

# ENGINEERING CASTLES

ROBERT DOYEL



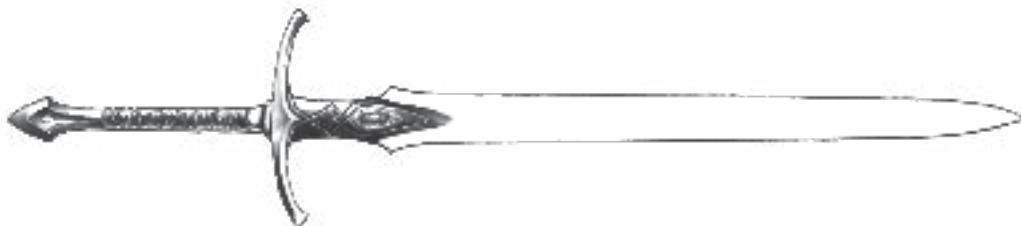
# ENGINEERING CASTLES

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## PREFACE

Adventure does not limit itself to the depths of earth and stone, but calls the seeker in, exploring all heights and stretches – to the spires of looming towers, to the forbidden glades deep in ancient heartwood and to the sunken and abandoned places lost in time. But, not all are hidden – some are welcoming bastions for the wayward traveler, and others are the holdings of creatures most foul; still more bear foreboding edifices, casting a mocking shadow – be they castle, ruin or manor, each beckons a promise of loot, a glimpse of chance, and portends fate.

An aspiring Game Master will often have many floor plans of places through which unsuspecting player characters will venture, generally taking the forms of underground complexes or even wilderness or urban areas, but many likely do not have much stock for the “other” locales such as bastions, keeps, temples, and castles. This tome will remedy that situation and provide the Game Master the tools and templates to design such from nothing or, if desired, to modify an existing structure with new and unknown (which may be otherwise familiar) traits.

To start, it helps to answer very basic questions, making the needed background choices which will further assist as fine details are determined. Those who have read the first work, SG1: Engineering Dungeons, will find the procedure similar – please note that the former is not needed to enjoy or use what is here. In many senses, a “castle” is but a dungeon in a different sense, so an understanding of them is helpful but not essential. It may, at first, seem unusual that much of this work is focused on chapels or temples, but in the real world, castle structures were often built into, or from pre-existing, religious institutions, these being the bases for architectural endeavors for most of pre-Industrial history.



## THE BASICS – WHO, WHAT, WHERE, WHY, AND HOW (BUT NOT IN THAT ORDER)

Typically, knowing what purpose some particular building serves will help determine other facets about it – a bridge, for example, that has no gap to straddle has little effective reason for construction, though one should never simply rule out “aesthetics” especially when high-powered egos might be involved. Therefore, the first and most basic answer should always retort the question “why?”

TABLE 1: PURPOSE

D100	REASON
01 – 30	Shelter / Community
31 – 32	Personal / Pleasure [Table 1A]
33 – 66	Military [Table 1B]
67 – 70	Economic / Mercantile [Table 1C]
71 – 80	Philosophic / Religious / Educational [Table 1D]
81 – 85	Tomb
86 – 87	Monument
88 – 95	Storage [Table 1E]
96 – 100	Governmental

Many times a castle will serve several purposes at once, depending primarily on secondary features such as individual buildings and the personalities of the crafter. Also, a freestanding building does not necessarily function as it was originally intended, especially in the case of a previous occupant being forcibly removed or the current resident simply modifying to taste. Therefore, the precise purpose of any such endeavor should be determined in whichever way best matches the needed goals for how it will be used in game – if a purely random sample is desired, roll two or three times, discarding any unpalatable results.

**Shelters** and **communal** constructions are fairly straightforward – they are built to house and protect the occupants and are among the most basic of structures, though they can be very complex. These types of works nearly always exhibit trademarks of the effort to build it: dwarfs, for example, might use specific masonry techniques when crafting arches, whereas goblins might produce a ramshackle abode full of half-finished interiors. There are natural expectations when encountering such an establishment such as the master room will be larger than those for servants, but clever (and some say insane) builders will sometimes invert or pervert them; paranoid or curious architects may even include secret passages or odd technology such as revolving stairways. Basically, a shelter is a home – something is supposed to live there, and the craftsmanship and layout will indicate it.

The size will also be directly related though, as in real life, there are numerous factors to consider (what is critical here is that the place will always be large enough to service the needs of whatever dwells within it, though it may naturally be much bigger than actually needed, perhaps even shared amongst several inhabitants) Intelligence is a primary factor for what may be contained within these establishments – a mound of mud and straw used as a lair by some animal or other is more likely not to exhibit the same

trappings that one built by a thinking creature could, though the former might actually be more involved (twisting hallways which are more akin to tunnels, for example, each a labyrinthine mess connected to a central shelter.)

Self-sufficiency is paramount, if the structure is intended to house many for extended periods – this will be directly related to size and occupancy as some castles are actually the keystones of population (that is, cities and the like spring up around, or because of, the castle itself.) Tied to that is the notion of defense, but it is possible the dwelling is simply intended to be a “home away” or is designed as to be nearly impregnable simply by its location – this is especially true in the case of high-powered magic wielders who are known for their seclusion. Ideally, the craftwork will be done from immediately available material, though wealth and ideology are often considerably more important (if not the major concern), and some races may even be known across the campaign continents as using only a specific thing, such as elves building with living vegetation and cloud giants preferring the rarity provided by meteoric iron, for example – all these seemingly minor details provide a wealth of information regarding the castle and its inhabitants and can even act as impetus for adventure (perhaps some noble lord needs the confiscation of a nearby mine so that mineral etherite can be extracted...)

Homes are usually kept and occupied, even if the owner is not present (servants and guards may watch over the structure) keeping it in excellent shape. Lastly, because there are castles meant to be inhabited, they tend to not have many traps (the donjon, oublie, dungeon and other defensive components notwithstanding) but doors, especially those with locks (to restrict access from those who do not require it) are quite common. Nearly anything can be found inside, from the strange and bizarre to the very average – homes reflect the personalities of their owners, and castles are certainly no different, from ground to the tip of the pinnacle banner; idiosyncratic knick-knacks and oddities are the Game Master’s friends: use them liberally and as necessary to generate mood and theme. Remember also that age and disuse will take a toll, and arbitrary refuse is a veritable reality of exploration of these once-abodes.

Virtually identical, a dwelling intended for *personal* or *pleasurable* ends superficially resemble standard shelters, bearing many of the same marks and customs, especially as pertains the various tidbits of crafter creativity. However, some very important differences distinguish the two – these constructions enjoy one very specific vice, and that is usually to boast or epitomize exorbitance (or focus on one, otherwise secretive aspect such as societal deviation) to the point of grotesque in many ways. These are rarely the only property owned and tend to be the embodiment of some extremely powerful individual or guild and often showcase the self-obtained glory through trophies of all manners, even to the very staff that works (but probably does not live) within its extremes. Many times a castle dedicated to the pursuit of self-interest will be far removed from the niceties of others, though they are not precluded from being important parts of society, depending, again, on who has built it and what exact need is being fulfilled – for example, if a chaotic evil master of torture crafts an elaborate domicile, it could very well rest under

the placid illusion of conformity amongst the dregs of common society, acting an unknown lair (or it could be secluded in an abandoned relic from the ancient past, unknown to any other); on the other hand, an aristocrat who wants a mobile pleasure palace to indulge in carnal theory might find it more suitable to escape in every conceivable way, the better to find partners and avoid capture should that be a necessity: the realms of possibility are virtually limitless. Unlike some other types of structures, the Game Master really should dive into the depths of purpose for castles of this type, from the deranged to the civil (perhaps an elderly scribe just wants a cabin in the woods to relax from the grind of his occupation...) so be free and hold back nothing – the players will enjoy it.

**TABLE 1A: VICES**

D20	ACTIVITY
01 – 02	Sport
03 – 04	Hunting [Table 1A-1]
05 – 06	Gambling
07	Collecting [Table 1A-2]
08 – 11	Illegal Trade [Table 1A-3]
12	Torture
13 – 14	Prostitution
15	Illegal Practice [Table 1A-3]
16	Religious
17 – 19	Music / Theatre / Arts
20	Special Entertainment

**Sport** establishments are those built to facilitate some sort of game, which may or may not involve the exchange of money; the specific sport(s) enjoyed may be team oriented, such as some Cleaver: The Pit matches, or may be intended for single participation such as fishing or archery. The key factor here is that ample room for play (and necessary removal as needed, such as offal from horse races or discarded corpses for death matches) will be available and likely to contain trophies and other paraphernalia, some of which could be quite valuable due to obsessive collectors or even the used materials. Gladiatorial combat is considered a sport and if animals or strange battles are needed, the methods of implementation will be provided – these are usually done without magical aid, though a crafter of exceptional might may find it makes the task much less difficult. Note, the legality of the practiced art is irrelevant, though the more unaccepted, the more hidden it will be, likely to involve key phrases or other ciphers and sigils to gain entrance and these areas will be more tightly secured. Some “castles” of this nature will be well established, known throughout the land as the place to enjoy a particular pastime, and others will generate rumors of their existence – using the finer details tends to add great depth to the setting and make it appear more alive and real.

When **hunting**, it is important to know what the target is as it typically helps to be close to the intended prey, but secluded in secrecy to prevent simple observation and thereby, discovery and possible retaliation. Unlike a sporting castle, as noted before, one of this

type most probably has its pleasures conceived outside the walls, though it is not impossible for them to be within, especially if some sort of intelligent creature is stalked. For all other intents, especially concerning “winnings,” the two types are basically the same. The power of the creature being hunted is also a good guideline as to what one may reasonably expect of the owner of the castle – someone who routinely hunts dragons, for example, is not one to be trifled. A Game Master may decide to use the following simple table to assist in determining the primary interest for the hunt, but it is not intended to be complete and should be modified for individual settings:

**TABLE 1A-1: PREY**

D100	PREY (MONSTER TYPE)
01 – 05	Aberration
06 – 35	Animal [By Species such as Deer, Shark, Tyrannosaurus, etc]
36 – 40	Beast
41 – 45	Character Race [Excludes Half-Orc]
46	Dragon
47	Extraplanar
48 – 50	Fey
51 – 60	Giant
61 – 65	Human
66 – 80	Humanoid [Includes Half-Orc]
81- 85	Magical Beast
86 – 95	Monstrous Humanoid
96	Specific Class [Wizard, Cleric, Rogue, etc]
97 – 98	Undead
99	Vermin
100	Specific Subset [Red-Eye Orc Clan, Albino Wolverines, etc]

**Gambling**, naturally, is a trade of luck (and in some cases, the art of cheating) for money or other valuables, though it could be done for pure enjoyment, somewhat like a sport. In fact, it is a game of chance, at the purest level, but these places will always have the odds stacked in their favor and typically offer more than the game for diversion. Often, security, both of patrons and exchanged funds, are paramount. Secret shelters and alcoves likely riddle the hallways, to allow guards and others means to easily access areas off-limits to non-staff (or the very wealthy who are sometimes given their own private quarters, much removed from the common folk) and it is these establishments, unlike for hunting lodges or arenas where magic takes a major role, especially in the form of preventing, and utilizing, divination. One other, oft discarded facet of these buildings is that light and ventilation are normally poor, especially if the games involved do not need moving parts (also, unlike sport and hunting, the technology level of the establishment is generally higher than the surroundings, so that games like roulette are possible.) Cleanliness is critical as well, as like the two previously described, the tenement can, and usually does, double as a place of business.

Facilities designed to house **collections** are more like museums, vaults of the rare, mysterious, interesting, or valuable... at least to the thing that keeps the items, which may not even be objects at all. Depending greatly on what is stored within, and very similar to castles meant for **storage** (the key difference, as will be seen, is in what types of collections), these places have one very simple goal: to warehouse whatever fascinates the owner. It may be built as a museum, allowing the public to view, but not touch, or it could be a personal collection kept away from the eyes of society, known (and sometimes not, if the collection would be considered obscene or untoward) or not. There is tremendous leeway given the Game Master, as these structures will vary as do all individual creations, but do provide an interesting hook for adventure in many ways: perhaps someone needs something stored in some aloof collector's stash, or that same individual is testing general security; too, another storyline could be drawn from a collector who is willing to pay for something not already owned, or maybe the players simply break in to see what they can loot... what truly matters here is knowing the personality and goals of the adventure. To brainstorm and provide a simple, and far from complete, guide to collecting, a baffled Game Master can simply determine it using the following, checking each column:

**TABLE 1A-2: COLLECTIONS**

D20	OBJECT	ESTIMATED VALUE IN GP / ITEM	SIZE	MAGICAL?
1	Books / Papers / Scrolls	1d5 copper pieces	Scant – 1d6 items	No
2	Maps	1d10 copper pieces	Sparse – 1d6 +5 items	No
3	Armor	1d100 silver pieces	Average – 1d10 +8 items	No
4	Weapons	2d200 silver pieces	Large – 1d12 +8 items	No
5	Armor, Specific	3d10 gold pieces	Scant – 1d6 items	No
6	Weapon, Specific	5d10 gold pieces	Vast – 1d10 + 20 items	No
7	Glassware	1d100 gold pieces	Scant – 1d6 items	No
8	Pottery	2d100 gold pieces	Sparse – 1d6 +5 items	No
9	Musical Instruments	5d100 gold pieces	Average – 1d10 +8 items	No
10	Musical Instrument, Specific	1d10 x 100 gold pieces	Large – 1d12 +8 items	No
11	Coins	2d10 x 100 gold pieces	Huge – 1d10 + 15 items	No

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12	Coins, Specific	3d10 x 100 gold pieces	Average – 1d10 +8 items	No
13	Artwork	5d10 x 100 gold pieces	Scant – 1d6 items	No
14	Artwork, Specific	1d100 x 100 gold pieces	Sparse – 1d6 +5 items	No
15	Trophies, Hunting	1d10 x 100 gold pieces	Average – 1d10 +8 items	No
16	Trophies, Sport	2d10 x 1000 gold pieces	Large – 1d12 +8 items	No
17	Ivory	3d10 x 1000 gold pieces	Huge – 1d10 + 15 items	No
18	Stones	5d10 x 1000 gold pieces	Scant – 1d6 items	No
19	Drinks / Spirits	1d100 x 1000 gold pieces	Average – 1d10 +8 items	No
20	Game Master's Choice	1d10 x 5000 gold pieces	Sparse – 1d6 +5 items	Yes

Houses of ill repute and other *illegal trades* such as slave pits and those which act as dens for thieves and other mercenary individuals or groups are often well defended and highly fortified, primarily because they are illegal. Customarily, a special entrance is needed, sometimes in the form of a spoken phrase but also in a manner of attire or even magical methods – all others are turned away for fear of discovery. Guards, when present, are normally given access to certain locations within and do not necessarily know anything that occurs outside their selected residence; indeed, they may not even know there is more to the structure than what they patrol. In all other ways, this type of building is similar to the others, save its fundamental occupation, which a beleaguered Game Master can decide by rolling the following – as always this chart is a simple sample of possibilities and is not intended to represent the total gamut:

TABLE 1A-3: TRADES

D20	OCCUPATION
01	Slaving
03 – 05	Prostitution
06	Narcotics
07	Forgery
08 – 12	Larceny
13	Political Agenda
14	Religious Agenda
15 – 16	Assassination
17	Warmongering
18 – 19	Fencing (Sale of Stolen Goods)
20	Criminal Activity (Game Master's Choice)

**Torture** is relatively common amongst civilized populations but is considered crude and somewhat barbaric; as such, it is not generally wanted to be directly accessible to the average citizen and so the dwellings where the activity are performed are removed, set away from prying eyes where the practitioner can release anything desired. These places are normally dark inside, with little lighting and often caked with blood and other foul things, occupied by depraved and sometimes deformed individuals, which says nothing of the unfortunate victims of the art. A veritable treasure trove on physiology and psychology can be found inside the more enlightened alcoves, but they always contain items that elicit fear and knowledge of pain. Generally, because of their elusive nature, castle built solely to torture will be obscured by the terrain but will not often have defenses of its own – the rumors and shock factors give it more than enough.

Somewhat related, but quite the opposite, is the *prostitution house* where the majority of the population is likely to know of its presence, but only those actively seeking its embrace dare traverse. A great amount of wealth and knowledge can often be procured from a place such as this and so strict guidelines are given to its inhabitants, especially regarding who may be allowed to enter – many times, it is not just anyone who may indulge and enjoy, leaving the hopeful to discover the secret; in general, the more fanciful the place, the more likely the clientele will be monitored, often under the guise of beautiful trinkets freely given. Otherwise, an abode meant for prostitution is a lavish and expensive place... or, it is an utter dive, mimicking even the most sickening torture palace. The owner is crucial to the establishment, so the Game Master should consider goals and personality when designing.

**Illegal practices**, like an illegal trade, is something that society as a whole forbids but does not react harshly toward, without severe reason. The types of activities performed are similar (the same chart is used) but are more mild, and so, the establishment is more accessible though far from “open.”

A castle built for personal *religious* reasons is one that is the very embodiment of the faith it serves – the more public its worship (and worshippers), the more open and accessible it will be. Many faiths are grandiose but quiet temerity is also possible... those who dwell within are obviously part of the congregation, but not all who visit necessarily need to be so. Generally, a specific function of faith (such as practice of a certain rite or the protection of a relic) is served by such structures, but it could double as a lesser temple. It is, therefore, incumbent on the Game Master to have at least a fundamental concept of the religion. Lastly, when decorating the interiors, it is common practice to include artistry (in various forms such as tapestries, murals, statuaries, etc) that reminds the believer of key stories and moments of the canon. Should a religion have enemies (as some do), self-sufficiency is vital.

