

The image shows the front cover of a book. The cover is a dark, heavily textured material, possibly leather or cloth, in a deep charcoal or black color. It is framed by ornate, light-colored metal borders. The borders feature intricate, interlaced knotwork designs. On the left side, there are two horizontal metal clasps, each with a central gold-colored circular element. On the right side, there is a single rectangular metal piece with a similar gold-colored circular element. The title "100 DOORS TO FIND IN A DUNGEON" is printed in a white, serif font, centered on the cover. The publisher's name "AZUKAIL GAMES" is printed in a smaller, white, serif font in the bottom right corner.

100 DOORS TO FIND IN A DUNGEON

AZUKAIL
GAMES

100 DOORS TO FIND IN A DUNGEON

CREDITS

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Published by Azukail Games, a trading style of eGDC Ltd

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COMPATABILITY

This product is designed to be system agnostic and usable with any pen and paper role playing game system.

This PDF uses Adobe layers and the backgrounds and images can be disabled for a printer friendly version.

INTRODUCTION

Doors. Every dungeon has them, yet so often their descriptions are overlooked. They may all be a standard design, or just assumed to be a regular wooden door. Often when a door is described in detail or deviates from a standard design it's because it's important in some way. Being able to describe many doors in detail can add flavour, plus defeat the assumptions of players operating under the often not entirely inaccurate assumption that any door described in detail has to be important. Having many follow a standard format with a reasonable percentage differing from this will help hide the truly important doors amongst a number which look important, but aren't. Some doors are fully described whilst others mostly concentrate on a notable feature. Some of them have peculiarities which may or may not be important, at the GameMaster's discretion.

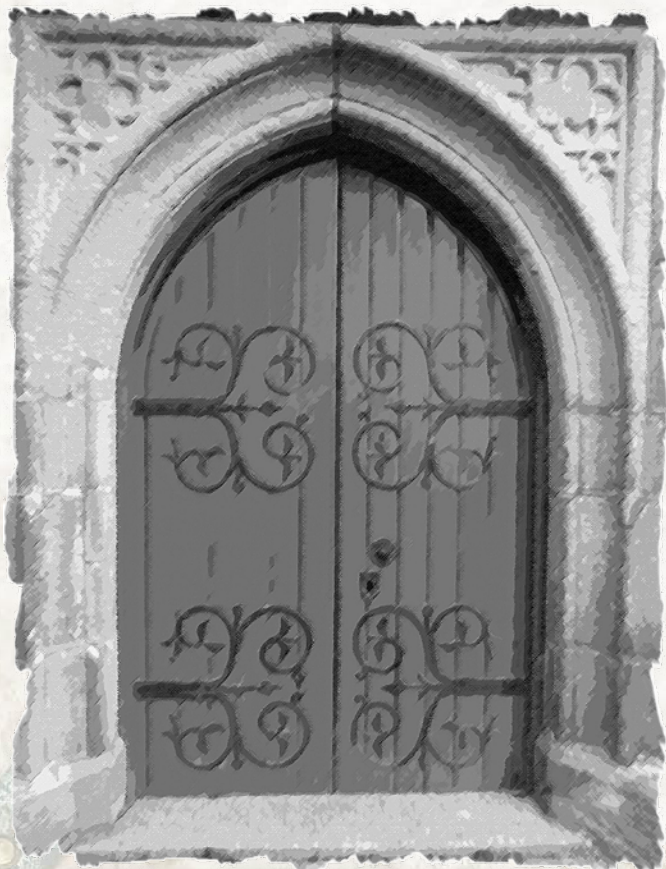
To increase the number of doors available, simply mix and match parts of different descriptions or change materials to use ones

that are specific to a particular campaign world. Some doors are described with additions that, to paranoid people - i.e. players - may sound as if the doors are trapped in some way or are barring something dangerous from getting out. Some are not doors as such and some no longer function as an actual block to passage due to damage. Some doors are made from materials or decorated in such a way that they would be valuable in and of themselves if they were removed and sold - which will not be easy.

USING THE LIST

Either roll d100 for a random result or select appropriate ones manually.

