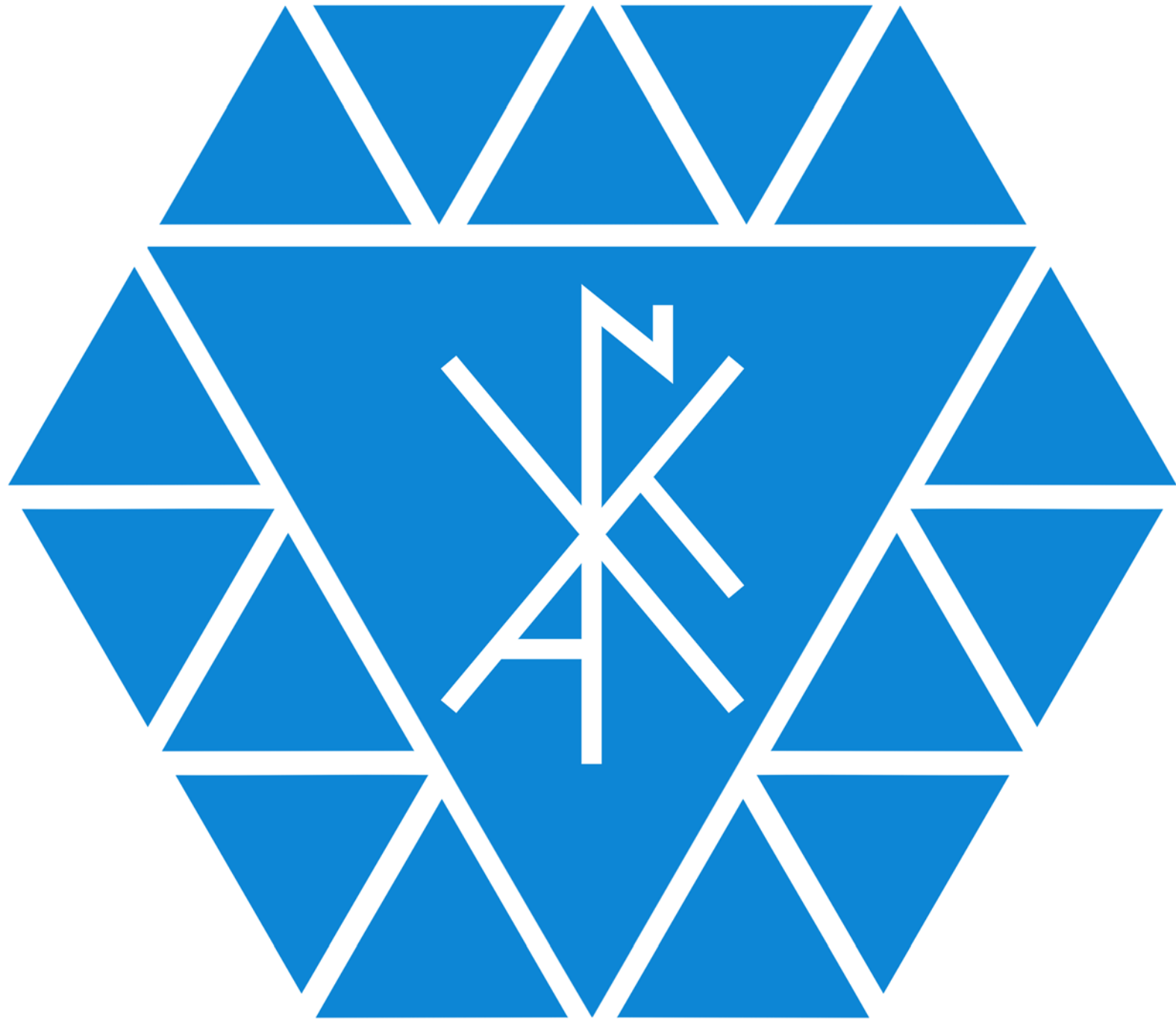


GLYPH



STORMFORCE PRODUCTIONS



GLYPH

LEAD DESIGNER: Izak Tait. **CO-DEVELOPER:** Scott Andrews.



STORMFORGE PRODUCTIONS

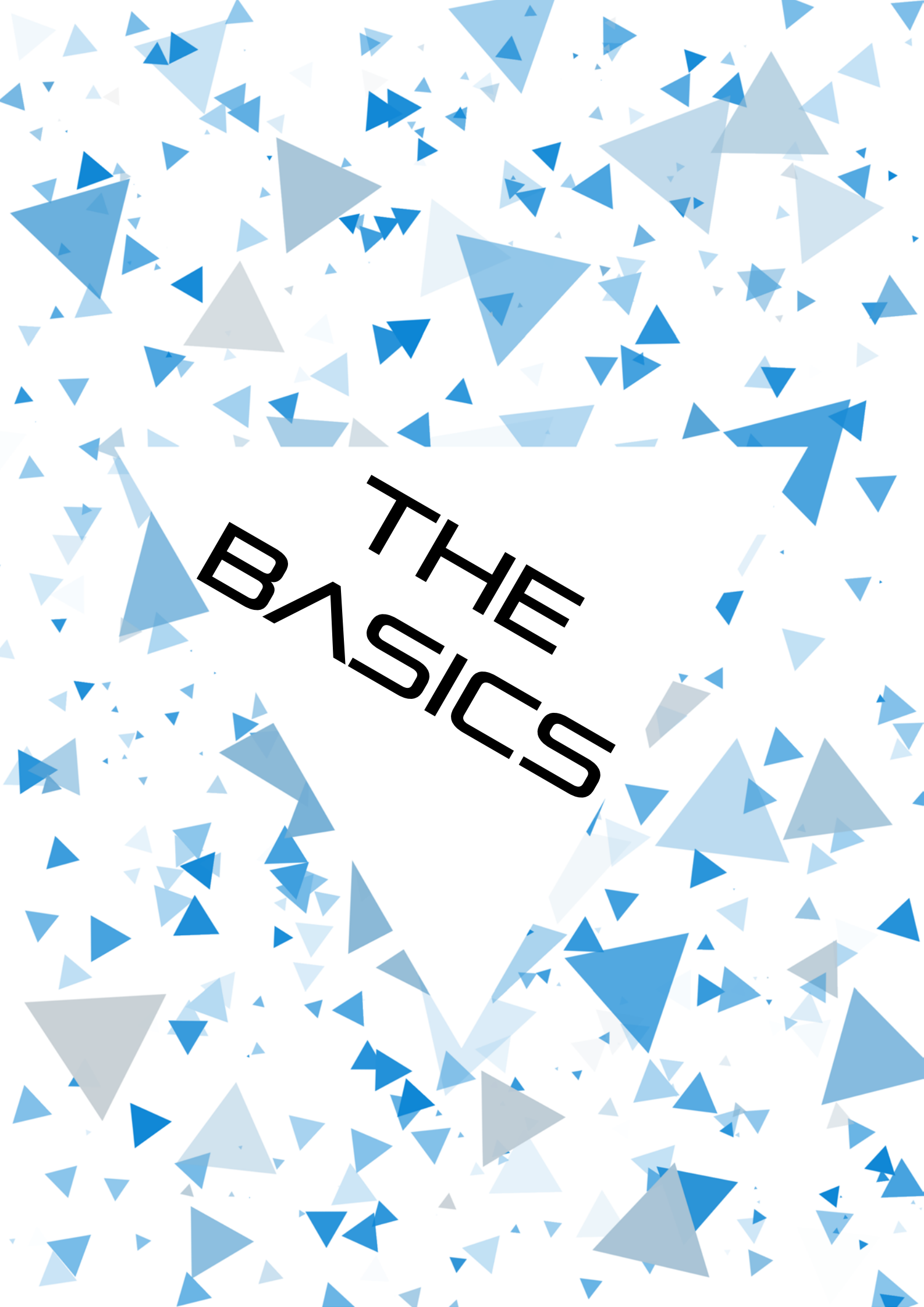
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“A dream you dream alone is only
a dream. A dream you dream
together is reality.”

~John Lennon



THE BASICS

THE GLYPH SYSTEM

GETTING STARTED

The Glyph System is the backbone on which all Stormforge Productions' RPGs are and will be built, and the Glyph system is the Sigil System's smaller, quicker brother. The Glyph system can handle anything that the Sigil System can in a trimmed-down, fat-shaven, only-one-dice-needed platform.

WHAT IS A ROLEPLAYING GAME?

A roleplaying game is pretty much what it says in the name: it is a game where you play the role of a fictional character. You create your own characters and set them loose inside fictional worlds to see what havoc you can raise. Think of it like a videogame but only with pens, paper and your imagination.

BASIC GAME CONCEPTS

GAME DICE: The Glyph system uses only one sort of dice and that's the mighty **d20**, named that because it has **20 sides**. You don't need anything else other than one of these.

GM: The **Game Master**, the judge, the referee, the umpire, the man-in-charge. This is the person that will be "running" the game. Everyone else plays a character, the GM plays the world.

PC: The **Player Character**. This is you in the RPG, this is who you are controlling.

NPC: The **Non-Playable Character(s)**. This is the GM; this is every other character in the game you will ever meet.

Skill: The way the Glyph system handles what your PC is good at in a mechanical sense. Skills always come in Levels and the higher the Level, the better the Skill.

Skill Check: Whenever your PC does anything in

the game that has a chance of failing, your GM can ask you roll a Skill Check with your trusty d20 to see if your PC is successful.

EXP: Experience Points. The way your PC gets stronger, faster and wiser in the game. You gain them, unsurprisingly enough, through experiencing events in the game.

