

Resident posing for the photographer, Pepys Estate, Deptford, London, 1970, from 'Manplan 8: Housing'. Photo by Tony Ray-Jones.

This is a black and white portrait of a man in his seventies, with a lean face, prominent cheekbones and brow, and deep creases around his mouth. He's clean-shaven and dapper, wearing a black trilby and a black jacket tightly wrapped around him. There's a pen and a handkerchief in the breast pocket of the jacket. He seems to have his arms folded, but his body is in deep shadow. He faces slightly to the left, with his head turned to fix a beady eye on us.

The man is sitting in the living room of a newly built flat. Behind him, in the centre of the image, there is a doorway, with a white-painted flat wooden door open towards us and a rectangular panel of glass in the wall above it to let light through between the rooms. The doorway gives a view of coats hanging on hooks in the hall beyond. On both of the walls to either side, there are mirrors: one with an elaborately scalloped edge reflects a bright window, giving a glimpse of the tenement block opposite. There is a white fringed cloth on the back of the man's upholstered armchair, echoed by another fringed lace cloth on a chair in the dimness to the left, striped cushions on the dark sofa to the right, and a patterned carpet. Together, they give a Victorian feel to the room, in contrast to the clean lines of the new doorframe and coat hooks.