the interface socket.

††The DM and the PC must decide whether the item increases the user’s skill bonus, the item makes checks independently of the user, or both. If the item can do both, multiply the cost and \$ by 1.5x.

‡Multiply both the cost and number of \$ required by the level of the spell. Cantrips count as level 1. The sentient item must be of a high enough level to cast the spell that is being embedded. Treat the item as either a Cleric or Wizard for determining this eligibility. Except for cantrips, the item may only cast the spell once per long rest. Each additional casting of the spell per long rest must be added separately at this rate.

THE MORALITY OF ARTIFICIAL INTELLIGENCE

The concept of A.I. is usually something reserved for more futuristic sci-fi settings. If the game setting at your table is *Eberron*, *The Iron Kingdoms*, or a similar setting that already deals with this subject, creating a sentient magic item may not be such a big deal. The morality and legality of the item’s personhood and social status are likely already well established.

In other fantasy settings, this may be completely new territory for the players and the DM to explore. This raises many questions, such as: What legal status would the item have, if any? Is it considered a citizen of the creator’s nation? If so, does it have to pay taxes? Is it considered property, or does it have the right to self-determination? How is the act of creating sentience viewed by those in power, the common folk, and the religious establishments in play? Is the act seen as merely a curiosity, or is it viewed with suspicion, contempt, or considered an abomination or heresy?

Fantasy worlds often work from a medieval or renaissance template, so how might the creation of such an item affect the prevailing worldview? All these factors might play into how the creator and the creation are considered by society, as well as how the sentient item comes to view itself.

There are any number of works that DMs can reference if they are looking for ways to incorporate these themes into their campaign. A short list would include *Frankenstein* by Mary Shelley, *The Positronic Man* by Isaac Asimov and Robert Silverberg (this was adapted into the movie *Bicentennial Man* with Robin Williams), *Neuromancer* by William Gibson, and *Do Androids Dream of Electric Sheep* by Philip K. Dick, otherwise known as *Blade Runner*. Let’s not forget the *Star Trek: The Next Generation* episode, *The Measure of a Man*.

CHAPTER 7: ARTIFACTS

These most powerful of magic items represent the ultimate expression of the craft. An artifact can and will have lasting ramifications on the world around it. In the right hands, an artifact could save the world. One falling into the wrong hands could doom it.

While the power levels of artifacts are not clear-cut and highly subject to interpretation, before an Artificer can craft an artifact, they should draw up the parameters of its powers and scope for the DM to consider. Based upon that, the DM should determine which power category the proposed artifact falls into and apply the following multipliers to the Legendary rarity listed previously.

Minor. 3x (*Black Razor, Axe of the Dwarvish Lords, Sword of Kas*)

Moderate. 5x (*Orbs of Dragonkind, Crown of Winter, Hand and Eye of Vecna, Book of Vile Darkness, Book of Exalted Deeds*)

Major.* 10x (*Scepter of Savras, Wand of Orcus, Crenshinibon, Rod of Seven Parts*)

Ultimate.* 25x+ (*Ruby Rod of Asmodeus, Tablets of Fate, Soul Forge of Moradin*)

*The DM may rule that the PC may not create artifacts of this tier without assistance from a major deity, primordial power, or extremely powerful extraplanar entity, such as the Princes of Hell, Lord Ao, or Primus.

CREATOR REQUIREMENTS

The creator of an artifact must be the highest possible level for their class. Their prime ability score must be at the maximum allowed, and they must have Expertise with the skill most associated with the power of the artifact: Arcana for arcane magic, Religion for divine, and Nature for druidic/primal. Functionally, the creator must be one of the most knowledgeable practitioners in their respective field. Other conditions may be applied at the DM's discretion, such as researching the method to create an artifact. Apply the same artifact multiplier to all research times and costs listed above.

SPECIAL MATERIALS

Constructing an artifact should require the rarest of components from across the multiverse merely as a starting point. As with almost every aspect of artifacts, gathering these materials could form the plotline for one or more campaigns.

PURPOSE

No artifact is created on a whim, and all artifacts are forged with a clear purpose in mind. The artifact is the ultimate tool to bring about that end goal, which ironically makes their purpose inversely proportional in complexity to the effort it takes to create one.

An artifact's purpose can often be summed up in a few words, even one word. Destruction, control, domination, salvation, and apotheosis are all short-form examples of what an artifact is designed to do. Every atom of the artifact burns to serve this purpose.

WILL

Some artifacts are truly sentient. You can carry on a full conversation with *Black Razor* in a way that you can't with the *Orbs of Dragonkind*. If the creator of the artifact desires an intelligence with a fully realized personality, mind, and will, the rules above for sentient magic items are applied to the base costs before the process of turning the item into an artifact. It is possible for a sentient magic item to become an artifact over time, but this is — mercifully — rare.

Much like their purpose, all artifacts have a will to a greater or lesser degree even if they are not fully sentient. They can often influence the wielder to act in ways that facilitate their purpose, either directly or indirectly. Except for a few extraordinarily strong-willed individuals, to wield an artifact is to know that your will is not entirely your own.

DESTRUCTION

Artifacts cannot usually be destroyed by any normal means. It may take a special condition, or series of conditions, to be met for an artifact to be truly destroyed. The theme of the item is the key to determining how and when these conditions are met, usually an extreme opposite or elliptical arc to how it was created, such as in the case of a very famous ring that could only be destroyed in the fires that initially created it.

The difficulty in permanently destroying an artifact should be commensurate with the power of the artifact. The creator and the DM should feel free to establish this in as specific a way as they want. A few examples of destruction conditions might include:

- Only under a rare cosmic confluence of celestial bodies.
- Soaked in the blood of a diametrically opposed deity or power.
- When the purpose for which it is created is irredeemably abandoned or forgotten.
- When its purpose is utterly fulfilled, rendering it useless.
- Only in a certain place that is thought impossible to reach or lost to legend.
- The creator(s) of the universe must consciously will it out of existence.
- Every dragon on the plane must breathe their breath weapon upon it. Twice.

THE GRAIL OF ST. LUCIAN
DESTROYED ON THE
ALTAR OF XAAX

CHAPTER 8: SPELLS & MAGIC ITEMS

The following spells were built to be exclusive to the Artificer since the class does not (at this time) have any unique spells of its own. At the DM's discretion, these spells might be available to other knowledgeable classes, such as Forge Domain Clerics, Order of Scribes Wizards, and College of Lore Bards.

Note: Each spell has the ritual tag. By the current rules, Artificers don't get ritual spellcasting the same way that Wizards do. The playtest rules for One D&D at the time of this writing, however, allow any class with ritual spells to cast them without having to prepare them ahead of time or expending a spell slot. The spells were created with that philosophy in mind.

SPELL DESCRIPTIONS

The spells are presented in alphabetical order.

AUTOMATE TASK

2nd-level transmutation (ritual)

Casting time: 10 minutes

Range: Self

Components: V, S

Duration: Concentration, up to 4 hours

The caster designates one physical action, such as pumping the bellows, striking metal on a forge, pouring out a beaker as it fills up, or any act that would take up one action. The caster performs this act for the first 10 minutes while casting the spell, after which the action continues on its own. Thus, in the examples above, the bellows would work itself, the caster could let go of a hammer as it strikes the anvil, or the beaker would empty itself. If the action requires the caster to physically move during the designated task, the caster does not tire or gain levels of exhaustion while the spell is active.

Use of this spell allows the caster to craft as though they had the services of a non-skilled assistant, adding 5 to the caster's base Crafter Input.

At Higher Levels. If you cast this spell using a spell slot of 3rd level or higher, you may automate one extra task, adding an additional 5 to your Crafter Input for each slot level above 2nd.

COLOR CHANGE

1st-level transmutation (ritual)

Casting time: 10 minutes

Range: Touch

Components: V, S, M (a pinch of colored chalk)

Duration: Until dispelled

This spell changes the color of one item to any color of the caster's choice. The color chosen is solid across the entire surface of the object, though different materials may vary slightly in color. Metal would still retain its shine, wood would look painted, etc. More than one color may be applied, but each color requires a separate casting of this spell.

