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DUNGEON DRESSING:
MISCELLANEOUS DECORATIONS



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DUNGEON DRESSING: MISCELLANEOUS DECORATIONS

*Tired of your dungeons lacking in verisimilitude? Want to add cool little features of interest to your creations but don't have the time to come up with non-essential details? Want to make your dungeons feel more realistic? Then *Dungeon Dressing* is for you! Each instalment focuses on a common dungeon fixture such as stairs, pillars or pools and gives the harried GM the tools to bring such features to life with interesting and cool noteworthy features.*

*This instalment of *Dungeon Dressing* presents loads of great features and details to add to the miscellaneous features in your dungeon. Designed to be used both during preparation or actual play, *Dungeon Dressing: Miscellaneous Features* is an invaluable addition to any GM's armoury!*

CREDITS

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MISCELLANEOUS DECORATIONS

Few dungeons have completely blank, featureless walls.

DECORATION: DOOM PAINTINGS

A doom painting is a traditional English religious painting depicting the Last Judgement of the Christian faith. Although doom paintings vary in their fine details, the basic composition stays the same. One side of the painting (normally the left) depicts heaven while the other depicts hell. Worthy folk are shown going to heaven while sinners are cast down into hell. Doom paintings were commissioned in churches to highlight the contract between the reward of heaven and the agony of hell and to guide worshippers away from misbehaviour and sin. Obviously, real life doom paintings feature many Christian features; replace these with deities and powers from your campaign world.

Use this table to generate interesting characteristics for your doom paintings. Some features listed below may be inappropriate based on your dungeon's setup—ignore or modify such entries as appropriate.

D%	MAJOR FEATURE
1-3	This painting depicts two scenes: on the left, a giant has its mouth propped open with sturdy logs, while people walk into the giant's mouth; on the right, the giant's teeth are bared, and a number of headless corpses litter the ground.
4	A bas relief bears the image of a colossal Janus-like being. One side shows the figure's outstretched arms welcoming approaching unarmed pilgrims; the other displays the figure wielding a sword in one hand while firing rays of energy from the other at armed warriors.
5-7	A mural hangs over a fork in a dungeon hallway. Over the left path, the mural shows a blasted landscape dotting with fire; over the right path, a tunnel covered in several inches of snow featuring dozens of dagger-like icicles.
8-10	This otherwise featureless painting shows two black and white globes; a haze of smoke covers one while swarms of flying insects pour from the other.
11	One side of this painting depicts several humanoid creatures standing on a chessboard's black tiles; the other is featureless and grey.
12-14	A cleric presenting her holy symbol features at the left edge of this piece, and light shines to the halfway point; outside the light, a viewer can make out the faint shapes of lurking skeletons and ghosts.
15-17	The left side of this luridly-coloured painting shows adventurers running away from a screaming demon idol, while barbed darts fly at them from all directions. The right side shows the same group of heroes laden with bulging sacks walking by a smiling version of the same demonic idol.
18-20	On the left side of this painting, a pair of humans carry a roasted pig towards a towering mantichore; on the right, the same two humans have been impaled by dozens of spikes while the creature roars in triumph.
21	A strange green haze covers the entirety of this work, which features an unfurnished stone room; on the right side, a group of people, faces covered in cloth traverse the room, while corpses fill the left side.
22-24	A thin stone beam crosses a pit in this triptych. The sun is depicted above a creature falling off the beam on the left, scales in balance are displayed above a creature maintaining its balance, and a dagger dripping with blood points at a creature falling off the beam to the right.
25-27	A creature with a toothy maw on each side of its head sits in the middle of this painting; on one side, someone leans against the wall and pushes it open into the waiting maw, while on the other a group walks through a nearby secret door.
28-30	A fire-filled pit dominates this piece; several humanoids cross, seemingly walking on air, from the left and look on in horror as a group crossing from the right tumble into the flames.
31-33	A capering jester works to entertain two crowds; one crowd wears blindfolds but appears to be otherwise normal, while everyone in the other crowd appears to be paralyzed and wearing a fixed, painful grin.
34-36	This painting depicts a spiral staircase leading up and down. Going down, the staircase is of iron and angels wait at the bottom; going up, the staircase is made of gold and devils lounge by the landing.
37-39	A large blade has beheaded an elf on the left side of this picture, but has merely clipped some hair from the halfling on the right side.
40	This work is split into quadrants, each featuring a different element and its impact on hapless victims. Close scrutiny reveals a faintly painted safe path tracing its way through the quadrants.
41-43	This painting has a white globe on one side and a black globe on the other. People touching the white globe appear refreshed, while those touching the black globe are wilted and desiccated.
44-46	Two scenes of people passing through a portal adorn this painting. On one side, those passing through have been transformed into frogs; on the other, people walking through with their left hand raised in salute appear unchanged.
47-50	Colourful birds alight on the shoulders of those who pass unmolested by a series of stone heads; meanwhile, another scene shows the stone heads biting those without birds.

