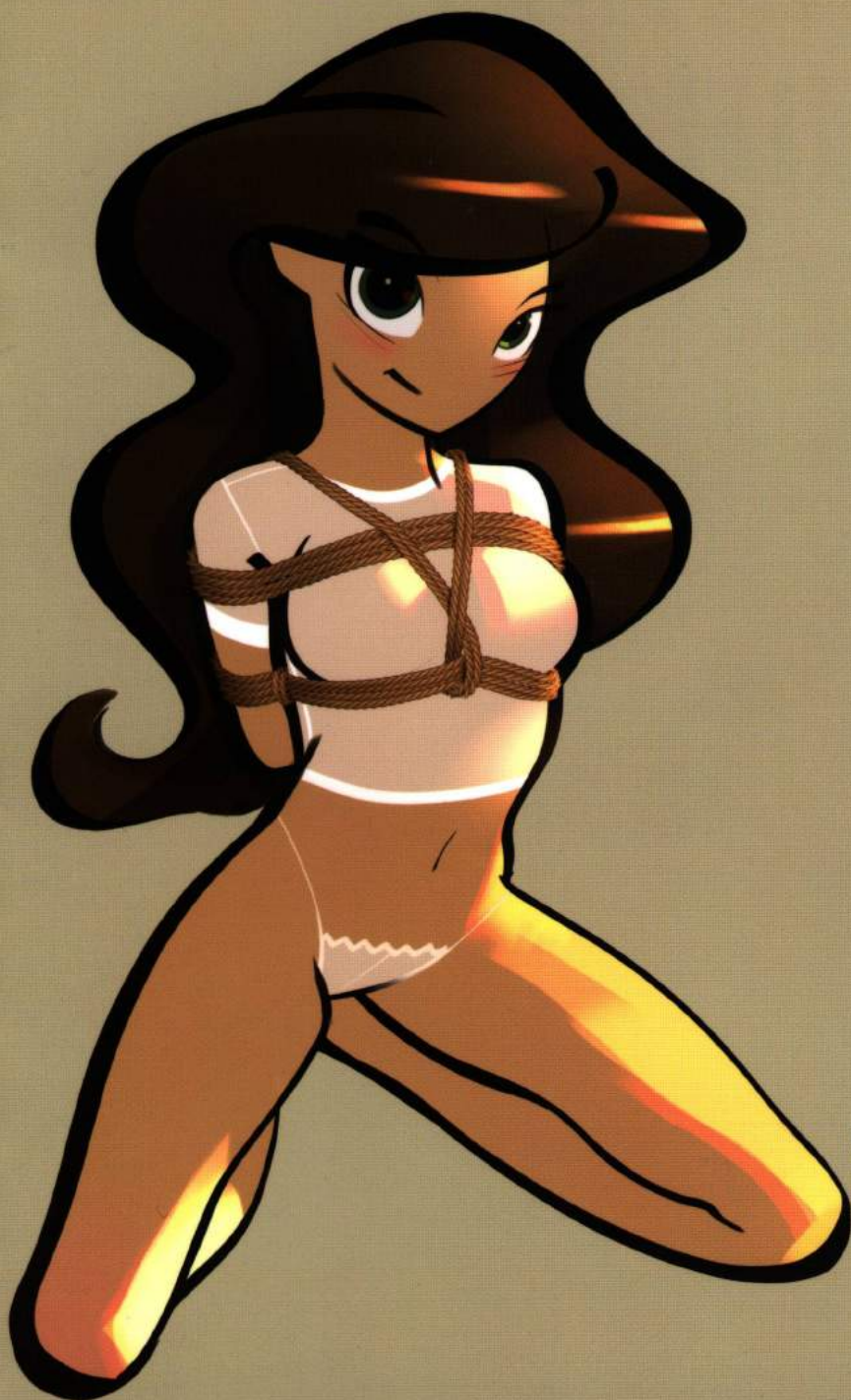


Douglas Kent's
Complete Shibari



Volume 1
Land

Douglas Kent's
**Complete
Shibari**

Volume 1

Land



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All models depicted herein are over the age of 18; releases are on file.

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I was fortunate to find beautiful, consistently cheerful girls who trusted me to keep them safe during shoots that were long and often both daring and uncomfortable. Thank you for your contribution, enthusiasm, and trust:

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The use of bondage, BDSM and sex toys may be dangerous if proper caution and prudence are not exercised. However, injuries can and do occur, even if all precautions are taken.

By acting on the information contained in this book, you agree to accept the information as is.

The use of drugs and alcohol can seriously impair judgment and/or increase risk.

About the ropework

The ties and suspensions in the *Complete Shibari* series are real. Image editing consisted of touchups and background removal only; no rope or prop was added or removed.

All ropework techniques required to reproduce the photos are contained within the *Complete Shibari* series.

The ties featured in the procedures are generally traditional in nature; the artistic ties are generally non-traditional.

Artistic photos were limited to full-view images that clearly showed all ropework. Photos were taken in a small living room with a 2.4 m ceiling.

Note that the models depicted are often exceptionally light, fit, and/or flexible. Many of the artistic photos were deliberately physically challenging to produce a more dramatic visual effect. Some ties were maintained only for the few minutes or seconds required to obtain the shot.

About the author

Douglas Kent can't keep from writing expansive books about esoteric topics.

In loving memory of my grandfather.



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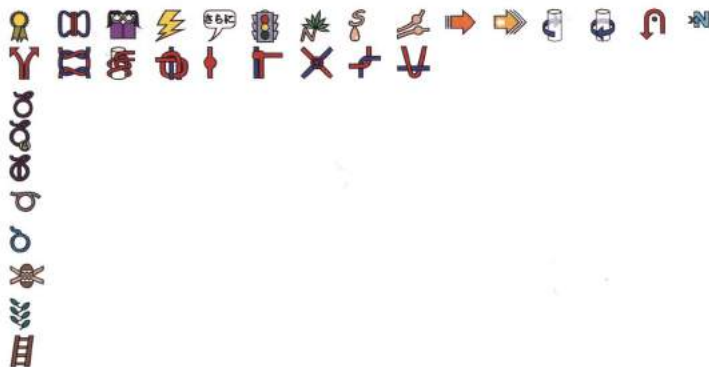
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About the Complete Shibari series

"Simplicity is the ultimate sophistication."

- Leonardo da Vinci

After finishing *The Better Built Bondage Book*, I was looking for a new challenge. I decided to learn shibari. Although there were a number of good books about Japanese bondage, none of them had the kind of detail I was looking for. I didn't set out to write a book, but as I found this gaping hole of knowledge (at least in the English language), well... I guess I just can't help myself.

However, I didn't want *Complete Shibari* to be just another bondage book. Here are the features that make the *Complete Shibari* series special...

Minimal text

As I learned from other bondage books, I found myself relying far more on images than on the text. *Complete Shibari* is highly visually oriented. I've kept text to a minimum.

Clear images

Clearly showing the procedures for complex rope bondage can be challenging! The small knots get lost amongst the clutter, close-ups destroy the context of where the knot lies on the body, twisted rope adds deceiving lines (making the rope going over appear as if it's going under), and so on. A great deal of research and effort went into making the images both clear and aesthetically pleasing.

All the photos (including the artistic ones) use lighting and angles that clearly show the ropework and the entire model.

Easy to learn

Where some bondage styles rely on complex knots, Japanese bondage requires a very small set of very simple knots. Thus, learning shibari is easier than it seems. (You can use new knots to augment your style, but you don't need them.)

Suspension

Very few books describe how to perform suspension. However, since I and many of today's experts are self-taught, I believe it would be hypocritical to suggest that learning on my own is okay for me, but not for you - I've got more respect for your sense of personal responsibility, awareness of risk, and intelligence than that.

Once you're comfortable with *Complete Shibari: Land*, you may choose to move on to the next book in the series. *Complete Shibari: Sky* includes complete directions for suspension, including those that are extremely physically challenging. As an adult, I believe that you'll use your knowledge responsibly, play within

your limits, and use the common sense that the Japanese call *joshiki*. (If you've bought both books, set *Sky* aside until you're comfortable with the concepts in *Land*).

Understand, not memorize

Complete Shibari breaks complex moves into simple ones, and simple moves into even simpler ones. This syntax for shibari lets you learn which moves can be substituted for others.

At first, you may find yourself flipping around the book. However, the emphasis of understanding rather than memorizing means you won't have to review *Complete Shibari*'s "Building blocks" section for long (because you'll understand it).

Complete Shibari's intuitive, distinctive icons let you rapidly follow new procedures as if you'd already practiced the tie several times.

Compact

By breaking ties into component building blocks (and only describing the procedure for each component once), I was able to convey in two pages what would otherwise take twenty. Thus, *Complete Shibari* contains an enormous amount of information in a compact, affordable form.

Simple and pure

By most accounts, modern shibari is innately simple - there are few basic moves to remember, and almost no knots. Thus, I've tried to avoid embellishing. I didn't include erotic macramé, rope embroidery, or complex knots. To me, the beauty of shibari comes from the emergent complexity arising from utter simplicity.

I sincerely believe the *Complete Shibari* series gives you all the tools you need to become an expert in shibari. However, as information-packed as it is, *Complete Shibari* is intended as a starting point, not a destination. Shibari is an art, not a science.

Please use *Complete Shibari* to instruct and inspire you. Then create your own style and your own works of art.

Don't expect to find shibari's deeper meaning in this book. Instead, use shibari to find a deeper connection with your partner.

Through it all, remember to play safe, experiment, and have fun.

Thank you very much for buying *Complete Shibari: Land*. I hope you enjoy it.

Sincerely,
Douglas Kent

Yes!

For the great majority, the passion inspired by shibari manifests itself as a love for tying and connecting with your partner.

Complete Shibari is a road map of my journey in learning shibari, written while I still remember the beginning of the journey. I've come a long way in five years, but I'm far from done.

For many readers, *Complete Shibari* will be the first step in your journey, but hopefully not your last.

It's natural for people to resent newcomers to a group, but as you grow, I hope you'll remember where you were right now. I hope you'll recognize that any art consisting of only experts is dying, and that an art must have many beginners to blossom.

Complete Shibari is written by me, as another student, to share my love of rope with you. If you don't already love rope, I hope you will soon.

And if you're willing to share your knowledge, skill, and love of rope with the next students as best you can, then...

Complete Shibari is for you.



No!

So let's get this out of the way:

I'm not Japanese. I don't speak or read Japanese. I've never been to Japan. I've been researching, studying, and practicing shibari for less than five years, where others have been doing so for over twenty. This series utterly fails to convey the mysticism and spirituality of shibari. The title of this series is fraudulent because no book about shibari could ever be complete. Heck, I shouldn't even use the word shibari because beginners shouldn't use that word.

Whew. There. That should save the naysayers some typing.

According to Master K's very thorough book *The Beauty of Kinbaku*, the first use of the word "kinbaku" occurred in 1952. Prior to that, Itoh Seiyu (or Seiu), the unofficial founder of shibari, had been using the synonym "shibari" and other terms.

By 1956, he and others were recorded complaining that people were using "fake techniques" that removed the "true passion and emotion" from the art.

Looking at photos from that era shows just how much shibari has evolved from the 50s to present day. However, over half a century later, one thing hasn't changed – people are still complaining about how other people do shibari.

Graydancer, rope artist and podcast host, joked about the tendency for endless arguments: How many shibari experts does it take to tie someone up? One hundred – one to do the tying and ninety-nine to say, "I could do that – but it's not really *shibari*."

Shibari is almost impossible to define – there are no official schools, no regulation boards, and no official standards. Shibari evolved through countless experts developing their individual style. Subsequent generations built on the developments of their predecessors. However, at no point was shibari *defined*.

Very consistently, shibari inspires passion. For most, the passion is about sharing and enjoying rope with a partner. For a tiny minority, however, the passion manifests as a sincere desire to regulate others and a need to vocalize the belief that everyone else is doing shibari *wrong*. If you're part of this unhappy minority, *Complete Shibari* isn't for you.

Using Complete Shibari

Complete Shibari is a little different from most rope bondage books, so here's how to use it.

Layout

Complete Shibari begins each chapter with left-side pages. The resulting "centerfold" design minimizes page-turning and lets you see the final result while you work.

Index

The index includes a visual index that lets you easily and quickly find the form you want.

Icons

Possibly the most distinct feature of the *Complete Shibari* series is its use of icons.

Some icons are informational – helpful information that lets you better understand the content, or perhaps better organize it mentally.

Some icons describe the actions to be taken. For each icon, the meaning or move is described once, clearly. From there, it's assumed you're able to reproduce the move. Thus, the icon describes the move to perform; the photo shows the location.

Sections

Complete Shibari: Land is divided into three sections.

Section 1 – Introduction

The Introduction section contains important background information that you should know before you start tying people. Before tying, have your bottom read the "Safety" and "Rope bottom's Duties" chapters.

The Introduction section also contains "Understanding the Box Tie". Read it before you start tying (any tie), but don't expect to retain everything after a single reading. As you practice the box tie (and other ties), the lessons in "Understanding the Box Tie" will become more relevant to you.

Section 2 – Building Blocks

The Building Block section contains the basic components for shibari floorwork. You'll learn shibari foundation moves and loops, including substitutions you can make to customize your tie. However, don't get caught up in the variants – to start, use the first of each variant only. Shibari's beauty comes from *simple* moves creating an emergent complexity. I've included some showy moves, but remember that great shibari masters tend to stick with the fast, simple ones.

For each building block, you'll find an

Getting started

1. Read the entire Introduction section.
2. Have your bottom read "Safety" and "Rope bottom's duties".
3. Choose and prepare your rope.
4. Practice the building blocks of the tie until you're comfortable with them.
5. Select a tie and practice on yourself. Your legs and lap can substitute for your partner's limbs.
6. Have a practice session with your partner. Set expectations low and keep it informal.
7. Have fun!
8. Reread sections as your knowledge and skill increases.

identifying icon. I've tried to make them simple, unique, distinct, and intuitive so you can learn them quickly and use them easily.

Sit down with the book and practice on your own legs until you know and can quickly reproduce each component without hesitation. You probably want to tie someone right away, but if you practice, you can do all your fumbling now, reduce page flipping, and impress your partner with how quickly you've become skilled.

On your first read-through, you'll unavoidably encounter icons that haven't yet been defined, but they'll be clear on the second pass.

Section 3 – Forms

Once you're familiar with the building blocks, you can start the forms. Traditional bondage books suffer the problem of trying to show both the technique and the location in the same image. If you zoom in too much, you see the detail, but not the location; zooming out causes the opposite problem. *Complete Shibari* solves the problem by showing the technique in the Building Block section. Thus, the photo shows the location; the icon, the structure of the tie.

On gender

Where gender-free sentences were cumbersome, the top is referred to as male; the bottom, female.

No offense is intended towards the many (and hopefully growing number of) talented female riggers and willing male rope bottoms.

On nomenclature

"It's a strange thing about determined seekers-after-wisdom that, no matter where they happen to be, they'll always seek that wisdom which is a long way off. Wisdom is one of the few things that looks bigger the further away it is."

– Terry Pratchett, "Witches Abroad"

Nomenclature proved to be a much tougher problem than I expected.

Japanese nomenclature

The Japanese nomenclature was established with the help of a native Japanese speaker familiar with shibari. Nomenclature was far from absolute – one name was often chosen amongst many possible names; where no obvious name existed, a descriptive name was created. Japanese riggers tend to create their own names for ties, so expect to find alternate names for these ties.

In general, Japanese nomenclature follows two methods.

The first method is similes – the Ebi Shibari looks like a shrimp, the Kikkou Shibari looks like a tortoise shell, and so on.

However, likeness is in the eye of the beholder. Did the originator name the Ebi for the shrimp-like shape the body takes or, as some have suggested, because of the red color the body took when the tie was used for extended periods as a torture? Maybe both?

The Kikkou is named after tortoise whose shell features an array of hexagonal shapes bordered by pentagonal shapes, bordered by a ring of squares at the base of the shell. Even the most formal interpretation of the Kikkou Shibari doesn't come close to reproducing the exact pattern. So did the originator insist that the tie include at least one hexagon, or was it enough that the tie create a complex set of visual compartments on the body? We can apply our modern interpretation (at least one hexagon), but we can't know the original intent.

The second method for naming describes the literal position of the body – the Both Hands Behind The Head tie places both hands behind the... well, you get the idea.

However, the tie doesn't really describe exactly *how* the hands are fixed behind the head and there are many ways to do so.

You're welcome to learn the Japanese nomenclature, but I caution against becoming exceedingly literal, especially given the social context required to fully understand many translations (For example, what we call diamond shaped, the Japanese call lozenge shaped. That may seem odd until we consider that while actual lozenges

may be that shape, actual diamonds aren't.)

Consider the Takate Kote, commonly called the Box Tie in English. It's so named because folding the arms behind the back forms three (but not four) sides of a box. (Or maybe it's named because it looks a cross-section of an open box.) In either case, the bottom is flat. Now, as an English speaker, would you consider it a major violation of the spirit of the name if the bottom's arms were slightly higher or slightly lower than perfectly level? Does the tie require an entirely new name to account for slightly varying arm positions? If you answered, "No", consider applying the same leniency to Japanese nomenclature.

