

I'm not a robot



The shining bathroom

The Red Bathroom is a red and white styled bathroom located within The Gold Room. Styling[] The bathroom is said to have been inspired by a similarly styled Frank Lloyd Wright designed bathroom at the Biltmore Hotel in Phoenix, Arizona. Scenes used[] It is in this bathroom that Delbert Grady cleans advocaat off of Jack Torrance's jacket, and Jack dives into Delbert Grady's past, revealing that he killed his family with an ax before shooting himself with a double barreled shotgun. Grady states that he had to "correct" his family, as one of his daughters stole a pack of matches and tried to burn the hotel down. Images[] Maps of the Red Bathroom[] Filming Locations[] The red bathroom was filmed in the plaster shops at Elstree Studios. Appearances[] This article contains mention of suicide. Mention "Room 237" to a horror fan; they're apt to prick up their ears immediately. It is one of the focal points for Stephen King's novel The Shining and Stanley Kubrick's classic 1980 film adaptation. The ghost of a dead woman dwells in the bathroom and pursues Danny Torrance even after he escapes the Overlook Hotel, as recounted in the sequel, Doctor Sleep. It's one of the most terrifying sequences in book and film, helping The Shining become a horror classic. Room 237 (or Room 217, which is the number used in the novel) has a surprisingly detailed backstory and an offscreen history involving the real-life hotels that have stood in for the Overlook. That goes for its spectral occupant as well as the physical space itself. Updated on September 23, 2024, by Robert Vaux: Few places in King's work have the eerie resonance of the Overlook, which is still one of the greatest haunted houses in all literature. Much of that comes from its spectral occupants -- memorable and frightening no matter which version of the story they appear in -- and Lorraine Massey stands at the head of the class. This article has been updated with additional information on Room 237's ghoulish permanent resident, and the formatting has been adjusted to meet current CBR guidelines. Is There a Room 237 at the Stanley Hotel? The Overlook is famously based on the Stanley Hotel in Colorado, which served as one of the big inspirations for The Shining. Stephen King and his wife Tabitha stayed in Room 217 on the night of Oct. 30, 1974. Like the Overlook, the Stanley closes for the winter, and the two were the only guests booked that evening. King recounts that he spent much time wandering the halls and had drinks at the bar with a bartender named Grady. That night, he had a bad dream about his then-three-year-old son (horror author Joe Hill) being chased down the hotel corridor by a fire hose. A variation of the dream ended up in the novel (though Kubrick declined to include it in the film) and Room 217 became Mrs. Massey's Overlook haunting grounds. Related Stephen King is best known for his works of horror fiction, but he's also appeared in many of his movies. The change in room number came with the movie, which used the Timberline Lodge at Oregon's Mount Hood for the exterior shots. When production began, the hotel expressed concerns that people wouldn't want to stay in Room 237 since the Timberline doesn't have a Room 237. Ironically, the movie's fame had the opposite effect, and Timberline's website now claims that more people want to stay in Room 217 than any other suite. The Stanley Hotel has since renamed its Room 217 The Stephen King Suite in the author's honor. The 1997 TV miniseries version of The Shining was filmed at the Stanley and restored the room number to 217 in its storyline. The Normality is the Point in Room 237 The hotel setting was intended to serve as a break from more traditional haunted houses, which helped give The Shining its distinctiveness. Hotels constitute a strange convergence of public and private spaces, where people can conduct their own affairs behind closed doors, only to vacate that same space to a stranger the very next night. Over the decades, the Overlook has become a repository for countless tragedies, including murder, suicide, and corruption of all varieties. Once the bodies are gone, the staff simply cleans up and rents the space again. Over time, layers of history build-up, some of it quite horrifying, in perfectly ordinary hotels in the real world. King — and eventually Kubrick — simply added literal ghosts to the equation. Room 237 is the most important manifestation of that in both novel and film. It's no different than any of the other rooms around in, and in the course of the Overlook's long history, it likely hosted thousands of guests with no untoward experiences. That normality is a big part of why the room and its occupants hold such power: they remind the audience that ghosts can appear anywhere. Room 237 contains the ghost of a dead woman, who emerges from the bathroom and tries to strangle Danny Torrance when he dares to enter. His father, Jack, later investigates his claims of the mysterious woman in the room. He sees signs of her in King's book but retreats