

# d12 Monthly

**FEY  
ISSUE**

Issue 14  
July, 2022

## **FEY REALMS**

JOURNEY TO THE  
FAERIE WORLDS

## **FEY MAGIC**

NOT YOUR  
MORTAL MAGIC

**ELVES:  
MORTAL FEY**

Welcome to The Wild Hunt



*d12 Monthly* is a helpful resource for fantasy roleplayers.

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Unless otherwise mentioned, all articles are written by Russ at YUMDM.

# The Fey Issue

This issue is long overdue.

The fey have long been sidelined in the great game and not delved into in any great depth.

In fact, many of the traditional fey monsters, like goblins and giants, aren't considered fey at all in the game.

What is left is a strange mix of the more nature-dwelling creatures like the satyr and the nymph.

In these pages I have put forward a little more lore around the fey and given you some extra fey creatures to introduce to your campaign.

By expanding and introducing new ideas into the lore, I hope it will expand your ideas of what fey are and to think more in-depth about them and how they fit into your own campaign world.

Fey can be deadly but they can also be extremely helpful, but in the end they are all definitely one thing: alien.

Treat them that way and you will have a much deeper and richer world.

And, as always, happy gaming!

- Russ from YUMDM  
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# About Me

I have been roleplaying for over 30 years and DMin'g for most of those. I have played over 50 different roleplaying games, but my first love is fantasy - it's like coming home.

**Other TTRPGs I like:** WEG D6 Star Wars, Feng Shui RPG, & Warhammer FRP.

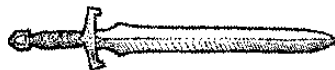
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# The Faerie Folk

## What Fey Are



Fey, fay, fae, fairy, faerie, seelie - whatever name they are given - fey are mystical beings not of the mortal realm.

In a word, fey are alien.

They may look in form similar to us (albeit sometimes mocking paradises), but while mortals are beings of matter, the fey are beings of energy.

### Fey Appearance

Fey have almost unlimited forms in which they take. This is because when they first appeared in the mortal realm they took on the appearance of creatures or beings they saw first or took an interest in.

Of course, due to their chaotic natures, they twisted and changed the appearance of the creature they copied in their own fashion.

### What's in a Name

The word 'Fey' actually means "giving an impression of vague unworldliness or mystery" and is not traditionally a word associated with the fairy folk, except for in the world's longest running roleplaying game.

While it definitely fits the description of the fairy folk, the traditional spelling is Fay, after the alternative Fae, but I went with 'Fey' as it is most recognisable to players and GMs alike.

This is why there are a myriad of different varieties of fey, like satyrs and red caps, and dryads - similar in form to mortal races but strangely different.

### Fey Physiology

Most fey have a solid form - at least while in the mortal realm - but they are creatures of pure energy.

When a fey dies in their own realm, they merely transform back into the energy of that realm. But when one dies in the mortal realm, they need to be transported back into their realm for the energies to be absorbed. If their bodies stay in the mortal realm, then their energies stay there too. Something fey will try to prevent.

While mages and others would harness these magical energies for spell components, rituals, and magic items.

Due to being made up of energies, fey have no soul and so cannot be resurrected (this applies to elves as well).



## Fey Mindset

Trying to understand the fey is nigh impossible. One thing that is consistent is their chaotic natures.

Humans see elves as chaotic creatures, but if they ever meet a fey in their natural environment, they would discover the true nature of chaos.

Having said this, there are some rules that apply to fey.

When in this mortal realm, their appearance is not the only thing that remains static - so does their behaviour.

They will tend to stay in the same place (sometimes even tied to it) or repeat the same routine night after night.

You see this with dryads being tied to a particular tree or brownies performing tasks, like making shoes, for the mortal folk each night.

In addition, due to their foreign nature in this world, there are certain things that will repel them. This varies from fey to fey, but some more notable ones are:

Inverted clothing, holy symbols, consecrated ground, salt, the sound of bells, loud sounds, running water, gifts, and some plants (primarily holly, ash, thorne, sage, and sweetgrass).

Mortals can use these against fey to repel them, but finding which affects which fey can be troublesome.

Consult a druid or sage before confronting a fey.

## Cold Iron

One thing however, all fey find not only repelling, but deadly, is cold iron.