Ultimately, names will adapt and change over time, largely based on popularity. So learn the names if you like, but if someone uses a different name, please be tolerant.

English nomenclature

For ties, I used the common English name where one existed; the direct translation from the Japanese name where it didn't.

My system of codifying the components of shibari is new, so I had minimal prior nomenclature. Of the names I found, some were too long; some didn't fit with the overall naming structure; some were overly inclusive or exclusive. But mostly, the names were missing.

Ultimately, I settled on a simple standalone naming convention that would allow two readers of *Complete Shibari* to easily talk with each other.

Extras

Consider adding the following items to your rope kit:

- Blanket (for chills and post-scene cuddling)
- Towel (for body fluids or as a pillow)
- Water (tying is thirsty work!)
- Scent-free hand cream (natural rope draws moisture out of your hands)
- Camera (your work is awesome!)
- Hair ties (reduces hair/rope tangling)
- Sugary food (producing endorphins takes energy)
- Pencil and notepad (what was that cool idea again?)

Safety

Bondage is risky behavior. I believe that, as a consenting adult, you should be free to choose the risks you're willing to accept for the rewards you desire.

This section *estimates* the relative risk (likelihood of occurrence) and consequence (potential result) of most of the things-that-could-go-wrong in bondage.

While relatively comprehensive, this section can't possibly cover every situation. Use it as a guide, learn more on your own, and use what the Japanese call *joshiki* – the universal common sense that all intelligent people are supposed to possess.

Human error

Risk	*****
Consequence	***

Human error is the most likely threat to safety, by far. You will make little mistakes constantly and bigger mistakes regularly.

Fortunately for us, most bottoms are very forgiving of being accidentally pinched, bent the wrong way, banged on the head with a piece of hardware, having their toes stepped on, getting rope burn, and all the other creative mistakes you'll make.

Reducing risk

- Know you're fallible.
- Don't work beyond your ability.
- Use extra caution when trying new things.

Reducing consequence

- Admit you're fallible.
- Learn from your mistakes.
- Apologize.

Impaired blood flow

Risk	*****
Consequence	**

Bondage commonly impairs blood flow, often to the point of causing tingling, coldness, or discoloration. The risk of cell damage greatly increases if circulation is impeded longer than 15 minutes.

Reducing risk

- Regularly test blood flow to the hands by touching or squeezing your bottom's hands before (to establish a baseline) and during a tie. Cold or discolored hands indicate an impending or immediate problem.
- Use a loop that lets you untie the wrists without removing any other bondage. Once blood flow returns to normal, you can retie the wrists. See "Understanding the Box Tie" on page 18.
- Interpret requests for, "Tighter!" as "More

rope, please!"

- Have your bottom regularly flex her muscles to better circulate blood.

Chills

Risk	*****
Consequence	**

Bondage prevents your bottom from moving but brings blood to the surface of her body. Once she's out of bondage, she will very likely experience chills that last twenty minutes or more (the core of her body remains cool, even when the surface is very warm).

Compared to men, women are less able to maintain their body temperature because they have less muscle and more surface area for their mass. Women typically have a higher natural body temperature (making the room feel colder to them).

Reducing risk

- Set the room to a temperature comfortable for a naked bound female, not a clothed, active male.
- Limit drafts.
- Avoid alcohol and other vasodilators (compounds that widen blood vessels).
- Monitor her body temperature.

Reducing consequence

- After a scene, wrap her in a blanket and warm her with your body. Naked skin conducts heat better than clothed. For better warming, concentrate on warming her core; for better feeling of warmth, her limbs.
- Feed her something sugary. Producing endorphins depletes sugar.

Rope marks

Risk	*****
Consequence	*

Tight rope can leave bruise-like contusions. Marks are particularly likely on fatty areas of the body. Some people consider rope marks as reminders of a good time and are disappointed if there are no marks; others find them inconvenient or objectionable. The marks fade in a few days or weeks.

Reducing risk

- Use more rope and looser wraps.
- Ensure rope lies flat on the body.
- Don't allow accidental spaces between ropes (that can cause pinching).
- Consume adequate vitamin C.
- Avoid struggling during bondage.

Joint and muscle pain

Risk	****
Consequence	**

Some positions cause joint pain. Problem areas depend on the individual, but typically include the shoulder, knee, and lower back. Physically tiring positions may cause acute muscle pain or cramps.

Reducing risk

- Stretch before and after bondage.
- Avoid positions that force limbs to the limit of their travel (e.g. sitting on bent knees, reclining on bound hands, etc.)

Reducing consequence

- Don't move her after you untie her. Instead, let her pull her own arms out from behind her back, and at her pace.

Rope burn

Risk	***
Consequence	**

As you draw rope across skin, the friction between the rope and the skin generates heat. Fast moving rope can be uncomfortable or even leave a lasting burn mark.

Reducing risk

- Use natural rope, which has a higher burn speed. See "Choosing and preparing your rope" on page 16.
- Draw rope carefully across skin or keep it from touching entirely.

Nerve damage

Risk	**
Consequence	***

Most nerves are well protected, but a few sections of nerves are vulnerable in locations that are typically covered by rope.

Nerve contusion occurs when a nerve is compressed to the point of being damaged. The injury is often painless and may not appear for several days. If your radial nerve (in the forearm) is injured, it can cause your hand to involuntarily bend fully forward at the wrist, effectively crippling it. The effect can last for months; some damage can be extremely painful.

Locating vulnerable nerves precisely is difficult because the vulnerable locations vary by individual and by body position. For example, the radial nerve spirals around your forearm, so twisting your forearm changes the position and protection.

Nerve location is a complex topic – for the specific nerve paths, consult a medical text.

Reducing risk

- Be aware of the general location of nerves and avoid putting concentrated pressure on them.
- Don't cross ropes over each other near vulnerable nerves.
- Avoid suspension harnesses that include the arms. (This risk is covered more thoroughly in *Complete Shibari: Sky*.)
- To protect the radial nerve from rope, have your bottom turn her palms together before being bound. See "Rope bottom's duties" on page 14.
- Keep rope away from joints, including the inside of the elbow, back of knee, underarm area, and groin.

Reducing consequence

- Apply ice to nerve contusions.
- See a doctor immediately.
- Report tingling (especially in portions of the hands) immediately.



Rope marks and petechial hemorrhaging



To protect nerves from injury near the wrist, turn your palms so they face each other.

Vulnerable areas

Eyes, nose, mouth, ears

Brachial plexus

(Most vulnerable near intersection of shoulder, biceps and triceps muscle; location varies by person and arm position)

Trachea, larynx, esophagus, carotid artery...
(Front and side of neck)

Xiphoid process

(Below intersection of lowest ribs)

Spine

(Centerline of back)

Median nerve
(Inside of wrist)

Antecubital
(Front of elbow)

Axilla
(Underarm)

Floating ribs
(Two lowermost pairs)

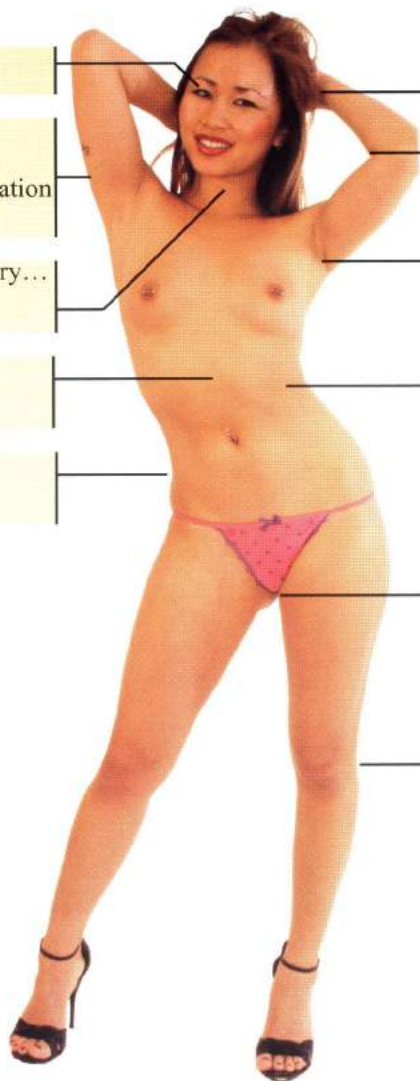
Inguinal region, genitals
(Border of abdomen and leg, crotch)

Popliteal area
(Back of knee)

Some areas of the body require special care during bondage. This isn't to say those areas must be avoided – many shibari ties apply pressure to many of these areas.

However, avoid concentrated pressure (tight bondage, suspension) and be aware of these vulnerable areas.

This diagram is intended as a rough guide; the exact location of the many of the delicate structures can vary greatly by individual. To learn how to locate them accurately, consult an anatomy text.



Indicators of nerve damage

Overall tingling suggests reduced blood flow. However, tingling in a specific part of the hand suggests a compressed nerve.

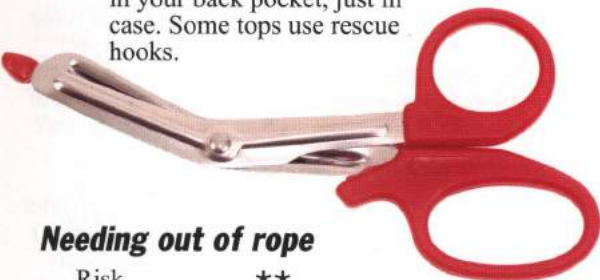
- Green – ulnar nerve
- Red – radial nerve
- Purple – median nerve

Rope bottoms should watch for signs of developing nerve damage and report it immediately; tops should react by removing bondage immediately.

Nerve damage tends to be cumulative, so at the first signs of problems, take a break from bondage for a few days.



Keep a pair of safety shears in your back pocket, just in case. Some tops use rescue hooks.



Needing out of rope

Risk **
Consequence ***

Occasionally your bottom may need out of bondage *now*.

Reducing risk

- Have your bottom read “Rope bottom’s duties” on page 14.
- If you’re relatively new to shibari, discuss the position you’ll be attempting. Letting her know in advance won’t diminish the thrill but will reduce the likelihood of an emotional meltdown.

Reducing consequence

- Once she tells you she wants out of her bonds, respect her request and don’t take it personally.
- Remove rope *calmly* and quickly.
- Speak to her *calmly* and in a loving manner.
- Instruct her to take long deep breaths, and to breathe from the belly, not the chest. This will have a calming effect.
- Instruct her to alternately flex her left and right quadriceps (thigh) muscles. This helps circulation, reduces nausea, and gives her something to concentrate on while you untie.
- When untying, remove the critical bonds first. Critical bonds include suspension rope, bound wrists and ankles, tight chest harnesses, and any constricting or pinching ropes. Afterwards, she should be safely untied (and out of suspension), free to move, but with a mass of loose rope still around her.
- After she’s safely out of bondage, take care of her emotionally. For example, you might wrap yourselves in a blanket, lie down, gently and *calmly* stroke her hair.
- Don’t ask why she needed out. She’ll tell you when she’s ready.
- Once out, she may feel guilty about having “ruined” the scene. Reassure her that her wellbeing is far more important. Reassure her that a good (but early) ending is more important than a bad (but scripted) ending.
- Don’t take her need to get out of rope personally. By keeping calm and focusing on her needs, you’ll build trust and reduce the risk of subsequent incidents.

Betrayed trust

Risk **
Consequence ****

A bound individual is completely helpless. While helplessness is a large part of the appeal, bottoms should know their tops well and trust them completely before consenting to be bound.

While bound, your bottom may panic, seemingly without provocation. Untie her immediately, but understand that even if you’ve done everything right, she may still not want to be bound again. Emotions are far stronger than intellect.

Similarly, tops should choose their bottoms well. A bottom that falsely claims that events occurred without consent can cause a great deal of social, legal, and financial harm. A bottom might also withhold important health information, fearing that disclosure might preclude play.

Reducing risk

- Know your partner.
- Beware of joking about abandonment or limit breaking. Innocuous teasing can be the start of an unstoppable emotional avalanche.
- Plan your scene together.
- Respect her limits *completely*.

Reducing consequence

- After a panic attack or other emotion-based problem, be caring and attentive.

Rope contaminants

Risk **
Consequence **

Rope can pick up staples, bits of metal, and other contaminants that could cause minor injury.

Reducing risk

- Keep your rope clean and inspect it regularly.
- When uncoiling rope, run your hands along the length to confirm it’s free of impurities.

Petechial Hemorrhaging

Risk **
Consequence *

A petechial hemorrhage is a red mark on the skin, no larger than 2 mm in size, caused by blood leaking from small capillaries due to intravenous pressure. Multiple hemorrhages manifest as a spatter of red on the skin.

They can appear around the eyes (due to being inverted) or near the limb-side of tight bondage (by preventing blood from returning to the heart). The marks are usually painless and tend to fade after several days.

Reducing risk

- Avoid inversion.
- Avoid tight bondage.

Rope bottom's duties

Though I direct most of *Complete Shibari* to the top, this section is specifically for those who will be tied.

You can make your time in bondage more pleasant and less injury prone by accepting your "duties" as a bondage bottom. The following are suggestions – your top may communicate different requirements and preferences.

Be safe

Understand the risks and rewards of your activities.

Your duties

- Learn about safewords, endorphin rushes, subpace, ropespace, that bondage makes you helpless, not to play with someone you don't know well and trust absolutely, and so on. If these concepts are unfamiliar, find a book or website that explains them before you play.
- Read "Safety" on page 10.

Communicate

Shibari requires regular communication between the top and bottom. Even if your regular dynamic is to obey without question and not complain, for shibari it's in everyone's best interest to communicate throughout the scene. (Other duties detail specific information to communicate.)

Your duties

- Communicate, communicate, communicate.
- Be positive.
- Tell your top of any physical problems, recent or developing colds, allergies, limitations in movement, new and old injuries, circulatory issues, propensity for panic attacks or claustrophobia, and *anything* else that might be relevant. People are far too complex for this list to be complete, so use your judgement and err on the side of too much information.

Be mentally ready

Your emotional state can make a huge difference in how you perceive a scene, particularly a demanding one. If you're not up for stringent bondage (or any bondage), say so.

Your duties

- Be sober and alert.
- Tell your top about your emotional readiness for bondage.
- If you can feel yourself falling out of emotional readiness for bondage during a scene, say so and end the scene on a positive note.
- Relax into the ropes. Don't fight them.
- The endorphins that can give you a well-

enjoyed natural high are a side effect of some degree of discomfort or pain. Don't expect the endorphin rush you experienced at the end of your last scene to occur at the beginning of the next.

Be physically ready

Shibari favors fit and flexible bodies. The physics of suspension (especially traditional suspension) greatly favors light bodies – traditional Shibari models weigh as little as 41 kg. Most of us don't weigh that little (and couldn't while still being healthy), but we can shed excess weight.

If you're a male bottom, shibari will likely be more challenging – men tend to be heavier, less flexible, and more broad-shouldered than women.

Your duties

- To whatever degree you're able to control your level of fitness, do so.
- Stretch before and after shibari sessions.
- For the next few days after a session, stretch whenever your muscles feel tight.
- Impending or recent colds can reduce your receptiveness to rope – play lighter than normal.
- Be realistic. If you aren't a fit, highly flexible, tiny woman (and very few are), expect to make some concessions as to what sort of bondage is realistically possible. Ties in the *Complete Shibari* series range from very easy to extremely challenging; many of the artistic photos feature extremely difficult ties for dramatic effect. Don't expect to reproduce all the ties.
- Most people have some sort of special physical limitation, be it an old injury, diabetes, a handicap, etc. Since there are too many possibilities to list, and since *you* are the expert in adapting to your own limitations, expect to apply that expertise when participating in shibari.
- Eat properly! Producing endorphins will exacerbate already low blood sugar levels.

The hand-squeeze code

To communicate your needs without speech, consider the following reply code when your top squeezes your hand:

- One squeeze – "I'm fine."
- Three squeezes – "I'm ready to be untied. Take your time, I'm good for another 5 minutes."
- Squeeze and hold – "Check in with me and/or untie me as quickly as possible."

Be physically cooperative

By cooperating without anticipating your top's intent, you'll let him work faster and produce more professional results, with less likelihood of hurting you.

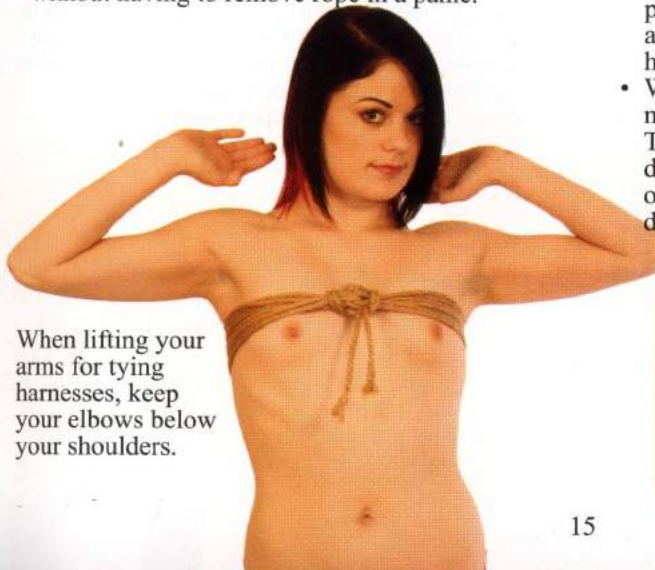
Your duties

- Be supple when he moves you, then hold the position he places you in, without being overly rigid.
- To protect your radial nerves, turn your wrists together for the Box Tie. Supinating your wrists may be difficult for some; do so only if you can maintain the position comfortably. See "Safety" on page 10.
- Some harnesses are intentionally loose and are liable to fall or move before they're attached to other ropes (particularly harnesses intended for suspension). Limit motion until he secures them with additional rope.
- Lift your arms for tying chest harnesses, but don't lift them above your shoulders. Raising your arms high shrinks your rib cage, resulting in unintentionally tight ropes when you lower your arms again.
- If you have long hair, tie it in a bun or a ponytail. Hair tangles easily in rope, especially natural rope.
- Keep your limbs taut enough that they don't flop around when being tied.
- Keep the core of your body loose enough that he can be easily move and manipulate it.