A *music, theatre*, or *art* house, like those crafted for sports and game, bear distinction because of their proprietor (who is very probably a bard of renown) but are nearly always open to the public, serving a dual need (living and working.) They are generally small, but large plazas and the like are not a needed rarity, especially in civilizations that support such endeavors. Therefore,

great effort is given to internal maintenance and participation, each section often crafted to exact specifications for both aesthetics and acoustics. They tend to be small, or seemingly so on the outside expanding to allow a great number of inhabitants once the doors are opened. Also, unless the place is a stockpile of valuables (possible but not likely), security is generally light to minimal, the only effort made to keep the wealthier patrons non-accosted by the poorer. There are few reliable nuances that identify similarities between these edifices, but of them the most recognized are overreaching balconies, plush chairs for the aristocracy, and elaborate engravings and frescoes adorning the whole of the interior... not to mention the mandatory stage. Cost of attendance can vary hugely, depending on who is performing, what is being performed, where one wants to be to witness the performance, et cetera. Some of these establishments have illicit reputations, as well, perhaps due to an historical event (such as a successful assassination) or because it acts as a front for more naughty things (often in the form of narcotics or prostitution, but virtually anything is possible in a world populated by the imagination.) If magic is to be used, the building will be designed to accommodate – the private rooms of stars are seldom easily accessed, reserved and preserved.

**Special entertainment** covers anything not previously discussed, and is an enormously diverse array. The building, itself, will be very similar to others but the paraphernalia is dramatically different. Few standard practices exist save to fulfill whatever needs are present. As a general rule, this category also encompasses those who simply wish to see if something is possible (for example, testing a new alchemical recipe) or have become obsessed with something



unusual (a historical example of this would be the Winchester House whose owner was convinced that ghosts and the like were present and so built strange rooms and features to dissuade them.)

**Military** establishments, perforce, are those one would likely think of as being rudimentary to the concept of a castle – that is, a fortified retreat wherein the might of an army is besieged by that of another. This is only the most basic and simple of such endeavors, however, for there are many other variety that may exist, especially when considering the fantasy world at large: it could be an outpost dedicated to gathering information regarding an approaching force or to dissuade the same from nearing; the facility could simply function as a training ground, perhaps for some rare or unusual array such as griffon cavalry or the practice of untested magic – a great deal of the construction of the castle will be based on the precise needed functions, and so it is advised to determine these specifics, keeping them in mind, throughout the building process: to ease this, a sample table of possible (surely not a full list) reasons for military presence is provided, to use as needed, noting that structures of this sort usually are not relegated to a single objective.

**TABLE 1B: OBJECTIVES**

D20	OBJECTIVE
01 – 07	Training, Standard
08 – 10	Spying
11 - 13	Presence, Defensive
14	Training, Elite
15	Testing
16 – 19	Presence, Offensive
20	Detainment

**Economic** or **mercantile** castles are designed to serve some sort of specialized need, such as acting as a store or a trade point, and are often well defended as these are usually critical to the vitality of whatever nation or group supports it. The physical layout tends to be universally rectangular, but specific structures need not follow it – especially if the builder has a secret agenda like belonging to a hidden or forbidden society; the amount of status occupied amongst the populace will give a wide array of defensive capability: if the establishment has virtual lock on the peoples, it fears little from internal squabble, but if it is a struggling organization attempting to be created, there is more cause for concern... this, entirely based on whether the aims are pursuable in context of the building (for example, even amongst the most despicable of chaotic evil settlements, assassination is usually a subject of worry by the rulership, and so, even if the assassins' guild has total dominion within this environ, it is not likely to simply leave its doors open for anyone to enter.) One rather common feature is, naturally, warehouses where product can be maintained. Depending on the clout of the organization sponsoring the castle, there may be advanced technology or magic, as these places are often targeted for retribution and assault by thieves and worse. Also, some are highly specific, making entry nearly impossible save one knows the means prior to the attempt – in cases such as this, the entire structure is usually riddled with all manner of deceptive and

dangerous devices, possibly well armed, and always well stocked with provisions... though, age is a key factor as well. The general nature of such things can be quickly determined by rolling the following, once per column:

**TABLE 1C: GUILDS**

D20	GUILD	MEMBERSHIP
1	Merchant	Secret
2	Trade	Controlled
3	Occupational	Fluctuating
4	Parish	Public
5	Fraternity	Controlled
6	Political	Fluctuating
7	Illicit	Controlled
8	Occupational	Controlled
9	Trade	Fluctuating
10	Illicit	Secret
11	Merchant	Controlled
12	Parish	Public
13	Fraternity	Secret
14	Occupational	Controlled
15	Merchant	Controlled
16	Trade	Fluctuating
17	Merchant	Controlled
18	Occupational	Public
19	Political	Secret
20	Illicit	Controlled

**Merchant** guilds are those which sell or deal in some specific item, such as salt, iron, paper, and the like. These organizations can have considerable influence, able to impose economic sanctions against an empire or settlement and cease distribution of goods as deemed necessary. Therefore, buildings where the members congregate are usually well known, but also virtually impregnable—there may be incredible amounts of wealth inside, as well, perhaps even more than what lays in the coffers of a king. A merchant guildhall will usually be in direct proportion to the clout it wields, sometimes housing lesser factions. They will nearly always have reservoirs of goods and can call in might favors if needed; magic and technology are usually above that of the general populace, and many employ all manner of thieves (secretly or not) to routinely test security. A guild of this type is not usually secretive, though the absolute authorities may be unknown, rumored, or even non-existent.

Guilds based on a particular **trade**, such as barrel-making or blacksmithing are not responsible, per se, for the sales of wares, relying on the merchants for this in many cases; instead, these act, usually, as unions of sorts, protecting the members from theft, scams and even merchants. They are normally small, with considerable influence amongst the common folk who are often the backbone of the organization. Buildings established are naturally reflective of the needs, and generally take the form of long cabins, usually

single storied, and nearly always having the tools needed to practice the craft inside, sometimes doubling as an institution for education on the matter (making some prime candidates for looting and vandalism, such as those concerning alchemy) and as such, needed precautions are taken in defense. Like a merchant guild, these are not normally secretive, but it does depend a great deal on the trade.

**Occupational** guilds are those which do not necessitate a skill in making something, but is otherwise considered a trained ability, sometimes bordering on the quasi-legal, such as begging, prostitution or hunting. The contents inside will vary greatly, but usually concentrate and concern whatever activity is practiced by its constituents. It is fairly rare for an occupational guild to have much clout, but it is not impossible (such as the mason guild which may control much about the construction and development of a civilization, for example.) In some games, there may even be such a thing as an “adventurers” guild, which would be of this type – establishments built on this premise are generally formidable and well-staffed.

A **parish** guild is one which encompasses those of a similar religious persuasion but is not necessarily a religious establishment – that is, it is likely a simple meeting place where no rites or other services are performed, but this, too, is not necessarily the case; some are used precisely for rituals which would not, or could not, be performed properly elsewhere, such as certain types of sacrifice or those which require specific, controlled, conditions. These structures are, like those of personal use previously described, generally small and membership tightly controlled and restricted. Emblems and canon paraphernalia are likely to be present, as are holy texts (perhaps even those considered apocryphal or heretical), depending mostly on what the group intends to do – these can provide a wealth of adventure seeds for an eager Game Master. Defenses, and magic use, can vary widely. The same tables and methods for religious institutions (Table 1D) should be used to help the Game Master determine fundamental aspects of the guild which will then help greatly in finalizing important details.

**Fraternities** are societal groups dedicated to a variety of purposes: they can be educational, philosophical (hedging on the near-religious), hobbyist (mimicking the occupational or craft guilds), or simply for entertainment. Status and aims are crucial – a secretive cabal that practices dark magic is much more likely to be well defended than one which gathers every fortnight to have a few rounds of stout ale. There is limitless possibility when it comes to guilds of this type, so the Game Master should consider them and then use whatever would result in the most fun for the setting and adventure.

A **political** guild is one that serves some governmental or military need, whether for or against the current ruler; some seek to overthrow and are naturally (or ordinarily, more properly) secretive and guarded, especially if violent opposition is expected. Military-minded guilds, such as halls for mercenaries or town militia are usually small in scope, but they otherwise conform to the same standards as others of the same nature and purpose. Purely political guilds are generally not well armed or protected, but locating them may be quite difficult.

**Illicit** guilds are very similar to those of a particular trade or craft but practice an art that is considered shady at best to outright unlawful and depraved at worst, including such things as grave digging (Resurrectionism, as an example), execution (while legal in many environs, those who perform the actions are often disdained and even loathed by the population), assassination (this is quite different than the legal taking of another's life), and theft, amongst a wide and diverse array of others even more nefarious and foul – these are often fronted by good-standing establishments such as stores or restaurants. Because the nature of these buildings are to hide or protect a guarded and often hidden subculture, the walls and defenses are generally thick and in working order, possibly assisted with magical aid; a thieves' guild, for example, is likely the most lethal non-dungeon (though, in fact, it should likely be treated as such) an explorer could explore, many who enter not leaving fully intact in some manner. The specific nature of the guild is of utmost importance, as what happens within the walls will often stay there... a fact that can give the Game Master any number of hooks for adventure.

When it comes to membership, how easily one can join further helps to decide a minimum level of security needed for their goings-on; a guild with secret membership is more likely to simply be discovered on accident, but one that would generally require a great deal of effort to make in the first place, but it may be possible if it exists right below the noses of others, all at the discretion of its founders depending solely on why they exist at all (these details are outside the scope of this work, but Game Masters should feel free to develop based on the preliminary notes and concepts previously given.) One with controlled membership carefully monitors and prohibits new aspirants without some test or show; these can be dangerous events and are seldom performed within the castle itself – the more advanced the guild, the more likely some specific means of entry is provided such as pass phrases or sophisticated technology and magic. A fluctuating membership is one where the general population is aware of their existence and nearly anyone can enter and partake of what is offered, but there are limits, usually due to economic or religious prejudice though social stigmas are common as well; an example of this type would be a hunting ground where an aristocrat can enter and take his fill but woe to a peasant who steps beyond the iron gate. Public guild structures are naturally public – it is open for all; these should be somewhat rare in most medieval-minded milieu, but can easily exist for such things as public baths (often run by religious orders) or even healing centers. Likewise, influence will help determine several facets – a place feared for retribution is generally more secure, simply by reputation, than one which either no one knows of, or cares. There is great leeway and overlap when determining the features and functions of fortresses, so use combine and coalesce as fits the specific needs of the place.

**Religious** institutions are established, usually, for one thing – honoring and appeasing the deity (or deities) to which it is dedicated, in whatever form that may take, such as sacrifice of living flesh to the accumulation of enormous wealth. The faith normally has something to say about the subject, especially for those of a natural or secretive nature: a temple to a god of the

sun, for example, is likely to have an open window or dome, and will usually be built somewhere that enables it to capture the morning light and hold it until daybreak. These constructions are nearly always littered and filled with paraphernalia of all sorts related to the dogma and canon principles, and may be well guarded by soldier priests or booby trapped with unearthly ability, all depending solely on what the church is – in some ways, these can be thought of as guilds of sort, and are more grandiose (typically) than those of a personal need, as they are intended to serve a wider population under most circumstances. Like other areas of fortress making, overlap is expected, so use as is convenient. What follows is a simple breakdown of the type of religious structure that may be built, which general sphere of influence it serves, and whether the faith is considered social, or not – of these, the final two are of most use to the aspiring castle builder for knowing what deity is appointed will provide exquisite detail (down to the very frescoes and murals on the walls, if desired) as to what the place is, and looks like while the last column will provide needed information regarding possible placement and purpose, all to spark the creative seed – never use the tables as the sole system, but allow your mind to be provoked into consideration.

**TABLE 1D: INSTITUTIONS**

D100	STRUCTURE	PRINCIPLE	ACCEPTANCE
01 – 02	Altar	Deity, Specific	Outlawed
04	Arae	Peace	Tolerated
05 – 06	Baptistery / Bath	Fertility [Agriculture, Vegetation, Etc]	Accepted
07	Bomoi	Celestial Body [Moon, Sun, Etc]	Tolerated
08 – 09	Cathedral	Wealth [Fortune, Luck, Etc]	Accepted
10	Chaitya	Creation [Crafts, Invention, Etc]	Outlawed
11	Chancel	Shadows [Darkness, Night, Etc]	Tolerated
12	Chantry	Deity, Pantheon	Accepted
13 – 14	Chapel	Event [Eclipse, Dawn, Childbirth, Etc]	Outlawed
15	Chorten	Guardianship [Justice, Law, Etc]	Tolerated
16 – 18	Church	Action, Specific [Hunting, Singing, Murder, Etc]	Accepted
19 – 20	Convent	Action, Specific [Hunting, Singing, Murder, Etc]	Tolerated
21	Dagoba	Action, Generic [Games, Entertainment, Etc]	Outlawed

22	Domus Ecclesiae	Action, Generic [Games, Entertainment, Etc]	Accepted	61	Reredos	Strength	Tolerated
23	Enshrinement	Action, Generic [Games, Entertainment, Etc]	Tolerated	62	Retable	Deception [Mischief, Trickery, Forgery, Etc]	Tolerated
24	Fire Altar	Madness [Apocalypse, Obsession, Etc]	Accepted	63	Sacella	Nature [Winter, Summer, Weather, Etc]	Tolerated
25	Font	Ancestry	Outlawed	64 – 65	Sacred Place	Magic	Accepted
26	Grave	Time	Tolerated	66 – 67	Sanctuari-um	Magic	Tolerated
27 – 29	Hallowed Place	War	Accepted	68 – 70	Sanctuary	Magic	Tolerated
30	Heiaus	Animals	Accepted	71 – 73	Sanctum	Action, Specific [Hunting, Singing, Murder, Etc]	Accepted
31	Heroa	Arts	Accepted	74 – 76	Seminary	Action, Specific [Hunting, Singing, Murder, Etc]	Tolerated
32 – 34	Holy Place / Site	Healing	Accepted	77 – 80	Sepulcher	Wealth [Fortune, Luck, Etc]	Tolerated
35	Holy Well	Pestilence	Outlawed	81 – 82	Shrine	Deity, Specific	Tolerated
36	Idgah	Druidic	Accepted	83	Spirit House	Monster [Orcs, Giants, Etc]	Tolerated
37	Jinja	Light	Accepted	84	Stupa	Beasts	Accepted
38	Kiwa	Scholarship [Writing, Literature, Poetry, Etc]	Accepted	85	Sukkah	Dominion [Revenge, Tyranny, Etc]	Accepted
39	Marae	Fate [Destiny, Prophecy, Etc]	Tolerated	86	Synagogue	Element, Classical [Earth, Fire, Wind, Water]	Accepted
40	Martyria	Philosophy [Alignment, Monastic, Duty, Etc]	Tolerated	87	Tabernacle	Vermin [Spider, Rat, Snake, Etc]	Accepted
41	Mashhad	Love [Passion, Sexuality, Etc]	Tolerated	88	Table	Merchants [Trade, Commerce, Entrepreneurs]	Accepted
42 – 43	Mausoleum	Knowledge [Wisdom, Specific Field]	Tolerated	89	T'ai Miao	Bardic [Music, Dance, Lore, Etc]	Tolerated
44	Mbari	Salvation [Redemption, Conversion, Etc]	Outlawed	90 – 98	Temple	War	Tolerated
45 – 46	Meeting House	Knowledge [Wisdom, Specific Field]	Tolerated	99	Thymele	Individual (Non-Deity) [King, Emperor, Etc]	Tolerated
47 – 48	Minaret	Death	Tolerated	100	Ziggurat	Demonic [Demon, Devil, Extraplanar, Etc]	Tolerated
49	Mithraea	Geography [River, Ocean, Forest, Mountain, Etc]	Tolerated				
50 – 52	Monastery	Death	Accepted				
53 – 54	Mosque	Death	Accepted				
55	Naiskoi	Racial (Non-Monster) [Dwarf, Elf, Gnome, Etc]	Accepted				
56	Pagoda	Population [Growth, Community, Culture, Etc]	Tolerated				
57	Prachedis	Element, Non-Classical [Metal, Absence, Acid, Etc]	Tolerated				
58 – 60	Reliquary	Magic	Outlawed				

**Tombs**, naturally, house the dead. They are normally reserved for the wealthy and powerful in life but not all are so unfortunate as to be disallowed such services when passing so even the lower of the middle class (and in some cases, even pets) might be buried within, making these very desirable targets of vandalism and theft. Normally, something will be built around a tomb, this often a church or a city, but that does not need to be so – those which do tend to be quite old and sedentary. Most are not kept as well as one would like, making them both ideal places for undead (who are naturally attracted anyway) and as hideaways for others, such as rogue assassins or thieves on the run. The tomb itself can be either a single building or a

series of them as a sort of necropolis, so the Game Master will need to decide which to deal with. Burial tradition and rites (often determined by predominant religion in the area) helps determine lesser facets, such as magical protections or traps, as well as actual placement of the bodies – for example, it may be a sign of ill omen if a head is lain facing the south. Vast wealth can sometimes be obtained, depending on who is inside, and this, too, will further help define details – a king laid to rest is likely to be better preserved and protected than the servant girl he kept as a mistress.

A **monument**, like a tomb, can be either a specific structure or be composed of several lesser buildings – the purpose with it is to remind those who see it (important because these will only rarely be placed in some obscure location, unless lost to the ravages of time) of the important deeds or actions that occurred there, or by some group. They are normally quite large, and may not even contain an entrance save for general maintenance. Nevertheless, they are usually well protected, especially against outside influences such as enemy nations, because they are symbols. Of those which do have entryways, a museum-like quality it probable, bearing information that may only be possible to get while visiting, such as names, dates, titles, etc of things lost to legend otherwise... this especially true of those which have become forgotten monuments.