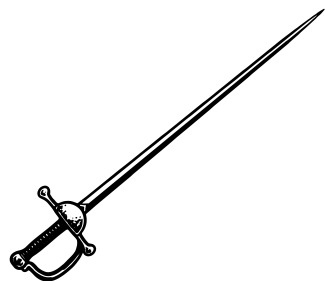
Cold iron is metal from meteors that have slammed into the world at certain times throughout its history. Also called star metal, this cold iron does grievous wounds to fey.

In game terms, any attack made by cold iron against fey causes an additional 2D6 damage on top of any regular damage.

Unfortunately (or fortunately for the fey), cold iron is extremely rare and is not found very often in usable amounts.

Added to this, it takes a smith of great skill to fold this star metal into a weapon for use. Although, even a small amount of it will be enough to repel any type of fey.

In game terms, any fey with 10 or greater HD receives a saving throw to resist, but all others automatically fail and must leave its immediate presence.



# Types of Fey



Given the chaotic nature of the fey you may think it odd that they would even have types. But these types are arbitrary and catalogued by mortals, who seem to want to bring order to everything.

The great mind of his time, Gathweed Knuckleworth, a halfling chronologer and sage, compiled the below fey types to make sense of these strange beings.

## Seelie and Unseelie

Two broad groups are well established in lore: the Seelie and Unseelie.

### Seelie

The seelie are benevolent and generally kind, having a sentimental fondness of mortals. Their realms are bright, colourful, and full of life.

### Unseelie

The unseelie are malevolent beings, having a jealousy of mortals, which they enjoy killing and enslaving, seeing them beneath themselves.

Their realms are often haunting and brooding, and usually extremely dangerous.

## Sub-Categories

Under these two broad categories the fey have been categorised based on their general nature, as follows.

### Tricksters

Tricksters are fey that, for good or ill, love playing tricks on mortals, and are noted for their mischief and malice. They do this to satisfy some unknown whimsy or just to be annoying. Sometimes these tricks go too far and are lethal, but these latter ones are usually performed by the Unseelie side of the ledger.

**Typical tricks:** These can range from simply moving or hiding of objects, to leading travellers off course, to kidnappings.

**Typical Tricksters:** Pixies, Nymphs.

### Beguilers

Charmers, tricksters, seducers - they are known by many names, but they all have one thing in common: they love to charm mortals, bending them to their will.

**Typical Beguilers:** Sirens, Undines, Merrows, Pixies.

## Helpers

These are the workhorses of the fey, or those who just like helping mortals. They can clean or fix things, or make things, or help mortals when they become lost. Coming almost exclusively from the Seelie camp, these fey can be a boon to mortals if treated well.

**Typical Helpers:** Brownies, White Ladies, Ivy Ladies, Piskies.

## Lucksters

These are the fey that bring luck - be it good or bad - to mortals.

**Typical Lucksters:** Leprechauns.

## Aggressive

These fey love to fight. They, like their name suggests, are aggressive and love to pick fights.

**Typical Lucksters:** Black Dogs, Redcaps, The Brown Men, Glasttyn.

## Changelings

Those that can change their form or appearance freely, or at least seem to, fall under this category.

**Typical Changelings:** Doppelgangen, Co-Walkers, Pucks, Selkies.

Many other categories may exist, but these are the main ones. Change or add to these as needed.



## Places of Glamour and Peril

### A Look at Fey Realms



There is not just one fey realm. There are thousands. If not more. Each one moulded by its inhabitants to their whims and desires.

Fey can influence their space in their own realm, just as powerful beings can alter the Ethereal Plane to build their own demi-planes.

The portals into these alien worlds could appear anywhere, but many appear in natural surroundings.

An old tree stump could be the gateway to the land of brownies. A small lake could hold the doorway to the nymph's home realm.

Each of these realms are completely different from the next, representing the resident fey tastes and experiences.

In the beginning, all fey realms were but a mass of energy - just like they were - but

when these realms opened up into our mortal realm, the fey started to explore these new places and take on aspects of it.

This is why today we have fey who take on forms similar to us, yet oddly alien: they are a parody of what the fey first saw when they entered into the mortal world.