Roll: Rolling dice and always looking to get under your PC's Skill Level. The lower the number you roll, the better it is for your PC.

Roleplay: Everything your character does that doesn't require a Skill Check. There is no Skill Check for walking down the street, having a pint at your local and discussing your upcoming plans for the heist. This is all done through you talking about it, sharing about it, roleplaying it.

PLAYING THE GAME

SKILL CHECKS

Whenever you want your PC to do something that has a chance of failing, your GM can make you do a Skill Check. This simply involves you rolling a d20 and aiming to get a result at or below your Skill Level. That's all there is to it.

Your GM will pick the appropriate Skill for the Skill Check, although with only 10 skills to choose from, you will soon know what to expect. The Combat Skill does just say it all, doesn't it?

HOW TO ROLL A SKILL CHECK

GM decides which Skill is best suited for the Skill Check.

GM gives a bonus or penalty Modifier to Skill Check based on context of the situation.

Roll a d20 and compare to your now Modified Skill Level.

If the rolled result is equal to or less than the Modified Skill Level, your PC succeeds!

BASIC RULES

OPPOSED SKILL CHECKS

Most of the time your characters will be going up against the world, the environment and their own limitations, so you will be the only one rolling dice. Other times however, you characters will be going up against other flesh and blood creatures, be it animals, NPCs or even other PCs. For this we use Opposed Skill Checks. They work very similar to normal Skill Checks except that two people will be rolling dice here.

HOW TO ROLL AN OPPOSED SKILL CHECK

Each Player rolls a Skill Check as normal.

Check how far each player has beaten or failed their own Skill Check.

Compare this number with each other

Whoever has rolled the lowest underneath their respective Skill Levels has won.

WHEN BOTH PCs FAIL AN OPPOSED TEST

It is easy to tell who is the winner when both players rolled under their Modified Skill Level or even if only one rolled under their Modified Skill Level. But what happens when both fail? Can one character fail at hiding, thus being found, but the other player fails at finding them at the same time? Is this some strange physics paradox?

The solution is simple: each character will either be **proactive** or **reactive** in the Opposed Skill Check, or both will be proactive.

Whomever is proactive rolls their Skill Check first. If they fail, then the reactive party does not need to roll because they win by default. If you failed at hiding from someone, they saw you by default.

In combat this is very simple: the attacker is proactive, and the defender is reactive.

If both characters are proactive and they both fail then the GM can decide if the one who failed the least wins or if they both win or they both fail whatever they intended to do.

CRITICAL SUCCESSSES AND FAILURES

Regardless of any Skill Level or Situational Modifiers, if you **roll a 1** that is a **Critical Success**,

and if you **roll a 20** then that is a **Critical Failure**.

This means that whatever you tried to accomplish, you did so in magnificent style. This is where GMs can get creative with how events happen.

In combat, Critical Successes and Failures take on a special role. If you are attacking and you roll a **1 and hit the opponent** the **wound you cause will automatically be increased in severity by one step**. **If you are defending and roll a 20** then any wound you incur will automatically be increased in severity by one step.

There are limits to Critical Successes and Failures, so don't abuse it. It doesn't matter how much you flap your arms, you won't fly to the moon. No amount of natural 1s will help that.

SKILL CHECK MODIFIERS

DIFFICULTY

Like its big brother, the Glyph system is all about the narrative you and your group crafts together. It's about the story you tell of your PCs' adventures. All the numbers in this book simply serves to help that story and narrative along, so if a number isn't helping the story along, then don't use it.

A perfect example of this is the **Difficulty Modifier**. It is the only Skill Check Modifier you will need for your games. Everything else in this book is just a bonus that you can use if you want, and discard if you don't want it.

TEST DIFFICULTIES

Insignificant	+12
Simplistic	+10
Very Easy	+8
Easy	+6
Routine	+4
Ordinary	+2
CHALLENGING	+0
Difficult	-2
Hard	-4
Very Hard	-6
Severe	-8
Harrowing	-10
Near Impossible	-12

BASIC RULES

When you attempt a Skill Check, your GM will decide how difficult that Skill Check should be and will place a Modifier (positive for easy, negative for hard) on your Skill Level. When you roll your d20, **you need to get under this Modified Skill Level.**

COMBAT MODIFIERS

Combat is always the most tricky of any game system and so it comes with a few extra modifiers you can use on top of, or instead of, the Difficulty Modifiers if you want a few more numbers in your game.

RANGED ATTACK MODIFIERS		RANGED DEFENSE MODIFIERS	
In melee	-8	In melee	-2
Moving quickly	-4	Moving quickly	+4
Off-Handed weapon	-4	Area of Effect Attack	-3
Firing blindly	-4	Dodge	+2
Aimed	Combat Skill/2	Surprised by Attack	-8
Area of Effect Attack	+3	In cover	+4

The Ranged Attack and Defense Modifier table assumes there is a clear attacker and defender. If both characters are attacking each other at range, in then both characters can use the Ranged Attack Modifiers.

If the defending character in a Ranged Attack Opposing Skill Check **elects to nothing** (perhaps they believe they are behind cover that they will not be hit) then **it becomes a normal Skill Check** for the attacker. If the attacker rolls less than his Modified Skill Level, the defender is hit.

Melee combat, on the other hand, is a dance made for two, but as in any dance there is someone who leads. For this we use the Melee Attack and Defense Modifiers.

There aren't any strict turns in Melee as the narrative may drive the dance of blades in any direction it want, rather than a static rotation of attackers and defenders.

As such, it is up to the GM to decide who goes when in what order. **Whoever is attacking is proactive** and uses the Melee Attack Modifiers and **whoever is defending is reactive** and uses the

MELEE ATTACK MODIFIERS		MELEE DEFENCE MODIFIERS	
Charging	+4	Parry	-4
Superior position	+8	In a superior position	+8
Off-Handed weapon	-4	Off-Handed weapon	-4
Aimed	-2	Dodge	+2
Enemy is flanked	+2 for every ally flanking	Being flanked by enemies	-2 for every enemy flanking

Melee Defence Modifiers.

Three things to note with Melee Modifiers. Firstly, **every flanking combatant gets the flanking bonus for every other flanking combatant.** Bottom line: don't get flanked or you'll get shanked.

Secondly, Parry gets a -4 Modifiers because it is not simply a block but turning away your opponent's weapon to set up a counterattack. If you successfully parry your opponent's attack then for your next Melee Attack you will gain the **Superior Position** +8 Modifier.

Lastly, aiming means it is harder to hit because you are focusing where to hit rather than just hitting whatever comes closest. Aiming does give you a bonus to deciding where you will wound your opponent and it can also be used for non-lethal methods, such as disarming your opponent.

THE SUPERIOR POSITION

Innuendo aside, this Modifier is the most important combat modifier, and works almost like a Difficulty Modifier by taking into account a lot of the narrative context of the situation. Instead of having a "prone" or "longer reach" or "have the high ground" or any such modifier, we have the Superior Position Modifier that covers all of them and then more.

The Superior Positions boils down to one thing: is the attacker in such a place in the fight where the odds are overwhelmingly stacked in his favour. Is this where you think "this is not a fair fight"? If yes, then the attacker gets this Modifier.

It has to be something that will make his next attack very easy to hit, and very easy to severely wound the defender. It is the most powerful Melee

BASIC RULES

modifier and when it is used is up to the GM.

ASSISTING

Everyone likes a bit of help. More than one PC can attempt a task at the same time by helping each other. When this happens, the players don't individually roll their Skill Checks, instead one of three things happen.

If every PC needs to succeed on the Skill Check or they all fail (like picking up something really heavy), then **average the Skill Levels** of all the PCs and **then add Modifiers** and **let one player roll** the Skill Check.

If one PC is pulling all the weight and the others are just there for support, **add a +2 Modifier for every PC that is assisting**.

If one PC can do it alone, but it's safer to have everyone helping then **add the Skill Levels together** of all the PCs involved, then treat it like a normal Skill Check.

GLYPHS

Glyphs **are tokens** that you can spend to **gain a +5 bonus** to any Skill Check, after the GM has added all his Modifiers to that Skill Check. You can only spend **1 Glyph per Skill Check to gain a +5 bonus** and you have to declare you are using a Glyph for the +5 bonus **before rolling** the Skill Check.

However, you can also spend a Glyph **to reroll a failed Skill Check**. As with gaining a +5 bonus, you can only spend **1 Glyph per Skill Check to gain a reroll**, but you can declare you are using a Glyph for a reroll **after** the Skill Check.

You start each session with an amount of Glyphs equal to your Glyph Threshold. Your **Glyph Threshold is equal to half your Vitality Skill Level rounded down**. This means that you get another Glyph every second Skill Level.

Unspent Glyphs are lost at the end of every session, so use as many Glyphs as you can.

While you start each session with only as many Glyphs as your Threshold, you can get many more Glyphs through the course of a game, and can end a session with dozens of Glyphs.

In worst case scenarios, you can take the drastic action to **burn a Glyph**. This **permanently reduces your Glyph Threshold by 1**, but it **negates any**

Wounds you were just given. You can even use it to survive something that should have killed you.

GM INTRUSIONS

Glyphs can be earned during gameplay through GM Intrusions. A GM Intrusion is when the GM makes your character's life difficult, sometimes for the good of the story, sometimes to add drama, sometimes for their own amusement. A GM can Intrude at any moment they feel appropriate to add some spice. They can declare that your pistol just misfired, your sword got stuck in its scabbard, your horse suddenly broke a leg, you slipped off the balcony you tried to jump off, etc.