**Storage** is very important, especially when plague, famine, or even general security becomes an issue, including things like stockpiling wealth to avoid a depression or to force one by economic hardship. As such, these facilities are generally well-armed and often protected with advanced defenses, both magical and mundane; depending on how it is filled (and its value), perhaps through communal effort (unneeded wheat placed in a silo perhaps) or under duress (perhaps through taxation or outright theft), the location may be known. Size is a very important component as well, as it is always easier to conceal a small thing than a larger one. Some will actually be used for more than one type of storage, such as food, water, and coin and others may be more exotic, even mimicking a prison or other type of structure – what is important here is that the contents are intended to stay within the building, under all manners of attack or assault, until needed; obviously, the goal is not always reached, but the intent is very clear. Game Masters may find the following table useful to help determine what might be contained inside such a castle, using the results as a springboard for the creative process:

**TABLE 1E: CONTENTS**

D100	ITEM	INVENTORY
01 – 02	Grain (Wheat, Oat, Barley, Etc)	Skim (01 – 05%)
03 – 04	Preserved Meat	Slight (05 – 15%)
05 – 06	Preserved Hide / Leather	Fair (15 – 35%)
07 – 08	Spice (Not Salt)	Stocked (35 – 60%)
09 – 10	Alcohol	Slight (05 – 15%)
11 – 12	Bone / Ivory	Replete (85 – 100%)

13 – 14	Workable Metal	Skim (01 – 05%)
15 – 16	Raw Metal	Slight (05 – 15%)
17 – 18	Oil	Fair (15 – 35%)
19 – 20	Rice	Stocked (35 – 60%)
21 – 22	Silk	Slight (05 – 15%)
23 – 24	Cotton / Hemp	Skim (01 – 05%)
25 – 26	Livestock	Slight (05 – 15%)
27 – 28	Persons	Skim (01 – 05%)
29 – 30	Coinage	Skim (01 – 05%)
31 – 32	Gems	Slight (05 – 15%)
33 – 34	Artwork	Skim (01 – 05%)
35 – 36	Knowledge (Scrolls, Tomes, Etc)	Fair (15 – 35%)
37 – 38	Water	Slight (05 – 15%)
39 – 40	Dairy (Milk, Cheese, Etc)	Skim (01 – 05%)
41 – 42	Lumber and Firewood	Stocked (35 – 60%)
43 – 44	Preserved Fruit (Jam, Jelly, Etc)	Abundant (60 – 85%)
45 – 46	Preserved Vegetable	Skim (01 – 05%)
47 – 48	Perishable Fruit	Slight (05 – 15%)
49 – 50	Perishable Vegetable	Fair (15 – 35%)
51 – 52	Perishable Meat	Abundant (60 – 85%)
53 – 54	Iron Rations	Skim (01 – 05%)
55 – 56	Bandages	Slight (05 – 15%)
57 – 58	Medicinal Supplies (Salves, Splints, Etc)	Fair (15 – 35%)
59 – 60	Poison	Stocked (35 – 60%)
61 – 62	Acid	Slight (05 – 15%)
63 – 64	Personal Idiosyncrasy	Skim (01 – 05%)
65 – 66	Precious Metal	Fair (15 – 35%)
67 – 68	Livestock Feed	Skim (01 – 05%)
69 – 70	Non-Domesticated Animal / Beast	Abundant (60 – 85%)
71 – 72	Tools	Skim (01 – 05%)
73 – 74	Weapons	Slight (05 – 15%)
75 – 76	Armor (Helms/ Shields, Gauntlets)	Fair (15 – 35%)
77 – 78	Craft Item (Barrel, Wagon, Wheel, Etc)	Stocked (35 – 60%)
79 – 80	Paper / Papyrus	Abundant (60 – 85%)
81 – 82	Musical Instruments	Replete (85 – 100%)
83 – 84	Spell Components (Level 0 – 2)	Skim (01 – 05%)
85 – 86	Holy Items / Relics	Stocked (35 – 60%)
87 – 88	Magic Items	Slight (05 – 15%)

89 – 90	Alchemical Goods or Components	Fair (15 – 35%)
91 – 92	Flour	Skim (01 – 05%)
93 – 94	Salt	Slight (05 – 15%)
95 – 96	Glassware or Pottery	Stocked (35 – 60%)
97 – 98	Liquid (Mercury, Blood, Etc)	Abundant (60 – 85%)
99 – 100	Game Master's Choice	Skim (01 – 05%)

For purposes of this table, inventory refers to a percentage of total available stock which is currently held; factors such as age, condition of building, occupancy, and others should also be consulted to assist with deciding exact amounts, if desired. Also, decay is quite possible so even if stock is replete and overflowing, it does not mean it is still usable, especially if they have been there, unattended, for quite some time... as Game Master, you decide what you allow your players to discover – simply because something is present does not make it available.

Lastly, governmental fortresses are those which serve those in power, either as homes for the aristocracy and their entourage, or even as the buildings wherein decisions are made, such as an oratory and the like. These are always known locations, and heavily fortified, though commoners may be allowed to enter depending on what occurs within – for example, a house of a lord is quite different than a house of lords. Size is generally larger than the surrounding buildings. Once inside, it is quite likely to contain numerous secret compartments or advanced techniques for construction, quite literally no expense saved – political emblems and other objects will be rife but the ease of removal depends on what it is: statues are much more difficult to remove than paperwork. Locks will probably be evident, as will traps, but these are rarely lethal (they may be, if what they protect are vital secrets) being made of powerful magic possibly unseen anywhere else.

## WHO PUT THAT THERE?

Once it has been established what type of structure is built, it is important to understand who put it there, as this information will offer a plethora of finer details, all usable by a Game Master to add as much, or as little, depth to the setting as desired. These entries are purposefully vague as the sheer amount of options is so open as to be impossible to contain within any single work – remember, too, in a fantasy world where might and magic are oft mixed in equal doses, anything is virtually possible so do not feel restrained to only these examples. Intelligent things tend to build intelligently, while those who are simply looking for shelter may have haphazard designs, especially if rushed to completion – this will be dealt with later, but for now, it should be clear what the definitions are, and then the Game Master should ponder what they mean, specifically, to their own game. One primary concern is that of location as those with the means to do so, especially a race regarded for their particular preference (dwarfs and underground labyrinths or elves and deep woods haunts, for example), will generally select one that is beneficial to them, even if it makes construction more difficult or costly – it also means that the place is more likely to continue to be populated, save for some unforeseen travesty. Likewise, specific races or determiners, such as a

veteran or grizzled warlord, might have ideas of their own when defense is considered, this most likely the absolute law when it comes to an arcane builder and a home (even when they are simply consulted for work on other tasks). Note, these results do not rule out the possibility that outside assistance, such as beasts levied into service via brute force or magic.

TABLE 2: CONSTRUCTOR

D100	BUILDER
01 – 45	Intelligent Humanoid Race [Table 2A]
46 – 70	Character Class [Table 2B]
71 – 80	Guild [Table 1C]
81 – 85	Religion [Table 1D]
86 – 88	Single Individual
89 – 90	Retired Adventurers
91	Non-Intelligent Race
92 – 97	Giant or Undead [Equal Chance]
98	Monster
99	Natural Conditions
100	Game Master's Choice

When an **intelligent** race builds something it is with purpose and reason, though it may be lacking logic if those doing so are insane (assume 1-5% of such endeavors are thusly instigated, and fill in the details as needed thereafter) and could be rushed and of poor make. They usually leave indicative markers of their presence and tend to use the same motifs and patterns, though these will often vary by culture or society. An intelligent race also can produce advanced technology and are sometimes wary of magic use, again based on the mores and ethics of the particular society (a facet much too large to delve into for this product.) In the typical Castles and Crusades game, there are numerous races which are classified with intelligence, but some do not tend to build permanent shelters, instead seeking to conquer those built by others – these are ignored for the purposes here, though a Game Master can certainly modify the table as desired, especially as trends differ game to game.

TABLE 2A: RACE

D100	RACE
01 – 20	Dwarf
21 – 35	Elf, Non-Drow
36 – 37	Elf, Drow
38 – 39	Gnome
40 – 41	Halfling
41 – 90	Human
91 – 93	Orc
94	Gnoll
95 – 96	Bugbear
97 – 98	Goblin
99 – 100	Kobold

**TABLE 2B: CLASS**

D100	CLASS
01 – 05	Barbarian
06 – 10	Bard
11 – 40	Cleric
41 – 65	Fighter
66 – 70	Assassin
71	Knight
72	Paladin
73 – 74	Ranger
75 – 88	Wizard
89	Illusionist
90	Druid
91	Monk
92 – 100	Rogue

A fortification crafted by a member (or members) of a specific character class are those things usually associated with such, like a wizard's tower, a thief's guildhall, or a fighter's castle – a cleric (paladin or monk, in some cases) could be considered this or the religious one, at the preference of the Game Master. Because of this somewhat unique characterization, the elements and implements of the class are bound to be found: a castle built to home a fighter probably has a training hall, a weapons room, and so forth.

**Guilds or religions**, as seen before, sometimes have castles and other buildings for their specific purposes (in the case of religions, they normally always have such, save the rare faith) – it is best to consult the previous details, using the same table(s) to determine what sort of guild or religion is responsible.

Structures made by, and for, a specific individual always have the tastes and desires of that individual in mind, even if not exactly designed by the person – some are extremely paranoid or have an overflow of copious egregiousness. These are the most random, and least static of any castle type, except for layout – to conserve costs and ensure the design is exactly what is wanted, individuals usually choose from a “list” given them by the architect (if the designer is to be different than the one paying for the effort), with some slight changes, usually minor such as added secrecy or different stone, but the physical format is nearly identical to that of the prevailing style(s) at the time of construction. However, that can be an intentional lure for the unwary, so players should be reminded, now and then, that complacency is not going to let them survive long.

On the surface, a castle established by *ex-adventurers* (classed non-player characters of considerable ability) would seem to be close to those for a specific class, and it is true—there will be those areas where it does indeed mimic, but also have much more, often clashing and cohesively combining the needs of others; for example, whereas a strict “fighter's castle” might have a place to learn the art of sword-slinging, it may not have one for combating magical opponents or a library of rare religious texts; certainly, it could, but there is one very important difference –

the former will reflect “standard” needs, where something built by ones who have actually experienced such things will have a more acute sense of what is truly needed. This means, amongst other things, a castle crafted by ex-adventurers is more likely to be trapped, more likely to have treasure, more likely to have unusual guards and companions, and will probably be occupied in some manner – it is also subject to all kinds of unexpected things, tokens of experience, as it were.

**Non-intelligent creatures** are usually those things which create by accident or because it is their nature, such as ants and others. As such, these are wholly natural, though there may be remnants of manufactured products, especially things which are reflective, weaved into the fabric of the construct. They rarely have much in the way of defense, per se, but there are typically numerous entrances, exits and even ways to collapse. Most will be found underground, but it would not be impossible for one to be aquatic, for example. Essentially, these should be considered more appropriately as dungeons than castles.

**Giants and undead** have very different considerations but either will likely be far removed from normal society, and typically have populations comprised of like individuals housed within, making an assault against the place a dangerous chance. Giants will usually build a defense where they are most comfortable, such as in a mountain range or above the lesser races, on a cloud. Undead, however, rarely build anything – they occupy it, and usually because nothing else will. Either will tend toward heavy magic use, both to sustain the structure and to defend it.

A monster built fort is somewhat unique, and can be created by any sort of creature desired, such as a prysmal eye or dragon; as such, these are normally lairs, but humanoid or human-like monsters may have ulterior goals, such as acting as a trap (especially true for highly intelligent or cunning beasts) but the creator need not have any discernible intelligence. Here, which specific monster made the castle helps determine what could be within – a dragon for example could keep food for itself or its offspring. Design itself will accommodate the physicality of its builder so that, for example, a prysmal eye “castle” will likely be tubular and rounded.

Lastly, there are **natural conditions** that can cause the creation of a defense, such as caves and the like, where the very terrain is the implement of defense – normally, these are added to with other structure, but the whole of the design is untouched nature. Some races, notably dwarfs, prefer this style, but it need not be so. Many buildings in extraplanar adventures could easily be this, as well, especially those of an elemental nature.

## ARE WE ALONE?

Once a creator of the fortification is known, it helps to know if there is more to the castle than itself, such as a standing settlement and population. The reasons for this are two-fold: first, if there is a settlement, then there are more resources, both for protection and consumption, as well as having a wider diversity of needs to serve; secondly, such places are ripe for adventure possibility, and should be considered cities, which is a subject too large for complete details here – remember, either result does not



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guarantee that the place is actually currently occupied; it simply means it has the means and availability. It is also possible a castle has a population, but not a settlement – in this case, the castle is a focus for those who live in and around it, such as a lord and vassals or that the general inhabitants are migratory; it could also mean that the structure is used only for specific or special events – there are numerous combinations possible, allowing a Game Master to decide what is needed for the game.

**TABLE 3: SETTLEMENTS**

D20	SETTLED	POPULATION
01 – 02	None	None
03 – 06	Scant	Scant
07 – 11	Few	Few
12 – 16	Small	Small
17 – 18	Medium	Medium
19	Large	Large
20	Metropolis	Metropolis

**Scant** settlements are those which have one or two buildings, aside from the castle, and can be semi-permanent. Results of few means

up to 4 additional structures are present, and one of **small** has up to 10. Beyond that, **medium** settlements tend toward 8 – 20 added constructions, each serving some specific purpose such as tavern or store, and the like (precise details as to what each building does is left to the Game Master.) **Large** results in 20 – 50 added buildings, and a **metropolis** is any number above 50. For population, the results are essentially the same, but the numbers are multiplied by a factor of 4 to 10 (or more).

### WHERE IS THIS?

After determining who and what, it is critical to know where – after all, if a place cannot be located, it cannot be explored, and has little need to be developed. Where a place is found helps determine several things, such as what types of resources might be available and also what kinds of defenses might be needed: a place built underground does not have much to fear from flying assaults, but does need to contend with those which burrow, for example. Some of these types, especially those of an aquatic nature, might be mobile or encapsulated – if the Game Master decides to use such options, generally assume any specific castle has a 1% chance of either, modified as desired for location, and then consult the results for Tables 4A or 4B.

**TABLE 4: TERRAIN**

D100	ENVIRONMENT
01 – 02	Aerial
03 – 04	Aquatic
05 – 10	Desert (Hot or Cold)
11 – 20	Forest
21 – 40	Hills
41 – 45	Mountains
46 – 75	Plains
76	Planar
77 – 90	Ruins
91 – 99	Subterranean
100	Swamp or Jungle

**Aerial** castles are those found floating in the aether, high above the mundane dirt below. They typically are composed of cloud-stuff and powerful magic, sometimes originating as the castle of some powerful being such as a wizard, giant, or dragon, growing outward as more clouds are either brought into service or the natural course of time extends the foundation, weakening it entropically – unless incredible magical might is used, it is possible the place will evaporate, pulled apart from the base, and so, unlike for some other locations, age and structural foundation are more prominent in the inhabitants' minds. The very nature of the structure often requires access to things unknown or very rare below, like flying carpets or trained winged cavalry, simply to navigate, making it practically impossible for land-based adventurers to investigate (bear that in mind if, as Game Master, it is intended to be the source of an adventure.) If the castle is mobile, those living within will tend to be accustomed to a multitude of customs and ideologies but may feel aloof due to infrequent contact. Generally, populations are kept low, both because of practical reasons (weight concerns, availability to build, etc) and because those beings with the ability to live here tend to be secretive, paranoid, or both; these types of dwellings typically exhibit a great amount of importing if offered – merchants tend to be sparse but there is great need for those items which cannot be readily made, especially food. Defense places a burden against enemies with means to engage, such as those with the ability of flight; depending on the level of magic at hand, such may be used, but it is more common for ballistae, nets, and similar protective devices to be used, the militia ordinarily armed with various ranged weapons and not heavily armored. Stockpiles favor food, water, and other necessities which are stored inward, toward the center, away from the easily-attacked edges – this is not true for encapsulated environs, though the layout will make provisions accessible to the largest population, and those with the most wealth. Like all fortifications, actual design is both fluid and stagnant, much depending on who lives within, why, and the particular needs.

**Aquatic** constructions are those found under waves, often nestled behind, or inside, a reef or bottled, perhaps even literally, in some sort of cocoon to prevent intrusion. They are generally swarmed with a diverse range of both intelligent beings, such as merfolk and animals, often times co-existing in strange (to surface dwellers) ways, such as using sharks or large fish as one would a horse

or cow. The population determines many facets of the settlement, so that those with a malign intent will likely build a series of fortifications, housing some perilous tortures or corrals, and those of a peaceful or carefree spirit might be more accommodating and open, though this is not necessarily always true as evil is often known for hiding in plain sight. Many natural facilities, such as food, water (again, not necessarily for visitors) and waste disposal are available, simply due to location – lighting and other services might be a concern, but those who dwell here are used to their conditions. When it comes to color, the structures are normally very bright or translucent, producing an awe-inspiring beauty that can rival even the best of land-based cities, and sometimes elves and other artistically-inclined races will send diplomatic envoys to discover some heretofore unknown secret.

**Desert** environments usually produce stone structures where water is considered one of the most valued possessions, so storage and use of it will generally be carefully guarded. Whether the desert or hot or cold, the extremes experienced are always taken into consideration and dealt with as possible – for example, a cold desert castle will find some way to heat the place, such as using oil made of seal blubber. There are few natural resources, and so many things are imported, so it is not unlikely to find odd or unusual items within one; because of this, many desert-based castles are militarily minded, used as both a staging ground for attack and to ensure the reverse does not occur. Structures here are seldom open, enclosed to protect and endure the terrain itself, and are generally quite large. Finally, a desert castle sometimes appear to be mobile when in fact it is not, such as being hidden by a mirage or aurora effect – many also have strong reputations for powerful undead residency. Weapons of choice are things which are easy to assemble, such as nets, axes, spears, and slings, but any are likely (metallic swords are uncommon, but the level of technology at hand greatly increases the chances) and the method of common mobility are sleds or chariots – the better to avoid getting stuck in the conditions of the terrain.

