

The Alchemist's Lab

A GUIDE TO MAGICAL MANUFACTURING

for use with your Fantasy Role-Playing Game



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INTRODUCTION

Alchemical laboratories are part of the bread and butter of the fantasy genre. Our imaginations have been intrigued by thoughts of walking through such a lab, whether it came to us in a book, movie or comic. Bubbling beakers, colored liquids in odd glass containers, tubes and pipes, odd noises, odder smells; this is the real stuff of fantasy.

But even with all that color and mental imagery, the rule books seldom get into any details about the lab itself. They might say how much a beaker and a bottle cost, and how much the lab as a whole is worth, but there simply has never been the kind of detail that could be used. This book aims to change that.

By focusing on what normal and, to a greater degree, what magical equipment can be found in the lab, we hope to bring alchemists to life. Every fantasy rule book has magical items for the warriors and the battle mages, but they neglect to define the items available to the alchemist. After all, he is the one crafting the magic; shouldn't he craft some to help himself out?

Expect to find things that intrigue you. Expect to find things you don't think will work in your rules system. Expect to see strategies that you had not thought to try, but are now planning to use in your campaign world. The ideas are going to be coming from all directions, so that you can use what you like, and may choose to ignore some of the others.

How We See Alchemy

As this is a generic supplement, there are some concepts that we want to establish. Every game sees magic, including alchemy, in a different way, and this can cause some confusion.

Alchemy is a science, but it is also a form of magic. By using certain ingredients and mixing them in certain ways, the alchemist is able to draw out the magic within and utilize it to make some form of alchemical substance. Not all alchemical substances are potions, but we'll get into that later.

In order to properly mix these ingredients, the alchemist needs a laboratory and certain equipment. Seemingly normal chemical processes such as

burning, boiling and distilling are part of the activities, but there is a lot more to it than simply that.

Alchemy at its roots attempts to break things down to their most basic forms, and then build other things up from those forms. Most alchemists will see elements as the most basic forms, typically fire, water, air and earth. Some disciplines may include other "elements" such as life, death, light, shadow, etc., but we'll be concentrating on the historic four.

The intent here is not to separate this book from your regular gaming rules, but simply to serve as a guide to what alchemy is in a reasonably simple definition.

How We See Alchemists

While alchemy is likely to be very similar in most games, alchemists are not always the same. We see alchemists as a group (class if you insist) unto themselves. We will assume that one does not need to study a different form of magic for any length of time in order to become an alchemist. Even if your rules insist upon this, this book can still be useful.

Further, we see alchemists as folks who stay pretty close to the lab. We're not going to be coming up with ways to make the alchemist a terror on the battle field. In fact, we typically assume that an alchemist cannot cast his spells of alchemy without a lab to summon the magic. Some systems have alchemists casting what constitutes combat attack magic. That will not be covered here.

We'll be focusing on the alchemist as a craftsman. As a craftsman, he will need to purchase his ingredients and equipment, craft his product, and then sell his product. We'll be focusing on these points and not the wild, chaos of an active adventurer's life. This doesn't mean that active alchemists cannot exist or cannot use this book. It only means that those active aspects of their lives will not be covered here.

It probably sounds like we're trying to dissuade you from using the book. We're not. But we want to make certain there are no misunderstandings as we get into the meat of the subject.

How We See Enchantments

The way we see magical manufacturers, there are really two different professions. The alchemists make new creations. They make new stuff out of other stuff. The enchanters put magic into stuff that is already there. For example, an alchemist's best known product is a healing potion. This is a magical concoction that will heal when drunk. It was made from ingredients that do not in any way resemble the potion in its final form. The enchanter's best known product is a magical sword. He takes an existing sword and through ceremony, markings and possibly other procedures turns the sword into something magical. It was a sword; it is now a magical sword.

Despite the fact that both of these magical craftsmen work in different fashions and produce different results, they may use some of the same equipment. For this reason, we have made no effort to differentiate between enchanter and alchemical equipment. While some may seem tilted toward one profession or the other, it is never black and white. The items that detect or control magic are especially useful to both. However, **The Enchanter's and/or Alchemist's Laboratory** was too long a title for the book.

Tone

Alchemy can be kind of silly from time to time. Sure there are boring and stuffy alchemists, but we don't want to dwell on them. We try to take a lighter tone with our supplements. Please understand that the intent of this tone is only to try and keep a gaming supplement from turning into too much of a text book.

Grain Into Gold

In 2006, BOARD ENTERPRISES published a book called **Grain Into Gold**. In that book, we laid out the foundations for a fantasy economy including long lists of products and what they were worth. Throughout this book, we will discuss costs on different items and the value of certain services. These values will follow the **Grain Into Gold** economic system. We do this for consistency. You absolutely do not need to own **Grain Into Gold** to use this book. If you are using a different system of economics, then we hope you will be able to find something that correlates between the two systems and then be able to extrapolate the differences to the other items as well.

Game Terms

Try as we might to keep this book as generic as possible, some game terms do slip in. Two of the most common are:

“Turn” - a combat round. While in **LQ** (Legend Quest) a turn is 10 seconds, it is more important to have the turns represent a combat turn or round in your game rules. This will allow the various items to function as they should in relative game time.

“D” - die multiple. In **LQ**, only ten-sided dice are used. Therefore when doing damage, each item has a damage multiplier. Simply roll a ten-sided die and multiply it by the front number. For example, on a ½D damage code, a roll of 4 would be 2 damage, while a 7 would be 4 (always round up). The end result is damage between 1 and 5. Likewise, a 2D code would do between 2 and 20 damage as you would multiply the die roll by 2. 1D simply means a standard ten-sided die, as you would be multiplying the die roll by one, and therefore not changing it. For games using multiple types of dice, ½D can be seen as d4; ½D as d6, and 2D as d20.

What this isn't

This book is intended to add some coolness to the alchemists and enchanters. Often neglected, these guys should have the coolest laboratories and perform the most exciting experiments. Anything we can do to increase that level of interest or attractiveness will be of benefit.

This is NOT a book of lists and lists of new potions with all their stats figured out for every different game. Yes, there are some cool new potions later in the book, but there are also salves, bombs and substances created by alchemy. If the mere thought of alchemists crafting something that was not drunk from potion bottle bothers you, you really are reading the wrong book. However, if you are looking for something to enhance the laboratories of your magical workers or add some fun to the magic shops in your game, this is the book for you!

APPARATUS

It is expected that alchemists are putting together their own laboratories. This isn't a case of going out to the magical convenience store and ordering up a “Lab Class 2e”, and having the workmen install it for you. Each piece will be chosen, or more likely be crafted by the alchemist himself.

Probably first and foremost would be the alchemist's beakers, vials and tubes. For the amount of glassware he is going to need, combined with the exacting specifications he is going to insist on, he is often better off just making the glassware himself. This takes a good amount of time and effort (and possibly money for training and learning the hard way), but in the end, it is vastly better than relying on someone else. Maybe the young alchemist can buy some of these items, but as his lab grows, he is going to want to handle his own custom work.

This leads right into one of the major points - laboratories grow with use. Like any set of tools, as the alchemist discovers new techniques, tries different methodologies and takes on more difficult projects, he is going to be gathering more and more tools and furniture. If he is unable to move his lab to bigger quarters, then the lab is going to start getting pretty tight.

Keeping this in mind, this book is not in any way attempting to claim that a young alchemist needs all the items in this book. In fact, even an old alchemist would likely not have every item in this book, but he might have a decent assortment. Of course, that assortment would likely be in various states of repair or quality ...

Before we get into too many specifics, it is important to understand that a laboratory like any workroom is going to reflect the personality of the alchemist. If he is studious, it will likely have more book shelves. If he is messy, then ingredients will be scattered everywhere. If he is diabolical, then expect to find some pretty ghastly tools and a lack of clean, white spaces. First impressions of the lab should tell a lot about the owner.

As we are getting into the various equipment and tools, there will be some that are clearly magical, some that are clearly mundane, and some that are a little greyer. Yes, this is true. Not every piece of equipment in a lab is magical. Some are as simple as a glass rod. Most skilled alchemists will have a mix of both.

While not listed in the **How We See Alchemy** section, it is important to note, that we assume that certain substances are more resistant to magic. Therefore some substances are less resistant to magic. Resistant substances can interfere with the workings in a magical manufacturing work room. For this reason, leaded crystal, cold iron and steel will not be found that often. Instead, objects made of less magically resistant substances will be more common, even if they are more unusual. If your game does not

make these differentiations, you may want to shift some items back into more common forms.

Glassware

An alchemy laboratory requires a large amount of glassware. Glass is one of the least reactive materials to use in most experiments. Plus because it is clear, experiments going on inside of it can be monitored easily. This by no means suggests that it is the only medium used. In some instances, glass may be reactive to the substances being used, or it may not be considered to be strong enough.

Other substances that find their way into the alchemist's lab include mica and copper. Mica is a rock that can easily be cleaved into thin sheets. Clear samples can be obtained, though some is translucent and glittery. It is highly inert and resistant to heat. Especially when the experiment requires too much heat for glass, mica can be very useful. It can be used for oven windows, or carved into beakers and other containers. It does not have the shaping qualities of glass or copper, but does certainly have its uses.

Copper is more chemically reactive, but it can easily be formed into nearly any shape or form. It lacks the transparency of the others, but smiths can form all manner of tubing, piping, and other apparatus from it.

We'll assume that every glass item we're talking about here is made from some of the highest quality glass. It is clear and stronger. It is also made by an expert glassblower. Making dishes is a lot easier than making consistent laboratory equipment. So the master/expert glass blower and the assistant make the items. Some of the items are marked as "measured". These items have further been marked at intervals to indicate some manner of measuring. Not all alchemists may want their items marked by someone else. Either they don't trust the lab assistant making the marks, or they use a style of measuring different from the one used by the glassblowers. (Don't believe that these makers of magic had an established imperial or metric system as we do today. Both the accuracy of the measures and the standardization would be far less exacting.)

So what forms of apparatus are we talking about? Some of the main glassware includes test tubes, beakers, and flasks for experimenting. Then there are jars, bottles and other containers for all those ingredients. Don't forget stirring rods and other "utensils". We're not going to bother describing each and every "normal" item here. They are listed in **Appendix E - Price List**.

But these are alchemists using magic to craft wondrous potions, salves and other items. Are they restricted to mundane glass blowing? Of course not! There are sorcerers out there who can use their spells to turn things to glass. While this may often be a witch's curse, it can also be useful when the alchemist needs something that cannot legitimately be blown into shape. Simply carve a wax replica (or sculpt clay) of what is needed and turn it to glass. With the proper formulas, the alchemist may be able to transform the substance himself.

Alabaster

Alabaster often finds itself in an alchemist's lab because it is a magically non-responsive substance. Alabaster does not interfere with magic, but it doesn't help it either. (Magical resistance of 0%)

Alabaster is typically a semi-translucent stone that is relatively easy to work with. It is often carved into bowls or even shades for candles or other lamps. Allowing light through, it can be used to safely replace glass appliances when something a little sturdier is required, but some translucence is still needed. As the items will all need to be carved and polished by a skilled stone worker, the cost can be quite high.

Alabaster and mica are only offered as examples. Depending on what formulas an alchemist is using, certain materials may be better or worse. Certain herbs may not work if crushed in a copper mortar and may require oak or elder in order to maintain their magical natures. Likewise, some glues may permanently foul whatever they are mixed in, so the alchemist must find a cheap substance to use, expecting to throw that piece of equipment out after every use.

While using gemstones seems excessive, there are numerous ornamental stones that can be found in larger quantities, easily enough to make a window or mortar from. These will of course be expensive, but probably no more than fine marble or granite. Perhaps the mixing of horse fat with gorilla bone and boar bristles must be done in a moss agate bowl or the magics will not blend properly. You don't need to figure out every formula or recipe to add in equipment made from odd substances. Just use your own flare.

Thermoscope

First off, the difference between a thermoscope and thermometer is simply whether or not it has a scale on it in order to measure the changes.

Thermoscopes are far more common to alchemists who can tell what the right temperature should be by looking at the unmarked thermoscope. (Think of it like a cook in a kitchen - Whether she uses a measuring spoon, a number of shakes, or the palm of her hand, the expert will get it right.)

These devices are sealed glass tubes with something inside that will expand in heat and contract in cold. Mercury would not be commonly used. Alcohol would likely be the most common, because it would not be as affected by barometric pressure as a water-based thermoscope would be. These instruments may or may not be all that precise, but in any case, they would be larger than most modern fever measurers would expect - likely about a foot long with a relatively big bulb on the end. (Think about candy thermometers.)

Lights and Flames

Most game systems have a methodology for crafting enchanted lighting and flames. Both of these are of great use in an alchemical laboratory. Eternal magical lights that cause no heat can be of incredible value in many experiments. Alchemists would want these lights in many forms, but one of the more common would be the glass rod "lamp". Simply put, the permanent light is cast on or in the glass rod. The rod is then fitted with a fabric or leather sleeve. In this fashion, the light can be dimmed or used to its full effect as it is slipped to varying degrees out of its sleeve. Another is to cast the light spell inside a large beaker or even barrel. In this way, the alchemist can watch what is going on inside the container, perhaps watching for certain color changes to occur, telling him the stage at which his experiment has reached. Light in a glass beaker also forms a style of light bulb that can be used in all the ways we use them in modern times.

Flames may not be as obvious, but they do exist in most systems. The same spell that can make a flaming sword can instead be cast on an upside down test tube, and this fire can be used 'til the end of time. Sounds expensive, but think of it as an all day - all night burner where the whale oil never needs to be refilled. Such perpetual devices (test tube or otherwise) may sound like an extreme use of magic for a limited result, but let's look at some of the ramifications. What if the alchemical compound needed to simmer for 36 hours? That requires a constant temperature (difficult with medieval technology) over a very long time and thus requiring quite a bit of fuel. The fuel costs are probably not the

issue, but an enchanted flame will continue to burn at a steady pace indefinitely. Over the course of the alchemist's life, he might even save on those fuel costs.

The eternal flame(s) will also give off light - two birds with one stone. Now these shouldn't be the solution for every lab. They are probably expensive, so they are likely only for the more successful or established magic crafters. There might be situations where a magical light could cause a problem with the experiment, either because it required some darkness or the magic itself somehow irradiated the experiment causing unforeseen issues. This is not the only apparatus where this might be an issue; we're just trying to give you a continuing theme that may not be mentioned at every point.

Large Furniture

An alchemist's lab also needs some large pieces of furniture. Most people will expect to see large tables, but the alchemist is most likely to use tables topped with a sturdier substance, something that won't burn, just because a little bit of acid fell on it. Most often this means a marble or granite topped table. These items are most often the focal point of the room, and the majority of experiments will occur on the table. These tables are also very expensive and very difficult to move. For this reason alone, the alchemist's lab is more likely to be in the basement or on the first floor, rather than at the top of a tower.

Surrounding the table will be some manner of storage. This could be shelves, drawers, chests, or whatever style suits the owner. Alchemy chests (also known as apothecary chests) are large wooden chests of drawers, but instead of having one or two drawers per level/row, there will be four or five. Typically each drawer is marked with what is inside of it, so the alchemist doesn't have to be constantly searching numerous drawers to find his ingredients. These chests of drawers are very expensive in a world where each drawer must be hand crafted with its own dove tail joints.

The lab may also have a centrifuge and a small mill. These items are relatively similar. Both are heavy (made of stone) and hand cranked. Both spin, but while the centrifuge spins containers to separate substances, the mill will simply pulverize whatever gets beneath its grinding wheel. The grinding wheels are more complicated than some grain mills, as the alchemist may have to frequently change the height of his grinding wheel to adjust for the many different substances he is grinding to a powder.



Scales

Alchemy is not like cooking. A dash of this and a shake of that will not always work. Measurements need to be exact. For this reason, each lab will need to have at least one set of exacting scales. Typically there will be multiple sets of scales, typically designated by size. Measuring the weight of powder requires a whole different scale than measuring a hundred pounds or more. Scales may be so exacting that they can weigh gasses, contained in something of course.

While brass counter weights will be the most common, alchemists often form their own style of measures. If the formula is one the alchemist does often, he may have some odd counter weights that he has found specifically for that potion. Certain components are valuable enough, that they might be measured in carats with a gemstone as the counter weight. Eccentricity can be a good thing here!

Cupel

While distilling and dehydrating are common practices in the lab, there are occasions when a little more heat is required. Cupels are used for the small scale separation of metals (typically precious) from their ores. A small cupel could fit on a table, though because of the heat generated, they would more likely be off to the side on a stand of their own.

Basically, a cupel is a smelting device. It can generate enough heat to smelt ores and can be controlled to separate different metals or salts. A bad analogy might be to think of it as a metal distillation device.

As might be expected, a device of this nature could take on one of many forms. Though some may seem similar to forges or even fireplaces, many others

would look more like a table top chiminea with a very small window or port in front, through which the alchemist would work. They need to heat in some manner, and while most will use charcoal or coke, magically heated ones would also be available. As with forges, in order to get the heat up, the cupel needs bellows or a similar device. These too can be magical or simply the job of one of the apprentices.

Floater Bubble

The floater bubble is an enchanted tool that appears to be a soap bubble hovering on an ornate stand. Objects can pass through the bubble without disturbing it, but once inside, they lose all contact with gravity. Objects will float within the bubble, without leaving the bubble. Explosions or other violent acts will cause things to be flung from the bubble, and magnetic fields and other strong attractions can draw items out, but in a normal situation, items will remain relatively motionless inside the bubble. This includes liquids, making the floater bubble a useful tool in an alchemical lab. Anyone can utilize a tool or their own hand to reach into the bubble and extract things, but seeing as the floater bubbles normally hold those things too dangerous to touch, great caution should be exercised.

The bubbles can be no more than 14" in diameter and spherical or slightly oval. It is believed that gravity does work within the bubble, as objects left in a bubble for a very long period of time tend to congregate together in the middle of the bubble. (But outside gravity does not affect the objects.)

A journeyman enchanter can craft a floater bubble six inches in diameter. The larger (10" and 14") bubbles require more expert craftsmen. The stands are almost always ornate. It is the stand, typically with three or sometimes four "prongs" that is actually the enchantment. The bubble is a product of the enchanted stand.

Blow Bottles

Once upon a time, an enchantment team that specialized in theatrical and "amusement" enchantments developed a special confetti fountain. In order to blow the confetti around, they trapped a small air elemental in a bottle. While the confetti fountain certainly worked, this was far too expensive an item for such a frivolous use. The team sold the idea to another enchanter who had different ideas for it.

The blow bottles have undergone several redesigns and are now most typically the size of a

wine bottle. (Older versions are more often smaller - often about an 8oz. bottle). The larger bottle allows them to trap slightly larger elementals, but this increases the risk. If the bottle were ever to break, the elemental would be released. If the elemental feels threatened, it will simply escape and go back to where it came from, but if it is feeling safe from harm, it will persecute the last owner as strongly as it can.

The wine bottle sized elementals are able to produce a strong breeze - similar to a modern blow dryer on high. It can be used to stoke a fire, move dust or other small particles, or as a confetti fountain if enough confetti is on hand. They are commonly used by craftsmen of all types as a controlled wind source to fan fires or forges. They work by trapping the elemental within the bottle. The elemental is enraged within this trap and seeks to escape, thus causing the wind, but the magic keeps it bound. Because of the elemental's magical nature, no intake of air is needed. It is capable of producing an infinite amount of wind. The bottle can be capped, and the elemental will be unable to generate enough pressure to explode the bottle.

One important issue is that the bottle must contain lead, and is thus typically made of crystal. This makes it extremely difficult to cast the enchantment on the bottle. This heightened failure rate just serves to make them even more expensive than they might have been. As mentioned, the wind force is able to disrupt a desk full of papers, but not move a ship. There are at least three navies currently working on expanding the design in hopes of finding a way to perpetually fill their sails with wind from such a device. So far they have been unsuccessful, and an elemental capable of that much force is typically able to burst the bottle and escape (or attack).

Other elementals have been trapped in similar fashion. Fire elementals provide eternal flame, though the bottles will get so hot that they cannot be held without special precautions. (While this flame is eternal, it is not incredibly hot, likely no more than 500-600°F. This is not hot enough to use in most foundries, and the light provided is typically poor due to constant changes from low to bright as the creature rages.) Water elementals seem able to escape by pouring themselves out of the bottles, and earth elementals do not seem to accomplish anything. They simply sit in the bottles and do nothing. (One theory is that earth elementals spend so much time holding up other rock and stone that the time spent in the bottle is like a vacation to them.)

Void Zone

The void zone is an enchantment in some ways similar to the floater bubble. It starts as an ornate stand, but instead of a zero-gravity sphere, it projects an anti-magic cube. Anything placed within the cube will have its magic nullified, up to the level of power of the person who enchanted the zone's base. Once removed from the zone, the magical abilities return; they are not lost forever. A void zone cube is typically about eight inches per side, so its uses are limited. In some extreme cases, the void zone can be used to transport dangerous magical cargo.

The ornate base is typically about twice the size of the zone's cube. Unlike the floater bubble, the void zone's size is not dependent upon the enchanter's skill, though zones above 10" are incredibly rare (due to the great expense in crafting them). Again, the crafter's skill determines how much magic is nullified within the field.

Teke Spoon

This rare device allows the user to project a telekinetic field in the shape of a large spoon. The handle typically looks like an ivory cylinder or wand and projects a field up to 12" long and holding up to about two tablespoons (or one ounce). This field allows the alchemist to pick up any substance no matter how corrosive it might be.

The teke spoon utilizes the user's own psychic abilities, even if those abilities are dormant. Therefore if the user has absolutely no psychic ability (active or inactive - typically because of his race), then the spoon will not work for him. The drawback with this is that use of the spoon will tire the user, but only very slowly (one point of Fatigue per turn). As use of the spoon is typically relatively short term, this should not be an issue. The spoon is not incredibly strong. While it will lift most liquids, it cannot be used as a pry bar or a weapon. (Assume the spoon could support up to about five pounds before losing its cohesion.)

While the spoon is relatively easily to make, it does require expensive materials because it is a mentalist enchantment.

Magical Monitor

A magical monitor acts like a warning beacon. Any time a spell of sufficient power is cast within the monitor's range, it will "sound off". How it gives its warning is up to the enchanter who sets it in place, but an alarm sound and a glow are typical. However, the

monitor must be monitored. (Sorry, that was the best way to say it.) If the person monitoring personally knows the spell that set off the magical monitor, he or she will be able to identify it specifically. Otherwise, they will simply be able to detect the type of magic that was used (i.e. sorcery, necromancy, etc).

The monitor remains "on" for ten minutes. If someone is in the building and hears the alarm go off, they would then have ten minutes to get to the monitor and receive the information. Past ten minutes, the monitor will lose the information and reset itself. In addition to what was cast, the monitor will inform the person using it as to the location of where the spell was cast. The location is given by pointing in a direction and the distance to the nearest mile. This inaccurate directional information is perhaps the biggest drawback to the device.

These monitors must be set up by expert or master level enchanters, and they can typically only detect master or expert level magics. They detect spells, including enchantment spells or alchemy. They do not automatically detect powerful magic items simply because they have come into range. (The power levels listed (expert or master) describe the spells being detected, not the necessary power of the enchanter.)

