Bronze dragon 5e

Hullo, gentle readership. It's time again to discuss the monster of the month. This month, as we enjoy our year of dragon, we're going to look at one of the friendliest and most flocks of dragonkind – the Bronze Dragon. Many thanks to Scott K-9 Fabianek for this awesome sample of dragonhood gracing our article. Bronze dragons are pretty water dragons, often preferring lair along the coast, or possibly even an underwater grotto. They are very skillful shapeshifters and love to use this ability to get up close and personal with those around them. I love the image of a seagull, dolphin, or even a ship's parrot actually being a bronze dragon, trying to make a measure of the ship and her crew. If they seem to be good folks, the dragon might decide to help them along the way. If not, there may be another shipwreck dragon to explore in the near future. Like all dragons, the bronze ones are an impressive compliment to attacks, and my previous article on white dragons provides some tips on how they could best use these different attacks. Like all metal dragons, bronze dragons have two breath guns - one fatal, the other is not. Their deadly weapon, as fits the creature of the sea and the storm, is a line of lightning. I can imagine one blasting ship with a bolt after bolt until it's a flame wreck, going down the open sea. Their lens weapon is an intriguing one – a sobriety breath that can push enemies away. It also seems to be made for a sea dragon. Their breath could clear the ship aboard wicked pirates, allowing the dragon to claim the ship almost bloodless. When a bronze dragon has requested a lair, it becomes even more dangerous. For miles around that time come under dragon control, allowing the dragon to help or thwart ships without having to be anywhere near them. Cosmetically, the water plants around them also change to brilliant hues, which could give a clue about the lair location. And lair itself can be filled with ilusoras sounds like strange whisper or phantom echoes to lure people where it might want them to go. Battling a bronze dragon in its lair is, of course, a foolhardy effort. It can fill its lair with clouds of fog, making visibility difficult, and allowing it to strike from unexpected directions. It can also summon thunderclaps to spoil groups of enemies who invade its homes. As legitimate good creatures, bronze dragons abhor tyranny, and they often offer their services for a good reason. This could be a way to achieve some firepower on one side of the battle. It could be very intriguing if two good groups find themselves struggling, and computers come into conflict with the bronze dragon who has taken the other side of the cause as his own. It might behave in an honorable way, but given their love of war and wanting to prove themselves, they hardly give up their causes. In my Shattered Pact campaign, players found a staunch ally of Lazathanios bronze, helping them in the fight against black sea port pirates. When the fight was done, it claimed Harbor itself, an underwater grotto that has its prize from the conflict, and computers were happy to know that pirates couldn't use it any more. I hope this has inspired you to find a place for the bronze dragon NPC in your campaign. See more posts like this on Tumblr #dnd #dungeon master #dungeons and dragons dice #d &amp;amp; D #D &amp;amp; D #d &amp;amp; D Monsters #d&amp;d 5th edition #d &amp;&amp;amp; d shenanigans #d&amp;d 5e #d&amp;d 5 #dnd monster #DnD stuff #dnd 5th edition #DnD 5e #dnd Hullo, gentle readers. As we continue to work on the Beyond Borderlands campaign, the D&amp;amp; D 5E, we've filled in a lot of information, including rough contours of history. One thing we don't yet have in the nation, partly because I've been lazy about pulling my card and deciding where the action will take place. I'm getting to this point, but, in the past, I want to work on something that is even more relevant to the world – the gods who created it. Back in my articles about classes, I mentioned in a section about clergy that I thought this world would be a pantheon of ten deties based on combinations of areas that were discussed in playtest rules. This does not include evil gods, because I want evil forces in this campaign to be represented mainly by demons, devils and chaos forces, as mentioned in previous verses. After a bit of inspiration, I decide that the Known World (i.e. the immediate campaign in which) will be ten people's people, each with one of these deities as patron. Every god and nation will be poorly flavored by real world culture to give me the basis for naming conventions and possible cultural inspirations. I also decide that while the gods will have proper names like Zeus, Odin, Nuada, and such, the average person simply calls them by name (borrowing a hint from Thrones novels). In this way, the same ten gods can honor across many different people and non-human cultures without me to come up with, say, the human word of god creation, elven's name, dwarven name, etc. It's not to say that these countries will be particularly united. Each culture will have its own views and it can lead to conflicts between them. Also, when I say that there are human nations, it does not necessarily mean that territory with one king. I want my civilized land to remain fractious and divided. So if I say there's a nation with a Celtic flavor that can represent many small kingdoms. Kind of like