When a GM wants to Intrude they will declare they are about to do so and explain exactly what is about to happen. Then they will offer you a choice. You can **accept the intrusion** and all the drama that comes along with it, and for your trouble **be given a Glyph**; or you can refuse the intrusion but then you will also miss out on the Glyph.

A GM can Intrude as many times as they like during the course of a session and that means you can get as many Glyphs as you want, if you accept the intrusions of course.



WOUNDS

WOUNDS AND HEALING

The actions you take in combat will be mechanically played out with Skill Checks and the Situational Modifiers as shown in the previous chapter. That, however, only covers the actions you take in combat, not their effects. Roleplay and the GM's narrative will play a big part in how the combat goes. It is the roleplay that will determine what you do and what happens, and then the mechanics which determine how it turns out.

WOUNDS

Wounds are the main mechanic that will deal with the stress and injury surrounding physical conflict. Wounds act in a narrative fashion in that it is up to the GM to detail what sort of wound a character receives based on the actions performed by the characters in combat.

How and where the character's wounds will be located is determined by the Hit Locations mechanic. When you have **rolled a Combat Skill Check** and **it was a success**, **roll another d20** and **compare this to the Hit Locations table**.

HIT LOCATIONS

Head	1 - 2
Torso	3 - 8
Left Arm	9 - 11
Right Arm	12 - 14
Left Leg	15 - 17
Right Leg	18 - 20

If you have **Aimed with an Attack**, you will clearly be more accurate than a simple random dice roll. So when you have aimed and are rolling the d20 to resolve the Hit Location, you can **modify that number by adding or subtracting up**

to half your Combat Skill, giving you the possibility of hitting closer to where you intended.

WOUND SLOTS

Each Hit Location has **3 Types of Wound Slots**: a **Minor**, a **Significant**, and a **Grievous** Wound Slot. The **amount of Wound Slots** a character has is **determined by** their **Vitality Skill Level**. Just like the Glyph Threshold, the number of wound slots a character has is equal to half their **Vitality Skill Level, rounded down**. So every two Skill Levels will

give that character another Wound Slot.

Wound Slots come in groups of 3s, so if your character has more than 3 Wound Slots their 4th Wound Slot becomes a Minor Wound Slot again, their 5th a Significant, their 6th a Grievous and their 7th another Minor and so forth.

RESOLVING WOUNDS

Determining the severity of any received wound is easy: simply check **how far the Attacker rolled under his Modified Skill Level compared to the Defender**. The greater

WOUND SEVERITY

1 - 4	Minor
5 - 10	Significant
11 - 16	Grievous
>17	Location Destroyed

the difference between the Attacker and Defender's results, the more severe the wound that was received. If the Defender rolled better than the Attacker, then there is no wound.

If the same severity of wound is received twice **and the Defender does not have another Wound Slot of the same severity**, use the next lowest available wound slot. If all lowest available Wound Slots have been used up, then use the next available higher Wound Slot. If all the Wound Slots on a Hit Location has been used up, then **the next Wound that Hit Location receives permanently destroys that Hit Location**.

WOUND REPERCUSSIONS

For every Significant Wound a Hit Location has, **using that Limb incurs a -2 Injury Modifier** until that Wound is seen to. For Every Grievous Wound this becomes a **-3 Injury Modifier**, and for a Location Destroyed the penalty increases to a **-9 Injury Modifier**. Minor Wounds incur no Injury Modifiers.

Any Injury Modifiers to the Head Hit Location will affect every task a character attempts. Similarly, if a character suffers a Hit Location Destroyed on either the Head or Torso Hit Location, then that character automatically dies.

For every 1 Grievous Wound and/or 2 Significant Wounds **on separate Hit Locations** that a character incurs, **roll a Vitality Skill Check** to see if that character goes into shock.

If character gains another 1 Grievous Wound and/or 2 Significant Wounds on the same Hit Location, they do not have to roll another Vitality Skill Check. Only if the next wounds happens on separate Hit Locations.

The first time a character rolls a Vitality Skill Check for their wounds, it will be a +0 Vitality Skill check. For every successive wound that causes a Vitality Skill Check, those characters will incur a -2 penalty to that Skill Check. These penalties stack, meaning that by the fourth wound that causes a Vitality Skill Check, the difficulty will be -8.

If a character succeeds this Vitality Skill Check, then they do not have to roll another one until the next Significant or Grievous Wound that causes a Vitality Skill Check. **If that character fails the Vitality Skill Check, then they go into shock.** Every time that character wishes to attempt to do anything, they must retake the Vitality Skill Check to snap out of the Shock.

If a character suffers a Hit Location Destroyed wound then they must **pass a -8 Vitality Check every time they attempt to do anything**, until the remainder of that Hit Location has been medically seen to. Unlike the regular Skill Check to avoid going into shock, a success on this Skill Check does not mean they are OK. **Even if they succeed, they must pass another Vitality Skill Check the next time** they do anything. **If that character fails the Vitality Skill Check, then they go into shock.**

CRITICAL SUCCESSES AND FAILURES

In combat, Critical Successes and Failures take on a special role. **If you are attacking and you roll a 1 and hit the opponent** then the **wound** you cause will **automatically be increased** in severity by one step. **If you are defending and roll a 20** then any wound you incur will automatically be increased in severity by one step.

HEALING

Wound Slots refresh at different rates, meaning they become available again and its penalty is

removed. **Minor Wounds refresh after each scene** (because they are just bumps, scrapes and bruises), **Significant Wounds after each Session** (because they can be cracked ribs, broken bones and deep cuts and needs proper medical attention) and **Grievous Wounds after 10 sessions** (because you might never really recover from something like a severed hand, a cut hamstring or a destroyed eye).

Hit Location Destroyed is a permanent thing and never refreshes, however that Hit Location can never be hit again, so if that Hit Location is ever rolled again, choose the nearest un-destroyed Hit Location.

NARRATIVE COMBAT RESOLUTION

The Glyph System is first and foremost a narrative system. While there are lots of numbers to play around with, their job is only to further the story that your group is putting together.

There will be plenty of situations where Combat Modifiers and Hit Locations and Wound Slots just don't make it feel "real". This might something like be the infamous coup de grâce (a lethal blow to an opponent unable to defend), or in fact it could be the opposite when you want to take down an opponent in a non-lethal manner, or even sneaking behind an unsuspecting opponent to take him out in one hit without anyone else knowing (dead men tell no tales after all).

When such a scenario takes place, talk it over with your GM to see what would be the most logical and reasonable way for it to happen. Most times it may involve you rolling another Skill Check such as a Stealth Skill Check to sneak up to backstab the guard.

Bear in mind that just because you want to do something, doesn't mean you can automatically succeed. A sword to skull is lethal unless angels and trumpets are involved, there just isn't getting around that fact no matter how much you want it.



SVS

SOCIAL ENCOUNTERS

SOCIAL SKILL MODIFIERS

Combat isn't the only way you can interact with NPCs. Hopefully, most of your encounters with NPCs will go quite peacefully, and that's why there are modifiers just for that sort of situation.

If it comes to it, social encounters can be handled as Opposed Skill Checks, but these modifiers can make regular Skill Checks go that more smoothly.

The context of the modifiers will change depending if you are being Cunning or Gruff, and that's because an unfriendly character could also be a coward and utterly naive so could still effortlessly be deceived or intimidated.

CUNNING MODIFIERS	GRUFFNESS MODIFIERS
Attacking -8	Attacking -8
Hostile -4	Fearless -4
Unfriendly -2	Bold -2
Indifferent +0	Indifferent +0
Friendly +2	Anxious +2
Helpful +4	Coward +4
Fanatic +8	Fanatic +8

SOCIAL COMBAT

Much like physical combat, Social Combat is a struggle and challenge between two or more characters to see who triumphs.

Social Combat is meant for extended encounters, not just quick and simple conversations that require only one or two Social Skill Checks. Social Combat is for the long haul, for grand arguments and debates.

As with physical combat, there is always a proactive attacker and reactive defender in Social Combat, and as with physical combat you can block and parry in Social Combat with whatever Skill you desire. You can parry Cunning with Cunning, or with Gruffness or even with Perception to see through a lie. Vitality could even block Gruffness to withstand a particularly violent threat.

SOCIAL WOUNDS

As with physical wounds, there are three types of Social Wounds (Minor, Significant, Grievous), but only one Hit Location. Therefore, **you have as many Social Wounds of each severity as half your Cunning Skill Level rounded up.**

WOUND SEVERITY

1 - 4	Minor
5 - 10	Significant
11 - 16	Grievous
>17	Location Destroyed

Each severity also comes with its own penalty (-2 for a Significant and -3 for a Grievous) that is applied to all Social Skill Checks. These penalties all stack with one another.

A Location Destroyed Result means that you lost this Social Combat. Just like in physical combat, it is possible through skill and luck of the dice to get a Location Destroyed result on the first roll so be careful.

To determine the severity of a Social Wound works is exactly the same way as in Physical Combat. Work out how far the attacker won the Opposed Skill Check and compare that to the severity table above.

WOUND DESCRIPTORS AND RECOVERY

While physical wounds are cuts, broken bones and bullet holes, Social Wounds are embarrassment, shame, flustered, intimidated and rattled. The exact wounds will be up to the GM, but they can be quite vague as it all depends on context.

As with physical wounds, the Social Wounds require time to heal (1 session for Significant Wounds, 10 for Grievous Wounds), but **the penalties of these wounds only affect social interactions with those characters that were part of, or observed, the Social Combat.**

This is because you can't be embarrassed or shamed by someone who wasn't there and never heard of it.