51	Two chandeliers hang over a spike-filled pit in this piece; a person swings over the pit on one chandelier, but the other chandelier is shown to be coming loose.	84-86	A king and queen are seated in this painting. All those who approached the king have been decapitated, while those who approached the queen have received fine gifts of gold and silver.
52-54	These two scenes depict rolling boulders bearing down on adventurers; one side shows the group flattened by its pursuing boulder, while the other side shows the group crammed into a hidden alcove.	87	Two cheerily decorated rooms grace this colourful painting; a series of mouse holes separate the rooms. On the left side, emptied, bright-blue flasks dwarf people on a table who are climbing down the tablecloth and heading towards the mouse holes. On the right side, a half-eaten cake sits on a platter, and two huge people must bend over to fit in the room.
55-57	A river rushes through the centre of this work; the bank on the left side is crumbling away into the torrent, while the right bank remains high and dry.	88-90	This engraving is split horizontally. Below the midline, tentacles drag humanoids to awaiting maws; some tentacles peek through tiny holes but are unable to grab the people walking unaware on the top part of the engraving.
58-60	A beggar sits on either side of this painting. The beggar on the left holds a few silver coins in his hands, while the one on the right is empty-handed; people passing by the one on the left have a glow about them, while those on the right emanate darkness.	91-92	This strange painting appears to be of a book's two facing pages, the right side full of Common words, and the left side containing but one word. The words are inscribed in reverse, as if the book were held up in a mirror; if a character uses a mirror, they can easily read the text, but reading single word on the left side, triggers a <i>glyph of warding</i> .
61-63	This triptych devotes itself to different settings for a lever; the first scene shows the lever in the "up" position as a room fills with water, the second scene shows the lever in the "down" position as the room appears to have a significantly lowered ceiling, and the final scene shows the lever in the neutral position while the room is perfectly normal.	93-94	The engraving on this wall features two archways. The left archway shows a veritable army of badgers pouring through it, and the right archway shows a handful of large deer passing through. If a character examines the engraving they notes a series of seven tiny digits etched above each archway; the digits reverse each other.
64	A hooded assassin impales his victim on his sabre on the right side of this painting. While the assassin on the left has trouble with his target who has wrapped the assassin's blade in his cloak.	95-96	This mural depicts two identical rooms—at least as far as the decor goes. In one, people are hale and lively; in the other room, the same people lie dead. If a character looks very closely at the mural, they detect a strange, musty odour leaking from the side showing the dead people. An ancient plague-riddled tomb lies behind the mural.
65-67	A mural hanging over two arched passageways shows collapsing pillars on the left side, while the right side's pillars remain standing.	97-98	In this triptych, the left side shows a group of people walking along the left-hand side of the room while the floor tilts to the right, threatening to dump them into a yawning pit. The right side shows a group of people traversing the right-hand side of a similar room while the floor tilts to the left. The middle portion shows a group walking through the dead centre of the room, and the floor remains level.
68-70	The ceiling tiles in this painting drop on those passing below. On the left side, the tiles harmlessly bounce off those they strike; but, on the right side, jets of flame uncovered by the falling tiles incinerate their targets.	99-100	A beautiful painting depicts a shaded glen with a pond. The pond's left bank shows a group of nymphs who cower in fear at an approaching warrior brandishing weapons; the right bank shows a group of satyrs devouring a separate group of people who carried flowers.
71-73	This painting shows one room filled with electricity that strikes all those who enter. Another room—in which a person has a hand on a certain floor tile—is clear of any obvious dangers.		
74-76	This painting features a capering jester half dressed in colourful motley and half dressed in drab grey rags. If any character spends a round studying the painting, a crippling fit of laughter overcomes them.		
77-79	This dreary painting shows a graveyard with gaunt humanoids covered in mud emerging from graves. After a character studies the painting for a few moments, their names appear on the headstones on the painting's right side.		
80	Giant flying monkeys course through this painting. On its upper half, the monkeys carry victims to their death; on the lower half, potential targets ward off the monkeys with sticks dripping with sticky, amber liquid.		
81-83	Two rooms are separated by the void of space in this odd painting. Those travelling through portals from right to left emerge unscathed. Those travelling the opposite way look like they passed through a grinder.		

DOOM PAINTINGS: MINOR FEATURES

Use this table, to generate interesting features for your doom paintings. Some features listed below may be inappropriate based on your dungeon's setup—ignore or modify such entries as appropriate.