MASTER'S MARK

1st-level transmutation (ritual)

Casting time: 10 minutes

Range: Touch

Components: V, S, M (a stamp bearing the caster's mark worth 50gp)

Duration: Until dispelled

The caster creates a personalized signet that can be applied to an item they have created. This mark can be embossed, engraved, or made invisible. Regardless of visibility, this mark appears when a *detect magic*, *identify*, or similar spell is cast on the item, even if the item itself is not magical. Famous crafters may be immediately recognized when the mark is revealed, giving some insight into the item's creator.

Note: Readers may notice this spell's similarity to the cantrip arcane mark. This spell presents an alternative with a similar effect that does not take up one of the precious few cantrip slots available to the Artificer.

RECHARGE

1st-level transmutation (ritual)

Casting time: 10 minutes

Range: Touch

Components: V, S, M (a small copper wire that the caster touches to the item being recharged)

Duration: Instantaneous

This spell targets a magic item that expends charges to cast a spell. The caster expends a spell slot during the casting of *recharge*. The energy from that spell slot is then converted into charges for the item. The item must be able to cast a specific spell (such as *detect magic*, *fireball*, *polymorph*, etc.) for this spell to work.

The level of the spell slot expended must match or exceed the lowest level that the spell from the item can be cast. If the spell slot is higher than the lowest level of the item's spell, the ritual creates more than one charge but cannot exceed the item's maximum number of charges. Divide the expended spell slot's level by the minimum level of the item's spell, rounded down, to determine the total number of charges created in this way.

Example: *The Artificer has a wand of magic missiles with no charges left in it for the day. During the casting, the Artificer expends a 3rd-level spell slot to recharge the wand. Since magic missile is a 1st-level spell, the Artificer is able to recharge the wand by three charges.*

REKINDLE

5th-level transmutation (ritual)

Casting time: 10 minutes

Range: Touch

Components: V, S, M (a pinch of the ashes of a phoenix and an exacting miniature of the item targeted by this spell worth 10% of that item's original value, which the spell consumes)

Duration: Instantaneous

This spell represents the apex of the creative energies that the Artificer wields. This spell reawakens the enchantments laid upon one magic item, even if they have become inert, dormant, or dispelled. This item must be fully repaired for this spell to take effect. If the item is of a Rare or lower rarity, all enchantments are fully restored. Very Rare or Legendary items with multiple different types of abilities have only one category of those abilities rekindled by this spell, though the spell can be cast multiple times on an item. For example, if this spell is cast on an inoperable *staff of power*, one casting could rekindle either the Force Strike, Spells, or Retributive Strike ability, but not all three. Three castings would be required to fully restore it.

REPAIR

2nd-level transmutation (ritual)

Casting time: 1 action

Range: Touch

Components: V, S, M (a torn strip of cloth worth 25gp that has been repaired with a *mending* cantrip, which the spell consumes)

Duration: Instantaneous

When cast, one item that has been shattered, ripped into several pieces, broken in multiple places, or otherwise has not been damaged beyond 50% of normal, is repaired. The caster must have some knowledge of the item before it was damaged, though this knowledge may come from many sources, such as having seen it before it was damaged, looking at a similar item, or reading a detailed description of it. Constructs or golems are healed of 3d10 plus the caster's spellcasting modifier. Multiple castings of this spell can target the same item.

At Higher Levels. If you cast this spell using a spell slot of 3rd level or higher, you may affect an object that has sustained 10% more damage or add 1d10 additional healing for constructs or golems for each slot level above 2nd.

RESTORE

4th-level transmutation (ritual)

Casting time: 1 action

Range: Touch

Components: V, S, M (a pinch of the ashes of a phoenix mingled with 100gp worth of gold dust)

Duration: Instantaneous

The spell fully renews the quality of the item it is cast upon. The resulting condition of the item is as close to new as possible. If the item is at least 75% intact, the other 25% can be restored even if it no longer exists, thus fingers from a statue that were destroyed or missing could be reconstructed, burned pages from a book could be recovered, etc. This spell works on magic items but does not restore any magical functionality due to past damage. If cast on a construct or golem, it regains 5d10 plus double the caster's spellcasting modifier. If the construct or golem is at 75% of its normal hit points or higher, it is restored to full.

TRANSMUTE ARMOR

3rd-level transmutation (ritual)

Casting time: 8 hours

Range: Touch

Components: V, S, M (diamond dust worth half the cost of the base armor's new form)

Duration: Instantaneous

This spell converts one suit of armor, whether magical or not, into another kind of armor. The resulting armor must be of the same category as the original armor (light, medium, or heavy). Thus, a suit of *+1 plate mail* could be transmuted into a suit of *+1 ring mail*, or vice versa, since they are both heavy armor. It could not be converted into a suit of half-plate since that is medium armor. The new armor retains all other characteristics of the original armor, including any special markings, magical abilities, or cosmetic features, though these are expressed appropriately in the new armor's form. Once this spell is cast on a suit of armor, that armor cannot be transmuted again for one month of in-game time.

TRANSMUTE WEAPON

3rd-level transmutation (ritual)

Casting time: 8 hours

Range: Touch

Components: V, S, M (diamond dust worth half the base cost of the weapon's new form)

Duration: Instantaneous

This spell converts one weapon, whether magical or not, into another kind of weapon. The resulting weapon must be of the same two categories as the original weapon (light or martial and melee or ranged). Thus, a *+1 trident* could be transmuted into a *+1 longsword*, or vice versa since they are both martial melee weapons. It could not be converted into a short sword since that is a light melee weapon, nor into a longbow since that is a ranged martial weapon. The new weapon retains all other characteristics of the original weapon, including any special markings, magical abilities, or cosmetic features, though these are expressed appropriately in the new weapon's form. Once this spell is cast on a weapon, that weapon cannot be transmuted again for one month of in-game time.

MAGICAL EXPRESSIONS

The open-ended nature of cantrips such as *prestidigitation*, *thaumaturgy*, and *druidcraft* allows the players wielding them a whole host of minor manifestations of magical power. Here are a few new expressions that one or more of these cantrips can project:

- Flip to a specific page of a book when opened.
- Conjure enough heat to light a fuse or boil a beaker or kettle. This effect lasts 1 minute.
- Instantly tune an instrument or change the key on an instrument that's already tuned.
- Quench a forged item evenly across all surfaces.
- Clean your body, teeth, or hair.
- Heat up or chill down a mug or plate of food to a desirable level.
- Unclog a drain or pipe.
- Fold clothes and footwear neatly and stow them in a backpack or chest.
- Loosen or tighten a screw, bolt, or hinge.
- Remove rust or patina from a metallic object.
- Sweep dirt, mud, leaves, or other debris from a 5-foot area.

MAGIC ITEMS

Magic items are presented in alphabetical order.

A magic item's description gives the item's name, its category, its rarity, and its magical properties.

ARCANE SENSOR

Wondrous item, uncommon

This fingernail-sized bead is made of hardened, transparent glass with a slight convex curve to it. They are easy to miss at a glance, requiring a DC 14 Intelligence (Investigation) check to detect. It can be mounted on virtually any surface and affixes in place without an adhesive. As a reaction, the user may activate the sensor if they are within 60 feet of it. The user can then sense the area around the bead using one of their five senses, usually sight, as if they were positioned in that spot. The sense transmitted is determined when the sensor is created. The user can maintain a connection of up to three *arcane sensors* at one time.

BRACER OF TOOL CONJURATION

Wondrous item, uncommon (standard), rare (advanced), or very rare (masterwork)

This brass bracer fits on the wearer's dominant arm and bears the symbol of a pair of crossed hammers. When the Artificer activates their The Right Tool for the Job ability, the creation time is reduced from 1 hour to 10 minutes. The rarity of the bracer determines the quality of tools created in this way:

- **Uncommon.** Magic.
- **Rare.** Magic and Advanced.
- **Very Rare.** Magic and Masterwork.

CATALYST SHAPER

Wondrous item, common (red), uncommon (green), rare (blue) (requires attunement by an artificer)

These beakers are made of a thick glass in a jewel-toned hue. The color varies with rarity. When an Alchemist prepares their Experimental Elixir in the beaker, the following occurs:

- **Red.** The Artificer rolls on the Experimental Elixir table one extra time and picks between the two.
- **Green.** The Artificer rolls on the Experimental Elixir table two extra times and picks between the three.
- **Blue.** The Artificer picks which effect they want from the Experimental Elixir table. This does not use up a spell slot.