Shaping themselves so, some became stuck in that form, while others can still shapeshift into various forms, many cannot - being locked into this form while in the mortal realm.

Their own fey realms were so imprinted with parodies of our mortal realm, taking on aspects of our own natural landscapes but giving it a Seelie or Unseelie twist.

Seelie realms tend to be full of light and colour, and rather playful and mostly benevolent.

Unseelie realms tend to be the opposite: dark and foreboding, filled with traps, deadly tricks, dangerous beings, and very malevolent.

## **A Fey Realm**

The Dryads choose particular trees to make homes in. What most don't know is these trees are also portals to the fey realm of that particular Dryad.

The massive oak stands in the Forest of Woe, and holds the Dryad known as Orinia. If one is shrunk down to fit, one can access the tree, and the portal can be found (with the help of magic) - although the Dryad will

try their hardest to stop anyone venturing this far.

Once the portal is found, it must be opened (again, with the help of magic) and if entered, it will take the mortal to a place of overwhelming beauty.

Lush green covered hills sprawl here and there, giving life to carefully sculptured trees of immense colour, bountiful berry bushes, of the most vibrant hue and delicious taste, and all the myriad of wildlife that lives there.

This glade seems to go on for miles but just how large it is, no-one really knows.

The Dryad has taken the best parts of Nature and recreated them here, making them even more beautiful and alluring than in the mortal realm.

Any mortal visitor will feel completely relaxed and any destructive act can only be acted out with a successful save versus Will/Wisdom/Spell with a -4 penalty.

Animals abound in this environment and they can be peaceful or aggressive, depending on the visitor's intent, which they can somehow detect.

In addition, other Dryads, and indeed other types of fey, may be found here, as they seem to visit each other's realms as the need or desire dictates.



# Commissioning Great Art

By Edward Yorke



Whether you've been playing a 5 year-long campaign, or you're just starting a fresh character, at some point you may decide that you'd like some artwork to show off your creations.

There are a few options you could land on.

Getting great artwork on a budget is absolutely possible, there are plenty of fantastic options for those with a good eye and a little creativity.

You may want to find some stock-art that you can use for free that closely matches your character. You can also find images on repositories such as the British Library,

which has over 1 million free images to use, with historical artwork in many styles.

For a little money, you can find more tailored artwork on sites such as DM's Guild, or DriveThruRPG. These sites host troves of images created by artists for use in Fantasy and Sci-Fi RPGs.

For those that really want a personal touch however, you could decide to support your local artist and commission a bespoke piece to really get everything you want.

If you're in the market for some custom-made artwork, it can be a little intimidating finding artists and contacting them directly.

I'd like to offer some friendly guidance on that matter.

Finding an artist can be as simple as looking on Twitter, or Reddit, for someone whose style you like. Do a little research for the best way of contacting them. Perhaps they have a website with a contact form, if not, a direct message on the platform you discovered them on can work just fine.

You'll probably want to know two key bits of information: are they available, and what are their rates?

Many artists work hourly, so providing a little information about the work can help provide a fairly accurate quote. Portraits and simple items can be relatively quick and cheap, whereas large multi-character illustrations will be more time-consuming. Remember, art is a luxury service so pricing will likely reflect that.

Commissioning your entire party during that end-of-campaign dragon battle could cost upwards of \$1500. Make sure you have at least 50% of the funds ready right away, since artists usually ask for a deposit before they get started.

Note: If you're using the art commercially you will need to licence the art. This will involve a contractual agreement (templates can be found online for free). Licensing fees vary, but can add 20-50% on top of the cost of the original commission.

Providing a brief is vital for getting the artwork you want. If you have very specific ideas, then make sure to clearly write those down, a bullet point list can be effective. If it isn't in the brief, then it won't be in the painting. A good character brief will include a physical description, a condensed back-story, and some ideas for what they may be doing in the painting.

A good way to make sure the artist is on the right track is to ask for a thumbnail first. This is a small sketch giving a good impression of what the artist will be doing. It will probably not look pleasing yet, but you can check that they have included the giant battle-axe and wolf pet you asked for.

This helps you get exactly what you want, and saves the artist from spending 20 hours rendering the wrong design. Once you have seen the thumbnail provide some feedback, what do you like and what could be changed?

