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ABSTRACT

Escape room started to become increasingly popular in recent years. According to July 2018 Escape Room Industry Growth Study, there were only 2 dozen escape room facilities in 2014 in the United States, but there are more than 2300 escape room facilities in 2018 (Spira, 2018). This paper presents the development of a co-op board game *Escape: The Secret Casino* which simulates an escape room. The goal of this project is to transfer the experience of escape room to a board game. The aim of this design is to provide players the experience of an escape room without having to go to a real physical location. The paper introduces the game design concept, playtest results, and its future development.
1. Introduction

The goal of this project was to transfer the experience of escape rooms to a board game. The aim of this design is to provide players the experience of escape rooms without having a real scene. The escape room genre has a number of names to given to it: Escape Game, Live Escape, Puzzle Room, Live Action Game, Adventure Room/Games (Wiemker, Elumir, & Clare, 2015). The core of the escape rooms is that the designers build a series of real scenes in the physical space. The player solves puzzles by exploring the space and interacting with the objects. According to Wissmath, Weibel and Groner’s definition of immersion, “Media contents are perceived as “real” in the sense that media users experience a sensation of being spatially located in the mediated environment” (Wissmath, Weibel, & Groner, 2009). Because escape rooms have provided players with actual scenes, they can easily get a strong immersion experience and feel themselves the protagonist of the game. When escape rooms are transformed into board games, they lose this key element. Therefore, how to transform the spatial interaction game experience into a different medium is my design problem.

Transforming a game experience from one medium to another also required transferring game mechanics as well as dynamics. In escape rooms, players must solve puzzles in one or more room(s) within a limited amount of time to win the game. The puzzles themselves need to be connected to the theme of the room and be understandable by the players based off of information available within the room. In the case of physical challenges, this too should be completable based on items found within the room (Wiemker, Elumir, & Clare, 2015). Therefore, puzzle design is the heart of the game. As Wiemker, Elumir and Clare proposed,
“Puzzles can be categorized into two basic approaches: mental and physical. A mental puzzle makes use of the player’s thinking skills and logic. A physical puzzle, sometimes known as a ‘task’ or ‘twitch’ puzzle requires the manipulation of real-world artifacts to overcome the challenge and get the reward” (Wiemker, Elumir, & Clare, 2015). Since there is no actual scene for the player to explore, how to embody physical puzzles in a board game is a challenge. For instance, words written with special pigments need to be seen with ultraviolet light. In addition, escape rooms have some useless items in the room to interfere with the player. So setting up distractors in board game version is another challenge.

2. Background

Escape rooms started to become increasingly popular in recent years. According to July 2018 Escape Room Industry Growth Study, there were only 2 dozen escape room facilities in 2014 in the United States, but there are more than 2300 escape room facilities in 2018 (Spira, 2018). The origins of escape room come from video games called ‘Escape Rooms’ or ‘Escape Games’. The player had to solve mysteries by interacting with the people around him in order to escape from the room and move onto the next level (History and Origin of Escape Rooms, 2019). Then it evolved from video game concept to real-life escape rooms. Penttilä states, “Unlike in screen-based games where there is a separation between the controlled avatar that exists inside the game world and the player, in real-life escape games the player and the avatar are one and the same” (Penttilä, 2018). Because of the unique setting, the player is more immersed in the game. Due to the location restriction, players must go to specific places to play. So I came up with the
idea of combining the escape rooms with the board game. In this way, the player can get the escape rooms’ gaming experience without being restricted by the place.

There are already games of this type in the market. Among them, the most popular and praised is *Exit the Game* series. The game comes with an instruction booklet, a puzzle booklet, a decoder disk, a deck of cards divided up into answer cards, riddle cards, hint cards, and some mysterious objects. Each game has its own theme. The puzzle booklet and riddle cards contain all of the puzzles. The decoder disk is used to confirm the puzzle answers and instruct the player which answer card to pick up. The hint cards are well-designed. Each puzzle has three phases hint cards which are from implicit hint to direct solution. All puzzles are challenging. However, this game pays more attention to the puzzle design and weakens the feature of escape room. So when playing this game, it is more of a puzzle board game rather than escape board game.

