

N. 6 V. 1 - MAR 2023

# GLYP TODON M A G A Z I N E



## CULTIVE

Environment, Women, and  
Social Transformation

**PAPER  
DUNGEONS**

Return to the Tower of  
Estibra (promo material)

**TILES OF  
THE  
WORLD**

A classic game  
that will delight you

# SUMMARY

---



04

Growing a Game

07

The visual construction  
of Cultive



13

Historical actions and  
other epics



17

Return to the Tower of  
Estibra, promo material  
Paper Dungeons



19

Tiles of the World  
The Return of the  
Classic



Copywriter & editor: **Márcio Botelho**  
Diagrammer: **Andreza Farias**  
Reviewer: **Thiago Leite**  
General manager: **Diego Bianchini**



The current moment is uncertain for the Brazilian board game market.

After an accelerated sales growth in the years 2020/2021, motivated by the lower circulation of people in public spaces due to the Covid-19 pandemic, there was a bet by publishers, stores and digital influencers regarding the public's craving for new games. Widespread optimism emerged regarding the expansion of the hobby and the public's continued interest in tabletop games.

However, this optimism was greater than the growth that was observed in the real world. The number of players has increased, but the number of launches made each week is beyond what the consumer market is able to absorb. Add to this scenario an intense economic and political crisis, a very strong market of used games, and the recovery of entertainment activities in public spaces, and you will have an idea of the difficulties faced by publishers and game design studios.

In such a scenario, innovation becomes a risky bet. Innovation demands investments, and risk-taking in the face of uncertainty. Many would say that it is safer to invest in consolidated titles and success formulas already known by the public. A conservative and balanced answer, but one that leaves no room for creation or for new solutions to the problems before us.

We chose to keep believing in innovation and in the creation of Brazilian games that are capable of bringing new perspectives: Street Art, a game about hip hop and street culture; Marajoara, innovative in terms of rules and presenting the beauty of Amazonian cultures; 1890 National Railroad, which tries to present 18xx games to a wider audience; and the recently released Cultive.

Cultive is perhaps the best example of this innovation, being a game that chooses to approach the relationship between humanity and natural resources from a very different point of view than the one we see in "farm games". This innovative perspective was only possible because Cultive is the result of a collective effort led by women, which allowed the game to present a different and transformative point of view.

Of course, innovation does not come to supplant tradition and what works. The game Tiles of the World, signals the power of classic games and with appeal in the hobby: created by Zé Mendes, the same designer of Brazil Imperial, Tiles of the World was highlighted in the last DOFF (the biggest Brazilian board games' festival) to be presented as a prototype and next release of the partnership Mundus Games and Meeple BR.

Is it possible to believe in innovation, but without giving up the classics?

This is our bet to deal with the future and overcome adversity.