Castles and forts built in **forests** usually have little to worry about when food or water are concerned, but they are also exposed to a great deal of possible attackers, which is why, many times, such things are protected by powerful magic or hidden away, and in the case of typical elf lore, both. The actual construction is probably made of timber, making it susceptible to fire or the druid warp wood spell so pains (such as liberal use of **ironwood**) are taken to ensure against such simple devastation. These types of structures are normally used for reconnaissance, but could function as larger settlements. Defenses are varied and normally always include infernal machines, large ballistae or catapults, with individual guards using whatever weapon is of choice, ranging from crossbow to long bow and melee options. Forest creatures are often used to assaults, and so have a developed plan for defense and aggression – they also tend to have many more types of resources at hand, or readily available should it be desired. Also, the forces of good alignment are not known to stand idly by and let a bastion fall, especially to the green hands of the like as orcs or goblins, so there are normally always outside allies, even if unknown.

Structures built into **hills** or **mountains** share similarities, such as access to valuable metals (usually), and less fear from aerial at-

tack, but must often contend with even more vicious aggressors such as dragons. They tend to have very thick and sturdy walls, making them formidable opposition for direct attack, but are at risk to sapping or undercutting, and especially spells that affect stone, such as *earthquake*. Therefore, reinforcements are used, sometimes in the form of cisterns (serving a double purpose), but also possible that false chambers and giveaways are built. The major difference, in most cases, between a hill fort and one nestled to a mountain is the depth of the entrance – that is, a hillside castle will probably have parts of it which are external to the terrain, where the populace lives or works; a mountain castle, on the other hand, is more akin to a subterranean one – the vast majority of it is inside, often very deep. Food, too, can be a challenge for a mountain defense to obtain, and it is often difficult to have backdoor exits, though not impossible, so retreat may not be a possibility. Often occupied by dwarfs and their traditional foes, the weapons used tend to be those of traditional sort – hammers, axes, and crossbows; there tends to be little use of larger siege engines, but such are not impossible.

**Plains** are naturally open, making defense a major concern but a huge amount of resources are available, especially food and water. Creatures of all kinds are known to inhabit the plains, and so resisting their advances, or encouraging them through settlement, can make for exciting adventure potential – many a castle is constructed directly on a flat field, the better to see and be seen. Naturally, this produces other issues, especially if one intends to have privacy, but spells might aid with that. Because the terrain is neither a hindrance or a benefit, per se, nearly any weapon or warrior unit could be utilized, and very large siege engines are fairly common; what matters more, actually, is the current weather (rain can be notoriously detrimental to exposed wood, for example.) The construction techniques vary from primitive adobe to high-grade stone or metal, possibly even using concrete if such a thing has been developed, which makes a major factor of defense virtually negligible – fear of fire, in addition to hampering one of the most powerful siege engines of all, the druid class (after all, concrete would be considered a worked, or unnatural, stone, something which many spells fail to modify.)

A **planar** castle is a difficult thing to explain, for it can exist in a couple different ways – it could be a place that exists solely on (or within) another reality or it could straddle between them, possibly acting as a gateway, or a measure of things otherwise. The key factor that makes them all similar, however, is that they are not constructions of the normal sort for they are, by nature, something else. What creates the structure is very important, more so than where it is, in fact, for it could be virtually anything and can easily break the rules of the universe, as far as the players know – for example, a castle created on the ethereal plane might resemble the classic staircase of MC Escher whereas a temple to the god of punishment on the plane of inversion might have its walls carved from the souls of those damned to eternal torment. Anything that lives within these abodes are likely powerful, or insane, and the place may very well duplicate that effect. A Game Master wishing to make a structure of this sort should use every available imaginary tool and just create – there does not need to be a rhyming scheme of reason.

**Ruins**, naturally, are former structures so a castle established in this condition will usually take advantage of its history, which can be very useful when building upon an advanced technology site or using fragmented pieces of forgotten magic; however, this practice can also cause more problems than it resolves because things might not work as expected, or work too well. Generally, though, ruins are used to supplant and supplement the need for raw material which in turn makes costs much lower, and that, by its nature, also creates weaknesses – for example, a former chapel that was destroyed by fire will likely still bear its charred scars so, if attacked again, it could be more vulnerable.

A **subterranean** castle is much like a dungeon – it will probably have rooms which are dedicated to specific needs, few resources save those needed to simply maintain itself (and then, not necessarily all of them, especially food that is not a type of mushroom), and should be treated as such.

**Swamps** or **jungles** are difficult to build upon, usually collapsing (somewhat like a ruin) several times before finally taking hold – this means that whatever is built is very sturdy and stable, usually thick-walled, and not likely to be too outrageously high-storyed. The floor plan usually follows a square or rectangular pattern but concentric circles are not improbable. Major defenses include disease prevention; storage is usually for water and rare food types, but anything is possible. Used to aggressive enemies, the inhabitants are often well-skilled in the defense and routines of the castle and probably know quite a bit about local lore.

**TABLE 4A: MOBILITY**

D20	TRIGGER	SPEED
1 – 3	Specific Condition	Drift Only
4 – 8	Regular Interval	Slow
9 – 15	Regular Interval	Average
16 – 19	Regular Interval	Fast
20	Random	Shift

Mobile fortifications can be found anywhere in the world (decided on an-as-needed basis, or at a flat 1% chance of occurrence), but typically follow specific patterns, either due to individual needs or that of climate changes (i.e., one might drift to avoid the freezing cold at its present position and another to obtain congealed aura used in the manufacture of magic items with prismatic effects.) Of these relatively rare specimens, some simply allow movement within and of itself – this can be a hallway that alternates final destination or a sudden sporadic shifts, to nearly any other effect imaginable; a castle with this quality tends to be highly magical and should be used with great care as they can be almost impossible to navigate and require tremendous effort to play smoothly (unfortunately, specifics fall outside the scope of this work.) Game Masters are encouraged to not be too worried with the speed of an aerial city, simply having it drift (if it is determined the city is, in fact, mobile) as the game requires, but should a more specific value become important, use the chart for all terrains (including partial or more specific effects) noted for mobility:

**Specific** condition triggers can be anything such as the 11th hour of the 11th day (in this way, the trigger is actually a regular inter-

val as it occurs when the proper condition is met and continues to do so in a standard, predictable, pattern) to the very obscure – all that matters is that, once the appropriate condition is met, motion is imminent; it is possible that several conditions overlap or contradict within a specific environment such that, for example, a thief who bears a gold coin is shifted to a guild of like-minded individuals, but those who bear the mark of the militia find themselves shunted elsewhere; be careful in placement of these as overuse can quickly have unexpected results. The range of specific condition triggers is enormous (well beyond what a few notes can suffice) and should be treated as unique entities within the game mythos, used as both a means of wonder and adventure.

A **regularly** scheduled interval forces movement at specific times, according to an established pattern, such as every third day at noon, or even less frequently like the first day of summer, at dawn. One does not need anything special to trigger the event other than being present – when the time comes, it is inevitable. These types of triggers are normally “open” for a specific amount of time, which happens to be long enough for whatever was desired to happen – for example, if an aerial city begins a slow descent during the first day of winter so to avoid freezing over, it will continue to do so until it has reached an acceptable altitude that ordinarily keeps it safe having, essentially been programmed to do such; remember, this is simply normal behavior – it does not have to obey or follow these which can be the impetus for all manner of plot twists and complications in a campaign.

**Random** triggers simply happen whenever, and however, for as long as the Game Master desires, ending prematurely or extending well beyond what would be expected – it can also occur exactly as one might predict, but that should be unlikely.

The following generally apply, no matter what form of locomotion is utilized – drift is very slow, nearly imperceptible, casual movement always below (and nearly just faster than) one-fourth the cause (for example, if water current gently nudges the foundation of an underwater edifice, those living within would likely not notice for some time, the whole inching along); slow pace is similar but may be up to half that of its root whereas an average velocity would indicate motion equal, or slightly faster than, its source making this and greater speeds noticeable; a fast speed is always more rapid and may be double or more – it is possible that those unfamiliar with such events become nauseated or immobile during progress; and lastly, a shift is as it implies – an immediate motion that forces a change in location, much like a teleportation – it is not detectable until after it has occurred.

**TABLE 4B: ENCLOSURE**

D20	COMPLETENESS	TRANSPARENCY
1 – 4	Sparse	Clear
5 – 7	Light	Muddy
8 – 10	Moderate	Opaque
11 – 15	Heavy	Clear
16 – 18	Complete	Muddy
19 – 20	Chaotic	Opaque

**Enclosures** are domes, walls, and other effects that seal a building, or a part of it (such as an individual section like a barracks,) from outside conditions and factors, such as the fabled Atlantis, shrouded in a clear shell, sunk beneath the waves, or a floating cloud realm protected from the flaring heat of the sun. It is possible for a structure to not be wholly enclosed, as the table above illustrates, or to have it be haphazard (perhaps due to age or ruin) giving each such locale a bit more mystery and uniqueness. Additionally, the depth and clarity of the enclosure has dramatic impact on those who live within – for example, if a dome is crafted to soothe the flesh from solar burn but parts of it have been worn away, this gives the Game Master a means to develop interesting hooks and adventures – maybe the party needs to repair the dome, help the unfortunate affected by the loss of protection, or even further damage it to destruction. This table should be used sparingly, when the Game Master wants something truly special; if wholly random determination is desired, any city has a 1 in 20 chance of being enclosed – note, defense mechanisms such as walls, gates, and drawbridges, and landscape features like seaways and the like are not considered enclosures and are not subject to this table. When determining the details of an enclosure, the Game Master should first decide on the depth of coverage – if the entire dwelling is protected, then filling in further information becomes easier – one rule for all. If, on the other hand, several different, or even the same in other stages, exist then the task of designing becomes more complicated. Because this book seeks to provide guidance and inspire only, use only what fits your judgment and needs, without spending unnecessary time on finer details. So, that leaves the explanation of the table:

A **sparse** enclosure is one that does not fully cover, as if left unfinished or in a state of abandonment. The larger the area to be enclosed, naturally, the more obvious this feature becomes. **Light** enclosures are those which affect few, but are useful and complete – there just are not many of them compared to the overall size of the complex. A general rule is to assume this covers 10-25%. Assuming a castle is in working order, these tend to be in good condition but are not required to be. **Moderately** built enclosures, like those of the light nature, are both more plentiful and generally in good repair, but typically show signs of wear and damage. It can be safely assumed such things cover 25-50%. Concerning **heavy** enclosures, things are essentially as before, with nice structures in working order, but they tend to cover more of the whole, usually in the realm of 50-75%. As the name implies, a complete enclosure is one that engulfs and protects thoroughly – it may not be entirely impregnable, but it is very durable, often in excellent shape, and considered a key factor in defense, depending, naturally, on why it exists – these types of enclosures tend toward the 75 -100% coverage.

**Chaotic** enclosures are those which are often unfinished; they can also be those which sporadically cease functioning and restart elsewhere, such as a growth of vines that serves to resist intrusion in an elven glade (maybe it acts as the entangle spell) which works in one area but not another, though it still exists in both – basically, with this type of enclosure, the Game Master may designate sectors of the environment which may have different effects, none, or anything else desired, keeping the players on their proverbial toes as they tour. Any amount, including individual habitations, can be

thusly affected, ranging from 0-100% of a fortification. What an enclosure is formed from is a key component to the entire structure – for example, an underwater abode surrounded by naturally occurring coral might provide an aesthetic look of its own, and may even hide a sinister poison used to dissuade an aggressive approach. **TABLE 10: MATERIALS** should be used to determine the material that composes the perimeter. Remember that the general purpose of an enclosure is to prevent, or limit, vision – it does not have to pertain to that alone, however, and may alter audio or olfactory perceptions as well, allowing a Game Master free reign. As noted, completeness has many opportunities – the more a castle is wrapped in a security blanket, the less susceptible it becomes, and the opposite holds true for one that lacks any discernible protection. Sometimes, an enclosure acts as a primary shield of defense, and others it doubles as an outer perimeter, to trap those within. Game Masters are encouraged to develop the specific reasons for an enclosure.

Keep in mind the location of the structure, those who dwell within, and why – these are primary conditions for the existence of an enclosure. Likewise, the clarity of the enclosure can serve several design goals – if a particular building is enshrouded in a dome that is made from the rough hewn blackness of obsidian, the occupants are likely to be different than those found inside one made of plain glass. Perhaps, as in the previous example, the thick obscurity is to prevent magical means of divination either in, or out; or perhaps it is meant to prevent onlookers, on either side, from peering, a sort of more primitive anti-voyeur architecture – or, maybe, it is just the wild humor of its original maker, a trademark of sorts. Regardless of the specific, Game Masters can use this single attribute to develop evocative descriptions of the environment, especially if the transparency is known to change...For the purposes of this definition, the following is true:

Having a **clear** transparency means that those outside and within are able to perceive what is opposite them, the barrier itself acting only as a physical demarcation of the two; the enclosure itself may even be invisible. **Muddy** allows limited contact with a rough quarter to half being considered clear and the remainder opaque – essentially, this combines both the other definitions, usually at random placement. This can be of great fun to a Game Master should a decision be reached that the enclosure is subject to movement. An **opaque** enclosure simply prevents perception, being impossible to penetrate without some other means, and then, perhaps not (it might serve an interesting quest to discover the way to break the veil, as it were;) it is possible that the opacity is one-way, affecting only a single side of the enclosure which causes the reverse to function as though it were clear.

## WHAT ELSE DO YOU HAVE?

The resources available to a castle and its population help to define it, and why it stands, or was made – for example, a castle with a gold mine at its feet is more likely to be defended and stocked than one which offers nothing discernible. However, this also applies to those which have ongoing or living communities, such as castles at the heart of a city: are there farms or timber nearby? Answering questions such as this helps to bring a more thorough picture of the castle's life, which in turns makes the game more re-

alistic and potentially more enjoyable. Based on terrain, and what the Game Master prefers, roll as many times as needed for each column (the specific resources should be determined by **TABLE 1E**) – if uncertain, it is suggested that 4-7 (1d4+3) rolls are made.

## HOW ADVANCED ARE WE?

When a castle or other fortification has a high degree of technical achievement or uses esoteric arts not found anywhere else, it makes the place very unique and allows for great customization, enhancing the playing experience. Likewise, if a castle is found in a fairly advanced culture but is not “up to par,” it says something about it, perhaps that the builder is cheap, or some other statement such as a refusal to use magic. So, knowing these finer details not only enhance the imaginary playing field by giving more options to introduce, it also gives a cleaner brush to stroke a story.

**TABLE 5: ADVANCEMENT**

D20	MAGIC	TECHNOLOGY
01 – 02	None	None
03 – 06	High (Spell Level 0 – 9)	Primitive / Stone Age
07 – 12	Medium (Spell Level 0 – 5)	Bronze Age
13 - 19	Low (Spell Level 0 – 2)	Iron Age / Medieval
20	Very High	Advanced / Renaissance

If the result for magic comes as **none** there are extremely few, perhaps only one or two, magical items to be found and these would tend to be very minor in what they can do, and are more likely to be weapons or armor than anything miscellaneous. **Low** magic has more magical items present or even spellcasters (limited in spell ability as stated) with a chance of a functional miscellaneous item to be fund, such as a *broom of cleansing*. **Medium** magic is similar, with more magical trinkets available, but also starts to empower the armor and weapons more, perhaps allowing enchantments of up to +2, or even +3 for very notable figures in the castle; it is at this stage, as well, that spell effects unique to the castle could be developed such as walls that self grease to dissuade attackers, and the like, but it would be rare and expensive to construct, so only the most interesting of places should have them (though, arguably, something like this could turn an ordinary place into something extraordinary.) A place imbued with **high** magic has either a volume of sorcerers to summon, or has many magical items to command, many of which are minor in scope but useful nonetheless, such as a *glow gem* which might function as a lantern, for example; magical arms and armor begin to become more common, even for lower-grade troops, and the means to prevent attacks by forces of similar nature are present – there are likely even specialized defenses like a *wraith-grid* which can materialize anything incorporeal in structurally important areas, or those of utmost privacy, like a vault. A **very high** level of magic means that practically everyone inside has some form of magic item, or can cast spells, and some items are probably only curios, rather than directly useful; the defenses, however, could be quite severe, perhaps even negating magic at a word.

Results for technology are similar to those of magic and may even be misconstrued as such with a sufficient stage of advancement. **No** technology would mean there are no technical items – whatever is present is in raw form; there are no tools (save for the most basic like a rock used as a hammer,) no doors, no locks... just nature, possibly due to a reliance on magic to compensate. A **primitive** stage of development finds simple weapons like bows, spears, knives, and the like in use, but there are no advanced implements so moving objects like doors or traps are unlikely, if not impossible. At **Bronze Age** level, many things become possible such as locks, traps, and hinges, as well as more sophisticated technologies in other areas, like lanterns; weapons and armor upgrades become apparent as well, allowing for more diverse and protected defenders. **Iron Age** technology is the standard trope of many Castles and Crusades games and allows the full functionality one would expect of a normal medieval era – anything in the Player's Handbook becomes available, but may be considered taboo or "too primitive." A very **advanced** technology would provide access to things which do not currently exist in the game setting, on the whole, such as potentially gunpowder or clocks. Technology can greatly enhance the defensibility of a castle, but magic use usually suffers, though this need not be the case – a Game Master might consider having one roll on the table, and using the inverse of the first result as that of the second so that, for example, a no magic first result means the castle is equipped with advanced technology; this is not required, naturally.