before she can attack him. In the movie, she appears as a beautiful young woman, and Jack embraces her before she transforms into a rotting corpse. Title Publisher Number of Pages Publication Date The Shining Doubleday 447 January 28, 1977 Doctor Sleep Scribner 531 September 24, 2013 King uses it as a catalyst for Jack Torrance's alcoholism and rage, as his wife Wendy initially blames him for Danny's injuries. The author's build-up to the initial confrontation is equally powerful, with Danny equating the room to the story of Bluebeard and his wives and believing that the ghost can't hurt him right up until she wraps her hands around his throat. Kubrick enhances that with a sequence of nail-biting suspense, as ominous music and a feigned human heartbeat play over Jack's slow survey of the room. Related The upcoming feature film is just one of the many Stephen King adaptations that take place in this creepy location. Color theory also plays a huge role in the scene's unsettling quality. The rug is a Joker-esque combination of bright green and purple, with furniture of a dull lavender and a bathroom decorated in an Art Deco mint green. The off-putting clash of colors is further enhanced by the famous burnt-orange-and-umber hexagonal carpet in the corridor outside the room, leading to a sense of dread and unease despite its ostensibly bright atmosphere. The woman is named Lorraine Massey, and King relates her story through several cryptic passages in The Shining and Doctor Sleep. She's the most recent addition to the Overlook's collection of ghosts, which helps explain why she's so powerful. The wife of a New York attorney, she came to the hotel to cheat on her spouse with much younger men and soon picked up the habit of seducing young bellhops. It hid a deep and abiding self-hatred that her money couldn't heal. On July 1977, her lover departed the hotel and left her behind. Abandoned and alone, she spent the next day drinking in the Colorado Lounge, then went up to her room and slit her wrists in the bathtub. Her spirit appears either as the beautiful woman she is or the rotting corpse she becomes. Mrs. Massey and Room 237 Reveal a Typical Stephen King Trope Massey's tragedy is quite mundane — even sad — which makes her status even more troubling. Unlike other ghosts like Horace Derwent, it lacks occult trappings or overt criminality: it's just a lonely person who succumbs to despair. Her need for love and rage at being left alone drive the hostility and cruelty of the ghost she becomes. King's novels emphasize the normality of her tragedy and a reflection of the terrible things that went on hidden behind closed doors throughout the Overlook's history. That matches a common theme in King's work: how small, mundane evils attract much larger and more terrifying ones. The vampire Barlow in Salem's Lot, for instance, is drawn by the town's petty grifts and abuses, as is It's sinister clown Pennywise. Similarly, Carrie White's telekinetic revenge is prompted by the depressingly normal acts of high school bullying. Mrs. Massey is cut from the same cloth, a sad soul whose quiet tragedy morphs into something monstrous within the confines of the Overlook. Her lair in Room 237 reflects that. There's nothing unusual about the room or the number, save the terrible thing that happened there one night. That was enough to create a true horror. Dick Hallorann, the Overlook Hotel's psychic cook, is aware of Mrs. Massey's ghost after a chambermaid with a slight shining ability reports seeing her in the tub. He doesn't believe she can hurt anyone and that she's essentially just a shade with no power to cause physical harm. Still, he tells Danny to stay out anyway rather than confront the unquiet spirit. He's unaware of how powerful Danny's shining is and how it attracts the hotel's ghosts to him. Danny tries to stay away from Room 237, but curiosity gets the better of him, and Mrs. Massey assaults him before he's able to get away. It further explains how Mrs. Massey can appear to Danny later in life. Doctor Sleep (both the novel and the film) opens with her menacing the boy in the Torrances' new home in Florida. Hallorann's ghost teaches him how to imprison her in a mental box in his mind. In the movie, he releases her and the hotel's other ghosts who have pursued him during the final battle with Rose the Hat. In the novel, Massey stays in her box, and the ghost of the hotel's mobster owner, Horace Derwent, is released. Still, she endures despite the destruction of the Overlook. The film version of Doctor Sleep ends with her latching on to young Abra Stone, whose powers are even stronger than Danny's. The movie ends with Abra preparing to lock her in a mental box like Danny did. Mrs. Massey Endures in Part Because of Danny's Experiences More than any other ghost at the Overlook, Mrs. Massey terrifies Danny for obvious reasons. He conquers that fear when he "boxes" her up, leaving her trapped in a prison in his mind for years. This is a fitting sign of how he can heal from the experience and move forward with his life