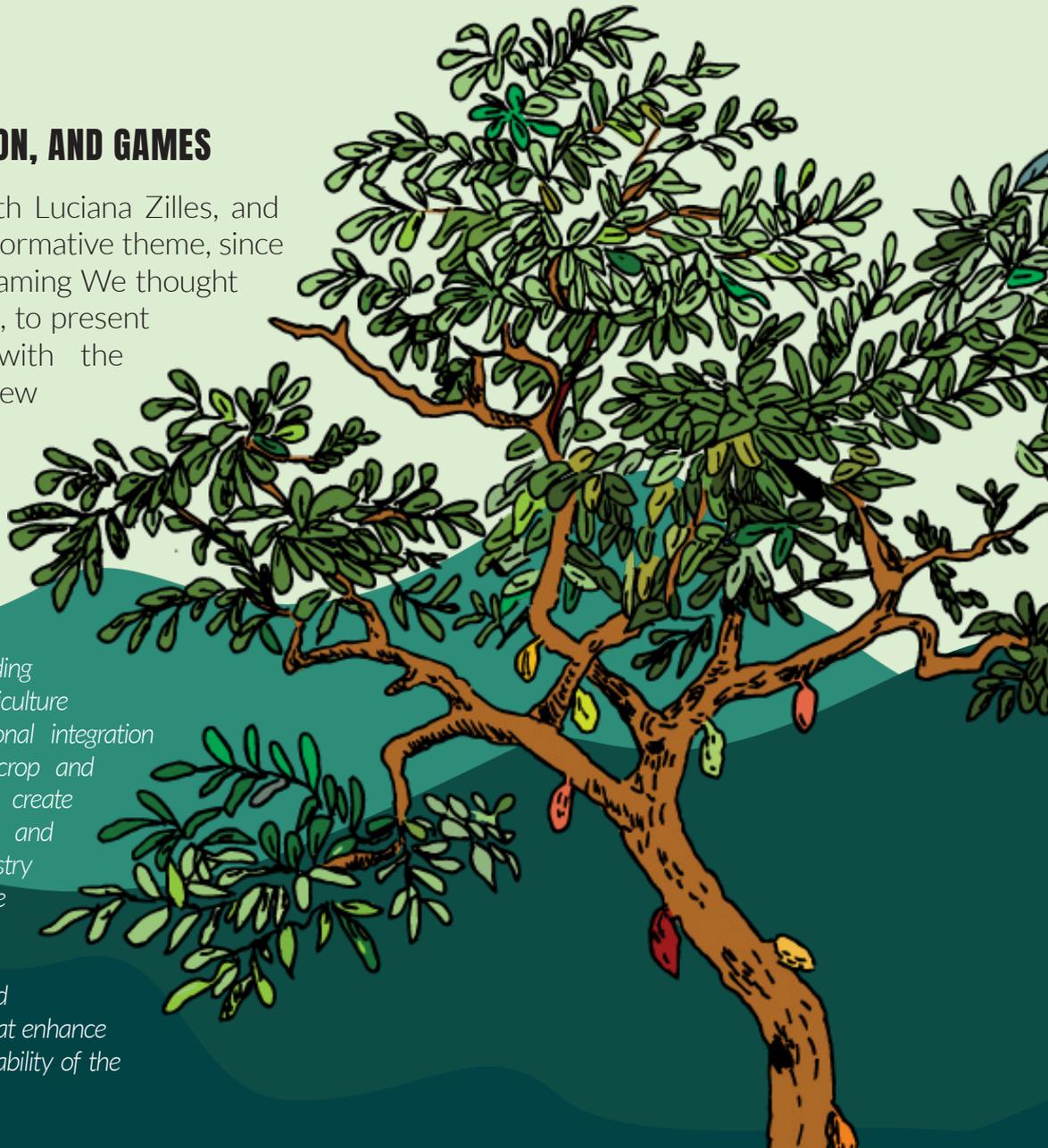
# GROWING A GAME

By Laila Terra

## NATURE, COLONIZATION, AND GAMES

I worked together with Luciana Zilles, and we thought of a transformative theme, since in the field of board gaming We thought it was important, then, to present a new repertoire, with the intention of providing new experiences of feeling and experiencing, with the theme of *agroforestry*<sup>1</sup>.

**1. Publishers Note** According to U. S. Department of Agriculture "Agroforestry is the intentional integration of trees and shrubs into crop and animal farming systems to create environmental, economic, and social benefits." in agroforestry the diversification of the farming system initiates an agroecological succession, like that in natural ecosystems, and so starts a chain of events that enhance the functionality and sustainability of the farming system.



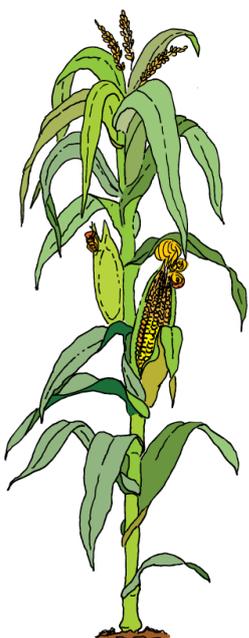
In the process of colonization of the Amazon Rainforest, the Cerrado, the Caatinga, and the Atlantic Forest, the settlers, from the beginning, changed everything that was strange by what was familiar to the colonizer: they substituted the local flora by another flora, the American fauna by the adventitious fauna; they despised the native animals and put the ox; they ignored the buriti tree and put the orange tree; they described the umbu, but preferred the apple tree; they cut down the forest, multiple, and planted the soybean, unique. In their incomprehension, they ordered nature, disciplined the forest, masked the "disorder", the immanence, the continuous entanglement, the intertwining of things that does not respect the order, cut the endless and insoluble knots of the forests.

CULTIVE, emerged as a political action. What is the narrative we would like to tell? What models and systems do we want in the world? Should we maintain colonial ideas of exploitation of the environment, of labor, of human beings, that have governed our culture for so long? Should we maintain moral standards that structure our very unfair society? Our desire when we chose this theme was exactly through these questions. To perpetuate what is already crystallized or to narrate another possible story?



## ART, ILLUSTRATION, AND THE GAME TO COME

As I took on the production stages of the game, different challenges emerged. The game mechanically had its formal, conceptual and narrative principles well tied up, needing only adjustments to make the gameplay more organic, smooth and challenging. But the development of the illustration was the most intense moment of the work. And one of the most difficult.



There is an anecdote that says that when an illustrator shoots an arrow, she must hit the target right in the center, while the artist shoots the arrow and where it lands, she paints the target around it. Art does not and should not communicate. Art is. Its relationship with others is sharing in the field of the sensitive. But what is an illustration? It must communicate, be precise and clear. It, as its semantics already says, must illustrate a concept. So, the difficulty throughout the process was learning how to communicate. To renounce the formal field of the visual arts, of experience as a constructor of conscious intention. It was necessary to learn how to shoot the arrow and hit the target, to learn to have clear resolutions that could communicate and narrate the elements of the game.



So what can you say about the result? CULTIVE will be a perpetual becoming. For those who experience the making of a game, there is a time that is never filled, in a constant state of change, a constant state of projecting, of the virtual, of the posterior that never ceases. CULTIVE is Aion, unlimited, like the future and the past, but finite like the instant, which extends in a straight line, unlimited in both directions. Always already past and eternally yet to come. The game-aion is of the perspectives, of the non-transferable participation of the subject in the continuum of time.

