issue 1

1

A grey field fills the page with a blurry, smoky texture. Shapes appear in the middle of it, like panes of polygonal glass reflecting light. The overlap and make an area brighter and brighter. In the brightest area it says: how to rest 1, your life has changes. Below it says kimball anderson.

2

A blank page with text at the bottom that reads: copyright 2025 Kimball Anderson.

3

A block of text appears at the center of a plain white page. It reads: If you are reading this comic, your life has probably changed. You are sick, or injured, or disabled in some new way. You probably dont want to accept that it's changed. You probably picked this up to get lifehacks that will help you reclaim your old life.

4

Two large panels split the page in two, filled with grey cloudy texture. Bright polygonal shapes overlap each other, adding brightness with each layer. The first panel says in quote marks: you arent going to get anywhere until you accept your condition. In the next panel, without text it says: you are told.

5

More panels are filled with abstract overlapping shapes. They say: You immediately reject the words just said to you. You look across at this person you know as sick, you know as a sad story of an illness not overcome.

6

A large panel with mountain-like polygons says: You will figure this out on your own. Two small panels continue: You dont need anyone else to tell you what to do, or how to do it.

7

The words continue through more abstract imagery: This isnt the first trouble you have faced. You know how to handle yourself. You can beat this thing.

8

Another plain white page. Near the top it says: And why should you want this new life you've found, where people disappear on you, where you don't feel like yourself, where the world feels more hostile. You just want relief from pain, or fatigue, or limitations. You are completely right to want that. That block of text ends but there's another near the bottom of the page that reads: But this feeling only stands in your way.

9

Another white page with a block of text in the middle says: It's easy to do the physical act of lying down in a bed. The hard thing is allowing yourself to just lie in bed. While tasks pile up, while relationships fade, while responsibilities go unmet. To just lie there as all this happens. To watch your old life fade. This is what it is to really rest.

10

Two tall panels are filled with grey and overlapping polygons with sharp corners. Text in the panels reads: All that is important now is to just keep yourself moving. To keep going.

11

Four equally sized panels with shapes like the refraction of light say: You see the people around you carrying on with such ease, and you start to resent it. That is how you should be doing, that is the least you should be doing.

12

A large empty panel fills half the page, allowing the focus to be on the abstract overlapping shapes that feel small and tender somehow. Two panels below say: There is something inside of you that is wrong. You know this, but you don't want to know this.

13

Two large panels are filled with a darker grey, giving the sense of a dimming sky as storm clouds roll out across it. Text says: You find yourself yearning for the end of the day, because that is the only time you'll let yourself lie down and just be.

14

A plain white page has text at the center. It reads: Every bit of denial you have, every stubborn impulse, every time you entertain a sneaky but maybe if I hypothetical is going to make it harder to rest. So, the first thing you need to do to rest is to try to accept your life as it is. It is not going to be one perfect moment of acceptance. It is going to be a continual process of accepting again and again.

15

Another white page with text. A large block at the middle of the page says: In subsequent zines I am going to give more practical advice, and these things are going to feel like lifehacks again. There are ways to feel better, and do more. But this is a double edged sword, because it will always make accepting the way things are harder. It is a process of gaining moments of hope, and then surrendering that hope and accepting your state. It is harder than it sounds. At the bottom of the page the text continues: But I think it can help.

16

A large dark panel has shapes that seem to have light shining through them. It says: You know you are doing the right thing. Below, two small panels read: It is just hard right now. It is just that everything keeps getting in the way.

17

A grid of four panels are filled with more text. They read: Everything you have ever been told about your health, about your body, has been about strength. Has been about pushing through.

18

A large panel has no text, and unlike in other panels where the light polygons appear in the middle, the shapes seem to be up in the corner like the way a child draws the sun. In a small, wide panel below it says: But down in your gut you know that there are only so many more times you can push through.

19

A wide panel starts the page, saying: Why was this happening, you think to yourself. Below, two tall panels where the polygonal shapes are minimal and small. Text reads: Are you weak? Is that it?

20

A single large panel fills the page, with swirls of light in the grey background. In the middle of bright overlapping polygons it says: You close your eyes.

21

The grey starts giving way to black, creeping in around the edges. Bright crystalline shapes overlap on top, with text on top that reads: You feel the edges of something half known inside of you. Something your body knows but your mind does not.

22

Glinting light cuts through the darkness underneath the abstract shapes in a large panel. Text on top says: You are just a weary mess slouched over this sturdy truth. Below, the glinting continues in two small, silent panels.

23

Another small silent panel starts the page, and then in a small panel next to it, it says: You open your eyes. In a dark, large panel below with light shimmering through glass-like shapes text continues: and you let yourself feel the heaviness in your body.

24

A large panel shows a darkness with light breaking through. In the midst of abstract shapes it says: You are not going anywhere any time soon.

25

The light starts to fade back into the darkness in another large panel that fills the whole page. Many overlapping shapes fill the center of the page. Text says: You need to rest.

26

A completely empty white page.

27

A white page with the URL outside dash life dot com in the corner.

28

A large panel with a grey cloudy background that faded into blackness at the bottom has large overlapping polygons that create a sense of fullness. Text in the middle says: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

issue 2

1

Two wordless panels fill the top and bottom of the page, leaving the middle empty. In that plain white middle it says: how to rest 2, listen to your body. The panels above and below are filled with polygonal shapes that overlap over a cloudy grey. The soft transparency of the shapes slightly brighten everything behind. In the darker grey bottom panel it says in white text: kimball anderson.

2

A blank page with text at the bottom that reads: copyright 2025 Kimball Anderson.

3

A white page with the URL outside dash life dot com in the corner.

4

A plain white page with a block of text in the middle that reads: Your body is honest. It seems too simple to say, but if you feel pain you are in pain, if you feel fatigue you are tired. There is no deception in the signals that your body sends to you.

5

Another plain white page with a paragraph in the middle says: We act like we can negotiate with our bodies, come up with a compelling enough case to win new health and ability. But our bodies are too straightforward for that. They are not as mutable as we want to think.

6

Dark grey fills two panels that split the page in half. In the panels, polygonal shapes congregate in the corners, staying away from white text in the middle. The text reads: A restless, squirming energy fills your body, even as moving just increases the heaviness you feel.

7

Three more panels are on this page, and in them the bright shapes seem to dodge the text, staying to the periphery. Text reads: Is this right, are you doing it right. Is this what resting is supposed to feel like.

8

Two tall panels are filled with brighter overlapping shapes congregating at the top and bottom, away from the text. The writing reads: You try to not think about the things you need to do. Important tasks looming on the horizon. A wide panel at the bottom is filled with more darkness,

with small little shapes hiding in the corner. Text continues: But you feel it in the back of your mind.

9

Two tall panels are filled with dimmer shapes, and text reads: It used to be easier for you to calm down. There used to be times you knew you could relax. Another wide panel says: Were allowed to relax.