New England is a kind of loose cultural region, but it is divided into several each with their leaders, people and quirks. Here then there are ten deties from Outside the Borderlands, presented in the order in which I came up with my sphere of influence in my article on clergy. Aman-Heith is the god of creation and inspiration. He is usually called the Father or the Creator. His domains are Forge, knowledge and life. He is worshipped by many, but he is a particular patron of artists, craftsmen, rock gnomes, and the human nation of Nath-hilum, which will be the Egyptian flavor. He will usually be depicted as a monoetic figure in white robes, black bearded, wearing a wreath made of gold chain ties. His favored weapons are trident and longsword. Aqal-Basiir is the god of wisdom, magic and the moon. He's usually called Aeremite or Elder. His domains are knowledge and light. His worshippers include the sages, wizards, high elves, and the human people of Basaria, who will have an Arabic flavor. He is usually depicted as an old, bald, white bearded man in gray hems, leaning heavily on the staff, with a lantern, with a silver hood and a coat. His favored weapons are daggers and staff. Mariscallo is the god of land, stone, and mountains. He's usually called Smith or Delver. His domains are Forge, knowledge and nature. His admirers include craftsmen (especially blacksmiths), mountain dwarfs and the human nation of Navarro, which will have a Spanish flair. He is usually depicted as a shorter, wider man with dark, curling hair and a beard dressed in brown leather clothing and a smith's apron, with nothing on his head. His favored weapons are to hammer and choose. Tyranny is a goddess of war, warriors and rivers. She is commonly referred to as Warrior or Valkyrie. Her domains are knowledge and war. Her worshippers include soldiers, fighters, warforged, and the human nation of Valkenholm, which will have a norse/Germani feel to it. She is depicted as a fair-haired woman with her hair in many braids, dressed in gold armor and a war helm, an axe and bastard sword that has her favored weapons. Gwydia is the goddess of the sun, travelers, and luck. She is commonly referred to as Traveler or Wanderer. Her domains are Graves, Life and Light. Her worshippers include marketers, explorers, lightfoot halflings, kender, and the human nation of Agadain, which will have a Welsh/Celtic flavor. She is depicted as a blond young woman, dressed in reds speckled with a feather hat. Her favored weapons are a spear and a short sword. Ulvan is the god of forest, hunting and winter. He's usually called Hunter or the Great Wolf. His domains are Life, Nature, and Cheating. His worshippers are foresters, hunters, ranger, forest elves, forest gnomes and the Kalemarran mankind, who have Scandinavian feelings. He is depicted as a blond mature man with a bad kempt beard, dressed in dark green and brown hunting leather with a dark green hood. His favored weapons are spear and longbow. Eleia is the goddess of grace, protection and love. He is usually called a maiden or healer. Her domains are Tomb, Life and War. Her admirers include healers, young lovers, tieflings, guardians and the human nation of Aescelpos, which will be Greek flavored. She is depicted as a dark haired young woman dressed in a dress purple with a wreath of flowers on her head. Her favored weapons are net and staff. Albiana is the goddess of agriculture, motherhood and harvest. She is usually called a mother or Harvest Queen. Her domains are Light and Nature. Her worshippers include parents, farmers, fat halflings, and the human nation of Aelwyn, who will be figured out after medieval England. She is depicted as a matronly woman with brown hair, dressed in plain farmer's clothes brown with a w white scarf tied over her hair. Her favored weapons are sickle and scythe. Valerie is a god of chilvary, honor and justice. He is usually called Knight or Paladin. His domains are Kapis, Light and War. His worshippers include judges, paladins, hill dwarfs, and the human nation of Calengard, which will be an article on the legends of Camelot. He is depicted as a knight of silver armor and greathelm, with short red hair and clean shaved, with a long name and shield. His favored weapons are longspear and longsword. Maeve is a goddess of desert, storm and death. She is usually called Crone and washerwoman. Her domains are Nature, the Tempest, and the War. Her admirers are hangman, assassins, the elderly, and the human nation of Nessara, who will be modelled on Scotland. She is depicted as an old woman dressed in black with a veil over her face carrying a basket. Her favored weapons are scythe and net. As I put together these deities, I thought about what kind of culture I wanted to represent in the regions the players would be based on. This helped inspire the names of the deties and the countries they have patrons. Valerius, for example, has to play on the name Valor, which any knight god would need, Albiana came from Albion, the oldest known name in britain, and Tyria came from Tyra, the Scandinavian god of war. I often find that looking for words in other languages online helps me put together words for characters and sites that just sort of sound right. By building our gods, we have begun to flesh out our world, especially the peoples that make up the Civilized Lands. In my next few articles, I'll start expanding on these nations, giving