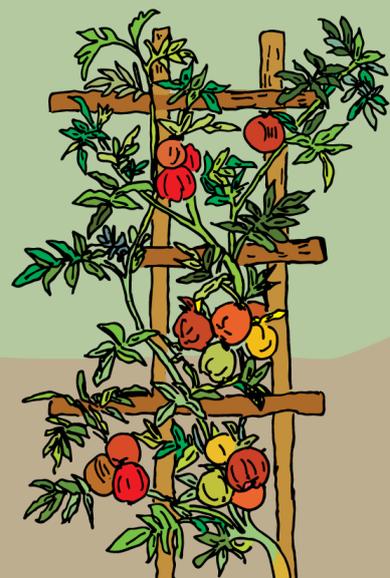
## **TAKING CARE, RESPONSIBILITY, AND AFFECTION**

For those who are going to play, what to expect? In CULTIVE you do not exploit the earth ad infinitum, but rather cultivate it, with its limitations, times, and needs. The goal is to take care of and enhance your crops, to create a real and grand agricultural forest. Mechanically challenging, the game demands from those who play a constant management of their plants and an advanced design of the 8 rounds that make up a match. In the same way that a farmer must design her agroforestry for the next 20 years,

CULTIVE demands a long-term project. But, the mechanics also bring unpredictability and a slight chaos to the plantation, just like the forest in its tangle of knots. Those who play must learn quickly to adapt.

Perhaps it was not a coincidence that this game was released in early 2023. There is the beginning of a social and environmental recovery. The recovery of cultivation between humans and plants, between humans and animals, the return of cultivation between humans and humans.

Before ending, it is important to thank the hard work of those who made CULTIVE possible. First to the women of the Brazilian League of Boardgamer Women. The first and foremost thanks goes to them. Who could have imagined a call for proposals for board games that would bring opportunities for so many women creators in Brazil? Thank you Bárbara, Fernanda, and Monique for wishing, dreaming, and realizing this project. Second, I thank MeepleBR, after all, what would the edital be if there wasn't a publisher to support the project? And yes, they did, because I had the opportunity to work with all the professionals from MeepleBR. A team was created to develop CULTIVE in sharing and cooperation. Thank you Diego, Rennan, Márcio, Thiago and Andreza for the amazing work and patience. And of course, thanks to the wonderful involvement of my family, especially my partner Renzo and my son Kilian now 7 years old, who patiently did endless playtests, gave me ideas and were my therapists throughout the two years of work, and finally, my friends who helped me a lot in the playtests and with advice on design, material and agroecology: Pedro, Nina, Martina, Manuela and my mom. Thank you for the shared experience!!!

