

## SCREEN-READER-FRIENDLY TEXT DESCRIPTION OF “SENSING CROSSBONES: BODIES IN PLACE — A COMMUNITY ZINE”

### Page 1

Front Cover: The cover shows the title “Sensing Crossbones: Bodies in Place — A Community Zine.” The words appear on torn pieces of paper arranged over a bright chalk and watercolour drawing of Crossbones Graveyard. The illustration includes a faint outline of industrial gates, a pyramid-like structure, a bare tree, and an evergreen tree. The colours are vivid and layered, giving a textured, hand-drawn feel.

### Page 2

About This Project: This page contains the project description printed in full, on rough-edged off white paper collaged onto a bright pink background. It reads:

‘Over winter 2025–2026, a group of eight volunteers at Crossbones Graveyard took part in a journalling activity exploring community wellbeing. Guided by prompts inviting curiosity about the site through the senses and body awareness, journallers reflected individually on their volunteering sessions.

Together, they have generated a body of community research, tracking their interactions with the site through time. The individual contributions have been brought together in this zine, compiled during a collaborative collaging session.

Huge thanks to Michael Church, Caroline Grimshaw, Stephen Mugford, and all of our journallers for their contributions to this zine. The project was led by Hannah Reeves with support from Casper Sanderson.

To find out more, visit: [piecesofcrossbones.blog](https://piecesofcrossbones.blog)

This project was generously funded by the Wellcome Trust [228089/Z/23/Z] via Birkbeck, University of London’s Institutional Funding for Research Culture.’

### Page 3

This page has a light yellow background. Layered over it are a blue crayon scribble, a soft pastel watercolour wash, and a photograph of the ribbon-covered industrial gates at Crossbones placed along the bottom edge. Text fragments are collaged across the page. They read: “Crossbones stands alone. The place I go to cut off my moments. Crossbones thousands of... I was overwhelmed with

sadness and anger for the people who had been used and abused throughout their lives and shown so little respect”

#### Page 4

This page continues the light yellow background. It features lines of cut-up poetry arranged in a loose grid. At the bottom is a drawing of a candle that blends into a human face, drawn in blue and red. Words from the poetry grid include: Purple, sun lower, plants, mask, wisp, undergrowth, spikes, shrouding bones, shrine, centuries.

#### Page 5

**SOUND:** This page has a pink background with torn paper pieces and botanical patterned tape. A drawing of a serene face with closed eyes appears on the right, listening to rain falling into a pond. The main text reads: “There are many enjoyable sounds in the garden. The 1 p.m. church bells always get my attention. Occasionally I register the trains crossing the railway bridge, but most times they happen without me knowing. When I hear helicopters, I tend to think how travel has changed over the past five centuries, and the people buried here could never have imagined such things. Chains rattling on the main gate. It is very familiar to me, and somehow gives me comfort. Sometimes there is a chatter of wardens and visitors. It’s a lovely sound of people interacting.” Additional fragments are layered over the page: “The Green Man is come.” “Sound of a frog croaking.” “A female blackbird scattering leaves so as to peck into the ground for worms or insects.”

#### Page 6

This page continues the pink colour scheme. The central illustration shows volunteers inside a circular “bubble,” drawn to represent the feeling of being enclosed in a shared gardening space. Typed text reads: “Heard the sound of a helicopter today and felt like it was something outside our gardening bubble.” Other fragments read: “Chats with people.” “Boots rustling the autumn leaves — lovely, makes me remember childhood.” A hand-drawn face with long hair appears near the bottom, singing the words: “To bless our garden with flowers and trees for future children.”

#### Page 7

**NOVEMBER:** This page has a pale tan background. At the top, “November” is handwritten over a fragment of watercolour. A hand-drawn umbrella with

raindrops appears in the centre. Colourful squiggles represent autumn leaves. Text fragments read: “Autumn colours of the leaves.” “Rustling.” “The cold also makes me think of the poor souls dropped into the cold, cold graves — many with no care or concern shown to them.”