CONSTRUCT NODE

Wondrous item, varies

These palm-sized glass cabochons are tinted to look like semiprecious stones. The hue of each node determines its rarity, and they are considered potions for the purposes of crafting. They affix to constructs without an adhesive. The user can affix or remove one as an action. A construct may take the Use Item action to activate the node, releasing a magical effect centered on the construct. Unless otherwise stated, activation destroys the node.

A construct may attach up to three nodes. As these are beneficial effects for the construct and its allies, the node's effect is not subject to the Immutable Form special ability of golems.

Turquoise (Uncommon). The construct gains a +2 bonus to AC for 1 minute.

Onyx (Uncommon). The construct gains resistance to necrotic damage for 1 hour.

Garnet (Uncommon). The construct restores $3d8+6$ of its hit points.

Bloodstone (Uncommon). The construct's attacks deal an extra $2d8$ bludgeoning damage for 1 minute.

Sunstone (Uncommon). The construct emits a bright golden light that illuminates a 60-foot radius around it for 1 minute. This node can be used one additional time before being consumed.

Moonstone (Uncommon). The construct emits a soft silvery light. Allies' weapons within a 30-foot radius are considered silvered for 1 hour.

Amethyst (Rare). A wave of purple energy emanates from the golem in a 30-foot radius, revealing all illusions in the area. Illusions become transparent. Other spells, such as *invisibility* or *disguise self* are temporarily deactivated until the end of the round.

Lapis Lazuli (Rare). The construct is subject to an *enlarge/reduce* spell that lasts $3d4$ rounds.

Red Jasper (Rare). All allies within a 20-foot radius are subject to a *heroism* spell. Use the spellcasting ability modifier of the crafter at the time of the node's creation to determine temporary hit points.

Obsidian (Very Rare). This node is an open template, allowing up to a 3rd-level spell to be stored within it. Once the spell is cast, the node becomes empty.

ELEMENT INTENSIFIER

Wondrous item, uncommon (gray), rare (black), very rare (pink)

These mortar and pestle sets are made of highly polished marble. The color varies with rarity. When an Artificer pulverizes a special component using the mortar and pestle, with the intent of brewing a potion, a magical effect takes place depending on the item's color.

- **Gray.** An Common component's potency is tripled.
- **Black.** A Uncommon component's potency is tripled.
- **Pink.** A Rare component's potency is doubled.

The amount multiplied can be found in the Magic Components chart on page 17. Generally speaking, special components can only be used once in a given potion. Once the mortar and pestle have been used, they cannot be used again until the next workweek.

Note: To clarify, there is a difference between the rarity of these magic items and the special component rarities that they intensify. The components intensified by these items are always one rarity category lower than the item itself.

EVERHEATING ANVIL

Wondrous item, uncommon

This anvil is of a standard size but weighs only 10 pounds. It appears to be made of a black stone with silver streaks and carved to resemble a Dwarven face. When activated, the silver veins glow a fiery orange, and the eyes and mouth of the face glow from within. Any metal object that is placed upon the anvil that is not being worn or carried is subject to a continuous *heat metal* spell. This grants advantage on crafting checks for forging or improving objects made of metal.

FLASH POWDER

Wondrous item, common

When this item is created or found, it contains 1d4+1 doses. Each dose comes wrapped in a bright magenta paper with a small stone weight to give it heft for throwing. The user can hurl it up to 30 feet away, creating a blinding flash of light. All creatures within 10 feet must make a DC 13 Dexterity saving throw or be blinded until the beginning of the user's next turn.

GAUNTLETS, +1, +2, +3

Weapon (light), uncommon (+1), rare (+2), or very rare (+3)

You have a bonus to attack and damage rolls made with the special weapons of the Artificer's Armor Model. This bonus works in either the Infiltrator or Guardian modes. The bonus is determined by the gauntlet's rarity.





GAUNTLET RETASKERS

Wondrous item, uncommon

These small triangular red crystals come in pairs and are meant to attach to the cuff of an Armorer's gauntlets. Once attached, the Armorer may spend a bonus action to switch the Armor Model of their gauntlets until the start of their next turn. Only the gauntlets switch functions. All other abilities of the current Armor Model remain in place.

GAUNTLET AMPLIFIERS

Wondrous item, rare

These small glowing white disks come in pairs and fit into the palms of an Armorer's gauntlets. When the Armorer's Armor Model is set to Guardian mode, the disks move to the backs of the gauntlets and increase the thunder damage dealt by the gauntlets from 1d8 to 1d10. Likewise, in Infiltrator mode, the disks enhance the damage dealt by the lightning launchers to 1d8. The additional lightning damage caused by this attack is also increased from a 1d6 to 1d8.

MASTERWORK WEAPON

Non-magic weapon (any), no rarity

This weapon is of an exceptional quality and workmanship but is not magical. It grants a +1 bonus to hit but not to damage. When creating a weapon of this type, multiply the base item crafting cost by a factor of 3 and the base crafting time by 1.5.



MASTERWORK WEAPON

REAGENT EXTRACTOR

REAGENT EXTRACTOR

Wondrous item, common (yellow), uncommon (orange), rare (purple) requires attunement by an artificer

These delicate glass alembics come in bright hues. The color varies with rarity. When an Alchemist prepares a potion with a duration of 1 minute or more in this alembic, a magical effect takes place depending on the item's color.

- **Yellow.** The potion's duration is multiplied by 1.5.
- **Orange.** The potion's duration is multiplied by 3.
- **Purple.** The potion lasts until either a short or long rest is taken (subject to DM's discretion).

GLITTERBOMB

Wondrous item, uncommon

This powder-propelled rocket looks like a common firework. As an action, the user may activate the rocket so that it flies in a straight line up to 60 feet, where it explodes in a 20-foot cloud of harmless, phosphorescent, multicolored glitter. The rocket is destroyed in this process. Any invisible or location-distorted creatures, such as those under the effect of a *mirror image* or *blur* spell, must make a DC 15 Dexterity saving throw. Failure means that enough of the glitter clings to them to outline their actual position, negating any magical effect that conceals their location. Success means that they avoid enough of the glitter to not be immediately spotted, but Wisdom (Perception) checks to discern their location are made at advantage. The glitter's effect persists for 1 minute.



**GOLDEN
BOOT HEELS**



**RED
CAULDRON**



**RING OF
THE MENDER**

GOLDEN BOOT HEELS

Wondrous item, rare

These boot heels are an upgrade to the normal *winged boots*. A successful DC 25 cobbling check is required to properly install them. Once in place, the wearer must be aloft to activate this item. Activation takes 1 minute. Once activated, they grant the wearer of the *winged boots* access to a special flight mode capable of tremendous speeds. The wearer's flight speed becomes 300 feet. While in this flight mode, the wearer may only take the Dash action. This lasts for as long as the *winged boots* can maintain flight, or until the wearer spends 1 minute to slow down. If at any point the wearer enters initiative, they instantly exit this flight mode, returning the flight speed to the wearer's current walking speed. Alternatively, this item can take the form of a golden tassel or feather that can be installed onto a *flying carpet*, *broom of flying*, *wings of flying*, or other such magic items that bestow flight that are not a one-use item like a potion or scroll.

INTERFACE SOCKET

Wondrous item, uncommon

The exact size and shape of the socket will depend on the item that is meant to fit into it. The socket is a modification built into another item. Slotted a sentient magic item into the socket allows the sentient magic item to extend its senses, will, and control into the item bearing the socket. A socket set into the palm of a stone golem might allow a sentient sword to control the golem, allowing the sword to wield itself in combat. It might also allow a sentient gem access to one or more of the functions of an Armorer's Arcane Armor in addition to any number of other scenarios subject to DM's approval.

THE RED CAULDRON

Wondrous item, very rare (requires attunement)

This large, circular cauldron appears to be made from a strange dark-red iron. It allows multiple potions of the same kind to be prepared at once. The cauldron can prepare the following at once:

- 8 Common potions
- 4 Uncommon potions
- 2 Rare potions

Varying potencies of a potion can be brewed simultaneously. For example, one *potion of superior healing* (Rare) could be brewed along with four *potions of healing* (Common), or any combination thereof. All the ingredients, components, and gold remain the same as though the user were brewing each potion individually. The time required to brew all the potions, however, equals the brewing time of the potion with the highest rarity being prepared. The cauldron weighs 60 pounds.