Once established, the magical monitor could be moved, but it would require the enchanter to do all the work again. He could use the same materials used originally, but would have to spend the time (typically about four and a half days). The best known form of monitor causes sculpted dragon mouths to drop marbles, but the devices can take nearly any form. Monitors based on floating indicators in alchemical liquids are perhaps the most common form.

Astronomer's Scope

This magical telescope allows the viewer to see celestial objects, even those at a distance that would normally place them beyond telescopic vision. Not only can the viewer see them, but see them clearly, as though they were approximately two inches across and very close. Using this scope, distant stars, planets and moons can be brought into focus. The scope also allows the viewer to see as if the objects were completely illuminated, even if they are not. Thus, using an astronomer's scope, the person could investigate a moon that was in a new phase.

Because stars and planets are seen as roughly the same size no matter what their distance, it can be very difficult to focus the scope on a particular object. The planets around a star are very near to the star's

position, at least from the viewer's perception. Because of this, determining the size or distance of an object can be nearly impossible. The smallest movement of the telescope can change the view from one star to another. (Very stable tripods are strongly suggested!) The telescope is useless for viewing objects on the same celestial body as the user.

Oddly, every civilization that develops magic seems to have developed the astronomer's scope as well. It appears that it is a critical step in developing full control of magic, though its importance as a tool seems much smaller. The astronomer's scope is still useful to anyone monitoring the stars and astrological signs to determine when those signs may be more favorable to magical ceremonies and other important configurations.

Timeless Box

The timeless box is a very important tool for alchemists because anything placed within it will no longer be affected by the rigors of time. Nothing within will rot, rust or otherwise decay. Of course, the box needs to be reasonably air tight, so any living person placed within one would suffocate in short order. Timeless boxes are most commonly used to preserve absolute freshness in an alchemist's ingredients. With such a device, they could be picked on one side of the world and delivered just from the field fresh after months of sea travel.

The skill of the enchanter will control the size of the box. A master enchanter could enchant a coffin sized box that would keep a corpse fresh (with no rot) in order that it could be properly resuscitated. Lesser powerful enchanters would make smaller boxes. These boxes can be used for almost anything, and the wealthy do use them to preserve their delicacies.

While the timeless boxes will prevent the passage of time within, they do not control other effects. Ice placed within will melt. Lit candles within will consume the oxygen and extinguish themselves, etc. They are most commonly made of wood, but in some cases may be made of glass so that the item within can be placed on display and still be protected from decay.

Sunstone Lamp

Sunstones are translucent gemstones that fall in meteorites. There are several applications for these stones, but one of the more common is the use of a sunstone lamp. In a sunstone lamp, a magical light shines out of the lamp (through a sunstone lens). Not only does the lens turn the light into a golden yellow

color, but it imbues the light with properties similar to sun light. This means that a sunstone lamp can be used for sun tanning, giving someone access to the vitamin requirements that normally come from the sun, or to grow plants that would normally not do well in magical or flame based light.

As large pieces of sunstone are incredibly uncommon, smaller pieces are often formed together magically in order to create enough stone for a lens. Gem fusing works best for this, but even the lesser restoration of inanimate objects can craft a sun stone that will give off "sun light".

Underground races, such as the dwarves, have used these sunstone lamps to create gardens and "greenhouses" underground. This specific use allows the plants to grow as though they were receiving sun light. It is not as good as real sunlight, and the plants normally grow slower. Because of this, they are more often used on tubers and other plants where the food is not directly affected by the light. In this way, the plant above the ground may be a little weird, but the below ground food is still in good shape. (Many people find food grown above ground under these enchantments to be without taste.)

Sunstone Lenses

Sunstones also give a clearer image of the world. So clear is this vision, that if a person is looking through sunstone glasses, they will have a better chance of seeing through illusions. Typically this shows itself as allowing those wearing the glasses to see as though they had a higher level of knowledge than they truly possess. (In **LQ**, this would be +2K when computing the minimum power level required for illusions.) To someone using the glasses, they would still see that the illusion existed, but it would appear obvious that the object was illusionary.

Typically these glasses are ground from fused sunstones and worn as eye glasses. Though monocles and other eye wear also exist, granting the benefit to both eyes is most often seen as the best alternative. The largest lens that a master alchemist can typically craft would be roughly an inch in diameter (circular) and about an eighth of an inch thick. This makes them quite fragile. While the fusing and ingredients are quite expensive, there is no magic that needs to be added to the lenses. They simply function because they are sunstone, and not because they are enchanted.

While sunstones are described as gemstones, they should be thought of more as obsidian is, as a glass.

Purity Chamber

A purity chamber works very much like a timeless box. Anything placed within it will avoid the ravages of time. While this would seem to be the perfect place for someone to live, it has some serious drawbacks. First and perhaps most importantly, food will not be digested while in a purity chamber. Anyone sleeping in a purity chamber will not dream. While this could be of benefit for some, there is a strong correlation between never dreaming and madness. Also, there can be no growth. Again, this seems wonderful to the aged, and horrifying to the youths.

Purity chambers were originally intended for the storing of corpses to prevent rotting. They were primarily used by religions, but the secrets have slipped out. They are often used for meditation, but staying in one for more than a few hours at a time can cause some health issues.

When compared to timeless boxes, the purity chamber (not being air tight) does not seem to prevent all rotting and withering. Further, it is not portable. It must be built as a room, between 60 and 200 square feet, and typically about 8' tall. It also requires an expert enchanter to craft, so there is no hope for smaller chambers being handled by apprentices and beginners as there is with the timeless boxes.

Permanent Ice Box

One important alchemically created material is permanent ice. As would be expected from the name, this is an ice that will never melt. But what to do with it? First, they learned to craft it into sheets, most typically half-inch thick sheets. Then they crafted wooden boxes and cut the sheets to fit exactly within the boxes. Depending on how well the box closed, the box could now maintain a fixed temperature of around 33°F - the temperature of the permanent ice. This now allows for what we would know as refrigeration.

Some important caveats: Permanent ice is 33°F and therefore cannot freeze water. In many cases this is advantageous, but certainly in some it is a disadvantage. Few of the boxes are air tight, so they have difficulty maintaining the temperatures as low as this. Larger cabinets, such as those built to store wine bottles, are often intended to keep the product at a higher temperature, often in the 40-45°F range. Most cabinet makers think of these as chests, so most open at the top. While this can work, it can also be difficult when things are stacked on top of each other. Few think of upright cabinets, unless they are formed as

wine racks. It is most common to utilize the same amount of ice for small boxes as for large. While this is an odd remnant of the first traditions it leads to the smallest boxes being much colder than the larger boxes.

As will seem obvious, small boxes can be carried into the field in order to preserve small amounts of product. Huge crates are seldom seen. Wood is the most common form, because it will help to insulate the carrier from the cold within the box, but this can drastically increase the weight of the box.

Memory Orb

A memory orb is a simple device that when touched by the owner, can return a specific memory. Most often these are little reminders such as "Don't forget to meet your wife for dinner", but they can be used for more important purposes as well. As long as the orb is "with" the owner, the memory will never fade. ("With" is usually described as being within arm's reach. In a pocket certainly counts, but so does sitting on the person's desk while they are working or on the night stand while they are sleeping.) If the orb is away from the owner for more than two hours, the memory will fade. (More powerful orbs can hold a memory away from the owner for four hours, eight hours, sixteen hours or a day and a half.) This makes it incredibly important for the owner to remember his memory orb.

Most memory orbs appear to be cloudy white, crystal balls, about the size of a billiard ball. They are made from clear glass, but take on a milky, cloudy white appearance when enchanted. The enchanter decides which color will swirl through the orb when it is holding a memory, but once set, the color will always stay the same. (Typically the white vanishes when a memory is within the ball, leaving a color swirling through the crystal clear orb.)

Only the person who places the memory within the orb can recall it. It is common for a person to recall the memory from the orb, and then place it back in again. In this way, a memory can be maintained in the most vivid fashion despite the passage of time or the ravages of aging. Though rumors of memory orbs so large they can contain a person's entire memory exist, none have ever been put on display for examination.

Dragon Compass

While this item is of little use in a laboratory, it is important to alchemists, because the parts of dragons are so useful as alchemical ingredients. A

dragon compass is simply a device for detecting dragons and their ilk. Like a compass, it will simply point in a straight line, even when a straight line is not the easiest path of travel.

The dragon compass is an alchemical creation, because it requires a dragon's tooth to be floated on an alchemical solution. Most of these items are crafted inside glass spheres so that the fluids cannot escape, and the tooth will (within a few seconds) continually float to the top.

The choice of the tooth is very important. A tooth can only detect dragons that are bigger than its owner was when the tooth was lost (or the dragon died). Therefore weaker dragons give teeth that detect more dragons than the teeth of more powerful dragons. However, more powerful dragon's teeth have a much longer range. So there is an important trade off in which tooth should be used: detect even weaker dragons close up or only the tough ones but from much farther away.

As this is a compass, it will point in one direction; the direction of the most powerful dragon within its range. If there are multiple dragons about and the compass is moving, it can give some very odd and frustrating readings. Dragon "power" is determined by the total number of damage points needed to kill the dragon. Injuring a dragon will not change how the compass interprets its "power". The compass does not differentiate between wyrms, drakes or dragons, but dragons are typically more powerful than their lesser brethren.

The weakest compass (made from a dragon with an Endurance of 1) would be able to detect dragons with an Endurance of 2 or better up to a range of 30 yards. This ratio continues, and compasses from Endurance 10 dragons would have a range of 300 yards. If your game uses eight sided dice to determine how difficult a creature is to kill, we suggest you use the number of those dice as the Endurance or "power" level of the dragon. The compass will not be blocked by stone or other minerals, but can be blocked by magical spells or wards.

Elemental Scope

This optic device looks similar to opera glasses, but it is covered in runes and markings. When the user looks through them, he can see shadows around the object he is viewing. These shadows are of different colors and to the trained observer can reveal the elemental make up of the object. By elemental, we mean earth, air, fire and water (and possibly time and life, depending on your game). This knowledge

can be incredibly important to the alchemist, often identifying the object or its alloy make-up.

These items are heavily enchanted and difficult to craft (causing them to be quite valuable). They are also difficult to use. After all, to the untrained observer, one part fire, three parts earth, and one part air means next to nothing. But to a trained alchemist, this might mean platinum. The elemental scope is a very powerful tool, but only in the hands of a well trained person.

Storm Candles

Storm candles are an alchemical substance put to a rather mundane use. While lit, they will reduce the speed of any air movements within five feet of them by 10mph (-10 per Lab level used). Even reducing the wind speeds, strong gusts can still extinguish the



candle, so they are most often placed inside hurricane lamps to further protect them from the wind. The glass will protect the candle, but not affect the magical effects.

While intended to be a candle that could not be blown out, new applications have been found. The most commonly used application seems to be putting a storm candle in the window during winter. As few windows have glass, the storm candles can calm the winds trying to come through the window and thus prevent the snow from blowing into the home.

Storm candles are relatively easy to make (beginner level). Once lit, they will burn for about three and a half hours. They can be extinguished, and relit. The preferred way of snuffing them is to use a candle snuffer, as trying to blow them out can be nearly impossible.

Updowsing Rod

Most people are familiar with dowsing rods; they feel a "tug" downwards when they are above a source of underground water. The updowsing rod works

similarly, but because it uses a specialized magical field, it is repulsed or nods upward whenever it passes over a strong source of metal. Once again, magic and metal have an adversarial relationship.

Not surprisingly, the more resistant to magic the metal is, the more easily it will be detected. The depth underground is also a factor in how easily the lode might be detected. Obviously, the main use of these is to find or follow veins of metallic ore.

In the alchemy lab, this is important in a different application. When used by itself, the updowner will detect metals; it can also be built into a gauge. This gauge is then placed right next to the metal item in question and it will measure the repulsion and thus indicate what the metal is made of. Clever forgers might figure out a way to beat these measures, but for the most part it would be able to detect what the metal is. (Getting an alloy that both looks like gold and has the same magical resistance as gold, is very difficult.)

In **Legend Quest**, the chance of success at finding a source is equal to the magical resistance of the substance divided by two. The rod's range depends on its power level: Point Blank = $Pow^2 \times 2$ / Short = $Pow^2 \times 4$ / Medium = $Pow^2 \times 6$ / Long = $Pow^2 \times 12$ / eXtreme = $Pow^2 \times 18$. The ranges have the same modifiers as ranged weapons (0/-25/-50/-75/-100).

Enchanter's Wand

The enchanter's wand is both a common magical item and a powerful one. It has the ability to detect and even grade different sources of magic. Originally, the enchanter's wand was crafted to allow cartographers to map out magical environments, including the magical "lines" that surround the planet. By walking through various areas and noting when the wand glowed, they were able to document where these places were.

The more common use of the wand today is to detect and measure the magic in items. When the wand is placed next to a magical item, it will glow. The brighter the glow, the more powerful the magic. It takes a skilled user to simply look at the glow and determine the power within something, but lesser skilled users will often keep examples of certain known magics nearby so they can compare the intensity of the glowing.

Not surprisingly, lesser skilled enchanters will craft wands that do not detect the smaller amounts of magic. Any journeyman or better would be able to craft a wand able to detect apprentice level enchantments, so the more powerful wands are

available. Only the tip of the wand actually glows. The tip needs to be made from a translucent material. While crystal will work, the lead in it often makes it too difficult to work with. For this reason, gemstones are more commonly used. More precious stones are easier to enchant, so while some are made from quartz, the more powerful ones are more often made of ruby. (Not necessarily the highest grade of ruby, but still an expensive material.) The price listed in the charts shows the cost to make the wand without substance interference. Lesser materials cause a lesser chance of success. The shaft of the wand can be made of anything, though bone and ivory are the most common.

The enchanter's wand detects permanent sources of magic. It does not do well detecting spells or other temporary sources. However, casting a spell directly on the wand will trigger it.

There is an herbalist version often referred to as the "enchanter's cup". Here the herbalist crafts a solution that the crystal/gem floats on. When exposed to magical items, the floating gem will move towards the item. While the gem moves more quickly for more powerful items, it is very difficult to grade the items with the "cup". It is also much more difficult to use. Instead of simply touching the item with a wand, the user must fill a cup, float the gem, place the cup against the item without spilling any liquid, etc. Also, as with all herbal recipes, the enchanter's cup will only stay "fresh" (and useable) for a short period of time - about two months.

Cold Face Glasses

Cold face glasses are lenses best known for "frosting" up the wearer's face. Although they feel very cold, they are not cold enough to cause injury or frostbite, but that does not mean they are comfortable. As so often happens, these were discovered while trying to make an alternative to an existing alchemical, in this case permanent ice. When the inventor looked through them, he was able to see "heat signatures". The recipe was perfected, and now anyone looking through this substance (after it has been ground and polished into a lens) will be able to see heat, even if the subject of that heat is not readily visible.

It is important to state that while the lenses make "normal" vision a little cloudy, other things can be seen as well. (For example - Someone wearing these lenses would not walk into a wall simply because it gives off no heat.) This can be incredibly valuable to alchemists, because it not only allows them to see heat

in a different and more exacting way, but it therefore allows them to control flames and fire to a more exacting level. Semi-skilled users would even be able to use the lenses to determine distillation temperatures and know when they had it just right.

Obviously these lenses also have uses outside the laboratory. They will allow people to detect heat forms (such as other people) even in complete darkness. They show differences in heat, so they would likely differentiate between a fire elemental and a forest fire, preventing the creature from hiding. It might also have usage in other crafting skills such as forging, smithing, glass making, etc.

Game rule note - Every game is different, and the rules surrounding invisibility change from book to book. In **Legend Quest** these lenses will allow the wearer to detect a heat signature from the invisible person, but they will only have a rough idea of where that person is. It will allow for blind fighting, but would not allow the wearer to see the person as clearly as they see a visible person, no detection of facial features or other details. It would best be described as, "You see a roughly person shaped heat signature in the corner. It is moving, but you can detect generally where they are."

Tinker's Door

The so called "tinker's door" is another enchanted optic. Most commonly found as a monocle, this lens allows the user to see through any substance that does not resist magic. When confronted by resistant substances, the magical resistance serves as a reduction to the user's Senses. This means that while it will sometimes allow the user to see through metals, the view is going to be far "fuzzier". Not being as clear, the user may miss important details.

The tinker's door lens must be placed nearly up to the substance in order to see through it. There will be no way for the user to pretend he is doing something else; it would seem as though they were looking through a peep hole. As with a peep hole, the lens does not allow views of large areas, and the user may need to move around when trying to see a large object or space.

The applications to "lock smiths" are obvious, as they would be able to peer into the mechanisms and understand them far more easily. The door can also be used to see into an adjacent room or in other ways through a wall. As the name implies, they were originally built for tinkers, so they could see inside

mechanical objects to better understand the workings without affecting the object.

In the lab, the uses are less obvious, but there are many instances where an alchemist would like to investigate something from the inside out. Some instances would include looking into a sealed ceramic bottle or ball to see what was hidden there before letting it out, checking the inside of a piece of wood or other natural item to insure that there was no rot or other issue, or to defeat the common placement of magical potions in the tops of chests, preventing barbarian axes from splitting the chest open and getting the potions inside. (OK - That last one wasn't exactly for "in the lab".)

Note - It is intended that a tinker's door would allow for line of sight in order to cast spells, but this would be up to the GM and the game rules.

Blue Light Staves

The blue light staff is a 10' tall pole that glows with a bright, blue light whenever active magic comes within 10' of it. Active magic includes spells that are cast or sustained, people under the effects of magical potions, and most enchanted items. Neither spell casters that are not actively using their magic nor alchemicals that are not being used will set off a blue light staff. The staves come in several strengths. A journeyman crafted staff will detect all levels of magic. A beginner crafted staff will only detect magic of beginner level or higher, while an apprentice's staff will only detect magic of journeyman power level or better. More powerful staves will give off a brighter light.

These staves are considered vital to the protection of defensive lines and perimeters in the field as they will reveal all manner of magics, including invisibility. They are typically sold in packs of four and packed inside long, hollow, lead-lined tubes. The other alternative is when they are crafted as spear handles. They work in the same fashion, glowing to warn of nearby magic, but are useful in battle as well. Of course, if the wielder is carrying any magic, then they will constantly be glowing, but this could be used to confuse the enemy.

This may not be an obvious addition to an alchemist's lab, but it can be very useful right outside the lab. Those alchemists who either work for major political powers or are the power themselves will likely have the entrance to their lab guarded by some soldiers. These soldiers would use the blue light staves along the corridor to prevent people from smuggling magical weapons in to the lab or spiriting

magical supplies out. If modern society uses this type of protection for our airports, you can bet that our fantasy folks will use it to protect their important places as well.

Device powered enchantments

Sometimes it is simply cheaper to make enchantments that are powered by an external device. These magical items will function normally as long as they are within the range of the power device, but will cease to function when moved beyond the device's radius. Cheaper to build and useless when stolen - that makes them quite a bargain for most magical laboratories.

To try to make the vocabulary clear: A powering device is the item that generates the magical power for the items within its sphere of effect. A powered item is the enchanted item that will only function when near its powering device.

A powering device can be created at any power level. The minimum range it can power is 50' though this moves up to 125' when crafted by a beginner and up to 350' when built by a master. The powering device must have been created by at least the level of expertise as the enchantments it is intended to power. Enchantments requiring more power simply will not function. (For example, a vorpal blade requires an expert. If the powering device was only built by a journeyman, the vorpal sword will not have enough power to function, even if within the device's range.)

Powering devices are big. The magical writings needed to craft a powering device are ten times more elaborate as those required for normal enchantments. With this restriction and the value of the powering devices, they are often made of extremely heavy objects or crafted onto buildings to prevent their theft.

Each powered item can only be linked to one powering device. Therefore the item must be crafted within the range of the powering device. The benefit of utilizing a powering device is that the enchantments will only require half the time to cast and half the materials. This can add up to some enormous savings.

Some of the uses of device powered enchantments:

- Jewelry (typically bracelets, though very effective with anklets) crafted with dimensional sizing. The enchantment will cease to function, thus shrinking the item should it ever be taken out of the device's range. This is a ruthless, but effective means of restraining slaves.

- Powerful combat enchantments can be cast on items that are then only useful in battles (typically defenses) at that location. An enemy capturing a powerful weapon will find it useless in future campaigns.
- Some enchanters have filled their homes with golems and other enchanted conveniences. Simply due to the abundance of enchantments in these locations, the powering device makes good economic sense. This is where it is most likely of value to an alchemist. By decking out his laboratory with enchanted items powered by a powering device, he will be able to afford far more than if he followed the more standard path.

The Philosopher's Stone

Famed throughout alchemy, the philosopher's stone is considered by many unfamiliar with alchemy to be the apex of all alchemical knowledge. Many would dispute this, but it remains the best known alchemical. What is not known is that the stone comes in several "grades".

Before getting into the specifics, let's first describe generally what a philosopher's stone does. The stone serves as either a talisman enhancing the magical powers of the alchemist, or it serves as a vital ingredient in the alchemical recipe, or it is both a talisman and an ingredient. Some processes cannot be accomplished without some form of the stone. Other processes could be accomplished, but maybe not by the lesser alchemist who is making the attempt. For a lower powered alchemist, the philosopher's stone may be his or her only shot at producing some of the more powerful experiments.

In order to create a philosopher's stone, the alchemist must walk his ingredients through several changes mainly in form and color. As his skill increases, he will be able to master more and more changes, eventually producing a true philosopher's stone, instead of one of the lesser forms.

A journeyman alchemist can most often form only "powder of the stone". This powder is typically yellow in appearance and can be confused by the uneducated for sulfur, though the smells are completely different. Powder of the stone is required for some of the more popular transmutations that occur in alchemy including changing base metals into silver or gold or combining gems.

An expert alchemist will be able to take the processes one step further, gaining the color of the philosopher's stone, but not the form. This "red water" retains many of the powers of the stone, but is

in many ways less permanent. For this reason, it (like the powder) is most often consumed in making of other alchemicals or processes.

It takes a master alchemist to solidify the red water into the gem stone-like philosopher's stone. The stone itself is in fact stone, giving it some durability. It is translucent and will be some shade from red to reddish purple, depending on exactly how the alchemist formed it. Though methods vary, the stone will typically be about three to four carats in weight, and most typically smooth and round, like a river stone. Should it be smashed for whatever reason, its power will be downgraded to that of powder of the stone, though the reddish color will remain; it will not revert to yellow.

It takes the spark of life to begin the process to create a philosopher's stone (or one of its lesser versions). Although rumors of massive human sacrifice exist, the most common spark used is a fertilized egg, chicken or otherwise. Some people believe that this means that the stone is itself alive. This is a question for the philosophers themselves, though the stones do have a tendency to be detectable as a life, if the searching mage is powerful enough to detect such a minute life form.

While the materials required to make a stone are not as exorbitant as one might think, it does take the alchemist a very long time. As alchemists (especially masters) can earn quite a bit of money for their time, they are not encouraged to create philosopher's stones in order to turn lead into gold. They can make far more money creating alchemicals than they can making gold.

As with all things in alchemy, there is more than one way to produce a philosopher's stone. Where the previously described method requires major processes with various pieces of laboratory equipment, this one is more simplistic. It too begins with a common egg (chicken or duck). The egg is treated with various magical chemicals and then wrapped in a specially made plaster and left to rest for years. When the egg is finally broken open, the whites have taken on an eerie yellowish-green color, and the yolk is now rust colored. But within the yolk will be found a philosopher's stone. This method can be successfully performed by alchemists far less educated than the masters using the other method, but it takes decades for the egg/stone to cure.