them their unique flavors and seeing how they may have evolved. For if both hill dwarves and people of Calengard worship Valerius, does it show a link between them? We will also start trying to put these countries in a logical close to each other based on how the real world is ordered, which means it is starting to put them on the map. Hullo, gentle readership. In this article series, we've continued to build our Beyond Borderlands campaign for D&amp;amp; D; D 5E. We put together our pantheon to deties in the last article, which in turn led us to name and outlining some countries that we would also be in this campaign. In this week's article, we will continue to expand some of these concepts, and we will begin to figure out where these countries exist proportionally against each other. I want the culture I imbue my different countries to make sense and have a flavor of my own. Moreover, I want to have some verisimilitude in terms of how they interact with each other geographically. There's an easy little trick to it, thanks to the fact that I have a great model to work from – the real world. Since I want to model my various human cultures with flavors of medieval European landscapes, it behooves me to look at the layout of medieval Europe. I started to find an empty map of Europe. Using the names of my countries, I wrote the words on the map around where the cultures were such that my known world was made up of Europe. Because, in my opinion, borderlands are to the east, I decide to flip the map at 180 degrees. Then I choose one of the non-human cultures I don't specifically come up with national names. I ponder which people's cultures could be most like them, and I will also write them on the map. When I'm done, I have a map that looks a lot like the picture below. When I end up creating a map for this campaign, I won't use what I have here as my world map, but it helps me get an idea of the geography I'll be dealing with. Having drawn up this rough little map allows me to make some assumptions about how these different cultures interact. Like Egypt, various Arabian and Persian countries, and Greece had some of the oldest cultures, I have little difficulty picturing Basaria, Nath-Hilum and Aescelpos as older societies than the rest of the known world. I placed high elves at them as I consider them to be an older culture as well, and I put mountain dwarves at them as the Atlas Mountain range makes its way through this area of our world, thus giving us an area that mountain dwarfs might have found homey. It also puts them at Navarro, with whom they share a worship of Smith. This is not the original location of Dwarvenhome, but this is where the gnomes live now. I'm still not sure where Dwarvenhome was. Lots of other mountains to choose from. I also place Rock Gnomes at the dwarves of Nath-Hilum, they are followers of the Father, as are the people of Nath-Hilum. Since I want my mountain dwarfs to have a Hematic/Scandinavian feel, I place them between Valkenholm and Kalemarran. It also puts them at Calengard, with whom they share the worship of Knight. It allows me to place Calengard as southern England and France, which I like because so many stories of Arthurian legend (the basis of Calengard culture) come from the French romances of Lancelot. I note the presence of most stout halflings close to England's Lake District because I think it is the ultimate hobbit of real estate. I decide not to put dragonborn, tieflings, lightfoot halflings, or warforged on my map because they're either wanderers or not defined geography in my imaginings. I can change this later, but I'm leaving it as it is right now. I like the spaces it gives me. While it shows a lot of basic information that I like, it also leaves plenty of room for later additions, or simply to leave open as wild lands between these crops. I also like some gentle thoughts this geography suggests. If the land that forest gnomes and wood elves inhabit is like France, it shows a densely forested region, but one that is lush, perhaps with many natural vineyards. The high elves inhabit the region, which is modern Turkey. Does it suggest a similar architectural style, perhaps one that includes minarets, castles, grand bazaars and graceful temples on Hermit? Do I imbue rock gnomes and mountain dwarves with a vaguely North African feel? These are things to consider as I work on the campaign. Although I haven't filled out the details of my card, the fake map I created using the world map gives me a general idea of where the different realms I have posited in my campaign settings lay, and how they interacted. I can choose to use real-world parallels, or I can ignore them and move on to something more fully realized as a fantasy setting, but I have plenty of time for these decisions. I've been doing a lot of high-level pondering about the campaign, but now I want to dive down into the snout-gritty and look at how I want the campaign to start. For the next two articles, I'll be taking the Keep on The Borderlands module and deciding on some important story and NPC roles. We know about the great there on the border and how many of them have fallen for the downed and bad reputation. What is it about this Keep, which makes it an interesting place for players to start their own adventures? What is Castellane? And what happens in the caves of chaos that make it a place where heroes are needed? We'll know soon. Do you believe