



GHASTLY Affair
LOCATION CATALOGUE
for the **ESTATE HOUSE** *called*

TIPS ON USING THE LOCATION CATALOGUE

- This collection of forms is intended for use with “**A Ghastly Companion to Castles, Mansions, & Estates**”. It will **guide** you in your creative process, while creating an **organized record** that can be later be referenced during actual game play. It can also be used to **spontaneously create** a location as you play, providing both ready-made descriptive phrases, and a means to record the characteristics of the place as they are determined.
- The **associated random table** (or tables) from the “**Building Your Grand House**” chapter of “**A Ghastly Companion to Castles, Mansions, & Estates**” is indicated in parentheses before most fields. In some cases, a relevant Appendix of the book is indicated instead.
- Remember, you **don’t need to fill out every line** of every field. Just record what you think is going to be important during a Game Session – or brings you pleasure to imagine.
- Rather than fill out the fields strictly in sequence, you may find it much more creatively stimulating to **skip around**, following your inspiration and inclinations.
- Sufficient margins have been left so you can place physical copies of the pages in a **ring binder**, whether you print the pages single or double-sided. Bind the sheets in whatever order seems most useful to you, and rearrange them as needed.
- Use a regular **Ghastly Affair Non-Player Character Record** (or the Character Sheet from your chosen game system) to fully define **important NPCs** – but for most others, the various character Rosters found in this Catalogue will usually be sufficient.
- If you are going to **fill out the forms electronically** (instead of printing them, and filling them out by hand), begin by creating a new folder on your computer, using the name of your fictional house. Use “Save As” to save this PDF with a new file-name corresponding to that of the house, and put the file you create in the similarly-named folder.
- When you use the fill-out forms, keep your copy of “**A Ghastly Companion to Castles, Mansions, & Estates**” open at the same time in another tab of your PDF reader program. This makes it easy to **transfer** the information from the random generation tables into the relevant fields of the Location Catalogue.
- Whenever you want to define an individual **interior room** in complete detail, use a copy of the “**Ghastly Affair Location Catalogue – Interior Room**”. If you are filling out the forms electronically, rename the file and place it in the same folder as the main Location Catalogue. Save a separate, re-named copy of the PDF for every room that you want to completely define.
- If you want to define the individual sections of the house’s **Parkland** in detail, use a separate copy of the “**Ghastly Affair Location Catalogue – Garden Features**” for each one. If you are filling out the forms electronically, make sure you put the renamed copies in the same folder as the other Location Catalogues for the house.
- If you fill out the forms by hand, I suggest using **pencil** rather than pen. This will allow you to more easily and neatly make any desired alterations.
- Always exercise your own **discretion and judgment** when filling out the fields and creating your castle. Ignore the result of the random tables whenever they don’t fit your overall vision for the place – but remember that trying to make sense of apparently incongruous things can often open up unexpected creative avenues. Watch for the story that emerges from the random results. Recognize and develop it. Adjust all the characteristics of the house and inhabitants as necessary.

THE EXTERIOR - ESSENTIAL INFORMATION

- (Table 11b) The **style of the house** is best described as _____
- (Table 17b) The **overall plan** of the house is _____

- (Table 18) The **width of the facade** is _____ Rooms per floor: _____
- (Table 19) The **exterior walls** are _____
- (Table 20) The **height of the structure** is _____

- (Table 21) The **height of a story** is _____
- (Table 23) The **roof** atop the house is _____

with dormer windows

- (Table 25) The **servants are primarily quartered** in _____

THE EXTERIOR – IN MORE DETAIL

- (Table 27) A **distinctive feature of the house's architecture** is / are the _____

- (Table 28) The **courtyard** in front of the house features _____

- (Table 30) The **roof is covered** in _____

FOR A HOUSE WITH AN ELEVATED ENTRANCE:

- (Table 31a) The **front stairs** are _____

FOR A HOUSE WITH A GROUND FLOOR ENTRANCE:

- (Table 31b) The **portico (or porte-cochère)** is _____

- (Table 32) The **avant-corps projecting from the main block** include a _____

- (Table 33) The **main entrance door** is _____
and is _____

THE RESIDENTS – ESSENTIAL INFORMATION

• Family **surname**:

• (Appendix I) **Titles** possessed by the family:

• (Table 34) The **household** consists of a

with _____ and

along with

• (Table 35) The family **money**

• (Table 36) Regarding the **number of servants**, the house and grounds are

Female House Servants:

Male House Servants:

Grounds Servants:

Retainers:

THE RESIDENTS – IN MORE DETAIL

• (Table 37) The **most striking thing about the servants** in general is

• (Table 38) The family keeps as **pets**

• (Table 39) **For some curious reason**

THE TWISTED FAMILY HISTORY (PART I)

• (Appendix J) The family's history goes back _____

FROM RECENT TIMES TO THE REMOTE PAST...