without being haunted by the experience of Room 237. At the same time, however, Mrs. Massey never truly goes away, thanks to the trauma she inflicted on him. He eventually releases her, and she moves to Abra, undiminished from her time in that purgatorial box. Granted, Abra almost certainly will return her there post-haste — and she might finally vanish for good after that, with no one new to haunt. But the very fact that she lingers after the Overlook itself has burned down speaks to how deeply she affected her young victim in The Shining. The Shining is currently streaming on Max. Doctor Sleep is currently streaming on Paramount+ Release Date June 13, 1980 Runtime 146 minutes Director Stanley Kubrick Writers Diane Johnson, Stanley Kubrick A family heads to an isolated hotel for the winter where a sinister presence influences the father into violence, while his psychic son sees horrific forebodings from both past and future. Years following the events of The Shining (1980), a now-adult Dan Torrance must protect a young girl with similar powers from a cult known as The True Knot, who prey on children with powers to remain immortal. This is the same design as the cover on my first copy of the novel.The bathroom in The Shining's room 237 is one of the most iconic environments in film history. The fame of this room is due as much to the cold and antiseptic Art Deco styling as the slow suspense and visceral horror that takes place there in the film. I've always been a huge fan of The Shining, starting with the novel when I was about 12 and then continuing with the film later on VHS. This scene was certainly one of the more impactful ones in the film for me, due at least in part to its featuring a nude woman turning into a rotting corpse in the arms of Jack Nicholson. I was probably around 15 when I first saw The Shining, and that (admittedly, a little heavy-handed) pairing of sex and death made an impression on my developing brain.All of which should have absolutely nothing to do with shopping carts, but I'm a strange man and so for me, it does. I have yet to write a definitive article about my preoccupation with shopping carts over the last decade or so, although it's been simmering for a while and will likely reach a rolling boil soon. In the meantime, there is this little stub to check out that announces my creation of a group on Facebook, "a shopping cart saved my life." I'm not alone in thinking that the mundane shopping cart carries a lot of symbolic and cultural weight, and I've thinking a lot lately about how the cart has been incorporated into art and also about how I can employ the cart in my own digital endeavours. For inspiration, I looked to Banksy (as I often do), and had to look no further than Show Me the Monet, which recently sold at auction for 7.5 million pounds. Shopping carts cunningly inserted into famous media — I can do that. Banksy's example here carries a strong message about consumerism and the despoiling of beauty, but when the message is the shopping cart, that opens the door to pasting it into almost anything. I decided to start with movie stills, and the bathroom in room 237 seemed like a good place to start. I love the film, the static and balanced image of the bathroom is iconic and very well known, and for an extra bonus the peekaboo nature of the shower curtain allows the replacing of the actor (Lia Beldam) with a shopping cart for (I hope) humourous effect.Here is the finished version, and afterwards we will take a look at some of the other media interpretations that putting this image together revealed:I'm quite happy with how this one turned out. From a technical perspective it's pretty good, although that aspect is helped a lot by the Curvature Blend/Cartoon filter combination that I put on almost everything. Probably not surprisingly, the trickiest part was finding the right level of translucence and fuzziness in the shower curtain. By all rights the cart should be a bit more indistinct if I am trying to match the spirit of the original still, but it was important to this image that we be able to tell what's behind there. Speaking of the original still, here are a few taken from The Shining's IMDB page:There are many other versions of this room on the internet, however. There are at least four computer-generated 3D models of varying levels of sophistication, a screen print, and Lego versions (of course). Here are a few of the computer-generated models:I chose the last of these for Cart 237 because I liked the darker tones and the crispness of the model. There a part of me, though, that wants to try this edit again using a still from the film, and that may happen.While I was putting this write up together and confirming the links to the various graphics, I discovered that this model is part of a YouTube atmospheric piece by someone going by the name Nemo Dreamsapes. The camera pans across different static views of the model, while muffled ballroom jazz from the 1920s plays in the background for over three hours. It's very effective, although I can't decide if it is spoiled or enhanced by the sound of random water drips laid over top. Definitely worth checking out:Poster by JC Richard at Art CollectorHere's a screen-printed poster you can buy for \$55, "by JC Richard. 