

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 advocate 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 barrelled 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 217 if they associated it with a horror story. Kubrick changed the number to 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 outward experience. 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 Corridor 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 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 *Seven to a Mystery*, for instance, is drawn by the town's petty grifts and abuses, as is its 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 in the confined space of the Overlook. Room 237 reflects this. There is nothing unusual about the room or the woman, save the terrible things that happened in 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 as a character with a slight smile, although he reports seeing her in the past. He doesn't know who she is, but she's just a guide with a desire to help him. He tells her to stay out of his confrontation with his spirit. He's aware of the ghost and Danny's ghost is nearby, but it attracts the hotel ghosts to him. Danny tries to stay away from Room 237, but curiosity gets the better of him, and Mrs. Massey assents 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 embracing the boy in the Torrance's new home in Florida. Hallorann's ghost teaches him how to imprison her in a metal 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, thank 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 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 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* 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 antisocial 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 making 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 that 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 Shove It to 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 great 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) humorous 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 Dreamscapes. 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 Art Collector: Here's a screen-printed poster you can buy for \$55, "JC Richard. 36" x 24" 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 Dreamscapes 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 (a 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 Shining - Blog post by The Silver Fox. Scent by Bruno Fazzolari. Interesting blog article about it that 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. 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