

Body of Water

Illustration Punch List

Prepared July 8, 2026 · from Edition 7 (FINAL, July 5, 2026) · 26 items

Summary

24 illustration callouts are placed in the manuscript, plus 2 in-text references to illustrations/photos that have no callout. Of the 24, 15 carry a complete artist brief, 6 are placed but under-described, 2 are “one image per list item” sets whose final counts aren't fixed, and 1 needs its region labels confirmed. The 2 gaps need a decision: place the art or cut the reference.

Status key

SPEC	Callout carries a complete brief — ready to hand to the illustrator.
THIN	Callout is placed but bare or thinly described — needs a written brief before art.
LIST	One image per item in a following list; the exact set/count isn't fixed in the callout.
GAP	The text refers to an illustration/photo, but no callout is placed. Decide: add it or cut the reference.

Items

#	Ch	Location	Status	Callout / brief	Action needed
1	Ch 2	§ Fascia's functions → “We Begin in Fluid”	THIN	Bare [ILLUSTRATION] with no description. Follows the list of fascia's functions (structure, force transmission, communication/sensory) and precedes “We Begin in Fluid.” Decide what this depicts — likely a fascia overview or the fascial web.	<i>Write the brief. What should this show?</i>
2	Ch 3	§ Resting Tone and the Hydrostatic Baseline	THIN	Bare [ILLUSTRATION]. Sits between the muscle-as-fluid passage (beef-jerky analogy, muscles as fluid-filled pressurizable structures) and the paragraph on intramuscular fluid redistributing during contraction. Likely a cutaway of muscle as a fluid-filled compartment.	<i>Write the brief.</i>
3	Ch 3	§ Resting Tone and the Hydrostatic Baseline	SPEC	Horizontal cylinder connected to four vertical cylinders, all open to each other. Show fluid redistribution when one vertical tube is restricted. (Teaching analogy for the redistribution principle — “nothing in a hydraulic system can disappear.”)	Ready for artist.
4	Ch 4	§ Muscle Tone as Regulation, Not Strength	SPEC	Bone microstructure showing collagen matrix, fluid channels, and mineral content. Supports the osteocyte / mechanosensing passage; precedes the “Bones respond to load electrically” sidebar.	Ready for artist.
5	Ch 4	Ideal alignment	SPEC	Ideal alignment: the eight load-bearing joints, centerline of gravity, and the IAP column of support.	Ready for artist.
6	Ch 4	Postural deviations	LIST	Set of 6 illustrations — common postural deviations (pelvic tilt, ribcage position, etc.). The callout ends in “etc.,” so the full set of six isn't specified.	<i>Name all 6 deviations so the artist has the complete set.</i>

#	Ch	Location	Status	Callout / brief	Action needed
7	Ch 4	Spine geometry	SPEC	Body from the side: spine in the posterior third, center of gravity anterior to the spine, abdominal cavity between them.	Ready for artist.
8	Ch 4	Intrinsic vs. extrinsic stability	SPEC	Three-way comparison: Eiffel Tower (extrinsic — wide base, external stability) vs. fire hose (intrinsic — limp without pressure, rigid when pressurized) vs. human figure (intrinsic, stabilized by internal pressure).	Ready for artist.
9	Ch 4	Foundation, Wall, and Roof model	SPEC	Spine regions with callouts.	Ready for artist. Confirm which region labels/callouts you want.
10	Ch 5	Ribcage overview	SPEC	Overview of the ribcage as a pressure system. Include lungs, diaphragm, ribs (anterior/posterior attachments), thoracic spine, sternum, costal cartilage, and the intra-abdominal cavity. Label key articulation points and pressure zones. (Callout is tagged “TO GET OVERVIEW.”)	Ready for artist. Note: callout still marked “TO GET OVERVIEW” — confirm final.
11	Ch 5	The Structural Foundation	SPEC	The Structural Foundation of the ribcage. Callout label text follows in the manuscript (12 ribs per side, rib–spine attachment, bone counts). Labels go on the figure.	Ready for artist. Label copy already in manuscript.
12	Ch 5	Rib movement mechanics	SPEC	Three panels showing the directions of rib movement: pump-handle (ribs 1–5, front-to-back), bucket-handle (ribs 6–10, side-to-side), caliper (ribs 11–12, floating). Label copy follows in manuscript.	Ready for artist.
13	Ch 5	IAP chamber	SPEC	The intra-abdominal pressure chamber as a hydraulic system. Callouts: Top = diaphragm (ceiling); Sides = transverse abdominis (cylindrical wall); Bottom = pelvic floor (base). Callout copy follows in manuscript.	Ready for artist.
14	Ch 5	The Complete Breathing Cycle	SPEC	The complete breathing cycle. Callout labels on the figure; callout text grouped by phase (inhale / exhale) and view (side, overhead, front). Full label copy follows in manuscript. This is a large, multi-panel figure.	Ready for artist. Confirm panel layout — inhale vs. exhale, three views each.
15	Ch 5	Weighted (90–90) breathing setup	THIN	Bare [ILLUSTRATION]. Precedes the weighted-breathing instructions (lie supine, ~25 lb of rice/sand/plate across ribcage and abdomen). Likely a person supine with the weight placed sternum-to-navel.	Write the brief.
16	Ch 6	Core Flexion vs. Core Extension	THIN	Bare [ILLUSTRATION]. Opens the section contrasting the two dysfunctional patterns (Core Flexion vs. Core Extension); immediately precedes “Core Flexion Position.” Likely a two-figure comparison of the postural patterns.	Write the brief — probably a two- or three-panel posture comparison.
17	Ch 6	§ The Breath-Pressure Connection (TrA)	THIN	Bare [ILLUSTRATION]. Sits in the transverse abdominis passage (TrA activating during	Write the brief.