Monitor your physical state

Minor adjustments in rope can make huge differences in your level of comfort and the amount of time you can spend in rope.

Removing rope takes time, so tell your top about impending problems before they become unbearable. Doing so gives him time to react without having to remove rope in a panic.



When lifting your arms for tying harnesses, keep your elbows below your shoulders.

Your duties

- Tell your top about the onset of physical discomfort before it becomes unbearable. If you can, estimate the degree of discomfort and how much longer you can last.
- Tell your top immediately about numbness or intense pain.
- Monitor your body temperature during bondage sessions - warmer bodies are more flexible and less prone to injury.
- If you get an endorphin rush, enjoy it, but continue monitoring and reporting your physical state. If verbal communication is difficult or intrudes on your high, use a happy moan to let your top know you're doing well.
- Violent motion can upset the lay of rope and make previously comfortable rope very uncomfortable, especially in suspension. If you're prone to fighting your rope, communicate this to your top and understand that you may have to end the scene earlier.

Expect minor mishaps

Shibari is complex; suspension, even more so. Your top will have lots of things on his mind, foremost being your wellbeing and safety. That said, you should expect regular pinches, rope burns, rope marks, and other minor mishaps.

Your duties

- Be gracious. Don't let minor mistakes spoil your mood or the overall scene.
- Frame your communication of problems to keep your scene as positive as possible. If he accidentally pinches you, saying, "Ow! Watch it, that hurts!" will likely increase mutual frustration; saying, "Ow! Ooo... you can do whatever you want with me, sir.", might increase mutual arousal (depending on the dynamic between you and him).
- After a scene (even a bad one), emphasize the positive. Rest assured that your top is acutely aware of his mistakes and the unintentional hurts he's caused you.
- Wait a few hours or a day before discussing negative aspects of a scene (if you must). The time lets both of you put some emotional distance from the actual events. A period of sleep nicely separates the event from the discussion.

Keeping a positive attitude

During a Shibaricon class, Dov tied Terri in a hogtie and had her kneeling so the class could see. She fell forward.

"Oof!"

"Did I hurt you?"

"No, sir. Floor hurt me."

Choosing and preparing your rope

Rope material

Natural ropes (Recommended)

- Jute
- Hemp

Synthetic ropes (Acceptable)

- Nylon
- Multi-filament polypropylene (MFP)
- Cotton (not a synthetic, but because it has many properties of synthetics, consider it so for the purposes of *Complete Shibari*)

Unacceptable ropes

Hardware stores carry cheap rope types that look like hemp but aren't suitable for bondage. Consider the following rope types unacceptable:

- Manila
- Sisal
- Polypropylene



Building your rope kit

Beginner rope kit

For those just getting started...

- 3 pieces of any "acceptable" rope, 7-10 m long, 6 mm in diameter.

Intermediate rope kit

For any tie in *Complete Shibari: Land...*

- 6 pieces of any "recommended" rope, same size range as the beginner rope kit.

Advanced rope kit

For any tie in *Complete Shibari: Sky...*

- 10 pieces of any "recommended" rope, with the exact type and length customized by experience to fit your style and body size.

Rope specifications

Rope length: 7-10 m

Traditional rope length was 7 m, but today, most people use rope in the range of 8-10 m.

If you're just starting, any rope in that range will do. As you become more experienced, you may find that shorter ropes let you pull rope more quickly without stepping away from your bottom. Or you may find you like your rope just slightly longer. In general, size the rope for your arm length, not for the size of your bottom.

Rope diameter: 6 mm

The great majority of people use rope 6 mm in diameter. You *might* use 8 mm if you're tying a large-framed person or putting up suspension hardware; a small percentage of people use 4 mm rope for non-suspension ties.

Why natural rope?

If you're just starting shibari, you probably have rope you bought at the local hardware store. That rope will do, but as you progress, you may find that the slippery ropes hinder your potential as a shibari artist.

Natural rope – the good

- Good "tooth" (holds knots well).
- High burn speed lets you pull rope quickly without causing rope burn.
- Low stretch makes ties predictable, especially for suspensions.
- Jute is particularly light and easy to use; it's the type traditionally used in Japan.

Natural rope – the bad

- Likely more expensive.
- May induce allergies.
- Washing damages the rope's fibers, reducing strength with every wash.
- Lack of non-kinky applications requires you to order via specialty websites.
- Requires regular oiling and care.
- High variability in qualities of similar rope.

Natural rope – the depends-on-you

- Coarse feel with an erotic prickle when you move while bound.
- Grassy, organic smell; absorbs scent.

Doug's choice

I prefer 6 mm jute, 7 m long, finished with very small ends.

The light, short jute lets me tie very quickly when I want to; the thick whipping doesn't catch but is *just* thick enough to let me extend rope easily.

Preparing rope

Shibari ties depend on a stopper knot at the ends of the rope. As you progress, you'll also learn to depend on these knots to hold your ties and let you locate the ends of the rope without your hands "falling off" the ends.

Put stopper knots at each end of every rope you intend to use for shibari.

Some riggers prefer smaller, symmetrical stopper knots like Single Wall Knots and Double Wall Knots.

Use overhand stopper knots for synthetic rope, for rope with whipped ends, or to create a traditional look.

Finding the center of your rope and rope coils

Virtually all shibari ties use doubled rope.

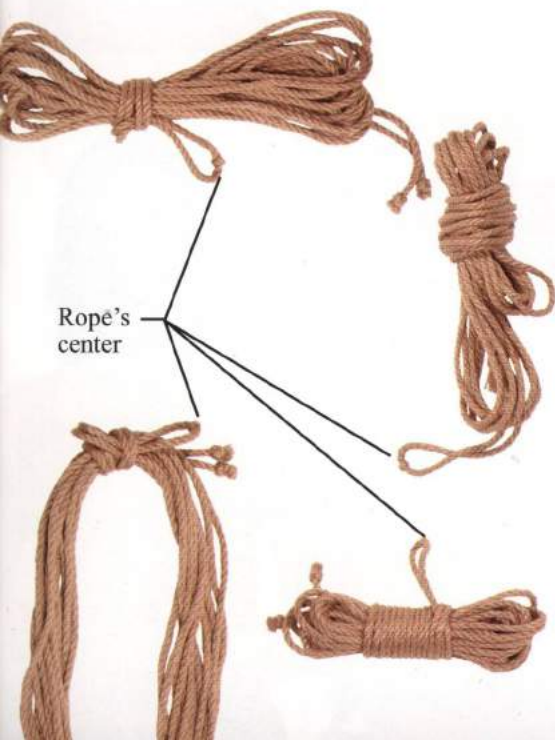
Since finding the center of the rope (as a bight) is the first thing you'll do with each rope, most riggers coil their rope so they can quickly find the center.

There are hundreds of ways to coil rope and each method has its own advantages and disadvantages.

The "perfect" coil may work for them, but not you. Your choice will be very personal because to avoid tangles, you must uncoil your rope so as to undo the steps taken to coil it.

Experiment and find a coiling style that works for you.

Uncoil your rope so you can quickly and neatly find its center



Understanding the Box Tie

The Box Tie is arguably shibari's signature tie. Although it is distinctive, there's no absolute standard for tying it.

Rather than describing a single method of tying it, I prefer to offer an overview of the traits of the Box Tie, common variations, and a description of the structure. For the actual procedure, see "Box Tie" on page 54.

As with all the ties in the *Complete Shibari* series, there are no official standards. And, as

Typical construction I – Components

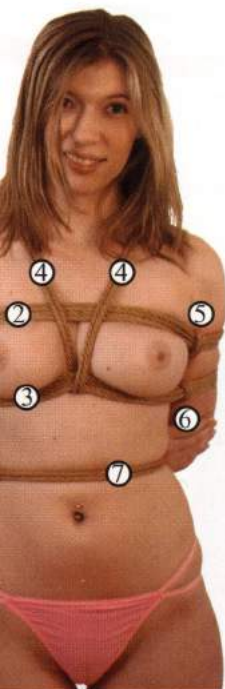
The Box Tie may be made with one, two, or three ropes (and possibly more).

In its more complex, multi-rope form, the Box Tie typically includes:

1. Limb tie for the wrists.
2. A loop over the breasts.
3. A loop under the breasts
4. A shoulder harness.
5. A top cinch.
6. A bottom cinch.
7. Extra turns to use leftover rope.

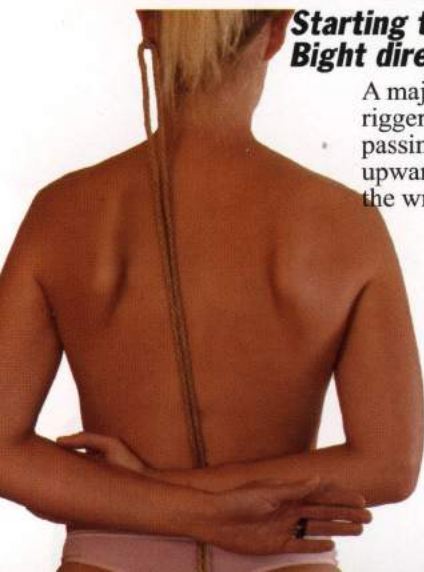
The Box Tie usually begins with the wrists, then the loop over the breasts.

The components may be tied in multiple orders: 1, 2, 3, 4, 5, 6; 1, 2, 5, 3, 6, 4; etc. Some orders will obviously be more efficient.



Starting the tie I – Bight direction

A majority of riggers begin by passing the bight upwards between the wrists and back.



with all "stolen knowledge", the reasons behind the procedure are left to the interpretation by the student.

Gradually form your own personal set of stylistic guidelines from this section, your own insight, and that of others. Expect some riggers to believe very strongly in the "correctness" of some particular detail of the tie, but make your own decision.

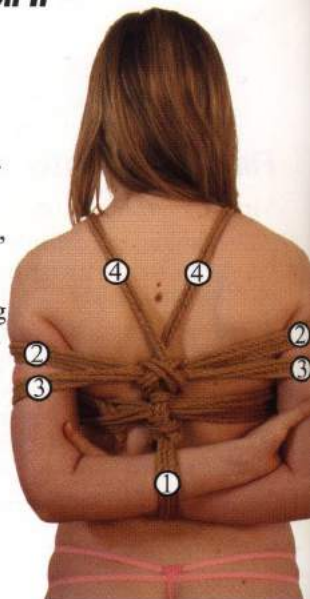
A good understanding of these concepts will improve all your ties and suspensions.

Typical construction II – Isolation

Frictions (page 38) isolate components of the Box Tie and keep rope from slipping and creating tension in other components.

As your skill progresses, you may group loops of similar function and tension without isolating them with frictions: 2 & 3; 5 & 6 (and possibly 4).

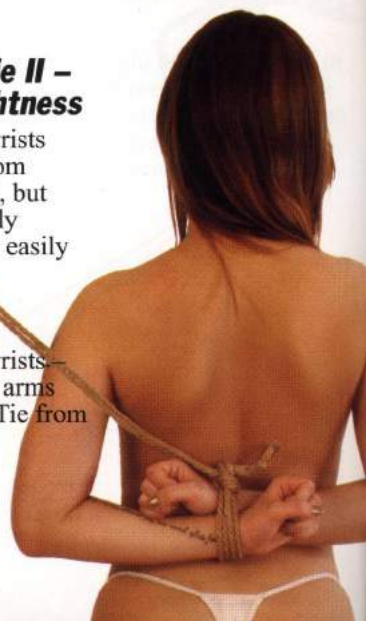
Most components begin and end in the back, making the Box Tie attractive from the front and (relatively) messy from the back.



Starting the tie II – Wrist loop tightness

Rope around the wrists keeps the hands from moving downward, but on its own is usually loose enough to be easily escapable.

The Limb Loop is typically kept loose around the wrists. Loops on the upper arms will keep the Box Tie from being escapable.



Cinching the ropes I – Lower cinch

The lower ropes are traditionally cinched in Japan. This method is better suited to bottoms with square shoulders and small breasts.



Cinching the ropes II – Upper cinch

Elsewhere (and increasingly in Japan), the upper ropes are cinched. A top-loop cinch is better suited to bottoms with larger breasts or rounder shoulders.

However, you can cinch both upper and lower loops.



Cinching the ropes III – Single-rope cinch

If your rope is a bit short, you can cinch with a single rope on each side.



Cinching the ropes IV – Faster cinches



When creating the cinches, don't push the rope. Instead, grab the rope with two fingers and draw it through. This method is faster, easier, and less likely to pinch.

Preventing pinches I – Rope gaps

Minimize gaps that could pinch skin



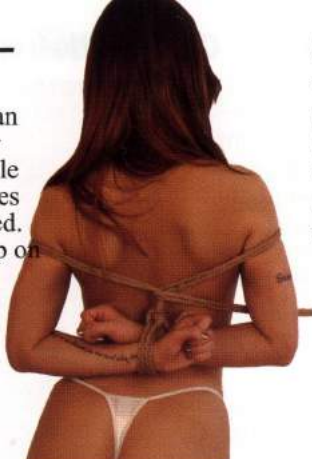
Preventing pinches II – Pulled skin

Starting at a gap between the ropes and her body, run your fingers under the wraps that circle the arms. Doing so tests for adequate space and settles any skin that might be clinging to the rope.



Chest loops I – Loop style

The chest loops can be tied with either Midrope Loop style A or B – both styles are commonly used. See Midrope Loop on page 34.



Chest loops II – Turn order

The loops near the breasts may be tied so each turn is closer or further from the breasts.

To compress the breasts, place each turn progressively closer to the nipple.



Chest loops III – Placement on arms

There's no consensus regarding the placement of the loops on the upper arm. Some riggers place the loops with significant space, some with none. Ultimately, placement will depend more on the bottom's proportions.



Extending rope I – New rope

For each new rope on your Box Tie, you'll have to decide if you prefer to clean up the end of the previous one, or extend it. See Extending Rope on page 46.



When you run out of rope...



...add more rope to the tails...



...and continue tying.

Extending rope II – Bad locations

Avoid extending rope where it will be highly visible or where it might push uncomfortably on her body. Instead, try to hide the extension on her back.



Aesthetics I – Emphasize symmetry

Take care to place your ropes symmetrically.

If you wish to create asymmetrical designs, do so obviously – subtle asymmetry will tend to look like an error.



Aesthetics II – Avoid rope gaps

Avoid accidental gaps in the rope for better aesthetics and to avoid pinching.



Preventing uncomfortable frictions

The frictions at the back can become quite bulky. For comfort, consider:

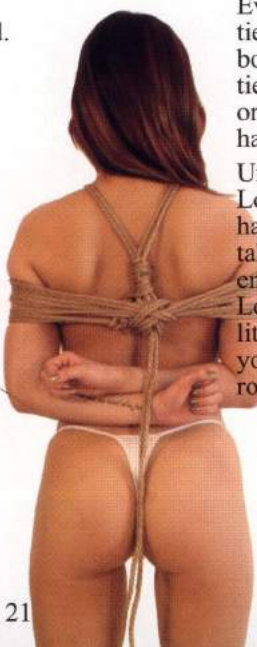
- Keeping the frictions as flat as possible
- Using many smaller frictions
- Offsetting the frictions away from the spine



Understanding the shoulder harness

Without the shoulder harness, the Box Tie is escapable by merely pushing the hands downward.

However, the shoulder harness is often a source of discomfort – find a balance of rope tension and security.



Taking a break

Even with the wrists tied loosely, most bottoms must end the tie due to soreness or tingling in their hands.

Untying the Limb Loop lets your bottom have a break without taking apart the entire Box Tie apart. Leaving the bight a little longer ensures you'll have enough rope to retie it.



Legend of icons

The following icons and conventions are used throughout the *Complete Shibari* series:

Information



Artistic. This technique is aesthetically pleasing.



Cinch. This move produces a cinch. Cinching ropes can increase overall rope tension dramatically, so use less tension on the cinch.



Similarity. This technique resembles another. This icon appears with another, denoting the similar technique. Recognizing the similarity may help you remember it better.



Fast. This technique maximizes your ropework speed.



Furthermore. This step includes unique directions in the form of additional textual information.



“Stoptional”. You can optionally stop after this step.

Rope finish



Natural rope. This technique works only with natural rope such as hemp or jute. Synthetic ropes are likely too slippery to use this technique reliably.