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

THE TWISTED FAMILY HISTORY (PART II)

CONTINUING THE STORY, FROM RECENT TIMES TO THE REMOTE PAST...

• (Appendix J) The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

• The family history **records** that
actually
and was

RELATIONSHIPS IN THE HOUSEHOLD

(Appendix K)

LOVES, HATES, AND CONSEQUENCES

- Family Member:

(S)he is desperately in **LOVE** with _____

(S)he **HATES** and would destroy _____

To deal with their their illicit **desires**, the character will **attempt** to _____

The character will deal with the object of their **hatred** by making an **attempt** at _____

- Family Member:

(S)he is desperately in **LOVE** with _____

(S)he **HATES** and would destroy _____

To deal with their their illicit **desires**, the character will **attempt** to _____

The character will deal with the object of their **hatred** by making an **attempt** at _____

- Family Member:

(S)he is desperately in **LOVE** with _____

(S)he **HATES** and would destroy _____

To deal with their their illicit **desires**, the character will **attempt** to _____

The character will deal with the object of their **hatred** by making an **attempt** at _____

- Family Member:

(S)he is desperately in **LOVE** with _____

(S)he **HATES** and would destroy _____

To deal with their their illicit **desires**, the character will **attempt** to _____

The character will deal with the object of their **hatred** by making an **attempt** at _____

- Family Member:

(S)he is desperately in **LOVE** with _____

(S)he **HATES** and would destroy _____

To deal with their their illicit **desires**, the character will **attempt** to _____

The character will deal with the object of their **hatred** by making an **attempt** at _____

- Family Member:

(S)he is desperately in **LOVE** with _____

(S)he **HATES** and would destroy _____

To deal with their their illicit **desires**, the character will **attempt** to _____

The character will deal with the object of their **hatred** by making an **attempt** at _____

ROOMS OF THE GROUND FLOOR – IN MORE DETAIL

Aside from any remarkable features...

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

*To define an individual room in complete detail, use a
Ghastly Affair Location Catalogue – Interior Room.*

ROOMS OF THE SECOND STORY – IN MORE DETAIL

Aside from any remarkable features...

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

*To define an individual room in complete detail, use a
Ghastly Affair Location Catalogue – Interior Room.*

ROOMS OF THE THIRD STORY – IN MORE DETAIL

Aside from any remarkable features...

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

*To define an individual room in complete detail, use a
Ghastly Affair Location Catalogue – Interior Room.*

ROOMS OF THE FOURTH STORY – IN MORE DETAIL

Aside from any remarkable features...

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58a) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

*To define an individual room in complete detail, use a
Ghastly Affair Location Catalogue – Interior Room.*

ROOMS OF THE BASEMENT – IN MORE DETAIL

Aside from any remarkable features...

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58b) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58b) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58b) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

*To define an individual room in complete detail, use a
Ghastly Affair Location Catalogue – Interior Room.*

ROOMS OF THE ATTIC – IN MORE DETAIL

Aside from any remarkable features...

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58c) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58c) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

In the **section / wing** called _____

• (Table 53b) The **walls** are _____

(Table 54) wall paint color(s): _____

(Table 55) wallpaper (if any): _____

• (Table 56) The **doors** are _____

• (Table 58c) **Light** enters through _____

• (Table 59) The **curtains on the windows** are _____

• (Table 60) The **ceilings** are _____

• (Table 61) The **floors** are _____

• (Table 62) The rooms are **warmed by** _____

• (Table 63) The primary **artificial lighting** of rooms is from _____

*To define an individual room in complete detail, use a
Ghastly Affair Location Catalogue – Interior Room.*

House Name: _____

THE PARKLAND AND GARDENS – ESSENTIAL INFORMATION

- (Table 79) The place's main **water supply** comes from _____
- (Table 80) The **stables** are a _____

and the carriage house

Number of stalls in Stable: ($\frac{1}{2}$ # of rooms in house)

Carriage capacity ($\frac{1}{4}$ # of stalls)

(Table 81a, + Tables 82 – 94)

SCHEMATIC MAP OF THE PARKLAND AREAS

*First, place the house. Use CAPITAL LETTERS to indicate area types. Use lower case for major features within an area. To define a particular Parkland area in more detail, use the **Ghastly Affair Location Catalogue – Garden Features**.*

DAILY SCHEDULE OF EVENTS (DAYS 1 – 2)