### Page 8

SCENT: This page continues the tan background. A large hand-drawn rosemary branch stretches across the page, with raindrops and a small drawing of a rosemary flower layered over it. Typed text reads: “There are many scents in the garden and depending on the season we are spoilt for choice.” Handwritten text adds: “Can flower in response to a cold period.” “Rosemary.”

### Page 9

This page has a bright pink background. It features images of a hybrid goose-woman figure, drawn with human legs and goose-like features. Around it are fragments of paper with scribbles and lines. Typed text reads: “The Goose Wing carries the fragrance of the *Coronilla valentina* as you enter the garden.” Handwritten text reads: “Coming from a working-class background, I am always drawn to the lower orders which history really never tells us about. I feel an outsider kinship with them.”

### Page 10

This page continues the pink background. A hand-drawn fox’s face and tail appear on the left. Typed text reads: “There are always odd jobs to do — litter picking, cobweb clearing, and even animal waste to be removed. They are all worthwhile jobs and make me feel I am contributing to the wellbeing of the garden. That is my reward.” Handwritten text reads: “Nature, despite everything we do to damage it, keeps coming back.”

### Page 11

This page has an off-white background with layered collage elements: soft red lines, hard black lines, a green doodle of plants on blue paper, a red heart, and small images of leaves and acorns. Large handwritten text reads: “Do you remember me? How we used to be?”

## Page 12

This page continues the off-white background. It features a large, complex drawing in blue and red with strong black lines. The drawing blends images of birds, a skull, a human face, and hearts into one another.

## Pages 13-14

This double page spread has an off-yellow background with geometric shapes and collage fragments in dark greens and blues. Typed text reads: "And now we are here. And the sunset is bright." Another fragment reads: "Looking through the gaps to see secrets." "Another train rolls by." "A police car drives past the ribbon gates and then a police van." "Another train, this time coming out of London Bridge."

## Page 15

This page has a pale orange background. A hand-drawn image of the Green Man's face appears on white paper, collaged at the centre. The face is covered with five oak leaves arranged like a mask. Botanical patterned tape runs along the bottom edge.

## Page 16

This page continues the pale orange background and uses the same botanical tape. A collage shows blue spiral shapes representing wind, and a black pencil drawing of the buildings surrounding the burial ground. Handwritten text reads: "Who walked here then? Who looked out of the windows?"

## Page 17

TACTILITY: This page has a pale purple background. A rectangular piece of white paper is taped on with autumn-themed masking tape. Typed text reads: "Tactility. There are many things to touch and gain pleasure from. I am constantly running my hands along the structure of the Goose Wing, which still seems alive to me. The Trans Angel draws me to its structure and concept. Maybe because I was present when it was being constructed. I think it is a wonderful piece of sculpture. La Catrina is always in need of a brush up to keep her tidy."

## Page 18

This page has an off white background. To the right is a photograph of the industrial ribbon gates, with the Shard and a Deodar cedar visible behind them. Below is an image of a person in white face paint wearing a bright red frilled

costume. Handwritten text quotes Pink Floyd: “They flutter behind you, your possible pasts, some bright-eyed and crazy, some frightened and lost.” Another handwritten fragment reads: “Strung out behind us, the banners and flags of our possible pasts lie in tatters and rags.”

### Page 19

This page has a bright pink background. Collaged fragments include photographs of the industrial ribbon gates, shells tied to the metalwork, and two Mizuko Jizō statues wearing red knitted bonnets. Typed text reads: “It’s just me and the wind and the plants and the embroidered flag.”

### Page 20

This page has a pink background with photographs of green foliage, moss, and a pond. A large cherry leaf is taped together with autumn-patterned tape. Typed text reads: “For the purposes of this journal, I’m recording the heart softening in my very chest, feeling the heat of him coming from his head and the scent of baby when I stuck my nose onto him.” A hand-drawn smiling face appears beside the text. Another fragment reads: “And the day is clear.”