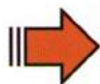


Synthetic rope. Slippery ropes like nylon and MFP may require this step to hold properly.



Knotted ends. This technique may not hold without rope finished with knotted ends. To use this tie without knotted ends, either secure the tie with extra knots or add a temporary stopper knot to the rope ends.

Force



Forward force. Apply force as shown to tighten knots, lift limbs, and so on.



Backward force. Apply force to lower limbs, etc., in a controlled manner.

Moves



Rope behind a body. The rope moves from the front of the body (or limb) to the back. (The icon is relative to the facing side in the image, not the front/back of the person being bound.)



Rope around a body. The rope moves all the way around the body (or limb).



Rope around another rope. The rope moves all the way around a rope, carabiner, beam or other object.



Repeat. Repeat the move as many times as indicated. For N times, repeat as many times as you prefer.



Form. Tie the complete form described.

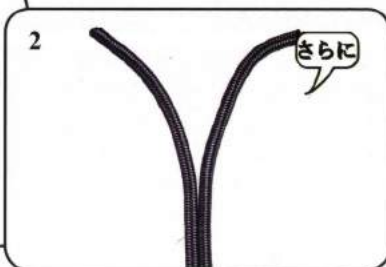
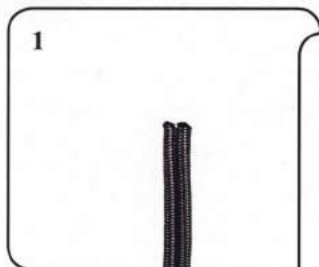
Conventions

- Steps are numbered 1, 2, 3, and so on. Where the technique has a prerequisite, the prerequisite is labeled “Start”. (For example, the Midrope Loop on page 34 requires a stable starting rope which isn’t part of the loop itself.)
- Steps that can substitute for other steps to create a new tie are marked “Alternate”; steps that can be skipped are marked “Optional”.
- Some techniques have multiple styles, identified as Style A, Style B, etc. When a specific style is specified, the icon includes a letter subscript. These specifications are heavily used in *Sky*.



Knots and moves

Splitting the tails



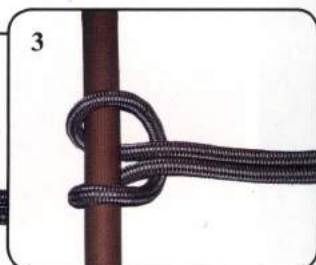
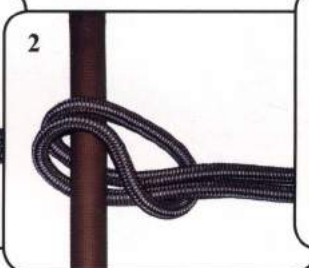
Separate the ropes tails and perform the accompanying action in mirror image on both ropes (without a x2 icon).

Square knot

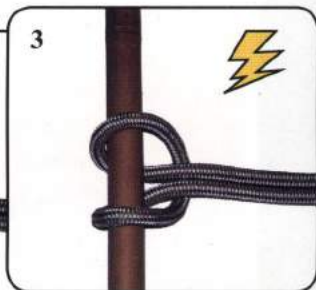
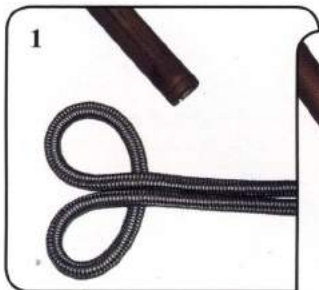


Lark's head knot

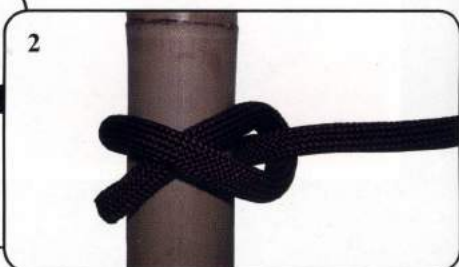
Style A



Style B

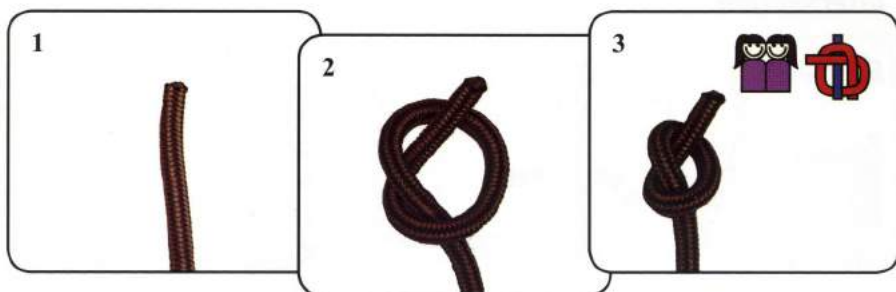


Half-hitch knot

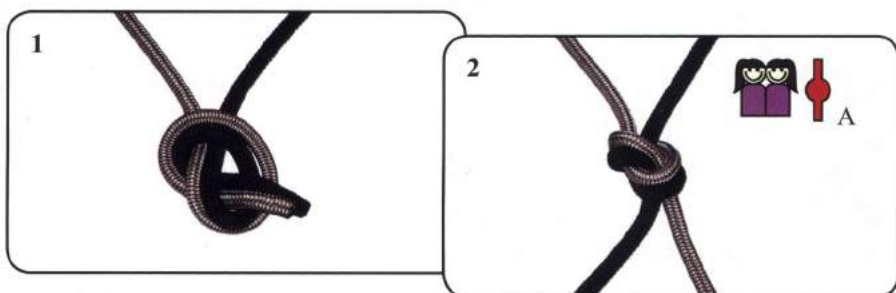


Stopper knot

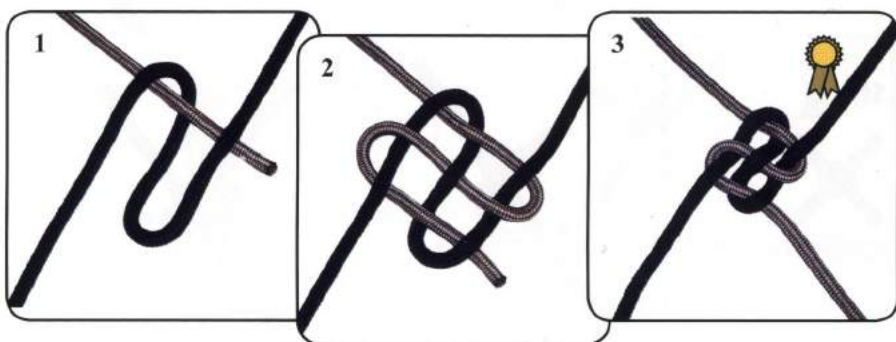
Style A



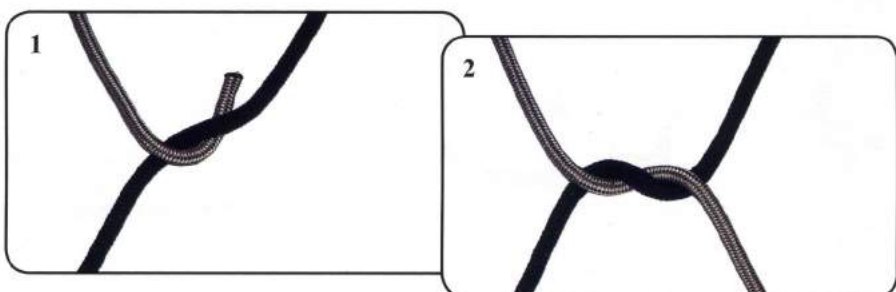
Style B



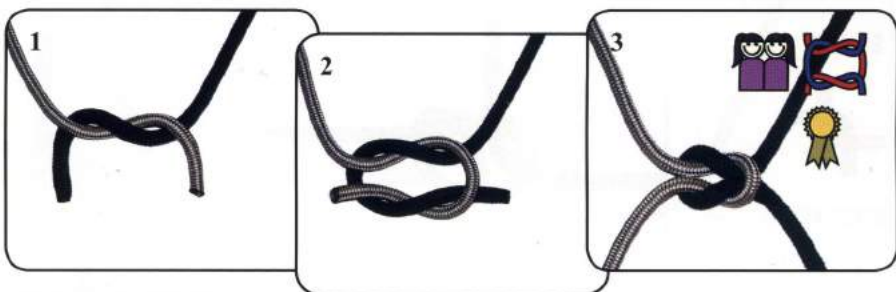
Style C



Style D

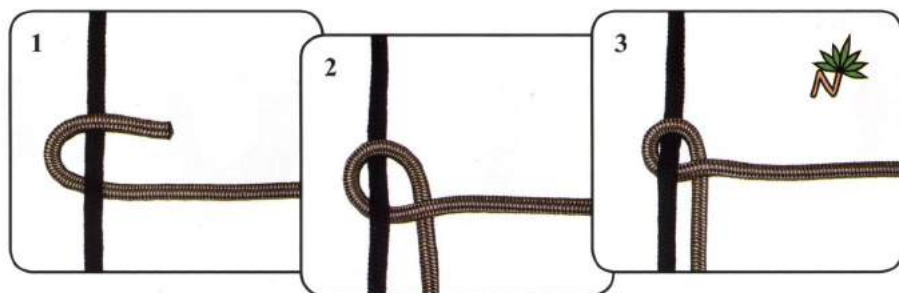


Style E

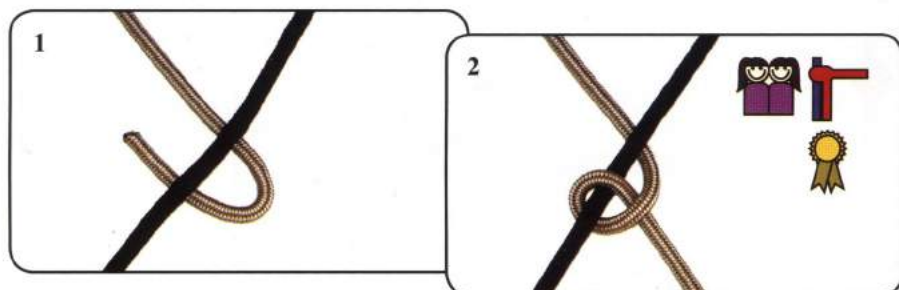


Intersection

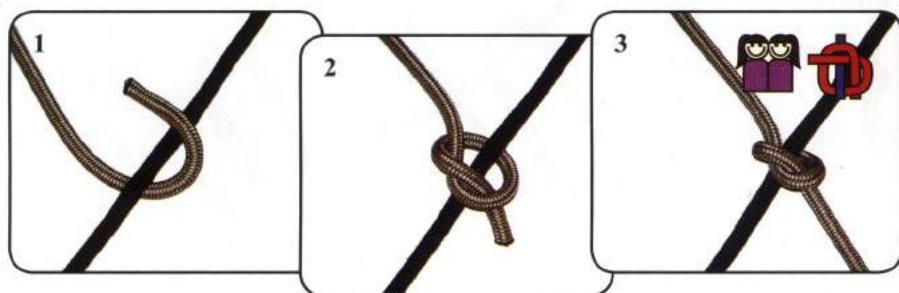
Redirect



Style A

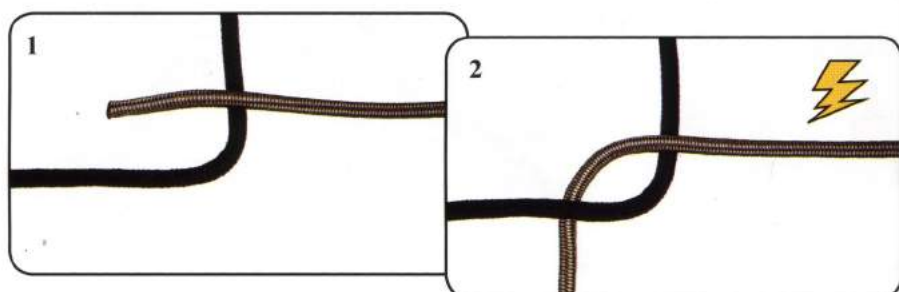


Style B

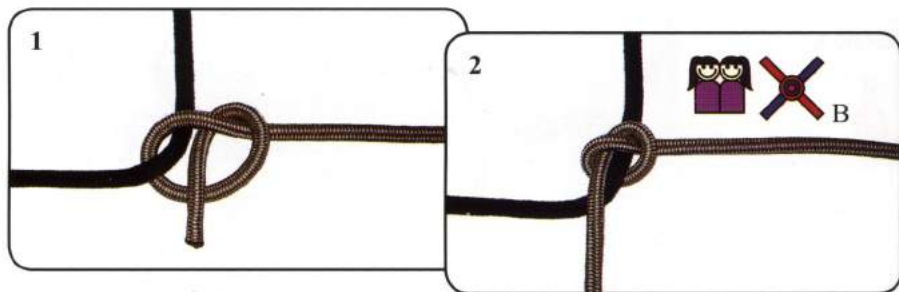


Plus

Style A

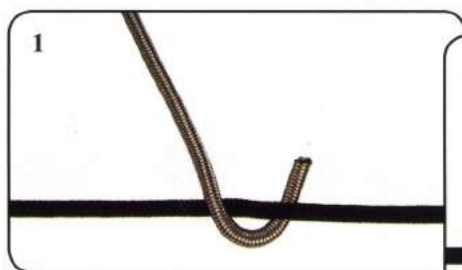


Style B



'V'

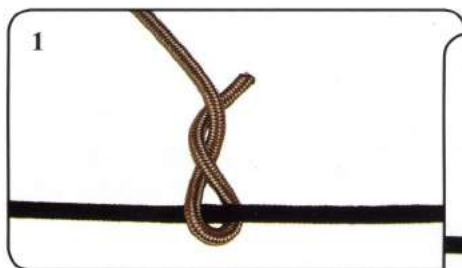
Style A



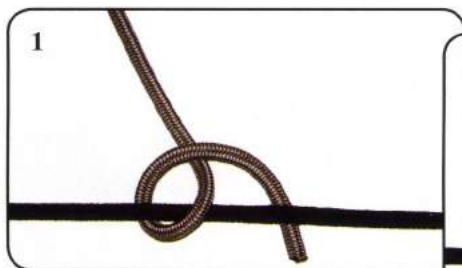
Style B



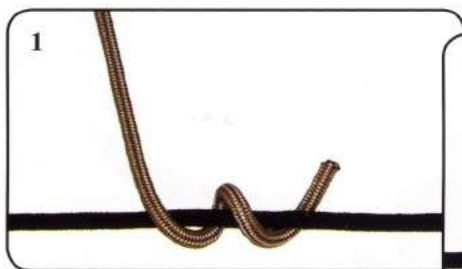
Style C



Style D



Style E

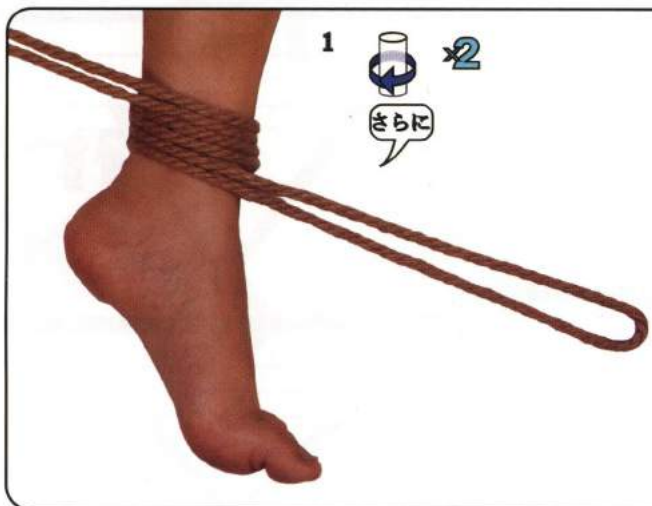




Limb loop

This fundamental loop is a foundation for many others. It is often confusing to beginners, so study and practice it until you can produce it correctly, quickly, and reliably.

There are dozens of other ways to bind limbs, but don't substitute – the ties in the *Complete Shibari* series rely on the specific properties of *this* loop.



Where all other ties work away from the bight, this tie starts near the bight and works towards it.

2 Opt



さらに



Cross the rope and pull. This step is optional, but makes the following step easier to visualize and more likely to be performed correctly.

3

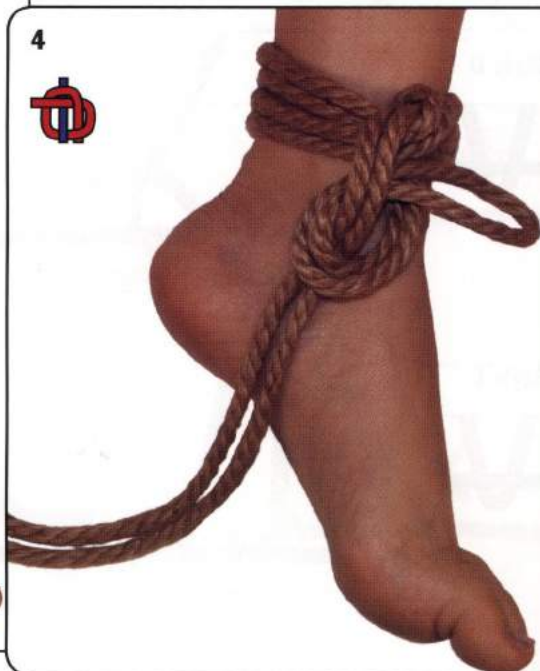


さらに



Pass the bight under *all* other ropes.