it's been a year since we started publishing these articles? And when I originally wrote to them, D&amp;amp;A The D 5E wasn't even out yet. I was using D&amp;amp; D Next playtest rules fuel my ponderings, and I don't I've been converting my 4E campaign to 5E. I hope you've enjoyed reviewing these concepts if you read articles before, or enjoying them as something brand new. From next month, we will move forward, but we will also make the process more interactive. You'll see what I mean then. Hullo, gentle readership. This week's issue of Denizen comes from our friend graham-chesir. They ask: Hello again. I'm curious what tips and tricks do you recommend scaling up/down premade combat occurs if you thought it didn't match your computers current level? Hullo, gc. Nice to hear from you again. I've written a few articles on how to fight encounters more or less difficult for various reasons, but it's always good to go back and review some of this kind of advice. I think the answer would depend a lot on why you thought come across as–it might not be appropriate. Does it seem too powerful? Look at how many other struggling parties could get in before the opportunity to relax. If not much, it could be as good as it is. Computers can often assume an encounter level above their challenge rating, unless they are expected to assume much else. Also, if it seems too easy, look at other appointments computers might experience before they can relax. Multiple easy fights can be an effective drain on a lot of HP and resources if they don't relax between them. Assuming we're just looking for some advice on scaling, there are several easy ways to do it: Substitution. If the monster is too strong or seems ridiculously weak, and there's a flexibility in the story, consider replacing a more or less powerful monster in its place. For example, meeting with hobgoblins would be less difficult if you trade most of those goblins, or it could increase the difficulty by changing them out for bugbears. Better (or worse) than average. Hit points monsters tend to be the average number of one of these species. If you increase or cut HP, but leave it in range, Hit Dice suggests you can make the encounter a bit harder or easier without changing the monsters at all. Also, you could have monsters wearing better armor, give them better weapons than average, or give them better stats and therefore better save throws, attacks, damage, etc. Figures. Adding or subtracting a monster can very much change the actual difficulties encountered. It can so drastically change things that it might be worth sitting down to come across guidelines from the Dungeon Master's Guide and see how dramatically it changes the encounter's difficulties. Terrain. If you give monsters or computers some kind of terrain encounter, which is a significant advantage (cover, difficult terrain, relief, dealing with damage, etc.), then it's going to Things. There is a big difference between encountering a church yard where computers are fighting the undead, which is slowly draining with holy power there compared to the encounter of a blasphemous temple that is constantly healing the undead. There are definitely other ways to change the challenge and difficulty premade encounter, but I think these are some of the best ways to deal with it. I hope this helps, GC! Hullo, gentle readers! Our question from Denizen this week comes from gerrithemouse. Gerri says, Hello, help! I stumbled across your blog at the perfect time! I'm trying to start a campaign with my group of friends and your blog has some great DM advice! One thing I couldn't find, though, is the advice on building an encounter. Obviously everyone will be starting at level 1, but I don't really know what kind of enemies to use or how to balance the fight with 4 ish players. Any tips? :D so first off, glad you find us at the right time. The good news is that there's a lot of advice that was about creating meetings. Your first stop is the Dungeon Master's Guide, which has a large section of Chapter Three called Creating A Meeting. There you will find mathematical formula groups for rebalancing the group. Since it is based on 3-5 player characters, your group 4 would be perfect to use math there. The approximate idea is that you have to budget XPs for any particular encounter based on the level of characters. Level 1, with four players, easy encounter would be worth about 100 XP, Medium encounter would be worth about 200 XP, Hard encounter would be worth about 300 XP, and deadly encounter would be worth about 400 XP. Now, it seems like it would be easy. Just figure out how many XPs you want to throw at a party, put together monsters worth that many XPs, and then you're right, right? Well, no... Because this method also takes into account that several monsters together are more dangerous than one monster. Frankly, it's a bit of a spiral, and I don't want to just regurgitate what's already there for you to read. If you don't have DMG (and you really should), the same information can be found in the basic rules. Make sure you specifically look at the game definitions of these four difficulty levels of meetings and the idea of what computers can handle every day. If you're like me, and this kind of math starts to give you heebee-jeebies, you'll be happy to know that someone has already done the math for you and has a super-helpful website for suffering from it. I can highly recommend