MENTAL WOUNDS

The amount of Mental Wounds that a PC has is calculated exactly the same as Social Wounds, however Mental and Social Wounds do not share the same wound track, so any wound caused on the Social Wound track does not affect the Mental Wound track and vice versa.

What differentiates Mental and Social Wounds is that the penalties from Mental Wounds target both the Social Skills as well as Intellect and Perception; and that Mental Wounds heal and refresh like physical wounds.

This means that Minor Mental Wounds heal and refresh after the encounter, Significant Mental Wounds heal and refresh after the session in which they were recovered from and Grievous Mental Wounds heal and refresh, roughly, after 10 sessions.

Unlike physical wounds, a **Hit Location Destroyed** result does not mean death for Mental Wounds. It does, however, **mean insanity**.

When a character suffers a Mental Hit Location Destroyed, that character is classed as going into **Mental Shock**; and just like shock caused by physical wounds, this comes with a -8 penalty. Should the PC fail this skill check, then they will go into shock and become non-responsive for the remainder of the encounter.

A Mental Hit Location Destroyed means exactly that: the character's mind is broken; that character has gone insane. Every time a character suffering from insanity wants to make a decision, that character **has to pass a -5 Will Skill Check**. If that character succeeds, then that character can do what they decided. If they failed then their insanity has prevented them from doing whatever it may have been. Instead, the GM rolls on the table below to see what may transpire.

Every decision has a "subject", in the sense of "I need to [subject]" or "I need to do something to

[subject]". *That* is what this table refers to.

There are of course times when the "subject" of a decision is far too awkward or nebulous a concept to attack or eat, etc. Should that be the case, you can simply choose another subject of the decision or an object in the decision. Should none of these apply, simply have the insane character become catatonic for the rest of the encounter.

This table shows only the most primal of responses to a subject that a person may have and GMs are encouraged to tailor this table, or create entirely new insanity tables, based upon their specific settings, PCs and supernatural elements.

MENTAL RECOVERY

For Significant and Grievous wounds to refresh, and stop giving the player penalties to their Skill Checks, they need to be seen to. For Physical wounds, this is easy enough. A bandage here, a stitch there, a set bone here and that is enough medical attention to start the healing process.

A Mental wound can't be bandaged, or set, or stitched. It needs care, love, and attention and that makes it a far more nebulous wound to heal. This is where roleplay and GM's decision making comes in.

What it takes to heal mental trauma is different for each person and so must be handled differently. For some, a night of drinking with friends can heal the scars of a lost one, while for others it needs a trip to a foreign land and some meditation.

However it is done, it does require roleplay and agreement between the player(s) and the GM as to whether this is sufficient to heal the Mental wound. This is also a case where a wound can be downgraded in severity (e.g.: Grievous to Significant) after some roleplayed healing if the player(s) and GM feel that some more work needs to be done.

SEVERITY	ANXIETY	MOOD	DELUSIONAL	HALLUCINOGENIC
Minor	Panic Shock	Hysteria Anhedonia	Irrational Jealousy Destined action	Hearing voices Seeing ghosts
Significant	Obsessive Compulsion Irrational Worry	Mania Listlessness	Being followed Blessing of the gods	Imaginary friend Something-inside-me
Grievous	Phobia Chronic Stress PTSD	Catatonia Depression Bliss	Paranoia I-am-a-god! Conspiracy theorist	Nothing-is-real Body-snatchers Devil-on-the-shoulder

The background is a white canvas filled with numerous triangles of various sizes and shades of blue and grey. The triangles are scattered across the entire page, creating a dynamic and abstract pattern. Some triangles are large and prominent, while others are small and subtle. The colors range from light blue to a darker, muted blue, with some grey triangles interspersed throughout.

CEVR

EQUIPMENT & MONEY

The short of it is that there isn't money or equipment, absolutely none at all. You will never have to worry how many silvers, dollars, or credits you have one you or whether a broad sword or longsword can do the best damage per second.

Glyph is first and foremost a narrative one and so it simplifies and streamlines all of this so it doesn't interfere with the story your group is telling.

In saying that, there are mechanics that you can use to add to the realism of your games without breaking immersion.

MONEY

Money can always be a source of drama, especially when you don't have enough, so it is important to have it in the game. The way Glyph deals with this is by turning your money into a skill: the **Wealth Skill**. This is your credit card, your bank account, your coin purse and your pocketbook.

It can be leveled up just as any other Skill and you can even Specialise in it should you so wish. If you want to buy anything, your **GM will decide the value** of the object by using the **Difficulty Modifier** to determine how difficult it would be for the ordinary chap to buy the object given the circumstances you are in. If you pass, you've bought it, if you fail you couldn't afford it. Simple as that.

LOSING AND GAINING MONEY

Your Wealth Skill will never go down, but that does not mean your wealth is infinite. If you ever **succeed on a Wealth Skill Check** but your roll is **within 2 points** of your Modified Wealth Skill Level for that Check, then you gain a **-1 penalty to all Wealth Skill Checks** for the remainder of the session. Be careful, because this **penalty stacks with itself**. This simulates you slowly losing money by spending it all.

This **penalty will stay in effect until you get more money**. When you get money your GM can remove some of the penalties you have acquired. How many of the penalties are removed are up to your GM and how much money you got.

Of course you can **always get more money even if your Wealth Skill has no penalties on it**. If this happens, then you will gain bonuses to the next few purchases you make, with the more money you make equaling greater bonuses.

EARNING MONEY

There is a stark difference between gaining money from odd jobs, thefts and adventuring, and a regular, stable income. The former you get through leveling up your Wealth Skill, while Glyph handles the latter differently.

Your GM will give your regular, stable income a Wealth Skill Level, just like a character, between 1 - 20 depending on how great it is. Then, once a week your GM will a d20 and divide the result by 2. Add this result to the Wealth Skill Level and you have that week's Profit.

For the rest of that week, whenever you have to roll a Wealth Skill Check, you can take some of that Profit and use it as a bonus to your roll. The Profit then loses those points you've taken. Whatever is left over at the end of the week is lost when you get your new Profit.

If several characters share a source of income, then they have to share the Profit amongst them all.

HAGGLING

No one ever buys something at full price. You always haggle the price down to something a little more kind to your bank account.

Haggling in the Sigil System will mostly be handled by roleplay, but there are some Skill Checks that you can use if you want. These will give you a bonus to your Wealth Skill Check that you will need to roll to purchase the item in question.

These Skill Checks will always be Opposed Skill Checks between you and the seller. You can use any Social Skill that you want, but **you can only do one Haggling Skill Check per purchase**. A successful Haggling Skill Check will give you a +4 bonus on the Wealth Skill Check to purchase that product.

EQUIPMENT

While there aren't any equipment to worry about mechanically speaking, it's always a good idea to know what weapons and armour and ammunition you have on you, as well as any other gear you need so you never caught with your pants around your ankles.

If you want to make your combat a bit more realistic, then there are only two types of modifiers to remember: armour and ranges.

ARMOUR

There are a thousand and one different types of armours and we boil them all down to three classes: Soft Armour covers the various types of cloth armours that aren't basic clothing, like gambesons and leather; Sturdy Armour covers chainmail, Kevlar and the like; and Strong Armour covers plate mail, military flak armour and forcefields, etc.

Armour values do not stack, so the highest rated armour is what will be used for Wound Severity. However, you can have different classes of armour covering different Hit Locations.

When you determine the severity of a wound by **seeing by how much the attacker bested the defender's Skill Check**, reduce the end result by the value of the armour class.

All armour gives a penalty to movement, so any **Skill Check that involves your character being quick or nimble will come with a penalty if you wear armour**. This is **-1 for Soft**, **-2 for Sturdy** and **-3 for Strong** armour.

ARMOUR CLASSES

Soft Armour	-3
Sturdy Armour	-5
Strong Armour	-7

RANGED WEAPONRY

The table below gives the Range Modifiers you can apply to Shoot Skill Checks during combat. All of the range values are listed in **metres**.

While every type of firearm and projectile weapon has its own unique effective ranges, the weapons below have been grouped together in classes of weapons. The values in each column give a wide enough scope to accommodate most individual weapons in the given classes.

SCOPES

Scopes and other magnifying devices for ranged weaponry work by multiplying the modifier ranges for each class of weapon by a set number. For example: a 4x Scope on a Rifle would have a range of 450-600 metres as its +0 Modifier.

Scopes can have any multiplication factor deemed appropriate and can have various "settings" as well. For example: a scope intended for a sniper rifle could have a 2x, 4x, and a 8x setting.

ARMOUR PIERCING

Just as armour is rated as either Soft, Sturdy, or Strong, armour piercing projectiles are rated **against** Soft, Sturdy, or Strong. Armour piercing projectiles rated at a specific class of armour nullifies the armour value of that class when determining Wound Severity.

WEAPONS	WEAPON RANGE MODIFIERS						
	+6	+3	+0	-3	-6	-9	-12
Short Bows	0-25	26-50	51-75	76-100	101-125	126-150	151-175
Long Bows	0-45	46-90	91-135	136-180	181-225	226-270	271-315
Cross Bows	0-20	21-40	41-60	61-80	81-100	101-120	121-140
Pistols	0-8	8-16	17-24	25-32	33-40	41-48	49-56
Submachine	0-20	21-40	41-60	61-80	81-100	101-120	121-140
Rifles	0-50	51-100	101-150	151-200	201-250	251-300	301-350
Shotguns	0-15	16-30	31-45	46-60	61-75	76-90	91-105
Machine guns	0-100	101-200	201-300	301-400	401-500	501-600	601-700



SKILLS

SKILLS

SKILL LIST

Here are the 10 Skills in the Glyph system. Between these and all their Specialisations, you will be able to do anything humanly and inhumanly possible. Suggested Specialisations of all the Skills are shown in italics.