10

A very dark panel with barely visible overlapping shapes says: Everything is confusing. A slightly brighter panel that still has very soft panels continues: and out of your control.

11

A large, dark panel fills the page, and in one corner light seems to shine through the murk and glint off of the geometric shapes. White text at the center of the page says: Are you really doing the right thing just lying here?

12

A plain white page with a paragraph of text in the center. The writing says: Trusting your intuition is a fundamental skill for effective rest. You need to be able to tell when you can push yourself to do something, when you need to stop, and when you need to abstain altogether. The only way to know this is to listen to your body and to reflect on your experiences, and this will often come in a subtle feeling that is easy to dismiss. You need to learn how to give space for that feeling, and to heed it when you can identify it.

13

Another white page with a paragraph in the middle. The text reads: This also requires finding the signal in the noise, because your body and mind are constantly sending messages about various stimuli. And only some tell you about your health needs.

14

A tall silent panel spans from the top of the page to the bottom showing spare shapes overlapping in the dark. Beside it, two panels say: You find yourself sorting a pile of papers that you let build up. It’s not important but it feels like you need to do something.

15

Small panels with light abstract shapes say: It feels better, and worse. Below, two tall panels with brighter shapes hanging at their tops continue to say: That antsiness in you stopped, but you feel a nauseous feeling like an oncoming headache.

16

Three dark wide panels fill this page as small faint polygons drift around white text. The text reads: You kept seeing that stack of papers in the corner of the desk, and actually doing something about it makes you feel like your old self before any of this.

17

Two small panels start the page, saying: You find yourself stopped, and arent even sure when it happened. A large panel below has soft ghost shapes that float above the text: Just staring blankly down at these pages you can barely focus on.

18

On a white page, text says: You are the only one who can give you the answers to how your body works. But I can ask a few questions that can start you on the process of finding the signal in the noise:

19

This white page has a few different questions on different lines. They read: When you push yourself too far, how does it feel? If you push yourself too far, say physically, does it feel different from going too far mentally? Are there any sensations you feel before you push yourself too far? Are these sensations different for different tasks? Can you try to be on the lookout for these pre-symptom sensations?

20

A large panel with murky darkness fills the page. Angular shapes sit at the top and bottom of the page, overlapping. White text reads: You lie back, your head spinning.

21

A white line splits the page into two shadowy panels with abstractions in them. Text reads: It is strange, there is still a part of you that feels better. Like you needed to run yourself down even more to be okay.

22

Shapes float on darkness in three wide panels. Text reads: Like there was something in you that needed to prove that your limitations were real.

23

In tall panels with faint abstractions the writing continues: Maybe it was just that you felt for a moment like you used to feel. You used to feel so much more stable and secure. Maybe a bit of that lingers on.

24

This page is filled with one large panel. Inside, a melancholic emptiness fills the spaces between polygonal shapes. Text in the center says: This isn't tenable long term, you think.

25

Two small panels filled with dark grey start the page, and text in them says: But a part of you whispers, like you are trying to keep a secret from yourself. Below, a large desolate feeling panel continues: that you won't be like this long term.

26

At the center of a white page, text reads: And here are some questions that might help you start to understand what is the "noise" that should be ignored:

27

On this white page, a series of questions appear. They read: Are there any simple steps to resolving the sensation, like stretching or drinking a glass of water? How did you feel before you started doing whatever you are doing now? What do you wish would happen in this situation? Is the sensation you feel pushing you closer to, or further away from, your wish? That is, what is your bias?

28

A mid-sized panel fills the back cover of the zine. It has a smoky grey in it with glowing geometrical shapes. Text reads: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

The cover of a zine with two panels on it, both with light polygonal shapes on a murky grey background. Unlike previous issues though, loose white pencil lines mark the general outline of the abstractions. A large wordless panel fills the top of the page, and below, with far more overlapping shapes and lines, text says: how to rest 3 things people will tell you. And then it says kimball anderson.

2

A blank page with text at the bottom that reads: copyright 2025 Kimball Anderson.

3

A blank white page.

4

Dark grey fills two panels that split the page in half. In the panels, polygonal shapes congregate in the corners, moving from dark to light grey as you move toward the center of the panel. The lighter overlapping area in the center is lined with white pencil and contains text. The text reads: You get a message from your boss starting with the words when you get back.

5

Four panels split the page into quarters, shapes inside continuing to be outlined by vibrating white lines. The text reads: You can’t even think about the rest of the message. You feel guilty, like if you were taking care of yourself better you would already be back.

6

Three wide panels fill the page. Broad angular shapes move across the cloudy gray murk.Text says: There is an ambient feeling to the world around you that if you just allowed yourself to re-enter your life, you would be fine. Those last few words sit alone in a panel off to the side, leaving an uneasy unbalanced feeling.

7

Two panels split the page unevenly, with the first panel larger and with text hanging low in it with a melancholic feeling. That text reads: You want nothing more than to just go back. And then in the next panel the writing says: So why aren’t you just letting it happen.

8

A blank white page with a paragraph in the center, the text reads: A large part of getting in touch with your own body, your own limits, is tuning out the messages from the outside world. But we spend our whole lives completely surrounded by these messages, they inform our whole context, they inform what we can imagine and what we can't. Most of the ideas that we have about ourselves come from external sources. How do you shut something like that out?

9

A blank white page with a paragraph in the center, the text reads: When it comes to injury, illness, and disability outside perspectives tend to pivot along the lines of visibility, literally, it depends on if you use an assistive device or if your symptoms affect the way your body looks or acts. If your limits are visible to the people around you, they are going to impose a set of expectations of excessive limitation onto you. They are going to infantilize and become uncomfortable when you try to do more than they think you should. If your limits are invisible to the people around you, they are going to basically tell you that you are fine and normal, and impose standardized expectations of able bodied success onto you. Even if you try to tell them you aren't going to be able to do all of that.

10

Darker clouds of gray sit on this page, and soft angular shapes top it somberly. Text reads: You feel this impatience in the air, like everyone in your life is tapping their feet somewhere.

11

Shadows continue to move underneath the shapes of light. A thin panel has writing that says: Waiting for you to just get over it. Below, floating in a large panel of almost entirely stark gray, are the words: to just be done.

12

Grainy texture moves over polygonal shapes of light, giving an insistent feeling without resolution. Words in the three panels read: And the thought keeps going through your mind that you should be able to do everything you set aside. You should be able to just do it.

13

This page is divided into quarters, and in each the overlapping shape seem especially bright. Text on top reads: You feel like a disappointment. No one has even said that you are, but, you cant help but feel it.

14

A blank white page with a paragraph in the center, the text reads: It can feel like people emit a reality distortion field on you. Like their expectations, too low or too high, are more real than the observations you've made about your own body. They can make you start to expect your body to meet these illusory ideas.