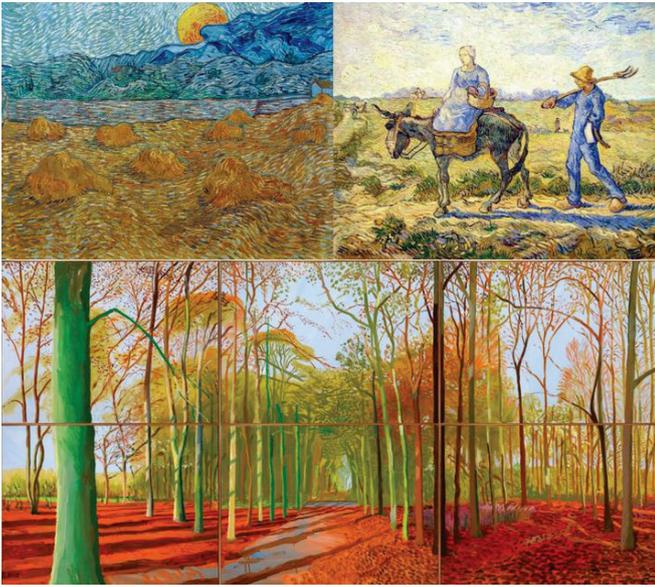


The visual construction of  **CULTIVE**

By Laila Terra

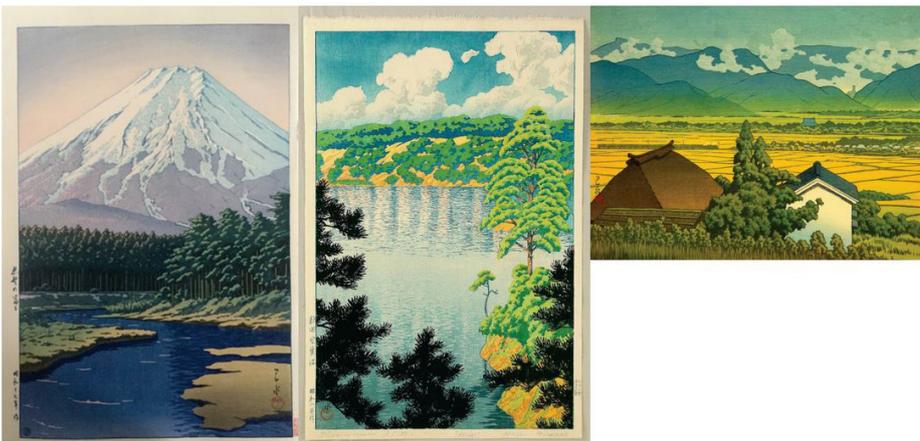


**Visual references** - a post-modern and contemporary aesthetic was chosen, searching for references in several artistic schools and painters, such as Japanese woodcuts, the works of Van Gogh, David Hocney, Matisse's papier collé technique, and the propaganda posters from the 1960s and 1970s seen in the USA and Japan.



*References, Illustrations, and land charts*

Van Gogh  
David Hocney



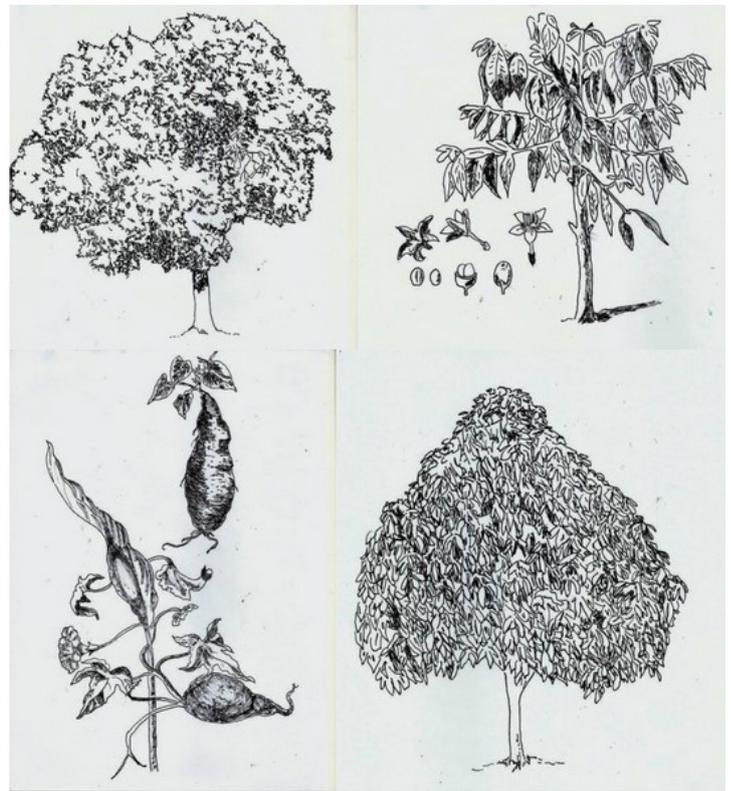
*Kawase Hasui*



*Iconography, color, and backgrounds*

Matisse (papier collé)

**Illustrations** - for the game plans, I chose to work with drawings focused on the line as a narrative builder. The drawings were first made by hand with black pen and Indian ink and were later scanned, converted to vector and colored with uniform chromatic masses.



**Background scenery** - the greatest difficulty in this project was to design a background for the that was contextualized in a landscape and still had a graphic resolution that did not harm the illustrations of the plants and the information contained in the cards.

Dozens of versions and illustration studies were made for the background of the cards until from a research focused on the graphic design of American and Japanese national park posters from the 60's and 70's, I was able to come up with a subtle design, with monochromatic palettes, that helped in the visual construction of the game.



Process of developing plant cards



Final Version

**Consortiums** - represented by iconography on the sides and top and bottom of the cards, the consortiums were a challenge, due to the amount of elements on the cards and the factor that should always be taken into account in games, the color blindness. How to come up with elements that are simple, clear, due to the size of the image, distinct from each other, with narrative references related to the game and yet with a visual quality?



**Verse** - the verse of the plant cards was initially thought with a more abstract illustration representing the growth of the plants. In some playtests I did, I noticed that people throughout the game did not understand the process of planting the closed cards (back) and only in the next round turning the cards exposing the plants. The illustration was confusing the gameplay.

From this experience I thought of making an illustration that was narrative, representing the act of planting and the process of the seeds growing. This new illustration helped a lot in the gameplay, bringing a materiality of the passage of time to the game, but as a deck it was graphically confusing. The resolution was therefore to think of a verse that brought traditional deck background elements, but with an iconography that had reference to planting.



**Round Marker** - keeping the proposal of inserting all components of the game in card The illustration represents an agroforest, which throughout the game is revealed from the overlapping card represented by female workers. The verses on the cards were used as reference and support for the game's score, helping the players.