A commonly told legend is that every alchemist begins to craft one of these stones when he is a young man, so that by the time he is an elderly man, he will

have a philosopher's stone by which to make his own potions of youth. The other common belief is that these stones take 100 years to make, sometimes, exactly 100 years. One day too long or too short and the whole process is ruined. In truth, the longer the egg rests, the more powerful the stone will be from powder of the stone through red water to the actual stone itself.



PROCESSES

Alchemists can often use magic from other disciplines in their work. While alchemists, like chemists, will use all manner of distillation, fermentation, corrosion, ignition, etc., they will also be using magical spells and skills. Rather than waste time on the more chemistry focused processes, we are only going to focus on the magical processes here.

As will become obvious, some of these processes can be done by the alchemist or by alchemists trained in other forms of magic as well as alchemy. This is where many alchemists can start to specialize. For example, if an alchemist learns the zzzzt trick, he may specialize in processing diamond-like hides or other seemingly impossibly hard substances into armor pieces. While others would be capable of most of the work, without this extra process in house, the work would be too expensive to attempt.

Restoring

Both healers and alchemists can restore objects. If a prized glass beaker cracks or even shatters, it can be repaired magically. Not only is this useful for repairs, but it can be incredibly useful when trying to make larger objects out of smaller objects. The ability to fuse smaller flakes of gemstone together into a large gemstone is incredibly useful to the alchemist.

Before too many folks see gold coins dancing in their heads, items magically restored (or fused) in this fashion are not jewelry grade gemstones. Flaws and other issues permeate the newly formed stone. However, for laboratory purposes, this can still be of wonderful benefit.

Typically, like is joined to like here. Restore cannot be used to comingle gasses and metals. If two different substances are attempted to be joined, they will likely be “swirled” and not formed into an alloy.

The restore inanimate spell works very similarly to the healer’s spell restore, except it will not work on organic substances. It can be used to reattach or even reconstruct intricate objects. It does not have the power to reform a missing part. All the parts must be there or the item will be reformed with the missing piece still missing. The spell will be assisted or resisted depending upon the material the object is made from.

The minimum power level is based on how much needs to be repaired. Reattaching one piece to one other piece requires only a single power level (apprentice). Reassembling ten or fewer pieces would require two power levels or a beginner. Less than 100 pieces would be level three or journeyman; less than 1000 pieces would be four or expert. Power level five or master should be able to fix nearly anything, including powdered glass. This assumes that the pieces were at one time a whole article. Attaching items that were never before joined together requires one more power level. (2 pieces = 2, <10 = 3, <100=4, etc.). Not only does the minimum power restrict the number of pieces but it also restricts the weight. The resulting object restored cannot weigh more than 20lbs x the power level used. This means that even a master alchemist would be restricted to 100lbs restored. The alchemist needs his lab base to use this formula, though no materials are required.

Gem Fusing

The restore inanimate lab technique is useful for joining things together, but if it is used to combine gem stones (as described) the results are less than spectacular. The resulting gemstone looks like a broken mirror, together, but filled with flaws. Gem fusing is the more proper way to accomplish this task. The problem is that gem fusing requires Powder of the Stone, the lesser form of a philosopher’s stone.

The gem pieces are placed into a crucible and heated, and then the powder of the stone is poured in. There are more procedures, but basically the heated gems stones mixed with the powder will melt into one stone. The melted gems can be cast in molds into

general shapes, but the newly created stone will be raw and must be cut/faceted, even if the gems used had originally been cut stones. This is an alchemical process, and cannot be accomplished by an unskilled person who happens to have some powder of the stone.

Gem fusing is restricted to the resulting gem weighing less than four carats for each power level/level of lab techniques that the alchemist is using. This means that even a master alchemist would only be able to form a 20 carat gem stone using his technique. If red water is used, the water will be consumed in the process, but it will grant the alchemist an additional power level/lab technique. If a true philosopher’s stone is used, it will only need to be steeped in the heated gem product to lend its magic to the process and can therefore be used over and over.

The gem stones used must all be the same type and general color of stone. The resulting stone will be most similar to the least quality or color stone used. Though this process can cure a stone of flaws, it cannot otherwise enhance the value of the stone(s). Because of the nature of such gems, “star” gemstones will lose their stars. This process only works with mineral gems. Such stones as pearls, coral or amber cannot be fused in this manner.

Just a reminder, if the alchemist fails in his attempt to fuse the gems, he will wind up with a mess. The gems will likely be downgraded in the failed attempt. Probably not outright destroyed, but now of a lesser quality and in smaller or less useful pieces. Jewelers are not going to take a lot of risks on small time alchemists. They will not take the risks unless the craftsman has a great reputation. Also, as in our modern society, while these stones may be better than their natural counterparts, they may not see the full market value. There will be ways to determine if a gem was altered by magic, and this could greatly reduce its value. After all, fused gems of greater size are not as rare as natural gems of greater size, and they may not fetch the same prices in the marketplace.

Metal Transformation

Metal transformation works in many ways like gem fusing. One way in which it is similar, though not obviously, is that some portion of the new metal must be present. If the alchemist plans to turn lead into gold, he first must have a small amount of gold. In gem fusing, the gems are all of the same nature, but in metal transformation the alchemist must have something that the baser metal is going to turn into.

The baser metal is placed into a crucible and melted, then the powder of the stone (or other form of the philosopher's stone) is poured in. Again, there are more procedures, but basically the molten metal mixes with the powder and the resulting metal to transform all of the metal into the resulting metal. This is one of the reasons that easily molten metals such as lead are used. If the alchemist cannot melt the base metal, then it cannot be combined with the powder and will not result in a successful transformation. This alchemical process cannot be accomplished by an unskilled person who happens to have some powder of the stone and a bit of gold.

Metal transformation is restricted to the resulting metal weighing less than one pound for each power level/level of lab techniques that the alchemist is using. This means that even a master alchemist would only be able to form five pounds of the new metal using this technique. If red water is used, the water will be consumed in the process, but it will grant the alchemist an additional power level/lab technique. If a true philosopher's stone is used, it will only need to be steeped in the molten metals to lend its magic to the process.

The base metal used must all be the same type and general quality/purity. The resulting metal will match the sample piece as closely as possible. If the sample is a metal alloy, the resulting product will be as well, but if the sample is an alloy such as steel, that contains carbon (a non-metal), the transformed metal will not be as useful as the sample was.

This is not the rags to riches process that most would assume it to be. Even lead to gold is not going to make the alchemist rich, at least not as fast as other alchemy would. Where this process can truly have value is in the transformation of metals into metals far more rare than gold. Certain metals found in space rocks are common targets.

Zzzzt

The zzzzt trick is a minor disintegrate that projects a very thin "ray". When used in combat, armor (no matter how good the armor might be) will only block one point of damage due to this incredibly narrow beam. Though certainly a possibility in combat, it is far more commonly used in non-combat related tasks, such as putting holes in nemean fur or blocks of stone. The smallest hole possible is usually about one-eighth of an inch, so this spell is not useful for applications such as stringing pearls.

In the alchemist's lab, the number of uses is enormous. It can be used to turn a cylinder into a tube,

open holes through disks, and so on. Some alchemists even use it to clean their test tubes when certain substances have become permanently encrusted within them.

Electroplating

While non-magical chemists discovered the methodology for electroplating gold onto silver and other metals, the processes were either too difficult to master or too slow in the processing. With the alchemist able to concoct the proper solutions and create the electrical charge, magical/alchemical electroplating has proven to be a far more economical solution.

Perhaps more importantly, when an alchemist electroplates something in front of a customer, many customers believe that the alchemist is "turning the item into gold". After all, the gold is typically dissolved in the fluid mixture, and the electric charge causes it to "appear" on the target item. In this manner, unscrupulous alchemists can perform some miraculous transformations and scam huge sums from marks.

The only "magic" the alchemist is doing in this process is the use of magical alchemical processes to create the electricity necessary for the chemical process. For this reason, beginner alchemists can master this process, but they need to be at least as well versed in chemistry as they are in alchemy. A hefty materials cost exists due to the metallic salts that will be dissolved in the solution.

Alchemical Regression

Alchemical regression takes an object back a step in its construction. Effectively, this allows the alchemist to watch how the thing was made, though in reverse. The problem is that the alchemist doesn't always understand the process well enough to



understand what is going on. For example, regressing a sword would show the sword regressing, but would not show the hammer that had been shaping it, only that the metal was becoming hotter and less smooth. If the sword had a twisted rod core, this would become apparent or if it had been folded, this too would be seen. But again, to an alchemist who had no concept of the smithing of metals, the manufacturing process (hammering) might be a mystery.

Alchemical regression can be used multiple times to keep walking the item back through its manufacture. Each step will reveal a major step in the process. The casting of the spell will not show a single hammer fall of the sword, but instead the finishing of the forging process. This regression actually happens. Regressing a sword will ruin the sword, turning it (eventually) into iron rods or even iron ore if it is regressed far enough.

This process works with alchemical items as well, and this is what it was originally designed for. By use of regression, alchemists can “steal” the secret processes of their rivals or recreate lost recipes. Convincing someone to let you regress, and therefore ruin, an item is a tricky business. It may take more than one attempt to understand how the process worked, and ruining multiple magical objects is an expensive business.

ASSISTANTS

Some lab assistants are created through alchemy, while others are created under other processes and may need to be purchased. Obviously, “normal” assistants such as human apprentices can also be used, but the assistants here are of a more magical nature.

In some cases, your rules might already have a creature with the same name as one we are describing here. If so, use both. Simply call the ones here “Alchemical Homunculus” or “Alchemical Mummy” to differentiate. We’re not trying to change your game, just give you more to work with. More is better!

Chore

Chore is a “trick” (minor magical spell that can be used by non-magical types). It is commonly used by maids and cooks in magical societies to animate a regular household item causing it to do its normal job. Several of these tricks can be sustained at the same time, causing a kitchen full of utensils to function by

themselves. Alchemists can use this same style of magic to keep a stirrer moving while they concentrate on another job in the lab. They could use it to clean the lab, but “chore” tricks have a tendency to be on the clumsy side, and there is simply too much glass in most labs to risk letting the cleaning supplies run around on their own.

Toy Golem Alarm

There are various ways to tell time in a fantasy environment, but not all of them work (or work well) in the lab. Many alchemists need to control the amount of time on many of their formulas, perhaps boiling for so long or steeping or soaking for a clear amount of time. Plus all that waiting can be tiring, and sleeping alchemists really cannot tell time. Therefore many of them utilize toy golem “clocks”.

Toy golems are exactly what they sound like: golems that are built of about doll size. They are not big, bulky monster, but instead animated figurines. While the main usage for them is as toys or even pets for little children, here they have a more practical application. The toy golem alarm is simply a toy golem, an hour glass (or egg timer), and a bell or miniature gong. The golem is tireless and has no problem flipping a sand clock multiple times. Advanced models might even have a system by which the golem can record the number of glass turns (often pegs or marbles).

So basically, the infatigable creature watches the sand clock, flipping it when it runs out. It counts the number of times it has been instructed to count, and then bangs his bell or gong. This should wake the alchemist or at least bring his attention around to where it needs to be. They are not incredibly intelligent creatures, but they do have some sense. It might be trusted to also alert the alchemist should a pot boil or some other obvious change, but not much can be expected.

Clever alchemists can have various sand clocks, so the golem can differentiate different timings. Hour glasses are typically too big for the little dolls to handle, so they are normally working with 1, 5, 15, and 30 minutes timers. Toy golems and toy golem alarms are typically available in any city where magic is available to the public.

Undead

Alchemists do not create undead creatures on their own, but they can be instrumental to the necromancers. Skeletons cannot be produced from flesh covered bones, so the necromancer needs to find

a way to clean them. Similarly, zombies have a tendency to rot and fall apart if not properly preserved. The talents of the chemist or alchemist can be used in both these circumstances - to clean the bones or preserve the zombie. Alchemists will most commonly clean bones with an acid or other caustic material, but there are many things they can do to prepare the zombie corpse. Among the more common methods are salting, mummifying, extensive use of embalming fluids, or even sun drying. It is not uncommon for necromancers to repay the alchemist with some of the produced creatures.

A tireless skeleton can be of use to an alchemist. As a member of the undead, skeletons do not get fatigued or need sleep. Therefore, if properly instructed, they can be useful lab assistants. Typically they are not capable of tasks more intricate than, "Stir this until I tell you to stop", but this can be of use. While the skeleton stirs the pot, rotates the spit, or cranks the device, the alchemist can take a nap, go to dinner, or a number of other things necessary in life, but difficult while monitoring an alchemical formula. Zombies and mummies are not coordinated enough to accomplish even these minimal tasks, but skeletons and golems can often be of use.

Mummies

Mummies in some ways are the exception to the undead discussion previous. Mummies are crafted from corpses and are created by alchemists. These mummies are not useful in the laboratory. Mummies (and zombies) are simply too uncoordinated and lack any thoughts. They are however useful as guards or bearers. Alchemists are not known for their great strength and may decide to use mummies as porters. Allowing for cultural variances, most cultures find cleanly wrapped mummies preferable to zombies, so the alchemists typically get a little more room to maneuver than their necromantic peers. (Not as many torch wielding villagers trying to burn their homes down.) Mummified animals may allow them even more latitude with their neighbors, and these are often equally as useful as the humanoid ones.

Homunculus

One of the most common pursuits of alchemy is to create life in the laboratory. This can be done, and the result is referred to as a homunculus. A homunculus is a small creature, typically 18-24" tall. They can be quite child-like when first created, but will "mature" within about a month. Unlike so many other magically created creatures, homunculi have a

level of free will and conscious thought. They also have a strong degree of self-preservation.

Homunculi are most commonly thought of as nasty, vile, little creatures. This is the norm, but it does not have to be this way. When a homunculus is created, the ingredients require a "life source" donor. This may or may not be the alchemist creating the creature. Most commonly, this is blood and other bodily fluids, including some manner of reproductive fluids. The homunculus' initial personality will be based on that of the life source donor. If this person is less than virtuous, so will the homunculus be. If the life source donor is kindly, so will the creature be. The real issue is that most masters will mistreat their homunculi, including referring to them as "slave" or locking them up at night to secure them. Not that this mistreatment is entirely unwarranted, but it will turn the creature nasty in a very short period of time.

Those masters who keep their homunculi for long periods of time will often nurture them by treating them like they were a child. The homunculi will always be the same sex as the life force donor. Acting as though the homunculus was a little son or daughter will often lead to the creature gaining a stronger sense of loyalty to their would-be parent. Both heredity and environment play a role in the creature's personality.

The homunculus will have a sense of loyalty or at least a desire to be near the life force donor. Stories of lost homunculi enduring great hardships to find their way home are common. Despite this, even the well cared for ones can still be quite malevolent. They are commonly petty and jealous, and may act out if they feel they are losing some of their master's attention. Some have been so vile that they will go so far as to kill their master, but this is most often an extreme and not as common as depicted in fiction.

With all these negatives, why would anyone want to create such an awful creature? The main reason is that they act like a familiar for the alchemist. When assisting in the lab, they will not only be of service, but they will increase the alchemist's power and control levels (+1 each). Though few alchemists are willing to risk having multiple homunculi around, four homunculi will enhance the master's power and control by two levels and nine would increase by three levels. But homunculi are very jealous creatures and having nine survive together for any length of time seems very unlikely. While they improve the alchemist's power like a familiar, there are no magical effects should the homunculus die.



Homunculi do not need to eat, but they do like to consume things. Their favorite food is typically earth worms, but they will frequently consume minor proteins when not being watched. (Small household pets need to worry!) Their “love” of their life source donor is such that they will ingest pieces of him whenever given the opportunity. If he cuts his hair and they can find it, they will eat the hair. If he were cut and bled, they would try to lick up the blood. If they are present when he dies, they would likely cannibalize his corpse. This does not normally lead most of them to attempt to kill their master, but it might drive some of the most evil.

A serious drawback to the homunculi is that if their life source donor were to die, they will only have months to live (typically about two years). Not all homunculi know or believe this, and their level of faith in this fact will have a direct effect on the way they live their lives. Some overly cautious masters will build their homunculi using life source donors that are already (or soon to be) dead. In this way, the homunculi already have a limited life cycle, and they will not need to worry about skilled and experienced homunculi seeking to overthrow them. One last point along this line - Should the master and life source donor die, but then be revived/resuscitated, the homunculi will no longer be bonded. Whether they know it or not, their lives are not on a short timer, but they will attempt to flee. There is one known way to preserve the homunculi after the life source donor has died: A philosopher’s stone will keep them alive for one year. (Full stone extends life one year. Red water grants a six month extension, and powder of the stone three months.) Multiple stones will keep them alive

for extended periods, so they can live as long as they can get their hands on the stones. (The only other legendary way to avoid the lifespan limitation would be for a god to grant them a soul, but it is likely only a myth that this has happened.)

Homunculi have the capacity to learn, so not surprisingly, the longer a homunculus is alive, the more it will learn. They specifically want to learn more magic, most often alchemy, but frequently other magic as well. In theory if a homunculi could learn enough alchemy to craft his own philosopher’s stones, he could continue his life forever. One caveat - While a homunculus could learn to create other homunculi, it cannot serve as the life force donor. Homunculi do not have souls and cannot serve as a life force donor since they are artificial life.

Homunculi appear at first glance to be children, but on anything more than a quick glance, they are seen to be incredibly ugly. They are typically pudgy and “fat faced”. They have no teeth, but it is not uncommon for a master to implant teeth in order to give the creature a defensive capability. They are typically crafted with wings, but even with wings, they are only capable of gliding, typically like a flying squirrel, but usually not for more than 20-25’. They frequently have some hair, but it is seldom anything more than patchy and impossible to control.

Though most frequently up to two feet tall, taller and shorter ones exist. Shorter ones are most commonly weaker, while taller ones are most often clumsier. They are immune to all diseases and poisons. This immunity will sometimes encourage masters to implant poisoned teeth, but this defense commonly backfires on the alchemist. They are also immune to most alchemicals. Because they cannot digest anything, they can carry potions around in the bellies for their masters. While this sounds like a good idea, masters do need to watch their homunculi, or they will be drinking healing potions with bits of earth worm in them.

Homunculi cannot be healed, but they can be repaired using certain spells. Typically the alchemist master will “rebuild” them, but this takes as long as if he were creating the homunculus from scratch. Similarly, nothing but normal rest will restore their fatigue points.

There is a variant type of homunculus created through herbalism (using mandrake roots). Though they share the same name, this is an entirely different creature.

Lab Rat

Not all alchemists are strictly alchemists. For those with some conjuring spells, the lab rat is a very useful assistant. Lab rats are conjured creatures, typically about 15" tall. They have humanoid bodies, but appear to be rodent-like in their faces and tails (thus the name). They have a natural skill in the laboratory, though are not capable of summoning their magic required to do alchemy on their own. Though each is very similar, they are each individual creatures, and one may be more skilled than another. Though they can write, they have horrible penmanship and the script is always very sketchy and sloppy. Unlike so many other conjured creatures, if an alchemist were to give a lab rat a command to distill that liquid into water and alcohol, the lab rat would understand how to do it. They also have a knack for understanding what certain chemicals are, either by taste or smell.

Apprentices

After describing all the magical lab assistants, it would be inappropriate not to mention the most common and the most mundane - the apprentice.

Apprentices come in all shapes and sizes. After all, the alchemist makes a boat load of money - who wouldn't want to learn that trade. How the apprentices get chosen and what the training is worth is controlled entirely by the culture. Some alchemists would charge the parents of the apprentice to train him, while others would simply train him as an indentured servant (work for me for free for five or seven years). Once an apprentice has stopped being an assistant and is working on his formulas alone, he has really ceased to be an apprentice and should be considered an employee, though again, the culture may allow the alchemist to make use of that worker for several more years.

Not everyone is cut out to be an alchemist and there will certainly be those who "wash out" of their training. Most alchemists will send these off rather than have an inept person wandering around their lab. Depending on your game rules, having a failed apprentice on an adventure may be very valuable. They would have a good understanding of what things would be of value to the magical manufacturers and might even be able to identify some of the more common potions and alchemicals.

An alchemist can have as many apprentices as he can control, which is seldom more than three. It is best to stage them at varying levels, so that as one "graduates" to journeyman, there are still two who

know what they're doing, but are not ready to leave the nest. Otherwise, the alchemist graduates two or three at one time and is then stuck with only newbies.

Every alchemist is different, and it is important to consider that not every alchemist is willing to share his knowledge. If he were the only alchemist in the land capable of crafting an invisibility potion, would he want to be graduating a series of journeymen alchemists who know his technique? Keeping secrets such as this from the apprentices is possible, but it can be very hard work. If he is concerned about leaks or later competition, he should probably stick to the conjured and undead helpers. They won't talk!

ALCHEMICAL PRODUCTS

Alchemy is one of the most active forms of experimentation magic. Simple mistakes and minor alterations can yield different results, and it seems that those predisposed towards alchemy are also predisposed towards experimentation. This means that new and unusual alchemicals are being discovered all the time. Whether these new discoveries reach the public is questionable, but they are being crafted.

Not surprisingly, alchemy cannot be reduced to simple potions. There are many different styles of alchemicals, and some alchemicals have been produced in a variety of forms.

Potions

Potions are the best known alchemicals. To take effect, a potion must be drunk. One drawback to this is that an unconscious person cannot be given a potion. Potions are relatively speedy as well. Potions designed for combat are usually reduced to about eight ounces and can be taken as a single action. Furthermore, taking a potion requires the least amount of Strength meaning it can be taken as part of a dual weapon fighting combination.

Potions intended for normal (non-lethal) situations will often be about a pint. They are also frequently flavored. The alchemicals themselves are often bitter or worse. Simply adding a strong flavor can mask the bitter alchemicals. In some cities, alchemists have succeeded over more talented peers because of the flavorings used.

Happiness

This alchemical brings on feelings of happiness and contentment. These illusionary emotions seem perfectly real. The effects last for 30 minutes. Afterwards the user's original mood returns. Though this returning mood is identical to what was occurring before the potion was taken, the subject often feels as though they have "crashed" due to the comparison of emotions. This crash causes the potion to be mildly addictive. Once a person has "reached happiness" they will continue to take the potion in order to stay there.

Smiles is a dangerous derivation of Happiness. By cutting Happiness with certain drugs, unscrupulous chemists have been able to prolong the effects to between two to two and a half hours. Smiles is far more addictive than Happiness, despite the fact that the effects seem more illusionary. Each dose of Smiles only uses a partial dose of Happiness, making it far more economical.

These should be considered addictive drugs, just an example of what alchemy can produce. However, most fantasy era legal systems do not outlaw drug taking, or may not recognize these as "drugs" because of the magical content. It is up to every GM to determine what is legal and allowed in his game world.

Sleep Tight

A sleep tight potion causes the person drinking it to fall immediately into a magical sleep. They cannot be awakened from this sleep for five minutes, but after the five minutes have passed, they awaken refreshed and alert. During those five minutes, they will have gotten the same rest (and fatigue recovery) as if they had slept for four hours. It also negates the need for them to sleep that day. While this is a boon to the overworked or extreme partiers, extended use will begin to have ill effects. (The lack of dreaming will cause psychological issues.) It is relatively cheap as alchemicals go and can be crafted by a beginner alchemist. A version of this potion that can be crafted by an apprentice requires the user to sleep (still unable to awaken) for 15 minutes. More skilled alchemists cannot shorten the effect to less than five minutes.