Kobold Fight Club, . This allows you to add the number and level of the player characters, then add monsters to create a encounter. If you're using monsters not in the Fight Club database, just add another critters-like Challenge Rating to get website for advice on difficulties. Note that this isn't a perfect method, and there's an alternative method to Xanathar's Guide to Everything I like as well... but I won't talk about it here because it's not part of the basic rules. Also keep in mind the warning about pitting monsters over your player characters level against them. Some of these Challenge Ratings have been put there to warn you not to put that monster against the characters below that level. As DMG warns, even if ogre is only a Challenge Rating 2, it can directly kill a Level 1 wizard with a single impact. Look at those things more when you think you want to throw a particularly powerful monster against your computers. I hope this advice helps, Gerri. I also highly recommend reading the advice of DMG, which leads up to the math part, because it's a really good story-based tutorials come across building that I haven't even touched here. True Confessions Time, Gentle Readers... I wasn't the biggest fan of gnomes for many years. They started in my Tolkien-shaped ideas about what fantasy races were interesting and important. All Other D &amp;amp; D races were represented in lord of the Rings, but not gnoc (and remember when I started, it was human, elf, dwarf, halfling, half-elf, half-orc, and gnome... we were not dragonborn, warforged, tiefling, etc.). As far as I could tell, they were pale imitation halflings that could have been illusionists, and that was about it. Even the fact that they could talk to small burrowing mammals didn't get my interest. For me gnomes had statues with pointy hats, and they kept no excitement for me. Dragonlance began to get me interested in gnomes, thanks to the eccentricity of stories made to them. Now they were inventors and tinker, and it was the idea that appealed to me. This feature followed them over the years, especially into the Spelljammer setting, which I adored. Now I had a reason like gnomes. The gnomes of 5e are quite interesting as well, and they deserve some love and personal plot if you have one for your campaign. Gnomes make me think of people sitting right between halflings and elves. They love forests, mountains, and natural places as an elf does, but they also seem to love their creature comforts. It immediately starts me thinking because, like halflings, they don't seem likely to be popular to go and adventurous. Halflings are their wanderlust, of course, so my first question would be to find out why Forest Gnome became an adventurer. Is it a thirst for adventure? The desire to accumulate gems? Need to repay horrible wrong done to their family? Gnomes, more than most, seem to really need to have solid motivation, and I can work with a gnome player to find a good one that fits in with my campaign. Deep gnomes are an unusual choice unless the campaign is set If anything, they seem like even less likely adventurers than their surface cousins. Why would a member of this pretty island and xenophobic race decide to go to the surface and leave security where they're from? The obvious answer is that security is at stake, in which case perhaps the gnome character has gone to get help. This is both a way to get a computer associated with a group, and then an adventure hook. The only question becomes, what happens when a gnome family or community is safe? Perhaps gnome will feel the responsibility of helping the adventurers who helped him, or maybe there's a bigger threat that looms (kind of like the classic Night Below campaign). Forest gnomes inherited the abilities of the race at the beginning of the hug to illusions, as well as that charming talk with small beasts. It always makes me think about David Gnome, and I've come to love the idea of it. I think it could be a very useful power and it's just full of flavor potential. Maybe the little beasts come to gnome in search of help. The woodpecker family needs help to find the lost fledgling. The business ster family needs an escort to a new home. And it doesn't have to be just in the woods. What if the alley cats family asks for help from the monster that is eating them? What if dogs at the dog fight ask for help to avoid? Perhaps the animal gnome felt responsible for being captured and being made to become someone unwilling to pet. Story potential, for sure. And then there are the rock gnomes that are basically our Dragonlance Tinker. I can imagine that they are leaving in search of ancient technologies and magic, or because of the loss of the beloved creation. Perhaps gnome made a clockwork that seemed to be alive, almost like a child, but then it wandered away, a la Pinnochio. Geppetto would be a pretty good gnome name, after all, and I could see gnome following a trail of rumors about a mechanical baby that is constantly improving on its own. Maybe it would eventually be a Warforged Titan or something like that rampaged out of control, demanding the party put a tragic end to it. I feel like it would be a great, if sad, story, in worldbuilding articles I wrote over the last two years, gnomes crafted a legendary artifact called Queen Ehlissa's Marvelous Nightingale, which caused a huge war, and its location is still unclear. Maybe a gnome PC looking for