## WHAT DO WE KNOW?

Inevitably, a castle that is discovered, even if only through rumor, builds a stable of stories, some of which serve to bolster it and protect, and others to entice attack. What this means for a Game Master and the game in general is simple – they are seeds to adventure, and should be treated as such. Any rumor has a 5% chance of being true, and a 20% of being partially true (that is, some element of the story is right, but not entirely); the remaining percentage indicates outright false statements.

**TABLE 6: RUMORS**

D100	RUMOR
01 – 15	Haunted
16 – 20	Empty
21 – 35	Stored Wealth
36 – 50	Impregnable
51 – 55	Secret
56 – 60	Cult
61 – 70	Artifact / Relic
71 – 80	Cursed
81 – 95	Enchanted
96 – 100	Monster Occupation

**Haunts** are, naturally, that the edifice is filled with undead or other ghostly spirits of the departed, which may, or may not, be friendly. An **empty** castle would mean that the entire contents, from floor to ceiling in every room, has been picked clean and carted away – there is absolutely nothing left; these are usually reserved for those

which are very old, or have been ransacked over and over again, but are rarely true. If there is a rumor of **stored wealth**, it means that the structure supposedly houses some amount of wealth but it does not need to be in monetary form – it could be scrolls of knowledge, or the recipe for making a phylactery... **Impregnable** fortresses are those which cannot be taken, and as such, are usually feared by potential attackers, often to such an extent that a mistake is made which then strengthens the reputation; it may well be that the castle is exceptionally well-defended, or that a battle at its steps has brought defeat to the assailants and victory to the defense, but as player characters are concerned, no place is ever truly impregnable. A **secret** is some sort of hidden or unknown thing, such as the lair of an assassin guildmaster or the practice of arts best left undone, usually whispered about and then shied from. If the result is a **cult**, then it is believed a religion practices within the confines, but not always an evil or forbidden one – just that some strange faith has moved in and where there is unknown, there is fear, which is the impetus for many great adventures; to determine specifics about the faith, if desired, consult **TABLE 1D**. Following this process, naturally, is that some **relic** or **artifact** is nestled inside, protected by the walls and guardians of the castle – what powers it has will often be part of the rumor as well. A **cursed** structure is one in which the inhabitants live under some vicious and malicious malady, perhaps all turning to wolves on the first full moon or being unable to produce another generation; what matters is that the curse is severe but not unbreakable, another fine start to adventure. **Enchanted** castle rumors are those which are either negative, such as a beautiful princess trapped in the highest tower unable to escape, or those which have tremendous tales of magic or technology. Lastly, there are rumors that a **monster occupation** has happened, the original owners and creators pushed aside and defeated by some dangerous and malign force of disaster, usually taking the shape of a dragon or large army; if true, it means the defenses normal to the structure have probably been damaged or destroyed – it also means that the rumor is quickly going to become one of being empty.

## IS THE CASTLE OK?

After determining the where, who, why, and so forth, the last question to decide is how – not how it was made, but how it is currently. Is it occupied? So old that it is near ruin? Pristine and untouched by time, despite being over one-thousand years old? Answers to these can provide much-needed detail to a thriving campaign and also help finalize the castle construction process.

**TABLE 7: CONDITION**

D20	AGE	CONDITION
01 – 04	Ancient	Ruin
05 – 09	Several Hundred	Decrepit
10 – 17	Hundred	Damaged
18 – 19	Decades	Weathered
20	Recent	Pristine

**Ancient** structures are those which have survived for thousands of years, possibly containing much that has been lost to time; the construction process is usually very simple, but so much so that

it confuses the modern mind making them enigmas – there are also often many rumors regarding such places, especially those of a haunted or cursed nature. The remaining ages should be fairly self-explanatory.

A castle in *ruin* is one that rightfully should not be called one, as it is damaged beyond repair or use; one that is *decrepit* has extreme damage, but could, if expenses paid, be salvaged – defenses of such things are usually moot, but may be worth the effort. One that is damaged simply means that it has been attacked and suffered for it, but survived; it can be repaired over time. *Weathered* conditions are those which do not display signs of physical damage, having either not been in a war or needed to be defended, but do show other calls of age, such as erosion or wear. Naturally, a *pristine* condition means there is absolutely no damage, of any sort, sustained.

## HOW DO WE DEFEND IT?

A “castle” as defined by this tome will need defenses, for they are the prey of others, the target of raids and hunts for glory, but also the centerpieces of campaigns, both directly involving the player characters and the kingdoms in which they exist. It would be impossible to catalog every conceivable castle defense, so a sampling of them is provided. A Game Master should decide the quantity and the effectiveness of each, and how many to use, based on the details previously decided.

**TABLE 8: DEFENSE**

D100	DEFENSE
01 – 02	Acid
03 – 04	Alarm
05 – 06	Arrow / Bolt Loop
07 – 08	Barbican / Keep / Gatehouse
09 – 10	Barracks
11 – 12	Casemates
13 – 14	Cesspit
15 – 16	Drawbridge / Turning Bridge
17 – 18	Dungeon
19 – 20	Etherite
21 – 22	Fieldwork / Guardhouse / Redoubt / Sally-Port
23 – 24	Fire
25 – 26	Fosse / Ditch
27 – 28	Free Stone / Droppable Debris
29 – 30	Glacis
31 – 32	Grease Wall
33 – 34	Horn / Communication Device
35 – 36	Impalement
37 – 38	Lock
39 – 40	Machicolation / Crenellation / Embattlement
41 – 42	Magic (Wall of Force, Wall of Iron, Etc)
43 – 44	Man-at-Arms / Mercenary

45 – 46	Mantlet
47 – 48	Maze / Labyrinth
49 – 50	Meurtriere (Murder Hole)
51 – 52	Moat
53 – 54	Mobile Barricade
55 – 56	Monster Allies / Animal Guardians
57 – 58	Net
59 – 60	Outer Curtain / Warding
61 – 62	Palisade
63 – 64	Poison
65 – 66	Portcullis / Yett
67 – 68	Revetment
69 – 70	Sand Wall
71 – 72	Shell-Keep
73 – 74	Siege Engine [Table 8A]
75 – 76	Squint
77 – 78	Structure (Cramped Walls, Shortened Spaces, Etc)
79 – 80	Surprise Door
81 – 82	Tar Pit
83 – 84	Teleporter
85 – 86	Terrain (Chasm / Water / Open Field)
87 – 88	Trap
89 – 90	Tunnel System
91 – 92	Wall Curtain (Anti-Scrying Chamber)
93 – 94	Watch Tower / Turret
95 – 96	Water Tower / Cistern
97 – 98	Wraith-Grid
99 – 100	Game Master’s Choice / Anything Else

**TABLE 8A: ENGINES**

D100	SIEGE ENGINE
01 – 07	Traction Trebuchet
08 – 10	Scorpion
11 – 15	Arbalete a Tour (Arbalest)
16 – 17	Pierriere
18 – 19	Bricole
20 – 39	Catapult
40	Cannon
41 – 45	Fire-Flinger
46 – 47	Gastraphetes
48 – 52	Counterpoise Trebuchet
53 – 55	Siege Tower
56 – 57	Turtle Tower
58	Sambuca
59	Vineae

60 – 61	Plutei
62 – 63	Musculus
64	Petard
65 – 71	Onager
72	Arquebus
73 – 74	Corkscrew Drill
75 – 80	Assault Ladder
81 – 83	Infernal Machine
84 – 94	Ballista
95 – 96	Mangonel
97 – 99	Battering Ram
100	Underminer

13 – 14	Byzantine	No	2d6 + 3	1d6 + 1
15 – 16	Moorish	No	2d6 + 6	2d4
17 – 18	Carolingian	No	3d6	2d4 + 1
19 – 20	Hoysala	No	3d6 + 3	1d10
21 – 22	Romanesque	No	3d6 + 6	1d10 + 1
23 – 24	Norman	No	4d6	1d12
25 – 26	Mudéjar	No	4d6 + 3	1d4 + 1
27 – 28	Traditional Gothic	No	4d6 + 6	1d6
29 – 30	Decorated Gothic	No	5d8	1d6 + 1
31 – 32	Brick Gothic / Sondergotik	No	5d8 + 3	2d4
33 – 34	Renaissance	No	5d8 + 6	2d4 + 1
35 – 36	Tudor / Late Medieval	No	6d12	1d12
37 – 38	Imperial Chinese	No	6d12 + 3	1d4 + 1
39 – 40	Nagara / Dravidian	No	6d12 + 6	1
41 – 42	Mughal	No	1	2
43 – 44	Asuka / Nara	No	1d3	3
45 – 46	Heian	No	1d6	1d4
47 – 48	Kamakura / Muromachi	No	1d6 + 3	1d6
49 – 50	Azuchi-Momoyama	No	1d6 + 6	1d6 + 1
51 – 52	Edo Period	No	2d6	2d4
53 – 54	Merovingian	No	2d6 + 3	2d4 + 1
55 – 56	Bagratid Revival	No	2d6 + 6	1d10
57 – 58	Anglo-Saxon	No	3d6	1d12
59 – 60	Fatimid	No	3d6 + 3	1d4 + 1
61 – 62	Mamluk	No	3d6 + 6	1d4 + 1
63 – 64	Repoplación	No	4d6	1d4 + 1
65 – 66	Ottoman	No	4d6 + 3	1d4 + 1
67 – 68	Ottoman	No	4d6 + 6	1d6
69 – 70	Iconoclastic	No	5d8	1d6 + 1
71 – 72	Early Muscovite	No	5d8 + 3	1
73 – 74	Middle Muscovite	No	5d8 + 6	2

## WHAT IS THE CASTLE? — MAPPING THE CONSTRUCT

After determining as much of the castle as desired, it comes to the task of putting the thoughts to paper, and bringing it to life with a map. This will be a relatively straightforward thing, as size, general layout and notes about additional structures (which could have been obtained earlier) are used. Size is simple – every castle is at least one sheet of standard graph paper wide; the number of rooms inside the stronghold further enlarge it, but may be piled on top of each other, as the number of stories indicates (the maximum included is due to the lack of exceedingly tall structures in the milieu of the typical Castles and Crusades game world.) However, should a very large foundation be desired, the Game Master may roll 1d3 for the number of additional sheets of graph paper needed, either acting as length or width; obviously additional pages are needed for each story / level of the castle drawn, and so this may require even more if decided that the height is proportional to the breadth (this would be unusual, but not impossible.) To start, the Game Master will need to know its basic configuration:

TABLE 9: STYLE

D100	HISTORICAL INSPIRATION	FAÇADE ONLY?	NUMBER OF ROOMS	STORIES
01 – 02	Prehistoric (Neolithic) / India Cave	Yes	1	1
03 – 04	Sumerian / Assyrian / Ancient Non-Egyptian	Yes	1d3	2
05 – 06	Ancient Egyptian (Old Kingdom)	Yes	1d6	3
07 – 08	Ancient Egyptian (Middle Kingdom)	Yes	1d6 + 3	1d4
09 – 10	Ancient Egyptian (New Kingdom)	Yes	1d6 + 6	1d4 + 1
11 – 12	Classical (Grecian / Early Roman / Hellenistic)	No	2d6	1d6

75 – 76	Isabelline Gothic	No	6d12	3
77 – 78	Preclassic Period / Formative (Olmec)	No	6d12 + 3	1
79 – 80	Middle Preclassic (Maya)	No	6d12 + 6	2
81 – 82	Mesoamerican (Non-Preclassic)	No	1	3
83 – 84	Viking	No	1d3	1d4
85 – 86	Iberian / Celtic	No	1d6	1d6
87 – 88	“Alien” (Easter Island / Stonehenge)	No	1d6 + 3	1d6 + 1
89 – 90	Lost Records (Atlantis / Mu)	No	1d6 + 6	2d4
91 – 92	Australian Pre-Colonial	No	2d6	2d4
93 – 94	Non-Plains American Indian	No	2d6 + 3	1d12
95 – 96	Plains American Indian	No	2d6 + 6	1d10 + 1
97 – 98	Eskimo (Inuit) / Chukcis	No	3d6	1d6 + 1
99 – 100	Game Master’s Choice / Combination	No	3d6 + 3	1d4 + 1

To help facilitate the use of these structure designs, a basic breakdown of what they encompass is provided, noting that the author is not an architect, an archaeologist, historian or an art scholar, so these samples are brief and generic, with real world buildings listed as a guide for inspiration; should you find the need to know what a specific style means, it would be best to research the examples provided, at least as a visual tool:

**PREHISTORIC (NEOLITHIC) / INDIA CAVE:** Structures of this sort are found in the natural indentations and cave formations on cliff faces and mountainsides, using the already existing structure as a basis for dwelling; there is very little modification to the outlying surface. The interiors can be extremely vast as the whole cave complex becomes home. Primitive engineers, such as unskilled humans or those with a natural affinity for such environs (such as dwarfs, though they would tend to make improvements), would tend to utilize a castle of this variety. Some examples of this systemic approach are finds such as Lascaux Caves or the Temple at Tarxien in Malta.

**SUMERIAN / ASSYRIAN / ANCIENT NON-EGYPTIAN:** Built of unbaked brick or clay masonry as the foundation generally built in step-pyramid structures, buildings of this sort eventually crumble and need to be rebuilt, stacking on the former until stability and height is achieved. These are amongst the oldest of real world buildings. This is the fundamental system of building found in desert environments for the lack of forests or usable quarries make adobe-brick necessary. Real world examples would be difficult to find, but the Gardens of Babylon would be a good start, as would be many ancient buildings (at least the un-

modified portions) of Damascus. Due to the relatively primitive means used to craft buildings, one of this style is typically rectangular, with additional rectangles acting as a new story, slowly reducing to a single point – the lowest level is always much thicker than that of the top.

**ANCIENT EGYPTIAN (OLD KINGDOM):** Similar in nature to earlier works, these utilize adobe-brick or quarried stone, often from distant locations, to form epic monuments such as the Great Pyramid. Various advancements, such as the creation of the mastaba and ziggurat help elevate the technical ability of the creators. The structures made of this type are usually massive, often taking a very long time to complete – perhaps in a fantasy world, the basis could be applied to elves and their ilk, though the construction details would likely change. Many different geometric devices are used to craft an edifice of this nature, but the most recognizable are those which are a square pyramid or obelisk; it is possible circles and other Egyptian-like emblems were used, such as the Tau cross, but this would be the exception and not the rule.

**ANCIENT EGYPTIAN (MIDDLE KINGDOM):** Building on the advancements of previous generations, the structures of the Middle Kingdom are similar but add limestone to the mix, providing durable and beautiful artistry, such as the Temple of Karnak. Like the earlier Egyptian construction methods, basic geometric patterns are used, often interlocked or woven together to form very complex and enigmatic designs.

**ANCIENT EGYPTIAN (NEW KINGDOM):** This was a move away from the previous Egyptian styles, pyramid structures abandoned in favor of earth-bound tombs, as found in the Valley of the Kings, but also of great spectacle, the first Colossus (Colossi of Memnon) made and a tighter focus on expansion and art infused into the buildings. Generally, stone, especially limestone, was used as well as vibrant colors both to show off and to be clearly visible against the desert sun.

**CLASSICAL (GRECIAN / EARLY ROMAN / HERODIAN):** There is great variety amongst the architecture of these cultures, but the simplest and easiest to use is that the architecture typically conforms to the environment – a temple will be built in such a way that it adheres to the surface, rather than supplant it. Romans were well known for modifying existing structures, and also for the development of many advanced concepts such as concrete and interior plumbing, letting nature do the work (such as the Great Aqueduct.) There are numerous artistic styles as well, but of them, one very common theme arises: sculpture. These types of castles would normally be open, very columnar, and made of hard stone – progressively, depending on which period of history (especially as regards the Roman Empire), structures very similar to modern day could be found. There are several surviving examples, such as the Parthenon, which could be used as inspiration.

**BYZANTINE:** Continuing from Roman expression, at least initially, the architecture developed a steady inclination toward the complex, especially concerning the use of advanced geometric patterns and designs. Domes started to appear, and the construction material started to shift toward brick and plaster, but another very visible concept appeared – windows, often made of alabaster. At the earlier stages, frescoes and murals were quite common,

but these were generally destroyed during the Iconoclast period, detailed hereafter. This style is characteristic of the rule of the Emperor Justinian and some examples still survive: Hagia Sophia and the Basilica of Sant'Apollinare Nuovo, for example. Various cross plans were typically used by the designers, the Greek cross, due to its equidistant placement of arms signifying perfection, was often the more desired, but any simple shape can be extrapolated, as the architects seemed to have a great like for using the ordinary and turning it into obscure – for example, several square shapes may be used to form a star, which may then be encapsulated in a rectangle topped with an elliptical dome.

**MOORISH:** Characterized by a summation of influences, this sort of castle structure exhibits vaulted ceilings, nearly always leading to a dome, and complicated geometric floor plans, making great use of circles and squares. In many ways, it is a confluence of styles, and would most likely, in a fantasy world, be implemented by humans, especially those who deal with a great many cultures and races. For an example of the real world use of this design, the Alhambra or Jannat al-'Arif (The Architect's Garden / Palace of Generalife) makes a fine specimen. Nearly defined by the abstract use of geometry, the constructions usually have elements of as many Platonic solids as can be managed, sometimes bordering on the impossible.

**CAROLINGIAN:** Used nearly exclusively by a powerful European family, this style was a renaissance of its own, combining Classical with Byzantine, resulting in triple arched halls and the creation of a westwork, which would eventually become the framework for other facades. The style is typically used for churches and other

religious structures, but it is not specific to them – the basic layout is that of a basilica. A real world example would be the Palatine Chapel. As these are Christian designs, the cross forms the backbone of the floor plan, generally Latin or Greek cross in design, both for ease of construction (and price) and because of the immediate symbolism it would have provoked.