15

A blank white page with a paragraph in the center, the text reads: Tuning out these ideas comes down to identifying these distortions. While you make observations about your body, compare these observations to what it seems that others expect you to be. And even, what you expect yourself to be. When you identify a contradiction between what you observe of your limits, and what you expect to be able to do, that's the sign of a message that you need to tune out.

16

Two panels with dark backgrounds fill the page. In the top one, there's a strong sense of stillness. Words in it say: You try to breathe in, and just be. In the second panel things feel more crowded and hectic. Text reads:To wait out the impatience, the feelings of disappointment.

17

This page is filled with a single panel that feels like a deep breath. The text reads: To let it dissipate.

18

In a large panel, words and shapes sit at the bottom, giving a feeling like looking out at the far off horizon. The text reads: It sort of works. It feels better at first. Below, a silent thin panel lets the feeling of quiet relief continue.

19

The gray starts to brighten a little, and then over the course of three wide panels, starts to darken again. Words read: But after a bit you start muttering to yourself. What am I doing, what am I doing. The feelings well up again.

20

A white page has a paragraph of text at its center. It reads: It is not just visibility and invisibility either. Countless ideas throughout culture can get caught in your head. Narratives about pushing through pain or the challenges, narratives about overcoming your setbacks. For many people pushing through is dangerous and overcoming is an impossibility that just casts hard limits as failures. Even seemingly positive ideas like being told you are determined, resilient, or

strong can make it harder to let yourself stop when you need to rest. Or bully yourself for letting yourself get into a worse condition.

21

A white page with a large paragraph that says: Authority figures are not really to be trusted when it comes to this either. Countless people with ME/CFS trusted doctors when they suggested graded exercise therapy, a therapy where they make you do 5 minutes of exercise, then 10, etc. etc. So many people have had their health permanently damaged by that. And as a person with ME/CFS, almost every doctor I've ever had has suggested some version of it. And yet, a condition like repetitive strain injury truly does benefit from gently increasing exercise. Nothing works the same for every person, but doctors, coaches, therapists, and self help experts (even zinesters!) are prone to one-size-fits-all advice that can be directly harmful. You can listen to them, because there is plenty of useful wisdom out there, but remember that you are the one who knows your body best. It is most important to listen to your own needs, and your own sense of what is true about your body.

22

Two tall panels are filled with angular shapes that feel like they overwhelm the space. Text reads: why couldn't you just feel better. What is wrong. Below, fainter shapes continue to fill most of the wide panel. The writing continues: even when you try to relax it is still there.

23

Two substantial shapes sit on top of each other, their borders marked loosely by outlines that don't really fit. Text in the panel reads: your body is still so worn out. Below, two panels with darker grey cloudy backgrounds that contrast with the bright spot the overlapping shapes make. Writing in those panels says: you cant let yourself self destruct again, but you want to.

24

A large wordless panel has a big polygonal shape with a soft light cast onto it. A small sharp shape seems to be held against the larger shape, ready to pierce it. In two small panels at the bottom text says: how could any of this be real. It does not feel real.

25

The abstract shapes move over each other, outlines creeping away from their edges. Text reads: A nauseous feeling overtakes you, pushing every thought out of your mind. You want to escape, to get away from all of this. But how. Those last two words sit alone in a panel with an empty feeling to it.

26

A blank white has a paragraph of text in the middle that says: sometimes you will be able to find these unhelpful external ideas by tracking back your feelings to an idea. As you start to rest mor, as you start to live this life of someone who needs rest, there are going to be ideas that just make you feel bad. Sometimes they will make you feel bad subtly, over time, or sometimes right away. Identifying this negative feeling can show you the ideas that impact you the most.

27

Another white page with a paragraph of text. It reads: Doing all of this will help you see your limits more clearly, which will make it easier to perceive a limit as it comes up and react to it. But it is also necessary work for your mental health. Living as a person who needs rest means needing to weed your mental garden of these unhealthy ideas again and again. New weeds will always pop up again, because you live in the world where these ideas are plentiful. But removing the weeds will make you feel better about yourself, and when you feel better about yourself you can tend to your rest needs better.

28

The two panels on this page feel peaceful, even as the outlines move around the edges of the shape with an inexact kinetic energy. Text on the panels says: slowly, the feelings pass a little. You find yourself lying on your side, feeling like every emotional, mental, and physical reserve you have is empty.

29

A wordless large panel sits at the top of the page, and in it two large shapes sit uneasily off to the side, their outlines sloppy and hardly close to the edges they are meant to define. Below, a wide panel with messy sharp shapes and lines says: you find yourself looking back at the message from your boss.

30

Two large panels fill this page, with abstract shapes strewn over each other, like scattered shards of broken glass. Words on top read: you get past the -when you get back- part. He is just talking about work responsibilities, things he needs help with.

31

Three panels show shapes with shaky lines fumbling over each other, and then finally settling neatly on top of each other. Writing on the page reads: what is he talking about. He is asking you to help with that? You, this puddle on a bed?

32

A sharp thin shape cuts through a larger one, and in two subsequent panels they dance and then settle down at peace. Text says: there is no reality to it. You see that. He is just living in an illusion that will at some point be dispelled.

33

Three wide panels are filled with overlapping large shapes that brighten the page. Text on the panels reads: somehow you feel better, realizing this. The reality you are in is messy, but you cant deny it like someone on the outside can. You are living it.

34

A blank white page.

35

A white page with the url outside-life.com written in the corner.

36

A large panel fills the bottom of the back cover, and in it two shapes seem to lean together like mourners offering comfort at a funeral, still too in their own feelings to give themselves over fully. A panel at the top says: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

issue 4

1

The cover of a zine with dark, overlapping polygonal shapes surrounded by curvy black outlines that loosely follow their shape. They sit on a murky gray background. White text reads: how to rest 4, fears and expectations. And then at the bottom it says kimball anderson.

2

A blank page with text at the bottom that reads: copyright 2025 Kimball Anderson.

3

A white page with the URL outside dash life dot com in the corner.

4

The darker shapes in this zine have a stark and heavy feeling. Text reads: your thoughts turn to your childhood. And then in a large panel where there's a dim light in the murky gray behind the shapes, it says: being asked what do you want to be when you grow up?

5

The encircling lines vibrate around the dark forms on this page, shifting from panel to panel. Writing says: the question echoed in your head like an invasive thought. Not this, you mutter to yourself. I did not want to be this.

6

A paragraph of text sits in the middle of a plain white page. It reads: so much of rest is a matter of controlling your expectations. It often feels totally rational to say to yourself: okay I can rest for one week. To set a deadline or a goal like that, so that you can feel like you have some control over your physical limitations. But you do not really have that control. Your body will take as long as your body needs. Setting that kind of expectation can put too much pressure on the situation and the stress of that can make your rest ineffective, or even drive you into self destructive actions.