### Page 21

This page has a pale green background. A blue paper rectangle sits in the centre with typed text reading: “The garden at the entrance today looked so vibrant and open and welcoming. Visual beauty and room for thinking. An inviting space.” Beside it, a handwritten fragment reads: “Brain tangled with the world’s noise.” Another fragment in red pencil reads: “Clipping the hops and their vines — TACTILITY.” Botanical tape and multicoloured scribbled lines are layered across the page.

### Page 22

This page continues the pale green background. A photograph of a small ceramic fairy figure appears against foliage. Text fragments read: “The open space created in the entrance after the removal of the hops — soothing, decorative, meditative.” Another fragment reads: “Light flickering through the leaves. The long reeds from the rainwater pond wave in the breeze.”

### Page 23

DECEMBER: This page has a light tan background with pastel botanical tape. At the top, handwritten text reads “December.” A drawing of a person pushing a

wheelbarrow appears in the centre. Typed text reads: "I raked a lot of leaves. I liked the sound of the rake on the cement. Heard the church bell go at 1 p.m. Sweeping up the leaves today, I admired the areas I had cleared of leaves. I found an oyster shell today under a blue sky and sunshine." A handwritten date reads: "19 Dec 25."

### Page 24

This page continues the same colour scheme. Text fragments read: "Wednesday 10 December 2025. Again a sharply cold day with beautiful blue sky. My favourite tree whose leaves have been variegated yellow for weeks — finally all flown away or floated to the ground." Drawn fragments include red and green pencil squiggles and a jagged black-and-red design.

### Page 25

This page uses a watercolour background of soft vertical brown lines suggesting trees. A photograph of two people wearing hats is collaged inside a hand-drawn balloon shape. A yellow text fragment reads: "Shrines, women's faces, eyes closed — halo." At the bottom, handwritten text reads: "There is a skull embroidered onto a flag, catching the wind. The wind lifts the branches of the trees and plants around the trees. The trains roll around in the background."

### Page 26

This page has a light purple background. A drawing of a figure in purple and red crayon appears on off-white paper, with a green and yellow shape above the head. A hand-drawn label reading "Halo" is taped above the figure with an arrow pointing down."

### Page 27

VISION: This page has a light purple background with orange paper layered over it. Handwritten fragments read: "I think about the many shades of green which are dazzling, particularly in the rain. The colours make me smile." "So — silence. Then into the garden, deosil, to light the shrine." "I feel some sadness at Crossbones, but above all an empathy with and connection to the people buried." "Remember a perfume I had experienced — it smelled like church incense. Sending my thoughts to an ecclesiastical place and maybe right back to the contradictions of the garden's original founder." Typed text reads: "Vision. Today I saw our robin, together with sparrows and female blackbird, all enjoying the

compost heap. I was happy to see the *Coronilla valentina* in bloom and hope to get the full fragrance soon. Also the ivy seems to be making a..."

### Page 28

This page has a purple background with a poem collaged on off-white paper. It reads: "Shadows and light in colour flurry around my senses. The trains come through every couple of minutes, but we never notice their regularity at Crossbones. Time stands still at the edge of the city. The boundaries of the garden become blurred. The materials of the garden, the materials of the city blend, becoming the background to our thoughts. People walking past animate the spaces at the corner of our vision. The smaller objects that hang from the trees or sit at the edge of the garden become as prominent and as important as the plants, trees and flowers. On a windy day like today, they add to the soundscape of the garden and the city beyond. The colour in the garden is more vibrant, more precious, as light is shorter and sharper. The low sun more scarce as we approach the winter solstice. Strange connections become apparent between the substation and the Jubilee Line and the constant rattling growl of the mainline trains as they roll at high level into London Bridge. I always paint the windows in the buildings surrounding the garden. They do not allow us to penetrate the building. They reflect the rest of the city and the larger world. Probably least significant is the garden scent today. The wind in the garden takes away any remnant of smell quickly. Must think harder about the sensation of smell."

### Page 29

This page has a bright pink background. Collaged onto it are pen drawings of plant stems and leaves, photographs of sage leaves, dried flower heads, and a drawn cluster of petals. An autumn leaf is also taped onto the page. Two handwritten text fragments appear: one reads "No silence in a cloud", and the other reads "Protension."