36"x24" screenprint. Hand numbered. Edition of 300. Printed by Delicious Design." I can't tell if it was airbrushed by hand or by computer, but I think it's safe to say that it was generated like a traditional painting rather than a computer-generated 3D model. What's a little weird about this one is that, if you look in the lower left corner, you will see that the corner of the bidet is square and not round. The only other image I have seen with a squared bidet is the aforementioned model featured in the Nemo Dreamsapes clip. So that's odd.This Lego interpretation is particularly good:The following series made me laugh out loud, as in actually laugh out loud. Click on the last photo, the close-up of the corpse in the tub, to be taken to the artist's page on Eurobricks:Up next, the recreation of room 237 for the 2019 film, Dr. Sleep:As a scenic painter and artist who has painted hundreds of sets over the years and who particularly loves breakdown/distress/patina, I have many thoughts about the sets that reproduce the Overlook Hotel in Dr. Sleep. I think, though, that I have to re-watch that section of the film a few more times before I am confident in my assessment. I definitely respect the craft, effort and expense. I really love photos like the one above that show a set coming together.More evidence of room 237 being planted firmly in the zeitgeist comes from the dubiously received film, Ready Player One, in which the Overlook Hotel plays a significant role:Whatever one's opinion on the film, Ready Player One was nothing if not an exercise in cherry picking the most popular media from the youth of the Boomers. The prominence of The Overlook in the movie, and the further focus on the bathroom in room 237, underlines just how large this scene looms in the nostalgia of a generation.The more I search, the more examples I find of people inspired to make art based on this iconic scene. It really is a testament to the strength of Kubrick's vision that it has inspired so much creativity.A recent discovery (as in, a couple minutes ago) is this visual meditation, The Shining Without Anyone, well executed by Hsien Lun Su at Behance. These are just a few of the renderings, and each of them has a version that is minimally animated:Some other links to check out while I continue my research:Room 237, the perfume - Blog post by The Silver Fox. Scent by Bruno Fazzolari. Interesting blog article about it that may or may not be fictional; my brief skim suggests that this might be creative non-fiction. I am intrigued enough to return to this later for a deeper look.Room 237 - The documentary about The Shining and it's various interpretations by the conspiracy minded. This is a well made and thoughtful film, if a little fragmented and unlikely. I think I will be watching it again very soon.Room 237, the game - A short, indie, fan-fic type of game.One last thing. The Overlook Hotel in The Shining is based on The Stanley Hotel in Estes Park, Colorado. I don't have time to get into it now, but there's a fair bit of info available about Stephen King's visit there and the inspiration it provided. All of which prompts the question, What Happened to Jim Carrey in Room 237? It appears that "The Majestic" is actually "The Ahwahnee." A quick tour around their website doesn't reveal any references to room 237. Check out their lobby, though. The influence on the design of the Overlook's interior is pretty obvious:Finally, let me briefly highlight my newest creative endeavour, Lazy River Design Works. Hawaiian shirts, bucket hats and umbrellas emblazoned with vivid and quirky imagery straight from my brain. All proceeds support my efforts to be a stay-at-home Dad for our son, Rowan. He's a beautiful boy with Down Syndrome and Autism who needs 24/7 supervision. Have a look and get yourself something - I would appreciate it! (Welcome to Scariest Scene Ever, a column dedicated to the most pulse-pounding moments in horror. In this edition: The Shining boasts one of horror's most iconic movie moments of all time.)The Stephen King renaissance that began in earnest with 2017's It has continued to gain momentum, bearing no signs of slowing down any time soon. Between the upcoming releases of It Chapter Two, Netflix's In the Tall Grass, a Creepshow revival TV series on Shudder, and Mike Flanagan's adaptation of Doctor Sleep, this fall is all about the prolific horror author's works. It only makes sense to preface the next wave of King adaptations by looking back at one of horror's all-time classics: The Shining. The second of King's novels to ever be adapted for screen, this adaptation happens to be one of the more divisive. At least from the perspective of King and Constant Reader purists, as director and co-screenwriter Stanley Kubrick presents the loosest interpretation of the story. It's offset by a foreboding atmosphere, iconic imagery, unsettling