D%	MINOR FEATURE OR DRESSING
01-02	The painting hides a switch that does not have any obvious effect when toggled.
3	One of the doom painting's depictions is on the painting's face, and the other faces the wall.
04-05	A crude rendition of the doom painting precedes the actual doom painting by several hundred feet.
6	A chalk arrow points to a detail in the painting that seems to have no significance.
07-08	The painting is fresh and tacky, and seemingly completed very recently.
9	The doom painting is made up of jumbled tiles. It takes one hour and requires a sound mind to solve. For every ten minutes of work, the task becomes easier.
10-11	The painting fills a shallow wall niche and has been obviously bricked over. It requires an hour's worth of work to uncover the painting.
12	A piece of otherwise normal scenery in the painting has hidden words inscribed in it. The inscription indicates the location of the trap portrayed by the doom painting.
13-14	The doom painting rests on the floor and leans against a wall; if this is a carving, it appears that someone chiselled it out of its setting.
15	Half of the work is missing; for image with two sides, choose the most appropriate one to remove. For triptychs, the middle scene is cut in half.
16-17	Part of the painting is incomplete, as if the creator died before finishing it. The incomplete portion is uncoloured, and has a sketch-like quality to it.
18	During the characters' examination of the painting, an object that appeared to be an integral part of the image falls out.
19-20	A black shroud covers part of the painting, concealing the side showing bad consequences.
21	A heavy wooden frame covered in gold leaf surrounds the painting. The frame is riddled with woodworms, and the gold leaf is nothing but faded gold paint.
22-23	While the rest of the corridor or room where the painting hangs appears to match the typical state of nearby areas, the doom painting is covered in dust and cobwebs as if it has hung here for many years.
24	The painting's frame shows birds flying along the top and insects crawling along the bottom. The creatures on the frame seem to actually move.
25-26	The doom painting is installed upside-down.

27	The work is actually split into individual works depicting one scene. Only one scene faces the characters at a time, but the work sits on a contraption that allows it to rotate each scene into view.
28-29	Singe marks cover part of the painting, indicating something tried to set the painting on fire or that it has been rescued from a blaze.
30	Adventurers' clothing and weapons are piled on the floor just under the painting. Other denizens have apparently looted the valuable items. Are the items offerings to the painting?
31-32	When a character comes within 30 feet of the painting, a magical voice describes the painting and trivial information about the artist.
33	On the painting's lower right corner the artist has inscribed her signature or other identifying mark. Below that is a line reading, "Commissioned by:" followed by a name.
34-35	A white shroud—tacked in place—conceals the side of the painting showing an action's good consequences.
36	Casual scrutiny uncovers a sheet of paper behind the painting (or in some nook of a carving); the paper contains a short fable related to the painting's subject.
37-38	The work hangs suspended from the ceiling on slender chains; it is otherwise unattached to anything. A nearby crank raises and lowers the piece.
39	The characters find a kaleidoscope which contains the painting; by turning the kaleidoscope's lens, a viewer sees the various scenes in the painting, and weird combinations and distortions as well.
40-41	The painting leans to one side; no matter how much a character works to balance the painting, it still tilts to one side of the other.
42	Someone has painted a large red "X" over one of the painting's scenes; this is an obvious addition to the original work.
43-44	A thick sheet of scratched and dirty glass protects the painting; close evaluation reveals the painting to be badly damaged and worthless.
45	Two copies of the painting sit side by side; they show similar scenes, but the reward/punishment circumstances are reversed.
46-47	The painting is decaying; a painting is moth-eaten while stone work has partially crumbled.
48	The work fits on a one-inch by one-inch square; to gain any meaningful information from the work, a character must magnify the image.
49-50	The painting has tiny silver bells affixed to the bottom; the bells under the reward side sound pleasing, while the bells under the punishment side are discordant.
51	The scenes depicted by the painting are photorealistic; either magic captured the scenes or the artist was preternaturally talented.

52-53	Appropriate tools and scaffolding remain near the work, as though the person who positioned the work left immediately after mounting it.
54	The doom painting sits prominently in a gallery of otherwise mundane paintings; a border of magical flames illuminates the painting.
55-56	A sheet of parchment is nailed next to the painting; the parchment contains quotes, in various languages, from critics who equally praise and pan the work.
57	Dozens of clockwork butterflies hold the work aloft. If at least half the butterflies are destroyed, the work falls to the ground and the surviving butterflies flutter away.
58-59	Two minutes after someone views the doom painting, it spontaneously bursts into flames, and is destroyed. It reforms two days later.
60	Ten humanoid skeletons lie in a heap underneath the painting; an inspection reveals they have lain there for several years.
61-62	The work's creator has rendered it in an abstract style. To decipher the work's meaning, a character must be educated or know something about art.
63	The scenes play out in real time on the painting, with each side reaching its respective fate before the cycle begins again.
64-65	The framed painting is propped underneath a table in place of a leg.
66	Light sources within the painting give off a faint glow; the lights are as bright as a candle. Covering the painting smothers the light.
67-68	Each scene in the painting features another doom painting. Most likely, the characters would require something to magnify the nested paintings.
69	The doom painting faces the wall; a scrawled note decries the painting's offensiveness.
70-71	The painting covers up another, more valuable painting (worth 500 gp); close investigation ¹ discovers the second work.
72	Scrawled below the painting in blood is the message, "Do not believe this. It lies!"
73-74	The doom painting has been signed and numbered; this particular painting is the first in a set of five works. The others lie throughout the dungeon and together they depict an epic scene.
75	Various brushes and pigments litter the floor below the painting, as if the creator had left suddenly as soon as they were finished.
76-77	Nails radiating abjuration magic hold the painting in place. While the nails remain the peril indicated by the painting cannot happen; removing the nails dispels this protection.
78	A cloud of gnats buzzes about the painting; they are easily shooed off and there is no obvious reason for the insects' attraction to the painting.