7

Another white page with a paragraph of text. This one says: This is particularly difficult to navigate when the outside world is filled with deadlines and expectations already. You might have said, I can rest for one week, because next week you have something you absolutely must do. Sometimes things are actually more important than your health at that moment. That reality means you are going to accrue damage that you can't avoid. That is all the more reason why you need to recover health where you can, and prune all of the goals, deadlines, and responsibilities you can actually give up. If you do not, you might not have it in you to do the next thing you absolutely must do.

8

Two tall panels stand side by side, and the looping lines in them almost seem like they show water swirling down a drain. Writing on the page says: In the bathroom mirror you catch a glimpse of yourself, and you look strange and ragged. Like some wild beast.

9

A dim glow dwells behind the dark shapes on this page, suggesting an awareness you can almost grasp. Text says: what do you want to be? The thought surfaces again. Every time it feels further away.

10

The darkness on this page is almost overwhelming. Writing reads: A fear grows inside of you, barely acknowledged. A fear that you will never get out of this state of being. That this will be your life, if you let it.

11

A light appears behind the sharp and clean shapes and messy swooping lines. Text reads: The faint memory of hopeful imagining. Dreaming of a life.

12

A white page with a paragraph of text in the center. It reads: the other side of expectations are doubts and fears about what might happen. It's natural to fear that your symptoms might last forever. That you have reached your new status quo. This sort of fear can be behind the "I can rest for one week" talk too, because accepting any more than that would feel like letting in the possibility of forever. And the truth is, these fears are valid. Your new symptoms can become your new baseline, and that can last the rest of your life. That's just as real a possibility as your new symptoms lasting a week. You need to face this possibility, because running from your fears can also lead to reckless and self destructive behavior.

13

Another white page with a paragraph, which reads: You might also fear the opposite: that you are actually fine, that you are just overreacting and imposing this regiment of rest and limitation unduly. This sort of fear makes any ambiguity in your symptoms into feelings of shame and guilt. This too needs to be faced and dealt with as much as you can, because it can lead you to test your limits recklessly and harm your health. Or curl up into yourself and compulsively avoid the world, with activities that might wear you out.

14

The encircling lines on this page start to feel like swirling doubts. Text says: You run your hands over the parts of your body that feel most wrong. Feeling for change. Maybe improvement, maybe worsening.

15

The uncertain lines continue to cast doubt on the sure shapes they surround. Writing reads: Impatiently you stroke your skin, rubbing turns into mashing and pulling soft flesh. A kinetic outlet for anxious energy.

16

Another set of tall panels, and in this one what's evident is the empty space. The smoky murk that the uneasy abstractions sit in. The stillness surrounding them. Text says: what do you want to be? The thought hits you again. You feel the eyes of your childhood self staring at you.

17

The shapes continue to shift and swirl. Words read: You are this thing here. This lump of clay you are trying to knead into shape. But everything you do just makes you more formless.

18

The shapes dance through four different forms. Text says: that feeling you had of the future, so optimistic. You could be anything. Anything was possible.

19

Larger shapes now impose upon the page. The text continues: You try to look at the future ahead of you, but you can not quite seem to. Are you unsure, or are you afraid of what you will see?

20

A white page with a block of text. It reads: None of this is easy to do. It is easy for me to write face your fears but I have had a lot of trouble actually doing so. It is easy to write let go of commitments but most of the time I do not feel like I can. Maybe you are better than me at all of this, but it is okay if you are not. The goal here is to let you know the sort of challenges you will face, and to point you vaguely in the right direction. You are the one who will have to wrestle down these thoughts and feelings. And when they come back, you are the one who will have to do it again.

21

Another white page with text which says: If there is one thing that I think is most important to know, it is that this process will be messy. That you should not expect instant success. And when you work something out, there is no sense in looking back and saying why did I not just do this in the first place. The failures are part of the process. They are what you need to do to get to a more successful practice of rest.

22

The messy lines intertwine and tangle as the shapes overlap in three dark panels. Text on the page reads: what do you want to be? You ask yourself. The question loses its meaning to you. You have no answer, just a sigh.

23

In a thin panel, it says: you lay your hand down on the bed near your face, and look at its limp form. Then in a large panel with lines that outline in wavy S shapes barely trying to fit the shape beneath, the text continues: you are simply what you are right now.

24

On the back cover of the zine, two dark shapes dwell at the bottom of the page with messy lines around them. And a large empty space lies above them, a peaceful feeling coming from the cloudy gray void. Text on top says: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

issue 5

1

The front cover of a zine. About half of the page is filled with a panel that holds two shadowy polygonal shapes with scratchy scribbles under them. Below it says: how to rest 5, quantifying. And then in smaller text it says: kimball anderson.

2

Two tall panels fill the page. In the first, layers of shapes like broken pottery are stacked on top of each other. Text on them says: your eyes move from the ceiling, to your phone, to the window. In the second panel, the shapes are only at the bottom, and above them are irregular marks like when you scrape one rock against another to draw. Text says: nothing of note anywhere.

3

The shapes continue in this page's panels, like scraps of scattered egg shells. Writing reads: When you think about how long you have been like this, it feels like you must be getting it wrong. It must be days, not weeks. It must be weeks, not months.

4

On the geometric forms it says: you feel like nothing has any form. Then the forms split apart from behind the words, leaving the text just sitting on the scribbly background. It says: you try to grasp it, and it slips through your fingers.

5

The writing returns to the shapes that seem to be more and more surrounded by frantic scraped marks and lines. It says: this is not your body, this is not your life.

6

A paragraph of white text sits in the middle of a plain white page. It reads: Once you start to have a sense of various signals and sensations in your body, it is natural to want to understand how it all fits together. Questions might occur to you.

7

On this white page, a series of questions in separate short paragraphs. They read: Is the need for recovery cumulative? Does overextending yourself today mean you have less in you tomorrow? If you pushed too hard again, how much rest would it take to get back to your baseline? Or is there a plateau of just feeling bad you can reach, and further activity does not make it worse? Are there some things that you do not seem to need to rest from, and some where you are more limited? Are there activities that actually make you feel better?

8

Words spill from lonely and disconnected shapes to the background. They say: you wish vaguely for someones hand to hold, for someone to be there with you right now.

9

The shapes feel almost plain and washed out on this page, with frantic lines buzzing underneath like a fly you are trying to ignore. The writing continues: you wish you knew what you were supposed to do, you wish to return to that feeling you used to have, where you knew exactly what you were doing.

10

A page that gives the feeling of a small light is held to it in the dark. Text reads: And all of your wishes went out into the room with your breath, drowned out by the buzz of electronics at the edge of your perception.

11

A single panel fills this page, with shadows giving way to an insistent light. Writing says: Yearning, determination, and even your frustration seemed to dissipate into nothingness.