Stasis Potion

The stasis potion was designed to save the lives of soldiers on the battlefield. If the injuries to a soldier were so severe that he was likely to bleed to death, either he or the combat medic would administer a stasis potion. The person would then go into a coma

of sorts, stopping the heart (and all bleeding damage). The assumption was that once the battle was over, the soldier would be brought back to a safe location where the healers could work on him. By casting healing (minimum of 10 points) on the stasis user, the person would revive. (The first 10 points of healing are wasted in waking the person up, but any additional healing magic will heal wounds.) Any healing magic will work here, but only magical healing will counter the effects of the potion.

The stasis potions are restricted by the endurance attribute of the user (no matter what that attribute may be called). It typically requires a journeyman alchemist to brew a potion strong enough for a warrior or adventurer, though beginner level potions might still be enough for more "average" people. They are normally placed in distinctive red bottles. The idea is that when the victors are searching the battlefield, they will notice the red bottle either next to or locked in the grip of the stasis user, and thus realize that he is not dead, but instead in stasis. Otherwise they may never realize that the person was still alive.

As stasis users do not eat, drink or breathe, this potion is now being investigated as a way to transport people, perhaps through situations that might normally be dangerous. The main drawback here is that while the user cannot eat or drink, they do need food and water. For this reason, a person in stasis will weaken (lose one point of Endurance) every day they spend in stasis. These points can be regained through normal eating and training (typically at the rate of one per day). However, should the user's Endurance drop to 0, they would die.

Salves

Salves are the other "common" alchemical. For a salve to take effect, it must be rubbed on the target. This takes time depending on the size of the target. In some instances, such as a healing balm, the salve must be applied to the wound(s). With a single wound, this can be a single action. On the other extreme, repairing all the nicks and dents in a suit of armor with armor cream can take half an hour.

An important rule for salves is that neither the target nor the applicator can be moving during the application. This means that warriors must not be in combat when receiving the effects of a healing balm. They can be holding an action or walk over to the person with the balm, but they must stop long enough for the application. Game masters need to use their

judgment as to what is reasonable with these circumstances. For salves with a duration, their effects should not begin until the salve has been completely applied. (They should not be penalized for the time spent applying the salve.)

Why salves? Most importantly, salves can be applied at almost any time. A person needs to be awake in order to drink a healing potion, while a healing salve (balm) can be applied even if they are unconscious.

Armor Cream

Armor cream is an alchemical salve that will repair damage done to metallic items, most commonly armor. It can also be used to fix metallic weapons, but cannot be used on leather or fur armor (See **Fur Livener**). The magic of the cream is such that if the broken parts are laid out properly and the salve applied, it will first act as a glue, and then very quickly fuse the metallic pieces back together. The magic does not work to fuse items that were never together, in other words, armor cream cannot be used to weld an iron bar to an iron doorframe, since they are separate items. While care must be used with chain mails, this peculiar aspect of the magic can even re-weld chain links, as it only joins together that which was once together. As with armor and weapons, armor cream can be used to repair all manner of metallic objects. Some of the most common are caldrons and bells, which can be very expensive to recast.

Clear Leaf

Clear Leaf is a transforming alchemical that turns plants it touches to crystal. There is a 60% + 10% per lab base used in the substance's creation chance of converting the plant. A single dose can convert a small tree or a large bush to crystal. While the alchemical was designed to turn foliage into exotic art, it has also been used to stop aggressive plants. (When used as a weapon, Clear Leaf will cause 1D damage per lab base used in its manufacture.)

Fur Livener

Fur Livener is related to armor cream, but it "heals"/repairs items not made of metal. It works on all manners of hide and hair, including fur, leather and similar materials, even wool. Unbeknownst to most of its users, fur livener has a necromantic use as well. Not only does it repair articles of clothing made from the flesh of animals, but it will act as a healing balm on zombies and mummies. It has no effect on

skeletons (because they have no skin). It also has no effect on plant products such as cotton or linen. For those using exotic fur or even dragon scale armor, this salve can be of incredible value, as they may not have easy access to the material necessary to patch the armor.

Icicle Blade

This oil-like substance is poured over a blade. It is very thick and will immediately form ice crystals, so there is little worry of some falling off. On medium to large weapons (short sword and up), the icicle blade will increase damage (by $+\frac{1}{2}D$) by adding freezing damage. Small blades receive less of an increase ($+\frac{1}{4}D$). Each recipe will create enough icicle blade oil to coat two medium to large weapons or three smaller weapons. Each application lasts for six turns. One drawback is that the extreme cold cauterizes most wounds done by the weapon - eliminating bleeding damage and effectively helping the victim.

Scar Balm

Scar balm is a healing ointment that does not heal any actual damage. Instead it causes scars to fade. While it greatly reduces scars, it is unlikely to cause the most serious of scars to completely vanish, more likely they will fade to the point that they are barely noticeable. Every scar is different, but the worst of them will require twelve applications to clear. Lesser scars can more likely be treated in two or three applications. An important fact is that no more than one application will be effective in a single day, so the twelve applications will require twelve days. Any extra applied will be wasted. The standard recipe yields six applications.

Bombs

Bombs are alchemicals typically used as thrown weapons. A bomb releases its effects when exposed to air. For this reason, they are often placed (carefully) in breakable containers that are expected to open when thrown. The extra precautions necessary to produce bombs make them more expensive. Some alchemists refuse to work with them. While uncommon, there are certainly enough stories of alchemical labs exploding due to a minor flaw in the equipment that set off a series of bombs.

Blazing Oil

Blazing oil is an alchemical originally intended to ignite arrows and keep the flaming fuel from sliding off the arrow in flight. Though originally developed to fight against the orcs, the orcs have since learned the secret and are now crafting large numbers of these potions to use as bombs. The substance sticks to any metallic object, but will drip off of any other substance as though it was water. When thrown with a burning wick they will shatter and envelop armored individuals in flames, but cause damage for a much shorter time to those clothed in furs and leathers.

Blazing oil is not self-igniting and must be lit from an open flame, but it is very quick to catch fire. Once lit, it will continue to burn for six turns. If a direct hit is made on a metal armored person, this means quite a bit of fire damage will be caused. If placed on an arrow, it will cause extra ($\frac{1}{2}$ D) damage upon hitting and at the end of the next five turns. (Each recipe will craft six arrow doses - the standard bomb size.) If launched like a bomb, it will cause $1\frac{1}{2}$ D the first turn and an additional 1D for the next five. If the target is not wearing metal, then the damage will be 1D the first turn and $\frac{1}{2}$ D the second, but that will be the end of the damage.

Exposing the oil to air before lighting it will cause it to burn for a shorter period of time. For every three turns it is exposed to air, the burn duration is reduced by one turn. Therefore if it is applied but not lit for six turns, it will only burn for four turns instead of the normal six. If it has been open to the air for more than fifteen turns, but less than an hour, it will burn for only one turn. After an hour, it will be worthless, and will look like the dried up gel that it is.



Enchantment Acid

Enchantment acid is a viscous purple gel. Upon contact with any enchanted writings, it will dissolve the writings, ruining the enchantment. Any enchantment touched by this acid will no longer work. To completely dissolve the enchantment, the acid will need to work (be in contact) for a number of turns equal to the power level of the enchantment. If the acid does not work for that length of time, the enchantment might be repairable.

Enchantment acid retains its potency for about a year, no matter how many enchantments it destroys. Exposure to air will reduce the potency life, but only by a month or two. When used as an acid on anything other than enchantments, this is a very mild acid. It causes a slight burn when it touches skin (1 point of damage per turn of contact up to 1D damage per turn for full immersion). It would take an excessively long period of time for it to eat its way through any material (6 months for a half-inch of wood, 12 months for a half-inch of iron).

This is an extremely difficult alchemical to use as a weapon. Typically the bomb must effectively hit the weapon or enchantment to be destroyed. As most armor enchantments are written on the inside of the armor, bombs seldom work. For the victims of this acid, wiping the acid off on the grass or a towel should stop the acid from working, as will swishing the weapon around in water. The enchantment will most likely still be damaged and stop working (for now), but an enchanter would be able to repair the enchantment rather than try to start over from scratch.

Frost Bomb

Searching for a device more powerful than a standard fire bomb, alchemists devised the frost bomb. The problem is that the frost bomb works exactly like a fire bomb, except it is cold damage instead of fire damage. As the two are nearly identical, this was clearly not more powerful. Unsatisfied, but undaunted, they contracted with a glass blower who created a special device for them. This backpack-style device projects the frost bomb up into the air creating a mushroom of frost damage. Anyone affected will take the standard (2D) cold damage, but with less chance of being hit at a distance. This device is especially useful against attackers who surround and attack from all sides (in the original application: giant bugs). The wearer must be protected from the cold (magically) or take damage from the attacks as well. Each attack with the

frost cloud uses two frost bomb potions, and the backpack holds up to sixteen potions (or eight clouds).

The following table shows the chance of success (chance to hit) using the cloud effect. At point blank range, there is a 95% chance of success to hit (and cause damage). At short range this falls to 75, medium = 50, long = 25, and extreme = 5%. The point blank range for the frost cloud is 3'. Short range is 6' and so on according to the chart up to extreme range being considered 15' from the device. Anyone struck will take the full damage; they are just less likely to be injured at further ranges.

Range	PB	S	M	L	E
CoS	95	75	50	25	5
Frost	3'	6'	9'	12'	15'

Huumpo

Huumpo is a gelatinous substance that ignites upon contact with air. Once burning, it will continue to burn even if submerged in water or smothered. Oddly, it can be doused by submerging it in tar. Due to its gelatinous nature, it tends to stick to a target making it a sought after weapon. When used as a bomb, it will cause 1½D-1D-½D fire damage. This means the first turn it will cause 2-15 points of damage. The second combat turn it will cause 1-10 damage, and the third it will cause 1-5 damage.

Huumpo gives off far less light than it does heat, and some underground peoples (who's eyes dislike bright lights) can use huumpo as a light source and heat source without blinding themselves. This requires a special lantern to use in a controlled way, but these lanterns are available in Tunnel World shops.

Liquid Fear

This odd bomb weapon is said to have been derived from the stench of rotting corpses. The smell (whatever it is) is so vile that anyone within 25' must succeed at a Willpower task resisted by Lab Base x 20%. Failure will have the victim fleeing the area. Once beyond the 25' radius, victims will continue to flee unless they can make an unresisted Willpower task (one attempt allowed immediately upon leaving and again at the beginning of every turn). This fear is magical and very few methods have been known to defend against it.

Liquid Light

This alchemical has trapped light in a liquid form. While it is clearly a liquid when kept sealed, it explodes

into a blinding light when exposed to air. These potions do deteriorate if their light is allowed to escape, so they are normally kept in ceramic bottles (not glass or crystal). Liquid light is typically thrown into a darkened room in an effort to blind an enemy. Anyone in a dark area exposed to (within 20') liquid light will have a 100% chance of being blinded (resisted by the target's Psyche or magic resistance). Those who start in a lighted area only have a 70% chance of being blinded before their resistance. This blinding lasts for three turns, after which it fades very quickly. This alchemical is very similar to a fire bomb potion, except that it carries no heat.

Liquid light bombs have been investigated repeatedly for use as a light source. When placed in glass bottles, the light is typically too bright to be useful, and the "charge" fades in about two days. When placed in colored glass containers, the light may be more useful (more subdued), but it still fades in less than four days. This duration limitation has made these alchemicals far less valuable than their equivalent enchantments which often last nearly forever.

Storm Cloud Puff

Simply put, Storm Cloud Puff is a captured thundercloud. Once released from its container (usually a bottle), a 10'r x Power cloud will form about 15' above the ground. The cloud will last for 10 turns before disappearing. During that time, 1D+Power lightning bolts will shoot down from the cloud, striking random targets beneath the cloud. Each bolt will do 1½D damage and will shoot during a random turn. Bolts will always strike something, as long as there is something under the cloud. Note "something" not necessarily someone. The lightning bolts are most likely to strike the taller objects, and very low objects are less likely to be hit than taller objects. (GM's decision, but human sized objects would likely be twice as likely to be hit as footstools or even steel helmets that are lying on the ground.). After dispersing its bolts, the cloud will break up over the next 10 turns and fade away.

Powerful winds, especially magical ones, can dissipate the cloud, but it will normally take some time for this to happen. If the wind spell is more powerful than the Storm Puff, the cloud will only last one additional turn. If they are equal, the cloud will stay for two more turns, and if the cloud is more powerful, it will last three or four more turns.

Tornado Pills

This is a different type of bomb in that they do not “explode” due to contact with air, but instead with water. When a tornado pill is dropped in water, a powerful water spout will appear. The “tornado” is primarily of elemental air (each pill only absorbs a pint of water). These are not very powerful winds and will not be able to pick up anything greater than ten pounds, but they can certainly cause issues, especially in closed spaces. They are effective barriers to normal missile weapons, as arrows and crossbow bolts will not pass through them.

The winds from the tornado are not predictable, but wild. This prevents them from being used to fill sails, at least without using some manner of container and directional funnel. Also, the winds only last for about a minute. The tornado looks as one would imagine, funnel cloud shaped, about 9’ tall, about 4-5’ across at the top, but only several inches at the bottom. They stay generally where they first appeared, only moving up to 6’ in a random direction each turn. Other than the obvious distraction, they are most often used in battle as a form of missile shield to be put down in front of mages or other easily harmed types.

Use of multiple pills is very dangerous as the tornados will bounce 11-20’ in a random direction any time they encounter one another. There are stories of people being tricked into swallowing one and then drinking water, but one would have to be pretty gullible to swallow what appears to be a ¾” mud ball.

Star Stones

Star stones are a substance that solidifies out of an alchemical solution. They appear to be pebbles, about the size of children’s marbles. When thrown more than five feet, they burst into flashing lights, only somewhat like fireworks, but still entertaining. They are said to be more like confetti with a large flat appearance to each of the lights.

Though originally crafted as an entertainment, star stones have found practical use as a distraction, both in dangerous situations and “magical” stage shows. Each solution will produce 4-6 stones; therefore as singles, they are relatively cheap.

Pocket Volcano

Despite the common belief that the pocket volcano is simply a supercharged fire bomb potion, these items are enchanted, not alchemical. The enchantment must be cast inside a hollow sphere of some sort. When the sphere is opened, an intense heat escapes, causing

(1½DxPow damage to everyone and everything within a 10’ radius). When crafted by powerful enchanters, the heat can be so intense as to melt steel. (Typically not liquefy due to the very short time the heat exists, but warping out of shape can happen.) It is often cast on a glass or ceramic ball and then launched at an enemy. The spheres can be as small as a melon (perhaps 9” or greater in diameter). It is extremely unsafe to launch these from a catapult or similar method. The launch might crack the ceramic shell. Transport can also be difficult, and relatively elaborate containers are in order.

While pocket volcanoes were initially created as weapons, some laboratories have found other uses for them. The most common are when an intense but short-lived heat is needed or as a “salted earth” trap, burning out an alchemist’s lab or library should anyone arrive to loot it.

Materials

Alchemy is not restricted to magical beverages. It can create materials for other uses. One of the most important, but least understood is the creation of materials. These materials either have purposes of their own or are used in the construction of important (and typically expensive) items.

Black Steel

Black steel is a strange substance created by alchemists. For all practical purposes, it is as strong as steel, but is significantly less magically resistant (half the resistance of steel). It is coal black throughout and does not reflect light. This makes it very popular among night fighters. With it resisting magic less than steel, it is often used by enchanters to craft more powerful items with less risk of spell failure. While it would not be as limiting to standard mages due to the lower resistance, it still puts up enough “steel” interference that it should not be used to attempt to craft mage armor.

Black steel is created in a semi-liquid/gel-like form and at its creation can be placed in forms. The most common forms are typically bars or rods. These can be worked by smiths, just as steel can.

There is a rumor that black steel was found naturally by a company of orc miners in the Gold Mountain range. If this is true, the price will dwindle. If it is not true, then the orcs have mastered alchemy to a state many thought impossible of the race.



DamEmIn

DamEmIn is an alchemical fish bait. A tablespoon of DamEmIn in the water will attract most of the fish for about 200 yards. It is primarily used to gather the fish where they can be easily netted. Water currents will disperse the bait, or worse yet, carry it elsewhere.

DamEmIn will double a rod and reel fisherman's take while it is active (about an hour in generally still waters), while it will triple a net fisherman's take. Obviously there are some concerns in the use of this alchemical, and over fishing an area is first and foremost. This is a fish attracter, not a magical fish supplier. Once the fisherman has overfished an area, it may take years for the fish to return naturally, but one dose of DamEmIn shouldn't be able to do this.

Each "batch" of DamEmIn will provide about six tablespoons or applications of the alchemical. It is considered to be a beginner level recipe. Typically it would be cheaper to simply put more fishermen on the job then to pay for this magic, but there are some applications where it can be very useful. When used on sentient aquatic creatures, it provides more of an interesting smell that they may seek to examine, but it will not force them to move to the bait.

Easy String

Crafted from an odd alchemical formula, this short string has remarkably elasticity. This springy fiber has been used as a bowstring to reduce the amount of resistance without reducing the amount of

force delivered. This means that weaker people can use more powerful bows. This substance is very difficult to create, and only generates enough string for one bow string per mixing. This string can be cut to fit any human sized bow.

In game terms, Easy String reduces the Strength Needed on bows. Each point of reduction in the Strength Needed requires two lab base levels used in the creation of the easy string. Example: Lab base 2 reduces the SN= by 1; lab base 4 reduces the SN= by 2. Its use in crossbows does not result in material changes in the weapon.

Liquid Copper

Upon its creation, Liquid Copper is in a malleable form and can be molded as though it were clay. After two to two and a half hours, the substance dries into a truer copper form. It hardens completely in about six hours. It is mainly used for machines and in alchemy labs. It is often forced through molds and formed into pipes and tubes, which can be easily formed into shape. A standard batch produces just under a pound (15 fluid oz.). It is never truly in a liquid form, despite the name.

Liquid Copper is at its best in an alchemy lab because once dried, it has nearly the strength of copper but almost no resistance to magic (one-third the resistance of true copper or one twelfth the resistance of steel). Crafting Liquid Copper piping and other equipment takes skill, because as it dries, it shrinks just a bit. This shrinkage, if not properly planned for, can ruin most projects. Once formed, Liquid Copper items can be distinguished from actual copper items, but only by those skilled in the working and usage of metals. Liquid Copper does not hold an edge well, so its use as a weapon is limited. While Alchemical Clay (described later) is a good alchemical storage medium, Liquid Copper is more suited for making equipment and tools. Plus Liquid Copper looks nice when it dries - all shiny and pretty. Alchemical pottery takes on a dull grey almost dirty color.

Metamorph Clay

Metamorph clay is sometimes called "the stuff of life", because when the clay is formed into a creature, it will come to life. Metamorph creatures are extremely curious, since they know nothing. They begin their lives completely innocently, but that doesn't last too long. They will act similarly to imps and must be watched at all times.

Metamorph creatures are not highly prized, because they are extremely difficult to control. They do not become lifelong bonded pets to those who formed them, but instead wander off to seek their own lives and fortunes. Their lives are not very long, because at their top (known) strength, metamorph creatures only live for about a year.

The creation of metamorph creatures is fraught with problems. If the creature is formed by an unskilled sculptor, it will resent its creation and its creator, possibly even to the point of seeking revenge. As long as the creature is not bitter about its form, and they usually aren't, it will be rather happy go lucky. At times, they can be convinced to stick around the alchemy labs where they were born, if they think it will be interesting enough.

The creatures are always going to be small, typically about a pound. They will have some intelligence, but not much. So what use are they? They are most often a stepping stone on an alchemist's learning toward creating homunculi.

Miner's Savior

While there are mages who can almost instantaneously erect a stone wall with their spells, these guys do not hang out in mines. When the roof starts quivering, and the tunnel looks like it hasn't been properly braced, Miner's Savior can save the day. This specialized alchemical is most commonly stored in easily breakable bottles. When exposed to air (either by breaking the bottle or uncapping it), the alchemical will expand into a foamy stone-like substance about 2' in diameter and up to 12' tall. This column is stronger than wood, and generally as strong as stone, typically enough to hold up most tunnel ceilings. (No, if the whole mine is coming down, this one potion bottle is not going to fix the whole problem, but if the cave in is localized, it can often do the trick.)

If the ceiling is more than 12' tall, Savior will form a 12' tall column. If the ceiling is shorter than 12', then Savior will thicken at the ceiling, spreading out where it hits to form more of a cone. While the column grows quickly, it is not quick enough to cause any damage or to be used as a battering ram. When used as designed, the column is very strong. If the column is grown when the ceiling is too tall, then the column takes on a wispiest density and will not be as strong.

Spring Hue

Spring Hue fabric is created through an alchemical process. A standard recipe will (if properly laid out using a Weaving skill task) produce about three square yards. As the formula will be liquid for a very short period of time, clever tailors can lay it out in patterns to avoid wasting extra fabric once they start cutting. Once solidified, rainbow colors will run through the fabric in swirling patterns. Some people find this colorful movement nauseating, but it has become a fashion rage in Nanerette. Spring Hue was not stable several years ago when it first came on the market, and the fabric had a tendency to fall apart without warning, leaving the wearer at least a little embarrassed. The current formula is stable, but the stigma remains.

This fabric was designed to duplicate a popular potion known as Clown Face. The color changes are not illusionary; the fabric is actually changing colors. Spring Hue will start to lose its magic after about seven years. At that time, the color swirling will decrease, and the colors will instead start to slow down and blend together (into an ugly brown). The smaller the piece of fabric, the quicker this decline will occur. Small pieces (one square foot or less) will lose their magic within a year. The larger pieces will start to show degradation after five years and become completely brown in the seven years mentioned.

Sticky Grease

Several dwarven alchemists developed this alchemical to keep everything in their underground cities running smoothly. Sticky grease is a lubricant that never wears off. Alchemical acids have been known to dissolve it, but barring such extreme measures, sticky grease will remain where it was placed permanently. Many dwarven engineers credit sticky grease with making perpetual motion enchantments useful. If it were not for this alchemical, those important enchantments would burn themselves out far too frequently.

A "dose" of sticky grease is enough to cover about 150 square inches. The alchemists who brew the grease and the engineers who use it tend to wear gloves that they frequently throw out when they become soiled. Comical stories of sticky grease getting on a person's skin abound, so the Dolindor take some extra precautions to avoid letting "civilians" get a hold of sticky grease.

A warning for those looking to use sticky grease as a trap or attack: While it can be spread on a floor to stop people from getting a grip, it cannot be used as

a “bomb” or missile, because it will stay in the small container it is in, and not spread out over the floor, simply because the bottle it is in broke. It’s sticky.

Tempico

This substance is an odd material created by the titans, but whether it is an enchantment or alchemical is unknown. It has the strength and durability of diamond, but it appears that the titans were able to mold it into different shapes. Tempico is a clear substance and is obviously neither diamond nor glass. It has a smooth finish and can be sharpened to an edge. Diamond stylists have been used to carve enchantments into it, but nothing less has been able to scratch it. Tempico cannot be detected by the spell detect magic. It is assumed that titan magic crafted it, but it is not itself magical.