4





For a more professional look, leave the leftover bight shorter.





Locked Limb Loop

The Locked Limb Loop makes escape less likely and ensures the loop doesn't come undone unexpectedly (which is more important for rope suspension). However, it can't be undone without untying the rope's tails either (which prevents untying the loop as described in "Taking a break" on page 21).

The Locked Limb Loop is a suggestion – you may substitute a simple Limb Loop.

1



2







Cinched Limb loop

1



2



さらに



3



If tension is on the rope, you can achieve a cinch effect without locking the Limb Loop.

4





Midrope Loop

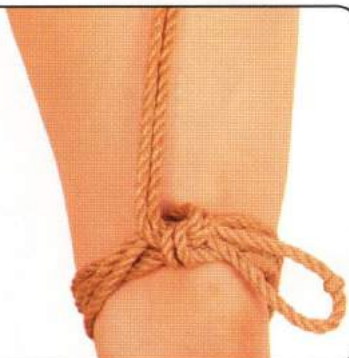
This section shows two styles of the Midrope Loop.

However, many riggers choose one style and use it exclusively.

Style A is slightly more traditional and slightly faster. Style B is easier to stabilize on torsos and parts that are hard to reach around.

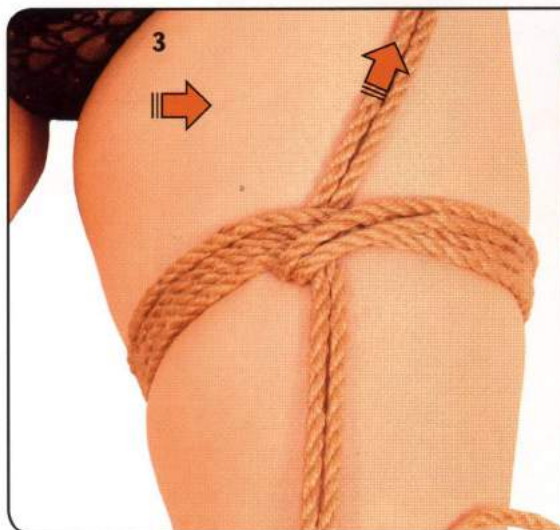
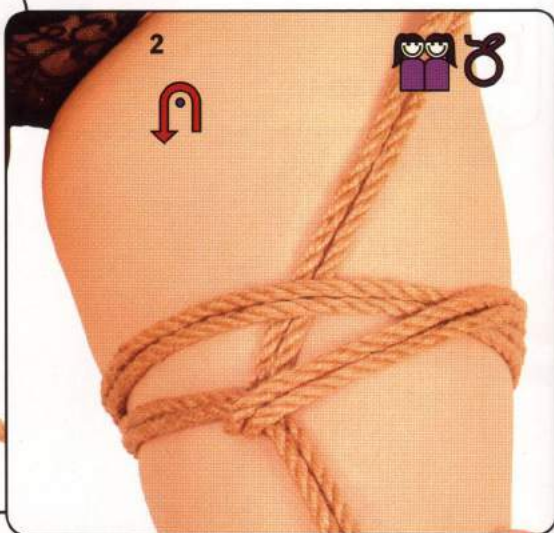
Notice the similarity of style A with the Limb Loop; style B with the Torso Loop.

Start

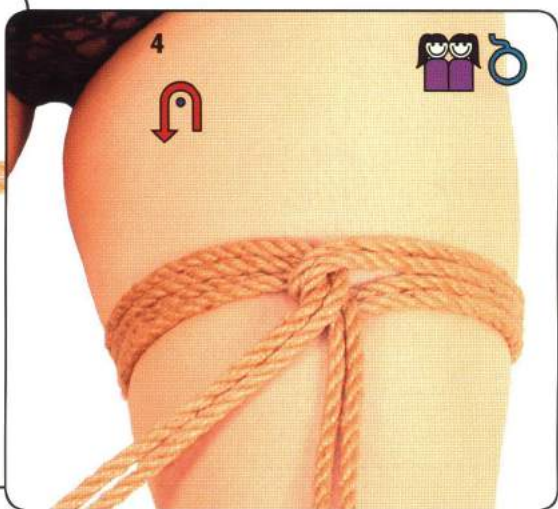


The Midrope Loop depends on a stable starting rope to begin. Though any method of stabilizing the rope will do, many ties traditionally precede a Midrope Loop with a Limb Loop.

Style A



Style B





Torso loop

The Torso Loop is less traditional than the Limb Loop, but easier to stabilize on body parts that are too large to reach around. Use

the Limb Loop anywhere; before using the Torso Loop on limbs, be aware that this tie can't be undone from the bight.

1




2



3



4 Optional

[2-3] 

さらに

Shibari typically uses two turns (four individual ropes) around the body, but you can add more to use excess rope, for visual effect, or for better support.

5





Frictions

When tying, you must regularly isolate sections so rope tension in one section doesn't cause movement in another. Shibari traditionally doesn't use knots but instead relies on simple wraps.

These wraps don't have an official name, but the term I've heard that I feel is the most apt is "frictions".

Frictions rely on the rope's toothiness to grip adjacent rope, so synthetic rope may require one or more actual knots to stabilize the section. Frictions with Half-Hitches are good for synthetic ropes but tend to be difficult to untie.

Since the Japanese masters use different frictions (and some change their styles over

time), I've included various sample frictions.

When studying this section, remember that the frictions, shown:

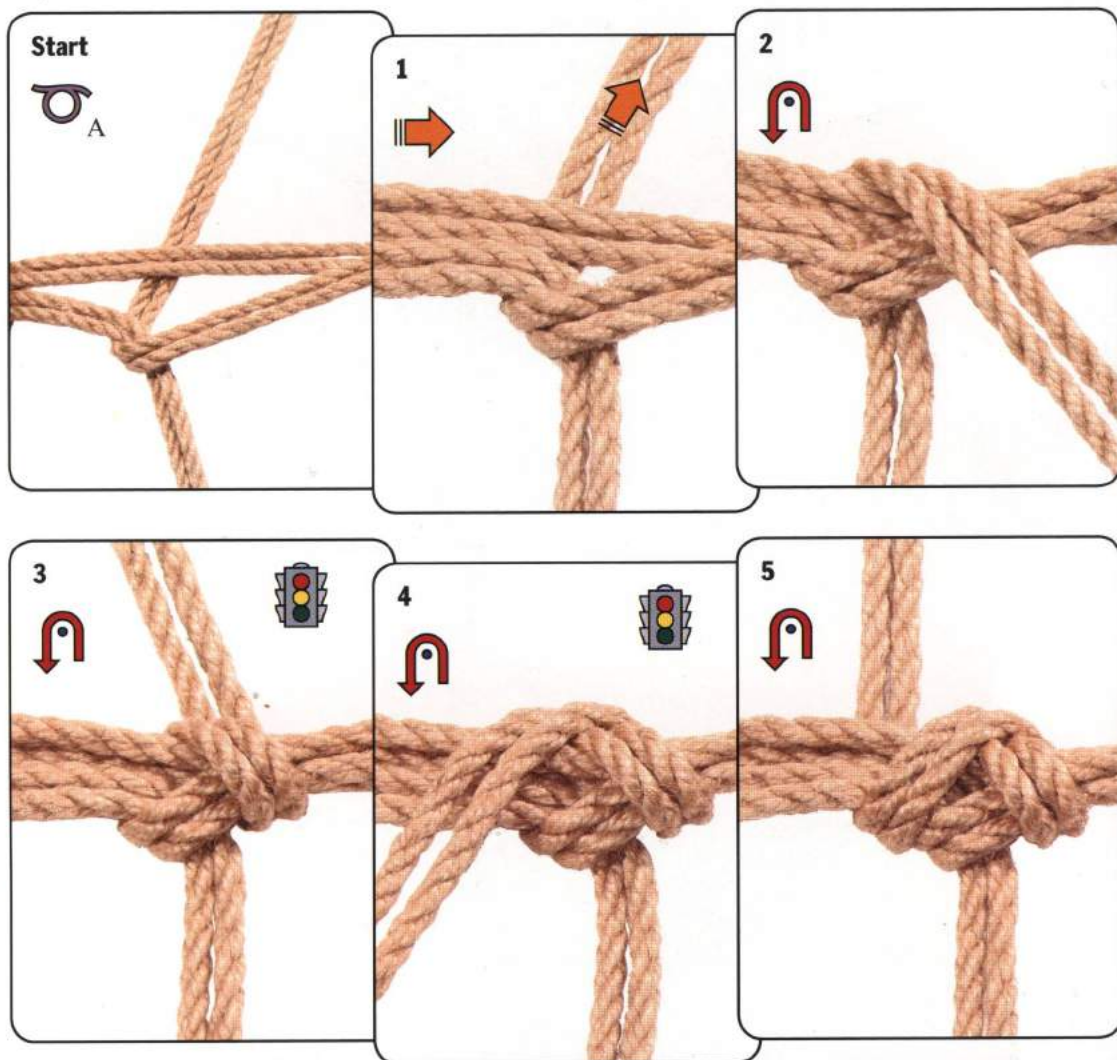
- are representative but not exhaustive
- may need fewer or more wraps to be secure, depending on the rope
- must be adapted to suit the more complex ropework contained in this book

Finally, expect your initial ropework to not be very neat.

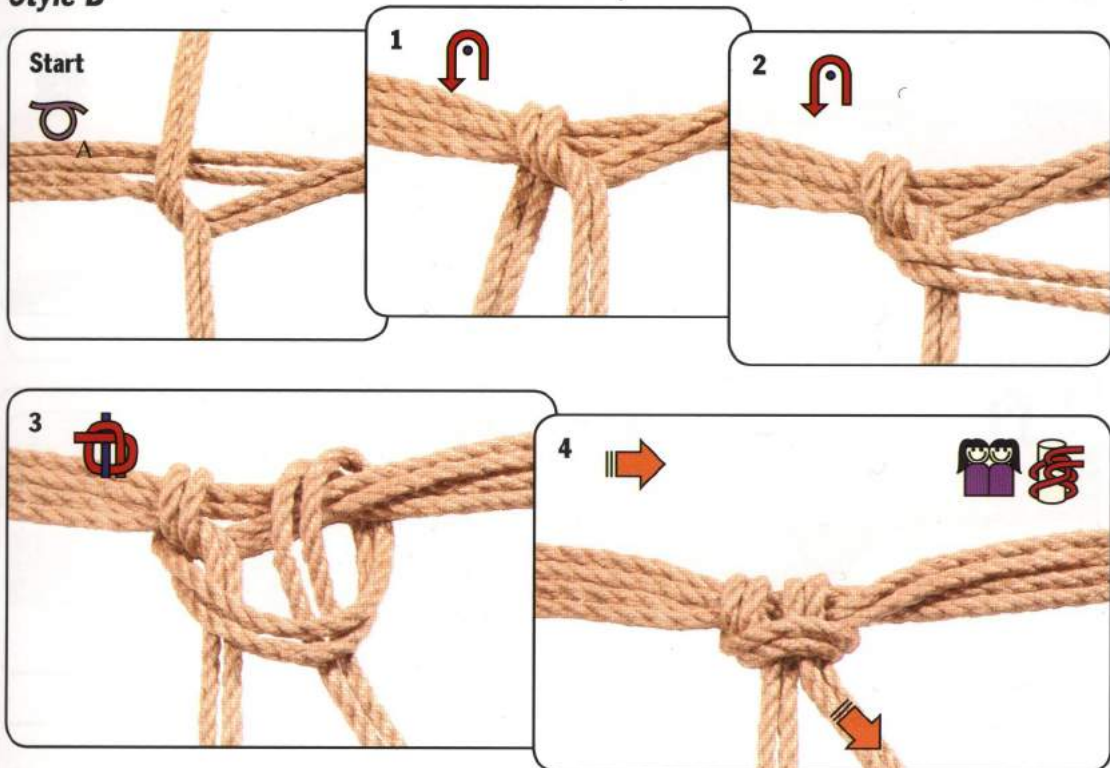
Spend a lot of time practicing frictions (e.g. tie your own thighs) until you can quickly and confidently route the rope in any direction you require.

Expect to still be refining your technique years from now.