Providing critique during the process can be valuable, however it's key to make sure

you're critiquing for a reason, and doing so from a constructive place. A perspective I have found that works well is to offer observations, rather than solutions. "The sword I imagined looked more deadly" is more valuable than "Maybe try adding some highlights to the sword". The latter may be giving the artist an order that might not help the painting at all, whereas the former will push the artist to solve a problem in a more natural way.

Once the painting is complete, you will have something very personal and unique to you. You may want to keep it for yourself, but unless agreed with the artist, they will likely want to share the artwork with the world. This helps them promote their work, and get more lovely clients like yourself.

Commissioning an artist can be uncertain, and even intimidating, but I hope this has demystified some of the process. I have been working as a freelance artist for 3 years now, and many clients come back again and again because we formed friendships along the way making art together. It can be a wonderful collaboration between the imaginative players of these TTRPG, and artists who are just as (if not more) obsessed with fantasy worlds.

If you would like to see more of my work, or see what I'm working on right now, you can find me at:

**Website** - <https://eyorke.com>

**Twitter** - @eddieyorke

**Instagram** - @eddieyorke

**Patreon** - [patreon.com/eddyorke](https://patreon.com/eddyorke)



# The Graceful Beings

## Elves: Mortal Fey



Elves are fey who were cast out of their faerie realm for unknown reasons right before it collapsed into non-existence.

Elves, now stranded in this mortal realm, took on more mortal forms, needing to give up almost all of their energies just to stay alive.

Stranded on, to them, an alien world, they needed to struggle to survive. And a struggle it was.

They used what little magical essence they had left to bond with Nature - the one constant between their old world and this new one.

The elves almost died out and would have become extinct if it was not for the Star Stones: magical rocks that rained down on the world and contained raw, concentrated magical energies.

Using these Star Stones, the elves tapped deeper into their innate magical origins to create what is today known as magic.

### An Elf's Outlook

Elves are very different in outlook to other mortals. For one, they have no souls.

This impacts their thinking and their outlook on life. When elves die, they are transformed back into the Nature they so revere. This is seen as a natural part of life and elves often wonder why other mortal races fear death so.

They are also very chaotic in their nature and thinking. While there is some hierarchy within their ranks, they look at life and their position in it in many different ways, changing these on a whim.

They approach learning in much the same way, learning a little about a lot as their interests and desires flit from one topic and activity to another.

Elven adventurers are often admonished by their (especially more focused, dwarven) companions due to a change of mind or desire to complete a particular mission as their thoughts stray to other (now more important) matters.

Despite their long lives (which is about three times that of humans), elves are

rarely experts in any one topic. Such is their chaotic nature.

Elven mages, for example, will never become a specialist wizard, preferring to flit between schools of magic like another race would a buffet, picking and choosing what knowledge they want to study.

This is reflected in their art and culture as well. It is very difficult to tell when an elf's piece of art was made due to their habit of delving into many different styles from various epochs.

This is also reflected in their relationships. Where humans and halflings tend to bond with a life partner, elves have much more open relationships, never really committing to just one.

Their hereditary structure is therefore a nightmare to map as one elf could be a parent of many offspring from multiple partners.

This doesn't worry elves in the slightest and they look at other mortal races' habit of "settling down" as odd and extreme.

This chaotic nature can lead elves to travel far and wide, but more often, it has the opposite effect. Elves often set off on long journeys, but fail to get very far as their attentions and thoughts drift to other more pressing matters - until they are surpassed by another matter or whim.

Chaotic thoughts are part and parcel of the alien, elvish mind, and one other mortals need to understand.

## **An Elf's Appearance**

Elves, at first glance, are physically very similar to the human they initially emulated, but a few telling features exist.

The first striking disparity between elves and other mortals are their eyes. Seemingly lacking an iris, elvish eyes appear to be pure white. But closer examination shows that colour does exist under a milky-white coating.

This gives elves unique sight and means they can see magical energies as well as physical forms that other mortals do.

Other odd differences exist as well.

The next most obvious difference is their hair colour, which also differs somewhat from other mortals. While mortals have mostly variations of blacks, browns, and blondes; elves have variations of ivory, golds, and silver colours.

Their fingers are slightly more elongated than humans, and when studied, give the elf a longer hand over all, looking slightly alien.