an ancient gnome creation like this? Like other races, gnomes offer so much story potential right off the bat. If you have someone in your campaign, I hope you give them some love and help them shine. Just don't forget your pointy hat! Hullo, gentle readership. Our year of dragon continues with this deadly and devious swamp-dweller, the Black Dragon. As always, a huge thank you to Scott Fabianek for providing the art of these articles. Black is a nasty piece of work. They're chaotic evil, so they absolutely can't be trusted. Sometimes called skull dragons, because of the unique shape of their head and face, they like to lurk in swamps and swamps. As a result, they are aquatic creatures with a strong swimming rate. Since they can also fly, it gives this dragon an intense mobility and three-dimensional aspect that it should absolutely use to its advantage. The perfect black dragon lair would rot ruin the submerged caves and tunnels beneath it. This could make you expect damaged pools of dark water, start to spray its enemies with acid or launch frenzy attacks, and then either dive back down or leap off into the sky. A black dragon would be unpredictable and terrifying, never sticking to a routine because it uses its mobility to always retain the upper hand in the fight. This is the usual set of attacks that most dragons have, including, if it is old enough, legendary action. If it's encountered in its lair, it's also a very intriguing lair of action. The ability to have pools of water attack on its behalf is amazing. On a failed saving throw, you could have a heavily armored fighter dragged into a deep pool of water to fight the possible drowning. Swarming insects is a great way to force spellcasters to constantly perform concentration tests. And of course, magical darkness is a great way for a dragon to use its blindsight and darkvision to gain tactical advantage. I would have a black dragon to use that watery lair at its best. Unless computers are prepared with a lot of magical items, potions, spells, etc., they are not likely to have as effective water as the dragon itself is. As players struggle with flaws on many attack rolls and reduced mobility, the dragon should be able to operate perfectly normally, as well as using its various abilities to create a lot of problems with its darkness and such. From a role-playing point of view, black dragons have some interesting elements. They are very many species that believe that force rules and weakness should be used and subjugated. They are actively sadistic and could pause to let their loot think they are safe or going to run away, only to drag them back into danger. I imagined them as a loving game of cat and mouse. In this way, a lower-level group of adventurers may actually come across a black dragon too powerful for them to fight and survive because the dragon has a cruel desire to toy with them. This could make for an interesting adventure as computers race through a trap filled ruin, trying to escape the sadistic out dragon. If they run away with their lives, that could be a villain encounter again later in their career. The evil lizard sometimes thinks of black dragons as gods. This makes a very visually appealing element. Maybe The lizard paints themselves with black colors to resemble their God, or build crude effigies in their village, while also raiding nearby settlements for prizes to sacrifice their dragon. It gives me a very Skull Island vibe, and I can immediately feel the story coming out of it. I feel like the acid-breathed black dragon flows largely into my general theme of decay and corruption, and I should be off of it. A new black dragon might try to slowly dissolve community bonds, but an ancient black dragon might try to cut the entire country. Since they like to dwell on the ruins of old civilizations, a group of players might be ventured into a black dragon's lair looking for some lost lesson. In this case, they may be happy to run away with the knowledge and their lives. I hope this article has given you some inspiration on how to use these unique and terrible dragons. If you have any great black dragon stories, we'd love to hear them. I have to say this... I love Rangers. This is probably something to do with the great example Tolkien gave us – Aragorn and Faramir were two of my favorite characters in Lord of the Rings. D &amp; D &amp; D took that original concept – someone who guards the edge of civilization – and gave it a ton of cool stylistic elements that made it a unique and interesting class, which is a big part of every edition of the game (well except basic) as it was introduced way back into strategic review. If you are a ranger in your game, this article will try to offer some inspiration for a personal piece you can design for them. Right in level 1, the Rangers grab two of their most plot-oriented elements – favored enemy and favored terrain. These two elements are going to tell you a ton of stories of the kinds your great my grandist hopes to see. After all, the manrator who niches fiends is looking for a different kind of take on things than the manrators, who are just very good at slaying beasts. And a ranger familiar with the forest will be very different from a ranger who knows Underdark.Take a close look at these two elements because the ranger probably gives you gigantic clues about the story they want. Ask the player a few questions to see if they have anything