#	Ch	Location	Status	Callout / brief	Action needed
				both inhalation and exhalation; ribcage position changing TrA behavior). Likely the TrA and its relationship to breath/pressure.	
18	Ch 6	Process of pain	SPEC	Flow chart — pain as a signal emerging from the whole system (structure ↔ function). Opens the section “Thinking About the Process of Pain as It Relates to Structure and Function.”	Ready for artist. Provide the flow-chart nodes/sequence.
19	Ch 7	Ballast Breathing	SPEC	Ballast Breathing diagram. Precedes “The Vertical Line: A Biomechanical Explanation.”	Ready for artist. Confirm what the diagram should label.
20	Ch 10	Law 5 (adaptation) — Amar Bharati	SPEC	Two-panel: Sadhu Amar Bharati at year 1 (young, arm raised, full musculature) vs. year 49 (atrophied arm, fascial scaffold visible). NOTE: a QR-code placeholder linking to video documentation sits directly beneath this callout.	Ready for artist. Also resolve the adjacent QR-code placeholder (source the video link).
21	Ch 10	Law 6: Joints First, Muscles Second	SPEC	White-tailed deer ribcage with an arrow shaft embedded diagonally across five ribs, the bone fully ossified around the shaft. Based on the Jackie Stegall specimen, North Carolina.	Ready for artist. Confirm image rights/permission for the specimen reference.
22	Ch 13	Standing Breathing Assessment	THIN	Bare [ILLUSTRATION]. Precedes “Standing Breathing Assessment” (evaluating tidal vs. deep-inhale breathing). Likely a figure of the standing breathing assessment.	Write the brief.
23	Ch 13	Palpation assessments	LIST	“One [illustration] for each assessment below.” Covers the palpation assessments that follow (Pelvic Rotation, Pelvic Elevation, Lumbar Spine, Thoracic Spine and Ribs, and the transitional-zone / CCP material). The exact set to illustrate isn't fixed by the callout.	Confirm the exact list of palpation assessments to illustrate (approx. 4–6).
24	Ch 14	Exercise library	LIST	“One illustration/photo for each exercise below.” The exercise library is long (90–90 Breathing, Four-Phase Breathing, Side-Lying / Prone / Ballast Breathing, the Core Extension progressions, Starfish, Dynamic Tension Squats, releases, wall sequence, stretches, etc.).	Confirm the final exercise list and whether each is a photo or illustration (~35–40 items).
25	Ch 1	§ Compression mechanism	GAP	In-text reference — “(see the adjacent illustration)” in the compression passage (thin fluid layer between two connective-tissue layers under load) — but NO [ILLUSTRATION] callout is placed. Either add the callout or remove the reference.	Add a callout + brief, or cut the “see the adjacent illustration” reference.
26	Ch 14	Before/after case photos	GAP	In-text reference — “(see the before and after photos...)” — for four client cases (Schmorl's node; stroke-survivor “question mark” posture; competitive swimmer; CrossFit athlete with incontinence). No callout is placed and no photos are specified.	Source before/after photos for the four cases (with consent/releases) and place callouts, or revise the reference.

Notes

- Items 11–14 (Ch 5) already have their callout/label copy written into the manuscript beneath each bracket — the illustrator gets the labels for free; only the figure itself needs drawing.
- Item 20 (Amar Bharati) has an adjacent QR-code placeholder that still needs a real video link.
- Items 23 and 24 are the two big open counts. Locking the exact assessment and exercise lists is the fastest way to turn a vague “several images” line into a firm production number.
- Item 10 (Ch 5 ribcage overview) is still tagged “TO GET OVERVIEW” in the manuscript — worth clearing that editorial marker before it goes to art.