Day: _____ Month: _____ Year: _____

• (Table 101a) **Breakfast** is served

The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served

and **after luncheon** there is _____

• (Table 101c) **Dinner** is served

After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served

After supper, adult guests are expected to _____

Day: _____ Month: _____ Year: _____

• (Table 101a) **Breakfast** is served

The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served

and **after luncheon** there is _____

• (Table 101c) **Dinner** is served

After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served

After supper, adult guests are expected to _____

• **NOTES:** _____

DAILY SCHEDULE OF EVENTS (DAYS 3 – 4)

Day: _____ Month: _____ Year: _____

• (Table 101a) **Breakfast** is served

The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served

and **after luncheon** there is _____

• (Table 101c) **Dinner** is served

After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served

After supper, adult guests are expected to _____

Day: _____ Month: _____ Year: _____

• (Table 101a) **Breakfast** is served

The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served

and **after luncheon** there is _____

• (Table 101c) **Dinner** is served

After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served

After supper, adult guests are expected to _____

• **NOTES:** _____

DAILY SCHEDULE OF EVENTS (DAYS 5 – 6)

Day: _____ **Month:** _____ **Year:** _____

• (Table 101a) **Breakfast** is served
The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served
and **after luncheon** there is _____

• (Table 101c) **Dinner** is served
After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served
After supper, adult guests are expected to _____

Day: _____ **Month:** _____ **Year:** _____

• (Table 101a) **Breakfast** is served
The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served
and **after luncheon** there is _____

• (Table 101c) **Dinner** is served
After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served
After supper, adult guests are expected to _____

• **NOTES:** _____

DAILY SCHEDULE OF EVENTS (DAYS 7 – 8)

Day: _____ Month: _____ Year: _____

• (Table 101a) **Breakfast** is served

The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served

and **after luncheon** there is _____

• (Table 101c) **Dinner** is served

After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served

After supper, adult guests are expected to _____

Day: _____ Month: _____ Year: _____

• (Table 101a) **Breakfast** is served

The **after-breakfast** activity is _____

• (Table 101b) **Luncheon** is served

and **after luncheon** there is _____

• (Table 101c) **Dinner** is served

After dinner, and coffee (or tea) in a drawing room, there is _____

• (Table 101d) **Supper** is served

After supper, adult guests are expected to _____

• **NOTES:**

SUPERNATURAL OCCURRENCES IN THE HOUSE

(Appendix N)

THE DESIRES OF A RESTLESS HOUSE

- The House **wants**

The House **communicates** its desires through

If the House's desires are repeatedly **thwarted** or defied

The **Heart of the House** is

The House can be **lulled** to sleep

(Appendix O)

SPECTRAL ACTIVITY IN A HAUNTED HOUSE

- This ghost is **seen** in the **when**

The **figure of** wearing

and carrying will

and then

Sometimes, **instead** of a person, one sees a

that

Even when it does not show itself, one **senses** the presence of the spirit by

The spirit will be **laid to rest** if

- This ghost is **seen** in the **when**

The **figure of** wearing

and carrying will

and then

Sometimes, **instead** of a person, one sees a

that

Even when it does not show itself, one **senses** the presence of the spirit by

The spirit will be **laid to rest** if

- This ghost is **seen** in the **when**

The **figure of** wearing

and carrying will

and then

Sometimes, **instead** of a person, one sees a

that

Even when it does not show itself, one **senses** the presence of the spirit by

The spirit will be **laid to rest** if

Legal Information – The Open Game License

The “Ghastly Affair Location Catalogue – Estate House” incorporates and adapts material from the “Ghastly Companion to Castles, Mansions, & Estates – Rough-Hewn Edition”.

The following is declared to be Product Identity for purposes of compliance with the terms of the Open Game License:

The titles Ghastly Affair and Ghastly Affair Location Catalogue; this document’s distinctive layout, graphic content, and arrangement of text; the “devil-head” frame enclosing the document title on the cover page; and the distinctive design of the Ghastly Affair logo.

The decorative marble pattern on the front cover is adapted from a historic image digitized and released into the Public Domain by the British Library.

All other content is Open Game Content.

OPEN GAME LICENSE Version 1.0a

The following text is the property of Wizards of the Coast, Inc. and is Copyright 2000 Wizards of the Coast, Inc (“Wizards”). All Rights Reserved.