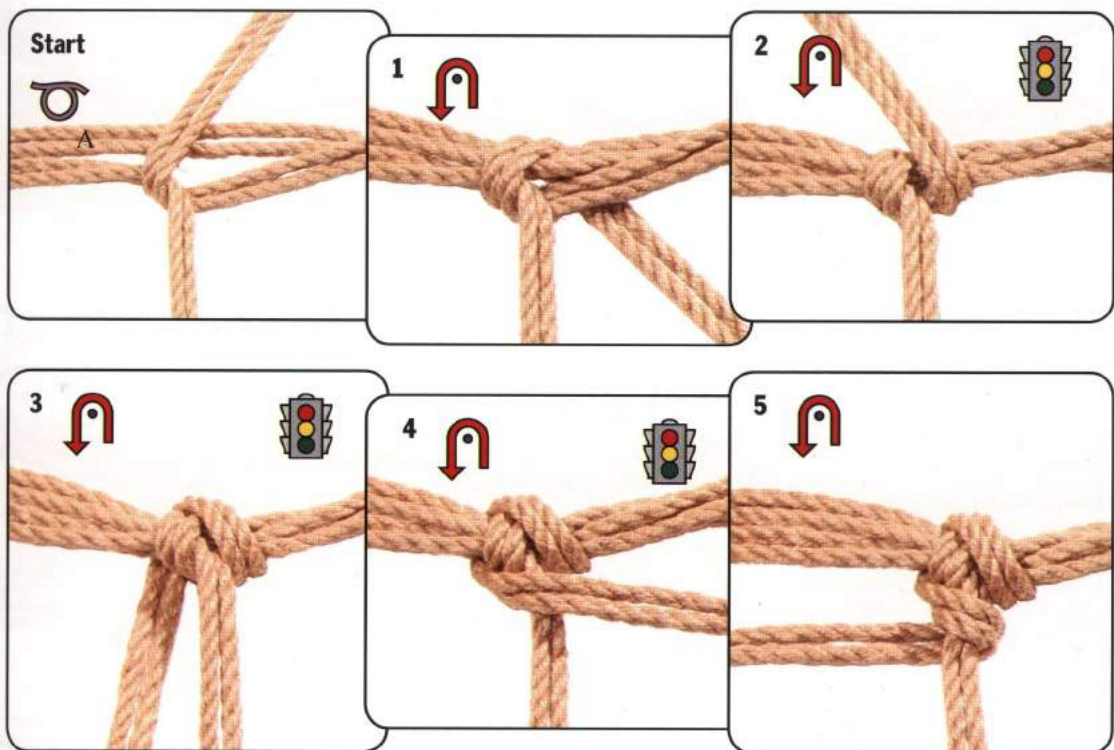
Style A



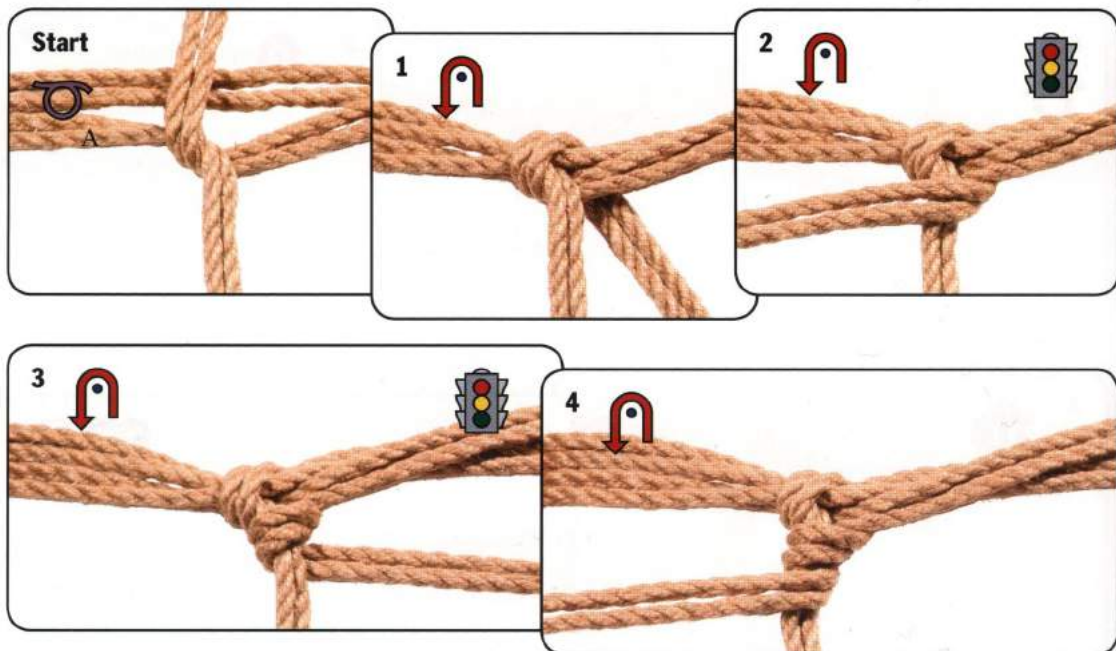
Style B



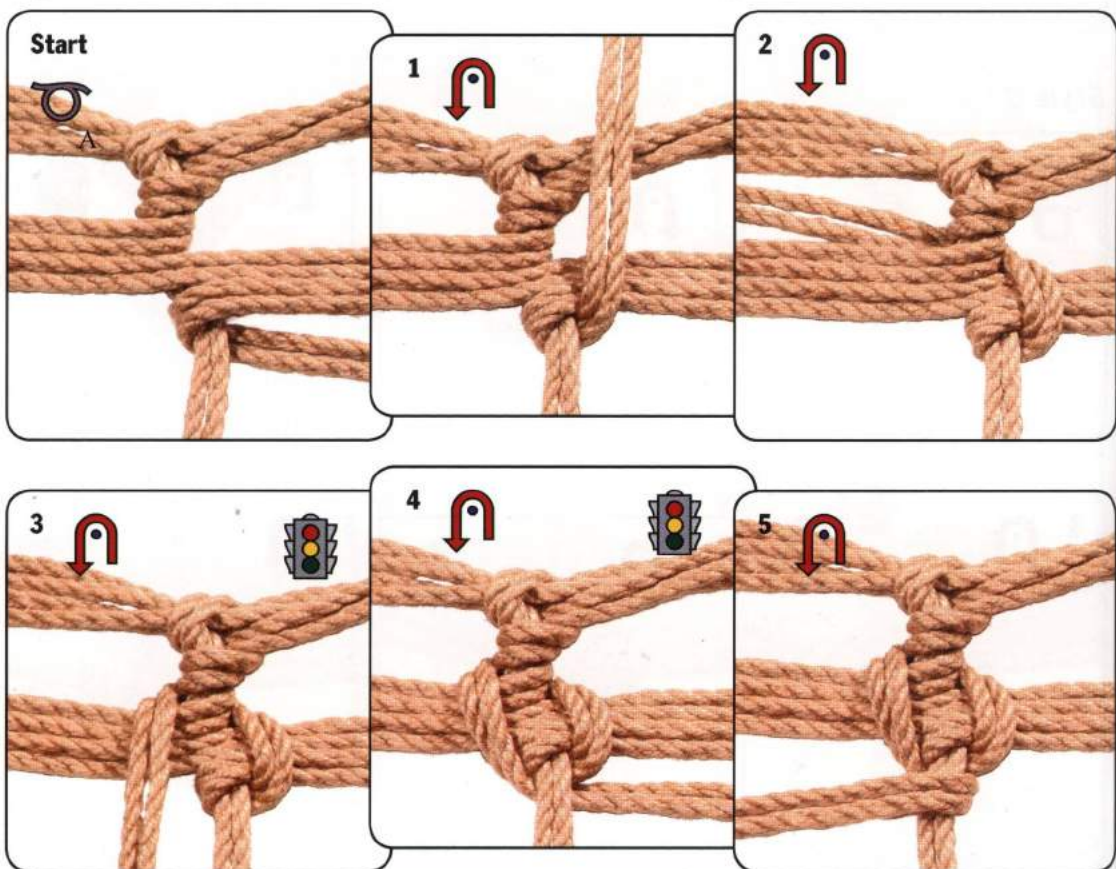
Style C



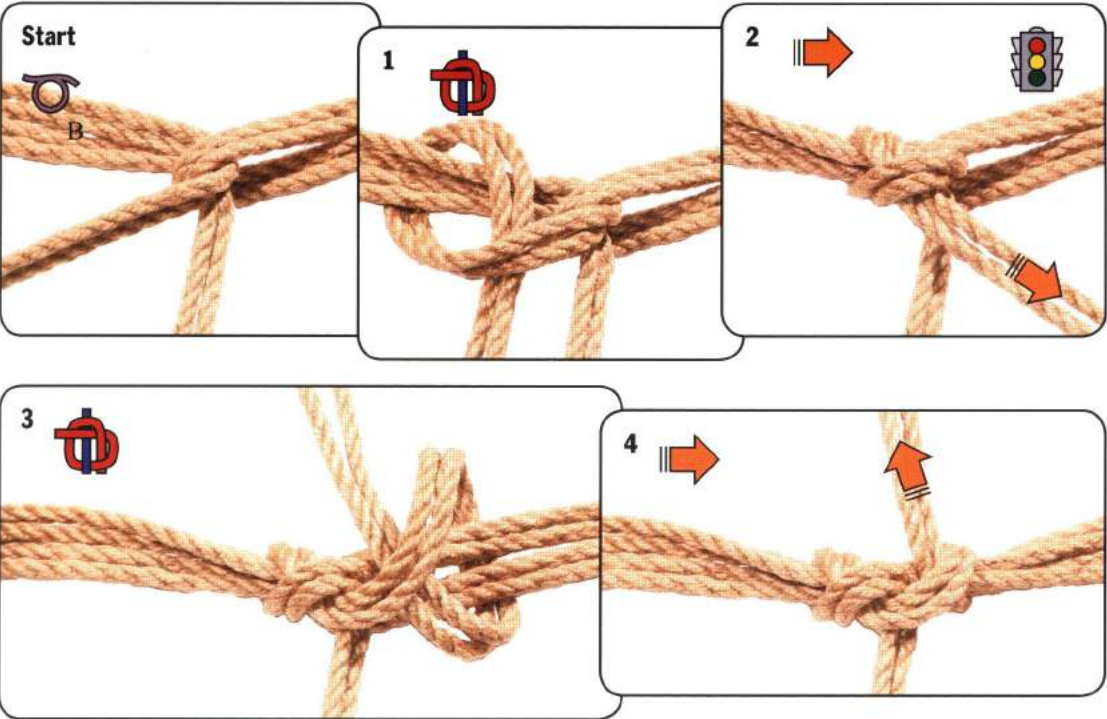
Style D



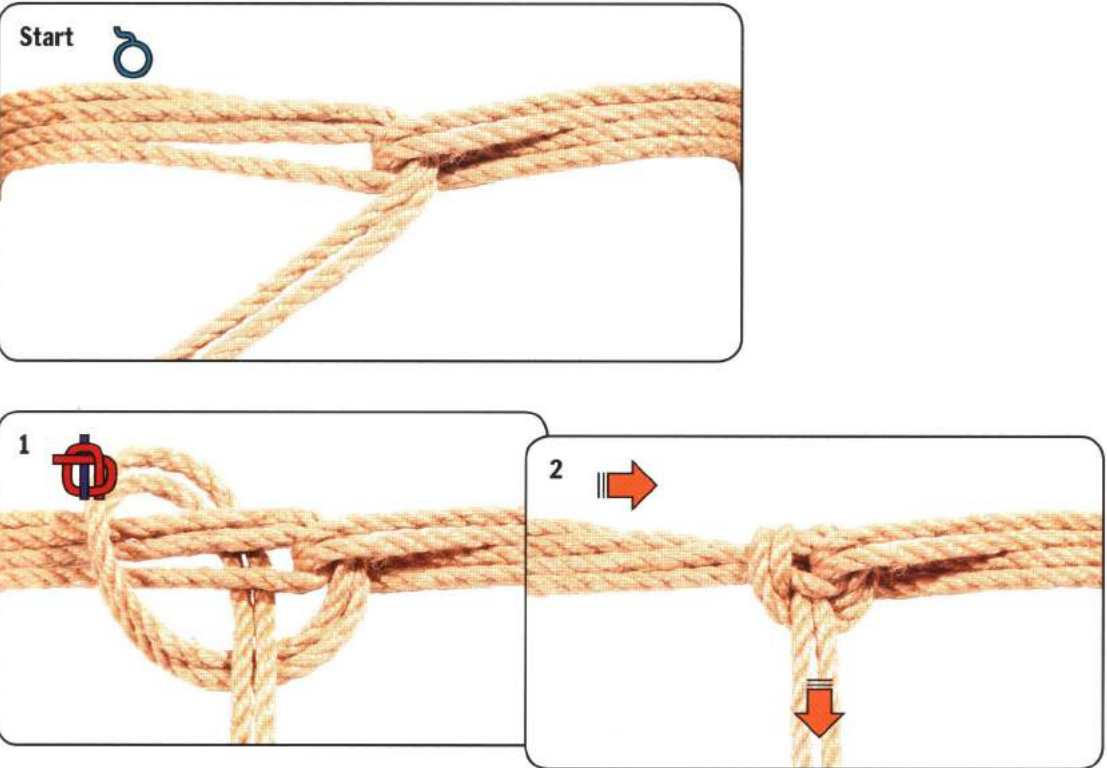
Style E



Style F



Style G





Vines

Vines are frictions that can also neatly use up extra rope. Vines are a critical technique for rope suspensions.

To keep vines from sliding and loosening, the turns of rope in step 1 must rest against a stable edge. In this case, the edge is a suspension ring, but the edge could also be a knot, redirect, or the intersection of several ropes.

Start

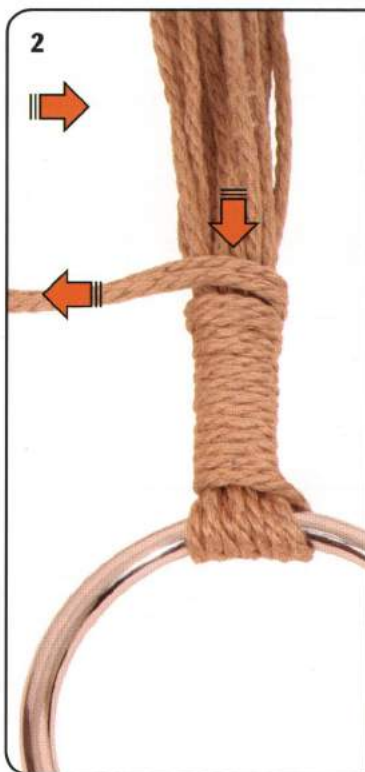
さらに



1



2



3



4



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The vines are held securely by either tension on the overall ropes or pressure from the bottom's body.

Alternate A

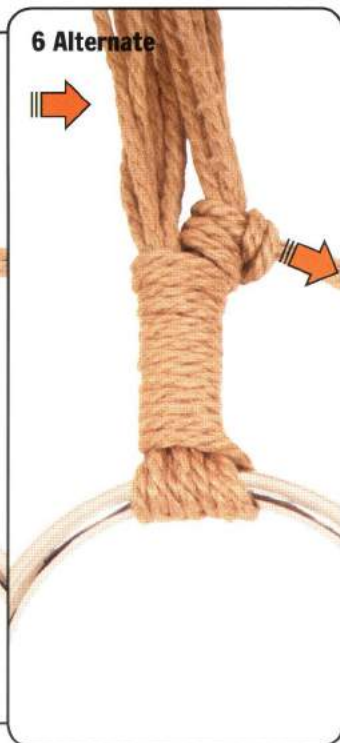
4 Alternate



5 Alternate



6 Alternate

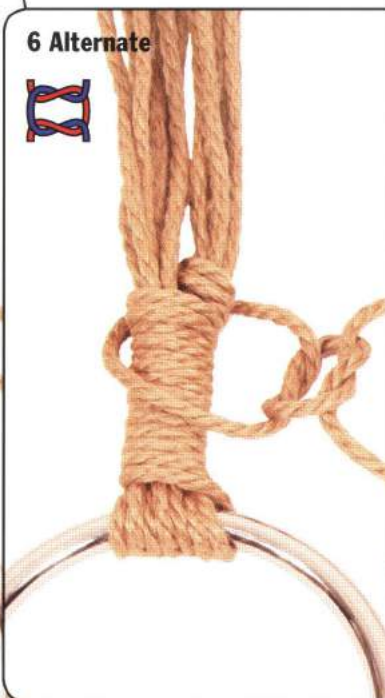


Alternate B

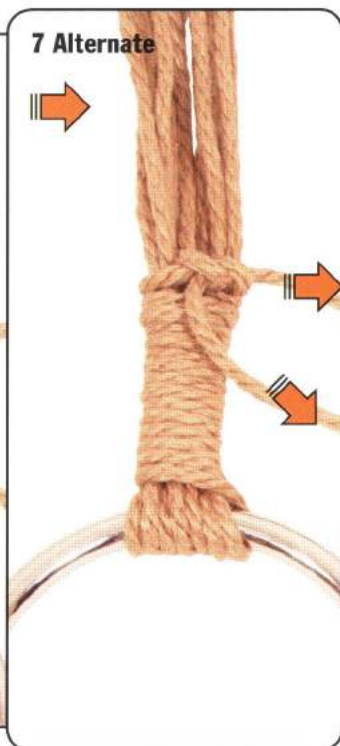
5 Alternate



6 Alternate



7 Alternate





Ladder

1



2



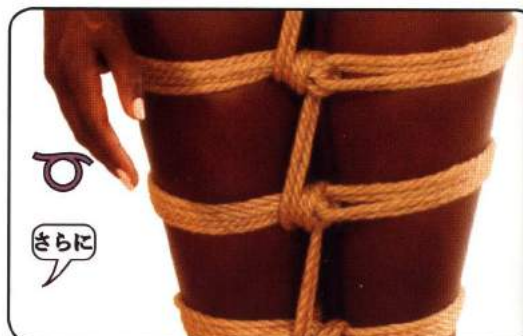
3



4



2 Alternate



You can also use any of the Midrope Loops as a ladder. To cinch them, follow steps 3 and 4, above.



Extending rope

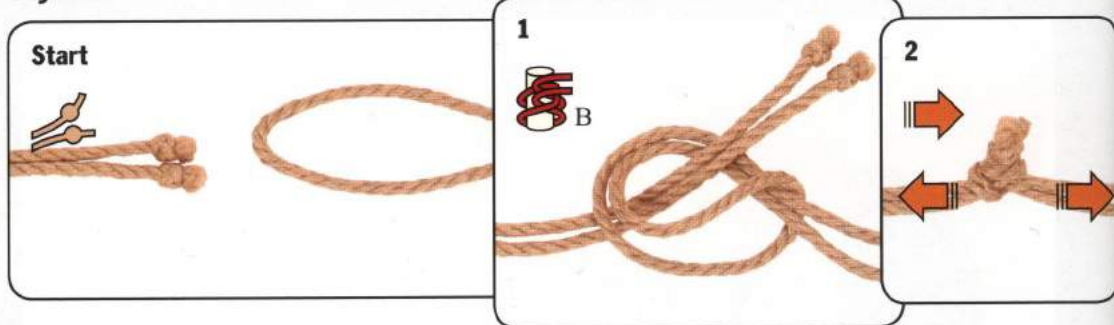
The speed and grace of Shibari comes by using rope of manageable lengths. While tying, you will regularly have to extend your rope.

The procedures in *Complete Shibari* don't explicitly show ropes ending because your rope could end almost anywhere, depending on the rope length, your bottom's body, and personal

tying customizations.

In general, try to place rope extensions where they won't reduce the beauty of the tie. It's bad form (and a potential cause of failure) to extend rope on suspension lines (see *Complete Shibari: Sky*).

Style A

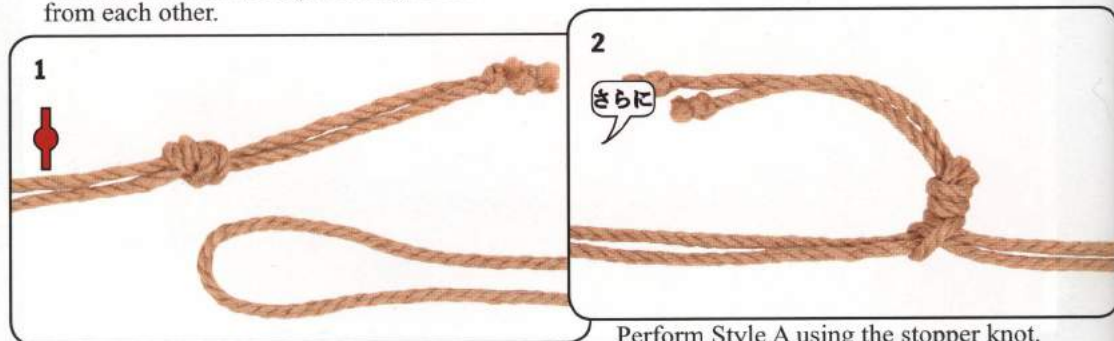


Style B

Consider this procedure if:

- Your rope ends aren't knotted.
- The knotted ends are significantly offset from each other.

- The rope extension would be in an obtrusive location (poor aesthetics or physically uncomfortable).

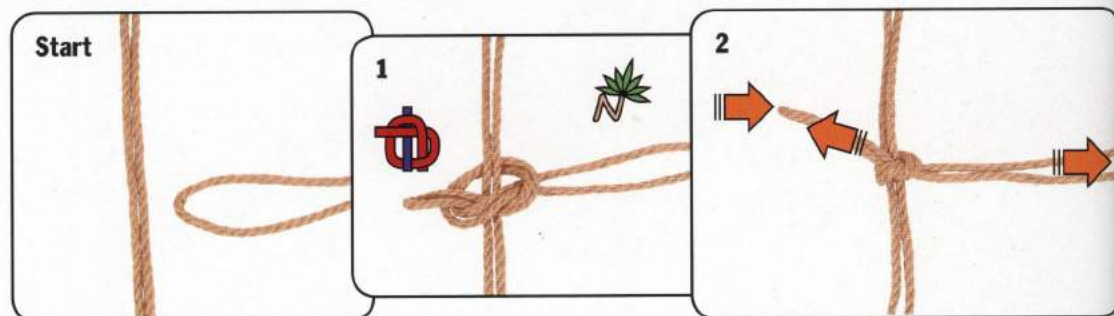


Perform Style A using the stopper knot.