1. This door is made from 3" thick, black-painted oak, with black iron strapping held on with large black iron bolts. There is a large keyhole for a moderately complex iron lock. A sliding wooden panel in the top portion of the door reveals a barred opening when used. The panel can only be slid across from one side of the door.
2. A thick oak beam rests across the face of this door, keeping it shut. The beam rests in an L-shaped black iron frame on each side of the door. It has warped slightly, making it difficult to remove from the holders, and there are minor cracks and splits in it, although it is still sturdy. The door itself is otherwise quite ordinary.
3. This door is solid and undamaged, made from 2" of sturdy oak, but it is sagging on its hinges. The three t-shaped steel hinges are extremely rusted and decayed, and are barely attached to either the door or its frame. They are now almost totally incapable of bearing the door's weight, and it may well come loose from them when moved, falling to the floor with a loud crash.
4. This door is locked with a moderately complex lock but the pine wood of the door is rotten and soft. As a result, the lock can as a result be easily forced from the door,



making it easy to open.

5. This door is made from a smooth slab of stone. There are no visible handle or hinges and if it wasn't for the stone doorframe it wouldn't be obvious that there was actually a door here. The door smoothly opens if pushed on either side, and swings closed again when it is released.

6. This door is crudely constructed from rough pine planks that have been fastened together by more equally crude planks. The planks are not flush with each other and there are gaps between them, which can be peered through. The bottom of the door scrapes the floor as it is opened, making a fair amount of noise.

7. The wood of this black oak door is splintered around the lock and the door itself hangs loose on its black-painted iron hinges, which have been twisted slightly. The door appears to have been broken open with a substantial amount of force.

8. This 1" thick wooden door is otherwise ordinary but, as it is pushed open, chimes tinkle from half a dozen small steel bells that are connected to the door by a thin piece of cord.

9. This would appear to be a standard, if sturdy, wooden door, with a secure lock. However, the wood is actually a thin veneer of cherry wood over a steel core, which makes the door substantially harder to break than its appearance would suggest.

10. This 4" thick iron door has an L-shaped iron handle which, when it is turned, causes internal steel shoot bolts to protrude from the top and bottom of the door, sinking into sockets in the doorframe, making it harder to break open. The door has a complex lock and the handle cannot be turned to release the shoot bolts unless the lock is picked or opened.

11. This darkly stained 1" thick wooden door is covered in carvings of demonic figures which are devouring, torturing or otherwise abusing various mortal races. The carvings are exquisitely rendered in great detail but are disturbing to look at. Although the carvings may be worth money due to their craftsmanship, good char-

acters will be opposed to this and will probably insist that the carvings are defaced instead.

12. This is an otherwise ordinary door apart from the handle. The handle is a simple iron staple, but it has sharp edges that are hidden on the back of it. Characters using the handle to open the door without taking suitable precautions or who are already wearing strong gloves or gauntlets will slice their fingers open on the edges. A suitable check can be made to notice this before injury occurs. Such an injury will make it difficult for the affected character to use the damaged hand for holding and gripping items, probably causing a penalty to perform actions that require such, including using weapons.

13. This 2" thick brass door has a large brass knocker in the shape of a demonic face. The ring of the knocker is gripped between the sharp fangs of the demon, which may cut unprotected characters who use the knocker if they are not careful. There is no visible handle and the hinges are built into the door itself.

14. This 4" thick grey stone door pivots around the centre when it opens. The doorway itself is no wider than normal which means that the two openings formed by the open door are quite narrow. Characters and creatures may need to walk through sideways in order to pass and larger beings will not fit through at all.

15. This otherwise apparently ordinary dark oak door lacks both hinges and handle. There is a chain dangling from the ceiling next to the door which, when pulled, raises the door into the ceiling. The door will slide down again unless the chain is tied off. The door is set into channels in the wall and the bottom is reinforced with iron and has 1' long iron spikes protruding from it. The spikes are not visible until the door is raised as they slide into pits in the floor. If the door is dropped on a creature, they will take damage from the spikes.

16. 3" long sharp steel spikes cover both faces of this 2" thick oak plank door. Should a creature crash into the door with

any level of force, they will end up being impaled on multiple spikes.