Their movements are much more graceful than other mortals as well, seemingly gliding when merely walking. An elf's movements are measured and fluid, making it seem otherworldly.

These, and less obvious mannerisms, make elves stand out in social situations and allow many of the other mortal races - especially dwarves - to become distrustful of them.

# Fey Creatures

Many fey creatures and monsters exist in the wild places of the Known World. Here are but three.

## Wyrdwood Knight



The Wyrdwood Knight stands guard in overgrown ruins and tombs. They are mortal bodies that were entombed, but have since been reawakened by Natural forces to protect the place from which they were born.

A Wyrdwood Knight will never stop fighting in defence of the place they protect.

The weapon they use, usually a sword but not always, delivers a natural smite ability which kills non-sentient undead instantly,

and causes anyone to save versus Death or lose D6 Dexterity in addition to regular damage (see stat entry).

Anyone who is reduced to 0 Dexterity will become a tree permanently within D6 turns.

In addition to their regular abilities, there is a 50% chance a Wyrdwood Knight is covered in one of the following growths (roll randomly to determine which):

### Brown Mould

As per Brown Mould monster entry.

### Poisonous Toadstools

A creature touching one of these is afflicted with the equivalent of a Type IV Bloodstream poison (save or die)

### Gas Spores

As per Gas Spore Infection ability. The target is allowed a saving throw versus poison to resist.

Anyone attacking the Wyrdwood in melee combat has a 2 in 6 chance each round of being afflicted with one of the above.

AC 3 [16], HD 8 (36hp), Att 1 × weapon (d10 + d6 Dex), THAC0 13 [+6], MV 60' (20'), SV D8 W9 P10 B10 S12, ML 12, AL Lawful, XP 1200, NA 1, TT C.

**Tree Smite:** Any hit kills non-sentient undead instantly; and causes D6 Dexterity damage plus regular damage to everyone else.

**Growths:** See above.

## Wooded Blightman



The sneaks and rogues of the forest, Wooden Blightmen are masters of stealth and camouflage and would rather steal items from passersby than attack them - all without anyone knowing they were there.

They can change appearance in one round to match whatever they are standing in front of, as long as it is of natural origin (tree, shrub, boulder, etc). This gives them a 5 in 6 chance of surprising someone.

They also has some of the skills of a Thief, as follows:

**Hide in Natural Surrounds:** a Wooded Blightman can hide in any natural terrain as a thief would in an urban setting.

**Move Silently:** A Wooded Blightman may attempt to sneak past enemies unnoticed.

**Pick Pockets:** If the victim is above 5th level, the thief's roll is penalised by 5% for every level above 5th. There is always at least a 1% chance of failure. A roll of more than twice the percentage required for success means that the attempted theft is noticed.

The Wooded Blightman receives a total of 6 points to spend on these skills (see the article *Expanding D6 Thief Skills* in *Issue 13 of d12 Monthly* for more information on how to award these points).

AC 5 [14], HD 4 (16hp), Att 1 × weapon (d6), THAC0 16 [+3], MV 90' (300'), SV D10 W11 P12 B13 S14, ML 6, AL Chaotic, XP 175, NA 1-6, TT B.

**Camouflage:** 5 in 6 chance of surprising someone.

**Thief Skills:** See above.





## Boughgrim

Boughgrims are born of semi-sentient trees, who use them as their bodyguards and protectors.

These can be born several ways but one is when a Dryad dies within her tree, the tree awakens and creates a boughgrim to protect itself.

They lack any desires but to protect the tree they were born from. They will not stray out of sight of their tree.

AC 2 [17], HD 4 (18hp), Att 2 × fist (2d6), THAC0 16[+3], MV 60' (20'), SV D10 W11 P12 B13 S14, ML 10, AL Chaotic, XP 125, NA 1, TT I.

**Surprise:** On a 1–3, in a forest, due to being mistaken for a tree. Encounter occurs at 30 yards or less.

**Limb Strike:** Once per round it can shoot a spiked limb out to a range of 30-ft as an attack. If it hits it automatically skewers the target which it may then pull closer to it, as well as inflicting regular damage.

# The Powers That Be

## The Magic of the Fey



Fey cannot (or do not) use mortal magic.