---

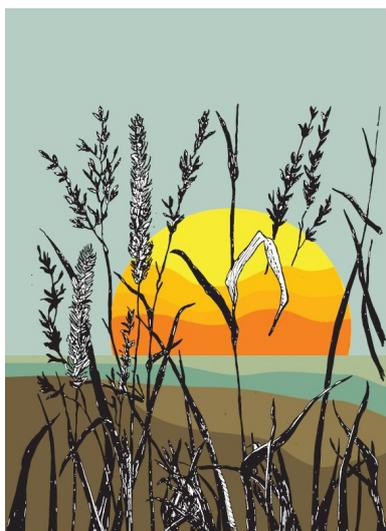
**Land** - represented by cards that form a horizon line in front of each player. They build the spatial architecture of the game, dividing what is being planted (above ground) and what has been harvested (below ground). 4 sets of 5 cards.

From conversations in meetings with the MeepleBR team the illustration of the land cards was thought as a panel, the five cards form a landscape. The challenge for the landscape development was to include the bee and management markers on the cards, to have a more economical production, focusing on a game with only cards.

To differentiate the sets of land for each player, in this project I proposed that each set had a chromatic variation related to the time of day (dawn, noon, sunset, and night) and the reference of the sun and moon in the illustration.



**First player card** - following the proposal of keeping all the elements of the game as cards, for the first player card an illustration representing the beginning of the working day was thought.



*Final Version*



# HISTORICAL ACTIONS

## AND OTHER EPICS

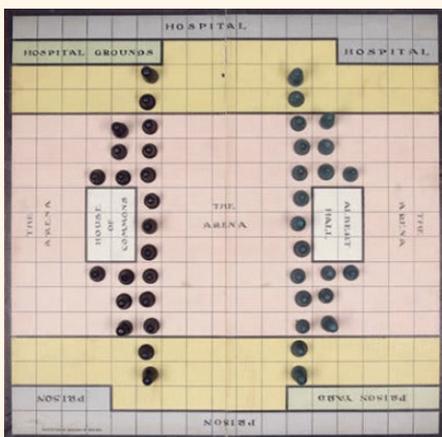
By Bárbara Côrtes

In 2019 I celebrated when I learned of the existence of the fantastic *Sufragetto*, a game designed by British feminists to project their tactics in confrontations of police repression of the suffragist movement - an instigating mix of grid movement with area control. Who introduced me to this pearl was the brilliant Adriana Ottaiano, with a brief text she [wrote for the JogaMana blog](#) at the time. There, where the subject was the encounter between history and games, a representation of the ancient Senet at Nefertiti's table illustrated the presence of board games in ancient Egypt. That combination of elements impressed me. It took me some time to understand why.

The presence of women in the history of games was no longer particularly new to me, interested in knowing it since when and as much as I joined the practice of playing. Their centrality was not remarkable - only very specific women were mentioned as super special exceptions, performing some Herculean feat, often little known and taken as anecdotal curiosity, fortunately found in the confines of those randomly recorded stories, since nobody really cares about them. At most, the feat finally recognized as important had been expropriated from its heroic agent, as in [the sad story of the Monopoly](#), making the author's participation almost an appendix in the trajectory of her own work.

How, then, to recompose the recipe, by shifting access to the high-status positions in the filling of this niche, and recognizing the centrality of ordinary women in the History, Culture and Economics of everything - which includes, of course, games? There's a lot to get your hands on that dough.

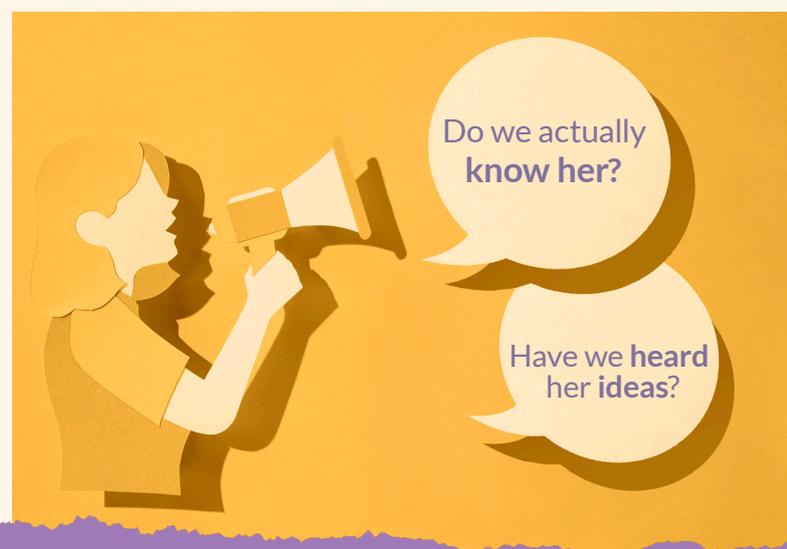
In search of answers, it is common for us to turn once again to some idealized oracle that will readily show us the classified data we wish to see. Luckily for us, when it comes to women game designers, Elizabeth Hargrave [has already been doing this work](#). It is undoubtedly another example of the Herculean: searching the far reaches of every corner of the planet for references to manually organize in order to communicate the invisible existence of so many of them out there. Epic, the catalog is not always read in depth by those who find it - there again is the phenomenon of fake icing, a reference to celebrate in the next content on representativity. Do we actually know her? Have we heard her ideas?