PHYSICAL SKILLS:

- Athletics
 - *Dodge*
 - *Climbing*
 - *Running*
 - *Parkour*
- Vitality
 - *Survival*
 - *Constitution*
 - *Willpower*
 - *Fearless*
- Combat
 - *One Handed Weapons*
 - *Unarmed Combat*
 - *Pistols*
 - *Bows*
- Perception
 - *Enhanced [Sense]*
 - *Investigate*
 - *Insight*
 - *Tracking*
- Stealth
 - *Sneaking*
 - *Smuggling*
 - *Blending in*
 - *Burglary*

NON-PHYSICAL SKILLS:

- Cunning
 - *Diplomacy*
 - *Deception*
 - *Etiquette*
 - *Impersonate*
- Gruffness
 - *Intimidate*

- *Demoralise*
- *Threaten*
- *Command*
- Intellect
 - *Craft*
 - *Knowledge (Academic)*
 - *Knowledge (Profession)*
 - *First Aid*
- Special
 - *???*
- Wealth
 - *Land*
 - *Slaves*
 - *Antiques*
 - *Jewelry*

SPECIALISATIONS

Once your PC reaches Level 10 in a Skill, they will have the chance of Specialising in that Skill. They will have another chance of Specialisation at Level 15. You can't get a specialisation of another specialisation, so leveling up your specialisation will not get you another specialisation. You have to level up the base skill to get the specialisations. Each Skill is tracked separately, so every Skill you get to Skill Level 10 will give you a specialisation in that Skill.

The specialisations shown above are merely examples of what you can do. You can specialise a Skill in any which way you choose as long as it fits within the context of the base skill and does not perform the same function as another base Skill.

SKILL DESCRIPTORS

Athletics: This Skill covers most of what the human body can do. Whether it be running, jumping, climbing, throwing yourself out of the way of oncoming bullets or holding open a heavy gate. If you want to push your body to its limits then this is the Skill to use.

Specialisations: *Dodge, Climbing, Running, Parkour.*

Combat: A bit of rough and tumble never hurt anyone, but those folks probably didn't have high Combat Skill Levels. Combat is the most straightforward of Skills. It does exactly what it says and as long as you want to physically hurt someone, this is the Skill for you. Remember that this Skill is used for both melee and ranged combat.

Specialisations: *One Handed Weapons, Unarmed Combat, Pistols, Bows.*

Cunning: A silver tongue, for better or for worse, can ease, calm and quicken most situations. Cunning is your PC's Skill with their voice and how good they are at getting people to believe them, like them, understand them and, in general, do what your PC wants them to do.

Specialisations: *Diplomacy, Deception, Etiquette, Impersonate.*

Gruffness: The opposite of Cunning. Gruffness is all about being direct, blunt and honest. Gruffness is how you assert yourself and use your sheer force of will to get others to do what you want. Gruffness does not require a silver tongue, nor is it always nice, so you could say it is much easier to use.

Specialisations: *Intimidate, Demoralise, Threaten, Command.*

Intellect: Your mental powers, your capacity for reason and understanding, or just having good brains. Intellect covers all your mental faculties when your PC is trying to figure something out, whether it's a puzzle, remembering a piece of history or trying to get something to work. If it can give you a headache from thinking too much, it falls under Intellect.

Specialisations: *Craft, Knowledge (Academic), Knowledge (profession), First Aid*

Perception: The five senses, Perception is unsurprisingly about what you perceive about the world around you. It's not just about the signals your brain is getting, but about the processing of those signals. It is the difference between looking and seeing, between hearing and listening. It's as much about your mind as your senses and how well you pay attention.

Specialisations: *Enhanced [Sense], Investigate, Insight, Tracking.*

Special: The supernatural elements of your setting. Whether it is raw, unadulterated magic, divine gifts from the heavens above, or superhuman abilities gained from laboratory accidents or genetics, the Special Skill is there for it.

What supernatural elements you choose for your setting will determine how this Skill is used, so bear in mind its usefulness and the balance between its power and other Skills when designing your setting.

Of course, your setting may not have any supernatural elements and if that is the case, simply ignore this Skill. Between the other 9 Skills and all their Specialisations, whatever the players can think of is covered.

Specialisations: ???

Stealth: Being undetected by others, usually with the purpose of doing something you aren't supposed to. Honourable men don't sneak, do they? Anything underhanded you wish to do without anyone being the wiser, you can rely on the Stealth Skill, be it sneaking about rooftops in the middle of the night, palming a key off a desk or blending in with the crowds.

Specialisations: *Sneaking, Smuggling, Blending In, Burglary.*

Vitality: How well your body and mind handles the stresses and rigours of life. Poison, hypothermia, interrogation, psychic attacks, anything that your body can resist is handled through the Vitality Skill. Also remember that your Glyph Threshold and Wound Slots are calculated based on your Vitality Skill Level.

Specialisations: *Survival, Constitution, Willpower, Fearless.*

Wealth: Money, the love of which has been said to be root of all evil. Looking at the rich nob, it's hard to argue with that sentiment. But we'd all rather be the rich nob than the poor pleb staring daggers at said rich nob, now wouldn't we? Money can't buy happiness, but I'd rather be crying in a palace than in a hovel if it's all the same to you.

Specialisations: *Land, Slaves, Antiques, Jewelry.*



LEVELING

ADVANCEMENT

HOW TO LEVEL UP

Advancement of your PCs works by spending EXP to increase your Skill Levels. Each Skill is leveled up individually and it takes **1 EXP to increase a Skill Level by 1 level**.

Once your PC reaches Level 10 in a Skill, they will have the chance of Specialising in that Skill. They will have another chance of Specialisation at Level 15. **A Specialisation Level is increased by 2 for every 1 EXP** you spend in that Specialisation. Whatever you spend in a Specialisation or its parent Skill is not carried over between the two.

WAYS TO GAIN EXP

Every person gains **1 EXP** for turning up the game.

Each person who is **instrumental to advancing the plot** while remaining in character **gains 1 EXP**.

Any **amazing roleplay**. This is up the group and GM, but the roleplay needs to be a magnitude to be the stuff of legends. Then **gain 1 EXP**.

DECIDING WHICH SKILLS TO LEVEL UP

You can only choose a Skill to level up if you have rolled that Skill in this last session. The Skills you have not rolled this session haven't been used by your PC this session, and thus they couldn't have gotten better at it. With Specialisations, you need to have rolled that specific Specialisation this session to be able to spend EXP in it.

LEVELING TIME

EXP is only awarded after a session, that is the only time when you can spend the EXP **to level up your Skills**. **In between sessions** you will have the time to decide which Skills to level up.

Choose carefully what do level up, because you can't save EXP for later. **All EXP must be spent after**

the session in which it was gained. So you can't save up 100 EXP and spend it all at once.

TRADING EXP

As well as spending your EXP you can also trade 1 EXP between Skills. There are **restrictions** on this: between each session, you can **only trade 1 EXP** from 1 Skill to another; you also **can't trade that 1 EXP from or to a skill that you have just spent your fresh EXP on**. If you want to trade EXP from or to a Specialisation, then you can still only trade 1 EXP. The doubling you get when leveling a Specialisation doesn't count when trading EXP. You can only trade to a Skill that you have rolled in the latest session.

SKILL CAP

By default all Skills are capped at Skill Level 20. Any EXP that is spent on a Skill after Skill Level 20 is therefore wasted. This also includes Specialisations.

Depending on your setting, you may wish to increase or decrease the Skill Cap for all Skills or only for some Skills. For example, if you are using PCs from species other than humans you may feel that these species are distinct enough from humans that some, or all, of their Skills are better or worse than humans.

If this is the case, simply make a note of the new Skill Caps and remember that they will act just as the default Skill Caps, meaning that any EXP spent in that Skill after it has reached the Skill Cap will be lost.



CHARACTER CREATION

CHARACTER CREATION

In this section, you will create your PC by rolling on each table and noting down each result. The character creation is split into two parts: Body and Mind. The Body section will deal with how your PC looks and the Mind part will deal with how your PC thinks and acts. For each question, roll a d20 and record the result.

Skills all begin at Skill Level 6. Each time you gain a Skill, **increase that Skill's Level by 1 Level.**

If you want to start a quick game without having to go through the character creation, you can find three pre-made archetypes at the end of the character creation.

BODY

SEX

01 - 10	Male
11 - 20	Female

HANDEDNESS

01 - 17	Right Handed
18 - 19	Left Handed
20	Ambidextrous

MALE BODY TYPE

1 - 3	Scrawny
4 - 6	Lean
7 - 10	Athletic
11 - 14	Brawny
15 - 17	Stocky
18 - 20	Heavy

FEMALE BODY TYPE

1 - 3	Petite
4 - 6	Slender
7 - 10	Fit
11 - 14	Muscular
15 - 17	Buxom
18 - 20	Plump

SKIN COLOUR

1 - 4	Fair
5 - 8	Ivory
9 - 12	Olive
13 - 16	Brown
17 - 20	Black

HAIR COLOUR

1 - 8	Red
9 - 16	Blonde
17 - 24	Auburn
25 - 32	Brown
33 - 40	Black

EYE COLOUR

1 - 8	Blue
9 - 16	Grey
17 - 24	Green
25 - 32	Hazel
33 - 40	Brown

For **HAIR COLOUR** and **EYE COLOUR**, add the number result of the **SKIN COLOUR** to your roll.