17. This wooden door is split into two sections, a top half and a bottom, with each half opening separately from the other, although an iron catch on one side means that they can also be opened together. Each section has two simple iron hinges and an iron pull ring, at the bottom of the section for the top half and vice versa for the other.

18. This is a 4" thick stout wooden door with steel hinges and a steel lock. Not only does it have a difficult lock, it is also chained shut with a steel chain and a complex steel padlock, the chain being affixed to the walls on each side of the door with large steel staples.

19. This oak door used to bear carvings but these have been defaced with a sharp object, perhaps a dagger or sword, and splinters of wood stick out from the surface. If they are examined, the carvings would appear to have been dedicated to a good deity.

20. Made from dark-varnished oak, runes have been carved into the surface of the door which have then been inlaid with beaten copper. The runes do not appear to be in any immediately obvious language, nor do they have any immediately obvious effect.

21. The visible handle and hinges on this varnished elm door are fake. When an attempt is made to open the door, it refuses to budge, apparently locked or jammed. The door is actually hinged at the edge where the handle is and opens where the hinges appear to be. It moves easily if pushed or pulled from that edge.

22. This door is made from rusted iron plates that have been riveted together. The surface of the door is a result uneven. Its hinges are also iron and equally rusty and it has a simple L-shaped handle. The door squeals loudly when opened, perhaps attracting unwanted attention, unless precautions are taken to prevent this first.

23. There is a glass window set in the upper half of this chestnut door. The glass

pane is 2" thick and is poorly made with many bubbles and inclusions with a yellowish tinge to it. Only distorted images can be discerned if it is looked through, and then only if there is a light source on the other side.

24. This door appears to be made from gold-veined polished white marble, but the marble is actually a thin facing over a wooden core. The marble facing has been fixed to the door with a very strong glue, but the glue has dried out and become brittle with age, meaning that the facing can be pried off if an attempt is made to do so.

25. This silver birch door has been beautifully decorated with marquetry veneers of many different woods on one side. The final design depicted is that of a tall, robed figure, who appears to be a mage, with a proud face and eyes that oddly glint in the light, the last due to mother of pearl inlays being used for the whites of the eyes. The hinges have been hidden under the design and the wooden ring pull handle has been incorporated into the pattern. The door is a work of art and worth money as such, but removing it and transporting it without damage will be difficult.

26. The plain pine door appears completely normal in every respect. It lacks reinforcement or banding and has simple rectangular iron hinges and a plain black iron pull ring.

27. There is a huge black iron ring, easily two feet across and made from a 3" thick wrought iron bar, in the exact centre of this door. The door is only of normal size and does not appear to need such a large handle to open it.

28. Made from brightly polished and reflective steel with steel hinges and pull rings, this door is shiny enough that those in front of it, assuming a suitable light source is present, will have their shapes reflected on it. On players seeing their own reflections in the door, it appears as if there is another figure behind them which is also reflected in the steel, although this figure cannot be clearly made out.

29. A glass mirror with a silver backing has been affixed at eye level on this pine door. The mirror is held in place by steel bolts that have been screwed through holes that have been drilled in the corners of the mirror.

30. This thin pine door is made from four vertical sections joined together by leather straps. There is a handle on one section and the door slides along runners and folds up as it opens.

31. Whilst one side of this oak door has an iron ring pull and T-shaped iron hinges, there are no handle or hinges on the other side. If the door is allowed to close after passing through it, there is no means of easily opening it again, as the door closes flush with the frame with nothing protruding out far enough to get a grip on. The door will need breaking down or forcing open in such a situation to return through it, probably causing quite a bit of noise in the process, unless it is opened from the other side again.

32. This 2" thick wooden door is covered in paint which is now flaking off, revealing a pale yellowish wood beneath it. The door is flush to the wall with no visible doorframe around it and lacks hinges or a handle. It appears from the colour of the paint as if it was once painted to match the walls, in order to disguise its existence. The flaking paint means that this attempt at camouflage no longer works and suggests that the door has not been maintained in some time.

33. This door is formed around a wooden core which has then been covered in plaster. The plaster has been smoothed, sculpted into various religious scenes, and then painted, but it is now damaged by damp in places with parts of the plaster coming off and the paint flaking.