*Suffragetto*

For a long time I used to listen to these stories and excitedly search for more and more of them, collecting references of female genius to perhaps inspire myself and other women to follow their legacies. It is common for the good-intentioned to try to impress a hostile audience with "irrefutable totems". It's like shouting "here, here: a female role model so brilliant that it overshadows even your ability to deny her admiration". There! Here's another viewer who surprisingly now has that great one-woman reference in a very exceptional place in his or her wide pantheon of idols. Like a fake icing on a cake, she rests decoratively on a cake of homogeneous dough.

Brilliant in work and prose, Hargrave is one of the most remembered icons when talking about women in contemporary gaming history. Even though she is one of the most illustrious icing on the cake, she still [does not fail to notice](#) that her achievements are invariably treated by



people close to her as a kind of naive handicraft - even when they are epic to the point of spreading the breakthrough of “nature” themes on the boards, from an absolutely successful engine building. What do we do in the face of women who trigger the language game and present their innovations in this field?

I think about this when people ask me “where are the women” behind the scenes and on the stage of the gaming world. Which women are they referring to? I want to celebrate those who stand out for their journey and their achievements, yes. But, much more than that, I want to share this universe with those who walk through it, ordinary women, with intelligent, creative deeds, whose ideas we have never seen in the publications of the most hyped publishers. Women who, like me, hear the question “where are you?” without getting into the account.

It was by gathering women with the active invitation to invent and execute what we lacked, that I discovered most of my current connections and references to play, work, and learn with games.

You may already know, by the way, that Glyptodon’s newest release - the tasty Cultive

- is the result of peculiar seeding circumstances: the unprecedented [Edital Ligadas na Meeple](#). If you don’t know, I’ll summarize: it was a process of fomentation, active search, instruction and selective evaluation of prototypes of modern card games, created exclusively by women, in Portuguese language. The Edital was a project proposed by the recently closed [Brazilian League of Boardgamer Women](#), responding to a demand from the MeepleBr (a Brazilian publisher) to locate women active in board game design in Brazil. The process was challenging and exciting, with frustrated expectations and surpassed goals, many surprises and, above all, many connections. As a final balance, it remarkably transformed the local scene in relation to the centrality of women’s work in the gaming world and, especially, in relation to the collective perception about what is possible to do when the subject is to build social transformation.

Today, in this already changed scene, there is still a lot to play. I invite you to keep moving, shifting your perspective with us, from idealizations to actions. We are right here.



*The Council of the Brazilian League of Boardgamer Women, which divided the leadership of the 3 fronts of the collective. From left to right to right, Nanda Sales, Monique Garcez, and Barbara*

The Called at Meeple, as well as everything that the League has done in the last few years was only possible thanks to the union of many boardgamers to whom I will be eternally grateful for the partnership for the partnership and the brilliance. All the stages of the process were built with much affection and and creativity to put into the world something that we had not yet seen. we had not yet seen. In this context, Nanda Sales was a great leader and coordinator of the gaming community community, and Monique Garcez masterfully managed the communication the communication and diffusion of this innovative idea. We still had the incredible touch of designer Paula Valente in the materials involved and the mesmerizing videos of Mariana Abasolo, among so many other other contributions from members of the collective.



The Brazilian League of Boardgamer Women had members from various corners of the country and promoted open and free meetings for those interested in developing prototypes

## FIND US

Seu movimento:

[@seumovimento](#)

Labareda:

[@movimentolabareda](#)

Nanda Sales:

[@fernandasbsales](#)

Mariana Abasolo:

[@\\_abasolo](#)

Monique Garcez:

[@monique.garcez](#)

Paula Valente:

[@paulavalenteg](#)

Illustrations: by Freepik

# RETURN TO THE ESTIBRA TOWER



## THE POISONOUS MIST

### RULES

BY THIAGO LEITE

#### BEFORE FIRST ROUND 1 STARTS

- Rolls 1 white die and draw a  in a room of the first row, the column is determined by the White die: 1:A, 2:B, 3:C, 4:D, 9:E, Skull: F.

#### THE MIST SPREADS

- Before the start of each round 2-8 starts: Draw a  in each space that is orthogonally connected to another , that was NOT drawn in this step.
- Walls do prevent the mist from spreading. However  in A2-F2 and A4-F4 do not, so the Mist on A4 will spread to F4 if a  was not already there.
- If a room already has a , do not draw a second.
-  Vents: This works as a regular wall, for the purpose of player movement, however, it allows the Mist to spread through.

## MIST EFFECTS:

- If you draw a  on a space with an undefeated minion, it dies immediately (draw a circle around the minion), you do not mark on the minion track nor benefit for any effect regarding the defeat of a minion.
- If you start a round in a room with <icone veneno> (after the drawing  step) you suffer 4 damage.
- If you enter a space with a  you suffer 2 damage.