Style C

This style doesn't explicitly extend rope, but lets you add another rope after cleaning up the first. The new rope is most commonly used on

the Box Tie, where the rope is tied to the stem running to the wrist tie.



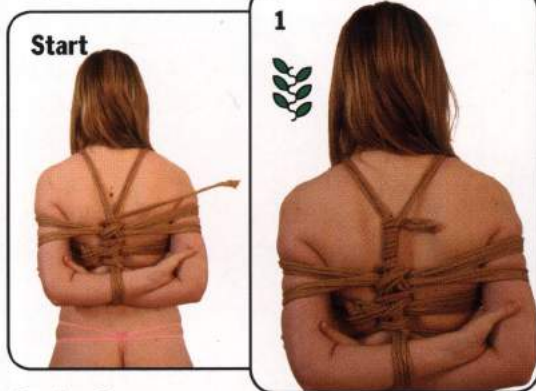


Using up rope

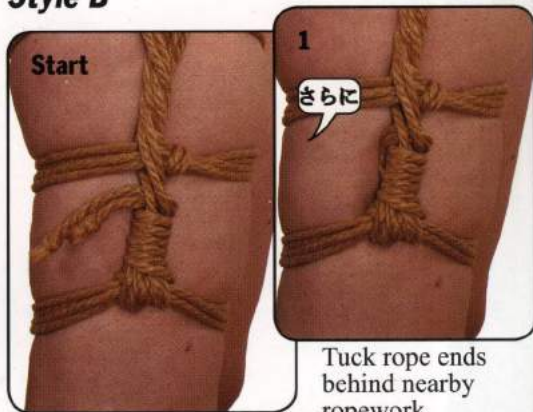
At the end of each tie (or after each rope), you'll have a little bit of rope left over. Sometimes you'll have a lot. By tidying loose ends, you can

make your ropework look clean and professional. Tidy each rope before starting on the next.

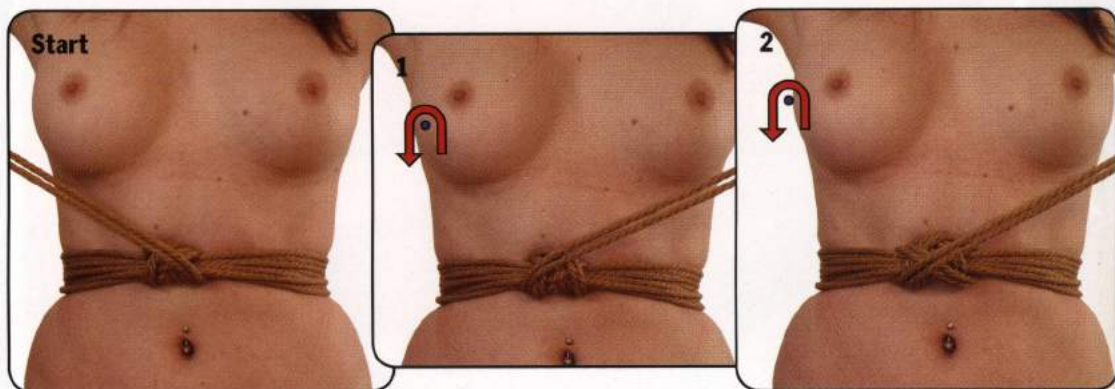
Style A



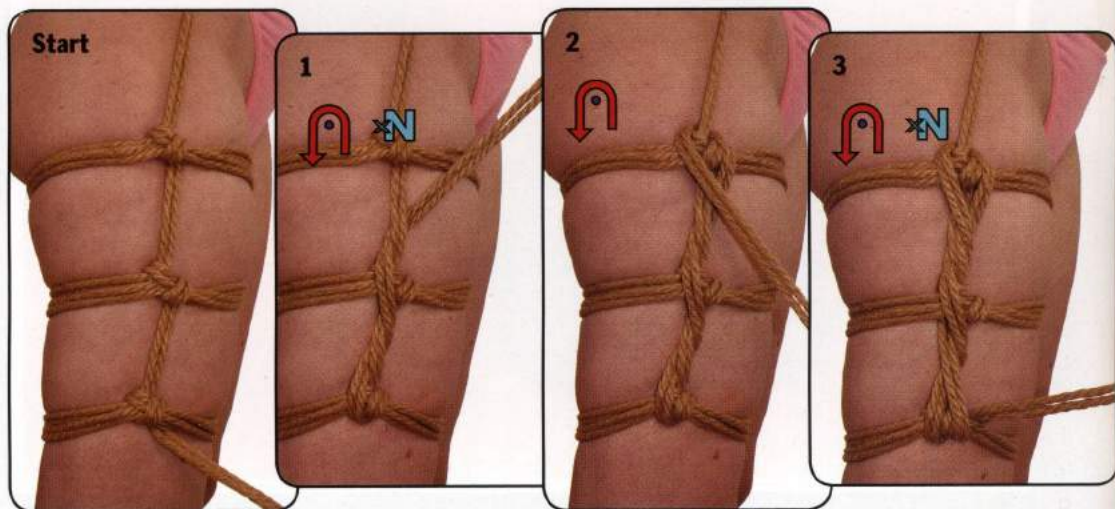
Style B



Style C



Style D



Style E

Start



1 



Style F

Start

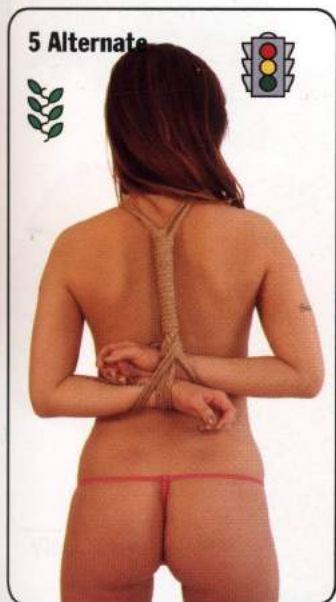
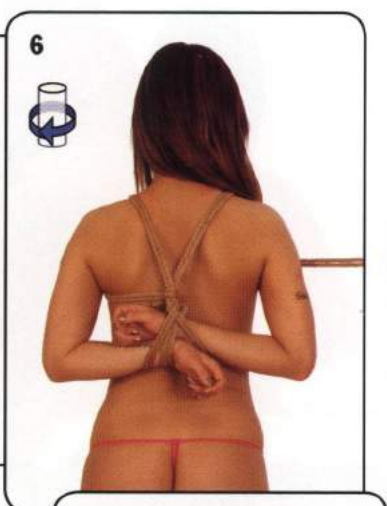
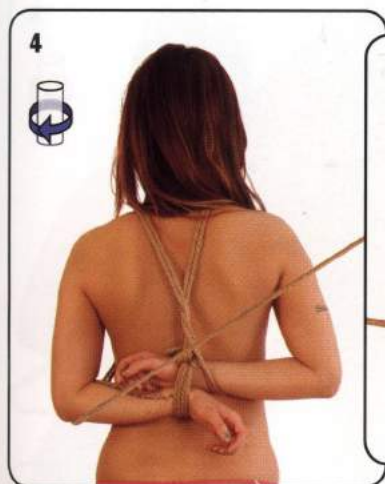
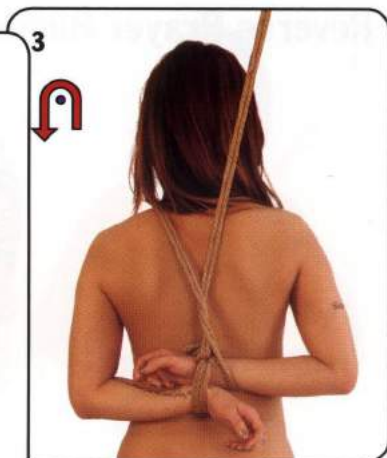


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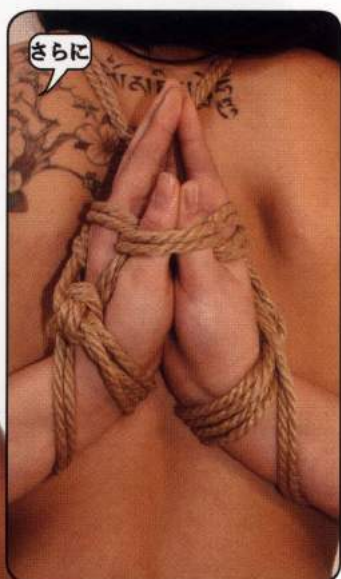
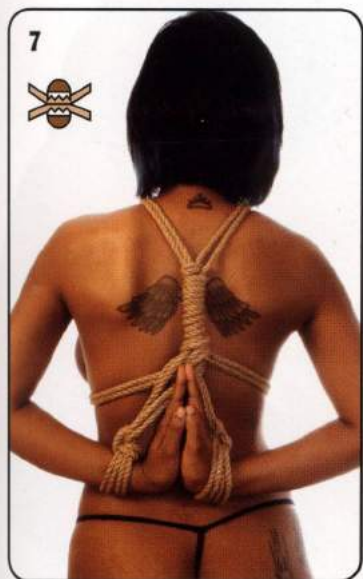


Consider using up extra rope with loops over erogenous zones such as the hands, feet, eyes, and mouth.









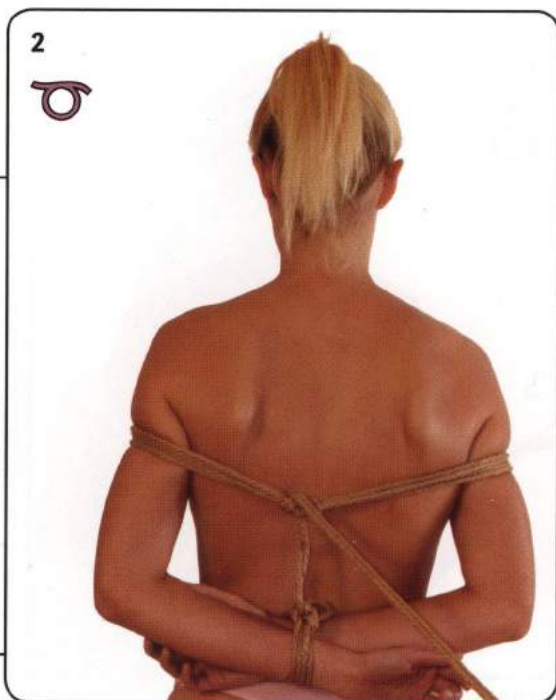
Vines shown.

Use leftover rope to bind the hands.



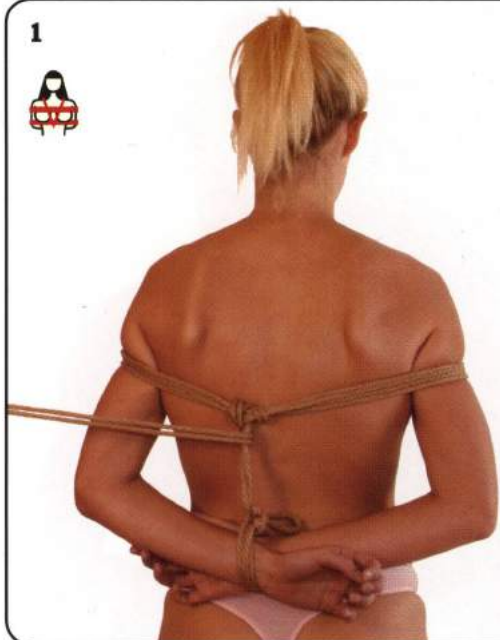
Box Tie part A – Wrist tie and upper loop

The Box Tie is presented in four parts. For an explanation of the parts and the construction, see “Understanding the Box Tie” on page 18.



Box Tie part B – Lower loop

1



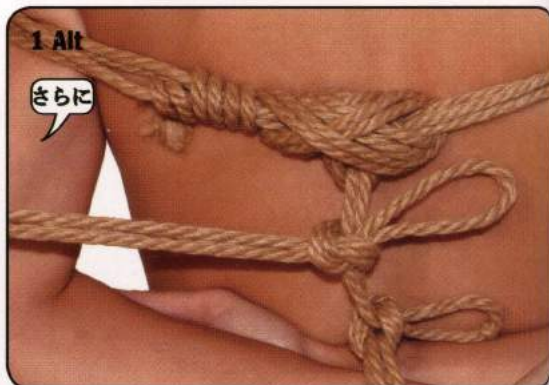
Box Tie part A, C, or D

2



1 Alt

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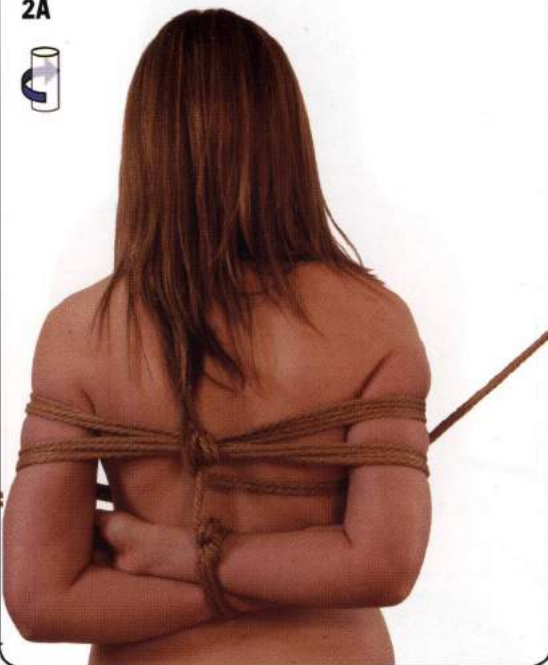
Start the loop with a new rope. See “Extending rope” Style C on page 46

Box Tie part C – Cinch

1

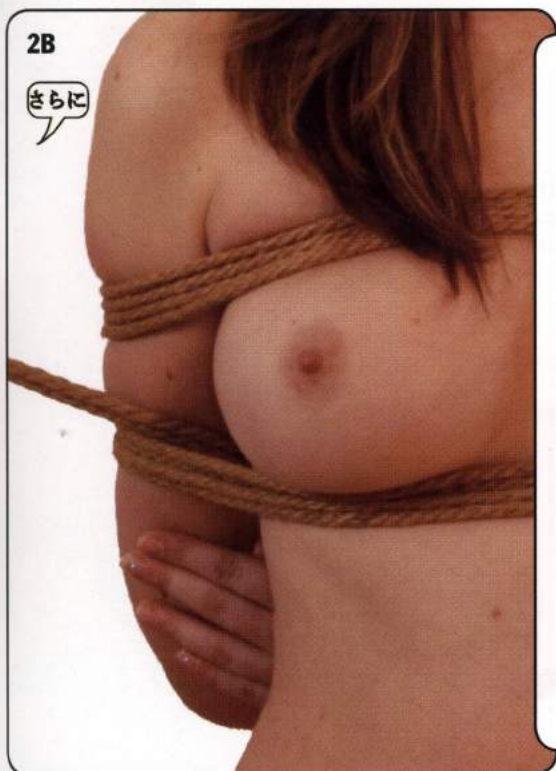


2A



Box Tie part A, B, or D

2B



3



Another view of step 2.

5



6

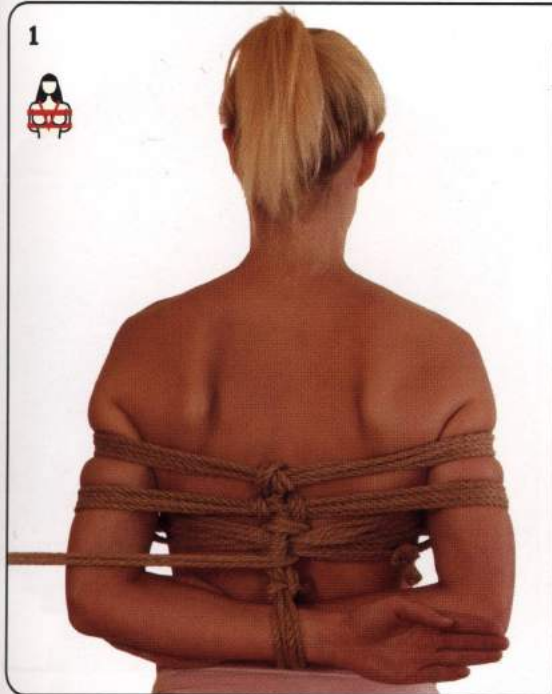


For better comfort and neatness, pass the rope under the stem (from the wrist loop).