AGE

1 - 4	Child
5 - 8	Teenager
9 - 12	Adult
13 - 16	Middle-aged
17 - 20	Elderly

DISTINCTIVE QUIRK

1 - 2	Scarred
3 - 4	Piercings
5 - 6	Tattoos
7 - 8	Odd Clothing
9 - 10	Hairstyle
11 - 12	Accent
13 - 14	Birthmark
15 - 16	Tick
17 - 20	None

MIND

WHAT IS YOUR VIRTUE?

1 - 2	Charity	Athletics
3 - 4	Kindness	Cunning
5 - 6	Temperance	Vitality
7 - 8	Chastity	Combat
9 - 10	Humility	Special
11 - 12	Diligence	Intellect
13 - 14	Patience	Wealth
15 - 16	Empathy	Perception
17 - 18	Carefulness	Stealth
19 - 20	Respect	Gruffness

Sins and Virtues are opposites, which means you can't have both at once. You can't be Kind and Envious. If you roll within the same range on the Virtue as on the Sin, reroll that Virtue.

WHAT IS YOUR SIN?

1 - 2	Avarice	Wealth
3 - 4	Envy	Cunning
5 - 6	Gluttony	Special
7 - 8	Lust	Athletics
9 - 10	Pride	Gruffness
11 - 12	Sloth	Intellect
13 - 14	Wrath	Combat
15 - 16	Apathy	Perception
17 - 18	Obstinacy	Vitality
19 - 20	Dissent	Stealth

YOUR LIFE THUS FAR HAS LEFT YOU WITH AN OUTLOOK ON THE WORLD:

1 - 2	You like almost everyone	Cunning
3 - 4	You dislike almost everyone	Athletics
5 - 6	You like the wealthy, you dislike the plebeians	Wealth
7 - 8	You like the poor, you dislike the rich	Stealth
9 - 10	You like the just, you dislike criminals	Combat
11 - 12	You like the outlaws, you dislike the upstanding	Vitality
13 - 14	You like the pious, you dislike the godless	Special
15 - 16	You like the skeptical, you dislike the sanctimonious	Perception
17 - 18	You like the scholars, you dislike the ignorant	Intellect
19 - 20	You like the unschooled, you dislike the bookish	Gruffness

HOW DO YOU SEE YOURSELF?

1 - 2	Happy	Athletics
3 - 4	Sad	Gruffness
5 - 6	Angry	Combat
7 - 8	Peaceful	Perception
9 - 10	Afraid	Vitality
11 - 12	Ashamed	Stealth
13 - 14	Confused	Cunning
15 - 16	Proud	Special
17 - 18	Cynical	Intellect
19 - 20	Indifferent	Wealth

WHAT IS MOST IMPORTANT TO YOU?

1 - 2	My family	Athletics
3 - 4	My friends	Cunning
5 - 6	My nation	Gruffness
7 - 8	My faith	Special
9 - 10	Knowledge	Perception
11 - 12	Power	Wealth
13 - 14	Technology	Intellect
15 - 16	Freedom	Stealth
17 - 18	Order	Combat
19 - 20	Myself	Vitality

HOW DO YOU SPEND YOUR FREE TIME?

1 - 4	Learning	Intellect & Perception
5 - 8	Creating	Wealth & Special
9 - 12	Exploring	Athletics & Vitality
13 - 16	Socialising	Cunning & Gruffness
17 - 20	Hunting	Combat & Stealth

PRE-MADE ARCHETYPES

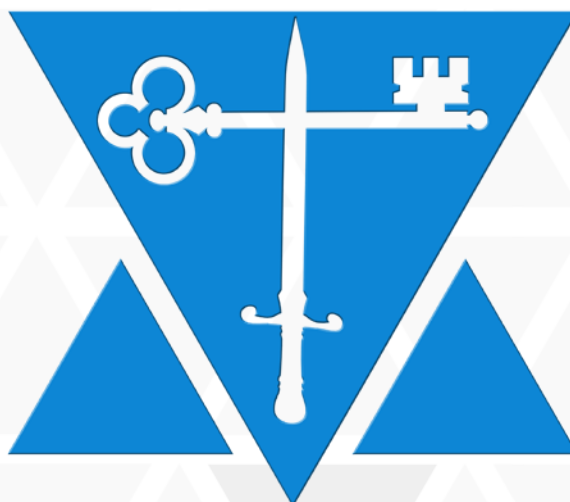
SCHOLAR

SKILL	LEVEL
Athletics	6
Combat	6
Cunning	6
Gruffness	6
Intellect	10
Perception	8
Special	8
Stealth	6
Vitality	6
Wealth	8



THIEF

SKILL	LEVEL
Athletics	8
Combat	6
Cunning	8
Gruffness	6
Intellect	6
Perception	8
Special	6
Stealth	10
Vitality	6
Wealth	6



WARRIOR

SKILL	LEVEL
Athletics	8
Combat	10
Cunning	6
Gruffness	8
Intellect	6
Perception	6
Special	6
Stealth	6
Vitality	8
Wealth	6





CGM SECTION

GMs' ADVICE

THE GM'S ROLE

Always remember the cardinal rule of roleplaying games: **you are all here to have fun**. It is just a game, after all. It is your job as the GM to ensure this happens. Think of yourself as a movie director, there to guide the game and the players so that by the end of the day everyone, including you, walks away feeling like they did in fact just watch a fantastic movie.

It will also be your responsibility to manage the entire world and the adventure and campaign. This at first will sound like a monumental task, but it is at times even easier than just managing one character. All the NPCs you will control will only come into the players' lives for a moment, so at the end of the day it all those NPCs' fifteen minutes of fame will add up to one full fledged character.

THE GAME

PREPARATIONS

So you and your group have decided to have a game, you've talked and discussed what it's gonna be about, what genre and style and the players have even made their PCs. Now all that's left to do is to design the game. Whether you use the **Adventure Generator** at the end of the section or design your game from scratch, there are a few aspects which you will need to bear in mind. Whether you are designing a stand alone adventure or a campaign, these aspects will remain largely the same.

THE WHO:

You have to think about who the PCs will be working for, who they will be working against, and who the third party involved will be.

Will the PCs be working for someone else, even temporarily, or will they be doing their own thing? If they will be working for someone else, you will need to create a reason why this person, group, organisation or entity would employ the PCs. It

does not always have to be the most complex and convoluted of reasons, but it needs to be a reason for the PCs to fall back on and to keep them in line. The PCs should know that there is consequences of their actions should they cause trouble for their employer but also know that their employer needs them and will protect them.

If the PCs are working alone, then there is less for you to worry about. However, they will need to know there is now no man upstairs to protect them should they find themselves hip deep in the proverbial.

The PCs will always be working against someone in some fashion. The opposition does not always have to be a villain but could be just the enemies, scoundrels, bandits they face. They will however need to be more than a cardboard cutout. The PCs' employers, or the players if the PCs work alone, will come up with the reasons of why the PCs are working against the opposition, but you will also have to determine how the opposition responds to this.

THE WHAT:

This is the story as such, the bait, the hook to get the players moving. How much you plan will depend entirely on how much influence the players want in the story. On one side there are groups who want to be in total control of what they do, and the GM then reacts to how they play, also known as the "sandbox" style. On the other hand are players who prefer the "quest" style of gaming: getting a quest/job/mission from an NPC, completing it and then going onto the next one (the Adventure Generator at the back of the section is geared towards this).

Whichever style your group chooses, you will have to at least plan what the world will throw at the characters, what obstacles the characters will need to overcome. If it is a quest the characters will be doing then you need plan all the important steps along the way that they may come across. They may not get to all of them, but it is better to be over prepared than under prepared. If it is a more sandbox style of game, you will need to prepare

the potentialities. Since it is completely up to the players to decide what they do, you can't prepare everything, so you will need to be flexible and prepare a little bit here and a little bit there. For sandbox style games it is much better to prepare events that you can fit into any scenario in any place than fixed scenes in an adventure. The ring they can steal does not have to be in the tallest tower of the king's castle but could be in any chest they find along their travels. The merchant they need to meet does not have to be in any specific town but could always be in the next town they visit.

To help you with getting together the "what" of a specific quest or storyline, you can 4-Scene approach.

THE 4-SCENE STORY:

At the most basic, a RPG storyline comes in four parts, or four scenes. If you are planning a quest, a side-quest or just a random encounter for the players on their adventures, you can easily do so by using the four scenes.

The first scene is the **Brief**. Here is where the players get the plot-hook, the job, the quest. It can take place in a bureaucrat's office with an official stamp or it could be as simple as a thief bumping into the character and they see him disappear around a corner. The important role of the Brief Scene is that the players get an objective, a goal, a mission that they can work towards or against. In many instances, this is the most important scene as this will give the players the motivation for the storyline.

Next up is the **Legwork**. The characters now know what they have to do, now they just need to figure out how to do it. This is where buying needed equipment, scouting and investigating happens. Everything that needs doing before they get onto the task at hand is done here. As such, this scene is most often a very informal event, there is no one person deciding it is time for legwork, it is something that is just done. Therefore, the Legwork Scene is mostly handled by the players themselves as they decide what they need to do to prepare for the next scene.

When the characters are ready, it's the **Mission**. This is fairly straightforward, this where the action takes place. The characters now know what to do, they have prepared for it, and so they do it. Most

of what you have planned will take place here. The Mission Scene will be the climax to the storyline. A lot of times, the characters may do a bit of the mission, do some legwork, do more of the mission, some more legwork, etc, so that the legwork and mission scenes start to blend together.