from their backstory that they want to explore. In my campaign the forest had goblins as a favored enemy early on, and we talked about her motives for it. Her village was wiped out by the goblins, and she had ended up in the care of a group of elves who trained her as a modeinator. Not only did it give me some great NPC early (as well as a contestant for her, later on when they started learning elven forest as well), but it gave me a whole story arc. And when she finally returned home, the slew of goblins that still haunted the ruins of her village, and claimed her family's ancestral weapons, it was a great moment to Character. Favored terrain may not seem as important as a privileged enemy to develop a plot, but it absolutely should inform some of your adventurous making decisions. If your great one chooses to swamp as your favored terrain, and you're never set in any of your adventures in or around the swamp, you're denying your player some of your core abilities. People who claim that a ranger is an underpowered class often forget all the awesome abilities they possess from the battlefield. These abilities can make a big difference to the party's success overall. When your ranger cuts fighting style to the second level, it can also inform some of your story. The player tells you what kind of weapons they plan to favor so you can keep this in mind when preparing the treasure later. After all, what archery-based forest listened to the critical role and didn't covet Fenthris? And a two-weapon battle forest could hope for some equivalents of Twinkle and Icingdeath (as silly as those words are). Much like having a druid in half having a ranger in this party makes the desert adventure more inviting as you give the player a chance to shine. Enemies like beasts and fey make good choices because they do they do well in the natural world, but aberrations make a lovely contrast as well. The calm sylvan realms suddenly getting overrun by the spawn of the Far Realms certainly make for some compelling personal plot, especially when it's the very forest that the ranger cut his teeth. Apparently my size archetype gives a lot of hints about the plot as well. The Beast Master ranger may need to come across the beast they want at the end of level 2 to take them as a companion when they hit 3. If your ranger wants to be a Gloom Stalker, you might want to make sure you get some underground adventures early on to support this, or have additional planar threats early on to inspire Horizon Walker. It might be a good idea to discuss with a ranger player at the beginning of the campaign what sub class they are looking for. This would help you set them when level 3 arrives. It can make your choice seem to be very organic rather than possibly feeling like it came out of nowhere. With little love and support, the ranger easily stands alongside other classes as a great and iconic choice. I hope you've found something in this article to give your ranger a bit of a plot that allows them to stand out and take center stage. In previous articles in this series, we laid the foundation for what I call beyond the Borderlands campaign for the D&amp;A. D 5E. I created the Seven Kingdoms campaign largely based on descriptions of all the promo materials that were created leading to the release of 4E descriptions. I plan to do much the same with D&amp;amp; D 5E. Because D&amp;D 5E assumes that four specific races (dwarf, elf, and human) is by far the most common, I have decided to keep them as the four most populated races of my campaign, which... or at least in the vicinity of border areas. When reading Records D&amp;amp;D 5E rules, I can make some decisions about these races and how they fit into the world. Thanks to the Lord of the Rings, most of the fantasy world with which I am involved is a world that belongs to mankind. D&amp;D different worlds. As I've said elsewhere, the reason why we don't just abandon certain concepts of the real world, such as human domination in the world, is because a world where the sky is red, the north is east, and the rain falls may be so alien that the reader or gamer ceases to feel invested in it. People described in D&amp;amp;D 5E, is brave, adventurous and dynamic. We know that they have many different cultures, looks and beliefs. I love the idea that they get along with all the other races, but don't be super-close to one race. This may explain why they're spreading so far as researchers and marketers. It can also explain why other races have come to look at them to help solve problems, defuse racial tensions, and the like. I think what I'll take from this is that people still have one big kingdom that has dominated the world. They were probably many small kingdoms, and around great civilizations of other races, but not truly a great single kingdom of their own. The overall description of the dwarves is incredibly evocative. This suggests that gnomes were mighty kingdoms, but that they have fallen to all sorts of enemies and are now holding orcs and goblins. It's a very Tolkien-esque view of the dwarves, and I'm happy to embrace it. We know dwarfs are experts in miners and craftsmen. It is easy to imagine that they were overthrown by those who coveted their wealth. Perhaps the gnomes once had a great kingdom that dominated the region, and other races largely bowed to them. But, ultimately, for those who find it easier to perform than to create a