12

Another white page with two paragraphs. They read: Now that you have been developing your intuition, you can start applying structures of logic to it. A natural first step is figuring out how to quantify your limits. Start by thinking of an activity you do that you have a lot of experience with since your limits started. It might be cooking, showering, reading, anything that wears you down. You know the experience of doing this well, and you know the cost. Let us call the cost of that activity one unit of your health. You can call it a spoon, one gallon in the engine, one HP, whatever metaphor works for you. But the important thing is that you have a unit of measurement.

13

Two more paragraphs on this white page. They say: When you use that same amount of effort over the same amount of time on another activity, it might have a different cost. You might find that having a conversation wears you out twice as much as the activity you based the measurement on. That means it uses two units then, right? In this way you can start to quantify your intuition. This is how it makes sense in my brain, but if you find it easier to think of it in another way, do it. Just stay internally consistent and it will be useful.

14

A heavy feeling starts this page, dark and stagnant. Writing reads: you sigh, and with that sigh you feel the last bit of stubbornness leave your body. In this moment you surrender.

15

On this page, a sense of space appears. Of things clearing away a little. Text continues: And there is a relief in this surrender, in not trying to find an answer or a solution.

16

Everything feels a bit brighter, but also more washed out and dull. The writing says: You had been trying so hard for so long, and every bit of effort just turned on you. Made you more stuck in the mire of your own body. The shapes in this last panel feel surrounded by urgent scribbles.

17

A large panel fills the page with an open feeling to it. Even the background lines feel a little less hectic. Text reads: To simply let your muscles go limp, to finally lose the fight in you, felt good.

18

A small paragraph of text sits in the middle of a white page. It says: Now that you have this idea of how much one unit is, probe your intuition using this measurement as a guide.

19

A series of questions as their own paragraphs again. They read: How many units can you use of your most draining activity until you are completely demolished? How many units do other activities take? How many units do you have today? How long does it take to recover one unit through rest? Are there other methods of recovering units? Activities that generate energy or make symptoms recede? You might not know every answer right away, but if you keep watching for those answers they will start to fill in for you.

20

Lighter panels with squiggles that feel more harmonious appear on the panels on this page. The text says: And as that feeling of worn down relief hit your body, something inside of you felt that comfort and ease, and wanted to seize upon it. Make sure it can not get away.

21

Two small panels have text that says: stress courses through you. A desire to control. In a large panel underneath, energetic zig zagging scratches overtake the composition. One last bit of text reads: And you lose your chance.

22

A paragraph sits on a white half of a page, and below two shadowy shapes sit on a bed of messy squiggles, giving a feeling like closing your eyes when you are overwhelmed. The writing reads: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

1

One large panel takes up the whole cover of a zine. The background is gray with subtle hatching that alternates in direction like a woven basket. Shapes seem almost mirrored on top of this background in a lopsided way. Text says: how to rest 6, cushions and rules. Small text at the bottom says: kimball anderson.

2

Soft gray shapes float over the subtly hatched backgrond that seems to alternate between dark and light colored lines. Writing starts: You feel the absolute reality of it. Of your condition, right here and now.

3

Light seems to glint off of the shapes and through the many parallel lines behind them. The writing continues: You lie there, half comfortable, half uneasy. And you see the shape of your life ahead of you. It is just more of this lump on a bed, more of this creature twisting up on itself.

4

A single panel fills this page, and somehow the shapes on this page feel like they are small cowering forms in a giant space. Text says: It is a dark and overwhelming thing to behold.

5

Shapes softly tumble through four panels, as text reads: But for this moment, nothing is ambiguous. There is no reason for doubt. This is you. This is it.

6

A white page with a paragraph at its center. It reads: As you start to measure how much one unit of energy is, you can also start to measure how long you need to rest after using a unit of energy. You can start to see an activity not just in terms of how long the activity is, but how long the rest you will need after will be. Being able to see your actions through this lens is essential, because it means that rest becomes not what happens when your plans fall apart, but a part of the plans themselves.

7

More text on a white page. It says: there is also a utility in resting before an activity. I do comics, obviously, and when I used to do comic conventions they were just a monumental cost for me.

They are just all talking and sitting upright (which is exhausting in itself when you have POTS) for ten hours or something! I would need to set aside like a month afterwards of pure resting. But I found that if I made sure I was in good condition beforehand, I could maybe make it out of it with just a week of rest after. So I would rest a week before, and rest a week after. Considerably more manageable!

8

More panels with soft gray textures and shapes sliding against each other like they are trying to fit together. Text reads: You blur through the day, half doing things, half just existing.

9

The light in the panels dims a little, like a cloud passing overhead. The writing reads: You just continue. You feel yourself let go. Let go of things you did not even know you held onto.

10

The light gray of these polygons, these ever shifting geometric shapes, feels light and airy. The text continues: Until you become just the sensation of this state itself. Your tired, depleted body.

11

A large panel fills the page, and there's something iridescent about the imagery, a shine to the shapes and the glowing lines behind them. Writing says: Your symptoms become your entire reality.

12

Another white page with a paragraph at the center. It says: This practice of setting aside space before and after an activity is called cushioning. Basically just like putting big pillows on either end of activities. And its function is a lot like a pillow: it makes things that might hit you hard hit a little softer. Honestly I would recommend setting up some degree of cushioning for every activity you do. Even if you think it should not be that bad, there is no reason to invite risk into your life if you do not have to. Even an hour of resting on each side of an activity could save you days worth of recovery.

13

Another white page with text. It reads: Write down some activities here, and then estimate how long you will need to rest before and after them. It is natural to want these estimates to be short, but longer is going to make you safer. Write the estimates that make you feel you will be completely fine. The page then has a series of blank spaces after the words activity, rest before,

and rest after. The text continues below: it is okay to get this wrong. it is a process to learn your needs.

14

More gray panels with subtle hatching behind soft gray forms. They read: how long had you denied it, hidden from it, ran from it, from your own body.

15

One panel fills this page, and the dim gray background stands in contrast to the bright light that seems to shine off of the polygons. On top of them it says: How futile it was to fight.

16

Two panels on this page, one with dark lined hatching, and then one with light hatch marks. Text says: You just lie there in the dark with the feelings of your body.

17

A single large panel again. The subtle, alternating hatching in the background gives the feeling of a constantly shifting surface, like the waves on a lake on a calm day. Small gray shapes sit on this large expanse. Text on top reads: You let your consciousness fade.

18

A white page with text in the middle, which reads: The more you instate cushioning into your life, the more it starts to suggest itself like a set of rules. In my life, it became clear that the safest thing for my health was to not socialize two days in a row. I try to always put a cushion day between. And when I do not, I often go past my limits, so it is obviously a good rule. Taking it from a vague guideline and making it a rule makes me more likely to take it seriously and act within my safe limits.

19

On another white page the writing continues: So look at your health needs. Look at how much time it takes to wear you out, and how much time you need to recover. Pay attention to how much of a cushion you need on either end of an activity or event. And from that, make some rules. Some things you cannot do. Maybe like me you can not do two social activities in two days. Does that mean you can never take a trip to see someone for two or more days? Figure out an answer, even if you do not like it. Maybe your rule will be that you can only do one small walk a week, or that you can only write or draw if you have not used the computer that day. Whatever makes sense for your limits.