RING OF THE MENDER

Wondrous item, uncommon

This ring is inscribed with a set of broken runes on the outside of the band, which is made of steel. The same set of runes appears on the brass band inside the ring, but this set is whole and complete. The ring has 4 charges. Placing the ring on a finger allows the wearer access to the *mending* cantrip. Each casting costs 1 charge which can be cast as an action instead of requiring a 1-minute casting time. The ring gains 1d4 charges at dawn.

RIVET OF STORAGE

Wondrous item, uncommon

This silver rivet is usually attached to a gauntlet, bracelet, glove, bracer, or piece of equipment worn on the arms. The rivet contains a small extra-dimensional space capable of holding a single non-living item that can be held in one hand. The item can weigh no more than 5 pounds. As a bonus action, the user can touch the rivet to call the item to their hand. Thus, a loaded light crossbow could be stored, called to hand using a bonus action, then fired using the Attack action. An item may be transferred from the palm to the storage space as a bonus action, but only if the item is not being worn or carried by another creature. The rivet is exceptionally difficult to spot, requiring a DC 21 Intelligence (Investigation) check to find, though the rivet will show up through various forms of magical detection. Only one such rivet can be used per arm, for a maximum of two total.

STAR SHELL

Wondrous item, common

This powder-propelled mortar is fired from a stationary tube either in the user's hand or one planted into the ground. As an action, the user may activate the shell so that it flies in a straight line up to 150 feet away, where it explodes in a burst of bright crimson sparks. The shell is destroyed in this process. The sparks slowly descend to the ground over the course of 1d4+2 rounds. Over the course of the first two rounds, the red streamers create enough light to brightly illuminate a radius of 30 feet from the point of the explosion and dimly illuminate another 30 feet beyond that. The remaining rounds, the light gradually reduces from bright to dim, and from dim to darkness.

TARGET HIGHLIGHTER

Wondrous item, common

This sleek white rocket looks like a firework that leaves a trail of golden sparks in its wake. As an action, the user may activate the rocket so that it flies in a straight line up to 60 feet to strike a single creature, dealing 1d4 fire damage in a bright white flash. The creature must make a DC 13 Dexterity saving throw. If the creature fails, they take full damage and the glow of the explosion clings to them for 1d4 rounds. If the target succeeds, they take half as much damage and are unaffected by the glow. The glow is bright enough to be visible in the daytime. All ranged attacks, including those from some spells, made against the creature while the glow persists have advantage.

TARPAULIN OF SILENCE

Wondrous item, uncommon

This semitransparent square tarp is 15 feet on one side and includes a collapsible central pole and four corner poles. Once assembled, it creates a small tentlike workspace that sound can neither penetrate nor escape. All sound within the tarp's boundaries seems normal but cannot be heard outside of it, and vice versa. If the tarp is moved, its silencing effect is negated.

THENDAR'S POWER SYPHON

Wondrous item, legendary

Thendar Spellbreaker was a Dwarven Artificer in the elder days who became the bitter enemy and archrival to the fanatical Obsidian Circle. This cabal of arcane spellcasters worshipped dark gods, weaving the divine with the arcane to craft dire magic items, including the most dreaded *serpent staff*. These staves were virtually indestructible and would always find their way back to the Circle even if the wielder was defeated and the staff placed in magical containment.

Tired of constantly facing down the same evil magic items again and again, Thendar set about creating the power syphon in secret to break down the weapons of his enemies. He then placed their energies into items of power that he could use himself or give to his forces in the fight against the Circle.

Thendar's power syphon resembles a massive iron box that's 10 feet long, 5 feet wide, and 3 feet tall. The weight of the item is immense at two tons, making it largely unmovable, so it must be used wherever it is found or built into place. The surface appears featureless, but a *detect magic* spell or other magical senses reveal that the entirety is inscribed with fiery orange runes of transmutation. The surface of the box has two lids. Each lid leads into a chamber studded with amethyst geodes. The lids of each chamber are clearly marked with silver runes more than 2 feet long. The rune to the left is marked with an "A," and the rune to the right bears a "B" rune from the Dwarven alphabet.

The space of each chamber is sufficient to place one magic item weighing no more than 20 pounds inside. The inside of the chamber shifts size to fit the item, and the two chambers never overlap, even if this would take up more space than the dimensions of the box.

An active magic item may be placed into chamber A. Another item, either magical or non-magical may be placed in chamber B. When the lids close to the chambers, the objects inside cannot be the subject of any location or scrying magics, and they are dimensionally locked from being teleported or magically retrieved from the confines of the chamber. Once activated, the magic from the item in chamber A is absorbed into the box itself. The rate at which the item is drained is as follows:

- **Common.** 3 hours.
- **Uncommon.** 1 day.
- **Rare.** 1 week.
- **Very rare.** 3 weeks.

Legendary items are not immediately affected. After the first week, they must make a death saving throw with a DC of $10 + 1$ per week after the first week spent in the box. The DM designates the bonus added to the roll of these saving throws. If the Legendary item succumbs to the syphon, it takes two months for it to be fully drained. Sentient items gain a saving throw bonus equal to their highest ability score modifier. Artifacts are unaffected by this device.

Once the item in chamber A has been drained, the lid may be safely opened. The base item usually emerges broken or turned to ash, though items of unusual materials may survive intact.

Once the magic is absorbed into the box, the user can direct the enchantments stored within to flow into the item in chamber B, either in whole or in part. Thus, a *ring of animal friendship* could have its three spells split up and placed into separate objects.

The power syphon can simultaneously hold up to 7 Minor abilities, 5 Moderate, 3 Major, and 2 Greater, as well as up to a +3 bonus. The bonus may be three +1 bonuses, a +1 and +2, or a single +3.

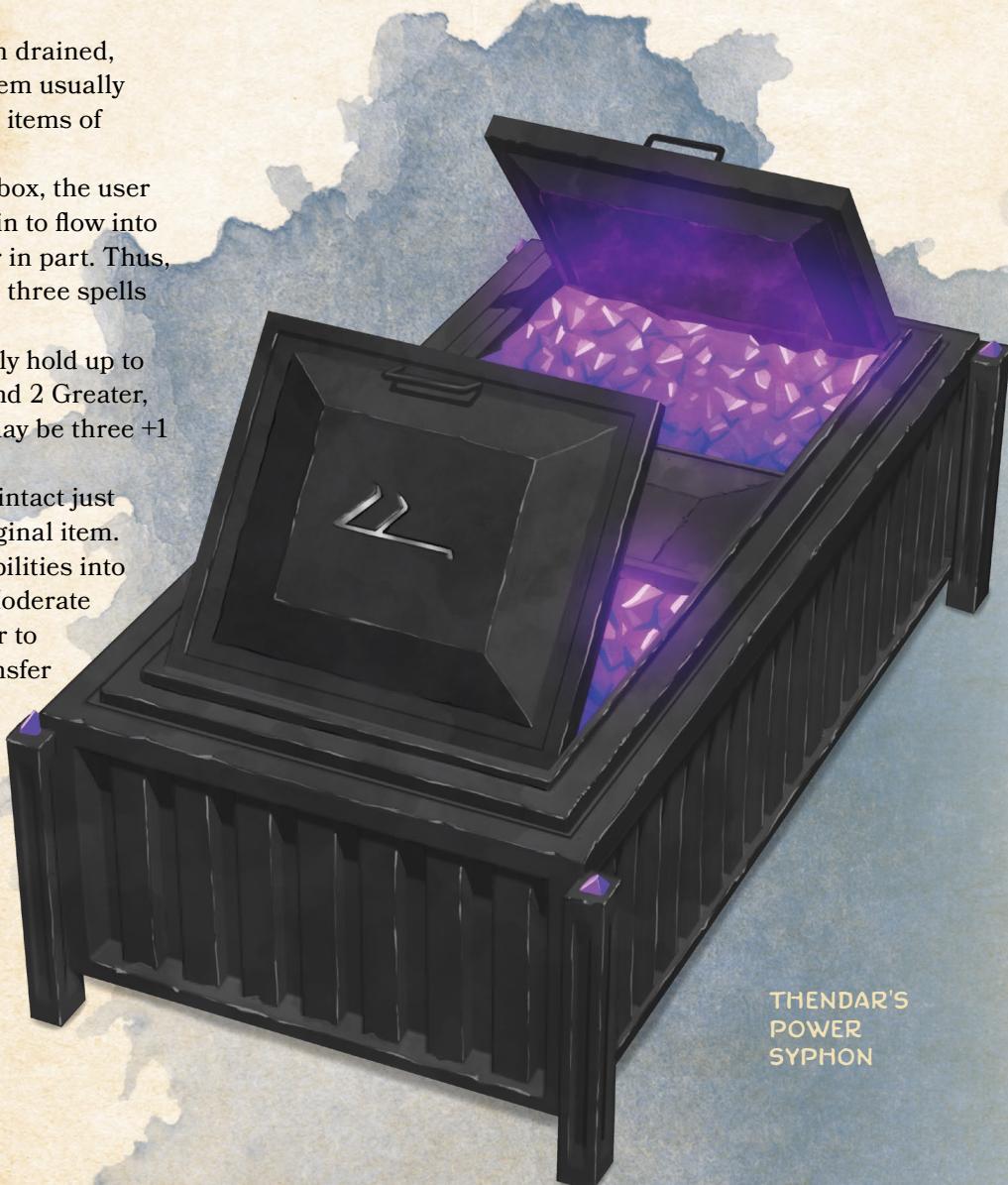
The enchantments arrive whole and intact just as they manifested themselves in the original item. Alternatively, the user may convert the abilities into other abilities of the same category, so Moderate of one kind to Moderate of another, Major to Major, etc. The time required to fully transfer an ability from chamber A to chamber B is as follows:

- **+1 bonus.** 10 days.
- **+2 bonus.** 25 days.
- **+3 bonus.** 50 days.
- **Minor.** 5 days.
- **Moderate.** 1 week.
- **Major.** 3 weeks.
- **Greater.** 2 months.

This process of transference does not require material components. Once started, the user may leave the item unattended to complete the transfer without any further effort on their part. The process is very volatile, however. If either chamber A or chamber B is opened while the process is taking place, there is a 30% chance the power syphon will erupt 1d6 rounds later, destroying both items in the chambers and converting all the magic stored within into an explosion with a 40-foot radius, dealing force damage equal to the following abilities stored at the time of the explosion:

- 2d4 for each Minor ability and each +1 bonus
- 2d8 for each Moderate ability and each +2 bonus
- 2d10 for each Major ability and each +3 bonus
- 3d12 for each Greater ability

In this event, there is a 15% chance that the power syphon is destroyed. If both chamber lids are opened, the percentage of explosion rises to 70% in 1d4 rounds, and a 50% chance of destroying the power syphon. The resulting explosion is doubled in damage and area of effect.



THENDAR'S
POWER
SYPHON

AFTERWORD

FINAL THOUGHTS

This project has been a labor of love from beginning to end. Thank you for making it this far. I realize there's a lot to unpack. Yeah, I know there's a ton of math flying around here.

It's my hope that you found something of use in these pages, or that some part of this humble supplement has sparked your imagination. If you're running an Artificer, or thinking of running one, perhaps something here will give that character concept just the boost it needs both inside and outside of combat.

If you're a DM, I bet the wheels are already turning in your head. You're thinking of what you can use and what you can discard. Maybe there's a broken combo that I've invariably missed that has occurred to you, and you've already begun thinking of how you can head it off at the pass or avert it entirely. On the other hand, perhaps there's a concept presented here that fits a need at your table that you can't wait to try out. If nothing else, I hope I've given you something to think about.

However you wind up using *The Artificer's Guide to Magic Items*, if indeed you use it at all, I'm happy to have been a part of your gaming experience in some small way. After all, the act of creation is never easy, but it is *always* rewarding. So, pick up that chisel, screwdriver, or hammer, and get started.

Those items aren't going to craft themselves.



THE WORK IS DONE.
TIME TO RELAX.

AN OPEN LETTER TO WIZARDS OF THE COAST'S GAME DEVELOPERS

Dearest Devs,

I know I have engaged in some light critique in this guide, but in all sincerity, I hold all of you in the highest respect. None of my comments or implications here are intended to be mean spirited or insulting. You have labored long to produce a game that millions of people across the world play and enjoy on a daily basis, myself included.

As you can see from this guide, I love the Artificer class. Thematically, it fills a gap that I've wanted to see addressed for many years. I must admit, however, that I've been disappointed in how the class has been supported since it first appeared in *Tasha's Cauldron of Everything*. There have been a few new spells added to the Artificer's spell list as new sourcebooks have come out, but none of them have been exclusive as far as I've seen. D&D Beyond has greatly expanded the list of items that can be replicated, but that's about it.

Apart from that, it has received no additional infusions, no alternate class abilities, unique magic items, or new subclasses the way that the standard 12 classes have. It is a class that rarely appears in virtually any D&D merch, such as the gorgeous, officially licensed enamel pin set. A few of its class features, such as the 9th-level ability Armor Modifications, don't work correctly on D&D Beyond, and it seems unlikely that the class will ever appear in Larian Studios' recently released *Baldur's Gate III* game, or indeed any other D&D-themed video game in the near future.

Perhaps it is too soon to tell, but it concerns me that there's been very little about the class in the One D&D releases or interviews. When the Expert classes were released, the Artificer was listed in a footnote as being part of that type of class, but it was not explored the way that the Bard, Ranger, and Rogue were in the playtest materials. This leaves me wondering whether the Artificer class will have a place in the game moving forward.

I hope that it does.

So, Wizards of the Coast, I challenge you to give the class the consideration it's due. Make it a legitimate part of the game instead of a strange, often-overlooked curiosity. It may be easy for me on the outside to say this, but when it comes to the Artificer, *give us more and give us better*. The potential for the class is there, so please do what you can to see it fully realized.

Thank you for your time and consideration.

Si vales, valeo.

Matt Carson
September 2023



ACKNOWLEDGEMENTS

I would like to give major props to the good folks who worked with me on this project: To Gabby, the best editor I have ever had the pleasure of working with in my career (and I've worked with some of the greats). Her sense of humor and overall awesomeness instantly improve any project. To Miguel, for bringing my vision to life so well that I had to change some descriptions so that they come close to approaching the incredible artwork he produced. I'm constantly amazed by his talent. Finally, to Natalia, who took all the disparate elements and put them together to make them shine. She's shown me the patience of a saint, especially when it comes to text in italics.

Beyond that, I would like to give a special thank you to my forever-DM, Travis. You know that story about making sword blades out of a temple door I mentioned in the introduction? Yeah, that was his game. It was through his current campaign that the idea for this supplement had its origin. He was kind enough to let me test this system in an active game and has been a constant sounding board for this project and so much more.

I would also like to thank my wife and kids for all their support in the year and some change it took for me to translate a set of vague ideas bouncing around in my head to the supplement you see now, which is the first I've published under the Sector M banner. I would never have gotten to this point without their understanding, patience, and love. They are my inspiration — always.



SECTOR M
GAMES

Find Sector M online at TheSectorM.com and Patreon.com/TheSectorM.

USING THE APPENDICES

As noted in the introduction, using the *Artificer's Guide to Magic Items* generates a lot of math. For your convenience, the following worksheets have been designed to help you as you run the numbers. If you are a player, you should use these worksheets with the help of your Dungeon Master.

Each worksheet deals with one part of the crafting process. Just take the information one line at a time. Having a calculator handy will definitely help as well. Under many entries, you'll find some text that's in both parentheses and italics. These are the instructions and/or descriptions to help you determine what should go in the accompanying blank space.

There are also questions on some of the worksheets that you'll need to answer. These are there to help you determine whether certain bonuses or discounts apply to that step of the process. Where appropriate, we've included the tables from the earlier chapters so that you can reference them more easily.

With that, let's crunch those numbers!

APPENDIX A: BASE ITEM CONSTRUCTION

Base Item Price: _____ gp
(Found in the Player's Handbook or determined by the DM.)

Base Materials Cost: _____ gp
(Multiply Base Item Price by 0.15.)

Crafter Input: _____ gp
(The amount that your character adds to the total.)

- Non-Artificer/Player Character: 25gp
- Artificer (Non-specialty): 50gp
- Artificer (Specialty): 100gp

CRAFTING ASSISTANCE:

(Fill in the Crafting Input for each Assistant.)

Assistant 1: Input + _____ gp

Assistant 2: Input + _____ gp

Assistant 3: Input + _____ gp

Assistant 4: Input + _____ gp

Assistant 5: Input + _____ gp

Crafting Assistance Total: _____ gp
(Add all Assistant Crafting Input together.)