34. This door would actually appear to be a tapestry which has somehow been hardened. The tapestry depicts some type of sylvan scene, but the overall impression given by the image is one of a dark, malevolent place, rather than a pleasant one.

35. Water-stained lead sheets that are half

an inch thick have been bolted to one side of this 2" thick oak door. The 1/2" thick iron bolts go entirely through the door, with the nut being easily accessible on the other side. The bolts could be unfastened to remove the lead sheets, but the iron has gone rusty and they are stuck. Force or lubricants will be needed to remove them.

36. This white cedar door radiates a faint magic aura in spots. The door has been made from several planks that have been fastened together with white cedar lats and the aura comes from several apparently enchanted nails that have been used to fasten the lats to the main part of the door, although no purpose can be determined for these.

37. Strange symbols with no easily identifiable meaning have been chiselled into the wood of this maple door. Sweet sap has oozed out into the chiselled marks and then set hard.

38. This polished ash door is bronze bound with a brass door knocker in the shape of a dragon's head. The knocker is large and potentially valuable but is securely fixed to the door. Using the knocker will create enough noise to be easily heard from several rooms away, perhaps attracting unwanted attention.

39. This wooden door has been broken open and now lies in shattered pieces on the floor. The pieces are covered with dust and footprints, showing that the door has been broken for some time.

40. This door is made from iron that is 3" thick and it has a large, cast iron pull ring to open it. Despite its evident weight, the door opens easily on its oiled and perfectly adjusted hinges.

41. This immaculately kept oak door has been stained a dark colour and has oiled steel hinges. Although it lacks a lock, a well maintained steel padlock on a hasp and staple keeps it fastened shut.

42. The door, which is an ordinary oak one, is hidden behind a hanging, a tapestry depicting a sylvan scene. A thick cloud of dust billows from the tapestry if it is disturbed, suggesting that it hasn't been

moved in some time.

43. This ordinary door has a brass bell on an iron chain hanging next to it, with a sign by the chain bearing the message "Pull for Service." If the chain is pulled, the bell is revealed to be missing its clapper.

44. This wooden door is sheathed in tarnished bronze on both sides, with a peep hole drilled through the door and the bronze at a level that is above what would normally be thought to be a typical height. Anyone wishing to look through the peephole will, unless tall for a human, have to stretch up to see through it, not down.

45. This door has an oak core which is faced with bronze. The bronze facing is covered in a single large bas relief. The image is of a bearded man wearing a crown, with his head facing to the left. The crown has been silver washed.

46. This door is draped in thick spider webs and appears to have been undisturbed in some time. Underneath the webbing the door itself is made from planks of mountain ash with a simple iron handle and leather hinges.

47. This arched doorway has twin doors made from oak, each of which fills its side of the arch. On one door an oak bar is mounted on an iron swivel. The other door has an iron bracket which the bar drops into, holding the two doors closed. Iron rings and hinges complete the doors.

48. This once-solid oak door now consists of charred boards with pieces missing and the remaining boards are weakened. The iron hinges and fittings have melted due to the heat, jamming the door and requiring a suitable strength check to open it.

49. This door has been crudely made from vertical pine logs that still have the bark on them and which have been strapped together with tanned strips of leather. There are cracks between the poorly-fitting logs that can be peered through from either side. Large leather hinges hold the door upright, but not very well.

50. This oak door has been painted so that it resembles stonework, but not in such a way that it appears part of the wall, such

as would be done to hide it in the case of a secret or hidden door.

51. Primitive soundproofing made from 4" of unspun sheep's wool has been fixed with iron staples on one side of this oak door which muffles or completely blocks sounds, making them difficult to be heard from the other side, when the door is shut.

52. This 4" thick black basalt door has an airtight fit when it's closed. Strips of some sort of easily compressible material fixed into chiselled niches can be seen around the edges of the door when it's open and it shuts with a noticeable 'thunk' sound. Opening it again will require some strength in order to break the seal.

53. This 3" thick teak door has a heavy wrought iron bar across it, which is resting in wrought iron brackets on the wall on each side, and a great iron ring pull in the centre. The hinges are large, thick and made from wrought iron.