20

Gentle grays fill three panels. Text reads: when you wake up the next day, the very act of remembering who you are and what your life is resets you.

21

The shapes on this page feel like brightly dressed people standing in contrast to a gray overcast sky. Text continues: Memories of the dark truths of the previous day are pushed to the corners of your perception.

22

The background turns a more milky light gray, with hatched lines that that fade in and out. Writing reads: You distract yourself, read or watch something. Just anything you can do to keep your mind occupied.

23

Two gray shapes sit near the top of a large panel, as the empty expanse has a luminescent glow. Writing says: Until that tired feeling overrides the rest.

24

More text on a white page. It says: Here is a place for you to write down your rules. Try to trust your first instincts, before you start hating how limiting they are. Then below are a series of numbers with empty lines for writing on next to them.

25

Another page of only text, which says: Especially as you learn more skills for resting and managing your health, you might want to negotiate with these rules. But nothing you are going to learn is going to be magic. You made these rules for a reason, and the observations you made here are still important. The more you negotiate the rules, the more you risk your health. So even thought they feel mutable, like you could have just arbitrarily written them down differently, try to treat them as absolute.

26

Darker hatching gives a sense of underlying tension that was absent on all of these soft gray panels. Text says: You ask yourself, how am I supposed to live this life.

27

A glow of light seems to move through the background, and then it gives way again to the harsh dark parallel lines. The text continues: And what you really mean is, how can I accept this unacceptable state of being.

28

A single large panel is filled with glowing white hatch marks, and they bring a sense of hope. Writing says: For some reason, an instinct from childhood hits you.

29

The shapes on this page have a graininess to them, like night time photography. These darker shapes float over a light background. Text says: You close your eyes and count to 100. 1, 2, 3…

30

With the specter of darker things around the edges, writing reads: Sometime you will get to 100, and you will say, ready or not, here I come.

31

Two large shapes sit in a panel that fills the page, hanging up at the top of the panel with a glow behind them. Text concludes: But right now, the truths of the world hurry to hide away from you.

32

Glimmering shapes float above a hatched pattern that fades off to a light gray. Text at the bottom says: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

issue 7

1

The cover of a zine is filled by a large panel. Soft grays fill the background, and darker shapes float over it, one above, and some below that look like sharp teeth. White text on top says: how to rest 7, spoons and forks and knives. And then smaller it says: kimball anderson. Three curving, dark, parallel lines soar upwards from the text that says and knives to the word how above.

2

A blank page with text at the bottom that reads on the left: copyright 2025 Kimball Anderson. And on the right, it says: outside-life.com

3

A white page with a paragraph in the center, which says: Note: in issue 7 and 8 it got really hard to not use energy to refer to limited health resources. I am definitely coming at this from the perspective of a person with myalgic encephalomyelitis, but I still think that the ideas here can be applicable to all sorts of conditions that need rest, if you can just ignore the word.

4

A plain white page with a paragraph that reads: As you start to establish a regular unit of health, you might start observing that it does not explain everything going on inside of you. Some things do not take as much out of you as it seems like they should, and some things surprise you with how hard they hit.

5

The writing continues on another white page. Seeing these things myself, I started to wonder if instead of a unit like a spoon, perhaps there are also knives and forks and even soup spoons. If there are multiple types of energy that can be depleted or built back up. That maybe you could start a day with say 10 spoons and 1 knife.That it is not just a matter of having all your symptoms flare up, or recede. But that you can be both doing well in one way, and not in another.

6

Soft grays fill three wide panels where swirling parallel lines dance over sharp geometric shapes. White text says: In a month you are supposed to meet up with a friend, and you thought it would be okay and you would be better by then.

7

A large panel has a feeling like looking up towards the sky as the lines feel like something diving down past you to the smaller dark panel below. Text reads: It has been such a long time that you have been in this pit, scrabbling to get out.

8

The imagery that continues from panel to panel on this page suggest a recursive loop, a spiraling downward maybe. Writing says: you are not ready to see them, to see anyone. Even if somehow you found yourself feeling better tomorrow.

9

The gray background lightens and it almost seems too bright. Like you might cover your eyes. Writing continues: But the thought of canceling is too much for you to consider. You cannot even think about it right now.

10

Back to the white pages. A paragraph in the center says: So how do you distinguish between different types of energy? I could tell you my answers for myself but your body might work entirely differently. To find the particular way your body works, these questions might start the process.

11

A series of small paragraphs fill the page. They read: Does it feel different when you do, so, a physical task than when you do a mental task? Have you experienced different qualities to the same symptom? Like headaches that hit different parts of the head, or carry distinct sensations? Can you identify constellations of symptoms and sensations that are commonly together? Are there activities that lead more commonly to one constellation than to the others? Once you start to get a sense of these different sets of symptoms, you can start to assess what causes them. Write down these answers, especially if you experience brain fog.

12

A brighter background fills two panels with dark geometric shapes and gently curving lines. Text says: You do not know why this particular even has you so tangled up inside. Plenty of other plans have fallen apart.

13

Two tall panels fill this page, with darker backgrounds again and lines that descend past shapes that feel like they are falling. Writing reads: There are so many friends you have not seen. But those mostly just drifted away quietly.

14

In a large page the curving lines almost feel like a fingerprint. The white words continue: there was some part of you that felt that you could just be fine, you could just do it and be fine.

15

Shapes and lines feel like loosely scattered objects left behind on a tabletop. Words say: you felt so distant from your friend though. You did not feel like there was any chance of being understood.

16

A white page with text at the center that reads: For me physical tasks are mostly similar, but mental fatigue had different categories. I have one type of fatigue that I get when I do very mathematical style thinking, where I use logic to converge on a single answer. Another fatigue comes from swapping between tasks and the process my brain goes through changing between frames of mind. There is also an energy that has to do with following narrative and identifying connections between information. And one for focusing on careful work. And finally one for making a series of small decisions, like when writing or playing a game.

17

Another white page with a paragraph at the center, which says: These are not going to be the same as yours, likely, but might give you an idea of how to apply these constellations of symptoms to narrowly differentiated types of activity. Years ago when I was trying to figure focus energy out, I just identified that there was a heavy bleh feeling that felt close to physical exhaustion but was not. And I saw that this feeling happened often after I drew for a while. So I asked myself: what makes this activity different from others?

18

Crowded panels start to clear as this page goes on, with dark shapes tumbling through light gray backgrounds. Writing on top of it all reads: At some point you just had to acknowledge the obvious. Maybe you will not be worn down like this forever, but you probably will be in a month.

19

Dark parallel lines swirl, gently curving. Writing says: You are so tired of it, tired of it all. Tired of your own frustrating stubbornness.