SPECIAL TOOLS:

(Fill in the additional Crafting Input for each Tool.)

Tool 1: Input _____ gp

Tool 2: Input _____ gp

Tool 3: Input _____ gp

Tool 4: Input _____ gp

Tool 5: Input _____ gp

Special Tools Total: _____ gp
(Add all Tool Crafting Inputs together.)

Total Crafter Input: _____ gp
(Add Crafter Input to Crafting Assistance Total and Special Tools Total.)

CALCULATING TIME

(A standard workweek, noted as \$, is 8 hours per day for 7 days, equaling 56 hours.)

CRAFTING ENVIRONMENT:

Crafting Setup (choose one): _____

- Very Crude: +15 to base \$ hours
- Crude: +10 to base \$ hours
- Basic: -0 to base \$ hours
- Advanced: -10 to base \$ hours
- Expert: -15 to base \$ hours
- Apex: -20 to base \$ hours

Specially Attuned (yes/no): _____

- Yes: -5 to base \$ hours
- No: -0 to base \$ hours

Sanctified (choose one): _____

- Not sanctified: -0 to base \$ hours
- Sanctified (not themed to item): -5 to base \$ hours
- Sanctified (themed to item): -15 to base \$ hours

Additional Modifiers (if any): _____
(Determined by the DM.)

Crafting Environment Total: _____

(Add Crafting Setup, Specially Attuned, Sanctified Modifiers, and Additional Modifiers.)

Workweek (\$ Hours): _____

(Add the Crafting Environment Total to 56.)

Total Workweeks (\$): _____

(Divide the Base Item Price by the Total Crafter Input.)

Total Hours: _____

(Multiply the Total Workweeks (\$) by Workweek (\$ Hours.)

CALCULATING COST

Crafting Assistance Costs

(Multiply Weekly Rate by Total Workweeks):

Assistant 1: Cost _____ gp per \$ | Total: _____ gp

Assistant 2: Cost _____ gp per \$ | Total: _____ gp

Assistant 3: Cost _____ gp per \$ | Total: _____ gp

Assistant 4: Cost _____ gp per \$ | Total: _____ gp

Assistant 5: Cost _____ gp per \$ | Total: _____ gp

Crafting Assistance Cost Total: _____ gp

(Sum of all Crafting Assistant Costs Totals.)

Additional Crafting Assistance Cost: _____ gp

(Determined by the DM.)

Miscellaneous Additional Cost: _____ gp

(Determined by the DM.)

Total Costs: _____ gp

(Add Base Materials Costs, Crafting Assistance Cost Total, Additional Crafting Assistance Cost, and Miscellaneous Additional Cost.)

APPENDIX B: BASE ITEM IMPROVEMENT

CRAFTING ITEM STATUS & THRESHOLD

CATEGORY CRAFTING THRESHOLD

Weapons & Armor

Crude	6
Standard	10
Worked	14
Masterworked	20

Art Objects

Raw State	2
Incomplete/Damaged	5
Worked	8
Masterworked	23

Jewelry & Gems

Raw State	3
Unworked	4
Worked	8
Masterworked	18

Clothing

Raw State	2
Unworked	4
Worked	9
Masterworked	14

Miscellaneous

Crude/Raw State	4
Unworked	7
Worked	12
Masterworked	15

Base Item Category (choose one): _____

- Weapons & Armor
- Art Objects
- Jewelry & Gems
- Clothing
- Miscellaneous

Current Item Value: _____ gp

Current Item Status (see table): _____

Crafting Threshold (see table): _____

CALCULATING VALUE

Crafting Roll: _____

(Roll a d20, adding all relevant modifiers and bonuses.)

Crafting Result: _____

(Divide the Crafting Roll by Crafting Threshold, rounding down. Maximum answer of 5.)

New Item Value: _____

(Multiply the Current Item Value by the Crafting Result.)

CALCULATING TIME

Standard Crafting Time: _____ hours

(This is the minimum time it takes to make a crafting check. Determined by your DM.)

Time to Completion: _____ hours

(Multiply Standard Crafting Time by Crafting Result.)

APPENDIX C: ITEM ENCHANTMENT

Item Rarity (choose one): _____

- Common
- Uncommon
- Rare
- Very Rare
- Legendary

Base Enchantment Cost: _____ gp

Base Enchantment Time: _____ \$

Base Enchantment Time: _____ hours
(Multiply Base Enchantment Time by 56.)

Crafter Input: _____ gp

(The amount that your character adds to the total.)

- Non-Artificer/Player Character: 25gp
- Artificer (Non-specialty): 50gp
- Artificer (Specialty): 100gp

Enchanting Assistance:

(Fill in the Crafter Input for each Assistant.)

Assistant 1: Input + _____ gp

Assistant 2: Input + _____ gp

Assistant 3: Input + _____ gp

Assistant 4: Input + _____ gp

Assistant 5: Input + _____ gp

Enchanting Assistance Total: _____ gp

(Add all Enchanting Assistant Input together.)

Total Crafter Input: _____ gp

(Add Crafter Input to Additional Enchanting Assistance Total.)

Question 1:

Does the crafter have the Magic Item Adept ability?

- Yes No

Question 2:

Does the item being enchanted have a rarity of either Common or Uncommon?

- Yes No

If the answer is yes to both Questions 1 and 2, divide the Base Enchantment Cost by 2 and the Base Enchantment Time (\$ and hours) by 4. Use these totals for the rest of the worksheet before applying any other modifiers.

Question 3:

Is the item being created a scroll, potion, or one-use item?

- Yes No

If the answer is yes to Question 3, divide the Base Enchantment Cost and Base Enchantment Time (\$ and hours) by 2.

Question 4:

Does the item being enchanted cast or mimic a spell (e.g. magic missile, detect magic, etc.)?

- Yes No

Question 5:

If Question 4 is a yes, does the crafter have access to this associated spell?

- Yes No

Question 6:

If Question 5 is a yes, how many times per workweek (\$) is the spell cast? (1 to 7)

Question 7:

How many separate spells are being cast in the way described in Question 6?

(number _____)

If the answer to either or both Questions 4 and 5 is no, there is no change. If the answer to Questions 4 and 5 are both yes, multiply the answer from Question 6 by the answer to Question 7. Subtract the result from 56. Then, take that number and multiply it by the Base Enchantment Time (\$). Use the resulting answer to replace the current Base Enchantment Time (hours) above.

Question 8:

Does the crafter have access to a magic item identical to the item being created?

- Yes No

If the answer is yes to Question 8, reduce the Base Enchantment Cost by 10%.

Question 9:

Does the item being created appear on the Replicate Magic Item infusion list?

- Yes No

Question 10:

If Question 9 is a yes, which of the following is true?

- The crafter does not have access to this infusion.
- The infusion is known, but not active.
- The infusion is known and active.

If the crafter does not have access to this infusion, there is no change. If the infusion is known, but not active, reduce Base Enchantment Cost by 10%. If the infusion is known and active, reduce Base Enchantment Cost by 25%.

CALCULATING TIME

Magical Components:

(Place the Component values in the blanks and multiply by the Component Modifiers, if any.)

Component 1: _____ §/hours

 × _____ Component Modifier

 = _____ §/hours

Component 2: _____ §/hours

 × _____ Component Modifier

 = _____ §/hours

Component 3: _____ §/hours

 × _____ Component Modifier

 = _____ §/hours

Component 4: _____ §/hours

 × _____ Component Modifier

 = _____ §/hours

Component 5: _____ §/hours

 × _____ Component Modifier

 = _____ §/hours

Magical Component Total: _____

(Sum of all Magical Components after multiplying by the Component Modifier.)

Total Enchantment Time: _____ §

(Divide the Base Enchantment Cost by the Total Crafter Input, and then subtract the Magical Component Total from that result.)

Total Enchanting Time: _____ hours

(Multiply the Total Enchantment Time (§) by the hours of a standard workweek, which is often 56.)

CALCULATING COST

Additional Enchanting Assistance:

(Multiply Weekly Rate by Total Enchantment Time in §.)