All manner of tempico items have been found from mugs to long swords. No current magic or technology has been able to change the shape of the tempico objects. If the titans have the answer, they are not sharing it with anyone. Though items have found other uses, including the use of tempico platters as shields, they are most often used for their original purposes.

Tastes Great

Alchemists experiment in all manner of things. Tastes Great was an effort to make an alchemical supplement to make anything taste fantastically good; magically or supernaturally good. Thing is, they succeeded. The problem is that it is exorbitantly expensive.

As Tastes Great is a liquid, it can be combined (diluted) in a variety of foods and beverages. Most commonly it is added to a soup or sauce, but adventurers have found other uses for it. Rather than use it themselves, they have learned that if they apply it liberally to something extremely chewy (often large scraps of leather) and drop it while running away from monsters or carnivores, the beasts will stop and eat the item. It is pretty easy to flee from a beast that has stopped to eat the best tasting thing it has ever encountered. Of course, the fleeing person had better vacate the scene before the creature figures out that it might be able to get more of this stuff from its intended prey. Getting multiple beasts to fight over the wonderful tasting stuff works even better.

Super Charcoal

An alchemist was trying to enhance fire bomb potions (yes, this is a common occurrence), when he

stumbled on a new formula. It is basically super-charcoal. It is resin based (tree resins), with some earth oil elements, but it forms into small chunks of greyish “coal” about 2”d. This super-charcoal allows smiths to greatly increase the heat of their forges and therefore work with more durable metals and alloys. Also, alchemists can use these smaller fuel sources to power their cupels.

The dwarves discovered this centuries ago, but had kept it a secret. They are a little miffed that some human figured it out too. This is a matter of hurt feelings and a rivalry between races, not something worth actually fighting over, but the dwarves sure wouldn’t mind if the humans lost this recipe somewhere along the way.

Pressigen

Pressigen is an alchemical fabric manufactured by the dark elves. When laid out properly (a Weaving task) a single formula will yield about four square yards. The fabric acts as if it had a sizing enchantment on it, but the fit is so snug and exact that it can be revealing if nothing else is worn. Colors and patterns are determined during the mixing and pouring. Solids, plaids and some patterns have been mastered along with swirl patterns. Pressigen is a common material for acrobat costumes and cat burglars, since there is never a loose sleeve to cause a problem.

(A sizing enchantment is when something fits magically. It changes size to make the fit on the person perfectly snug. A fair analogy for pressigen would be spandex, but pressigen will always fit perfectly.)

Alchemical Clay - Alchemical Pottery

Recent research has created a clay through alchemy that is incredibly resistant to most alchemical forces, including alchemical acids. It works similarly to Liquid Copper, in that it starts as a wet, clay-like form and can be molded to shape. It dries to a stable form in an hour and a half to two hours and dries completely in four hours. (Once dried it is referred to as Alchemical Pottery.) Those skilled in its creation sell many styles of alchemical pottery, but the most common are mortars, flasks and jars. They also use alchemical pottery containers to seal and sell alchemical pottery and liquid copper in its wet and malleable state. These “jars” are basically alchemical pottery cylinders with tops that have been sealed in place with more alchemical clay. Sealing the substances in these containers robs them of 30-60

minutes of malleability, but this typically leaves enough time for the purchasing alchemist to still mold the items he desires.

A normal jar containing alchemical clay or liquid copper would be about 3½" in diameter and 4" tall. Unfortunately, it requires two "batches" of clay to craft seven of these jars, seriously increasing the cost of the product itself. Each batch (jar full) could easily make eight small beakers (12oz. or roughly 3"d by 4" tall). Few alchemists will take the time to package the jars safely, and the jars are relatively fragile (like a thin ceramic cup, they could shatter if dropped). While the alchemical pottery does resist alchemicals, it is not suited for use in the creation of alchemicals; it is a storage medium.

Hut Candle

A hut candle looks like a normal 3" pillar candle, but when lit, it gives off as much heat as a campfire. They are intended to be burned inside a hut or tent or other place where a campfire may not be safe. A single candle will heat everything within 6' to about 75°F, but it must be enclosed (inside a tent or similar structure). Wind will rapidly disperse the heat. It will take the candle about 15 minutes to take full effect and it will burn out in about 10 hours.

Hut candles are common in highly magical cultures where fuels are limited or simply annoying (taking up space and making smoke). Some alchemists prefer to use these candles in their labs, because the magical heat is fairly predictable. When using normal fantasy era heating sources, the temperature fluctuations can greatly affect some recipes.

Elfmen Potage

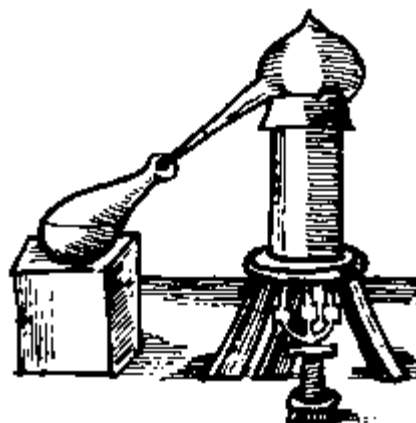
One of the more accessible potions developed by the elves is what is routinely called, "Elfmen Potage". Tasting like an oatmeal and wine potage, this potion will sustain a man (or elf) for 12 hours on just three ounces of beverage. The taste is rumored to be awful, but this might be a trick used to keep commoners out of the noble's magical stores (especially since it is rumored to be partially wine). Unlike so many other magical food sources, this one does not have detrimental factors if used over a long period. It does not truly cure the hunger pains, but it will provide the necessary energy and nutrients. As can be expected, alchemists watching potions for extended periods of time often need to have a quick meal without the risk of food particles getting into their recipes.

Bituitem

Alchemists trying to invent a coal that would burn forever instead stumbled on bituitem. This alchemical does seem like coal and in fact leaves behind black marks on whatever it touches. It also burns for an extremely long time. Bituitem "candles" were made by placing a thin stick of bituitem in a steel candle stick. As the bituitem is burned, the candle stick is adjusted to allow it access to the air. These candles produce very little light and do not produce enough heat to have made bituitem work as it was intended (to replace coal). However, it requires a magical wind to blow out one of these candles and two months to burn one. A reliable flame that lasts for two months is of value to many people. Bituitem is also crafted into writing instruments. Once applied, only a cambel sponge will remove the marks. When the sticks are placed within steel pens, they can write as many as forty pages before being sharpened. Used properly, a bituitem pen can write close to 500 pages of normal text before needing a new stick of bituitem. Some people claim that bituitem writes in a sloppy manner, but properly sharpened and maintained, they can write as beautifully as a feather pen without worries of smudging.

Cambel Sponge

These alchemical sponges were developed only for use with bituitem. A cambel sponge is one of the only things that can remove the marks made by a piece of bituitem. The sponge will quickly become black from erasing the black marks and must be replaced. They are typically about useful for about half the life of a bituitem pen refill.



Applications

Alchemicals are not always the end product themselves. Whether they serve as the construction materials for other devices or they are joined together to create different items, these alchemical applications are often more powerful than the sum of their parts. Many of these items are constructed by people without magical skills, but they are still considered to be “magical”.

Building Burner

This is a rather basic use of current alchemicals. The creators simply took three fire bomb potions, mixed them with five pints of refined oil, and put it in a small, wooden cask without much support. The wielder would then lob it into an enemy. As the fire bombs explode (upon contact with the air) they carry the now lit oil with them making a smaller version of the dwarven artillery bomb. Should someone be hit by this cocktail, they would take 5D damage, plus 2D next turn. Should someone be within six feet of such a hit, they would have a 75% (normal parry and dodge against missiles) chance of being hit by 2D fire this turn and 1D fire next.

Magical Defenses

An alchemist’s lab often needs protections similar to what an adventurer uses in the field. Enchantments that block fire damage, protect against magic, etc. can all be useful and may be crafted into the alchemist’s equipment. A simple fire ward cast on a wooden table might be far cheaper and more manageable than the use of a thick marble slab. Of course, it isn’t exactly acid proof, but it may do the job. If an alchemical reaction is going to cause extreme cold, then the tools may need to be protected against that cold, before they shatter and spill the potion all over the alchemist and the floor.

The use of magical protections is always at a risk. Bringing something into a magical workshop that blocks or interferes with magic can have an effect on the magic the crafter is trying to create. However, sometimes the storage devices or other intermediaries may need to be protected from the magic if those protections will have no effect on the outcome/production. Alchemy labs can be dangerous environments, both for the people and the equipment. Some of that equipment, and theoretically the people, are often important enough to protect with magic.

Building Materials

This subject has been touched on before and this is a greatly abbreviated mention, but the stuff things are made out of can matter. In a highly magical culture, there will be methods of containing magic. Sometimes, they will be dramatic enchantments, but they can be as simple as adding lead to the mortar. Lead in mortar can craft a relatively strong magical cage around a room, either holding enemies out or helping to contain any magical explosions that might occur. With the generic nature of this supplement, we won’t go too strongly into this style of application, but it is important to remember that it can occur.

One last point - Location, location, location. If the game or campaign world allows for ley lines or other magical sites, an alchemist would do well to position his laboratory directly over any source of “free” magic he can find. Funneling these sources of global magic into use in the lab might be dangerous, but for the one who manages to do it safely and continuously, the results could be phenomenal!

Magical Engineers

A magical engineer is not a spell casting class per say, but is instead a style of using magic. Just as “battle mages” can be of a number of different disciplines, but they are all oriented towards the use of magic in combat, so too are the magical engineers. The magical engineers use their magic to create things. No, they are not always enchanters, but quite a few are. While enchanters typically do not make things, but instead enchant them, there is a distinction in that magical engineers actually make things by using magic.

They will appear differently in each game system, and some care is necessary to use them efficiently, but here are some examples:

- Many games have spells that create walls of stone or iron. Even if these walls are temporary in nature, they can still serve a purpose. The walls might be used to hold up a roof, while the braces or columns are being put in place. The walls might be used to temporarily protect a military unit while they build fortifications in a dangerous land. If the walls last forever, then a magical engineer may have a variant form of the spell that allows him to craft at least the exterior walls of a house, dramatically lowering the cost and time necessary to build it.
- Many games have some manner of disintegration. Sometimes this spell can

remove an enormous amount of material. In these cases, a magical engineer could dig a moat or a basement in no time, when compared to a crew of laborers.

- Quite often trees are in the way of building. Those with the ability to move trees about could save the trees from being cut down while allowing the new construction to have mature trees, where too often this cannot be.
- Anyone capable of summoning creatures might learn to summon a construction crew or heavy laborers (with supernatural strength). Possibly they could bring forth earth elementals that can use their own magical powers to dig or alter the terrain in some fashion. All that and no need to feed them. Depending on the rules of conjuration in the game, they might be the exact crew wanted for that especially dangerous assignment. If they die, just summon up a new one.

Many of you are likely thinking, “Why would a powerful mage waste his time building buildings?” But take a slightly different point on this: Why would a powerful mage risk his life adventuring, when he could retire at home and use his spells in an entirely safe manner while still getting paid well for it? Adventures are after all nasty things that make you late for dinner. The magical engineer is never late for dinner.

Not everyone who learns to cast spells is cut out for the adventurer’s life. We’ve hoped to show that with our examination of alchemists. If you look through the list of spells allowed in your game, you’ll spot other “applications” that might keep the spell caster home, but still gainfully employed. Engineering is just one of them. As for who would pay for such service? The wealthy hate to wait! If a mage could get their building project done far more quickly, they would likely be willing to utilize his services. On the other hand, if a mage could do the work of twenty men, then he’d likely be paid around the same amount as twenty men. That shouldn’t be that bad a wage!

Alchemical Thermite

Alchemical thermite is not the same chemical reaction known as thermite in modern science, but it does follow some of the same patterns, just using magic to hold it all together. This is listed under applications because it requires a lot of chemistry, a lot of alchemy, and a decent amount of space and

equipment. The resulting reaction creates enough heat to forge steel.

One of the main benefits of alchemical thermite is that the “forge” can be lit quickly, and if the proper amount of time is known before hand, the time the heat exists can be controlled as well. This is unlike a smith’s forge where the fires need to be lit early in order to build up to the proper heat and the cool down period is also relatively long while the fire burns out or is extinguished. Further, while a coal forge needs to be worked with bellows, alchemical thermite can be lit and then used without any need for stoking the fires.

Yet again, this is the magical version of killing a fly with a bazooka, but it does have its purposes. In almost all cases, it is far cheaper and wiser to simply use coal and a forge. But if the forging needs to take place in a remote area (where coal is difficult to arrange) or the timing needs to be specific, thermite may be the best option. While probably not useful in the most conventional sense of a weapon, it could be incredibly useful if used for arson or other similar attacks.

Aqua Regia / Royal Water

Aqua regia is a chemical (not an alchemical) produced by combining two strong acids in proper proportions. It is one of a very few compounds that will dissolve gold or platinum. It is obviously highly corrosive and will give off poisonous fumes. Due to this fuming nature, the compound must only be mixed when it is to be used, as it will lose its potency in a relatively short period of time.

Unliftable Objects

As a protection against theft or misuse, some magical weapons have been made “unliftable” for certain people. In other words, only the proper owner or some class of person (often a family) can lift the item. “Unliftable” is really not an appropriate term, but if a long sword weighs 300 pounds, then it is likely useless in combat.

This same function can be used in the lab, especially by alchemists who lack upper body strength. The most common “machine” is when a hammer has an unliftable enchantment cast upon it. The hammer is then set in a machine that allows a series of cranks and pulleys to lift the hammer. Since no one is touching the hammer, its magic is not in effect, and the machine can easily crank the hammer to a high position. Then the alchemist grabs the hammer, and it goes from weighing a couple of

pounds to weighing 200 or 300 pounds. At this point, it will slam downwards with great force. Whether used to smash/crack durable items or used as a form of hammering or forging metals, this can be a useful tool. It is not without danger. Even if the alchemist uses it properly and doesn't get any body parts caught underneath it, the hammer will move with considerable force and could cause damage such as a pulled muscle or even separated shoulder.

While this is dangerous and jarring thing to have in a lab, some alchemists do see the benefits worth the risks. Perhaps the most common use is as a pulverizing machine, for when an alchemist needs to powder some extremely durable ingredient before mixing it in. In these cases, the "plate", or effectively the anvil, will be crafted more as a bowl or with a lip to help keep the powder from flying away.

SUBSTANCES

Many naturally occurring items have seemingly magical properties. While these properties may only be of use to enchanters or alchemists, some others have more generally useful abilities. The knowledge of these abilities and how to use them can make anyone successful. Brief descriptions of some of these items are given. Different regions may have others.

As just described, an alchemist can create new magical substances. Those will be found in the previous chapter. These substances are either naturally forming or crafted without the use of magic.

Chrystalist

Chrystalist is an amber colored stone, most commonly found when mining for gold or diamonds. It is believed that chrystalist, like amber, is not a true stone, but a petrified form of something. What that something is has not yet been discovered. Chrystalist is the only known substance that can be safely used to create mentalism talismans, making it sought after for its use in enchantments as well as its value as a gem stone.

The best pieces of chrystalist are typically the shape of mushroom caps or half spherical. These "hunks" will typically weigh five to five and a half pounds. Hunks can be almost a foot in length, but it would be an extremely rare find that located something larger than that. Chrystalist is typically found in one of three states: hunks, half-hunks, or

shattered. Half-hunks are therefore similar to a quarter of a sphere, though the shape cannot be considered round. Hunks and half-hunks are more flattened than rounded. Shattered finds are as one would expect, fragments of chrystalist found roughly together. A shattered find will seldom take up more than three cubic feet, but there are no absolutes in the mining of chrystalist. Since no one seems to know how it is formed, no one is certain why this is the case.

The pricing of chrystalist is difficult, because different people offer different values, but not everyone can deal with the best payers. Telepaths and mentalist enchanters have been known to consistently pay 7,500sc for full hunks. As a gem stone, it is cloudier than amber and never has any inclusions. For this reason, it is not treated in the same fashion that gemstones are (where the value is related in carat weight), but is instead treated more like an ornamental stone. To a jeweler, chrystalist pieces are most often worth about 1,000sc a pound, as long as the pieces are of a reasonable size ($\frac{1}{8}$ of an ounce and up).

Chrystalist has some properties that lend it to being used in various mind energy enhancing ways, and does find itself being used, included as an ingredient, and experimented on in the various laboratories.

Deablujk Stones

These stones were discovered by dwarven prospectors centuries ago, but they were only a curiosity. Over the past two centuries, the stones have been used in any number of chemical and alchemical experiments. Though rare, the stones can be found in small concentrations throughout the world. Deablujk stones are notable because they give off electrical sparks when struck together or crushed. (Unlike flint rocks that are considered to give off fire sparks.) The sparks have a dim illumination and seldom arc out for more than an inch. This tiny amount of lightning was seen as a simple curiosity until alchemists started to experiment. While no one has been able to convert the deablujk stones into a weapon, various uses have been found. They can be used as a reasonably reliable ignition device, if another device can be crafted to crush them. They have also served useful as natural talismans, though they are not as useful in this fashion as mages had hoped. The deablujk mineral is also suspected of boosting the fiery effects of some alchemicals despite its more electrical nature.

Fire Diamonds

Fire diamonds carry certain impurities because they were created in a volcano. Sometimes they are ejected from the volcano during forceful eruptions or found in the molten lava. Not only are they beautiful, but they have the ability to etch spells into steel. When used for this purpose, the ferrous metal will be easier to enchant, typically losing about a third of its magical resistance (iron now resists at -35%, and steel at -45%). Black fire diamonds have been found, but colorless and yellow are more common.

Iron Wood

Iron wood is only known to grow in the ancient forests, and then only naturally. No iron wood transplants have lived so far. This natural growing wood is far stronger than normal lumber, and does indeed have the strength of iron. Its slow growing cycle and difficulty in harvesting cause it to be extremely expensive. It is most often used to craft weapons for mages who are hindered by steel and iron, but iron wood items find their way into magical laboratories for the same reasons. Those naturalists who want to avoid any hint of iron and steel in their labs will often rely heavily on iron wood furniture. One important warning, while it takes a fairly hot flame to ignite it, iron wood does burn far more easily than any ferrous metal.

Nathef Stone

Nathef is an incredibly rare stone, only found in the most dangerous deserts. It somehow traps the energy of the sun and stores it magically. Mages can later use this energy to prevent the loss of fatigue caused by spell casting. Larger nathef stones often carry a higher amount of fatigue with a fist sized stone carrying as many as 30 "fatigue points". Stones are not typically found much larger than this size. Pebbles might still have 2-6 points. Nathef stones cannot be recharged, and once used they are useless. It is also extremely difficult to tell when the stones have been used versus when they have their charge. Nathef stones are reddish-black and have a smooth surface.

Nathef stones are an important ingredient in many potions and alchemicals that enhance a mage's magical power or energy. Though extensive research has been done, there is not currently a known way to use the stones to power other magical devices. Using nathef to replace the mage is one of the most sought after magical researches.

Phosdraedriect

These magical stones are believed to be ejected by volcanoes, especially those underwater. It is believed that they have the captured energy of the eruption. Enchanters use phosdraedriect, typically to fill engraved writing. The phosdraedriect acts as a natural talisman (+1 power) for the enchanter. Whenever an item containing phosdraedriect uses its magic, the phosdraedriect will glow an eerie reddish-orange. This is not enough light to see by, but certainly attracts attention to the item. Phosdraedriect is quite rare, causing it to be worth close to its weight in diamonds. Phosdraedriect looks similar to lava rock, but it reflects an orange hue when in sunlight.

Rhino Horn

Commonly believed to be an aphrodisiac, rhino horn does have magical properties. Rhinos are strong of spirit, and their horns (typically in powdered form) contain much of that spirit. A small amount of rhino horn can help to gather wild natural magics, such as those used by beast masters.

Sunstones

Sunstones are translucent gemstones that fall in meteorites. They are always of a yellowish hue, though they can vary from honey gold to yellow orange. Pure yellow is often considered of a high quality, but the truth is that for magical purposes, all sunstones function the same.

Sunstones are normally ground into lenses, but it is incredibly rare to find enough sunstone to craft into a lens. For this reason, magical processes (gem fusing) are often used to join bits of sunstone together until they are large enough for a lens (usually about 2" in diameter). Most meteorites are no more than 2" spheres, and these contain only a small amount of sunstones. However, over time, smiths have sought out all manner of meteorites in order to use the metals in them while experimenting with smelting. This has allowed a decent amount of sunstone particles to have been collected. Still, sunstones are normally priced at about 18sc per carat weight for flakes and pieces. By the time these are assembled and polished by a beginner alchemist, each lens is typically about 1,000sc (for a 2" diameter or 45 carat weight lens).

Please note - although sunstones are typically considered to be gemstones, they are in fact a glass. In many ways they are a magical, space born obsidian. They are assembled either using the restore inanimate process or by super heating the glass.

Unicorn horn

Unicorn horns are most commonly used to craft enchanted cups that will negate any poisons placed into them, but they have various other uses as well. Simply put, they are beautiful and can be used as ornamentation. They are also used as spear tips or sometimes for magical projectiles. Obviously, their value makes such weapons extremely expensive. This expense is typically unjustified since cheaper magics can simulate the same effects the unicorns' horns have.

Part of the cost of the unicorns' horns is the danger in collecting them. Not only are the unicorns dangerous opponents, but many cultures consider killing unicorns as an offense punishable by death. It is not uncommon for these cultures to have wardens or rangers posted to prevent poachers from getting near the herd(s).

In the lab, the poison neutralizing effects of the horn cups can be both beneficial and intrusive. Sometimes, the alchemist needs the poison, and having unicorn horn around (especially in a pulverized form) can put these poisons at risk. Many people believe that unicorn horn is also resistant or capable of neutralizing acids and bases, but this is not the case. The horns resist these substances about the same as other horn materials would. This must be mentioned because pulverized unicorn horn (though sometimes considered immoral) is used in multiple alchemical recipes. {Note - This is not to suggest that a few grains of powdered unicorn horn will neutralize any poison, but a few grains of powdered unicorn horn are very likely to ruin an alchemical formula.}

VARIANTS AND STYLES

Not every alchemist does everything in exactly the same way. Just as there are multiple products in our modern drug stores to cure a headache, so there are many ways to do each alchemical formula. But alchemists tend to follow a more narrow course. They aren't "all over the place". This comes both from learning from alchemists who had likely mastered only one technique, and from experimenting in a line where their knowledge is the greatest. It is far easier to develop new

formulas and techniques when working with what you know best.

Alchemical Schools

The great variations on alchemy are divided into various "schools". There is nothing too exceptional about these schools; they simply serve to further describe the type of alchemy that the alchemist is performing. They will have no impact on the products that the alchemist can produce, but they will have an effect on the equipment used and how materials are gathered.

Stone Binders

The most common school of alchemy is the Stone Binders. They utilize the elements, but not the four elements of traditional alchemy; these folks are more like modern chemists. By mixing various ores, minerals and acids, they gather their magic from the dormant powers of nature. Well, not always dormant.