Lastly, of course, comes the **Debrief**. Much like the first scene, this doesn't have to be an official declaration that the mission is over. It is just that time when the characters have finished for the day and can catch their breath, have a pint and sleep it off. The important aspect of the Debrief Scene is that the players know that this storyline or quest is now over. The overall story or campaign (if this storyline was merely one small part) may still be ongoing, but they know this stage is over.

Following this simple template, you should be able to create almost any story you can think of for your group to enjoy.

THE WHY:

This is perhaps the most important aspect you will need to plan. There needs to be a motivation for the game, doesn't matter whether it is sandbox or a quest. You will already have created the motivations for any potential employers and opposition, and the players will create their characters' motivations, so this is not what is meant here.

The entire game needs motivation. There needs to be a drive for the players to succeed, a sense of importance. Whether the characters are all great princes or the poorest thieves, the game needs to feel important so that there is all the more reason to succeed and all the more emotion should they fail. It is this drive and motivation which creates the gripping tension we all enjoy from watching and reading thrilling movies and books.

To put it another way, you need to make your players care about the game. If they don't care about the outcome, they get bored, and boredom is the death of fun.

If you can provide this drive, you will engross your players into the game and they will become so immersed in the story that any small mistake you do make will be overlooked. In short: provide a great motivation and your game will be as safe as houses.

RUNNING THE GAME

The group has been assembled. The characters have been made. The game has been prepared. All that is left to do now is kick back and enjoy the game... if you weren't the GM. While you can start relaxing now that the hard work is done, it's not all over yet.

When running the game, your main concern is to make sure it goes smoothly. The better your group plays together, the easier it will go for you. If they enjoy each other's company and work well as a team together with little bickering, half the job has already been done for you. Then you just have to worry about the game and not the players as well.

CLEAR COMMUNICATION

Like the old expression says: never assume. Unfortunately, no player seems to have ever heard this. It is unfortunately something that can't be helped with a medium such as a tabletop RPG.

Unless you explain everything to the smallest detail, your players' imaginations will fill in the rest. You mention a guard armed with a pistol and sword approaches, but what colour are his boots? Does he have facial hair? What colour are his eyes? Are his socks matching? All of these things are irrelevant to the scene at hand, but something the players' imagine will fill in. Most of the time, this is a very good thing as it means you don't actually have to take half an hour to describe every NPC your players meet.

Unfortunately, there are some times when this doesn't go according to the plan. You mention that a man with a "gun" approaches the PCs from afar. The group may assume this to be a pistol, but you meant a rifle and now a PC is dead because they expected the NPC to have to come much closer before getting off a shot.

Communicating the important details are crucial. What the colour of his underwear is doesn't matter. What he had for breakfast doesn't matter. What can impact the players, especially if it can be bad for them, needs to be clearly communicated. If you are ever unsure about what information to give the players ask yourself if the PCs could be seriously harmed if you didn't give them this information. This doesn't mean you need to spill all your secrets

and twists for the game, just tell them the obvious things that their characters should know in any given situation.

Also, remember that the Perception and Investigation Skills do exist for a reason. If you are unsure how much you should tell the players, let them roll a Perception or Investigation Skill Check and then you can decide how many of the important details they noticed.

COMBAT AND DAMAGE

NARRATIVE DAMAGE

The Glyph System is a lethal system and every NPC the players meet could be quite dangerous. The PCs will suffer damage, a lot of it if they are unlucky, and some of them may even die. How that will happen is entirely up to you as the GM.

Damage will fall under two categories: Combat and Non-Combat Damage. Combat Damage is the easiest one to deal with as it will be the dice rolls that do most of the work. Non-Combat damage on the other hand will rest entirely on your shoulders.

COMBAT DAMAGE

The **Wound Severity** and **Hit Locations** tables will, clearly, tell you where on the PCs body they were wounded and how severe the wound is. However, these tables will not tell you what sort of wound it was. Whether it was a scratch or a cut, a bullet wound or a broken rib, the description of any wounds the PCs receive is up to you. Take into account the context that the wound is received in, what the environment is like, what weapons are used, what armour (if any) is worn, and any other factors that could have an impact on the wound.

There are some vague guidelines such as swords cuts and maces bash, but with all the thousands of different weapon types in history and even more in fictional universes, it will be up to you to describe the type of wounds the PCs and NPCs receive.

Always keep in mind the severity of the wound: A Minor Wound is something small and insignificant that will take care of itself within a matter of minutes; a Significant Wound is exactly that. It is painful, it is distracting, it is weakening, and it requires medical attention; and a Grievous Wound

is something you may never recover from. It is truly something to grieve.

The supernatural elements that may be in your setting of choice will always be a wild card when it comes to wounds. Because the players will be able to create nearly any effect with magic or psionic powers and whatnot that you can imagine, the wounds that they create will similarly be as varied. Supernatural elements can do anything to a human from turning flesh to stone to disintegrating flesh all together, from pumping arsenic into the blood to turning the blood inside the body to fire.

Non-Combat Damage

There are many more ways to get injured and die out of combat than there are in combat, and they aren't normally as quick and clean. Drowning, suffocating, poisoning, burning alive, falling off a tower, and so much more. The issue with all of these is that there are no easy Wound Severity and Hit Locations tables to tell you how bad the damage would be and where it will be.

Most of these can be handled through roleplay and your judgement. For example, falling off a ten story building with nothing below but pavement will kill you, no questions asked. So would a block of concrete around your feet and a lake. A lot out Non-Combat wounds will have to be dealt out to NPCs and PCs in a way that best fits the narrative. Use your judgement on this carefully as it may seem to the players to be arbitrary.

If you are ever in doubt about how severe wound has to be or where it should be located. Simply roll on the Wound Severity and Hit Locations tables. You can roll on the Hit Locations table as if it was a normal d100 roll and then just use the location you rolled, however the Wound Severity is a little more tricky.

In nearly all circumstances there will be a Skill Check associated with whatever danger the PC is in such as it an Athletics Skill Check to run out of a burning building. Allow the player to roll the Skill Check and roll a d100 yourself. Treat this like an Opposed Check and treat the Skill Level you have to beat as Level 100. By however much you win the Opposed Skill Check, that is the severity of the wound inflicted. By doing this, you allow the player to succeed without taking damage (difficult but possible) and you grant some randomness to the

result.

Remember also that Non-Combat damage in most cases will involve situations that would realistically affect more than one body part. Similarly, certain Non-Combat damage wouldn't feel realistically correct being on certain Hit Locations.

Thirst and **starvation** for instance does not really affect your legs (it does, but through a roundabout way of affecting your stamina and balance and your brains). For cases likes this and for things like **poison** or **illness**, it is best (generally speaking) to damage the torso or brain as any penalties gained from Wounds will then affect any movement the PC makes.

Mental Damage

Mental damage and insanity may be the most controversial and complicated aspect of the Glyph System that you can implement in your games. There are more mental conditions and disorders in the world than you can name in one day and the Glyph System compacts all of these into one easy-to-use mechanic to track.

However, just because there is a single mechanic for mental traumas and conditions does not mean that there will only be a single mental condition that your players will suffer from. In fact, because the mental wounds are set up like combat wounds, there can be thousands of different traumas and disorders that characters can suffer from throughout the course of an adventure or campaign.

And just like with physical combat wounds, it comes down to your descriptions and narrative as to what the mental wounds will be that the characters suffer from. As with physical wounds, keep in mind the severity of the wound when describing what it is.

Last but not least is the Location Destroyed Wound. In physical combat this is fairly straight forward: the limb or body part in question has become permanently non-functional. In Social Combat, Location Destroyed simple means that the combat is over and the at character has lost. There is no real lasting damage other than what you, the GM, believes is appropriate.

For Mental Damage, Location Destroyed works differently. Here, Location Destroyed means insanity. As with physical combat, it is a permanent and horrific scenario but it does not mean loss

of function. A Mental Location Destroyed sits somewhere between Social and Physical.

At the end of the day a Mental Location Destroyed does, in a philosophical sense, mean quite that: the character's mind has been broken, it has been shattered, it has stared into the abyss and something stared back. They are no longer, and will never again be, the same person they were before.

While it is possible to go from no wounds to Location Destroyed through one unlucky Skill Check, most often you will be able to clearly show the players how their PCs have gone insane through all the mental wounds they have accumulated. This can be a way to show what type of insanity the character eventually suffers from and how it manifests.

This in itself could be a story and the more that you can bring it into a game, the more that characters will grow and will realise that their minds are as fragile as their bodies and need to be taken care of. A character with three Mental Grievous Wounds should have as hard a time as a character with three Physical Grievous Wounds.

If there are no supernatural elements in your setting, then the mental wounds will come from what traumas we can experience in real life. Seeing someone die, seeing a gruesome murder scene, being tortured or interrogated, living through combat, or the constant mounting stresses of a hard life.

If there **are** supernatural elements in your setting, then all bets are off. Once you add in psionic powers or magic that can crawl into someone's mind, there will be far more exotic and interesting ways to make someone go insane.

THE LONG GAME

There are two main ways of running a long consecutive game: a series of standalone adventures or a single long running campaign. They can overlap quite frequently, but broadly speaking they are separate.

Stand alone adventures are just that: a series of adventures that have at best a tenuous link to each other can be played over as long a time as you want. This will give you and the players the opportunity to test out different styles and genres of games, playing different characters and enjoy different

scenery. Adventures can also vary the tone of the game, easily switching between drama, comedy or horror between adventures. With stand alone adventures, there is no real "long game" you would have to prepare for, just taking each adventure as it comes.