Assistant 1: Cost _____ gp per § | Total: _____ gp

Assistant 2: Cost _____ gp per § | Total: _____ gp

Assistant 3: Cost _____ gp per § | Total: _____ gp

Assistant 4: Cost _____ gp per § | Total: _____ gp

Assistant 5: Cost _____ gp per § | Total: _____ gp

Additional Enchanting Assistance Total:

_____ gp

(Add all Enchanting Assistant Totals together.)

Additional Enchantment Cost: _____ gp

(Determined by the DM.)

Total Enchantment Cost: _____ gp

(Sum of the Base Enchantment Cost, Additional Enchanting Assistance Total, and Additional Enchantment Cost.)

APPENDIX D: ITEM BONUS IMPROVEMENT

Current Item Rarity (choose one): _____

- Uncommon
- Rare
- Very Rare

Completed Item Rarity (choose one): _____

(This is the rarity of the item once it is improved.)

- Rare
- Very Rare
- Legendary

(Note: The difference between Current Item Rarity and Completed Item Rarity should only be one rarity category. Uncommon to Rare or Rare to Very Rare.)

Base Enchantment Cost: _____ gp

(For the Completed Item Rarity.)

Base Enchantment Time: _____ §

(For the Completed Item Rarity.)

Crafter Improvement Percentage (choose one): _____ %

- Crafter (any PC crafter that is not an Artificer): 15%
- Artificer (Non-Specialty): 25%
- Artificer (Specialty): 35%

Total Improvement Cost: _____ gp

(Reduce the Base Enchantment Cost by the Crafter Improvement Percentage.)

Total Improvement Time: _____ §

(Reduce the Base Enchantment Time by the Crafter Improvement Percentage.)

Total Improvement Time: _____ hours

(Multiply Total Improvement Time (§) by the hours of a standard workweek, which is often 56.)

APPENDIX E: ITEM ABILITY IMPROVEMENT

New Ability Scope: _____

(Determined by the DM.)

- Minor
- Moderate
- Major
- Greater

Base Item Rarity (choose one): _____

(This is the item that will receive a new ability.)

- Common
- Uncommon
- Rare
- Very Rare
- Legendary

Added Enchantment Rarity (choose one): _____

(This is the rarity of the item enchantment that will be added to the Base Item.)

- Common
- Uncommon
- Rare
- Very Rare
- Legendary

ITEM ABILITY IMPROVEMENT LIMITS

RARITY	IMPROV. DC	TOTAL # SLOTS	HIGHEST
Common	12	1	Minor
Uncommon	17	2	Moderate
Rare	22	3	Major
Very rare	28	5	Greater
Legendary	35	7	Any

Crafter Input: _____ gp

(The amount that your character adds to the total.)

- Non-Artificer/Player Character: 25gp
- Artificer (Non-specialty): 50gp
- Artificer (Specialty): 100gp

Improvement DC: _____

(Use the same rarity category as the Added Enchantment.)

Base Enchantment Cost: _____ gp

(Use the base cost for the Added Enchantment Rarity.)

Base Enchantment Time: _____ §

(Use the base time for the Added Enchantment Rarity.)

Base Enchantment Time: _____ hours

(Multiply Base Enchantment Time by 56.)

Question 1:

Is this the first ability added to the Base Item?

- Yes No

If the answer is yes, apply the Initial Discount (see pg. 21) listed for the Added Enchantment Rarity to the Base Enchantment Time and Base Enchantment Cost. Use these totals for the rest of the worksheet before applying any other modifiers.

If the answer is no, subtract 20% from the Initial Discount of that rarity category for every ability added after the first one. If this would take the Initial Discount into the negative, the number in the negative is then added as positive percentage to the Base Enchantment Time and Base Enchantment Cost. Use these totals for the rest of the worksheet before applying any other modifiers. So, if the Initial Discount is -30%, add 30% to the Base Enchantment Time and Base Enchantment Cost.

Question 2:

Are you transferring abilities from an existing magic item to your Base Item?

- Yes No

If the answer is yes, reduce the Improvement DC by 5. Apply the Initial Discount for the Added Enchantment Rarity's category to the Base Enchantment Time and Base Enchantment Cost, even if it is not the first ability added to the Base Item.

Question 3:

Are you adding an enchantment to a Base Item that already possesses an identical enchantment?

- Yes No

If the answer is yes, increase the Improvement DC by 3. Ignore the Initial Discount even if this is the first ability added to the Base Item.

Total Enchantment Time: _____

§

(Divide Base Enchantment Time by Crafter Input.)

Total Enchantment Time: _____ hours
(Multiply Total Enchantment Time § by 56.)

Total Enchantment Cost: _____ gp

(This number equals the Base Enchantment Cost.)

APPENDIX F: NEW ITEM RESEARCH

Rarity of New Magic Item:

(Determined by the DM.)

- Common
- Uncommon
- Rare
- Very Rare
- Legendary

Base Research Time: _____ §

(See table below.)

Base Research Time: _____ hours

(Multiply Base Research Time by 56.)

Base Research Cost: _____

(See table below.)

NEW ITEM RESEARCH TIME & COST

RARITY	WORKWEEKS	COST
Common	4	280gp
Uncommon	8	560gp
Rare	40	2,800gp
Very rare	100	7,000gp
Legendary	200+	14,000+gp

Question 1:

Is the DM using the Optional Research Modifier for the Sage Background and other similar backgrounds?

Yes No

Question 2:

If the answer to Question 1 is yes, does the researcher of this new item have such a background?

Yes No

If the answer is yes to Questions 1 and 2, reduce the Base Research Time in § by 30%. Reduce the Base Research Cost by 10% as well. Use these totals for the rest of the worksheet before applying any other modifiers.

CALCULATING TIME

Research Environment (pick one):

- Basic: -0 to base § hours
- Advanced: -10 to base § hours
- Expert: -15 to base § hours
- Apex: -20 to base § hours

Research Workweek (\$ Hours):

(Add the Research Environment to 56.)

Crafter Input: _____ gp

(The amount that your character adds to the total.)

- Non-Artificer/Player Character: 25gp
- Artificer (Non-specialty): 50gp
- Artificer (Specialty): 100gp

Researcher Assistance:

(Fill in the Crafter Input for each Assistant.)

Assistant 1: Input + _____ gp

Assistant 2: Input + _____ gp

Assistant 3: Input + _____ gp

Assistant 4: Input + _____ gp

Assistant 5: Input + _____ gp

Research Assistance Total: _____ gp

(Add all Assistant Crafter Input together.)

Total Crafter Input: _____ gp

(Add Crafter Input to Research Assistance Total.)

Special Research Sources:

(Each value should be a negative number.)

Research Source 1: _____ §/hours

Research Source 2: _____ §/hours

Research Source 3: _____ §/hours

Research Source 4: _____ §/hours

Research Source 5: _____ §/hours

Special Research Sources Total: _____ §/hours

(Add all Research Source values together.)

Additional Research Time: _____ §

(Determined by the DM.)

Additional Research Time: _____ hours

(Determined by the DM.)

Total Research Time: _____ §

(Divide the Base Research Time by the Total Crafter Output, and then subtract the Special Research Sources Total from that value. Next, add the Additional Research Time (hours or §) as determined by the DM.)

Total Research Time: _____ hours

(Multiply the Total Research Time (§) by Research Workweek (\$ Hours).)

CALCULATING COST

**Research Assistance (Multiply Weekly Rate
by Base Research Time in \$):**

Assistant 1: Cost _____ gp per \$ | Total: _____ gp

Assistant 2: Cost _____ gp per \$ | Total: _____ gp

Assistant 3: Cost _____ gp per \$ | Total: _____ gp

Assistant 4: Cost _____ gp per \$ | Total: _____ gp

Assistant 5: Cost _____ gp per \$ | Total: _____ gp

Research Assistance Cost Total: _____ gp
(Sum of all Assistant Totals.)

Additional Research Assistance Costs: _____ gp
(Determined by the DM.)

Miscellaneous Research Costs: _____ gp
(Determined by the DM.)

Total Research Costs: _____ gp
(Sum of Research Assistance Cost Total, Additional Research Assistance Costs, and Miscellaneous Research Costs.)

APPENDIX G: SENTIENT ITEMS

Crafter Input: _____ gp

(The amount that your character adds to the total.)

- Non-Artificer/Player Character: 25gp
- Artificer (Non-specialty): 50gp
- Artificer (Specialty): 100gp

Base Sentience Cost: _____ gp

Base Sentience Completion Time: _____ §

Base Sentience Completion Time: _____ hours

(Multiply Base Sentience Completion Time by 56.)