These are often the big thinkers. They are working to root out the differences between gold and lead and then eliminate the differences. While they hate to be interrupted, they do not hate people (though telling the difference can be difficult for those who do not know them well). Actually, they love to talk and will go on ad nauseam with those who seem to show an interest in their work. They are always tinkering with the elements, trying to document everything about them so they can control them on every level.

As the chief investigators, they are the ones who will find the most use out of equipment like the cold face glasses, sunstone lenses, and a tinker's door. They also tend to have multiple experiments going on, while also brewing up their "bread and butter" products. For this reason they often have what would constitute "multiple" labs or at least several redundant pieces of equipment. They need this while working on multiple projects when they all require the use of a common piece of equipment. They do tend towards the practical, and some are even cheap. Despite their curiosity, they are the most likely to work normal business hours.

Natural Wonders

This school, nearly as common and popular as the Stone Binders, gets their magic from the plants of the world. Most similar to the herbalist, they may shop in the same stores, but they don't work in the same manner.

As most of their ingredients come from plants, they will likely have gardens either at their homes or at their shops. This allows them access to the freshest ingredients at the lowest cost. They are also likely to have plants in their laboratory to save them the steps of having to run outside. If the technology of your game allows for it, these are the folks who could benefit best from greenhouses. They will lean towards the use of the most natural means of growing their ingredients to avoid anything that might taint them. For this reason, they are unlikely to use sunstone lamps to grow their plants, unless there is no other means of getting them.

Their interest in plants goes beyond their current experiments. They are commonly involved in experimenting on the plants themselves. For this reason their labs or green houses will be filled with exotic plants that they currently have no use for, but are very interested in nonetheless. Expect to find



insect eating plants, extremely odd colors, and magical (sometimes dangerous) plants to be found. The flora of a fantasy world is incredibly varied. No amount of imagination here would be too much.

The Natural Wonders school tends to be a little more humble than the other schools. First of all, they are digging in the dirt and fertilizing their gardens. It's tough to be high and mighty when you are literally down to earth. But also, they see themselves as gathering the magic of the plant world. They are not great sorcerers, but the latest in a long tradition of gatherers.

Expect their laboratories to have windows that can open to let in the sun and the fresh air. They are unlikely to be incredibly tidy, as the dirt and compost of their world tends to get everywhere. Their knowledge of plants also leads to a knowledge of herbs and spices. Many Natural Wonders alchemists are also magically gifted in the kitchen. Despite these humble appearances, do not forget that they are alchemists and they do produce magical wonders beyond the comprehension of nearly everyone. They may be humble, but it is not because they need to be.

Remnants of the Living

These alchemists utilize pieces and parts of various living or formerly living creatures. These are the guys who would distill the essence of strength from a dragon's heart or use powdered unicorn horn in their healing potions. Their magic comes from the magic of life, most typically from the life of the world's most exotic animals.

While a small minority of these folks may turn towards necromancy and its dark ways, the majority of them do not. They don't see a phoenix as a majestic bird that deserves to live; they see it as a manufacturer of phoenix feathers and other ingredients. Since they don't value the creature's right to live, they don't see themselves as grave robbers, but simply as builders. They take from this to create that. While this may sound horrible on its face, it is not that different from a butcher carving steaks or a chef marinating meat. Yes, intrinsically they are aware that something had to die to give them what they need, but that is not something for them to bother about right now.

Note - We are not trying to justify a vegetarian lifestyle here! However, most people will draw a

difference between a steer bred for its meat and a unicorn or dragon which might actually be a sentient being. These alchemists treat the dragons the same way they treat their morning meal of eggs and bacon. Then again, very few of them have actually seen a dragon. They buy the pieces in a shop that caters to magical folks like themselves.

While they are not the most common of alchemists, they are one of the most common to interact with adventurers. They always need unusual parts of unusual (and typically dangerous) creatures. There isn't much magic in a chicken's lips, but it is plentifully found in dragons, wyrms, drakes and other "monsters" that the adventurers will often find themselves up against. The parts that spoil will be the most valuable and rare. After all, ground dragon bone can be kept in a magic shop for some time, but fresh dragon heart or brain will not last long at all.

For exactly this reason, these alchemists will be the ones who must use devices like the timeless box, a purity chamber, and/or permanent ice boxes. While not all of their ingredients need to be kept fresh, many do, and spoilage will ruin the magical powers they need to draw out of these parts.

So what else will you find in their laboratories? Possibly cages, especially if they keep certain creatures alive and harvest what they need without killing them. Being a little more heartless than the other alchemists, their labs tend to be less like the rest of humanity. They will more commonly rely on magical lighting, even during the day. They also tend to be more arrogant than others, after all, they are distilling life forces here, giving them a touch (and sometimes a heaping dose) of a "god complex".

Alternates

Not only are there various ways to do alchemy itself, but there are several alternate ways of using magic that would be similar to but not the same as the best known alchemy methods. These alternatives do not produce the same results as the alchemical schools listed above. Instead they use methods that are close enough to "common alchemy" that the unfamiliar may not notice the difference, but the differences are important enough to differentiate the disciplines. You don't need to

use each of these, but they are presented to give you the option of showing some more dramatic variations.

Herbalists

Herbalists work in much the same way as alchemists (most specifically the Natural Wonders school), but they use far less equipment. Where an alchemist summons magic through the lab equipment, an herbalist utilizes the magic already contained within the herbs and plants themselves. This makes collecting more difficult than brewing, and often makes herbalist compounds cheaper than alchemicals.

Herbalist compounds are not alchemicals. There are some very important differences. First, alchemicals are almost always more powerful in their effects than herbalist compounds. It is also important to remember that herbal compounds typically have a short shelf life, typically no more than a few months. This is because they spoil/rot. This makes them far less valuable to travelers, though they can be of great benefit to those who need them in the herbalist's neighborhood. In fact, herbalists are most common in the more rural areas where they can have larger gardens or even farms to supply them with their materials. Barring that, they may need access to the wild places where they can forage.

Trying to run an extended analogy: An herbalist is to an alchemist as a druid is to a sorcerer. The sorcerer takes magic from the environment and uses it to craft something completely different, as does an alchemist, though the alchemist is taking magic far more specifically from the ingredients as well as from the environment as collected by his lab. A druid shapes the natural magics of the environment to make them do things they might normally have done, but now do them at his will. The herbalist is similar. An herbalist is not simply mixing medicines, but taking what might normally be medicinal herbs and augmenting their innate abilities with a super charge of magic. Where the sorcerer and the alchemist are most likely seen as "taking" the magic and reshaping it; the druid and the herbalist are coaching the natural magic to do better and become supernatural.

Battle Alchemy

Battle alchemy is a different form of alchemy that works more like mage style magic. Instead of requiring a laboratory to craft his magic, the battle alchemist uses ingredients he can carry with him in order to produce effects in the field. These ingredients needed to have been prepared in a laboratory, but the magic is actually being summoned and shaped in the field. Therefore the effects appear to be “spells” instead of “formulas”.

This style of alchemy can be quite powerful and very useful in battle. Some of the best known effects include such formulas as: instant rust, liquefy (without heat), solidify air, and the ability to degrade (typically rot) almost any item. As can be seen, these effects are most commonly changing things from one state to another, whether that means controlling the gas-liquid-solid states or the entropy of the item. Even attacks can be summoned by using ingredients that will burst into flames or cause freezing.

While these are powerful magics, they can be more difficult than sorcery. Sorcery can often deliver results with similar effects without the cost of producing expensive ingredients and without the difficulty of throwing or otherwise delivering those ingredients during a battle.

“True Alchemy”

With such a vain name, you can expect differences of opinion. This style of alchemy is more in the fashion of transforming one thing into another. Yes, common alchemists will attempt to do this in their labs, but alchemists of the “true” style attempt to do this in the field. In some ways similar to the battle alchemists, in that they perform their feats outside of a lab, the true alchemist is transforming items in a more spell-like fashion, than in a formula style.

Not as interested in transforming an object from one state into another, they are more interested in transforming items into other materials or elements. (Elements here referring more to the periodic table elements than to the four “basic” elements.) The two most commonly used transformations are changing from one element to another and changing the shape of an object into another shape. Beginners can only transform small

amounts of materials, so the applications of this style of magic can be relatively small.

True alchemists need to have a good understanding of physics and engineering. Otherwise what they create will have an improper assembly and even the smaller objects may not be able to support their own weight or crystalline structure. Obviously, this can be of use when the alchemist is seeking to destroy something. For example, altering a stone wall into a dysfunctional piece of glass could have a major impact on the integrity of the wall itself.

For the most part, both battle alchemy and true alchemy can be enhanced by the same tools and items that common alchemy is, most specifically, a philosopher’s stone.

ADVENTURES IN ALCHEMY

Throughout this book, we have mentioned little tidbits that might make for good adventures for your player characters. We’re going to try and bring a bunch of those together here.

For some folks, this book is simply a list of more cool stuff they can have adventurers loot from the lab of some alchemist who is working for the big bad guy on a mission. Maybe with this stuff, he even is the big bad guy on a mission. That’s fine - Most player characters will thrill to the ideas of magical equipment in an alchemy lab. But that certainly isn’t all.

■ The most obvious and reusable adventure type here is the alchemist needing ingredients of some kind and paying adventurers to go and get them. This can be used with all type of alchemists. The most common would be when the alchemist needs some monster part for a potion and has to hire powerful guys to go kill the monster and bring back what he needs. Variants on this theme including: the need for the monster to still be alive; some chemical or mineral that can only be gotten from a dangerous place, like a volcano or the bottom of the ocean; or an item that needs to be stolen.

■ Much of the equipment here is expensive, so expensive that it may be worthwhile to hire people to protect it. It may need to be protected from

bandits or rival alchemists or from someone concerned about the alchemist employer becoming too powerful.

■ An alchemist might hire folks to test his alchemicals for him. This probably wouldn't be healing potions, but could be invisibility or shape shifting, something that might "act up". This might be used in conjunction with another quest, where the alchemist gives them the potions to help them accomplish some other purpose. Does the party know that the potions are experimental?

■ The alchemist is going to sell a case of healing potions to someone he has never met before and needs some "back up". Anyone who buys magic is likely going to have some magic of their own. The bad guys might not be the buyers, but instead a group of thieves targeting both the alchemicals and the payment.

■ The Alchemists' Guild has found someone breaking the law by running an illegal alchemy lab. The problem is, they are afraid to bust in and stop him, so they need some ~~expendables~~ adventurers.

■ The king's alchemist has several magical monitors, and one went off. They didn't recognize the type of spell, but they are very concerned. Someone needs to go out and figure out what happened. Is it an invading army? Is it a necromancer causing all sorts of mayhem? Or is it simply a new enchanter trying to craft some goodies for sale?

■ An alchemist has come to town and is competing with the established alchemists. A turf war is about to break out, and both sides will be looking for guards and leg breakers. Of course, the proper authorities will probably not be too happy with either side.

■ The haunted castle deep in the forest was owned by an alchemist or enchanter. Of course, the local magical manufacturer wants the equipment and note books left behind, but it is a haunted castle, and he is really not cut out for that. Who can he find ~~dumb~~ brave enough to go in for him?

■ Two alchemists start competing in town. They aren't competing on price or quality, but instead on who has the prettier bottles to put their potions in. Oddly enough, the fashion sense of the town makes this an important buying decision. With gold painted bottles and cut crystal coming into town, powerful guards and skilled shop spies are needed to keep both shops in business.

■ An alchemist is selling some dangerous acid to another alchemist. The acid is currently in a floater bubble, and it needs to cross an ocean or a continent. The party not only needs to protect the acid from being stolen, but needs to make sure that nothing breaks or violently shakes the floater bubble. If even a drop of the acid gets out, it will dissolve the floater bubble and then start on whatever else it can touch. It doesn't have to be an acid, just something dangerous and fragile.

EXTRAS

We were going to call this section "Frivolous Extras", because most of the things here are simply not as important as those that have gone before. However, not all of them are completely frivolous, so we'll call it extras. Be warned, some of the things in this section seem to break some of our previously implied rules. Therefore use them at your own risk, but do use them. They can be quite fun!

Problems with alchemy

Everything seems pretty rosy in the world of the alchemist, doesn't it? They are trained users of magic, but never have to battle the bad guys. They might have to stay up late at night in order to finish a formula, but that seems pretty meager cost for the huge salaries they get. Sure, they need to assemble expensive laboratories, but again, compared to their annual earnings, the lab costs aren't that much. So what, if anything, are the drawbacks?

That's entirely up to the GM and the game system, but there can always be risks and issues that you can put in to color your world. In order to justify the pay, there should be some risk involved in alchemy. Some of the obvious risks might involve lab accidents. Things sometimes explode in laboratories, and risk of life and limb would be a good reason that alchemists would demand such high pay. The risks might be incredibly small - only one lab in 1,000 blows up in any given year, but there is still some risk.

A less obvious risk might be the exposure to all those fumes and other dangerous substances. Just like

the hatters of old were sometimes driven insane from exposure to the mercury and glues they used, so should the alchemists be at risk due to the substances they use and create. Proper ventilation runs a risk, and may simply not be possible where they are working. Thus all that smoke and gas could cause untold damage to the alchemists. Again, even if the chances are relatively small, the risks would explain the high price the alchemist charges. Besides, having a good percentage of the alchemists in your world have some manner of insanity can make things a lot more interesting. No one said that insanity would stop them from properly mixing their formulas.

Containers

Alchemicals need to be transported in the proper containers. For potions, this is most commonly a bottle. But what kind of bottle? Adventurers want everything easy. Certain types of bottles will not work for them; in fact certain types of potions would not work for them. If an adventurer needs to swig down a healing potion while in battle, he is going to need it to be as concentrated as possible. A quart of liquid will not work. However, if the potion is intended to cure some magical ailment, it might be a better idea to sweeten the medicine so the user is more likely to drink it. You can even put rules around this, such as: concentrated potion is 4oz., noxious, and can be swigged while in combat, but tastes so nasty that the user must pass some manner of Willpower check in order to drink it. The more civilian version of the same potion is far sweeter (tastes like honey mead), but takes two actions to drink because there is so much of it.

Bottles: glass? Sometimes, sure, but glass does break. What about a sturdier substance. Maybe as easy as ceramics. Stoneware is sturdier, but yes, it is also heavier. Maybe an oval flask shape works better than a round bottle. Maybe the potion is best carried in a horn shape, such as a hollowed out tip of an elephant's tusk. Ivory is expensive, but there's no reason you couldn't use the same bottle over and over, just keep refilling it at the alchemist's shop. When you're paying as much as you are for healing potions, it is not the right time to skimp on the bottle price.

Would the alchemists use expensive bottles and mark up the price? Of course. First, they might

squeeze some extra money out of their customers this way. Second, who wants to pay huge amounts of money for some magical alchemical and have it delivered in the fantasy version of a brown paper bag? People want to be impressed when they are spending huge amounts of money. Ever see a new car in a dealer's showroom that was painted dull grey/primer? Because people do care about what the expensive things look like.

Why do potions always need to be potions? A healing potion will cure you if you drink it, but why can't it be a healing cake? How about a healing muffin? Why does it have to be a liquid potion? It would seem just as likely that an alchemist could craft corn bread that heals as they can craft a potion. The muffin would probably be safer to transport too. What about a bottle of gaseous potion? In order to take this healing potion, the user simply needs to inhale the gas in the bottle. While this might not change anything about the potion itself (other than making it slightly lighter), it will certainly confuse the adventurers who loot it and mistake it for an empty bottle - unless of course they saw someone use it during battle.

When it comes to bombs, most people assume that again glass bottles are the best, but they are not the only option. Glass spheres probably throw better and farther than bottles. If the alchemical is not that large, blown eggshells might be a better form. Maybe the spheres or eggshells can be transported in a metal case to protect them from harm. This might cause a delay (probably a delay in initiative and not a full action) when attacking with the device, but it sure beats having three fire bombs go off in your pocket because you fell down a hole.

MAKING IT WORK

You've read everything up to this point. But now you're thinking about what the next steps are. Here's how we think you can make it work in your game world:

The Producers

No, not the movie or stage play. Who makes these things? In most cases, you would need to have an enchanter who specializes in making laboratory equipment. Are there a few of these

guys working in the more major cities, making a profit off their peers? Is there no market for these items, so everyone needs to make them for themselves? Is there a major factory out there where enchanters and alchemists have these specialized tools provided for them?

The real question here is bigger: How many enchanters and alchemists are there in your world? If these folks are reasonably common, then the people who cater to their needs would be common as well. If they are rare, really rare, then they have to make their own tools. Somewhere in between? Well, then somewhere in between.

Because the World of Fletnern has been held to the same technological level for thousands of years, magic has surpassed any technology. The assumption is that several hundred years ago, an enchanter started making and selling some items that made life easier for others of his kind. This made it easier for others to become enchanters and/or alchemists, as long as they could get their hands on his products. This would encourage them to come together in the same city, and the larger numbers would encourage others to come to that city too. Now centuries later, there is a thriving community of magic craftsmen in the same spot. But your cities might not work that way.

Another easy explanation would be war. In times of war, people cluster together behind the most secure walls. Rulers then put these people to work as best they can, and any ruler with magical craftsmen would want to build weapons. After the war (assuming they survived), that same ruler might now be willing to continue to foster these craftsmen as they crafted things that would make magic easier. While the motivations (profit vs. war) are quite different, the end results are very similar.

Most of these items are rare enough, small enough, and valuable enough to be trade goods. Even if there was only one city in the world producing these types of items, the merchants will make certain that they find their way to other cities. You might want to establish maximums for the available products, so that you keep your game balance in check. Maybe no one has yet mastered the true philosopher's stone and the red water is the best anyone can come up with.

Compiling a Laboratory

Putting together a laboratory should be more than just a series of random picks from the lists. We have mentioned that the lab owners all have their own personalities and that these personalities would be reflected in their work space.

A few notes first, then some examples. If you have an idea of what kind of products this craftsman most commonly produces, that will help. Alchemists specialized in creating black steel or other major substances would have completely different needs than those who just keep churning out healing potions. Many of the items in this book are used more for research and identifying the unknown than simply producing magical items (as though producing magical items was easy).

Now depending on what you know about the logistics of magic will affect what is needed. If healing potions require some herbs to be of the freshest quality, then timeless boxes make the most sense. Might the substances require something akin to smelting or more like distilling? Obviously, the two will lead to different equipment.

Let's try some examples: The one example that stands out most seems to be the necromantic laboratory. By this we mean an alchemist who is likely both necromancer and alchemist and sees the two trades as intricately related. He won't use a magical pump to move fluids from one beaker to another, he would have a zombie heart that was pumping the fluid through some manner of blood vessel or intestine. In fact most of his glassware is likely replaced by something far more morbid. His assistants would be skeletons, zombies and/or mummies, but obviously, these would be simple laborers. Since this rather sick craftsman needs fresh body parts, he likely needs to have a timeless box or purity chamber, and probably no sign of a sunstone lamp. His major furniture is going to include several tables that can handle having bodies placed on them - placed on them and tied down. Add some of the darker decorations, and this becomes the lair of a sick, twisted, but likely successful necromancer. Is he experimenting on using alchemicals to enhance the abilities of his undead? Whatever else is going on, he is going to need to have a good supply of fur livener.

Let's take a completely different look next: the gem alchemist. This guy makes the bulk of his money from gem fusing. He is going to have all manner of molds and crucibles for his gem work, but he is also going to have the necessary equipment to produce large quantities of lesser philosopher's stones or a secure vault for his true stone. A secure vault to lock up his materials is of incredible importance here. His tools will show his flair for gems. His enchanter's wand will definitely be of gem quality, possibly even the handle. He needs to make his customers feel confident in his abilities, and the more enormous

gems he has laying around, used as lamps, decorations or tools, just enhance his confidence. After all, if he is using a ruby as a candle cover, he must be able to make an unlimited number of gems. In his earlier days, he practiced on lesser quality gems. Many of these might still be lying around, perhaps as yellow diamond etching pens or emerald sand paper. He is not going to have any worries about the freshness of his ingredients, but he will need to have the fuel to “melt” his gems. With his uses of great heat, he may be using teke spoons and fire-warded items, as well as stone beakers instead of glass.

Last example: the religious alchemist. Many games see healing magic as the exclusive venue of religious types, while some campaigns have a close tie between the god(dess) of magic and the professions themselves. In either of these cases, it would be likely to have a religious alchemist who focused on making healing magics in his lab. To this craftsman, his magic is either coming from or directly impacted by his god. Where others would take cat naps while their alchemy brewed, this man will have a kneeler, and will quietly (then again, maybe not so quietly) pray over his work. His decorations will reflect his ties to his god with statuary of whatever demons or angels are most closely associated with alchemy. A purity chamber would be common, either for the alchemist’s meditation or to keep his ingredients fresh. Even the color scheme would reflect the connection to the god. Is white the color of healers or is green the color of magic? While this lab is not that different than others, it will have a very different “vibe” than most. It also will have no equipment for analysis. This alchemist will have no problem selling his limited number of products, so he does not need to concern himself with finding new ways or new products.

Salesmanship

Throughout this book, we have talked about what the lab looks like, what equipment the alchemist uses and what products he crafts. But how does he sell his products? Perhaps the easiest way is if he has a middle man who buys his products. Here the alchemist is simply a manufacturer, and he sells his products to a merchant who marks up the price. This is easy and probably safer, but clearly, the alchemist is giving a portion of the profits to the peddler, probably a third of the retail value. By the time we get through all the problems of being your own salesman, this loss of profits is going to be sounding pretty good!

Running a shop is difficult. First there are the three most important things: Location, Location, and Location. Is the shop in the back alleys where people won’t see it or out on the busiest street where it might attract gawkers? The rent on the main thoroughfare is going to be far more than the back alley.

Who is handling the customers? If the alchemist is doing that himself, it could have serious repercussions with his manufacturing time. Does he really have the ability to handle the flow of people in and out of the shop while still mixing his magic in the back? What happens if a customer keeps him too long from his work? Will the entire batch of jumping potions be ruined? Maybe he can just sit an apprentice behind the counter, but do you really want to trust your business to some teenager who doesn’t know what he’s doing? So you hire a salesperson. OK, that seems reasonable, but you do have to pay them. And how busy is the shop? An alchemist really doesn’t need to make sales every day, and it would frost most cheapskates to pay a salesperson a full day’s wage to handle one or two customers.

Assuming you can sell, what do you do about security? If the thieves think they can steal potions worth weeks of labor without getting caught - they will! And there are at least two types of thieves: the subtle ones who shoplift and the thuggish ones who bash in the salesperson’s skull while taking the stuff. Alchemists are not known for their melee skills.

So you hire a guard, and develop some magical traps and tricks to protect the shop. But those traps and tricks take materials and take the time to construct, time away from brewing saleable merchandise. And assuming they succeed in preventing a theft, do the traps need to be replaced? Alchemy is notorious for being one shot use, so most likely that’s more time away from producing product.

Security while you’re open is important, but so is security while you are closed. You can’t let any burglars get in and steal your product, your materials or your equipment. Is this another guard to balance the tricks and traps?

Let’s review: The one alchemist sells to a middle man and gives away about a third of the retail value. The other guy runs his own shop, employing at least the sales person, two guards, and the apprentices. And he’s relying on the sales person to haggle successfully, which typically means giving a commission. All that just for the hope of making sales. Hey, some folks have the entrepreneurial spirit, and some don’t.