### Page 30

This page has a bright pink background. In the centre, there is a dark crayon drawing of an eye. A real leaf is collaged over part of the page, and a strip of botanical patterned tape runs nearby. A photograph of a neon-lit eye is also included on the page. Soft pastel marks surround the eye imagery. Two handwritten text fragments appear: one reads "Souls", and the other reads "Feel them here."

### Page 31

This page has a pale yellow background with a large photograph of a Mizuko Jizō statue taped near the top using blue and gold botanical tape. Next to the photograph are the initials “H + N” and two small six-pointed stars. A handwritten text fragment reads “End of year.” Another fragment reads: “Back in the garden today, Sunday, and it’s sunny. There’s a breeze to my back, so maybe that’s south-easterly. The gardeners have been working in the garden this week. It has been cleared of weeds and dead plants.”

### Page 32

This page has a pale yellow background. A brightly coloured scribble curves upward across the page, showing autumnal and winter colours. A text fragment in blue crayon reads: “Such an array of autumnal and winter colours.” A handwritten fragment at the bottom reads: “January 2026.”

### Page 33

This page has a pale purple-blue background. On off-white paper is a watercolour painting of a tree, with yellow and red textures near the ground and blue shading nearby. A handwritten fragment reads: “I saw a little tiny flying thing, too far away to see what it was, but was glad for the journal so I had something to write.”

### Page 34

This page continues the same watercolour painting. An indeterminate brown shape weaves upward while blue-green lines cross the page, with red and yellow beneath. A handwritten fragment reads: “3/4 and 7 January 2026. A robin in and out of the cedar tree. Blue tits flitting between trees — all against a vibrant blue sky. It’s said that a robin is the spirit of someone who’s passed, which is fitting for Crossbones.”

### Page 35

This page has a pale green background. In the centre is a text fragment over a blue crayon rectangle: “Lining one of the mulch pits in the compost area today felt like a new beginning for the garden – and end to 2025 and the start of a new project. A new composting opportunity, a new space for mulching, a new earthy year.” At the top, handwritten text reads: “The feel and smell of our own

homemade compost.” At the bottom: “The leaf pile — what does it smell like? Dry as opposed to damp and earthy on the other side.”

### Page 36

This page has a pale green background. A photograph of a three-lobed leaf is collaged with a red-and-green crayon drawing of a different leaf layered over it. In the bottom right is a photograph of a Virgin Mary shrine with flowers. A handwritten fragment reads: “Stones + moss. Tiny snail,” with arrows pointing to a small drawn snail. Another fragment reads: “04.01.2026,” written on a red ribbon. Typed text reads: “I also enjoy smells from the compost in its various stages, as it takes me back in time to my grandmother’s garden and makes me feel contented.”

### Page 37

This page has a pale purple background. Most of the page is filled with a photograph of cracked layers of pale green over mottled brown and red. Typed text reads: “Mother Nature’s decay produces some of the best abstract art.” Handwritten fragments read: “You can make a place magical by reading it of the things that make it ordinary.” and “the incense, as it wafts up into the air, dancing and spreading in the breeze.”

### Page 38

This page uses the same purple background. An orange background is layered over it, with a large photograph of a robin perched on a ledge. Typed text reads: “Always happy to see our robin.” Handwritten fragments taped over the top read: “Was early, so had time to wander and watch the birds and think of the cycle of life;” “New times;” “always something.”

### Page 39

This page has an off-white background. A minimalist hand-drawn image of a Mizuko Jizō face with closed eyes appears at the top. Below it is a larger drawing of a woman’s face in the same style. A collaged text fragment reads: “Always find a space here.”

### Page 40

This page continues the off-white background. Thick black pen drawings show a cloud with rain and weather details: “Friday 9.1.26 1–5 degrees 93% at 12:00 60

mph wind Storm Goretti.” A small drawing of a long-haired face appears beside the text. Another fragment reads: “Patron saint of rape victims and poverty.”