Question 1:

Is the source of the item's sentience due to a trapped/recruited entity or a newly created construct?

If the source is a trapped/recruited entity, the Base Sentience Cost and Base Sentience Completion Time in § and hours is zero (0). If it is a newly created construct, the Base Sentience Cost is 30,000 gp, the Base Sentience Completion Time in § is 20, and the Sentience Completion Time in hours is 1,120.

ADDITIONAL SENTIENT ITEM ABILITY TIME & COST

MODIFICATION	COST
Complete re-roll of an ability score	12,000gp/6§
Re-roll 1d6 of an ability score	3,000gp/2§
Increase an ability score by 1 point (max of 20)	1,500gp/2§
Alignment shift: Law/Chaos (one step)	2,500gp/2§
Alignment shift: Good/Evil (one step)	2,500gp/2§
Additional Feat	10,000gp/10§
Additional Minor Ability	3,000gp/3§
Additional Moderate Ability	7,000gp/7§
Additional Major Ability	15,000gp/15§
Additional Greater Ability	32,000gp/32§
Communication: Emotional Transmission	1,000gp/1§
Communication: Spoken	3,000gp/3
Communication: Telepathy (1-way)*	5,000gp/5§
Communication: Telepathy (2-way)*	9,000gp/9§
Senses: Hearing and sight up to 30 feet	2,000gp/2§
Senses: Hearing and sight up to 60 feet	5,000gp/5§
Senses: Hearing and sight up to 120 feet	12,000gp/12§
Senses: Hearing and sight same range as user	20,000gp/20§
Senses: Taste	2,000gp/2§
Senses: Touch	2,000gp/2§
Senses: Smell**	2,000gp/2§
Senses: Darkvision**	3,000gp/2§
Senses: Tremorsense**	8,000gp/8§
Senses: Blindsight**	8,000gp/8§
Senses: Truesight**	25,000gp/25§
Socket Optimization†	6,000gp/6§
Skill bonus: Half-Proficiency††	1,000gp/2§
Skill bonus: Proficiency††	2,000gp/4§
Skill bonus: Expertise††	5,000gp/10§
Spell or Spell-Like Ability (1st to 3rd)	3,000gp/3§‡
Spell or Spell-Like Ability (4th to 6th)	6,000gp/6§‡
Spell or Spell-Like Ability (7th to 8th)	15,000gp/15§‡
Spell or Spell-Like Ability (9th)	50,000gp/50§‡

Additional Sentient Item Abilities:

Ability 1: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 2: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 3: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 4: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 5: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 6: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 7: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 8: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 9: (name) _____ | (time) _____ § |

(cost) _____ gp

Ability 10: (name) _____ | (time) _____ § |

(cost) _____ gp

Total Additional Abilities Time: _____ §*(Sum of all Additional Abilities §.)***Total Additional Abilities Cost:** _____ §*(Sum of all Additional Abilities Costs.)***Additional Sentient Item Time:** _____ §*(Determined by the DM.)***Additional Sentient Item Costs:** _____ §*(Determined by the DM.)***Total Sentient Item Completion Costs:** _____ gp*(Sum of Base Sentience Cost, Total Additional Abilities Cost, and Additional Sentient Item Costs.)***Total Sentient Item Completion Time:** _____ §*(Sum of Base Sentience Completion Time, Total Additional Abilities Time, and Additional Sentient Item Time. Then, divide the Total Sentient Item Completion Costs by Crafter Input.)***Total Sentient Item Completion Time:** _____ hours*(Multiply Total Sentient Item Completion Time (§) by 56.)***The default range for telepathy is 60 feet. This range may be increased by 10 feet for each additional 1,000gp and 1\$ up to a range of 120 feet.****These perception types are an add-on to the sensory ranges of the sentient item. A sentient item must have a sensory range in place for these special perceptions to function. Otherwise, they have an effective range of zero feet.**†This ability allows the sentient item to “plug in” to a construct, such as a golem, and use it to move around and manipulate the environment around them in ways that might not otherwise be possible. See Chapter 8 for a description of the interface socket.**‡The DM and the PC must decide whether the item increases the user’s skill bonus, the item makes checks independently of the user, or both. If the item can do both, multiply the cost and \$ by 1.5x.**§Multiply both the cost and number of \$ required by the level of the spell. Cantrips count as level 1. The sentient item must be of a high enough level to cast the spell that is being embedded. Treat the item as either a Cleric or Wizard for determining this eligibility. Except for cantrips, the item may only cast the spell once per long rest. Each additional casting of the spell per long rest must be added separately at this rate.*

APPENDIX H: ARTIFACTS

Note: All artifacts use the Legendary item rarity as a base. This equals a Base Enchantment Cost of 100,000gp and a Base Enchantment Time of 50\$, or 2,800 hours.

Artifact Power Category (choose one):

-
- Minor: 3×
 - Moderate: 5×
 - Major: 10×
 - Ultimate: 25×

Base Artifact Creation Time: _____ §

Base Artifact Creation Time: _____ hours
(Multiply Artifact Power Category by 2,800.)

Base Artifact Creation Costs: _____ gp
(Multiply Artifact Power Category by 100,000.)

Crafter Input: _____ gp
(The amount that your character adds to the total.)

- Non-Artificer/Player Character: 25gp
- Artificer (Non-specialty): 50gp
- Artificer (Specialty): 100gp

Artifact Creation Assistance:

(Fill in the Input for each Assistant.)

Assistant 1: Input + _____ gp

Assistant 2: Input + _____ gp

Assistant 3: Input + _____ gp

Assistant 4: Input + _____ gp

Assistant 5: Input + _____ gp

Artifact Creation Assistance Total: _____ gp
(Add all Artifact Assistant Input together.)

Total Crafter Input: _____ gp
(Sum of Crafter Input and Artifact Assistance Total.)

Question 1:

Does the artifact being created cast or mimic a spell (e.g. magic missile, detect magic, etc.)?

Yes No

Question 2:

If Question 1 is a yes, does the crafter have access to this associated spell?

Yes No

Question 3:

If Question 2 is a yes, how many times per workweek (\$) is the spell cast? (1 to 7)

Question 4:

How many separate spells are being cast in the way described in Question 3?

(number _____)

If the answer to either or both Questions 4 and 5 is no, there is no change. If the answer to Questions 1 and 2 are both yes, multiply the answer from Question 3 by the answer to Question 4. Subtract the result from 56. Then, take that number and multiply it by the Base Artifact Creation Time (\$). Use the resulting answer to replace the current Base Artifact Creation Time (hours) above.

CALCULATING TIME

Artifact Components:

(Place the Component values in the blanks and multiply by the Component Modifiers.)

Component 1: _____ §/hours

 × _____ Component Modifier

 = _____ §

Component 2: _____ §/hours

 × _____ Component Modifier

 = _____ §

Component 3: _____ §/hours

 × _____ Component Modifier

 = _____ §

Component 4: _____ §/hours

 × _____ Component Modifier

 = _____ §

Component 5: _____ §/hours

 × _____ Component Modifier

 = _____ §

Artifact Component Total: _____

(Sum of all Artifact Components after multiplying by the Component Modifier.)

Total Artifact Creation Time: _____ §

(Divide the Base Artifact Creation Costs by the Total Crafter Input, and then subtract the Artifact Component Total.)

Total Artifact Creation Time: _____ hours

(Multiply the Total Artifact Creation Time by the hours in a standard workweek, which is often 56.)

CALCULATING COST

Artifact Creation Assistance:

(Multiply Weekly Rate by Total Artifact Creation Time in §.)

Assistant 1: Cost _____ gp per § | Total: _____ gp

Assistant 2: Cost _____ gp per § | Total: _____ gp

Assistant 3: Cost _____ gp per § | Total: _____ gp

Assistant 4: Cost _____ gp per § | Total: _____ gp

Assistant 5: Cost _____ gp per § | Total: _____ gp

Artifact Creation Assistance Total: _____ gp

(Add all Artifact Creation Assistant Totals together.)

Additional Artifact Creation Cost: _____ gp

(Determined by the DM.)

Total Artifact Creation Cost: _____ gp

(Sum of the Base Artifact Creation Cost, Artifact Creation Assistance Total, and Additional Artifact Creation Cost.)

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