20

The lines move past shapes, past everything. Words say: You are always looking for a way out, always, always. It’s too much.

21

A dark wide panel leads into a large panel below that has a feeling of openness and space to it. Text reads: You pick up your phone and start writing a message canceling the plan. It is time to accept that this is the way you are right now.

22

A white page with a small bit of text at the center says: So ask yourself: what activities set off these constellations of symptoms the most? And what is the quality that these activities have that others do not?

23

At the top of a white page words read: It might be useful to write this down. Here is some space: Below those words is a series of lines meant to be written on.

24

Dark shapes hang at the top of the page like a series of stalactites. Lines swoop down from them down to the bottom of the page. Text at the top reads: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

issue 8

1

The cover of a zine with a large panel sitting above white space. In the panel, overlapping geometric shapes glow with light as ghostly white lines start parallel and then separate and find their own paths. Text in the panel reads: how to rest 8, tactical switching. Below, in the white space, it says: kimball anderson.

2

A blank page with text at the bottom that reads: copyright 2025 Kimball Anderson.

3

A plain white page.

4

A panel fills this entire page, and pearly white shapes overlap in the center of it, with lines coming through them like cracks in glass. Text says: For once you feel at peace.

5

Lines move through three panels, back and forth, like they are moved by a changing breeze. Writing says: You feel like you are a passenger on a plane that is moving through a cloud. For now everything is darkened and obscured. But you know that at some point you will come out on the other side.

6

A white page with a paragraph of text at the center. It says: Two decades ago when I was a teen trying to figure out how my health worked, I had this idea that maybe for each activity there was a perfect opposite. That you could make something like a color wheel, where if you wore yourself out, say, walking you just had to do math after. Sometimes it would work, but too often for my liking switching to the opposite activity would make me feel worse. Reflecting on this problem is how I initially came to establish the spoons and forks and knives theory of the last issue.

7

The writing continues on another white page: The color wheel didn't work quite right, but I had seen it succeed enough times to know there was something there. So I got methodical. I defined different energy types and created a list of every activity I do. Then for each activity I gave an intuitive measurement from 1 to 10, rating how much that activity used of each energy type. Like, for example walking got a 10 in physical energy, but it also requires parsing through stimuli like the shape of the curb and making many small decisions like stepping higher to put your foot onto it. So those two mental energies got 2s. The rest were unused so they got 0s.

8

Sharp shapes look like they are held up by loose strings. Text reads: You know you have a purpose, even when you cannot hold on to what it is.

9

The warping curves of the lines stand in contrast to the sharp edges of the polygons. Writing continues: You only need to know, where your next step will fall.

10

The lines have a feeling like elevation maps, like a description of something found in the natural world. The writing on top of all of the abstract imagery says: Time just passed and passed, and you let it.

11

Bright shapes and flowing lines move over murky gray. The writing continues: it was a sort of resignation, maybe. A surrender. But it was relief as well.

12

A white page with a paragraph at the center. It reads: Once I was done with this list, I went energy type by energy type and saw what activities scored the lowest. I made short lists of 8 or so activities per energy type, and this became what I wanted that wheel to be. At that point if I got worn out from math type thinking, I could just look at my list and know I could do drawing, cleaning, physical activities, listen to music, read, or play video games. And this proved to be far more useful than the wheel.

13

The writing continues on another white page: Essentially I had developed my own version of switching, an idea in pacing where when you feel the first hints of being worn down, you just switch activities. But my version left less up to chance and instinct in the moment, instead relying on previous observations to make more tactical choices. Tactical switching, you could call it.

14

A large panel feels open and breezy, even as it is cluttered with shapes and lines. It says: You feel distant from everything around you. Below, a smaller panel somehow feels like watching something pass by. It says: you feel distant even from yourself.

15

Shapes tumble through four panels that get darker and darker. They say: Just this quiet body, going on, moving on, day by day.

16

Light glints through gray panels. Writing reads: You looked out the window once, and saw the leafless branches of trees. You wondered when fall ended and winter began. It was just summer days ago, right?

17

Polygons float at the top of a large panel like balloons on strings. Text says: Your body feels lighter.

18

A white page with a paragraph of text that reads: I added descriptions of each sets of symptoms onto the document as well. So now if I can barely think I can look to see heaviness, bleh, feeling of relaxed intensity, headachey feeling around the eyes and front of head, exhausted affect and if that sounds right I'm focus exhausted. Then I just need to look at the list of activities I should do when focus exhausted. Barely any thinking required! Which is especially useful when thought is what is exhausting. Not only that, but if I found I was exhausted in multiple energies, I could cross reference the activity lists for an activity that is restful for all of the energies I was low in.

19

Another white page that says: When I figured out how to do this it was a really powerful breakthrough for my own health, which allowed me to do so much more than I used to be able to. To be getting rest while also being productive was amazing. But it has limits. I still sometimes needed some good old fashioned non-productive rest, and it is harder to respect that need when it feels like I have found a cheat code. And tactical switching can not get you out of every hole you dig yourself into. It still uses energy of some sort! And if your symptoms are severe enough, you might not find there's anything restful to switch to.

20

Small, bright shapes stand against a darkening background. Text says: a crack opens, and you allow yourself to look through at yourself, just a little.

21

Hopeful light shines through. The writing continues: Maybe you are doing a little better. How much better? Is it over? Are you through?

22

A large and wistful feeling panel fills the page, and a small bright shape seems to drift off into nothingness. Text says: Hope filts by you and you flinch.

23

Two panels with dark background again, which makes the bright shapes more stark. Writing reads: You are not ready to see yourself grasp at possibilities and crash again. You are not ready to handle the reality of being better, either.

24

A white page that says: Another sizable caveat that I only discovered later was that brain fog adds a layer of complexity to this system. Often when experiencing brain fog, activities ended up using more energy, or different energy, than originally recorded in my system. For example, a math problem might use focus energy instead of the energy it usually uses. Or following a story might require me to use more of the switching between tasks type energy, just to keep up with the leaps in narrative logic. On my document I put an asterisk on activities that otherwise would be restful, but aren't when brain fogged.

25

The text continues on another white page: Identifying these brain fog inhibited activities mostly comes down to experience, but to an extent can be determined through reflecting on the sensation of brain fog: What feels simple, easy, and replenishing? And what feels like you are pushing through something, or straining? Straining often means you are compensating for one type of mental effort by using another.

26

In the first panel abstractions feel sad for some reason. Text on top says: You do not want to see yourself. In the second panel, a light in the background seems to shine through the shapes, making everything lose form and just become whiteness. The text continues: Or the world.

27

Shapes are nestled into the bottom of a large panel while the world seems to pass them by. Words say: You just want to let everything be quiet for a little longer.

28

The lines seem to flow down the panels on this page. Text says: You find yourself filling your water and watching it rise and fill the clear glass. The line getting higher and higher, until it slips over the edge and fractures into cascading rivers down the side.