79-80	If the characters leave the painting where it is, randomly select a member of the group. The painting topples from the wall and falls on the character, as they pass by.
81	Faint cries of anguish and terror, as if coming from a great distance, emanate from the punishment side of the painting.
82-83	A bill of sale from a recent auction is attached to the painting; a knowledgeable character who closely checks it, knows the painting sold for at least ten times its actual worth.
84	The type of paint differs from scene to scene in the doom painting. One scene is painted with manufactured paint; the other uses natural pigments. The different scenes were also clearly done by different artists.
85-86	If the painting contains humanoids, some of the subjects bear an uncanny resemblance to the characters' friends and relatives. The painting is old, though, and done in a style long out of fashion.
87	The painting has a metal frame; cherubs are etched on the frame, and they show delight at the reward side of the painting and horror or disgust at the punishment side of the painting.
88-89	If a character touches the doom painting's punishment side, they gain a minor blessing pertaining to a trap or event tied to the painting; touching the reward side results in a similar penalty.
90	The doom painting is mounted on a cylinder that revolves slowly enough to display the entire painting over the course of a minute.
91-92	Soot and grime cover the painting's face, completely obscuring the image. It takes five minutes to reveal the image, but using anything other than water destroys it. The wall around the painting is free of soot and grime, suggesting the painting was damaged elsewhere.
93	The colours on the painting are so vibrant and unusual they fascinate viewers for 1d6x10 minutes, unless their will is strong ² .
94-95	The doom painting conceals a locked secret panel ² , which the characters cannot detect unless they move the painting. A key sits in a hole cut into the rear of the picture's frame.
96-100	Semi-precious gems encrust the painting's frame; they are worth 10d6 x 10 gp ² , but take 30 minutes to remove safely.

1. Successful find secret door roll locates.
2. Successful save against spell negates.

DECORATION: GRAFFITI

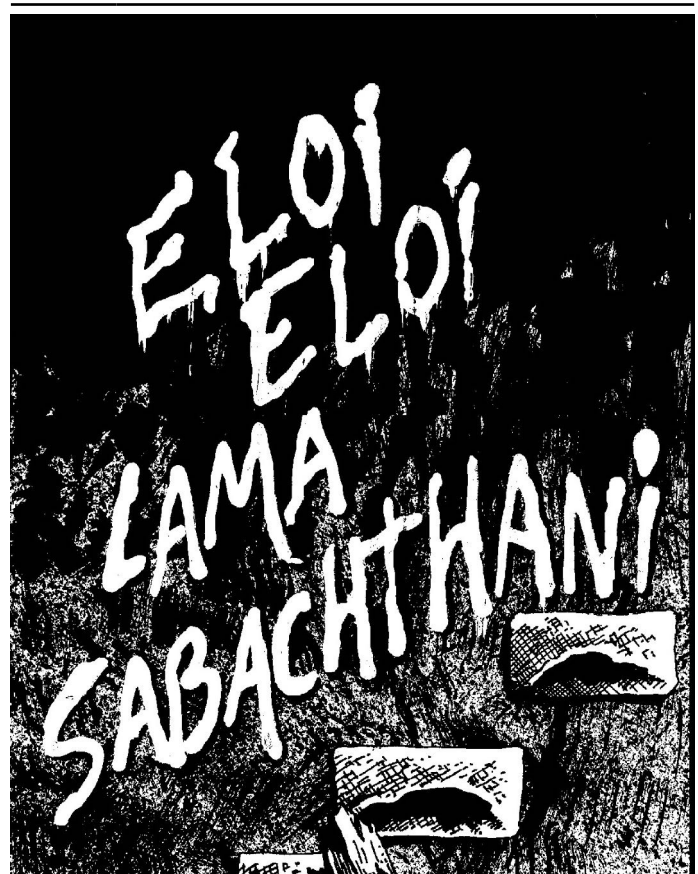
Use this table, to generate interesting pieces of graffiti for your dungeon. Some features listed below may be inappropriate based on your dungeon's setup—ignore or modify such entries as appropriate.

D%	MINOR FEATURE OR DRESSING
01	Bloody handprints decorate the wall in a repeating pattern of "flowers."
02	Hundreds of tally marks are scorched into the wall.
03	A date—the current date—is scratched into the wall. The markings look ancient.
04	A beautiful woman's face is artfully drawn on a door.
05	In an unsteady, perhaps semi-literate hand, is the word "BYEBYE".
06	Graffiti reveals an acquaintance of the party "was here."
07	A large chalk "X" is marked on the wall.
08	Someone has drawn an (inaccurate) map of the dungeon on the wall.
09	The word "IOD" is written in black paint on an otherwise blank wall.
10	"Beware of the angels angles" is marked on the wall in brownish fluid.
11	"Take the Left" is scribbled in ink on the floor.
12	"R. I. P. Dongar the Unassailable" is carefully carved next to a burned and blackened wall.
13	The horrid image of an outstretched man partially cut open as if for an operation mars the floor.
14	A white circle with three dots mars the floor.
15	Something written on the wall has been effaced by an exceedingly crude word written in black ink.
16	A stencil has been used to blow powdered paint, making the outline of a crown onto the floor.
17	The words "Look Further" are written in elaborate cursive over a doorway.
18	Thousands of six-pointed stars are marked on the walls, ceiling and floor with charcoal.
19	The outline of a person in white chalk (bizarrely) decorates the ceiling.
20	A series of pictographs or hieroglyphs are precisely drawn upon the wall.
21	Nearby walls are decorated with paintings, executed quickly and crudely, of a forest by night.
22	A primitive but dynamic rendering of an elephant is painted in charcoal and red earth on the wall.
23	The image of a phoenix is drawn in red blood dominates the ceiling.
24	The floor bears an elaborate, partially effaced, chalk summoning circle.
25	Painted octopuses, fish and dolphins cover the floor.