The point of this book is to discuss alchemical laboratories, so we don’t want to take any more space

talking about the front of the shop, but these are things that need to be considered. If for no other reason, you need to protect the alchemist from those adventurers who will steal his stuff, given the chance.

Generic to Legend Quest

In **Legend Quest**, enchanters, and alchemists, and all other spell casters, are defined and restricted by their power levels (lab base for alchemists). In our efforts to keep this a generic document, we have replaced the various power levels with descriptive terms. Here is the translation key for those terms:

Term	Power Level
Apprentice	1
Beginner	2
Journeyman	3
Expert	4
Master	5
Best	6

The term “Best” is not used lightly. Someone of this level of power would likely be world renown, at least amongst his peers. Masters might exist in major capital cities, but would be highly unlikely anywhere else. They should be darn unlikely anywhere.

EDITOR’S NOTES

This was a difficult book for us to scope. At first we planned to separate the alchemist from the enchanter (mainly enchanting weapons), but we felt that this would create books too thin to be of value. We recognize that due to rule differences, some game masters may have difficulty using the items in this book in their games, but we did our best to describe them in a generic way that we hope can be converted into the greatest number of game systems. If you use a little imagination, we hope that the items here can be both of use (within your game stats) and interesting to your players. Remember that you do not necessarily have to have the game rule impact figured out for every item. You can simply assume that the items here help alchemists and enchanters without giving it a number modifier to some die roll.

We also removed any items that did not seem to be of any use in the laboratory. This means that any alchemy clearly designed as a weapon (such as

poisons) was left for another book. If this is going to be an Alchemists’ Laboratory book, it had to be that in fact, not just name.

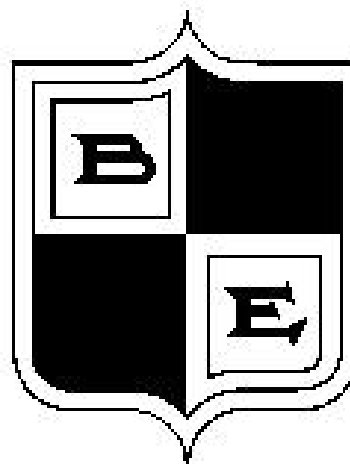
CONCLUSION

While we believe that the items in this book are useful and cool, they are not the exhaustive list. There will always be more good ideas - some useful in game and some just cool and interesting. Alchemists are natural born experimenters; they will come up with more stuff given the time to do so. We just wanted to give you a great start. Never forget that it’s your fantasy world. Add the stuff you like. Invent new products that exist only in your world. You don’t have to do this right now, but now is a good time to start.

Credits

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APPENDIX A

SALARIES

Minor magical items can be crafted by people with minor magical abilities. To craft the really powerful stuff requires the true experts. Earlier we explained terminology we have been using to represent the various “power levels” of the magical crafters. But each of these folks gets paid differently as well. The following charts show the “standard” fee per day for having one of these craftsmen working for you. In the case of a local shop, the craftsman will likely receive all of the money, but need to supply his own tools and equipment. In a magical factory, the factory will more likely supply the tools, but then the worker will more normally go home with less.

Standard reduction for an enchanter at an enchantment factory is 50% of rate. Standard reduction for an alchemist at an alchemy lab is 67% of the rate. Therefore, a journeyman enchanter working in a factory will likely take home 150sc, while a journeyman alchemist would take home 100sc. Compared to a carpenter making 11sc a day, these guys are incredibly wealthy!

Enchanters' Pay Scale		
Descriptor	Power Level	Daily Rate
Apprentice	1	100sc
Beginner	2	200sc
Journeyman	3	300sc
Expert	4	500sc
Master	5	750sc
Best	6	1000sc

Alchemists' Pay Scale		
Descriptor	Power Level	Daily Rate
Apprentice	1	50sc
Beginner	2	100sc
Journeyman	3	150sc
Expert	4	250sc
Master	5	375sc
Best	6	500sc

In many cases the prices of the various items are a direct formula based on these rates plus the cost of materials. When this doesn't work, it is typically caused by one or both of the following issues: First, some formulas are harder to accomplish than others. Even in the hands of the more skilled alchemists, they do not

always work out. If a formula fails roughly 50% of the time, the cost is going to be double what one might expect. Many alchemists refer to this as “spoilage” because the failed procedure will ruin or spoil the materials. Also, there will be some impact from supply and demand. If very few people know how to craft that particular item, its supply will be low and thus the price will go up. Similarly, if the demand is high, the price will go up. The most common cause of high demand is ease of use. While many of the pieces of equipment in this book are of value to enchanters and alchemists, there are not that many of these magical types. Items that have use for more mundane folks will have higher prices. Take the blue light staves for instance. These can (and will) be used by anyone - simply stick it in the ground outside your tent. They are even shipped four to a tube (a lead lined tube to prevent them from detecting magic while they en route).

Apprentices being trained in their craft are typically not paid. However, if someone with an apprentice's level of knowledge were working in the trade, this is what he would earn.

APPENDIX B

HOW TO MAKE IT ALL WORK FOR YOUR WORLD

We've admitted how a generic book can be a little more difficult to bring into your magic system. The point of this book was never to change your rules or seek to further define them. The point of this book is to give you a mess of ideas that you can use to enhance your game and game world.

The first thing you should try is to see if the items in this book can be used to match up in your game rules. If you can transport the ideas here into your game easily - go for it! If you need to alter things a little, use your best judgment. You're a game master; we trust you to make these modifications.

Chances are, your game doesn't have a lot of rules around alchemy. In this case, you can make things the way you want. Don't overcomplicate things. You do not need to determine the proper measurements of every ingredient for a potion of increased agility. Similarly, you don't need to determine the actual processes.

Just to restate, you don't need to have rules around every piece of equipment. Especially if you don't have a player character alchemist, then you really don't need to have game stat specifics. Not every piece of equipment needs to have an assigned plus or minus to be useful.

As to how to make it work in your world, fairly specifically in your world, you need to find a place to start. Magic is expensive, so probably the best place to start is where in your world the most money is. You probably know why there's money there. Maybe they have fabulous mineral resources. Maybe they are the trade center of the world, and all the trade goods flow through their city. Whatever the reason, money will lead to magic.

So if the money is there, how much magic is? How available is magic? Are there alchemist shops that sell potions? Do enchanters sell a variety of magical items? You need to answer that before you can determine what you are going to do with the shops of these magical manufacturers.

If this is a major trade or capital city, it will likely have attracted alchemists and enchanters. Once one enchanter opens a shop in a city, he will attract apprentices who then go on to open their own shops, suppliers who will sell ingredients and equipment, and other enchanters who will use him as a supplier for their labs. This snowballs as more magical manufacturers will attract more. They will form guilds or other inner societies, both to support each other and to protect their secrets. This becomes a magic center.

Once you have decided where your magic centers are, decide what they specialize in. Maybe one School dominates that magical center. That would lead to some magics being easily available and others being rare and in short supply. Maybe different schools or disciplines are rivals within the city. Maybe there are all manner of magics available, and everything is available. Again, this returns to how available magic is, but specifically how different magics are available.

There is a variant to this. Magic isn't always acceptable in some cultures. Whether it is because it is seen as being immoral or because they are intelligently afraid that alchemy labs have a tendency to explode, there are good reasons for magic to be a black market product. If magic is black market, then anyone trying to buy it is going to need to have an introduction. This will also jack up the prices, and anyone dealing in magic is going to be running a risk just to sell it.

As you can see, the game rules don't have to have any control over the magic available in your world. Availability and price are controlled by you as the game master. You need to balance your game so that magic doesn't take control, but you should also try to think about the prices. If a wealthy merchant earns about 10,000sc in a week, and potions of youth cost about 5,000sc, you can bet he's never going to grow old. That's OK, if that's how you wanted it to work.

In the same vein, if a journeyman alchemist is earning 150sc per day, and a toy golem alarm costs

1,500sc, there is no reason he cannot have one. But even this journeyman alchemist may not be able to buy a 14" floater bubble for 4,250sc. If magic is available, there needs to be some manner of common sense with what folks will have purchased with their money.

APPENDIX C

FAQS

How much equipment does an alchemist really need?

This is entirely up to your game rules. If you are looking for an idea to work with, **Legend Quest** suggests the following table:

Alchemists' Lab Base		
Descriptor	Lab Base	Total Cost
Apprentice	1	500sc
Beginner	2	1,000sc
Journeyman	3	2,000sc
Expert	4	4,000sc
Master	5	8,000sc
Best	6	16,000sc

These costs do not need to include all the magical equipment. These amounts should also be the minimums. People do not always restrict their toolboxes to things that they absolutely need. Extra equipment is always welcome, whether it is for good reason or for the sillier reasons.

How do I decide what's best for an individual alchemist?

The best place to start is to look at the Alchemical Schools. Not only do they give you some ideas on equipment, but they can help you understand the "mood" of the laboratory. From there, trust to your imagination. The small labs don't need extra magical pieces. They may only have the most mundane equipment: test tubes, beakers, alembics and other distilling equipment, etc.

What about materials?

We didn't get into materials here for two reasons. The first is that we couldn't be generic and discuss materials. Secondly, as we discussed, we don't believe that there is only one set of materials that will produce a given product. What one alchemist might make out of salts and minerals, and other may make out of bark and leaves. Even within disciplines, there should be some variation. Example from real life - There are many headache remedies on the market. They all cure your headache, but they are not the same drug or ingredients.

Why? Just, Why! Why this book?

As we've said, we think it's important to think about alchemy and the use of magic by magic manufacturers. We also think that most GMs will read this book and at least five times say, "Hey, that gives me a great idea for an adventure!" Read it again, and you might get five more.

We know that as GM, you can say, "You loot the alchemist's lab and you get 12,000sc worth of loot." But that's boring. Maybe your players don't mind boring treasure, but ours do. By giving them treasure that isn't just a number on a page, you stir the role-playing. Now they have to decide if they want to keep it. If not, they have to figure out where to sell it, and possibly role-play that interaction. Maybe the merchant will buy it, but doesn't have that kind of coinage, so they have to barter for something else. If you aren't really playing a role-playing game, but instead just fighting with dice, well, maybe you don't need this book.

My game says alchemists must be mages before they can be alchemists, so what do I do?

This is not a problem. In fact it has no impact on the equipment or processes. It probably has some impact on the salary of an apprentice alchemist, but maybe not.

Even someone who started their career as a combat oriented mage might still have a number of reasons to become a home-bound alchemist. Maybe there was a close call that spooked him into staying home. Maybe the call was closer and the one legged mage just isn't fit for combat anymore. Lost friends, hurt feelings over loot, a failed mission; the list of reasons to hang up your spurs are longer than you think. Just because you start as a spell slinging adventurer, doesn't mean you need to keep doing that your whole life.

I have a question you did not answer here. What do I do now?

Write us an email at info@boardenterprises.com. We're actually pretty nice about replying to emails; though don't expect a two-hour turnaround.

APPENDIX D

LEGEND QUEST OPTIONAL RULES

This book is intended to be generic to all fantasy games, but even in making it generic, it is often useful to see examples of how the items and spells/recipes work in an actual game setting. For this reason, we are presenting the Legend Quest rules for some of the items and processes here:

Restore Inanimate

Points to Learn=15	Casting Time=Pow minutes
Materials=N/A	Effect=Repair
Accuracy=0/+5	Range=0/+0
Area of Effect=1/+0	
Casting Fatigue= $\frac{1}{2}$ xPow	Sustaining Fatigue=N/A
Min Power=special	

Zzzzt Trick

Points=10	Casting Time=20
Materials=N/A	Effect= $\frac{1}{2}$ DxPow
Accuracy=0/+5	Range=1'+3'
Area of Effect=1/+0	
Casting Fatigue= $\frac{2}{3}$ xPow	Sustaining Fatigue=N/A
Min Power=1	

Homunculus Creature Statistics

Strength:	2	Height:	18-24"
Knowledge:	Pow	Weight:	minor
Endurance:	Pow	Movement Modifier:	var ($\frac{1}{3}$)
Willpower:	Powx3	Common Skills:	LAB
Agility:	5		
Psyche:	Pow		

Lab Rat

Typical stats: S 2 K 5 E 1 W 4 A 6 P 4 with variable skills.

Bond

Points to Learn= 15	Casting Time= 2h
Materials= N/A	Effect= Bond
Accuracy= -5/+5	Range= 0/+0
Area of Effect = 1/+0	
Casting Fatigue= 1xPow	Sustaining Fatigue= N/A
Min Power= 2	

Call

Points to Learn= N/A	Casting Time= 25
Materials= N/A	Effect= Call
Accuracy= 0/+5	Range= 0/+0
Area of Effect= 1/+0	
Casting Fatigue= $\frac{1}{2}$ xPow	Sustaining Fatigue= N/A
Min Power= Call Period 12h x Pow	
Rest Period = 3h x Pow. Death Period = 1 month	

APPENDIX E

PRICE LIST

In order to understand the price list, you need to understand the difference in prices. There is a major difference if you go to the manufacturer and buy it there, instead of buying from a merchant or buying it in a store. The base price is the Cost at Source or buying it directly from the manufacturer. These prices assume that the manufacturer is outside the city, so his rents are lower, and he has more freedom. It also assumes he has fewer taxes, but that goes right along with more freedom.

If you buy it from a merchant, someone who is a traveling middle man but doesn't have to worry about a brick and mortar store and can probably be a little more fast and loose with the taxes and tariffs, then you will use the Cost from Merchant pricing. This would also be appropriate if you were buying it from a manufacturer who was located in a major city and had to handle all the issues of the city, including importing his materials and paying his taxes.

The worst pricing is when you buy from a merchant who is running a store. He has all the overhead costs of running the store, plus he is marking it up so he can make a profit. This is the Cost in City pricing. Remember that the merchants need to buy their inventory and are taking a risk that it will not be sold or something could happen to it. Those are pretty big risks when you're trying to turn a profit, and they will need to be compensated for them.

As a game master, you may not want to tell your players about these differences at all. Assuming that they are in a major city and buying these things, simply charge them the Cost in City price. If they are trying to sell to a merchant running a store, they would be getting the Cost at Source pricing. This will simplify things, but not everyone wants to simplify things!

<u>Description</u>	<u>Class</u>	<u>Cost at Source (sc)</u>	<u>Cost from Merchant (sc)</u>	<u>Cost in City (sc)</u>
Alchemical clay, 12oz.	Apparatus	52.00	78.00	104.00
Apothecary cabinet, pine, w/16 drawers	Apparatus	750.00	1,125.00	1,500.00
Apron, leather, enchanted magic defense (+15%)	Apparatus	1,500.00	2,250.00	3,000.00
Astronomer's Scope	Apparatus	500.00	750.00	1,000.00
Beaker, copper, cup, hammered	Apparatus	1.00	1.50	2.00
Beaker, copper, cup, measured, hammered	Apparatus	1.25	1.88	2.50
Beaker, glass, cup	Apparatus	0.40	0.60	0.80
Beaker, glass, cup, measured	Apparatus	0.60	0.90	1.20
Beaker, glass, eternal light	Apparatus	150.00	225.00	300.00
Beaker, glass, pint	Apparatus	0.65	0.98	1.30
Beaker, glass, pint, measured	Apparatus	0.85	1.28	1.70
Beaker, mica, cup	Apparatus	9.00	13.50	18.00
Beaker, mica, half cup	Apparatus	6.00	9.00	12.00
Beaker, mica, pint	Apparatus	11.00	16.50	22.00
Beaker, quartz, pint	Apparatus	68.00	102.00	136.00
Blow Bottle - air	Apparatus	1,100.00	1,650.00	2,200.00
Blow Bottle - fire	Apparatus	1,200.00	1,800.00	2,400.00
Blue light stave, detects \geq beginner	Apparatus	3,000.00	4,500.00	6,000.00
Blue light stave, detects \geq journeyman	Apparatus	1,400.00	2,100.00	2,800.00
Blue light stave, detects all	Apparatus	4,800.00	7,200.00	9,600.00
Blue light stave, detects all, pack of 4	Apparatus	18,000.00	28,000.00	36,000.00
Bookshelf, oak (80"x34"x10" deep)	Apparatus	70.00	105.00	140.00
Bottle, glass, quart	Apparatus	1.00	1.50	2.00
Bowl, shallow, porcelain, 6"d	Apparatus	0.60	0.90	1.20
Bowl, shallow, stoneware, 6"d	Apparatus	0.50	0.75	1.00

<u>Description</u>	<u>Class</u>	<u>Cost at Source (sc)</u>	<u>Cost from Merchant (sc)</u>	<u>Cost in City (sc)</u>
Burner, glass test tube w/ eternal flame	Apparatus	2,100.00	3,150.00	4,200.00
Cabinet, buffet style, walnut	Apparatus	120.00	180.00	240.00
Cabinet, pecan, armoire style	Apparatus	90.00	135.00	180.00
Cabinet, walnut, three drawers below and open shelving above	Apparatus	145.00	217.50	290.00
Caldron w/ lid, cast iron, 4 gal. (40lb.)	Apparatus	55.00	82.50	110.00
Cambel sponge, fist sized	Apparatus	5.00	7.50	10.00
Candle, bayberry wax, 6" taper (4oz.)	Apparatus	0.10	0.15	0.20
Candle, beeswax, 6" taper (4oz.)	Apparatus	0.12	0.18	0.24
Candle, bituitem, filled	Apparatus	24.00	36.00	48.00
Candle, bituitem, refill, 6"	Apparatus	15.00	22.50	30.00
Candle, eastern wax, 6" taper (4oz.)	Apparatus	0.19	0.29	0.38
Candle, tallow, 6" taper (4oz.)	Apparatus	0.06	0.09	0.12
Centrifuge, stone, hand crank, 3'tallx2.5'd	Apparatus	150.00	225.00	300.00
Chair, plain	Apparatus	35.00	52.50	70.00
Cold face glasses	Apparatus	900.00	1,350.00	1,800.00
Counterweights, brass, 1g-50g, 6 weights	Apparatus	3.00	4.50	6.00
Counterweights, granite, 1g-50g, 6 weights	Apparatus	12.00	18.00	24.00
Counterweights, ivory, 1g-50g, 6 weights	Apparatus	21.00	31.50	42.00
Cupel, floor stand, magically heated	Apparatus	1,650.00	2,475.00	3,300.00
Cupel, floor stand, perpetual blower	Apparatus	1,200.00	1,800.00	2,400.00
Cupel, table top, mundane	Apparatus	112.00	168.00	224.00
Cylinder, glass, pint, w/base	Apparatus	1.00	1.50	2.00
Cylinder, glass, pint, w/base, measured	Apparatus	1.25	1.88	2.50
Dish, gold, 4", plain	Apparatus	43.00	64.50	86.00
Dish, petri, glass	Apparatus	0.15	0.23	0.30
Dish, silver, 4", plain	Apparatus	4.50	6.75	9.00
Dragon compass, E≥10, Range 300y	Apparatus	1,600.00	2,400.00	3,200.00
Dragon compass, E≥2, Range 30y	Apparatus	500.00	750.00	1,000.00
Dragon compass, E≥3, Range 60y	Apparatus	600.00	900.00	1,200.00
Dragon compass, E≥4, Range 90y	Apparatus	750.00	1,125.00	1,500.00
Dragon compass, E≥6, Range 150y	Apparatus	1,000.00	1,500.00	2,000.00
Dragon compass, E≥8, Range 240y	Apparatus	1,250.00	1,875.00	2,500.00
Elemental scope	Apparatus	2,400.00	3,600.00	4,800.00
Enchanter's wand, detects apprentice (all)	Apparatus	2,700.00	4,050.00	5,400.00
Enchanter's wand, detects beginner	Apparatus	1,400.00	2,100.00	2,800.00
Enchanter's wand, detects journeyman	Apparatus	1,000.00	1,500.00	2,000.00
Flask, glass, cup	Apparatus	0.40	0.60	0.80
Flask, glass, cup, measured	Apparatus	0.60	0.90	1.20
Flask, glass, pint	Apparatus	0.65	0.98	1.30
Flask, glass, pint, measured	Apparatus	0.85	1.28	1.70
Flask, porcelain, cup	Apparatus	1.30	1.95	2.60
Flask, porcelain, pint	Apparatus	2.60	3.90	5.20
Flask, stoneware, cup	Apparatus	1.10	1.65	2.20
Flask, stoneware, pint	Apparatus	2.20	3.30	4.40
Floater Bubble, 10"	Apparatus	3,000.00	4,500.00	6,000.00
Floater Bubble, 14"	Apparatus	4,250.00	6,375.00	8,500.00
Floater Bubble, 6"	Apparatus	2,000.00	3,000.00	4,000.00
Gloves, leather, enchanted fire ward (3D)	Apparatus	305.00	457.50	610.00
Gloves, leather, workman's	Apparatus	4.60	6.90	9.20

<u>Description</u>	<u>Class</u>	<u>Cost at Source (sc)</u>	<u>Cost from Merchant (sc)</u>	<u>Cost in City (sc)</u>
Hammering machine, unliftable hammer	Apparatus	1,250.00	1,875.00	2,500.00
Jar, alabaster, w/alabaster lid, half cup	Apparatus	3.00	4.50	6.00
Jar, alabaster, w/alabaster lid, half gallon	Apparatus	3.50	5.25	7.00
Jar, alabaster, w/alabaster lid, one gallon	Apparatus	7.00	10.50	14.00
Jar, alabaster, w/alabaster lid, two gallon	Apparatus	12.00	18.00	24.00
Jar, glass, half-gallon, enchanted magic resistance +15%	Apparatus	1,504.00	2,256.00	3,008.00
Jar, glass, w/glass lid, half cup	Apparatus	0.90	1.35	1.80
Jar, glass, w/glass lid, half gallon	Apparatus	4.00	6.00	8.00
Jar, glass, w/glass lid, one gallon	Apparatus	7.00	10.50	14.00
Jar, glass, w/glass lid, two gallon	Apparatus	12.00	18.00	24.00
Jar, glass, w/glass lid, two gallon, enchanted to diamond hardness	Apparatus	5,012.00	7,518.00	10,024.00
Jar, mica, w/mica lid, half cup	Apparatus	3.50	5.25	7.00
Jar, mica, w/mica lid, half gallon	Apparatus	12.50	18.75	25.00
Jar, mica, w/mica lid, one gallon	Apparatus	21.00	31.50	42.00
Jar, mica, w/mica lid, two gallon	Apparatus	40.00	60.00	80.00
Jar, porcelain, w/porcelain lid, cup	Apparatus	1.00	1.50	2.00
Jar, porcelain, w/porcelain lid, half cup	Apparatus	0.90	1.35	1.80
Jar, porcelain, w/porcelain lid, half gallon	Apparatus	1.85	2.78	3.70
Jar, porcelain, w/porcelain lid, one gallon	Apparatus	5.25	7.88	10.50
Jar, quartz, w/mica lid, half cup	Apparatus	4.00	6.00	8.00
Jar, stoneware, w/stoneware lid, cup	Apparatus	0.80	1.20	1.60
Jar, stoneware, w/stoneware lid, half cup	Apparatus	0.75	1.13	1.50
Jar, stoneware, w/stoneware lid, half gallon	Apparatus	1.50	2.25	3.00
Jar, stoneware, w/stoneware lid, one gallon	Apparatus	4.25	6.38	8.50
Jar, stoneware, w/stoneware lid, two gallon	Apparatus	6.50	9.75	13.00
Jug, glass, 3gal.	Apparatus	9.50	14.25	19.00
Jug, glass, 5gal.	Apparatus	19.00	28.50	38.00
Jug, glass, 6.5gal.	Apparatus	21.50	32.25	43.00
Jug, glass, gal.	Apparatus	3.25	4.88	6.50
Jug, glass, half gal.	Apparatus	2.80	4.20	5.60
Jug, porcelain, gal.	Apparatus	4.80	7.20	9.60
Jug, porcelain, half gal.	Apparatus	4.20	6.30	8.40
Jug, stoneware, 3gal.	Apparatus	9.25	13.88	18.50
Jug, stoneware, 5gal.	Apparatus	15.00	22.50	30.00
Jug, stoneware, 6.5gal.	Apparatus	20.00	30.00	40.00
Jug, stoneware, gal.	Apparatus	4.00	6.00	8.00
Jug, stoneware, half gal.	Apparatus	3.50	5.25	7.00
Knife, kitchen, steel w/ wood handle	Apparatus	2.50	3.75	5.00
Lamp shade, alabaster, plain	Apparatus	5.00	7.50	10.00
Lamp, brass, oil, w/ glass chimney	Apparatus	5.00	7.50	10.00
Lamp, glass, eternal light, w/ alabaster shade	Apparatus	305.00	457.50	610.00
Lamp, glass, eternal light, w/ green glass shade	Apparatus	304.00	456.00	608.00
Lamp, hurricane, clear glass, candle	Apparatus	2.00	3.00	4.00
Liquid copper, 150oz.	Apparatus	2,500.00	3,750.00	5,000.00
Liquid copper, 15oz.	Apparatus	275.00	412.50	550.00
Liquid copper, 75oz.	Apparatus	1,300.00	1,950.00	2,600.00
Magical Monitor, range 100 miles, expert	Apparatus	4,900.00	7,350.00	9,800.00
Magical Monitor, range 100 miles, master	Apparatus	3,750.00	5,625.00	7,500.00
Magical Monitor, range 200 miles, expert	Apparatus	6,000.00	9,000.00	12,000.00