**HOYSALA:** Started in India, the works of the Hoysala architects were an attempt to revitalize philosophy with art, retaining previous notions but expanding upon it. The outer walls are heavily decorated and ornamented; often times with scripts detailing the construction or embedded religious phrases, the structures serve as both places of worship and as educational centers, many times used as the locus of a pilgrimage. There are numerous examples of this style in the modern world, such as Chennakesava or Hoy-saleswara Temples. Many of these buildings are polygonal, having numerous sides, but they do tend to have a flat face.

**ROMANESQUE:** Inspired by the period of its namesake, the Romanesque buildings are a copy of the former, sometimes using tidbits of previous structures as key elements of its own—however, the use of domes and different columnar styles, as well as building materials, really sets the movement apart. The major characteristic is the use of semicircular arches, a precedent for the later Gothic style. The method also tends toward heavy and thick walls, high towers (for the time), and massive ceilings, typically set in groined vaults. An example of this architectural usage is Our Lady of Flanders' Cathedral of Tournai.

**NORMAN:** Generally classified as “English Romanesque” this is very similar to the previous example, save for key ingredients – materials used and purpose, and are generally vastly different. Whereas the Romanesque style is more often used for religious endeavors, the Norman style is more often found for actual castle and fortification plans, and then incorporating the layout as though it were a temple. What this means is simple – the superficiality of the structure is that it serves some divine and bold goal, but in reality is meant to house and strengthen those within. A fine example of Norman architectural principle is the White Tower (Tower of London) or the Rochester Castle, amongst other ecclesiastical buildings.

**MUDÉJAR:** A merger of religious sects, forged in brick, characterizes this style of architecture – there are no new additions, but the use of different concepts, such as strong religious emblems (favored by the Christian population) and complex geometric patterns (strongly used by Muslim crafters) revitalized and inspired many generations of construction projects. Interiors are, unlike other approaches, usually highly decorated, often using different materials such as tile and plaster to create elaborate works of sophisticated art. The Castle La Mota in Medina del Campo is a good example of the Mudéjar style.

**TRADITIONAL GOTHIC:** Characterized by its emergence from the Romanesque style, Gothic built upon itself to increase height but also thinned the walls and added “flying buttresses” to support – it is also this style that stained glass and the use of the gargoyle as a decorative piece would be most likely, former styles using graven images of deific or canonical references as wards. Gothic, too, is likely the most popular amongst the common images when one



associates to a Medieval era structure, relying on such examples as Reims Cathedral, Notre-Dame de Chartres, or Kölner Dom (Cologne Cathedral.)

**DECORATED GOTHIC:** Very similar to traditional Gothic in design, this style uses much more decoration, especially and primarily of, windows – the remainder of the building process, for the most part, was fairly static, but groined vaults and high towers were often thinned and the use of flying buttresses used more often, even if not needed, simply as a showcase of ability or wealth. Effectively, as its other name is known by, the architecture is very flamboyant for its age. Two main examples of this style are Lichfield Cathedral and Exeter Cathedral.

**BRICK GOTHIC / SONDERGOTIK:** Favored by German and Baltic constructors, this period of architecture is known more for the material of its buildings than its style, though advancements and alterations were certainly present – the lightened loads provided by changing from solid stone to baked brick allowed both more detailed (also a factor of the use of the chisel rather than an ax) led to higher reaches and more lofty goals, dwarfing many of the structures of previous years. In a game centered on fantasy, it would be easy to see a dwarf, especially in deep lairs, or an elf fancying this style for it allows an enormous canvas on which to create. Typical examples of real world buildings belonging to the movement are Saint Mary's Church in Gdan'sk and Holstentor ("Holsten Gate") in Lübeck.

**RENAISSANCE:** Focused on Classical (especially Roman) designs, but refined to demonstrate mastery of symmetry, proportion, geometry (and other advanced mathematical concepts) and the use of elements not normally found in architecture of the time, such as convex naves or semicircle domes, this style was a literal rebirth and a sort of "neo-Romanesque" (though that term is more precisely used for a method not covered in this work.) Combined with major advancements in physics and science, the buildings exhibit many fundamentals a modern person could find appealing such as indoor plumbing or central heating – that is not to say that it was "new" but, given the times before its arrival, it was miraculous, bringing the Dark Ages to an end. The plan for a typical Renaissance building is that of a square, often then cut into symmetrical pieces, many times involving circles or smaller squares; this was added to a movement in art of the time, linear perspective, which produced hallways and rooms which appear much larger than they truly are. Many examples of Renaissance style are found in the world, ranging from the small to the grand – one very good example is Saint Peter's Basilica; another is the Cathedral of Florence.

**TUDOR / LATE MEDIEVAL:** Central to this style is the use of the four-centered arch, high sloping ceilings, very tall and narrow doorways, small windows, and lengthy topped chimneys, provoking a somewhat reminiscent style as the early Gothic works (indeed, historically, the Tudor style slightly predates it) but also continued well past. Buildings are usually rectangular and tend to have many, small, windows with a brief pane extending outward. Numerous examples of the craft are extant, such as the "Old Schools" at Oxford, Hunsdon House and Saint George's Chapel at Windsor Castle.

**IMPERIAL CHINESE:** Philosophy tends to play a very strong role in the construction of these buildings, incorporating the practice of "internal alchemy" or Feng Shui, where overall balance (achieved through bilateral symmetry) is counterbalanced with the asymmetry of the garden or non-living space. Placement of the entrance is critical, as one that faces the front of a plot of land, as opposed to one that opens another direction, is considered a building of more significance, regardless of what may be on the obverse – how one determines the front is a matter of great debate at times, based on the strength of the "dragon lines" which must be appeased, or controlled, to dissuade certain events and conditions – improper placement is considered extremely disrespectful and may lead to expulsion not only of those who live within, but also of those that built it, their families, their friends, and so forth, depending on how mismanaged the construction was and how easy it might be to repair. Wealth tends to dictate that a building will be wider than it is tall, as height is not a symbol of status as it is in other cultures, making this style likable by the smaller races such as halflings or gnomes, perhaps. To be truly considered Imperial, however, the building would need to have a yellow-tiled roof as this was considered reserved for royalty; likewise, color is an important facet as certain ones, such as black, were said to entice the gods, which is why many pagodas and religious structures share the theme. There are a plethora of examples available, but the Temple of Heaven, and indeed, much of, if not all of, the Forbidden City, would be classified as this style.

**NAGARA / DRAVIDIAN:** Representative of northern and southern India, the styles are somewhat similar but also vastly different – Dravidian architecture is much older and resembles that of Assyrian make, utilizing step construction for the making of stupa or pyramidal shapes, primarily used for religious services; the inner portion is always a square, topped with a pyramid, the entrance covered and surrounded by "gate pyramids" – in fact, the whole structure is generally walled much like one would expect to see of a castle. Nagara, on the other hand, is more recent, using the same square diagrams, but with graduated projections to intercut and define a cruciform shape, highlighting linear elevation. Materials are usually those which are readily available, at the site, though very wealthy individuals may have had imported components. There are several variations on each style, some involving the use of freestanding columns and others with teardrop domes. A good example of Dravidian architecture is the Thiruvannamalai Temple; a fine example of Nagara construction is the Temple of Jagannath at Puri.

**MUGHAL:** Yet another amalgam of various stylistic approaches, the works of the Mughal incorporate evolved geometric patterns, which was borrowed from Muslim neighbors and the aesthetics of India, usually based on Dravidian styles, ending in a result that is unique – many buildings also utilized onion domes, a creation that was, for most of the ancient world, a difficult task. Likely the most famous example of this style is the Taj Mahal.

**ASUKA / NARA:** Named for the place and period of political advancement, the architecture of this time is mostly known for its influence from Buddhism, which had arrived in Japan – this, in turn, led to the construction of tiered pagodas, made entirely of wood, which is a distinguishing aspect from the rest of the world which tended to use stone or adobe. Most of the structures were

not single buildings, consisting of numerous lesser buildings (in fact, one such surviving stronghold has 41 additional structures, aside from the main complex.) One excellent example of this style is Tōdaiji, which is a series of edifices, rather than a single construction – to many, when “traditional Japanese architecture” is considered, this is the style being considered.

**HEIAN:** Reacting (and somewhat frightened by it) to the popularity of the earlier Asuka period, this style shows a reliance and study into neighboring influences, such as that of India and China, each providing specific elements – from India, the use of shapes and forms inspired by the mandala and the use of the stupa base came from China; these structures were nearly always built far from civilizations, being monastic in nature – they are often found in mountain regions, in inaccessible locales, making the construction even more impressive. L-shape floor plans were common amongst the design tropes. The Hōō-dō (Phoenix Hall) is a nice example of this style from Medieval Japan.

**KAMAKURA / MUROMACHI:** Building upon the foundations established by earlier architects, but with an eye toward stability and endurance especially against the face of natural disasters and defense, both of which seemed to have been on the rise, the structures show more support beams and reinforcement, sometimes even using an actual foundation of stone – the traditional wood frame is retained, however, as it is was the most prominent material. Due to the nature of the structures, and external forces, there are not many remaining examples of this type of construction, though Shōfuku-ji (Temple of the Correct Luck) in Tokyo is ironically fitting.

**AZUCHI-MOMOYAMA:** A climate of war, where samurai and daimyo were considered more important than temple and monk, helped spur the development of this architectural wave, which introduced two types of buildings to Japan – the castle and shoin (reception hall or study.) Like other styles of Japan, the use of the pagoda shape is somewhat mandatory, however, it is expanded to include square bases, often extended to form outer walls leading to keeps, which are also square, the main building rising above the lesser, and always in the rear of the stronghold. Some, such as Himeji Castle (perhaps one of the more famous of the style structures) have a labyrinth of passages that lead to the main hall, this a purposeful defense. Another, albeit much smaller, example is Matsumoto Castle.



**EDO PERIOD:** Engineered in the face of destruction, purposefully crafted for ease of reconstruction, due to the great many fires and invasions of the time, the buildings of the Edo Period show the same thought patterns as earlier models, but also simplify the designs, reducing them to the core components, and always include some sort of storage facility, usually for lumber, this placed away from the main building and sometimes even underground, much like a basement. One other interesting facet is that constructions derived in this style can be mobile, easily moved from one location to another, because they are usually modular, a sort of Medieval prefabrication, in a sense. One example that showcases this is Kiyomizu-dera Temple; another excellent choice is the Kitano Tenman-gū Shrine.

**MEROVINGIAN:** Using the simple basilica as a guide, the architecture of the Merovingian dynasty relied on previous works to facilitate construction, taking inspiration from anything around them, and sometimes from those very far away, such as Eastern Europe or even the Middle East; most important constructions were made of stone, but wooden buildings were not uncommon. There was, however, one unique entry into architectural practice which would be continued into later methods – the use of the reliquary raised to a visible height, sometimes situated on an axis, and others within the apse; the importance of this was twofold: first, it brought focus to the humanity of the faith, rather than all aspects considered divine, and secondly, it allowed those who attended an obvious clue and evidence of their faith. Squat square designs are typical, an odd departure as most churches used some sort of cruciform layout. Naturally, most of the buildings that fit this style are religious in order, but most buildings of the medieval period were as well. Some iconic stands (unfortunately, most of the structures have been repeatedly rebuilt, reducing their true origin, or are in ruin) for the style are Poitiers Baptistery, Saint Pancras in Canterbury and Bradwell-on-Sea in Essex.

**BAGRATID REVIVAL:** Consisting of improvements and advancements of traditional Armenian architectural principles, this style in many ways (at least arguably) was the forerunner for Gothic, being a direct source of inspiration, though distinctively its own – for example, a common theme amongst the constructions is a circular layout, rooms segregated in cells. Geometry and numerology were considered sacred aspects, and were carried over or enlightened to match the dominant religion of the time: Christianity, so the numbers three (3) and seven (7), as well as twelve (12) are especially significant. By the end of the Bagratid Revival, side apse and cupola domes were emerging, influenced by a new faith that had spread into Europe. A fine specimen of the approach is the Cathedral of Ani, also known as Church of the Mother of God.

**ANGLO-SAXON:** Subjected to near-constant abuse brought by Viking invasion, few examples of this style exist in the modern world, but of what is known, there is a consistent theme: most are built of wood, wattle, and mud daub with stones kept for the most important locations such as churches or monasteries, wherein libraries and, often, food was stored for survival. Doors and windows, often elaborated in other styles, are left simple and somewhat primitive, bearing few, if any, decorative features – arches, when present, are typically triangular rather than the more refined (and durable) circles found elsewhere. Another feature is, when stone was

used, a lattice of masonry, called a pilaster strip which is a weave of crisscrossing stones, making it appear similar to brick. Scale is often small and less grand in scope than later periods as well – the structures were intended to serve their need and little else. Of the existing examples, the best are likely the Church of Saint Peter and Saint Paul in Canterbury), and Saint Peter-on-the-Wall in Bradwell.

**FATIMID:** Desperate to showcase their power, the rulers of the Fatimid Dynasty needed to display their wealth, ability, and dominance over their subjugated people and so massive and elaborate constructions began. Often, the buildings have large open courtyards, surrounded by thick walls, sometimes with interior buildings, each domed and facing opposite the entrance, which in itself is very large and often highly arched. Like other Muslim constructions, geometry is a critical component, as is symmetry – start with a square and add circles, each cutting and dividing the structure into separate areas with their own integral purpose; decorations, too, are generally rich with a seeming preference for whites and blues, though gold is also not uncommon. A good sample of this architectural style is the Al-Azhar Mosque in Cairo.

**MAMLUK:** Combining several styles to form a distinctly original one featuring the core elements of Egyptian, Byzantine, other Middle Easter flavors (such as Persian) and inspiration from Greece and Ancient Rome, the buildings of the Mamluk Period are identifiable by their themes, rather than a specific, individual, style. For example, one structure may have had high interior vaulted spaces, a circular dome, and used of stylized repeating decorative (curvilinear or geometric) patterns (sometimes called arabesque) and another might combine the use of a hypostyle base with that of a minaret. The common usages amongst most of them, however, is the use of fractals, especially in art motifs but also sometimes in the very foundation, forming a complex stronghold; to this is added chiaroscuro and other light effects, both as illusions and to highlight. Another important distinction is that, unlike many other periods of design, Mamluk architecture was often highly individualized, each patronized by a wealthy noble or group, and dictated by their tastes rather than tradition. To understand the Mamluk design philosophy, a good start would be The Qala'un (Qalawun Complex.)

**REPOBLACIÓN:** Arguably not a true historical period, the architecture of the time is still visibly unique, composed of several identifying features, taken from neighboring inspirations – 1) the use of a basilica or central plan, sometimes with opposing apses or concave entrances; 2) rectangular exterior with numerous semi-circular patterns on the interior, either for walls or as art only; 3) decorative use of Corinthian columns, generally in sets of three, and 4) asymmetrical layouts, groin vaults and cupola domes forming the underlying ceiling. Other dominant features are apparent too, such as the use of the swastika as an artistic emblem, or the use of the horseshoe arch and reinforced walls (aided by buttresses.) Essentially, the style was a refinement of principles discovered through ages past, improved upon with better (or more advanced) technique. Some examples of the method are the Monastery of San Miguel de Escalada and the Tower of Doña Urraca.

**OTTOMAN:** Named after an Emperor, the buildings show a confluence of ideas, incorporating both Byzantine and Carolingian

sensibilities, retaining the base basilica plan, but breaking away by literally having a substructure apart from the remaining pieces; in some cases, as at Ottmarsheim which directly draws its influence from the earlier Palatine Chapel, the floor plan also deviates, but nearly always keeps the double ended apse, one at the frontage and rear. For a fine specimen of the practice, Saint Bartholomew's Church in Liège is a good place to begin.

**OTTOMAN:** Directly influenced by Byzantine and Mamluk architecture, there are numerous areas which were taken and altered, having then inspired others, such as the creation of the medrese (a school for the study of religion) and large, non-pyramidal (in fact, usually domed) government-sponsored mausoleums, called a tomb monument. Generally the majority of the structure was composed of baked brick, but the inner and some outer walls were typically had wooden, marble, and plaster elements, sometimes used exclusively as decoration but also as key ingredients to stabilize the foundation. There are many surviving examples of the art, such as the Haci Özbek Mosque or Topkapi Sarayı (Topkapi Palace.)

**ICONOCLASTIC:** Not truly a style, per se, the practitioners of Iconoclasm destroyed and modified existing objects to remove or render their symbolism moot considering the veneration of idols (including the statuaries of saints) in any form to be heretical, sometimes rebuilding in completely new ways to prevent any hope of rebirth of the old ways. Complexes affected were often stripped of any human figures or depiction, generally replaced with fractal images, and were also relieved of their wealth – gold and other valuables taken from the walls, ceilings, and in some cases, even entire façade elements such as a dome. This did not stop the construction of new edifice; in fact, one such building, the Church of the Assumption at Nicaea, is a great example of Iconoclastic architecture.

**EARLY MUSCOVITE:** Besieged by raiders on a continual basis, the need for defense was paramount, as was dissuading attackers and pillaging, so the creations are typically small, fortified, and glaringly nondescript on the outside, leaving the interiors with a veritable canvas for artistic expression, sometimes covered in frescoes and murals. These Russian structures of the Early Muscovite Period are reminiscent of those of Armenia and Eastern Europe, but simpler, less ornate, and very typically single-domed (the ones that have multiple are actually Italian-inspired imports brought in by the czars.) Lacking much of the definitive skill needed, the structures were necessarily simple and usually composed of what could readily be found, such as limestone or “wild stone” which is roughly-hewn rock cut without regard to precision; the Italian-made creations are typically of brick, these being built toward the close of the invasion era. One thematic addition for nearly all fortifications of this time is the use of the bell tower, serving both as guard outpost and messaging center. Some examples of Early Muscovite architecture are the Deposition Church of the Moscow Kremlin and the Troitse-Sergiyeva Lavra (Holy Spirit Church of the Holy Trinity Lavra.)