26	A steel spoon, lying on the floor, is evidently the tool used to roughly carve, "Pray for me" on the bottom of one of the walls.
27	A door is drawn in chalk on the wall, for some reason.
28	"VIII:4" is scrawled in blocky script near the ceiling.
29	A blue-chalked two-tailed mermaid covers the floor.
30	Perfectly executed circles and straight lines, drawn in pink chalk, cover all the surfaces in this room.
31	Childish scrawls and scribbles in brightly coloured paint cover a portion of a wall.
32	Sinew and blood has been used to create a mural of a demonic figure.
33	An elongated and stylised horse, galloping across the wall, is drawn in blue chalk.
34	Thousands of "B"s written in black ink, in a myriad of scripts and styles, cover the floor.
35	Flowers and ornamental leaves have been doodled in paint along the wall.
36	A claw or sharp knife has been used to cut the words "HELP ME" into the base of the wall.
37	The graffiti is luminescent. Roll again, to determine what it says.
38	"W. Loves T." is written in blood.
39	An eye, somewhat stylised, covers the whole ceiling.
40	"BINGO" is painted in red block capitals.
41	Footprints in blood proceed from the floor, up the wall, across the ceiling and down another wall.
42	A large "X" is drawn in white chalk on the floor.
43	An elaborate compass rose decorates the floor. The N arrow points south.
44	An unknown script, purposefully written in black ink, extends in a spiral over an entire wall.
45	A smiling skeleton holding an umbrella is sketched in whitewash on a wall.
46	A shaky hand wrote, "I wasn't ri..." on the floor.
47	A carefully executed holy symbol of a minor religion is drawn on a wall.
48	Charcoal has been used to draw a wintry landscape, including mountains, a forest and a farmstead, across the walls.
49	"Room No. 4" is written on the wall in cursive.
50	"CAVE CANEM" is scrawled in blood.
51	A twisting, writhing red serpent encircles the room.
52	Lewd symbols and statements festoon the walls.
53	"Odgar. R.I.P" is scratched into the wall.
54	The beautiful courtly murals that once decorated these walls are defaced; all the faces are scraped away.
55	The shadows of several giant people seem burned into the wall.
56	A grinning demon image is scratched into the wall.

57	A crescent moon is drawn in ink, on the ceiling.
58	A mason's mark is visible on the lower part of a wall.
59	Nevermore is spelled in black feathers stuck to a wall.
60	A stylised swirl has been executed here in blood, all over the floor.
61	A stylised figure of a humanoid with the head of a donkey is painted on the wall.
62	"Got to get..." is written in a cramped hand.
63	"X2" is marked in charcoal on the wall.
64	All the walls in this chamber are covered by a complex mathematical—perhaps magical—formula. It would take hours to decipher it.
65	The figure of a cat is outlined in charcoal.
66	The letters "M R" are written in blood.
67	A crowned man sitting on a throne is shallowly engraved into the wall.
68	A fox wearing clothing and carrying a staff is drawn in black ink.
69	Elaborate spider webs are drawn in white chalk, on the walls and ceiling.
70	A sun, moon and alchemical glyphs are drawn in what looks like red wine, on the floor.
71	Musical notation for an incomplete sonata traverses one wall.
72	The name "Felonious Trapp" is written in chalk, then crossed out.
73	An owlbear, created using a stencil and paint, decorates the floor.
74	A hand, index finger extended, in black tar marks the wall near a door.
75	Someone has doodled leaves and a bird on a branch-like crack in the wall.
76	"WELCOM" is written in block capitals on a door.
77	A crudely executed ship is scratched into a wall.
78	A fleur-de-lys is carved into a wall.
79	A dragon is drawn in chalk, encircling a rose decorates the floor. The image is part-scuffed as if a careless explorer walked straight over it.
80	The image of a defecating ape is rendered in charcoal, in front of another exit.
81	"WHO GOES THERE" is written on the far wall.
82	Hundreds of tiny, stick-figure angels are scratched into the walls.
83	The words, "Ye hippogryff" identifies a small picture of a chimera.
84	A detailed, life-size image of a treant covers a wall.
85	"Death to Kings" is written in blood.
86	Someone has painted every other brick or wooden panel on the floor black, making a simple pattern.
87	"So Close!" is written hastily upon the wall.