Another is *Escape the Room: Secret of Dr. Gravely’s Retreat*. The game box contains a story card, a decoder disk, an instruction booklet, and puzzle envelopes. In these envelopes, there are secret puzzles materials and more story cards. The player verifies the puzzle solution with the decoder disk and gets access to more envelopes. These envelopes develop the game story and progress the game. The puzzles are well constructed based on the themed story and come in many types. The only problem is that some of the puzzles can only be done by one person at a time. In this case, if the game is played by a group of people, others need to wait around or pass around of a puzzle until one person solves it.
The last one is *Escape Room in a Box: The Werewolf Experiment* which was nominated for the Cardboard Republic Socializer Laurel and IndieCade Finalist in 2017. Except for the materials which are similar to the previous two games, there are three locked plastic containers and several small objects such as a petri dish in the game box. Two of the locks are combination locks and one requires a key. Different from the others, it provides players the physical objects to play with. Another thing to note is that it can be played with Amazon Alexa, a virtual assistant, to enhance game experience. The skill requires an Alexa compatible device and a valid Amazon User Account in order to function properly (*Escape Room In A Box: The Werewolf Experiment*, 2019). In this case, players can ask Alexa to keep time, hints, play music, and more. It opens up a new way of combining board game with mobile app. This adds variety to the puzzles and also helps simulate scenes and objects. For example, the app can play phone recordings, videos, and background story based on the scene. In general, this game shows more possibilities for future escape room board games.

### 3. Approach

#### 3.1 Methodology

During the development of the game, the game mechanics updated in response to feedback from playtesting sessions. This is method is called iterative design. According to Zimmerman, “Iterative design is a design methodology based on a cyclic process of prototyping, testing, analyzing and refining a work in progress. In the case of games, it means playtesting”
(Zimmerman, 2003). Since the game is designed to be played by 1 to 6 people, it playtested with various numbers of people: 1 player, 2 players, 3 players, and 5 players.

Playtesting sessions were conducted on the campus of Northeastern University and several board game related clubs. 25 people in total were recruited as playtesters. They consisted of students and instructors at Northeastern University and club members who are age 18 and up. The research methods applied were think-aloud and interviews. Their prior escape rooms or related gaming experience was taken into consideration when analyzing the playtest results. All data is anonymous.

Through the playtest, my goals were to find out 1) the similarities and differences of the gaming experience between the game and escape rooms; 2) the rationality and intrigue of the puzzle settings; 3) advice and feedback about the game.

### 3.2 Limitations

Most of the playtesters are young adults. They have experience of playing escape rooms and board games. Due to their prior gaming experience, they understood the game mechanics easily. It made them engaged and immersed in the game soon. However, on account of the lack of participation of teenagers and people who without similar gaming backgrounds, the playtest results did not fully cover the target audience of the game. In the future development, in order to get more comprehensive playtest results and feedback, the playtesters’ diversity should be increased.
4. The Design and Development

4.1 Overview

*Escape: The Secret Casino* is a co-op board game which simulates an escape room. It can be played by 1 to 6 players who are 10 and up. The game background setting is an underground casino. It comes with 71 cards in total, a decoder disk, and an instruction booklet. Each card is a full, independent scenario. They not only contain all the puzzles but also develop the game story. Players have one hour to overcome the challenges and obstacles in the game. The game ends when the player solves all the puzzles to escape the casino.

4.1.1 Goal

The goal is to escape together from the underground casino as quickly as possible.

4.2 Design

4.2.1 Theme Story

The game story is set in a private underground casino. The players find themselves in a locked room which looks like an abandoned storeroom. There is an instruction paper and a strange disk in front of them. They realize that they will not be able to leave here until they have worked out all the puzzles and open the door.

4.2.2 Scene Design

The game has seven different rooms, which are storeroom, secret room, office, monitor room, poker room, cashier’s desk, and casino (Figure 4.2.1). They are arranged in the order of
unlocking. Each room contains clues and objects related to the puzzles. The overview map is invisible to players. They only can get the corresponding scene card once they unlock a new room. This setting is designed to keep the game mysterious and to cause players’ curiosity and exploration.

Figure 4.2.1 Overview Map

4.2.3 Card Design

The game has four decks of cards, object cards, scene cards, code cards, and hint cards. In addition to hint cards, each of the other three decks of cards is marked with a number or letter in the back (Figure 4.2.2).
The details of each card deck is stated below:

<table>
<thead>
<tr>
<th>Card Deck</th>
<th>Sign</th>
<th>Function</th>
<th>Mechanics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Object</td>
<td>Red/Blue stripe</td>
<td>It shows an object (a key, a door, a pen, etc). Object can interact with another object (a key with a door).</td>
<td>By adding the objects’ numbers together, search for the corresponding card. The only combination is a red number with a blue number and vice versa.</td>
</tr>
<tr>
<td>Code</td>
<td>Yellow stripe</td>
<td>It requires the player solves the three-digit code answer.</td>
<td>The player has to verify the three-digit code answer with the decoder disk to continue the game.</td>
</tr>
<tr>
<td>Scene</td>
<td>Gray stripe</td>
<td>- A place shows a room and objects within it.</td>
<td>Search for the cards which numbers or letters appear on the card and reveal them.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- An incorrect combination or code that the player made.</td>
<td>It indicates that the player’s current attempt is incorrect.</td>
</tr>
<tr>
<td>Hint</td>
<td>“Help Card”</td>
<td>- A clue about the corresponding code puzzle</td>
<td>- provide the solution to the corresponding code puzzle</td>
</tr>
</tbody>
</table>

Table 4.2.3. Card decks and features
4.2.4 Puzzle Design

The game has five main puzzles. All of their solutions are three-digit passwords. Since the core mechanic of the game is to combine two numbered object cards to direct the next one, players need to find relevant clues through exploring the combination of different objects. The position of objects in the rooms and the relationship between them are the key to solving puzzles. Each main puzzle has its own fixed sequence. The figure below shows one puzzle’s the sequence in the game (Figure 4.2.4).

Figure 4.2.4 Puzzle Sequence Example
4.2.5 Game Materials

The game can be played with the elements that are shown below:

![Game Materials Image]

Figure 4.2.5 Game Materials

- 71 cards: include four different decks of cards
- A decoder disk: it is used to verify the three-digit code solution and instruct the next step.
- An instruction booklet: it introduces the game story, game materials, and rules.

4.2.6 Game Rules

Before the game begins, all the cards face up on the side marked with numbers or letters. The game starts with a start card which shows the first room of the game. The objects and clues within this room are marked as numbers and letters. Players can search the corresponding card
and reveal it. The game takes place in real time and the players can work together as a team to win.

The detailed rules are as follows:

1. When combining object cards, the only valid combination is a red number with a blue number. No other combination is allowed (red & red, blue & blue, blue & grey, etc).
2. There are some crossed-out numbers and letters at the top of certain cards. This means that the cards with the numbers or letters can be discarded immediately. They are no longer used for the rest of the game.
3. When the player is confronted with code cards, he must find the right code to continue the game. The code need to be verified with the decoder disk. All codes are made up of three digits.
4. At the edges of the decoder disk, there are five different letters or numbers. Each stands for a code to be solved.
5. Enter the code under the corresponding letter number on the disk. Then, look through the viewing window on the smallest wheel to see a number or letter. It indicates which card the player should reveal next.
6. Each code card has two hint cards. The first one provides the clue and the second one provide the solution.

4.2.7 Technology

At the beginning of the development, the initial attempt was to create the scenes with Photoshop by directly combining the images of the items together, such as tables, doors, etc. However, the
scenes involved a lot of puzzle design, there was no way to completely achieve the designed scenes through Photoshop. Therefore, I decided to build all the scenes with Unity 3D, then taking screenshots of the scenes and modifying them in Photoshop to make the cards. Thus, although this is an analog game, the game world was created with a 3D game engine.

- **Unity 3D**

Most of the models used in the scenes are purchased from Unity Asset Store. A total of four asset sets are bought, which are 1971 Saigon - Retro Office (Clinton, 2018), Workshop HQ Pack (Knife Entertainment, 2017), Aquarium (Enozone, 2018), and Tavern Bar Interior (3D Everything, 2017). Some special objects which involves puzzle settings are made by myself.

- **Photoshop**

The design of the cards, the decoder disk, and the instruction booklet are all done by Photoshop. Some images and icons are downloaded from the free publishing resources on the Internet. Some are purchased from websites. All resources are listed in the reference.

### 5. Playtest Results

Three iterations were conducted in the campus of Northeastern University and several board game related clubs. 25 people in total were recruited as playtesters. The research methods applied were think-aloud and interviews. All data is anonymous.
5.1 Initial Playtest

The initial playtests were in the early stage of the game which had no instruction paper, hint cards, or decoder disk. The goal was to test the game mechanics and puzzle design. Four participants were recruited. They all played solely.