**MIDDLE MUSCOVITE:** Building on the knowledge and abilities obtained in previous years, the central development of the Middle Muscovite Period is the tented roof, which is arched high and triangular, to let snow and other debris fall off without damaging

the structure itself. This is not to say the designs themselves are basic, as many complex designs do exist (especially those crafted during the reign of Ivan the Terrible), but that there was little change, save the move toward wooden components, away from the more expensive and lasting stone, at least for the construction of religious abodes; military needs were, naturally, given the best available treatment. Two excellent examples of this particular style building are found in the Church of Saint John the Baptist in Kolomenskoye and Saint Basil's Cathedral on Red Square.

**ISABELLINE GOTHIC:** Taking elements of Renaissance and combining it with Traditional Gothic, the architects of the reign of Isabella of Spain founded a tradition of their own, characterized by the use of “el arco conopial” (a sort of curved y-shaped arch) and basket-handled arches, but one of the most memorable pieces implements commemorative text engraved into the structural façade, which are also highly decorated usually with sculpture. There are several buildings to examine to better grasp the style: the Royal Chapel of Granada, the Collegium of San Gregorio in Valladolid, or the Palace of the Infantado in Guadalajara.

**PRECLASSIC PERIOD / FORMATIVE (OLMEC):** Similar to Old Kingdom principles, but separated by thousands of miles, the designs of the Preclassic Period involve many step-pyramids often formed of enormous stone (quarried elsewhere and moved tremendous distances) to form a volcano-like shape, being more conical than rectangular. The structures actually combine stone, wood, and other plant material (especially large palm leaves) and often served several functions from religious to domestic, and sometimes war – there are even underground drainage or sewage systems, highlighting a rather advanced technology or knowledge of construction techniques which were unknown to the Egyptians. Another very definitive characteristic is the use of carved busts, usually depictions of the gods (a common motif is the jaguar form,) but also of rulers and their rules. Normally, a ceremonial floor would be constructed, this usually made of basalt. A good example of Olmec philosophy can be found at La Venta.

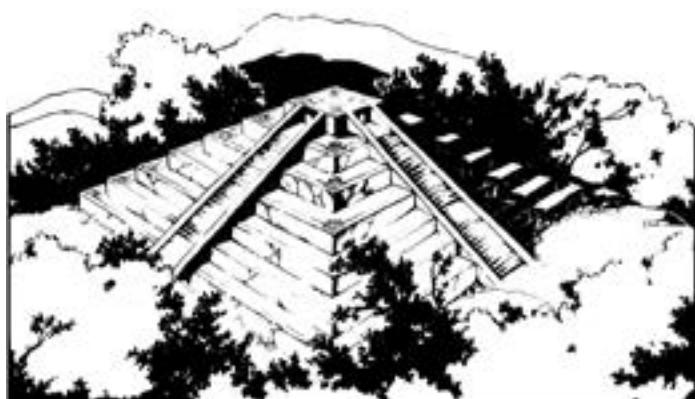
**MIDDLE PRECLASSIC (MAYA):** Urban planning was a critical factor of Maya architecture, their constructions designed with city and geography in mind, using the environment to their advantage. Many of the buildings are square or rectangular, but always with a high appreciation for geometric and mathematical patterns. Unlike earlier efforts, those of this period do not tend toward extraneous aesthetics, leaving decoration at a minimum

(at least in many cases.) Stone tended to replace previous wood or leaf buildings, but Maya also utilized natural caverns for their dwellings, so a good mix of development and cohabitation were apparent. Necessarily, the edifices of Maya construction generally have multipurpose reasons, usually surrounding a courtyard where games and sacrifices were performed; regarding temples, they tend to be mostly flat-faced with a step design in the rear, using deep and wide stones to make walking one a chore. Interiors generally have corbelled vaults with entrances triangular or having lintels. Some good examples of Maya architecture include the Ruins of Palanque and Óoxmáa (Uxmal.)

**MESOAMERICAN (NON-PRECLASSIC):** Inspired by the earlier attempts and efforts of neighbors, the dwellings of Mesoamerica share similar themes, and incorporate much of the various styles to form a mesh of its own. One common motif is replication of the cosmos, where, in the layout and orientation of substructures (the temple ordinarily acting as a central locus), the thought processes on how the universe worked were given physical manifestation, including through the use of shapes – for example, a particularly important constellation or event would tend to resemble a smaller temple, and those of minor or least significance would be made of wood and the like. Constructions of megalithic stelae, not unlike that of Stonehenge, were common. Generally the most important feature was not even a structure, but an open space – the ball court which served as a criminal court, an arena, and a religious icon. Despite the seeming primitive nature of the builders (who lacked metal tools), the structures are quite durable and advanced, using mortar and stucco made from limestone. Examples of the style include the Pre-Hispanic Cities of Chichen Itza and Teotihuacan as well as Tik'al (Tikal) Park.

**VIKING:** Known for their marauding more than their domestic side, Viking buildings are similar to the lifestyle one would expect – simple and to the point. Many houses were designed much like a ship, bowed roof leading to wooden pillars that resemble oars, sometimes mounted with a dragon’s head on either side to warn any that approach. The walls are normally made of wood with a thatched roof; it is often long and squat, the entrance being slightly extended forward to form a very small “T-shape.” Structures were not likely to have more than one floor; though a basement for storage could exist, it would be somewhat unusual and likely reserved only for a very powerful individual. Because the weather needed to be endured, the strongholds are quite adapt at resisting its effects and retains heat well. Some specimens of the style include Fyrkat Viking Fortress in Hobro and other reconstructions in Uummannaq, Greenland.

**IBERIAN / CELTIC:** Usually built of stone or wood, nestled in walled enclosures on hilltops, the settlements of these inhabitants tended to be relatively primitive compared to their ancestry and knowledge, but perhaps because of it (fear of conquest being one), made to be cheap and easily rebuilt if needed. The buildings themselves are generally circular or rectangular, and often made with sloped roofs, usually atop a single column. Some developments are actually carved into the hillside, forming the concept of a motte, which would later be expanded into a classical structure with motte-and-bailey. Existing examples are Las Cogotas in Ávila and the Castro of Santa Tecla, in Pontevedra.



**“ALIEN” (EASTER ISLAND / STONEHENGE):** Of conflicted origin, and sometimes unknown purpose, these establishments vary greatly in their execution save for one common denominator – the use of megaliths, often arranged in some circular or mathematical pattern, and crafted by a people who may not have had the skill to do so, but obviously did. The most obvious examples are the ones provided in the type – Stonehenge and the Remnants of Easter Island.

**LOST RECORDS (ATLANTIS / MU):** Arguably not a true period as these entries exist merely as legend and myth, the concepts are the important thing – in this “style” technology and magic are often intermingled, being extraordinarily advanced for the time, even beyond that capable by modern mankind. Usually, the buildings are a confluence of methods and styles, sometimes with rare or impossible materials, but always aesthetically pleasing. There are no real-world examples, but many depictions of the style by various individuals are easily obtained.

**AUSTRALIAN PRE-COLONIAL:** The majority of indigenous people were nomadic, taking whatever belongings with them on their travels, including their dwellings – as such, the preferences tend toward the simple and effective, often using lightweight timber and animal hide as main materials as both can be used in other ways. Location of abodes typically formed of unbaked brick, mud, or whatever was ground-ready usually meant pre-existing conditions, such as caves and landscape features made the foundation, literally living off, and in, the land; in fact, many structures incorporated traps, such as fish or eel, into the building itself, to increase efficacy. Technology typically was low, but a strong belief in the supernatural provided many symbols and leitmotifs. Some stonework was developed and implemented. There are examples of this method found on the Barwon River at Brewarrina and Lake Condah in Victoria.

**NON-PLAINS AMERICAN INDIAN:** Dwelling in forested areas, the use of lumber was a practical necessity for those on the eastern (and virtually everywhere but central) side of the continent, building longhouses draped in hide and furs of native denizens; westerly, thick adobe, such as that used by Navajo, formed the foundations of architecture for the Native Americans. Symbolism and expression, especially for the respected creator spirits (not necessarily gods) was often paramount as was quick and decisive defense and mobility for war, both with incoming settlers and neighbors was frequent. Knowing the difficulties of the environment, especially concerning drought or food shortage, meant the inhabitants prepared for it, often in ways beyond expectation (for example, large clay cisterns might hold a reservoir of water or sealed silos containing grain might exist to feed the population when needed.) While not precisely the American version, the longhouses of Sarawak on Borneo might prove useful for research purposes, at least for design and theme – for Navajo-inspired architecture, look to Dinetah Pueblos and numerous locations in and around Arizona.

**PLAINS AMERICAN INDIAN:** Lacking some of the necessary utilities of their brethren, the inhabitants of the plains made due with what they had, often incorporating hide, bone, and stone into semi-permanent habitations, many times taking the shape of tee-

pees (or tipi) or wigwams, both basically conical in shape. Sacred sites were often enshrined with sweat houses and familial ties – accustomed to war and travails, even these places were made to be somewhat in flux, often well-hidden in the environment itself, a thing called an earthlodge. Examples of existing structures include Crow Creek Village and many structures on reservations throughout the Midwest (especially Oklahoma.)

**ESKIMO (INUIT) / CHUKCIS:** On first thought, one might assume the Eskimo or Chukcis (native inhabitants of Siberia) deal with ice and snow alone, forming only structures in the familiar igloo shape (such models are intended for permanent residence – the temporary designs are called quinzhee,) each brick made of frozen water or cemented with whale blubber. This is somewhat true, but there are other building styles, such as the barrow sod house, a mound of earth carved into to form a manmade cavern, very similar to motte-styled designs of Medieval Europe. There are also hide-based (or those with ivory and bone) components, sometimes in the form of tipi and even others that take the shape of the standard longhouse; what matters most is that whatever material is available is used – nothing is left as dross, and nothing is discarded. Sometimes, depending on what is needed, a natural arctic condition such as a sink hole, will be used as a defensive element; the cold and harshness is nearly always enough, however, to stave off even the more durable and tenacious aggressor. Some fine examples of this method are found in Kaksalauttanen Igloo Village (which, while not truly Eskimo in nature is certainly inspired by it) and many places on Greenland’s Thule area.

Many of the above mentioned styles have pre-defined floor plans that are requisite for the structure to be considered of that style, as well as providing numerous visual clues regarding its outward appearance. If the style is façade only, it means the interior does not conform to the standards of the type, though it will superficially appear to be so. In such cases, a number of regular polyhedral designs can be used as the guiding model for the structure, or simply as desired by the Game Master. This is the general floor plan of the main building; extraneous or superfluous substructure may have, and often do, their own layout and parameters – the general size cannot truly be determined until all the rooms (determined earlier) are known and then crafted, and so, the Game Master will need to keep the basic symbol in mind when adding the details. In case of conflicting or difficult designs, simplify – squares are much easier to graph than overlapping oddities, so use only what brings comfort:

**TABLE 9A: POLYHEDRAL**

D100	SIDES
01 – 25	Square
26 – 35	Rectangle
36 – 40	Other Quadrilateral (Rhombus / Trapezoid / Parallelogram)
41 – 45	Triangle [Table 9A-1]
46 – 60	Ellipsoid
61 – 75	Circle
76	Concentric Circles

77 – 95	Cross [Table 9A-2]
96	Star / Pentacle / Pentagram
97	Pentagon
98	Hexagon
99	Combination
100	Non-Standard (Polygon)



TABLE 9A-1: TRIANGLES

D100	TYPE
01 – 35	Right
36 – 70	Equilateral
71 – 85	Isosceles
86 – 100	Scalene

TABLE 9A-2: CROSSES

D100	TYPE
01 – 30	Latin
31 – 40	Saint Andrews / Saltire
41 – 43	Saint Anthony / Tau
44 – 46	Greek
47 – 50	Celtic
51	Chi Rho
52 – 53	Ankh / Ansated
54 – 60	Patriarchal
61 – 63	Patee
64 – 66	Potent (Teutonic)
67 – 70	Moline
71 – 73	Iotachi
74 – 76	Russian
77 – 80	Maltese
81 – 85	Crosslet
86	Fleury
87	Botonnee
88 – 95	Cavalry / Graded
96	Jerusalem
97 – 99	Ring
100	Broken Ring / Cross of Nero

A **Latin cross** is one where the bottommost stem is approximately 150% longer than the arms and apex; the arms and apex branch are typically of equal length. The **Cross of Saint Andrew (Saltire)** is a cross shaped, very similar to the **Greek** (in that all limbs are equally distant from the center making it nearly identical to the mathematical plus symbol) except it is tilted at an angle to form an “X”-shape rather than the more traditional “T.” A **Saint Anthony** or **Tau** cross is much like a Latin cross except the top is non-existent; it is, quite literally, a “T.” There are variations of the **Celtic cross** but the one being concerned here is the one with the curved end-arms, shrinking as they reduce toward the middle; imagine four axes facing the cardinal directions, their hafts crossing, and that would be the basic design. A **Chi Rho cross** is one which has the Saltire as its base, but the uppermost arm extends a closed loop, always to the right, in a “P”-shape. The **Ankh** or **Ansated** is very similar to a Latin cross except the uppermost arm is a loop (or eye). A **patriarchal cross** is very similar to the Latin but the crossbeam is slightly longer than the top which also bears a smaller crossbeam, the length of which is usually the same as

what it crosses; effectively, this is a merger of the Latin and Greek cross as it incorporates the symmetry of both. Nearly identical to the Celtic, a *patee* is not rounded but straight-edged, though it has the curved arms. Composed of four constituent Tau crosses, the *potent* or *Teutonic cross* is simple and geometrically solid; these are never angled unlike some others. *Moline crosses* are Greek crosses, each arm ending in a “curved lip” somewhat akin to that used to make a fleur-de-lis or flower ornament. Combining the X of the Saltire and adding a single bar (an I-shape), the Iotachi cross has six points.

Symbolizing a split in ideology, the *Russian cross* is the same as a patriarchal except for one small different – the base branch is crossed at an angle, always downward and to the right. The *Maltese cross* is composed of four interlocked equilateral triangles, the base of each cut into another triangular shape to form a sort of opening at the end of each cross stem. A *crosslet* is a Greek cross where each arm, including base and vertex, has a Greek cross appended. *Fleury crosses* are much like Greek crosses but tipped with a three-prong crown at each apex. The *Botonnee cross* is, again, similar to the Fleury but rather than a crown, it is three semicircles coming together. A *cavalry* or *graded* cross is a Latin cross atop a step of three decreasing rectangles, the whole surrounded by a square. The *cross of Jerusalem* is a Greek cross with a further Greek cross in each of the four quadrants; this makes five total crosses apparent, the smaller ones directly proportional (usually one-quarter) that of the larger. A *ring cross* is simply a Greek cross surrounded by a circle whereas a *broken ring* is a cross which has an arm, the base, or tip formed at an odd angle, or not quite touching the basic circle around it – sometimes it is called Nero’s Cross. There are other variations as well, but these examples hopefully provide stimulation.

A castle must be built of something, and what that something is imparts certain physical characteristics to the whole of the structure, and also says something about the building, possibly even a hint as to its purpose. For example, a circular theater topped with a dome made of gold will indicate a richness and wealth beyond the means of the surrounding environs, placing it as a focal point to all who travel toward it; but, do the same and make the dome nothing more than simple stone and it may be unnoticed – either has its advantages. The durability and strength of the material also helps to determine how large such an edifice could likely be, without aid or reinforcement. Therefore, the thickness of the walls is critical to knowing both general size and possible height – a building with many floors likely has thicker walls at the base and then progressively thins as it grows taller. Also, very thick walls may be unnecessary, used simply as a counterpoise for hiding things within, such as secret passages or even acting as additional rooms, such as for storage or housing of guards. As with other aspects of the construction process, the Game Master is free to utilize this as desired, inspired to create something wholly unique.

**TABLE 10: MATERIALS**

D100	MATERIAL	THICKNESS (IN FEET)
01	Feybrick	50
02 – 11	Adobe / Unbaked Brick	20

02 – 16	Clay	10
17 – 22	Hardwood (Oak, Cherry, Maple, Etc)	10
23 – 24	Softwood (Pine, Balsa, Redwood, Etc)	20
25	Ironwood	5
26 – 30	Granite	20
31 – 37	Lime / Sandstone	10
38 – 42	Marble	5
43 – 44	Soft Stone (Soapstone, Shale, Alabaster, Etc)	10
45 – 46	Obsidian / Onyx	10
47 – 48	Bone / Ivory / Keratin	10
49 – 50	Flesh or Hide	5
51	Distilled Torment	50
52	Raw Element [Table 10A]	50
53 – 55	Coral / Shell	10
56	Mushroom / Toadstool	10
57 – 59	Vegetation / Vines / Seaweed	10
60 – 67	Baked Brick	10
68 – 73	Concrete	20
74 – 77	Metal [Table 10B]	20
78	Etherite	20
79 – 80	Bamboo	10
81 – 82	Ice	20
83	Lodestone / Magnetite	20
84	Magic Wall (Wall of Force, Wall of Iron, Etc)	20
85 – 88	Mud	10
89	Cloudstuff	5
90	Liquid Dream	50
91	Chocolate / Sugar	10
92	Shadow or Light Essence	10
93 – 94	Fabric (Paper, Silk, Cotton, Etc)	20
95 – 96	Glass	10
97 – 98	Rubber or Wax	10
99	Shift Stone	10
100	Gemstone (Diamond, Ruby, Emerald, Etc)	10

Only the nonstandard materials will be explained, as the others are considered common enough that a Game Master should be familiar with them, at least their appearance and general properties.