88	A dashed line is drawn in charcoal along the floor. It divides the room neatly—and almost exactly—in half.
89	The image of a chalice, its contents burning, is executed in yellow and red paint.
90	"MORMO" is carved into the wall with care.
91	A floral face, its mouth agape, is drawn on the ceiling. The mouth features a forked tongue.
92	The image of a camel, bearing two riders, is drawn on one wall.
93	"Life is short" is faintly scratched into the wall close to the floor.
94	The tools used to make the graffiti lie by a long-dead corpse. Roll again on this table.
95	The graffiti seems to be writing or drawing itself as the characters enter. Roll again on this table.
96	A circular labyrinth is scratched into the floor. The labyrinth is incredibly complex and must have taken days or weeks to complete.
97	The graffiti is painted in a luminescent substance visible only in darkness. Roll again on this table.
98	The wall has been painted over to efface some graffiti, but it is still faintly visible. Roll again on this table.
99	As the characters gaze at the wall, red blood begins to trace the words "GET OUT" on a wall.
100	The graffiti is a paralysing sigil. Beside it is the inscription, "the pen is mightier..."



DECORATION: TAPESTRIES

Depicting scenes of great battle or infamous beasts of myth, tapestries adorn many dungeon walls. Most are woven from wool, cotton or silk. Others, however, may be crafted from exotic materials such as giant spider silk, the manes of magical beasts and so on.

TAPESTRY SUBJECT AND DRESSING

Being weaved for decorative purposes, tapestries normally depict imagery and symbolic references which are important to the creator or their patron. They are expensive luxury items and should not be found in every chamber. Rather, lords and the wealthy use them to decorate important or personal chambers.

COMMON CHARACTERISTICS

Cunning adventurers utilise tapestries in combat to gain advantages over their foes. Tapestries have the following characteristics:

- **Wall Mounted:** Wall-mounted tapestries provide 50% concealment and are easy to scale (+25% chance to climb).
- **Ceiling Mounted:** Tapestries hung from the ceiling provide 90% concealment and are scaled relatively easily (+15% chance to climb).
- **Pull Down:** Tapestries pulled down atop a foe can serve as an impromptu net.
- **Swinging:** A character can use a tapestry to (heroically) swing across a space.

SUBJECT

Use this table, to determine the basic subject of a tapestry and add campaign appropriate details such as personalities or deities, heraldic devices and so on.

D20 MAJOR FEATURE

1	A battle
2	A landscape
3	A famous event (a coronation, wedding etc.)
4	A ferocious, legendary beast
5	A map (local)
6	A map (regional)
7	A map (continental)
8	A deity or scene of religious significance
9	An event of familial significance
10	A religious symbol
11	A heraldic device
12	A woodland scene (or other outdoors setting)
13	A star map
14	Geometric shapes and patterns
15	A portrait (group or singular)
16	The lyrics of a poem or song
17	A famous building (a castle, cathedral etc)
18	A famed geological feature (a mountain, island, etc.)
19	Religious tract, family motto and so on
20	The tapestry hides a secret; roll again to determine what kind of image hides it.



MAJOR FEATURES

Use this table, to generate interesting characteristics for your dungeon tapestries. Some features listed below may be inappropriate based on your dungeon's setup—ignore or modify such entries as appropriate.

D%	MAJOR FEATURE
01-05	The tapestry depicts a creationist story of how one religion believes the world was created.
06-10	A cosy cottage nestles amid pleasant woodland, on this tapestry. The tapestry can create an extradimensional shelter once a week.
11-12	This simple tapestry is a tribute from a nomadic desert tribe and shows the location of two hidden wells.
13-14	The tapestry is a tribute to a powerful wizard, who in the tapestry is defeating a legendary lich.
15-16	The tapestry is an encyclopaedia of local plants and their medicinal purposes.
17-18	Bearing the coat of arms and seal of a ruler the tapestry outlines the (numerous) crimes punishable by a long, drawn-out death.
19-20	The coats of arms of prominent noble houses feature on the tapestry. They appear in order of precedence.
21-22	Almost mirror-like in appearance, the tapestry can cast <i>divination</i> once per day and shows the result of the spell upon its surface.
23-26	The tapestry is a folio of magical beasts embellished with myths and legend.
27-32	Void of images, the tapestry is a written document outlining the will and testament of an ancient king.
33-36	The tapestry portrays the lives of two elven nobles growing up, marrying and having a beautiful child.
37-38	A large bull-headed humanoid is fighting a barbarian barehanded atop a mountain, on this tapestry.
39-40	Depicting images of gratuitous torture this grisly tapestry has a magic pain-causing rune ¹ woven into it.
41-42	This intricate tapestry depicts the solar system; small diamonds (worth 50 gp each) represent stars.
43-44	A sweeping battle of immense proportions is taking place on this tapestry; corpses litter the battlefield.
45-46	Vividly coloured and highly decorative this tapestry depicts a symbolic telling of a famed children's story.
47-48	The tapestry depicts a life-sized rampant griffon; the creature's plumage is real.
49-50	A large ship is portrayed ensnared in the tentacles of a gigantic octopus, in this doom-laden tapestry.
51-52	Richly adorned with precious stones and metallic thread this tapestry was a rich dowry gift and depicts the bride and groom (worth 500 gp).
53-54	The highly detailed tapestry shows the instruction and recipe for brewing <i>potions of extra-healing</i> .
55-56	Made from a fine silk-like thread, the tapestry portrays a stunning image of a unicorn deep in a forest.
57-58	This highly decorative montage features a local hero performing his most famous deeds.
59-60	A large, snarling dragon readying to strike is curled around the armoured form of a lone knight upon a horse in this tatty tapestry.
61-62	Created from many fragments of smaller tapestries this masterpiece depicts an overland map of the planet and its continents.
63-64	The tapestry is a homage to a demon; the creature's abstract symbol is encircled by a large pentagram.
65-68	Simple images of a garden cover this tapestry. The stitches are crude, almost child-like.
69-70	This translucent tapestry of an ethereal spider's silk depicts a drider, if exposed to moonlight.
71-74	The tapestry is an abstract calendar with symbols denoting the months and seasons of the year.
75-76	Depicting forest animals and an elderly druid tending his grove, this tapestry is breathtakingly life-like in its detail and colour.
77-80	This richly illustrated tapestry depicts five chromatic dragons—one of each colour—in flight.
81-82	Darkly coloured, and featuring the image of a handsome man in an ornate coffin, this tapestry was woven for a funeral.
83-84	Emblazoned with the holy symbol of the deity of justice this tapestry emanates magic ² that prevents lies being spoken in their presence.
85-88	This tapestry depicts a ritual revering the death god.
89-90	This tapestry portrays the subterranean coronation of a dwarven queen.
91-92	A complex set of lines and squiggles cover the tapestry that don't appear to make sense. This is the score of an epic piece of music. A bard or similarly musically-included character can automatically identify the piece.
93-94	The tapestry depicts the fall of a once-great city to a savage plague.
95-99	The tapestry is augmented with powerful illusions to make its image seem almost real; roll again to determine its subject.
100	The tapestry is trapped. Roll again to determine the tapestry's major feature ignoring rolls of 100.