The problems and feedbacks are listed below:

- The game should have hint cards. Instead of directly giving players the solution, hint cards can provide a better gaming experience.
- Object card 43: Description was a little bit confusing. It influenced the understanding of the dice puzzle.
- Object card 87: The indicator light of auto should be brighter, otherwise it has no effect.
- When certain cards are used, players should be reminded that these cards can be discarded. Otherwise players keep a lot of cards on the table, which can lead to confusion.
- Code card 56: The letters on the phone keyboard were not obvious, making it difficult for players to think of the combination of letters and numbers as the solution.
- Add card 67 & 50: they were the incorrect combination players tried for code card 59 and H.
- Add card 6: it was the wrong combination of object cards 4 and 2.
- Scene card 89: The hidden number was hard to notice. The color needed to be changed in order to make it a little more visible.
Once players turned over the scene card, they rarely checked the card again. Therefore, they often ignored the logic of some object’s position in the space. This affected their judgment of the clue to the puzzle.

Based on this feedback, several changes were made to the game. First, the cards mentioned in the feedback that need to be added or edited were completed. For example, code card 56 was changed to the image of the phone keyboard (Figure 5.1.1). Second, instructions to discard cards notes were added to some cards. The discard note was designed at the top of certain cards (Figure 5.1.1). Cards with the crossed-out number or the letter can be discarded since they would not be used for the rest of the game. Third, hint cards and the decoder disk were completed and ready for use in the game (Figure 5.1.2).

Figure 5.1.1 Card 56 Updated Version
5.2 Second Playtest

The playtest for the updated game had 8 participants. 3 people played solely, while the remaining 5 participants played in a pair and trio. The goals of this playtest were to know 1) the players’ experience, especially with escape rooms; 2) if there were problems when players played as a team; 3) whether the decoder disk included all the possible answers that the players might try and gave them the corresponding right card number; 4) if the hint cards help the players solve the puzzles; 5) feedback on puzzles and overall game design.

The diagram (Diagram 5.2.1) shows the result of the similarities and differences in player experience between the game and escape room. All eight participants mentioned five typical experiences they thought the two games had in common, which were challenge, fun, surprise, curiosity, and problem solving. Some players suggested several experiences which the board game could not create but escape rooms could. Four participants stated that the most attractive point of escape room was the exploration of space. When transformed into the board game, the
exploration process can only be reflected in the fact that the players find the corresponding cards based on the clue provided by the scene card. It made the player lose the sense of exploration. In addition, five participants agreed that escape rooms create different atmospheres based on the themes, especially the horror ones. Therefore, players would have a sense of intensity and fear as the game processes. Due to the limitations of the board game itself, it is difficult to completely achieve the same game experience as an escape room.

![Diagram 5.2.1 Player Experience](image)

The participants’ problems and suggestions are listed below:

- Card 89: Instead of using the hidden numbers in the cabinet as the solution, it was more interesting to use the number of different types of cups as the real password and have the hidden numbers be misleading.

- Card C: This scene card of the betting table should be changed to a code card and the code card 69 should be changed into a scene card. In this way, the logic of this puzzle would be easier to understand.
• Add cards 6, 86, and 25. These were wrong combinations the players tried, which were 4 with 2, 27 with 59, and 23 with 2.

• Card 42: The full name of the day on the calendar could be changed to only the first three letters, such as Monday to MON. In this case, the setting of the puzzle would be more reasonable, and the player could have a clear clue.

• The solution for the code card N was the order of the three highlighted dates on the calendar poster. However, on the calendar each week started with Sunday. So most people counted Sunday as one rather than Monday, and there was no related prompt before. This made the solution somewhat unreasonable.

• Some clues should be added just to tell the game’s background story, such as a diary, phone recording, etc.

According to the problems and suggestions, several changes were made to the game. First, the cards that need to be added or edited were completed. Second, the solution to the final puzzle was changed to the numbers of different types of cups in the cabinet. The card 89 was modified (Figure 5.2.2). Third, the solution to the code N became the product of the three highlighted dates. Last but not least, because of the changes of the two puzzles’ solutions and the wrong answers that the player might try, the decoder disk was also adjusted accordingly (Figure 5.2.3).
Figure 5.2.2 Card 89 Updated Version

Figure 5.2.3 Decoder Disk Updated Version
5.3 Final Playtest

The final playtest recruited 13 participants. There were three single players, a group of two, a group of three, and a group of five. The purpose of these playtests were to know 1) the player experience; 2) evaluation of the overall design of the game; 3) suggestions and problems.

The Table 5.3.1 shows the result of the player experience with the game.