**Feybrick** is a material used by the creatures that give its name to build their homes, the material itself being available only in a particular pocket dimension that sits between realities (including the Astral and Ethereal). As such it is both extremely difficult to

procure (magical means is required) and extremely valuable, obtained in small quantities only. Feybrick is naturally invisible when away from this plane and bestows a peculiar quality when crafted into something – whatever is surrounded actually gets transplanted to the home reality, much like a *rope trick* spell, making passage of time irrelevant (those within cannot see or interact with those outside through any means and vice versa); exiting to other planes is, also, not possible because it exists between, and unconnected to, the normal stream.

Natively found only on the lowest and darkest of netherplanes, where fiendish creatures delight in torturing the damned, ***distilled torment*** is a semisolid black material that radiates evil and makes even the most vibrant soul feel uneasy and filled with dread – simply being within 20 feet of the substance causes one to hear anguished screams and pleas for mercy; those, including ones normally immune to such effects such as halflings, who come closer and attempt to touch it are affected by a *cause fear* spell cast at 12th level ability, strengthening with each round spent in contact at a +2 level / round. Certain types of beings are drawn to this material, and consider it sacred so its use outside such realms is minimal at best.

Quarried from deposits on the ethereal plane, the grey stone known as ***etherite*** is invaluable for protecting one's person and belongings from threats that originate on another plane (including passage by spells such as *teleport* or even *blink*), for its thick defense prevents such intrusion; it does not, however, prevent vision or magical scrying, and appears as normal stone, albeit a slightly strange color, when seen on the Prime. It is costly to construct with, generally reserved for the wealthy to protect their wealth, but some tombs and other monuments have utilized it, a better threat to ward the aggressive thief.

Literally made of the stuff of clouds, condensed fog and the like, the material known as ***cloudstuff*** is very light (virtually weightless) allowing it to be used in places, such as on clouds, where others would fail. It is able to be subjected to weather controlling magic, however, so in heavily patrolled areas, there is usually strict regulations – it is also the primary building component of flying, or aerial, castles but can prove cumbersome due to its near-transparency and luminosity. Often supplemented with magic, cloudstuff does not support a great amount of weight on its own, so large quantities are needed, these often gained by elementals bound to servitude, making it an expensive endeavor.

***Liquid dream*** is the residue from a victim slain by an illusion, such as phantasmal killer, imparted with some element of the departed's psyche making it the favorite material of madmen and the truly chaotic. When viewed, a construction formed of the material seems to shift and flicker, slowly warping into whatever decorative feature is desired; for example, one might see a hallway whose walls are made of thick liquid dream as an endless spiral staircase and another as an open field – this is, naturally, a deception. There is a variant, much rarer, that allows its creator to imbue it with preset instructions, allowing only these to be witnessed by others. Pricing for the material is generally exorbitant and in high demand by those who know of it.



Culled from living darkness or light, ***shadow*** or ***light essence*** is a materialized substance which reduces and inhibits visibility making it impossible to see what is within its confines; some creatures are particularly fond of one or the other, such as undead enjoying the presence of absolute darkness and are more likely to be found nearby, though it is also often used in prisons or protective devices. The material itself is a renewable resource but few actually expend the energy needed to obtain.

***Shift stone*** is an iridescent rock found in deep places of the world, always in minute quantities, but true veins have been found and mined by distant (and likely powerful) dwarf miners. When used in the construction process, a rather unique trait is revealed – extradimensional pockets are formed, making the structure much larger than it should otherwise be: for example, a ten (10) cubic foot room whose walls are created from shift stone might, in fact, appear and function like a room double or triple in dimensions... whichever aspect of the construct made from shift stone gets this effect so only a single portion can be affected as desired, allowing for interesting results. Effectively, what shift stone does is allow a very large object to be contained without having to build a very large object. To determine the specific increase, a Game Master should roll 1d4+1 in terms of total increase (that is, from 200-500%).

**TABLE 10A: ELEMENTS**

D20	ELEMENTAL ESSENCE
1	Water
2	Fire

3	Earth / Stone
4	Air / Wind
5	Smoke / Steam / Fog
6	Life
7	Death
8	Cold
9	Heat
10	Entropy
11	Ooze
12	Pure Magic / Force
13	Lightning
14	Magma / Lava
15	Madness or Sound
16	Time
17	Acid
18	Ash
19	Game Master's Choice
20	+1 Roll [Ignore Again]

Elements as a whole are those which naturally reside on another plane of existence and have their own denizens and ecosystems, or which are critical components of the real world, such as blood – if the construction uses pure, concentrated, element, the effects should be considered amplified, generally at 150% normal, though greater increases are certainly within the realm of reason. The standard elements are not detailed, as the effects are fairly standardized and common logic dictates their uses; the rest are, however, in vague terms so a Game Master can modify to taste. These types of materials are generally potent so a Game Master is encouraged to allow a party of intrepid adventurers opportunity to find means to mitigate the conditions before being thrust into them, perhaps turning that into an adventure on its own.

**Smoke / Steam / Fog**, depending on how concentrated it is, impairs vision reducing visible (in all forms, except those of magical nature) ranges by half or greater; if metallic objects, or those mostly surrounded by such, are in contact with steam for extended periods of time, it is possible to become overheated and then to suffer hallucinations due to exhaustion.

**Life** is an element abhorred by the wicked, being both compelled away and damaged by it when pressed into proximity; any undead or evil extraplanar creature that comes within 10 feet is affected by a TURN UNDEAD attempt at 12th or greater level ability with destruction being possible only if the element is of high concentration.

Contrariwise, the element of **death** strengthens and emboldens undead, acting as a **desecration** spell. Any undead in tight contact is considered 2-4 HD higher for purposes of resisting turn attempts and further gains regeneration at a rate of 1 hit point; if the undead possessed this ability already, it is not increased. It is also possible, if these effects are not used, to form a **field of animation** which causes any creature that dies within a cer-

tain range (usually 100 yards) to spontaneously arise as a form of master-less undead (generally as a skeleton or zombie). It is entirely plausible to have overlapping effects, and such are often used in the demesne of wicked necromancers to discourage pious interlopers.

Extremes of temperature, such as cold or heat are hindering, and potentially lethal in high volume; either acts as the heat metal (or its reverse) within 10 feet of the surface, save that it will not render one helpless (damage, however, does accrue but at a rate of 1d4 damage / turn, rather than round) – instead, reduce movement to one-quarter and consider any being not immune to automatically lose initiative should combat ensue.

Pure **entropy** is gathered from the darkest realms and is a force of utter destruction causing anything brought near it to slowly wither and disintegrate, eventually becoming non-existent. To represent this in game terms, any creature that remains within close proximity, generally within 30 feet of the source, starts to weaken and becomes damaged, losing one Hit Die for each turn of exposure; items that are brought into contact must save or become destroyed (magic items must first lose their magical abilities, one at a time, including any enhancement bonus before being subjected to destruction.) These losses are permanent without powerful magical aid (**restoration** is not usually sufficient as this is raw, unadulterated power.) Naturally, this element is extremely powerful and used with great irregularity as it is difficult to control or use effectively; a Game Master should consider, very carefully, the ramifications of its use before deciding upon it as it can quickly end a campaign.

**Ooze** is a natural material formed from the combination of water and earth elements, cohesively aligned to form a malleable, and sometimes, mobile, substance – depending on its density, it may be transparent, or incredibly dark and impenetrable by non-magical vision; regardless, one trait is always shared – it is very difficult to navigate through and is used, primarily, as an interior wall defense. Any attempt to pass through the object, whether by magical means or not, has the distance traveled considered one-eighth to one-half (effectively 2-8 times as thick) further, making the process slower and more difficult.

When **pure magic** or **force** is utilized as a building material, any effect imaginable is possible. Costs are usually exorbitant making such uses very rare, if not unique. Typical examples of a construction of this type could include the use of **wall** spells, such as fire, ice, iron, or force; other examples could include those of a purely illusory nature, or even divine spells made permanent.

Composed of the primal electrical abstraction, an item or structure made from **lightning** tends to be produce magnetic fields when exposed to quantities of metal – the usual effect is similar to a telekinesis spell though others are certainly possible such as actually producing **lightning bolts** or **shocking grasp** on contact; non-ferrous and nonconductive objects are generally not subject to the effects. Depending on the nature of how it is utilized, these types of components can also allow rapid transit between locations within a larger building, without relying on the more expensive and potentially less reliable **teleportation** magic.



**Magma** or **lava** is very similar to ooze, save it is made of elemental fire and earth, releasing intense heat (averaging roughly 1000 degrees Celsius or nearly 1800 Fahrenheit) which essentially disintegrates anything directly inserted into its bowels; when it cools, a process that takes enormous amounts of water of cold, it solidifies into a durable rock taking many different forms. Residual effects are the same as for heat, which can cause dehydration, exhaustion, and even hallucination.

Trapped between the planes, typically obtained where the ethereal and astral cross, the element of madness is one which directly affects the mind, producing strange images or sounds, perhaps haunting but not necessarily – the illusions could be pleasant, and are sometimes used for precisely that purpose, either to elicit further euphoric reactions (perhaps in a brothel) or to lure one into placidity. It is a prohibitively expensive material and requires great resources to both locate and then “mine,” but for those who do, it is considered worth the effort. Likewise, sound is merely the same, except it produces no visual effect – it is also, normally, found in a different environment. For either, the concentration is critical as a dense amount of sound can be deafening, for example, and one of thick madness might cause one to become insane simply by contact.

Time has one of two effects, based on how it is collected – it either slows or hastens those nearby, often with a limit of 100 yards. It may be possible to intermingle or cause fluctuations in its use, but such should be considered experimental at worst and

unique at best. A clever Game Master might use such things as a way to introduce non-genre elements, perhaps using portions of **STARSHIEGE: EVENT HORIZON** or allowing a portal to the **TAINTED LANDS**.

Similar to magma, the element of acid dissolves and destroys anything placed within, such as those seeking to aggressively bypass the walls. Damage is generally light, progressively worsening with exposure or density. Some creatures, such as certain types of dragon, are noticeably attracted to the use of this material, as are cults of death or destruction. It does tend to be used relatively rarely, though especially important (and invulnerable) objects might be encased within such a thing, to prevent casual removal.

Likewise, **ash** is very closely related to fog, but darker and warmer, effectively combining the traits of steam with that of fog, causing residual damage with prolonged treatment and also impairing visual ability. It is lightweight, and so cannot usually support loads of its own, and likely is found near the precipice of a structure, or formed as a dome.

**TABLE 10B: METALS**

D100	METAL
01	Mithral
02	Prysmalline
03	Adamantine
04	Meteorite
05	Abyssal Ore
06	Astral Iron
07 – 12	Gold
13 – 16	Silver
17 – 21	Copper
23	Oricalc
24	Fulminate
25	Vermeil
26 – 30	Lead
31 – 50	Iron
51	Negatium
52	Bedlam Steel
53	Glassteel
54 – 60	Bronze
61 – 95	Steel
96	Composite [+1 Roll; Ignore Again]
97 – 100	Game Master’s Choice

Made of multicolored bands that form layers of ore, **prysmalline** is an enduring metal nearly as strong as steel. It is used, nominally, for its durability, but many times (when found, which is not often), also for its amazing magical enchantability – unlike other minerals, prysmalline is a natural conductor for “color magic” such as *prismatic spray* and can hold the imburement for much longer.

**Meteorite**, naturally, is a product of fallen celestial stone, light-weight and used to construct highly-enchanted structures, especially aerial dwellings; it also helps in the manufacture of powerful items and is more likely found in places where magic theory holds higher sway than science or technology.

Mined from the pits of damnation itself, the black metal called abyssal ore has a palpable sense of evil; simply being in touch with the material causes sensations of hatred and fear, engulfing one in rage – it is thus, normally, used to form defensive barracks and the like, though at least one Prince has a throne composed of it; if the whole structure is made of abyssal ore, an effect identical to a desecrate spell is produced.

**Astral iron**, found in minute quantities on the astral plane, is a transparent metalloid with the peculiar ability to affect divinatory magic, either increasing or hindering, at the whim of the crafter. It may not be used for both, and if opposites come into contact, an electrical discharge occurs which reduces both objects to dust. Being transparent (but not invisible), it does not affect natural vision in any way, though it may seem strange to the observer.

One of the few elemental metals not found amidst the cosmos, **copper** is earth-bound and, when used in enormous amounts, prevents (and possibly stores) current, allowing the structure to be invulnerable to lightning-based attacks, or, potentially, to redirect them to their source if means for such are made available. Copper is also generally easy to find, but difficult to smelt into pure form – it is also a favorite of certain creatures, such as copper dragons and kobolds, so maintaining a supply can prove difficult.

Crafted through alchemical mastery, **oricalc** is a hybrid metal made of parts of gold, silver, platinum and others which, when used in the construction of anything further enchanted with magic, unleashes a hidden and powerful trait – whatever spell effect is released is done so at amplified ability, generally two-four levels higher than normal (the precise improvement depends a great deal on the purity of the components used to form the oricalc.) It takes a very long time to manufacture oricalc and there are few who know the process and of these, the secret is not shared with outsiders.

**Fulminate** is a blue metal which, at times, appears white as if it is laced with radiant energy; in fact, the metal is fused and solidified on the anvils of certain giants (most notably storm and cloud) from collected storm residue. Used in the making of defensive walls, typically, and sometimes as a key component for various siege weapons, the metal showcases its quality: when striking a solid surface, especially one made of metal, a field of force is released which has an effect similar to a *fireball* except that it is not heat but raw force; the level of the effect is variable (as a guidelines, simply roll 1d20,) however, so it is used less often than one would expect as those who make it also fear it, for if it came into the hands of lesser beings, it could be devastating.

A deep red alloy, **vermeil** is toxic, released by heat exposure, making it a dangerous tool to craft and a favorite of certain evil, or very defensive, beings such as red dragons or efreeti. The amount of heat (expressed as damage dice) determines the severity of the



lethal odors emanated – as a general rule, divide the dice amount (regardless of type) by 3 – 6 (Game Master's choice) and use that as the effective spell level (or caster level for a given spell-like effect, such as *stinking cloud* or *cloudkill*).

Another of the naturally found elements, **iron** prevents summoning within and may cause some creatures, such as fey, to flee or suffer residual damage over time, leading many to presume these creatures are inordinately affected by the substance. Iron is also extremely conductive and easily rusted so many pains are taken to secure its stability as a building implement.

**Negatium** is a purple-tinted metal found only in the absence of everything else, such as on planes of abeyance or limbo; when used to construct something, the defenders find it quite suitable against those with a heavy reliance on magical attacks for the metal dispels and renders all but the most powerful moot, ineffectual. However, for all its impressive ability, it is physically inferior and easily cracked or destroyed, making it a prime candidate for use within other defenses, especially around key individual chambers, such as a throne or master bedroom – it is also often (or rather, as often as the rare substance can be found in any quantity suitable) used in prison-making.

Chaotic and shifting, somewhat like a pseudo-intelligent quicksilver, **bedlam steel** also visually resembles the same, being a bright silver and extremely heavy; it, too, is nearly a liquid but its great density does provide stability (in fact, it is sometimes referred to as *ooze alloy*). Unlike the more commonly found

medium, bedlam steel is both extraordinarily rare and highly regarded, at least by most knowledgeable things, as unstable and essentially unusable. It is not, however, for those who dare to tempt it find an interesting effect: any living creature that is surrounded by bedlam steel for an extended time is slowly transformed, in strange and unpredictable ways – for the Game Master, this means a great deal, for one can simply have Creature X exhibit the forms and functions of a completely different Creature Y, even to the point of having abilities of things unknown.

Concerning rooms, several factors are important for a Game Master to effectively stock and utilize the room. Amongst them, size and shape are crucial to determine placement within the structure and so no specific guide on how to enter the rooms on the map are given – instead, it is left to the Game Master to use their knowledge of the needs and design philosophies behind the building to make use of the results. Rooms are normally made of the same basic material as the whole of the general structure, but all do not need to be so (especially where it concerns specific functions like a vault) – as a simple rule, assume 10-20% of interior areas are composed of some other material; refer to the above charts to determine the method and type. Exits, naturally, are doorways or arches, that lead into, and out of, the room – some are concealed (such as the traditional bookcase door) but are likely not; to reflect this, assume any given door has a 1:20 chance (5%) of being a secret door, the means of opening left entirely to the Game Master, and might be trapped or locked (again, a 1:20 chance on both, for the typical entrance; modify the likelihood based on what purpose it serves – a door that leads to a treasure hoard is much more likely to be trapped and/or locked.) It is further possible that a specific door is one-way; to determine this, use a 3% - 8% chance as such designs are rather atypical. For simplicity, exits are usually cardinal in location, though the geometry of the plan might affect the location as desired.



**TABLE 11: ROOMS**

D100	PURPOSE	DEPTH	HEIGHT	CONTENTS	EXITS
01 – 30	Residency	Small	Medium	Empty	–
31 – 40	Utility (Kitchen, Study, Library, Etc)	Medium	Medium	Sparse	1
41 – 44	Storage (Linen / Non-Valuable)	Large	Small	Standard	2
45 – 65	Activity (Training Room, Hobby, Etc)	Medium	Large	Stocked	3
66 – 67	Restroom	Medium	Small	Empty	4
68 – 70	Treasury	Medium	Large	Sparse	2
71 – 75	Fellowship (Meeting / Religious)	Medium	Medium	Standard	2
76 – 80	Dining	Small	Large	Sparse	3
81 – 82	Prison / Torture Chamber	Medium	Medium	Standard	1
83 – 84	Laundry / Closet	Small	Small	Stocked	1
85 – 95	Throne / Business Room	Small	Medium	Standard	3
96 – 97	Research (Planetarium, Laboratory, Etc)	Medium	Large	Standard	4
98 – 00	Personal	Large	Medium	Stocked	–

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