1. A *symbol of pain*.
2. Successful saving throw against spell negates.

TAPESTRIES

Use this table, to generate interesting features for your tapestries. Some features listed below may be inappropriate based on your dungeon's setup—ignore or modify such entries as appropriate.

D%	MINOR FEATURE OR DRESSING
01	Gore-coloured smears and bloodied handprints soil the tapestry.
02	Hung reverently behind the tapestry, an ancient shield is in pristine condition.
03	A heady and exotic mix of incense and oil emanates from the tapestry.
04	Lazily hung between two pillars this large tapestry is being used as a hammock.
05	The tapestry has been removed from the wall and neatly rolled up.
06	An improvised poncho made from a large tapestry lies torn and discarded on the floor.
07	Embedded in the weave of the silk tapestry are splinters of bleached bone.
08	Having spent so long on the ground this tapestry is scuffed and its original image is indiscernible.
09	An adventurer stands transfixed in front of the tapestry from which gleam a set of large, glowering red eyes.
10	Hanging over a small archway the heavy and thickly weaved tapestry serves as a curtain.
11	Thick, sooty fingerprints mar the tapestry's weave.
12	The tapestry has been vandalised with a knife.
13	Slick and glistening the tapestry has been soaked in lamp oil (and burns fiercely, if lit).
14	Badly torn and ripped, the tapestry has been roughly repaired with thick off-coloured twine.
15	A small jagged strip of tapestry is missing from its bottom edge.
16	A map to the nearest secret door is pinned to the back of the tapestry.
17	This ornate and finely woven tapestry has been draped over a fallen adventurer's bloody corpse.
18	Buried beneath the stones and mortar of a collapsed wall this tapestry is torn and ripped.
19	Hanging distorted and stretched, the tapestry appears to have been tugged violently in different directions at the same time.
20	The tapestry depicts a woodland scene. A set of wet muddy footprints leads away from it.
21	Ragged holes mars the tapestry.
22	The tapestry covers a large mirror.
23	Parts of the tapestry have been made using gold and silver thread. Intense heat has cause the metal to melt and burn the surrounding fabric. The metal can only be extracted by burning the tapestry.

24	The's tapestry bottom edge is badly charred.
25	The tapestry has been rigged as a net using a trip line, ropes and pins.
26	Written in vivid yellow paint a message has been scrawled across the tapestry, "Only the wary survive."
27	The tapestry covers part of an <i>permanent illusion</i> which is flickering and unstable. Characters automatically spot the illusion.
28	The tapestry has been pinned back to reveal a small, hidden (and now empty) compartment in the wall.
29	A large javelin has pierced the tapestry, impaling a roguish looking halfling to the wall.
30	The tapestry—used as a door covering—has been torn asunder; pieces cover the floor.
31	Yellow pollen impregnates the tapestry's weave.
32	A snoozing gnome sleeps soundly in a niche behind this tapestry's heavy voluminous folds.
33	The tapestry lies half submerged in a pool of thick, viscous liquid. A trail of foot- and handprints lead away from the pool.
34	One ripped half of a tapestry depicting a map lies next to an open and empty chest and a freshly dug hole.
35	The tapestry lies in tattered strips on the floor as if it has been shredded by a sharp set of claws.
36	Heavily repaired, the tapestry is a patchwork of stitching and small pieces of fabric overlaying the original image.
37	The face of one of the tapestry's subjects has been burnt away. The tapestry still smells faintly of smoke.
38	Heavily damaged by moths this tapestry is threadbare, faded and virtually worthless.
39	The tapestry has been fastened to the wall by a dagger in each corner.
40	A small bundle lies on the floor. It is a thick tapestry being used as a swaddle for a baby goblin.
41	A wooden stake has been driven through the tapestry; around it is thick white dust that smells of the grave.
42	Snagged in a ripped tapestry, the badly mauled body of an adventurer hangs above the floor.
43	The tapestry lies on the floor and is covered in gigantic muddy footprints.
44	Sodden, and covered in clumps of wet mud, the tapestry is ruined; only magic can restore it to its former glory.
45	The tapestry has unravelled partially; threads of silk lead away down the corridor.
46	The tapestry has been embellished with small jewellery pins and ribbons.
47	All the figures in the tapestry are missing their eyes.
48	The original image depicted in the tapestry has been altered with new vividly coloured silk.