54. This iron studded dark oak door lacks a handle or hinges as it opens by being raised into a slot in the ceiling. There is a wooden windlass beside the door, around which is an iron chain that disappears into a pair of holes in the ceiling. Turning the windlass raises or lowers the door. Wooden brakes on the windlass can be used to keep the door in position.

55. This sturdy door is made from huge oak planks which are heavily bound in iron. The door is 4" in thickness and has three iron locks and four wooden bars keeping it shut, as well as an iron chain which bears an iron padlock. The chain is fastened to wrought iron staples on each side of the doorframe.

56. This door is partially blocked by rubble on one side of it, apparently from the ceiling, which will need moving out of the way to open it. The door opens towards the rubble pile and is completely blocked from opening from the other direction as a result.

57. This doorway is now empty, as the stone door which occupied it now lies in broken pieces on the floor. The door was once made from 6" thick granite, so great

force must have been required to reduce the door to rubble.

58. One side of this ironwood door is covered with inlaid silver warding symbols. The symbols do not ward off any one thing; those with the appropriate knowledge will see symbols intended to protect against the undead, demons, magic and some deities, and perhaps more. The door has steel hinges and a steel handle but no lock.

59. This oak door is completely covered in carved words in either a completely fabricated language or one of the GM's choice. The words would appear to have been carved when the door was made as some letters are partially obscured by the iron hinges and handle.

60. This apparently normal door is in fact is a carefully constructed false door. The door is made of pine and it has iron hinges and a handle, complete with a lock, and there is even a slight draught coming from the tiny gap between the door and the frame, but the lock cannot be picked, as it is fake, and the door will not open. With enough strength it might be ripped away from the wall, revealing a blank wall with several small holes in it that simply feed back on themselves, engineered to create the draught.

61. This door is made from 4" thick, greenish glass. Only light can easily be seen through the glass, and that not clearly, and everything else appears as a distorted shadowy outline, although movement can be seen through the glass, especially if something moves between the door and a light source. The glass is stronger than it might appear, the handle is a lipped depression and iron hinges have been inset into the glass.

62. A carved lion's face covers the entire face of this 1' thick stone door. The mouth of the lion is open slightly and there is a small cavity inside it. The jaws look like they may close again. The door opens by pressing a small lever inside the cavity which causes the door to slide into the wall on one side. Several minutes after being

opened, the door will slide shut again.

63. This is a red oak door which has been covered in the symbols of many different good-aligned religions. Symbols have been painted onto the wood and actual physical symbols, ranging from plain wooden ones to some made from ornate silver, have been affixed to the door itself with nails. There are so many symbols that the wood itself is barely visible.

64. One side of this white pine door is covered in a painting of a battle scene, with what look like monsters and demons being defeated by an army of humans and other races. The painting is exquisitely done (and may be attributed to a famous artist) and would clearly be valuable but it is an integral part of the door and cannot be removed intact. Consequently, the entire door will need removing and transporting in order to sell it.

65. The faces of this iron door are covered in many interlocking iron cogs of different sizes. Turning the L-shaped iron handle results in the cogs moving and the door opening of its own accord, rather than the handle itself being used to pull the door open. Attempting to use the handle to actually move the door causes the cogs to start emitting grinding sounds and, if enough strength is use, the door mechanism breaking and the door becoming stuck partially open.

66. This oak door has been coated in a thick and shiny black lacquer. It has polished bronze hinges and pull ring. More polished brass studs the door and there is a polished brass border set in a few inches from the edge.

67. This black iron door heavily features a skull motif - large and small, human, humanoid, demonic and monster, all of them also made from black iron and screwed to the door. Black iron bands mark the edges of the doorway, and cast iron human and humanoid skulls have been mounted to them. There is a large, snarling, demonic skull in the top half of the door, dominating it.

68. Inset in the top of this ash door is

a stained glass panel, depicting a scene showing the worship of an evil deity. The workmanship of the stained glass is superb, but the scenes depicted are abhorrent to many, especially good-aligned people, and the panel cannot easily be removed intact.

69. Although rusty, this iron portcullis is still strong. No lifting mechanism to open it can be seen, but the portcullis can be lifted by hand with a suitable Strength check. Unless oiled first, doing so creates a ear-piercing screeching noise, which may well attract unwanted attention. The bars of the portcullis terminate in spikes and the gaps between the bars are large enough for a normal human arm to reach through.