<u>Description</u>	<u>Class</u>	<u>Cost at Source (sc)</u>	<u>Cost from Merchant (sc)</u>	<u>Cost in City (sc)</u>
Magical Monitor, range 200 miles, master	Apparatus	4,900.00	7,350.00	9,800.00
Magical Monitor, range 300 miles, master	Apparatus	6,000.00	9,000.00	12,000.00
Magnifying glass, with copper handle (3"d)	Apparatus	12.00	18.00	24.00
Memory Orb, 2 hour	Apparatus	115.00	172.50	230.00
Memory Orb, 4 hour	Apparatus	230.00	345.00	460.00
Memory Orb, 8 hour	Apparatus	345.00	517.50	690.00
Metamorph clay, one pound/creature	Apparatus	600.00	900.00	1,200.00
Mill, 16" stone, for large amounts, adjustable	Apparatus	50.00	75.00	100.00
Mill, hand, stoneware	Apparatus	28.00	42.00	56.00
Mill, hand, walnut	Apparatus	35.00	52.50	70.00
Mittens, fire resistant (naturally)	Apparatus	5.00	7.50	10.00
Mortar and pestle, bronze, 3.5cup capacity	Apparatus	19.00	28.50	38.00
Mortar and pestle, glass, 1cup capacity	Apparatus	3.80	5.70	7.60
Mortar and pestle, glass, 2.5cup capacity	Apparatus	5.30	7.95	10.60
Mortar and pestle, granite, 1.5cup capacity	Apparatus	17.00	25.50	34.00
Mortar and pestle, granite, 3cup capacity	Apparatus	22.00	33.00	44.00
Mortar and pestle, grape wood, 1.5cup capacity	Apparatus	2.00	3.00	4.00
Mortar and pestle, moss agate, 1cup capacity	Apparatus	175.00	262.50	350.00
Mortar and pestle, porcelain, 3cup capacity	Apparatus	3.00	4.50	6.00
Mortar and pestle, stoneware, 3cup capacity	Apparatus	2.50	3.75	5.00
Pane, mica, 5"x5".04"	Apparatus	2.00	3.00	4.00
Pen, goose quill	Apparatus	0.33	0.50	0.66
Pencil, bituitem, filled	Apparatus	14.00	21.00	28.00
Pencil, bituitem, refill, 4"	Apparatus	7.00	10.50	14.00
Permanent ice box, 1'x1'x1', chest style	Apparatus	760.00	1,140.00	1,520.00
Permanent ice box, 2'x2'x4'tall, wine rack style	Apparatus	815.00	1,222.50	1,630.00
Permanent ice box, 3'x2'x1', chest style	Apparatus	775.00	1,162.50	1,550.00
Philosopher's stone, "true", gemstone	Apparatus	4,250.00	5,000.00	8,500.00
Philosopher's stone, powder of the stone	Apparatus	1,025.00	1,250.00	2,050.00
Philosopher's stone, red water	Apparatus	2,250.00	3,300.00	4,500.00
Pitcher, porcelain, 2qt	Apparatus	1.25	1.88	2.50
Pot, 1 gal., tin	Apparatus	1.20	1.80	2.40
Powering device, beginner power	Apparatus	11,000.00	16,500.00	22,000.00
Powering device, expert power	Apparatus	23,500.00	35,250.00	47,000.00
Powering device, journeyman power	Apparatus	16,500.00	24,750.00	33,000.00
Powering device, master power	Apparatus	31,250.00	46,875.00	62,500.00
Purity Chamber	Apparatus	7,500.00	11,250.00	15,000.00
Rod, glass, eternal light, w/ leather sleeve	Apparatus	304.00	456.00	608.00
Rod, stirring, glass, 10"	Apparatus	0.30	0.45	0.60
Rod, stirring, glass, 6"	Apparatus	0.20	0.30	0.40
Scale, brass, 5" dishes	Apparatus	36.00	54.00	72.00
Scale, steel and glass, 5" dishes	Apparatus	22.00	33.00	44.00
Scroll case, wood	Apparatus	6.00	9.00	12.00
Skillet, 12"d., cast iron (8lb.)	Apparatus	11.00	16.50	22.00
Spoon, tin, 6"	Apparatus	0.30	0.45	0.60
Spoon, wooden, 10"	Apparatus	0.20	0.30	0.40
Still, copper, half gallon	Apparatus	17.00	25.50	34.00
Still, glass, half gallon	Apparatus	20.00	30.00	40.00
Stool, high	Apparatus	30.00	45.00	60.00

<u>Description</u>	<u>Class</u>	<u>Cost at Source (sc)</u>	<u>Cost from Merchant (sc)</u>	<u>Cost in City (sc)</u>
Stool, low	Apparatus	10.00	15.00	20.00
Storm candle, -20mph, 3.5 hours	Apparatus	150.00	225.00	300.00
Storm candle, -30mph, 4 hours	Apparatus	180.00	270.00	360.00
Storm candle, -40mph, 4.5 hours	Apparatus	250.00	375.00	500.00
Sunstone lamp	Apparatus	2,500.00	3,750.00	5,000.00
Sunstone lens, monocle	Apparatus	1,050.00	1,575.00	2,100.00
Sunstone lens, spectacles	Apparatus	2,150.00	3,225.00	4,300.00
Table, wood w/ marble top, 6'x3'x2"thick	Apparatus	95.00	142.50	190.00
Table, work, enchanted fire ward (2D)	Apparatus	450.00	675.00	900.00
Teke Spoon	Apparatus	1,500.00	2,250.00	3,000.00
Test tube, copper, measured, welded	Apparatus	0.90	1.35	1.80
Test tube, copper, welded	Apparatus	0.70	1.05	1.40
Test tube, glass	Apparatus	0.30	0.45	0.60
Test tube, glass, measured	Apparatus	0.50	0.75	1.00
Test tube, mica	Apparatus	6.00	9.00	12.00
Test tube, porcelain	Apparatus	1.00	1.50	2.00
Test tube, stoneware	Apparatus	0.80	1.20	1.60
Thermometer, glass w/ alcohol, 12"	Apparatus	6.50	9.75	13.00
Thermoscope, glass w/ alcohol, 12"	Apparatus	5.00	7.50	10.00
Timeless Box, 1 cubic foot	Apparatus	400.00	600.00	800.00
Timeless Box, 16 cubic feet	Apparatus	3,850.00	5,775.00	7,700.00
Timeless Box, 2 cubic feet	Apparatus	800.00	1,200.00	1,600.00
Timeless Box, 4 cubic feet	Apparatus	1,300.00	1,950.00	2,600.00
Timeless Box, 8 cubic feet	Apparatus	2,300.00	3,450.00	4,600.00
Tinker's door	Apparatus	2,300.00	3,450.00	4,600.00
Tubing, copper, 12', coiled	Apparatus	6.00	9.00	12.00
Tubing, glass, 12', coiled four times	Apparatus	6.00	9.00	12.00
Tubing, glass, 12', coiled six times	Apparatus	7.25	10.88	14.50
Updowsing rod, apprentice	Apparatus	800.00	1,200.00	1,600.00
Updowsing rod, beginner	Apparatus	1,100.00	1,650.00	2,200.00
Updowsing rod, expert	Apparatus	2,000.00	3,000.00	4,000.00
Updowsing rod, journeyman	Apparatus	1,400.00	2,100.00	2,800.00
Void Zone, apprentice	Apparatus	1,500.00	2,250.00	3,000.00
Void Zone, journeyman	Apparatus	2,500.00	3,750.00	5,000.00
Void Zone, master	Apparatus	4,750.00	7,125.00	9,500.00
Void Zone, master, 10"	Apparatus	7,750.00	11,625.00	15,500.00
Golem, toy, apprentice power, wood	Assistant	1,300.00	1,950.00	2,600.00
Golem, toy, beginner power, wood	Assistant	2,600.00	3,900.00	5,200.00
Golem, toy, journeyman power, wood	Assistant	3,900.00	5,850.00	7,800.00
Blazing oil	Bomb	1,500.00	2,250.00	3,000.00
Building burner bomb	Bomb	1,700.00	2,550.00	3,400.00
Clear leaf, 3D damage	Bomb	650.00	975.00	1,300.00
Frost bomb	Bomb	500.00	750.00	1,000.00
Huumpo "potion"	Bomb	800.00	1,200.00	1,600.00
Pocket volcano	Bomb	3,200.00	4,800.00	6,400.00
Star stones, each	Bomb	10.50	15.75	21.00
Storm cloud puff, apprentice	Bomb	600.00	900.00	1,200.00
Storm cloud puff, beginner	Bomb	700.00	1,050.00	1,400.00
Storm cloud puff, journeyman	Bomb	800.00	1,200.00	1,600.00

<u>Description</u>	<u>Class</u>	<u>Cost at Source (sc)</u>	<u>Cost from Merchant (sc)</u>	<u>Cost in City (sc)</u>
Tornado pill	Bomb	75.00	112.50	150.00
Alchemical thermite, 1 hour burn	Material	225.00	337.50	450.00
Alchemical thermite, full batch (5 hours)	Material	1,100.00	1,650.00	2,200.00
Black steel, ingot, 5lb	Material	175.00	262.50	350.00
DamEmIn, each application	Material	25.00	37.50	50.00
Easy string, beginner	Material	1,000.00	1,500.00	2,000.00
Easy string, expert	Material	1,600.00	2,400.00	3,200.00
Enchantment acid	Material	1,500.00	2,250.00	3,000.00
Hut candle, 10 hours	Material	150.00	225.00	300.00
Materials, homunculus	Material	var.	1,400.00	1,850.00
Pressigen, multicolored, p/sq. yard	Material	90.00	135.00	180.00
Pressigen, plaid or intricate color, p/sq. yard	Material	105.00	157.50	210.00
Pressigen, single plain color, p/sq. yard	Material	80.00	120.00	160.00
Spring hue, square yard	Material	80.00	120.00	160.00
Sticky grease, 150 sq. inches	Material	115.00	172.50	230.00
Super charcoal, pound	Material	92.00	138.00	184.00
Tastes great, 16oz	Material	1,000.00	1,500.00	2,000.00
Happiness potion, 30 minutes	Potion	400.00	600.00	800.00
Miner's savior	Potion	400.00	600.00	800.00
Sleep tight potion, 15 minutes	Potion	55.00	82.50	110.00
Sleep tight potion, 5 minutes	Potion	80.00	120.00	160.00
Smiles potion, 120 minutes	Potion	125.00	187.50	250.00
Stasis potion	Potion	100.00	150.00	200.00
Elfmen potage, one dose (3oz)	Product	20.00	30.00	40.00
Liquid fear, apprentice	Product	600.00	900.00	1,200.00
Liquid fear, beginner	Product	700.00	1,050.00	1,400.00
Liquid fear, expert	Product	1,000.00	1,500.00	2,000.00
Liquid fear, journeyman	Product	800.00	1,200.00	1,600.00
Liquid light	Product	400.00	600.00	800.00
Armor cream	Salve	650.00	975.00	1,300.00
Fur livener	Salve	1,000.00	1,500.00	2,000.00
Icicle blade	Salve	900.00	1,350.00	1,800.00
Scar balm, 6 applications	Salve	1,150.00	1,725.00	2,300.00
Aqua regia, gallon	Substance	140.00	210.00	280.00
Chrystalist, half hunk, 2.5lbs	Substance	3,125.00	4,687.50	6,250.00
Chrystalist, hunk, 5.25lbs	Substance	7,875.00	11,812.50	15,750.00
Chrystalist, shattered fragment, 1lb	Substance	1,000.00	1,500.00	2,000.00
Chrystalist, shattered fragment, 1oz	Substance	50.00	75.00	100.00
Gold, pound	Substance	106.67	160.00	213.33
Horn, unicorn, full, large (13lb)	Substance	13,000.00	19,500.00	26,000.00
Horn, unicorn, powdered, p/ pound	Substance	200.00	300.00	400.00
Ink, dark brown, 1oz	Substance	1.00	1.50	2.00
Lead, pound	Substance	0.44	0.66	0.88
Oil, lamp, whale, gallon	Substance	1.00	1.50	2.00
Papyrus, 11"x11"	Substance	0.50	0.75	1.00
Parchment, lambskin, 11"x11"	Substance	1.00	1.50	2.00
Silver, pound	Substance	10.67	16.00	21.33
Sunstone, 45 carat disk	Substance	1,000.00	1,500.00	2,000.00



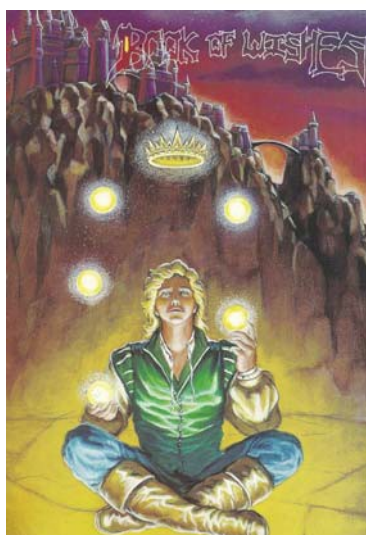
I Want You !!

to play



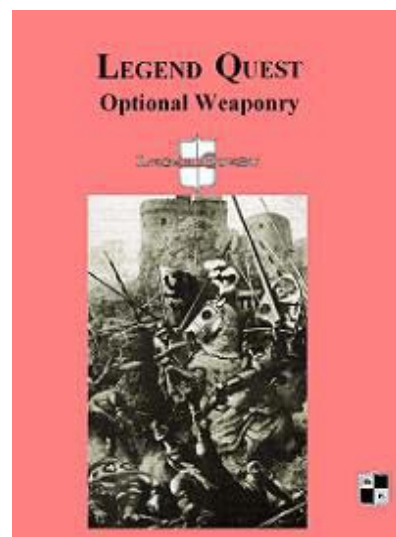
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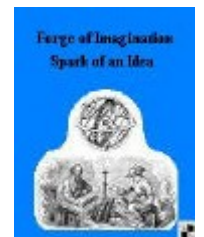
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Also look for:



Grain Into Gold - a fully developed economy for any fantasy role-playing game, including why things cost what they do and a price list of over 500 items

Forge of Imagination - Spark of an Idea - the original imagination firing machine for game masters contains approximately 300 fleshed out ideas and “sparks” focused on adventures and campaigns.



Character Foundry - following in the footsteps of the Forge of Imagination, here are dozens of fully formed NPCs, random charts to generate more, and all manner of ideas on how to easily develop your own.

The City of RHUM

The City of Rhum

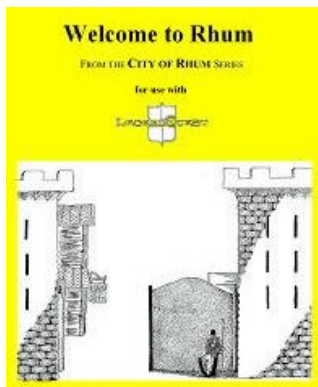
FROM THE CITY OF RHUM SERIES

for use with



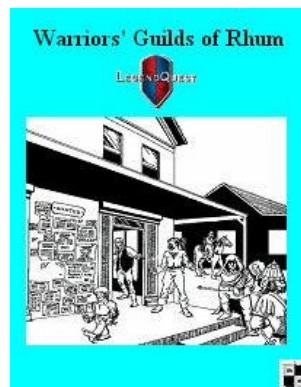
So here it is - **THE CITY OF RHUM!** So this is how you start. We're going to explain the culture and setting of Rhum. Unlike our other city supplements where individual locations are detailed, this supplement will give a broader overview with far less detailing of specific locations. Of course to do that, we need to detail some of the more important people, but buildings and prices are not the primary focus of this book.

Each supplement in the Rhum series details a particular neighborhood giving very detailed descriptions of some of the shops and more general descriptions of others. Each of these books is packed with 50+ locations, including the people and the products to be found there.



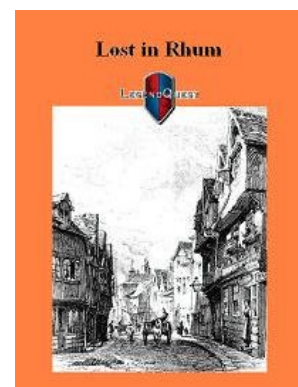
Welcome to Rhum

the North Gate district of the city, catering to travelers of all kinds



Warrior Guilds of Rhum

a close look at the Soldiers' Guild and the Adventurers' Guild of Rhum and the neighborhoods they inhabit



Lost in Rhum

in the shadows, off the main streets, you will find both entertainment and danger, lost in a much darker Rhum

The Quickie Guide to the City of Rhum - a free introduction to the city of Rhum supplements, from a Locality perspective

Dozens and Dozens of Dozens

Baker's Dozen

Each of the Board Enterprises' Baker's Dozen Supplements will give thirteen immediately usable characters, locations or items that you can use without wasting time on rules changes, etc. Not only should these individual entries be a strong addition to your world, but they will help you by sparking more ideas for future adventures, characters and even campaigns.

A Baker's Dozen Villains contains 13 unique and original villains to spice up your missions. For when you want an intelligent enemy to challenge your players.

Baker's A ^ Dozen Villains

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for use with your Role-Playing Games



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for use with your Role-Playing Games



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100s

Don't think that these are simple one-page d100 charts. These are full supplements that describe 100 different items or locations that you can drop right into your world. No, they aren't as detailed as the Baker's Dozen supplements, but that's not what they're for. For quick items needed in the heat of a playing session - this is just what the GM ordered!.

100 Towns

100 CLEVER TOWNS
for use with your Role-Playing Games



100 Towns contains 100 different towns from farming communities up to super sized cities. Each has a different way of doing things and offers a different "feel" to the players when they encounter it.

100 Bar Drinks

100 AN ASSORTMENT OF ALCOHOLS
for use with your Role-Playing Games



100 Bar Drinks contains 100 different alcoholic drinks. From beers and wines to the more exotic spirits and liqueurs, and even into some magical drinks, this supplement will have your players happy to return home again! Well, at least their characters will be happy.

100 Professions

100 AN ASSORTMENT OF PC AND NPC JOBS
for use with your Role-Playing Games



100 Professions lists out one-hundred part time jobs specifically chosen for adventurers at home between missions. Earn money to cover your room and board or come up with extra for your equipment. Or just keep your hand in and meet more contacts.

Looking for More??

Perhaps the most important part of designing a campaign world is the communities that the game master places. Every GM has their own way of handling the towns and cities, but what if there was an easier way to flesh out the urban areas without trying to map every street? This is that easier way!

Urban Developments

A GUIDE TO CITIES AND TOWNS
A Simple and Safe Supplement



Urban Developments walks you through the design of any urban area from small farming communities all the way through massive capital cities. The step by step approach allows you to think your way through what you want and checks to make certain that it all makes sense. Not only will this make it easier for you to set up your world, but it will make it easier for you to run these areas, because you will have thought out the big questions: Terrain and Climate, Food and Water, Natural Resources, even getting into some thoughts about economics and culture. **Urban Developments** will guide you through fleshing out your cities and your world. It is based on our signature excessive research into historic and modern factors as well as decades of professional experience designing role-playing games and worlds - just like

Grain Into Gold. This method gives you both game balance and a realistic setting. Players will be happier, and you as the game master will be happier.

You know the gods of your world, right? Do you? Have you figured out the enemy's gods? Do you know the evil spirits looking to plague the world and gain power through the suffering? Even the low powered ones? Are you starting to think, maybe you could use a couple hundred more ideas?

Here are 100 gods and 100 spirits and minions. You can add any or all of them to your campaign world, because they are described as personalities. This generic supplement is specially designed to fit into any fantasy role-playing game because it is not dependent on stats and rule books. This is an interconnected collection of divine creatures from multiple pantheons - often rival pantheons.

And you won't be left stranded. If your game doesn't have rules on gods in the game or you don't like your rules, there is an alternate set of rules on how gods and spirits work in the appendix.

GODS AND DEMONS

100 Gods
and
100 Spirits

CLIFFORD DENTON
for use with your Role-Playing Games



THE ROYALTY

A Baker's Dozen Royal Persons,
100 Noblemen,
and
100 Palace Staff

CLIFFORD DENTON
for use with your Role-Playing Games



You designed your world. You figured out the most important kingdom and who the ruler is. Your players and their characters start adventuring there. Then you realized - You only know four people in the palace! **The Royalty** is a fully established set of nobility ready to drop into your game world. They come fully equipped with backgrounds, personalities, and schemes of their own. But this isn't simply an organization of a family and maybe some staff. This is an interconnected collection of nobles that can be worked into various different hierarchies and governmental styles. Don't believe us? Well, there are two fully established governmental styles included: one more feudal and the other a council of local barons. This generic supplement will fit into any fantasy role-playing game because it is not dependent on stats and equipment, but instead on personalities and motivation. Here you'll learn that sometimes, NPCs can be quite powerful,

even if they can't cast a spell or swing a sword. Not surprisingly, with this many powerful people in one book, the adventure ideas are just jumping off the pages. Not interested in a political campaign? No problem, these nobles make a perfect background to the rest of your high adventures. **The Royalty** combines our **Baker's Dozen** series of detailed descriptions with two of our **100s** series listing shorter descriptions of 100 Nobles and 100 Castle Staff. The result is 213 NPCs that you can add to your game world as needed. Chances are your players won't meet them all, but you will know that you have all the angles covered should you need them.