1. Definitions: (a) “Contributors” means the copyright and/or trademark owners who have contributed Open Game Content; (b) “Derivative Material” means copyrighted material including derivative works and translations (including into other computer languages), potation, modification, correction, addition, extension, upgrade, improvement, compilation, abridgment or other form in which an existing work may be recast, transformed or adapted; (c) “Distribute” means to reproduce, license, rent, lease, sell, broadcast, publicly display, transmit or otherwise distribute; (d) “Open Game Content” means the game mechanic and includes the methods, procedures, processes and routines to the extent such content does not embody the Product Identity and is an enhancement over the prior art and any additional content clearly identified as Open Game Content by the Contributor, and means any work covered by this License, including translations and derivative works under copyright law, but specifically excludes Product Identity. (e) “Product Identity” means product and product line names, logos and identifying marks including trade dress; artifacts; creatures characters; stories, storylines, plots, thematic elements, dialogue, incidents, language, artwork, symbols, designs, depictions, likenesses, formats, poses, concepts, themes and graphic, photographic and other visual or audio representations; names and descriptions of characters, spells, enchantments, personalities, teams, personas, likenesses and special abilities; places, locations, environments, creatures, equipment, magical or supernatural abilities or effects, logos, symbols, or graphic designs; and any other trademark or registered trademark clearly identified as Product Identity by the owner of the Product Identity, and which specifically excludes the Open Game Content; (f) “Trademark” means the logos, names, mark, sign, motto, designs that are used by a Contributor to identify itself or its products or the associated products contributed to the Open Game License by the Contributor (g) “Use”, “Used” or “Using” means to use, Distribute, copy, edit, format, modify, translate and otherwise create Derivative Material of Open Game Content. (h) “You” or “Your” means the licensee in terms of this agreement.

2. The License: This License applies to any Open Game Content that contains a notice indicating that the Open Game Content may only be Used under and in terms of this License. You must affix such a notice to any Open Game Content that you Use. No terms may be added to or subtracted from this License except as described by the License itself. No other terms or conditions may be applied to any Open Game Content distributed using this License.

3. Offer and Acceptance: By Using the Open Game Content You indicate Your acceptance of the terms of this License.

4. Grant and Consideration: In consideration for agreeing to use this License, the Contributors grant You a perpetual, worldwide, royalty-free, non-exclusive license with the exact terms of this License to Use, the Open Game Content.

5. Representation of Authority to Contribute: If You are contributing original material as Open Game Content, You represent that Your Contributions are Your original creation and/or You have sufficient rights to grant the rights conveyed by this License.

6. Notice of License Copyright: You must update the COPYRIGHT NOTICE portion of this License to include the exact text of the COPYRIGHT NOTICE of any Open Game Content You are copying, modifying or distributing, and You must add the title, the copyright date, and the copyright holder’s name to the COPYRIGHT NOTICE of any original Open Game Content You Distribute.

7. Use of Product Identity: You agree not to Use any Product Identity, including as an indication as to compatibility, except as expressly licensed in another, independent Agreement with the owner of each element of that Product Identity. You agree not to indicate compatibility or co-adaptability with any Trademark or Registered Trademark in conjunction with a work containing Open Game Content except as expressly licensed in another, independent Agreement with the owner of such Trademark or Registered Trademark. The use of any Product Identity in Open Game Content does not constitute a challenge to the ownership of that Product Identity. The owner of any Product Identity used in Open Game Content shall retain all rights, title and interest in and to that Product Identity.

8. Identification: If you distribute Open Game Content You must clearly indicate which portions of the work that you are distributing are Open Game Content.

9. Updating the License: Wizards or its designated Agents may publish updated versions of this License. You may use any authorized version of this License to copy, modify and distribute any Open Game Content originally distributed under any version of this License.

10. Copy of this License: You MUST include a copy of this License with every copy of the Open Game Content You Distribute.

11. Use of Contributor Credits: You may not market or advertise the Open Game Content using the name of any Contributor unless You have written permission from the Contributor to do so.

12. Inability to Comply: If it is impossible for You to comply with any of the terms of this License with respect to some or all of the Open Game Content due to statute, judicial order, or governmental regulation then You may not Use any Open Game Material so affected.

13. Termination: This License will terminate automatically if You fail to comply with all terms herein and fail to cure such breach within 30 days of becoming aware of the breach. All sublicenses shall survive the termination of this License.

14. Reformation: If any provision of this License is held to be unenforceable, such provision shall be reformed only to the extent necessary to make it enforceable.

15. COPYRIGHT NOTICE

Open Game License v 1.0 Copyright 2000, Wizards of the Coast, Inc.

System Reference Document Copyright 2000, Wizards of the Coast, Inc; Authors Johnathan Tweet, Monte Cook, Skip Williams, based upon original material by E. Gary Gygax and Dave Arneson.

The Engine of Oracles, www.engineoracles.wordpress.com. Copyright 2010 – 2019, Daniel James Hanley

A Ghastly Companion to Castles, Mansions, & Estates – Rough-Hewn Edition, Copyright 2019, Daniel James Hanley

Ghastly Affair Location Catalogue – Estate House, Copyright 2019, Daniel James Hanley