70. These iron barred gates can easily be seen through. The bars are made from 1/2" thick black iron spaced 3" apart. A few small patches of rust mar the gates but otherwise they appear to be well maintained. A large-linked steel chain passes through the gates, holding them shut with a large iron padlock. There is a bit of give in the chain, allowing the gates to move slightly, but they will only open about an inch without the chain being removed.

71. This is a 2" thick slab of smooth brushed steel, with four massive T-shaped steel hinges, a steel handle and a complex steel lock. Despite its weight, the door opens smoothly and easily, being perfectly balanced on its hinges.

72. This 2" thick solid steel door has a large combination lock set in the centre of its face. It has no visible handle or hinges, as the latter are inside the door itself. The lock has four dials each having the number 0-9 and, when the correct combination is entered, the door will unlock and smoothly open.

73. This 3" thick iron door has been sealed with silver. The door has been wedged shut with silver-plated steel spikes and molten silver has been used to fill the cracks between the door and the frame and the door itself has been bound in silver plated iron chains fastened with padlocks with their keyholes filled with silver. It lacks a han-

dle of any type, or an integral lock. The amount of silver may well be moderately valuable, but it will be difficult to remove it all from the door, and opening the door too will require some time and patience.

74. This pale yellow sandstone door has been elaborately carved with traceries, niches and raised areas forming the shape of a rose often found in Gothic windows, but lacking any glass. Part of the tracery is the door's handle and a fairly easy lock is inside one of the niches. No external hinges can be seen, as it pivots on iron rods protruding from the top and bottom of the door at the edge it turns on.

75. This door is a strange pale cream colour and smooth and feels warm to the touch, although it is not actually any warmer than the surrounding area. Inspecting it with a suitable Knowledge check reveals that the door is actually fired ceramic. The door is both light and surprisingly strong, not shattering when struck like ceramic would ordinarily. The hinges and handle are also made of ceramic and would appear to have been built into the door before it was fired.

76. This door is made from soft, spongy wood, although it is not damp in any way, nor should the wood have such a soft feel to it, as it is solid oak. Despite the apparent softness of the wood, the door is actually quite sturdy; it will take just as much damage as ordinary oak to break and the softness actually absorbs the force of blows.

77. This door is made from 3" thick solid oak planks with large knotholes and an obvious grain that give the impression of screaming faces. The door is bound with steel strapping and has a complex steel lock, steel hinges and a steel ring pull to open it.

78. Although this oaken door looks quite sturdy, it is actually hollow and the oaken panels are only a fraction of an inch thick. The door is securely, and perhaps pointlessly, locked with a moderately complex lock but, because it is hollow, it will easily break open if force is used against it. Odd-

ly, if the door is forced, on later visits it will have been seamlessly repaired.

79. There is a sculpted frieze in the centre of one side of this otherwise ordinary oak door depicting what looks like a religious scene, with many figures prostrating themselves before a massive figure from whom energy appears to be radiating.

80. The oak of this door is made from appears to still be alive, as there are small shoots and leaves sprouting from it. The door is made a single 3" plank of wood and has the texture of living wood if touched. Both the handle and hinges are made of wood, and seamlessly join to the main part of the door as if they are all one piece.

81. The oak of this 2" thick door has become damp and as a result it has warped and sticks in its frame, requiring such as a Strength test to force it open. There are colonies of mould and fungi on the wood itself, some of which have a slight bioluminescence if seen without a source of light. These are not definitely hazardous, although they may appear to be.

82. The door has been decorated in an elemental motif with the face of each side divided into quarters, with each quarter bearing symbols corresponding to one of the elements. Clockwise from the top left the elements are fire, earth, water and air, showing flames, rocks, waves and a tornado. The designs are simply painted onto the door, although they are each bounded by a wooden frame.

83. This 2" thick wooden door and its doorway has been painted to look like an open mouth. The door is surrounded by stones which have been whitewashed to look like teeth and the door itself has been painted in blacks and pinks to resemble the mouth, lips and tongue. The effect is not very convincing.