Unlike the elves, who developed magic and then taught it to the humans, true fey have powerful magic that is both familiar and different to mortals.

Rather than a collection of spells, fey can have up to three broad powers or abilities - Incorporeal, Shapeshift, Figment - and often, an additional individual power.

When activating each power, which takes an action, the fey makes a special power check indicating how powerful an effect the power has, as shown on the table under each power's description.

The power check is a simple D20 + HD of the fey.

They may choose the equivalent power or any lesser result.

### Incorporeal

This power allows the fey to become liquid, gaseous, or even pass through solid objects.

They make a power check with the following results:

**Table: Incorporeal Power**

Check	Power Level
5 or less	<b>Poor:</b> The fey can become liquid
6-10	<b>Average:</b> The fey can become a thick fog
11-15	<b>Good:</b> The fey can become thin fog and pass through porous materials
16-20	<b>Great:</b> The fey becomes incorporeal although still visible
21-30	<b>Exceptional:</b> The fey becomes incorporeal and invisible
31+	<b>Extraordinary:</b> The fey becomes incorporeal, invisible, and undetectable by magic





# Shapeshifting

This ability allows the fey to change their physical form into something else.

Table: Shapeshifting Power

Check	Power Level
5 or less	<b>Poor:</b> The fey can become an amorphous blob, lasting one minute
6-10	<b>Average:</b> The fey may change into something of similar size. They must concentrate and it lasts one hour
11-15	<b>Good:</b> As Average but lasts one day and no concentration is required
16-20	<b>Great:</b> As Average but lasts forever until changed, and no concentration is required
21-30	<b>Exceptional:</b> The fey may change into more complicated shapes
31+	<b>Extraordinary:</b> Can take any form desired



# Vision

The vision power allows fey to change the outside world, to create things that are not real, but they are more than mere illusions, they have all the aspects of reality.

This means mortals cannot save versus spells or disbelieve them as they are real.

Table: Vision Power

Check	Power Level
5 or less	<b>Poor:</b> The fey can manipulate light and shadow, or lower or heighten noise, lasting one minute
6-10	<b>Average:</b> The fey can create images of basic shapes with little or no detail no larger than themselves, lasting one minute
11-15	<b>Good:</b> The fey can create complex images that affect all senses that last one hour
16-20	<b>Great:</b> The fey can create images that affect all senses over a large area (1,000 sq feet) which last one day
21-30	<b>Exceptional:</b> The fey can affect areas with their all-senses vision up to one square mile
31+	<b>Extraordinary:</b> The fey can create overly complex visions that reach over nations and last indefinitely

## Individual Powers

Some fey have individual powers in addition to those listed above.

Some of these are listed below.

### Jinx

This ability allows the fey to place bad fortune on a mortal. The fey must be able to look the mortal in the eye for this power to work.

The mortal affected by this power has all abilities reduced by D6 while the jinx is in effect (roll for each ability separately).

The jinx may be prevented from applying the jinx if the target carries cold iron, has something that repels the fey using the power against them (see *The Faerie Folk* article in this Issue), or under the effect of a *Bless* spell.

If the jinx fails for any of the reasons above, the mortal is immune from being affected by a jinx from that particular fey for 24 hours.

It can only be removed in the following ways:

The fey who placed it, removes it voluntarily; the same fey place a jinx on another mortal (only one jinx is allowed by fey)\*; or the fey is slain by cold iron (not in any other way).

\* There is a 1 in 6 chance per month that the fey places a jinx on another mortal.

## Healing Touch

This power allows the fey to heal any wound, disease, poison or other malady that a mortal is affected with. Or the mortal is healed back to maximum hit points.

The power works with only one of the above on any application, and an individual mortal is only affected three times from an individual fey in the mortal's lifetime.

This malady or wound is healed immediately and automatically unless it is a magical disease. This requires a power check (as above) with the difficulty based on the disease (this is left up to the GM and would be based on the power level of the creature or spell that inflicted the magical disease).

## Horrible Apparition

The fey can appear as a horror to one mortal, inducing terrifying fear in them. The mortal must make a save versus Spells (or Will/Wisdom save) or flee from the fey and the location. This lasts one hour.

## Allure

The fey can capture the affection and attention of a mortal by making eye contact with them. The mortal must save versus Spells (or Will/Wisdom save) or succumb.