Campaigns on the other hand is one (usually) long story that may take months if not years (if you are ambitious) to complete. This at first does seem like a huge task to craft such a long story, but it is always better not to craft the whole thing. If you did, you could well find that the actions your players take may invalidate the whole story. You wished them to take the left path to the ruined castle, instead they took the right path to the swamp and kept going on right. What can you do? Two things really, one is to force them back (something called "railroading") but this might upset them because the choices they make no longer matter. Or you could replan the story.

It's much better to prevent this sort of thing than try and fix it. If you want a campaign, plan only the broadest, most vague story elements. Who's the villain, what does he want and how well he do it. That's it. Then just plan your gaming sessions as they go. Let the actions of your players dictate how the grand scheme of things unfold. By keeping the details vague, you can use each session to merely nudge the players in the right direction.

You can always combine the two. For stand alone adventures you can keep similar themes across each adventure. Perhaps the same employer. Perhaps you can put clues in each adventure to hint at a larger story such as one villain causing all the trouble the PCs have been seeing. Similarly, you could have adventures in a campaign. If you are familiar with video game RPGs, you will know of side quests, those adventures the PCs can do that are not connected to the main story line.

Whichever way you choose to do it, if you allow the players' choices to matter and influence the storyline, both you and the players will walk away happy.

ADVENTURE GENERATOR

Here are five simple questions that should give you hundreds of different scenarios to choose the perfect game from. Simply take the tables top to bottom, left to right and you'll get the rough outline for a mission, an adventure, a side quest, what have you. You can even string a few of these along together to create a whole campaign.

WHO HIRED YOU?

1 - 4	A governmental agency/division
5 - 8	A secret society
9 - 12	A private individual or group thereof
13 - 16	A criminal organisation
17 - 20	A religious organisation

WHY DID THEY HIRE YOU?

1 - 4	To assassinate someone
5 - 8	To protect something valuable
9 - 12	To deliver something/someone
13 - 16	To steal a valuable object
17 - 20	To kidnap someone

AGAINST WHO IS THIS PLANNED?

1 - 4	A governmental agency/division
5 - 8	A secret society
9 - 12	A private individual or group thereof
13 - 16	A criminal organisation
17 - 20	A religious organisation

(AS THIS IS THE SAME TABLE AS THE EMPLOYER TABLE, IT IS POSSIBLE THAT YOU COULD BE WORKING AGAINST THE SAME GROUP THAT HIRED YOU. THIS CAN EASILY BE EXPLAINED BY THE LEFT HAND NOT KNOWING WHAT THE RIGHT HAND IS DOING, OR THAT THERE IS A TRAITOR OR SIMILAR INSIDE THE ORGANISATION)

MOTIVE?

1 - 4	Revenge
5 - 8	Greed
9 - 12	Jealousy
13 - 16	Survival
17 - 20	Political

WHAT'S THE COMPLICATION?

1 - 4	Your employer decides to double cross you after you complete the main objective of the mission.
5 - 8	Another organisation is after the same thing (roll the employer table for whom).
9 - 12	The constables were tracking the situation for the start. They will attempt to arrest you some time during the mission.
13 - 16	Someone close to you is unwittingly working against you.
17 - 20	There's a time limit. It has to be done now. There is no time for legwork.

THE SIGIL SYSTEM

As said in the very beginning of this book, the Sigil System is the older and bigger brother to the Glyph system and forms the basis for all of Stormforge Productions' RPGs, starting with The Runed Age.

But just because Glyph is the younger brother, doesn't mean you can't use it with other Stormforge products. In fact, since both systems are so similar, it is more than simple enough to play in settings such as the Runed Age by using only the Glyph system.

TRANSLATING GLYPHS AND SIGILS

Both Glyph and the Sigil System run on the same principle: that of rolling under a percentile; Glyph just takes that percentiles in 5% stages to use a d20 while the Sigil System takes each percentile as they come to use a d100. This makes it easy to jump between systems.

The similarities don't end there. All the modifiers in this book are found in the Sigil System and all at the same severities (after having been multiplied by 5) and the Wound slots are gained at precisely the same rate in both systems. In fact, other than everything being a multiple of 5 between Glyph and the Sigil system, there is only one real difference between the two systems and that is the number of Skills.

Glyph has 10 Skills and the Sigil System has 20 Skills, although it isn't simply 2 for 1 deal when

translating one system to another. The table below shows which of the Sigil System Skills have been combined to form the Glyph Skills.

When moving from the Sigil System to Glyph, after having divided everything by 5, simply average out

SKILL RELATIONS	
THE SIGIL SYSTEM	GLYPH
Athletics, Drive	Athletics
Constitution, Will	Vitality
Fight, Shoot	Combat
Perception, Investigate, Insight	Perception
Stealth, Burglary	Stealth
Diplomacy, Deceive, Perform	Cunning
Intimidate	Gruffness
Lore, Craft, Contacts	Intellect
Special	Special
Wealth	Wealth

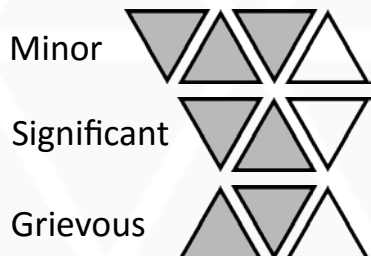
GLYPH

Sex: Skin Colour:
 Age: Hair Colour:
 Build: Eye Colour:

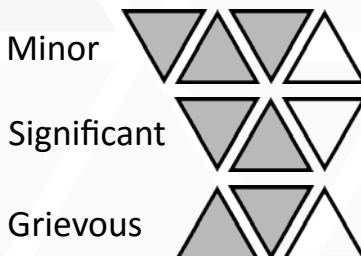
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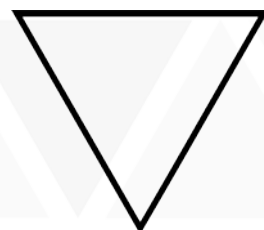
HEAD: 1 - 2



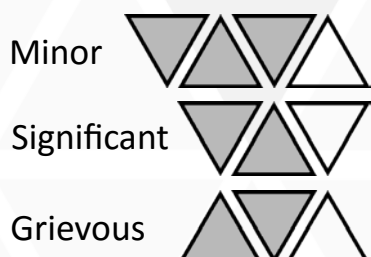
TORSO: 3 - 8



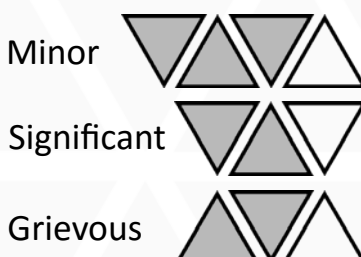
GLYPHS
AVAILABLE



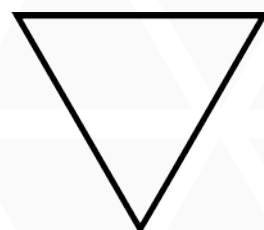
LEFT ARM: 9 - 11



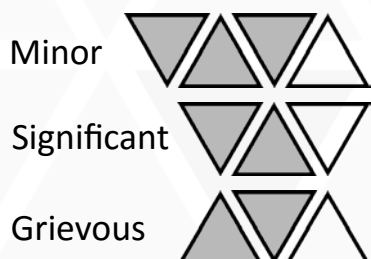
RIGHT ARM: 12 - 14



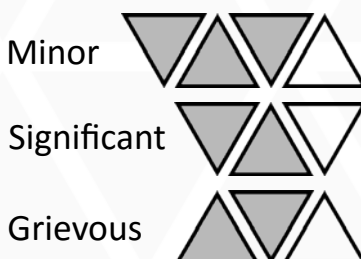
EXP
AVAILABLE



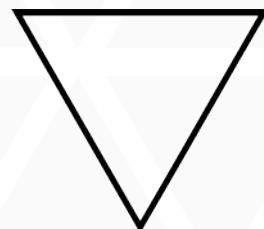
LEFT LEG: 15 - 17



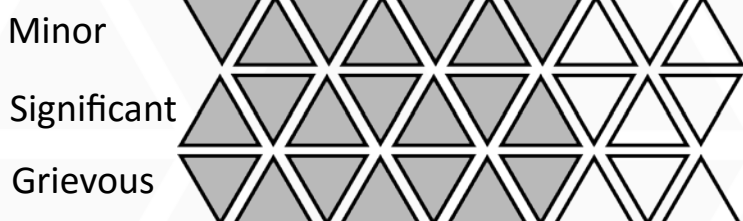
RIGHT LEG: 18 - 20



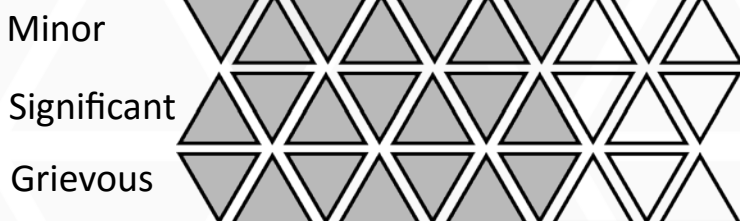
EXP SPENT



SOCIAL



MENTAL



SKILLS

ATHLETICS		CUNNING
COMBAT		GRUFFNESS
PERCEPTION		INTELLECT
STEALTH		SPECIAL
VITALITY		WEALTH

SPECIALISATIONS

GLYPH



STORMFORCE PRODUCTIONS