## EXAMPLE OF MIST SPREADING

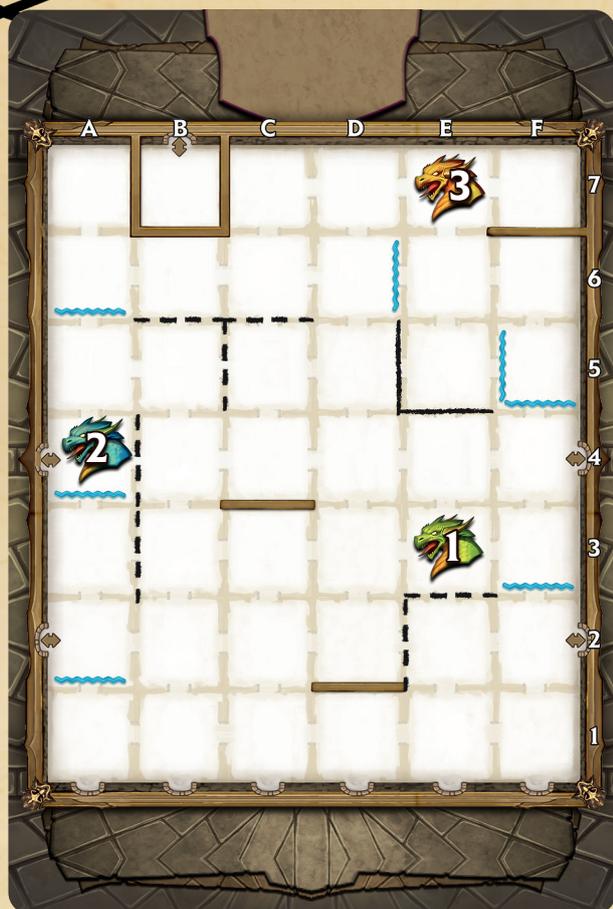
1st turn: Roll 1.

Numbers shows in what turn the icon  was drawn.



# RETORNO A TORRE DE ESTIBRA

## PROMO CARDS



What do the necromancers of Estibra have to do with the Long Night?

This question motivated a group of adventurers to cross the waters of the Northern Sea towards the cursed archipelago where the Death Mages reign.

The heroes obtained a map from a fugitive, but they did not count on the cunning creativity of the users of shadow magic. Besides the terrible monsters like the **GOLEM** and the **ELEMENTAL**, the terrible **LICH** has installed a trap capable of spreading poisonous gas throughout the dungeon.

In this diabolical labyrinth, every step may be the last.