An allured mortal is completely and utterly enthralled by the fey and will not let any harm come to them, placing their own life at risk to do so. The mortal gains an additional save every day to resist.

# Animal Bond

This power gives the fey the ability to communicate and bond with an animal or beast.

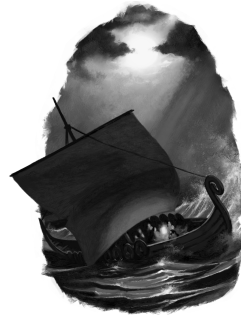
If it is a magical beast, the creature gets a save versus Spells (or Will/Wisdom save) to resist, otherwise the effects are automatic.

The fey needs to make a power check as above.

Table: Animal Bond Power

Check	Power Level
5 or less	<b>Poor:</b> The fey can alter the emotions of the animal
6-10	<b>Average:</b> The fey can calm wild animals who will trust the fey
11-15	<b>Good:</b> The fey can give the animal a single short command
16-20	<b>Great:</b> As Good above, but the fey can affect 10 animals
21-30	<b>Exceptional:</b> The fey can command the animal to remember and communicate anything they have seen during the previous week
31+	<b>Extraordinary:</b> The fey no longer needs to be physically present for any power to work - just in the same environment (same forest, same desert, etc)

# Invoke Nature



This power allows the fey to invoke the forces of nature: winds, storms, snow, hail, etc. The fey needs to make a power check as above.

Table: Invoke Nature Power

Check	Power Level
5 or less	<b>Poor:</b> The fey can cause a sudden chill
6-10	<b>Average:</b> The fey can cause a breeze to blow or overpowering stench
11-15	<b>Good:</b> The fey can cause a fog or overcast skies or a cold drizzle or the earth to shake
16-20	<b>Great:</b> The fey can create thick fog, strong winds, or summer storm, or tremors enough to knock over mortals and scare mounts
21-30	<b>Exceptional:</b> The fey can create very strong winds capable of carrying away a mortal, a thunderstorm with uncontrolled lightning, or create sinkholes
31+	<b>Extraordinary:</b> The fey can bring about a tornado or floods, create blizzards or cause an earthquake

# Gnarled And Crooked

## Hags and Their

### Machinations



The first hag was born of an Unseelie and mortal. Something that hasn't happened again. Since that time, many generations of Hags have been born, however these have been between a hag and a mortal.

Each generation after the first has become slightly weaker in power and thus the older hags are more powerful than those that came after. The weaker hags form covens to bolster their power, which, when combined, can be significant.

### Hag Magic

Hags make great use of material components to power their spells, making them even more powerful than that of mere mortals. See article *Augmenting Spells* in *Issue 4 of d12 Monthly* for the rules on augmenting spells with components.

The material components themselves are usually body parts, alien elements, strange ingredients, and concoctions previously created. The weirder, the better.

These usually rare components allow hags to cast their spells with greater power, while adding strange new twists. Instead of turning herself invisible, a hag may curse an enemy with permanent invisibility to all but herself (which may seem like a boon to start with).

Hags focus on spells from the following schools: conjuration, divination, enchantment, illusion, and necromancy.

Hags are also experts at ritual magic. Spending a great amount of resources (not just money, but also components and favours from other beings) to cast a spell at higher power (charming a whole village rather than just an individual), or casting higher level spells. See the *Ritual Magic* article in this issue for more information.

As GM you can create rituals that take days, weeks, or even months, and use very rare or unique components to cast, weaving the PCs into the casting of the ritual.

An example would be hiring the PCs (perhaps in guise of someone else) to do a favour for a powerful being like a Kirin or Ogre Mage and then calling in the favour of that being to help her cast a spell that will infect the village the PCs swore to protect with a disease.

Hags will spend years enacting their insidious plans, so make use of this.

# Gather Around

## Ritual Magic



Ritual magic allows spellcasters to cast spells above their usual limit, but it can take time and various resources to cast one successfully.

Rituals, like recipes, are carefully written down and must be followed closely or strange effects may take place.

If a ritual is incomplete or has been performed incorrectly, or components substituted, then the GM is free to have either the spell fizzle or have strange effects or random events occur - such it is when releasing large amounts of magic.