score, and one nightmarish scene that marks the point of no return. Aspiring writer and recovering alcoholic Jack Torrance (Jack Nicholson) has been hired on as caretaker of the sprawling Overlook hotel during the winter offseason. He brings along his meek but supportive wife Wendy (Shelley Duvall) and young son Danny (Danny Lloyd), as the wintry conditions will leave them alone and isolated for months. Danny's unique psychic ability causes him to suffer horrific visions of the hotel's tragic past and its lingering ghosts, and only the Overlook's head chef Dick Hallorann (Scatman Crothers) can understand. He shares the same ability, which he refers to as the Shining. Too bad that Dick is thousands of miles away, and the hotel's sinister presence is having a detrimental effect on Jack's mental stability. A month has passed since the Torrance family first arrived at the Overlook hotel, and the heavy snowfall has left them effectively cut off from the outside world. Wendy peacefully spends her days caring for her family and trying to keep spirits up, while Danny either watches TV with her or travels the labyrinthine corridors of the hotel by tricycle. As for Jack, well, he's detaching further and further from both his family and reality. He's become nocturnal, sleeping his days away while spending nights clacking away at the typewriter. He's even found a sympathetic ear in the Gold Room from bartender Lloyd. Never mind that all booze was removed from premises prior to offseason closure, or that the Torrances are technically the only living beings in the place.Despite warnings from Hallorann to stay out of Room 237, Danny's curiosity finally gets the better of him. His foray into that threatening room happens off screen, though; only the aftermath is shown as he wanders up to his parents in a daze, bruised and clothes tattered. Wendy assumes Jack is back to his abusive ways and retreats with her son. Until, that is, Wendy learns the truth about what happened in Room 237 from Danny. In a dreamlike scene, Jack enters room 237 and discovers firsthand the nightmare incarnate that attacked his son. Ominous music cues us that something is amiss as we, through Jack's eyes, first glimpse the peacock patterned carpet before taking in the rest of the room as the camera zooms over to the bathroom door skewed ajar. As he pushes it wide open, the camera reverts back to third person as it pans around and shows Jack in the grip of fear. His fear evaporates, morphing to lust at the sight of a young woman lying naked in the bathtub at the far reaches of the mint green bathroom. She slowly rises, steps into the middle of the room, and stops in front of the mirror to let him gaze upon her as she waits. The seduction is near complete.Up until this moment, Kubrick has kept the audience off kilter, consistently increasing the levels of permeating unease and dread through distorted spatial awareness and disorienting color contrast. The Overlook itself is a modern hotel (for its time) with modern amenities, the polar opposite of traditional haunted spaces. Yet Kubrick makes it feel haunted by creating an intentionally confusing sense of geography; the Overlook's layout seems to mirror the expansive hedge maze with its constant twists and turns and endless vast hallways that threaten to engulf the Torrances.The use of color also manipulates the overall mood. When bold, angry reds are the primary palette, Kubrick subtly uses its complement, green, to create a subconscious feeling of safety. Red, the color most associated with rage, violence, and aggression, pervades the entire film. From clothing, to the now iconic carpet, to the elevator walls that flood with blood, red is everywhere. It's a signal that something is very amiss with this place. Conversely, its color opposite is sparingly used in places of comfort. Wendy's plaid shirt, the service areas furthest from any activity, even Hallorann's bed sheets are all shades of green; all in areas and in characters that provide comfort. Clinically, mint green is meant as a calming color.This is why, when Jack enters Room 237, the viewer becomes distressed long before the woman's clammy cold truth is revealed. We know danger lurks because we've seen the repercussion in Danny. We know it because the pulsing score is a terrible warning. That it's happening in a soothing mint green place is a corruption of the space we've been trained to feel was secure from harm. Kubrick rips the rug out from under us completely when Jack steps into the woman's welcoming embrace. They lock in passion, and Jack gets lost in the moment. Until the bathroom mirror shatters the illusion. First, he sees the bloated backside, rotting and green. Then, he sees her as she is, decayed and horrid. She cackles as he backs out of the room, terrified, but it's too late. The hotel's seduction of him is complete, and so too is the contamination of any lingering safe spaces for our protagonists. This pivotal moment, halfway through the film, is the point of no return for Jack Torrance. And it's absolutely terrifying.