49	Small areas of the tapestry are threadbare and damaged as if by chewed by small rodents.	76	A bloody smear leads up the wall to the bottom edge of the tapestry.
50	Rigid, but fragile, the fabric of the tapestry appears to have been petrified.	77	A book lies on the floor and amongst its pages keeping the reader's page is a strip of tapestry.
51	The tapestry has been ruined by a wide splash of a strong acidic substance.	78	No longer fixed to the wall, the tapestry is atop a flagpole held by a fallen standard bearer.
52	The fibres of the tapestry have been bleached by a strong, sustained light source.	79	The tapestry lies over the entangled form of a squirming zombie. The fabric has been nailed in all four corners to prevent the creature escaping.
53	Covered in hardened rivulets of candle wax it is difficult to make out the subject of the tapestry.	80	A trail of blood leads up to the bottom lefthand corner of the tapestry (which has been torn off).
54	The tapestry has been torn from its fixtures and laid solemnly over a slain warrior.	81	Depicting a war god, the tapestry moves of its own accord as if caught in a slight breeze.
55	Tightly rolled up and tied with leather throngs, the small tapestry is strapped to a laden backpack.	82	The tapestry is flat on the ground and lying upon it is a bedroll, a half-filled canteen and a book.
56	A deep layer of dust, cobwebs and dirt is engrained in the tapestry's thick weave.	83	The huge tapestry has been torn from the wall as someone has attempted to climb it. It now serves as that individual's death shroud.
57	The tapestry is badly perished.	84	The tapestry hangs in a thick cloud of heavy dust; a carpet beater lies nearby.
58	Three adventurers lie dead. One was being carried by the others, using the tapestry as a makeshift stretcher.	85	Small blue mites infest this tatty tapestry.
59	Slung over the back of a mule, the beautifully woven tapestry is being used as a saddle cloth.	86	A wooden bucket lies in front of this vandalised tapestry (which is now covered in vivid red paint).
60	The tapestry and the surrounding area are covered in tiny golden particles.	87	Fresh mud clings to the tapestry as if it has recently been buried and unearthed.
61	An adventurer lies prone below a tapestry; a strip of which protects his bloodied and smashed arm in a makeshift sling.	88	A dark coloured liquid drips from this tapestry's ornately tasselled edges.
62	Thick green mucus covers the corner of the tapestry.	89	This sodden tapestry's dyes are smudged.
63	The tapestry has been re-hung to face the wall.	90	The large tapestry has been cut in two.
64	The tapestry has been rolled up and lies smouldering next to a blackened, burnt chest.	91	Chalk graffiti covers the tapestry.
65	The torn tapestry has been laid over a table covered with the detritus of a banquet.	92	Large patches of damp, harmless white mould cover the tapestry.
66	The thick tapestry hangs over a doorway in lieu of a more permanent fixture.	93	One of the ropes holding the tapestry in place is badly frayed. A human or larger climber automatically rips the tapestry from the wall.
67	The small tapestry is tied to a staff as a bundle sack and is filled with gnomish pastries.	94	Although intricately woven the silk of this tapestry is heavily worn and threadbare.
68	A tied-up and gagged squirming humanoid is stuffed inside this large silk tapestry.	95	A large, plain piece of sackcloth is sewn over the main image of the tapestry.
69	A large dark stain and the acrid smell of urine reveals the tapestry has been recently marked by a beast.	96	Blood drenched and swarming with flies the tapestry's image is ruined.
70	The tapestry is sodden and is severely water damaged.	97	Although mainly intact the tapestry has had all of its green thread removed.
71	The tapestry has a multitude of throwing daggers, darts and axes piercing its fabric.	98	Magical sigils cover the tapestry.
72	Bearing a prominent symbol of a deity of justice, the tapestry has been blasphemously hung upside down.	99	The tapestry is frozen and covered in heavy frost.
73	This blood-soaked tapestry is being used by an ogre as a makeshift cloak.	100	From the tapestry hangs a large threaded needle and beneath it is a small sewing box.
74	Only the braided edge remains of the tapestry; the rest has been roughly removed.		
75	A petrified warrior stands in front of the tapestry, his features etched in terror.		

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