### Costs

There are three main costs associated with ritual magic: time, components needed, and other casters.

### Time

This is how long the ritual takes to cast. Some rituals last hours, while others could go on for days or even weeks or months.

A longer ritual need not be a continuous incantation, but certain acts or invocations need to be performed at certain times for the ritual to be completed successfully.

### Components

Each ritual has at least one, usually more, components the caster needs in order for it to work. These components could be material (rare ingredients, like an Aboleth's eye), or they could be certain acts that need to be performed in a certain order and certain time. For example, a ritual lasting a week may require it be started on an assassin's moon with the sacrifice of a left-handed murderer on a hill which has seen a battle in the past.

### Number of Casters

The ritual will usually need more than just one caster, allowing a group of casters to pool their power. This usually leaves them spent of magical ability until they rest.

### Mechanics

Game-wise, rituals have a spell level allotted to them. This number decides how much of the three costs above are needed.

The GM can use existing spells to choose or estimate what level the ritual spell would be, including levels above 9, which is the usual maximum.

For example, a ritual that can charm a whole village may be level 10 (depending

on the size of the village).

The GM has final say what level a ritual would be, or if it is possible at all.

Rituals are usually drawn from the following schools: conjuration, divination, enchantment, illusion, and necromancy.

Once the spell level is known, the ritual specifications should dictate what the caster needs to do and collect in order to have the power level high enough to match the spell level needed.

To calculate the power level use the following:

### Caster's Spell Level

This starts with the caster themselves, using the maximum spell level they can cast (so, a 5th level wizard would start at 3).

You can then add one or more of the following.

### Time

A ritual can take from hours to years, depending on the ritual itself.

**Table: Ritual Casting Time**

Time Unit	Level Added
Hours	1
Days	2
Weeks	3
Months	4
Years	5

The number of each time unit is equal to half the spell level of the spell. If it is a 10th level spell, then it will take 5 hours, 5 days, 5 weeks, 5 months, or 5 years, depending on how long the ritual specifies.

The 'level added' is added to the spellcaster's base spell level to reach the spell level of the ritual.

### Components

For each very rare and powerful component, add 1 spell level. For a unique component, add 2 levels.

Unique components need to be that: one offs.

### Number of Casters

For each spell level added you need 10 spell levels of casters. So, if all casters could cast just 1st level spells, then you would need 10 of them. If their maximum spell level is 2nd, only 5 is required.





## Example Ritual

A sorceress wants to cast a Mass Charm spell on some of the audience of a theatrical production run by her evil partner: a bard of some renown.

Mass Charm is ordinarily an 8th level spell, which would allow her to charm 30 audience members (she will focus on the elite in society and the nobles).

The sorceress has come across the instructions for casting this ritual and has gathered together the ingredients necessary. She needs to get to 8 levels.

She can cast 4th level spells, so that's a start of 4. She needs 4 more levels.

She wants the ritual to last 4 hours (the length of the play) so that's just 1 level added. She is at 5 levels.

She has procured an Aboleth's Eye as a material component which garners her another level.

She will need another 2 levels from other casters. That means 20 level 1 casters, which she has recruited from the magic school where she teaches. They are all in the front two rows of the audience, waiting to share their power.

She has reached the 8 levels needed and may cast the ritual as laid out in the instructions, using the play itself as cover.



## The Wild Hunt

The Wild Hunt is a tool used by the fey to enact vengeance or terror in mortals.

It is not called upon very often (if it is called, it is usually, but not exclusively, called for by an Unseelie) as it drains resources and power from the fey who take part.

It can be called against an individual or against a group of mortals (say, a village, town or nation) and once it is called, it cannot be stopped.

The fey who answer the call, will be subsumed into a "fey mass", ravishing as a group (at least 20-30 fey, but often more), losing their individual identities for the night.

It lasts a single night or until the target is killed.

The Hunt has the following abilities:

1. **Terrifying Appearance:** all before it must save Vs. fear or flee
2. **Know Target:** The Hunt instinctively knows who the target is and where they are
3. **Deadly:** The Hunt attacks as one, having D6 attacks each round, doing 2D6 damage with each attack

The Hunt is not called lightly, but once it is, it will usually end badly for the target.

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