move, perhaps a rare concerted effort to destroy the guiding hand of dwarvenkind. This suggests a possible background theme for the campaign. We have an idea of the Caves of Chaos that threaten to keep the border in the same name module. Caves are home to many different evils coming together and perhaps kept together with higher power against their overall nature. Is something similar happening to dwarfs? Something to consider! I like the idea that there is no longer a great dwarven kingdom. Perhaps there are a handful of powerful enclaves left in the mountains that create mountain dwarfs, but they are few and far between, and I can imagine that they are unreliable and xenophobic. I think hill gnomes will be more outgoing dwarves who mingle more freely with other races. One thing I find fascinating Elu description is the lack of any great elven kingdoms of old descriptions. This immediately leads me to say that such kingdoms have never existed. Perhaps the elves have always been mysterious about their homeland, hiding them in the deepest forest, on pristine islands, and starlit glades. The two basic flavors of the elf 5E are high elves and wooden elves that match the vaguely elaldine and elves of 4E. I would like these two races to feel very different from each other, and one thing I feel is that elves can range from less than five feet in height to more than six feet. One way to suggest differences is to have high elves in taller nations, and wood elves smaller. Perhaps the wood elves are wilder and more passionate, and the high elves are a little more aloof and detached. Wood elves might consider high elves a bit pompous, but high elves might consider wood elves slightly refined. I find myself wondering what role elves have played in my world history. I guess they've always been a little outside, acting like hidden guardians, sometimes stepping in to help those in need, then melting away. They would be quick to make casual friends, but they would be slow to fully trust others because they know that forces chaos would love to find hidden enclaves of elves, and other races might be spoiled. The kingdoms of Elven should have their own gentlemen and no central government, but they always help each other when needed. There have been some very different views on halflings over different spending on D&amp;amp; D D, and D&amp;amp; The D 5E seems to mean that there's room for all these views. Some halflings, we read, are stay-at-home hobit types. Others are wandering freebooters from 3E and 4E. The description even shows that some forms of culture around trailers or waterways, so they really try to make a home for all these options. Halflings have never been a great kingdom, we can accept. They have survived for centuries, finding niches in and around other civilizations, or remain forgotten. They tend to second-time family over society, and that's largely how I've portrayed them in my 4E campaign, so it'll be comfortable in the area. One thing that is new is calling for the idea that they've developed symbiotic relationships with other races. I see people and halflings having a very close relationship. He may have offered its services to a large extent as farmers and craftsmen for more ambitious people. It quickly suggests that most people in the cities might be in the halfling district. If I were halflings, I'd be right in the middle to get as much protection from those tall people as possible. The idea of halflings is due to travel suggesting the idea of a halfling information network. If you want to exit As many people as possible as soon as possible tell halfling to spread the word. The word will spread to trailers, boats and sheer gossip throughout the realm. I like this idea a lot and it gives an immediate reason to those who are evil and those who hide secrets don't like halflings. God! Only four races and we have come to the end of the article. Supposing you have access to D &amp;amp; D 5E Player's Handbook, I'm sure you can see where these ideas have evolved from. Of course, my previous games and stories I've read will have some impact as well, and I'd be hard pressed to part my love for Tolkien from what I've come up with. Next time I will look at the section on unusual races and come up with home for other races in my campaign, including sleep, gnomes, half-orcs, and more. From the Official Liberation: Discover the Truth About the Great D&amp;D multimedia in this supplement on playing the world's biggest roles. This tome is based on the writings of the famous wizard of the world Greyhawk, gathered throughout a lifetime of research and fellowship. When traveling to other realms of existence and other planes of existence, he has many friends and risked his life just as many times to dite the knowledge contained here. In addition to Mordenkainen's musings on endless wars in the multiverse, the book contains game statistics from dozens of monsters: young demons and devils, several breeds of elves and duergar, and a wide range of other creatures from all the planes of existence. Very exciting, and due to release in May. Sounds like it will be information about, among other things, the Blood War, which I know will make at least one of my players very excited! Can't wait to add it to my library. Couldn't resist putting your own spin on this meme that was going around. See this information in the Show more app

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