29

The abstractions on this page seem almost zoomed in, filling all focus. Writing concludes: You let the water move over your hand and down into the sink. You just stare at it with an empty gaze. The drain fills and you sigh.

30

Text at the top of a white page says: Here is a table with my 1 through 10 scores for 14 activities. It is not comprehensive, but it should give you an idea. Below one side of a table shows the activities art, writing, cooking/cleaning, watching TV, imagining, walking/etc., math, story planning, hearing music, video games, light reading, heavy reading, socializing. On the other side it breaks these activities into the energy types physical, focus, decision, math type, multitask, narrative. Different scores are given for each activity and each energy type.

31

Another white page with text at the top, which says: And here is one to fill out yourself! Just be careful if you are low on mental energy, and try to trust your instincts. There's an empty table below much like the one on the last page, there for you to fill out.

32

A third white page, which says: Some of what you just filled out is going to seem wrong, even if it is right. It is natural to feel like you are understating things or exaggerating them. It is okay to adjust your estimates, but understand that you are going to be biased. Try to revise it based on evidence, when you can. Look for moments where things are not as restful as they should be, or more restful than expected. When you see that, change a number.
On the next page list the energy types and symptoms here, and under each list the 5 activities that were least draining.

33

On this white page there are a series of areas for you to fill out. They are labeled energy type, symptoms, restful activities. These three fields are repeated six times so you can list 6 energy types and what is restful for them.

34

A plain white page.

35

A white page with the URL outside dash life dot com in the corner.

36

The back of a zine. In a large white space at the top text says: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look. Below there is a single panel with a dark gray background and bright overlapping shapes and lines.

issue 9

1

The cover of a zine. In a large panel that fills most of the page, dark lines and shadows seem to move in jagged ripples. The marks never seem to coalesce into a coherent image, but feel like they might. Three light gray shapes block the background out, and on top of them it says: how to rest, 9, be flexible. And then smaller it says: kimball anderson

2

A blank page with text at the bottom that reads: copyright 2025 Kimball Anderson.

3

A plain white page.

4

Strange forms creep through the dark background of a large panel, bulging and cracking. Light and simple polygons float above the darkness, and text on top of them says: You find yourself testing your limits, little by little.

5

Swirls and strokes of irregular gray flow beneath calming light gray shapes. Text reads: Doing the dishes, writing down thoughts you had.

6

Something seems to loom in the darkness. Text says: You cannot think much about hte future or the past, but you can do these little things, at least.

7

It is hard to make sense of the forceful, sharp lines. Above, text says: it is meager, but you are starting to build yourself back up again.

8

A white page has a paragraph of text at the center. It says: Once you know how to use a decent amount of resting tools, the real challenge becomes you getting in your own way. You can start becoming rigid, and not allowing for experience and growth to change the way you manage your health. Or become too loose, and constantly adjusting your methods to the point where everything feels arbitrary and you lose the ability to be strict with limits. You need to find a middle ground of being flexible enough to change things, but rigid enough to respect what you built before.

9

Another page with two paragraphs, which read: The key to this for me was to consider everything a working theory. That my assessment of my own health and the best way to manage it is the result of all of my reflection and analysis. All of that thought and experience is worth respecting. But it's not done yet. It can always be made better.

This thought might not be what works for you. But the key is finding something that lets you respect your past efforts, but not be paralyzed by them. You know best what that will be.

10

The little fragments of plain light gray make you almost forget the oddness below them. Text says: After doing a couple things multiple times with no consequence, you start to see them as safe.

11

In two tall panels the chaos in the background surges and becomes unignorable. The writing reads: So much still feels unsafe, so much will set you back months.

12

The page feels noisy, active. The writing continues: But now you can do these tiny little things. The sort of stuff that a year ago you would say you were doing nothing, if someone asked about your day.

13

Swirling shadows continue below the floating geometric shapes. You cannot do anything else, so you do these little tasks more and more. You keep doing them until finally you feel symptoms appear again.

14

Back to the plain white pages with text on them. This one says: Using tactical switching, or switching in general means you need to consistently change what you are doing. Basically you are compensating for a limit. There is an inherent risk to this, where you could end up hurting your health, and could even end up depleted in two ways at once. So try to always keep in mind what you are compensating with. Look at the chart you made for tactical switching, and find the highest number for the activity you are switching to. That's the energy type you are putting at risk. Try to switch before you feel any of the symptoms associated with that energy type.

15:

Another white page with text at the center. It reads: Your body and mind can end up compensating naturally too. People end up compensating for injuries before they even know they have them sometimes. With brain fog you can end up compensating for mental energies with other mental energies. Because you are not always going to know, switch as often as you can.

16

A return to panels with the strange patterns and shapes in the background. Text starts: But you resist the idea that you are doing something wrong. You need to have something safe to do.

17

Forms that seem almost like driftwood but fleshier rest underneath simple shapes. Text on top of everything says: You push a little more, and the sensations you feel increase. And something in your brain freezes up.

18

Wavy lines. Text reads: It is as if some ingrained programming of your brain saw a problem and did an emergency shutdown.

19

From the darkness a stream of gray lines feel like water rushing down the page. Words say: You fall back into bed.

20

A white page with a block of text at the center. It says: Another part of staying flexible is in being aware of your reactions to activities you engage in. Some things are easier to stop than others. Whether it is because you feel like you cannot end halfway, or find the action addictive, or even if you just are so enthusiastic that you lose yourself in the task. If you cannot stop when you

want to, then it is going to hurt your health at some point. No health management tool can overcome you not being willing or able to use it.

21

Another white page with text that reads: This does not necessarily mean you have to abandon anything you cannot stop. There are a number of ways you can manage the risk to your health. You can set timers for yourself, or get loved ones to check in with you. You can find someone who you do not want to let down and make a commitment to them that you will limit the activity. And if all else fails, you can treat it as a costly indulgence and use a hefty amount of cushioning before and after. The key thing is to have a plan for it, and to not just say this time it will be fine.

22

Chunky patterns seem to stretch and bend, like they are flowing over the surface of a pond. Text reads: You do not feel bad for long. It was not a huge setback.

23

Twisting shadows. The writing continues: It is just that you felt out of control. And you thought you had everything so carefully controlled.

24

In four panels, soft gray panels tumble over the unknown. Writing says: Maybe that was the problem. Too tight a grip. You look ahead a little bit, and you see that you are almost to a better place.

25

The background seem to almost have a marbled pattern, or would if it wasn't quite as chaotic. The tumult fades into the darkness in the last panel. Text concludes: It will be okay, you think. You hope it will.

26

A plain white page.

27

A white page with the URL outside dash life dot com in the corner.

28

The back of a zine. A pattern seems to repeat in the background, but each time with a little variation. Text on top of three large gray polygons in the middle says: A guide to the practical and emotional realities of getting good rest, and a story about how messy the process can look.

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