### Page 41

This page has an orange background. A large piece of handwritten text on off-white paper is layered with blue crayon and black pen fragments. Text fragments read: “It’s a special place. There’s nothing else quite like it. If I wasn’t volunteering... As a volunteer, I suppose I like the feeling of having made the space mine — in a custodial or guardian sense.” Another fragment reads: “Continued existence and change at Crossbones — a kind of historical continuity present throughout Southwark and London more generally.” Blue crayon text reads: “X Bones Friday gardening — a lovely end to the humans in nature working together.”

### Page 42

This page has an orange background. A large photograph of the Green Man appears — a person with a green painted face wearing a costume of holly leaves and berries.. Text fragments read: “Green Man. Veins, eyes, costumes. Do this forever please.”

### Page 43

This page has a pale green background. Text fragments taped with floral orange tape read: “Cohabitation. I am always happy to be at Crossbones, and if anyone dwelling at the garden notices me, I hope that I don’t disturb them.” Handwritten fragments read: “Bee buzzing drowsily around the entrance, finding its home in the dry stone wall of one of the beds.” “Wind moving the tree branches and skittering the leaves.” “The harsh sound of a seagull soaring above.” “And then people talking — and work!”

### Page 44

This page continues the pale green background. Three photographs are taped with leaf-and-butterfly patterned tape: a blue tit, a robin, and two mating dragonflies against reeds. Typed text reads: “I hope I see their offspring this year.”

### Page 45

This page has a purple background with a large orange block layered over it. Red and brown crayon drawings of leaves appear across the page. A pen-and-crayon drawing shows a woman–goose hybrid figure with a woman’s face, a goose’s beak, and a veil. Taped over it with icy mountain-patterned tape is a text fragment reading: “Crossbones. Here we are always. It never leaves you — safe space for the long gone and those who come today. Thank you.” Another fragment reads: “And points out our disguise; while slowly the buds return for the new year.”

### Page 46

This page continues the same colour scheme and shows more of the woman–goose drawing. Photographs of the Red Cross Mary shrine — a Virgin Mary under a wooden shelter — are collaged. Handwritten text reads: “We are waiting for the Green Man’s blessing.” Another fragment reads: “Here.” Typed text reads: “Long autumn shadows in Crossbones.”

### Page 47

This page has a pale yellow background. Black pen drawings of abstracted plants appear across the page, with blue and red crayon layered over them. A triangular fragment of a photograph of foliage is taped over the drawings with winter-themed tape. Handwritten text reads: “Crossbones is Endless”

### Page 48

This page continues the pale yellow background. Photographs show black bugs with white spots on burdock, a scanned rosemary branch, and a textured fragment of brown crayon with red and yellow. A handwritten text fragment reads: “And I feel some of her spirit at Crossbones. It’s a soft, gentle stroking sensation.” Typed text below reads: “I like to think that everything I do is positive and loving. I feel a responsibility to protect the garden.” The words “positive” and “loving” are circled in orange and red crayon.

### Page 49

This page has a blue background with a pink page layered over it. On the pink layer, there is a pen drawing of a Mizuko Jizō statue. The statue is shown wearing a red bonnet. The bonnet has been hand-knitted and scanned into the collage. The layers are held together with tape featuring an icy blue design.

## Page 50

This page has a blue background with pink paper layered over it. At the top of the page, handwritten text reads "Ribbon gates". Beneath this, several scanned ribbons are collaged onto the page. Each ribbon reads "In memoriam". The ribbons are attached using tape with an autumnal pattern.

## Page 51

This page has a pink background. Collaged over it are fragments from a watercolour painting showing green, yellow, and red areas, along with an abstract geometric drawing of an animal in black pen. Text fragments read: "Purple light in the garden today; it is the blessing of the green man; he comes with a throng of people dressed in rags and open hands; The garden will be vibrant; Still a lot of green shrouding the bones of those that are laid over the centuries."

## Page 52

Bright chalk drawing of Crossbones Graveyard, echoing the front cover. A large, leaning Deodar cedar tree, a bare tree, red industrial gates, blue and green plants. The Wellcome Trust logo is shown.