MAGAZINE 6





# THE RETURN OF THE CLASSIC

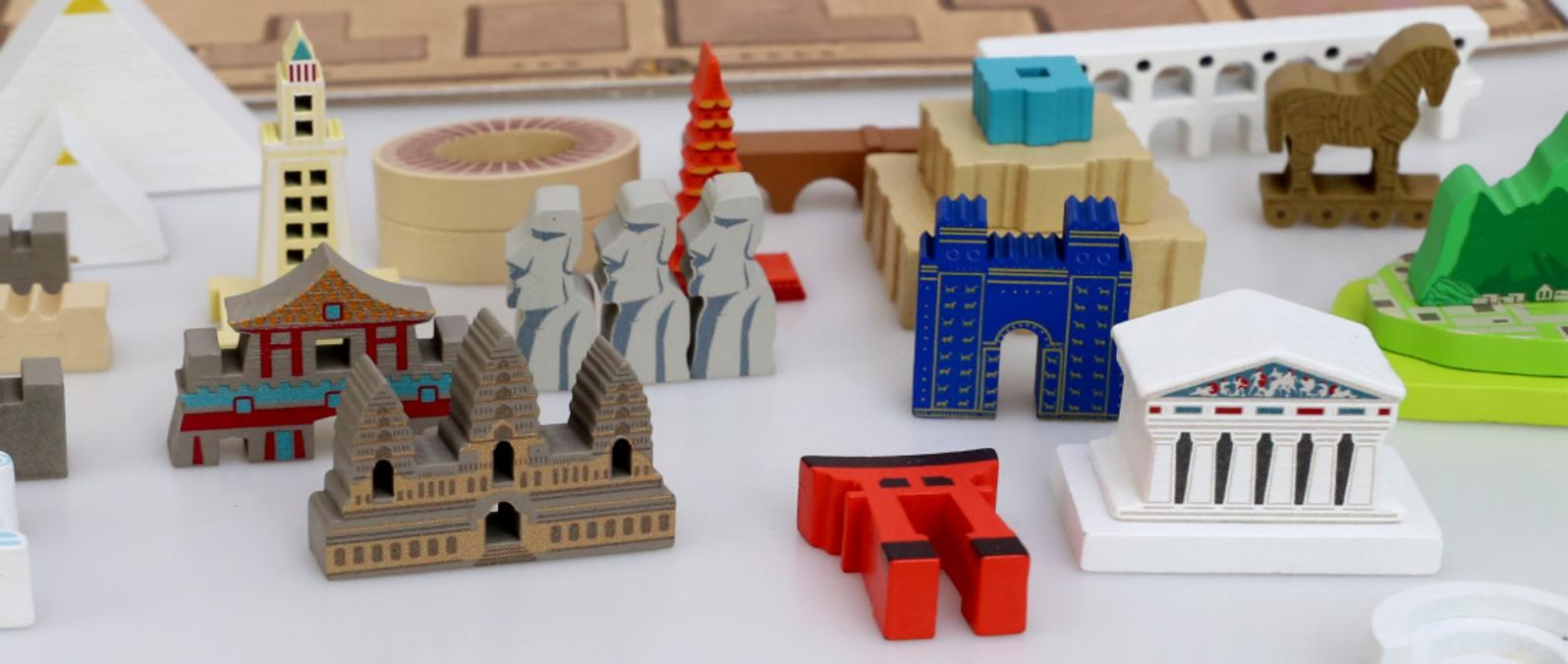
Por Zé Mendes

I started working on the Tiles of the World project in 2020. After the successful partnership I had with the publisher MeepleBR, which released my game Brazil Imperial in 2021, I presented the prototype to the company and we soon started to finalize the project.

The announcement of its release took place during DOFF 2022, and I was very happy with the great interest it aroused in the public. The people I talked to emphasized the beauty of the wooden miniatures and the thematic connection with Antiquity. Fortunately, Tiles of the World is not only a beautiful product, because from the beginning my interest was to ensure the

simplicity of rules with a deep strategy. A style very present in great classics of board games.

Tiles of the World is classified as a City Builder at the Expert level, but can also be played by the whole family from the age of 12 without difficulty. The game consists of each player building the most glorious city of Antiquity by earning victory rings according to the assembly of the tiles on his or her map. After a maximum of 10 rounds, the points will be added up and the winner will be declared the greatest leader of the ancient world.



# ANCIENT INSPIRATIONS

Tiles Of The World is a game with a theme in ancient world history, based on real facts and objects from antiquity. For example, all the wooden monuments in the game are replicas of famous buildings, such as the gigantic Pyramids of Giza or the City Gate of Petra. A nice surprise for players will be a small historical booklet at the end of the manual. Similar to Brazil Imperial, I wanted to provide players with a rich read, this time about the great buildings of antiquity.

Other games with a historical theme influenced me a lot in this project, such as Tikal (1999), Alhambra (2003), and Railways of the World (2005). The simple rules allied with the strategic depth of these games brighten the player's experience at the table, and I wouldn't want it to be any different with TW (Tiles of the World).



## FEW RULES, BIG GAMES

Basically, during his turn, the player must buy an available building, road (tiles) or monument piece from the table using the Gold he has left on his resource board. This tile must then be placed on his city map according to the adjacency rule. In addition to points, this also generates a lot of resources for the player, which causes your population to grow to its maximum level, which then ends the game.

One of the great climaxes of the game is the purchase of a wooden monument. These wooden miniatures called “Monumeeples” are available to all players at the table. Each one has its own requirements for building adjacency and map terrain type. But these are very expensive, costing all the Gold the players still have in stock for this round. Because of this, the right time to buy them and your position on the initiative track will be key to having these wooden wonders in your city and securing more victory points.



## RELEASE

The game is scheduled for delivery in June/ July 2023, and it is possible that a pre-sale will take place until May (only available to the Brazilian Customers). As usual, we are preparing some extra components to make the game even better and more beautiful, which will be offered to the first supporters of this release. So, my tip is that you should stay tuned on MeepleBR and Mundus Games social networks [@brazilmundus](https://www.instagram.com/brazilmundus). In addition, several surprises will be announced until the end of the year to further enrich this “epic” game!



# STAGES OF GAME DEVELOPING



## NEW PROJECT

The game is still a prototype and we are working to set the core mechanics, game flow, and potential visual identity.



## IN DEVELOPMENT

the game is in playtest; this phase is essential to establish game rules, find mathematical balance and evaluate possible game modes.



## ART & DESIGN

Game rules are now consolidated and it's time to establish the visual identity of the product; in this phase, playtests aim to improve user experience.



## FILE PREPARATION

Rule book is last reviewed, blind tests and final adjustments are made on the files to print.



## IN PRODUCTION

All files are sent to the factory and after evaluation of the printed proofs, the game production begins.



## FINISHED

The game is finally ready for sale and distribution by us or our partners in other countries..

# COMING SOON



**CULTIVE**

Cultivate an ecological farm with Brazilian native species.



**PAPER  
DUNGEONS  
SIDEQUEST  
EXPANSION**

Explore new dungeons, complete side quests, and find the treasure box.



Archaeologists searching for Amazon ceramics.



Street artists compete among themselves to rule the walls of the city.



**1890: NATIONAL  
RAILROAD PLAN**

Build railroads and make your fortune investing in Brazilian railway companies.

**PROJECT PLANET**

A Duel Between Space Civilizations.

**PROJECTSORRY,  
MY FAULT**

The numbers are not what they seem.



**PROJECT NPC**

Help the community... and make a good profit..



**PROJECT BOSS'  
DREAM**

A cooperative exploration experience.