84. This iron door is oddly warm to the touch and it is warm from each side, so it is not simply conducting heat through it. There is nothing on either side of the doorway that would account for this warmth. Apart from the peculiar warmth, it is otherwise an ordinary iron door.

85. This 4" thick door is made from black marble with silvery veins running through it that seem to glow and move as the light catches them. The door's handle is a bronze-edged niche that has been carved into the surface of the door.

86. This exquisitely made door consists of 2" thick mahogany polished and treated to a smooth, satiny finish. The wood is bound in gold plated copper, with bronze handles and hinges, but it lacks a lock. Due to its materials and construction, the door is quite valuable, but it will be rather difficult to remove and transport.

87. This door is actually made from 2" wide strips of a thick, black fabric which are suspended from a wooden bar above the doorway and which move very slightly in an almost undetectable draft. Sounds coming from the other side of the doorway are oddly muffled, as if the fabric is dampening them in some way.

88. The door is made from a 6" thick slab of an unusual red stone, which is dotted with a few patches of what appear to be red rust. A rusty iron ring which has been fastened to a rod in a hole that has been bored through the door opens it. The door is heavy and difficult to open.

89. This door is made from a single, massive granite slab that is 6" thick. The edges of the door have not been smoothed and there are protuberances sticking from them. As a result, the door does not open easily. It requires a fair amount of strength to open and makes a loud, attention-getting, grating noise when it is being opened.

90. The stone of this granite door is riddled with many minute holes, too small to see through but large enough for air, and other gaseous substances including harmful ones, to pass through as a constant draught can be felt coming through the door. Any light sources will cause a pattern of tiny beams of light to shine through the holes on the other side of the door.

91. This door has an ornate bar keeping it shut. The bar is made from a dark-stained wood and has been carved in the shape of two large forearms with hands that

grip each other in the centre. The ends of the bar rest in two wrought iron holders on each side of the door which are in the shape of cupped hands.

92. This 2" thick yew door has been cloven in half with tremendous force. One half of the door is still attached to the T-shaped iron hinges, which are surprisingly intact; the other half is lying on the ground. If the remnants of the door are examined, it would appear to have been split with an incredibly sharp blade.

93. This otherwise ordinary wooden door is flanked by carved stone door pillars. Each pillar has been carved with representations of demonic creatures. A stone lintel above the door has another demonic face in its centre. The craftsmanship of the carvings is extremely good, so much so that the creatures actually appear to be moving when any light source illuminating them is moved.

94. This 4" thick oak door appears ordinary enough but the pins have been removed from the black iron hinges and nothing is keeping it fixed in place. The door will as a result fall out of the doorway if a character attempts to open it, possibly falling onto them and causing damage. If it doesn't hit a character, it will probably hit the floor with a loud thud that may attract unfriendly attention.

95. This otherwise plain, black-painted pine door has a finely crafted complex silver lock. The lock is quite complex and is far more difficult to crack without a key than the door itself.

96. This 1" thick wooden door has a small flap in the bottom section which swings to

and fro from both sides, therefore allowing a small creature to pass through the opening from either side.

97. Both sides of this teak door have been faced with copper sheets which have gone green with verdigris. The sheets have been fixed using iron bolts which are now discoloured with rust. The door is opened with an L-shaped copper handle and has brass hinges.

98. In the centre of this sturdy, 4" thick iron door is a 2' wide spoked iron wheel. Iron locking rods slide into and retract from the top, bottom and sides of the door when the wheel is turned, fixing it into place. There is no means of fixing the wheel in position, but only one side of the door has as wheel for opening it.

99. This 1" thick pine door is covered in gold leaf which is now peeling off in strips. The strips flutter gently in a slight draft and occasionally a tiny fragment may drift away. The area surrounding the door glints in any light source as the light reflects off tiny pieces of gold leaf that have stuck to the various surfaces. The total value of the gold is fairly negligible and it would require some time and effort to remove it.

100. This 6" thick door is made from rough-hewn rock and is almost boulder like in appearance, although the rock has been carefully smoothed at the edges so that it fits neatly in the doorframe and doesn't scrape when it is opened. The rock is covered in patches of greenish-brown moss. The door pivots on steel rods and a steel ring has been driven into the faces to use as a handle.