<table>
<thead>
<tr>
<th>Experience</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fun</td>
<td>All 13 participants said the gameplay was new and interesting. It was something that they had never played before.</td>
</tr>
<tr>
<td>Problem Solving</td>
<td>All 13 participants thought the process of combining object cards and solving puzzles gave them a strong feeling of problem solving. This was also the core experience of escape room.</td>
</tr>
<tr>
<td>Surprise</td>
<td>10 participants agreed that some solutions to the puzzles, as well as the setting of the scene surprised them.</td>
</tr>
<tr>
<td>Challenge</td>
<td>9 participants said the difficulty of the puzzles made them feel challenged.</td>
</tr>
<tr>
<td>Anxiety</td>
<td>5 participants mentioned that when they got stuck in some puzzles for a long time, they felt anxious.</td>
</tr>
</tbody>
</table>

Table 5.3.1 Player Experience_Final Playtest

All participants rated the experience highly in terms of overall quality. The core mechanic of the game which combines two object cards to get the next one was rated as creative and interesting. They also thought that the process of confirming the solution with the decoder disk gave them the similar experience of solving real locks in escape room.
Based on the design of the game and their experience, the participants mainly put forward suggestions for the improvement in two aspects. First was about the establishment of a sense of space. Most playtesters agreed that the scene card was not very effective in helping them create a sense of space. As the players collected more and more scene cards, they needed to take the time to sort out the order of them. They got confused during this process. Therefore, one suggestion was to provide them with an overall map which shows the structure of the entire space. Another suggestion was to give them a map of the room when they unlock a new room. A box with the size of the card should be designed in the place where there are clues and objects which would allow the player to put the corresponding card into the box. That way, players can easily know where the items are and what scenes they belong to.

The second point was about the type of puzzle. The solutions to the five main puzzles are all three-digit. Some playtesters thought that although the way to solve each puzzle was different, and all of the digital puzzles felt a bit monotonous. They believed that enriching the types of puzzles was an important element for the future development of the game. One player’s idea was that rather than only having numbers on the decoder disk, colors and graphics could also be added to the decoder disk. In this way, graphics and colors could be the elements of puzzle design.
6. Future Development

For future development, as suggested by the players, the background story and characters will be enriched in further iterations. Some puzzles will be related to the storyline and the characters. For instance, it will have the character's profile, and the password of a puzzle can be set to his birthday or the date of an important event related to the game story. In this manner, players can feel the complete and vivid background story of the game, and can better understand the settings of the scenes and puzzles. Furthermore, it can create the themed atmosphere for the player, allowing them to be more immersed in the game.

The design of the puzzle is what determined the playability of the game. Current main puzzles are limited to digital puzzles due to the design of the decoder disk. However, during the playtest session, one playtester’s suggestion opened my mind. Based upon her idea, the colors and graphics will be considered for inclusion in the puzzle. The decoder disk will also be redesigned with the corresponding elements added. In the future, the type of puzzles will be expanded.

Another important issue that needs to be addressed in the future is to give players a sense of space. This problem was repeatedly mentioned during the playtest sessions but no good solution has been found. The idea proposed by some players was to provide an overview map. From my perspective, this will destroy the mystery of the game, the player’s curiosity, and the experience of exploration. The game can remain attractive to the player and cause curiosity because the player does not know what will happen next. This setting is to imitate the escape room, in which
people do not know what is behind the door. Therefore, helping players know the space is a problem that must be solved in the future.

Last but not least, enriching the possibilities of the game and applying the game’s core mechanic to other types of board games. Inspired by *Escape Room in a Box: The Werewolf Experiment* which can be played with Amazon Alexa, one of the possible future directions of the game is combined with mobile apps. With the support of mobile apps, the game can set recording, image, and video clues. The addition of these elements not only enriches the content of the game, but also expands the type of puzzles. Moreover, the structure which combines two objects to direct the next clue can be applied to other board game genres. It can bring a lot of possibilities to their gameplay.

7. Conclusion

The purpose of this project was to adapt the experience of escape room to a board game. The outcome mostly fulfilled my intention. Although due to the characteristics and limitations of the board game, some elements of escape room can not be reproduced in the board game. The game still successfully implements most of the core experience of escape rooms, such as challenge, problem solving, surprise and so on. More importantly, the main mechanic of the game has been highly evaluated by all playtesters. The results proved that it was novel, interesting, and easy to master.
In the meanwhile, the playtest results also reflected some of the flaws in the game. The most significant one was the lack of a sense of space. Regarding this problem, one suggestion received from the player was to give them a map of the room when they unlock a new room. It will be added to the game mechanic and playtested in the later development.

In the future, I intend to continue to develop this game by enriching game story, expanding puzzle types, and exploring the possibility of combining the gameplay with mobile apps. Furthermore, I will try to apply the game’s core mechanic to other board game genres. I believe it brings some new directions and possibilities to the development of board games.
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