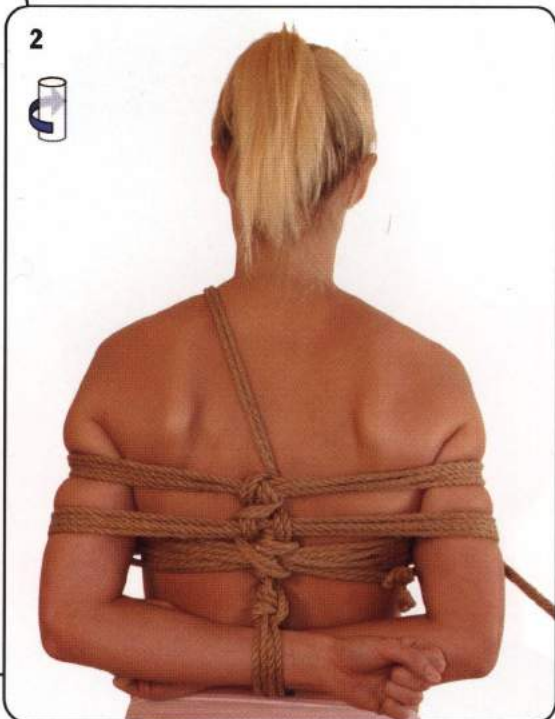
Box Tie part D – Shoulder harness

1

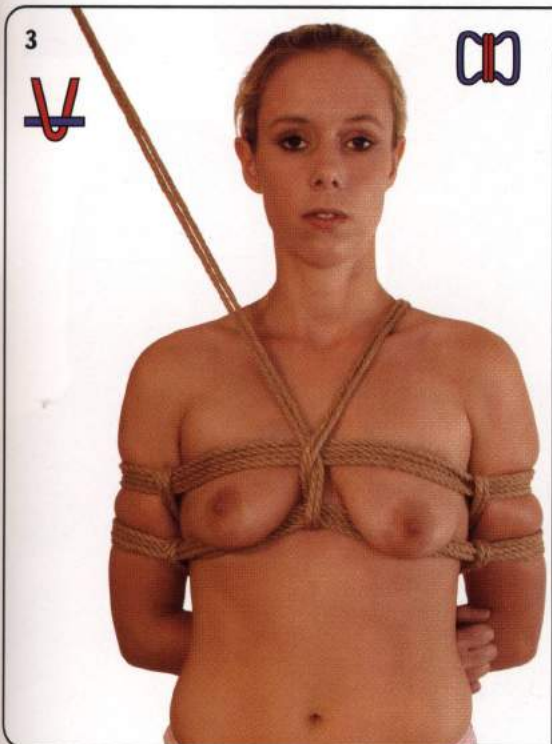


Box Tie part A, B, or C

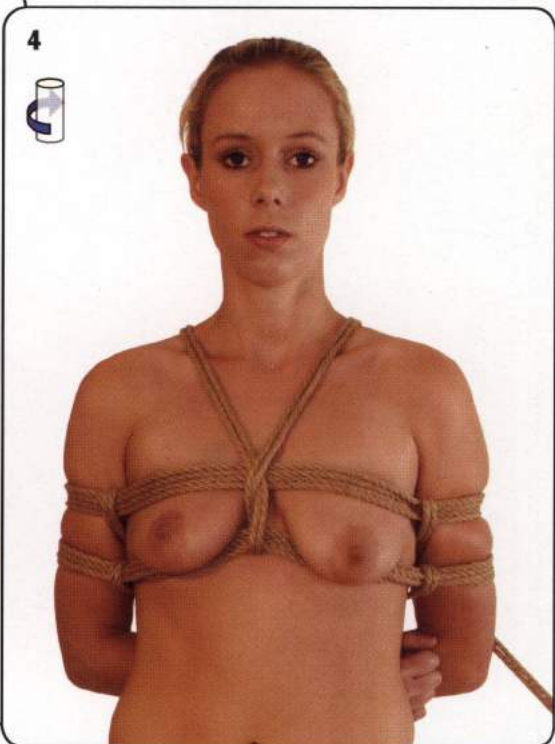
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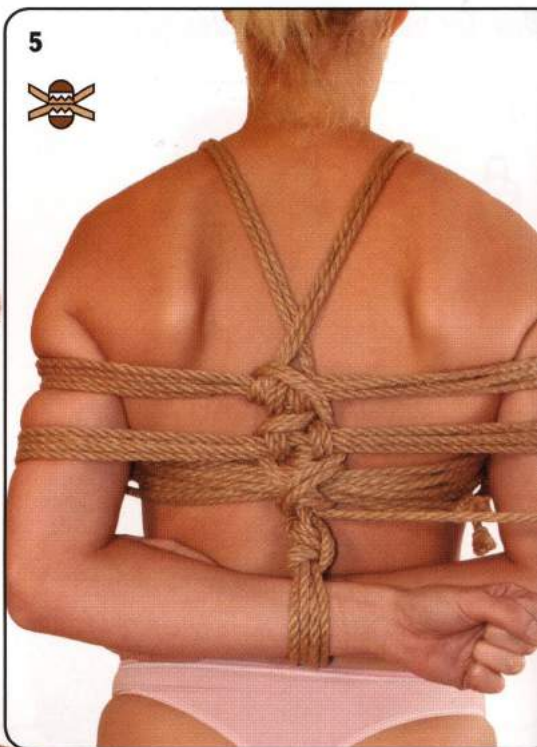


4





5



Sample ties



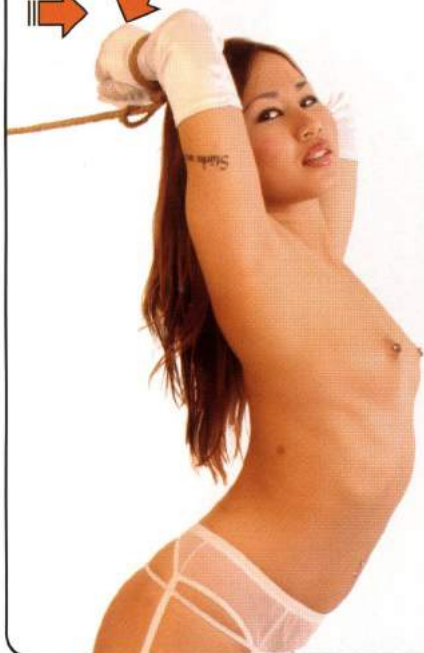




1



2



3



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You can reproduce all the alternate ties by modifying where and how you perform step 3.





1

α



2

α



3

α



4

α





1

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Place the center the rope on the back of the neck.

2



3



4

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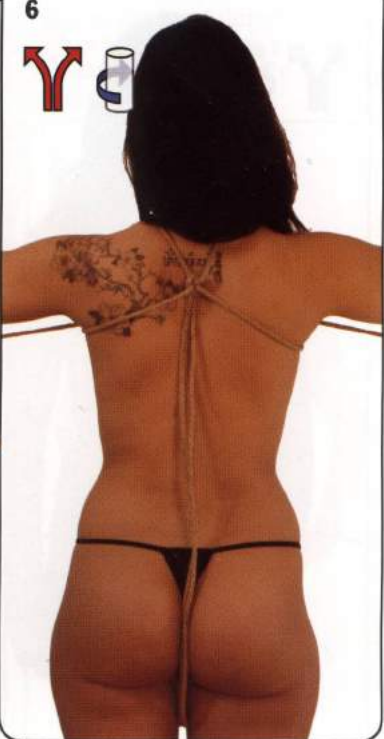


Leave about one fist of space to compensate for the rope tightening over the next few steps.

5



6



7



8



9

[7-8] x3



10



11



12





2 Alternate



さらに

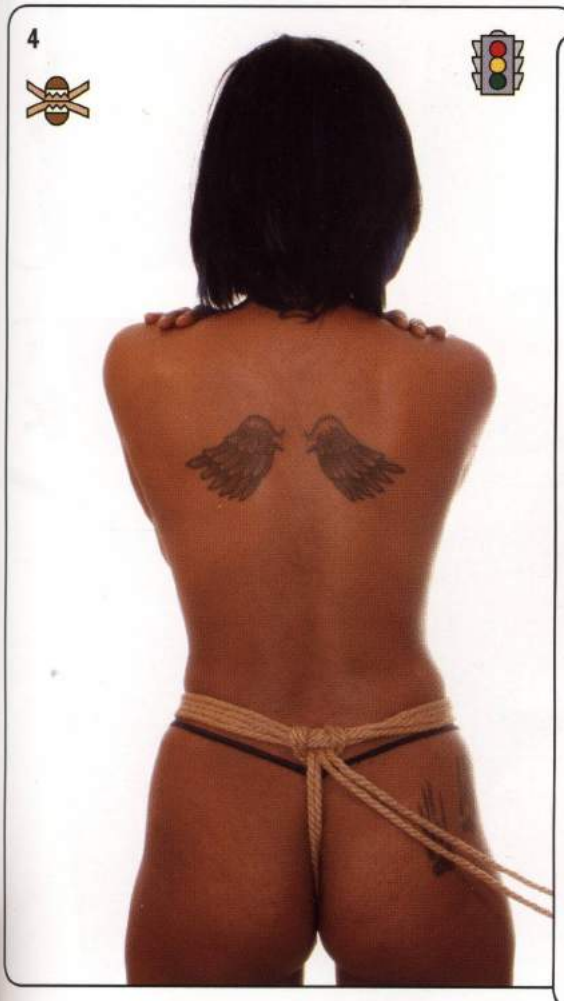


Leave extra space between the second and third knot, then lace four ropes to create a hexagon instead of a diamond.

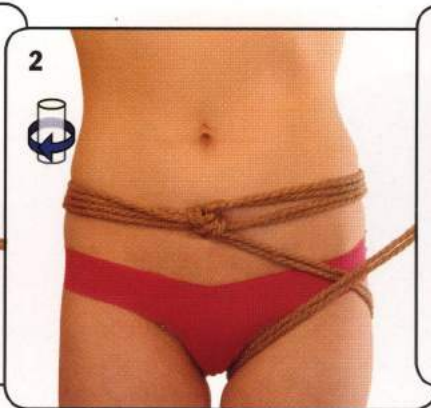
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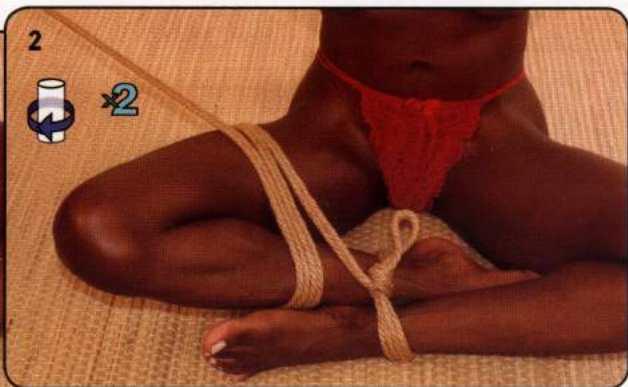
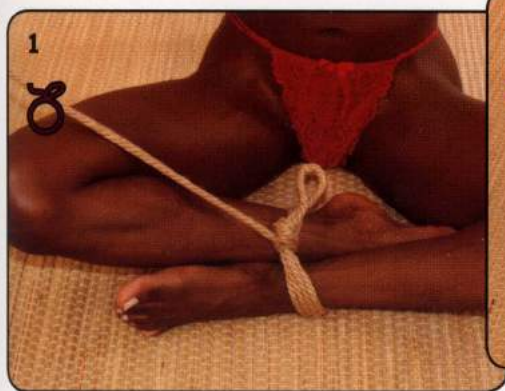












7



8

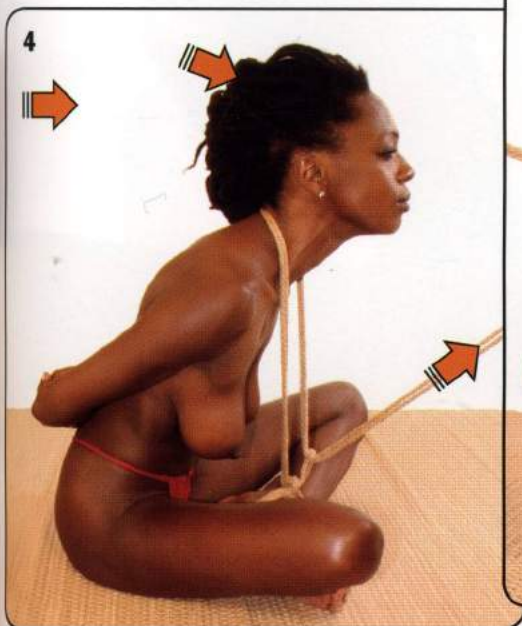
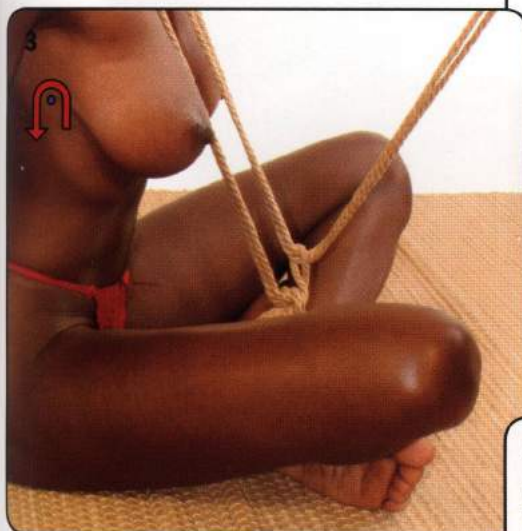
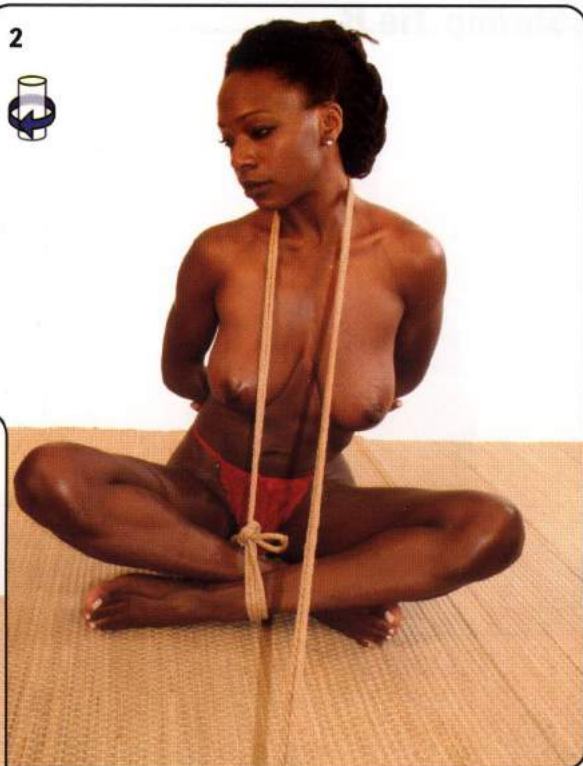


9



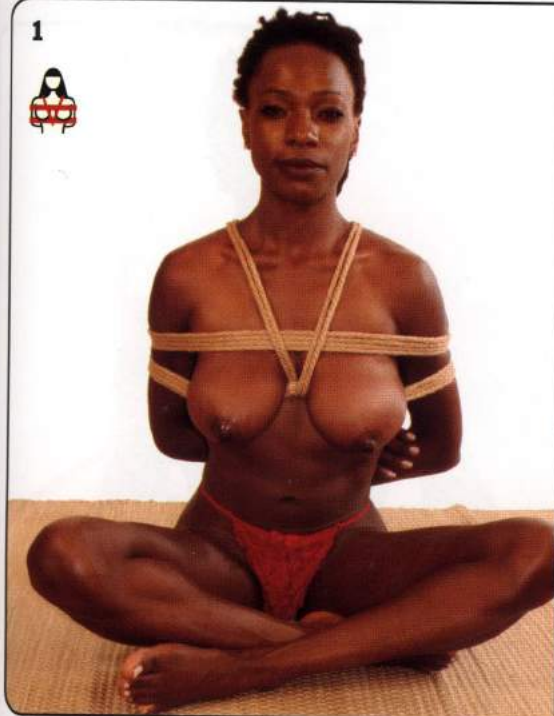






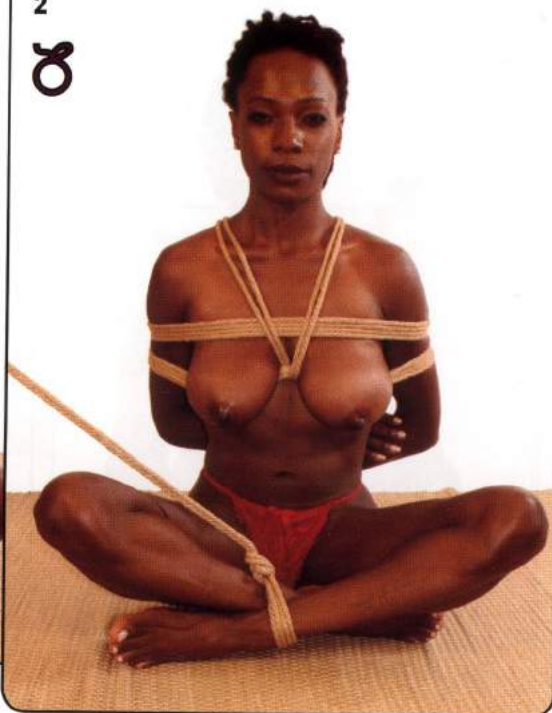


1



Box Tie

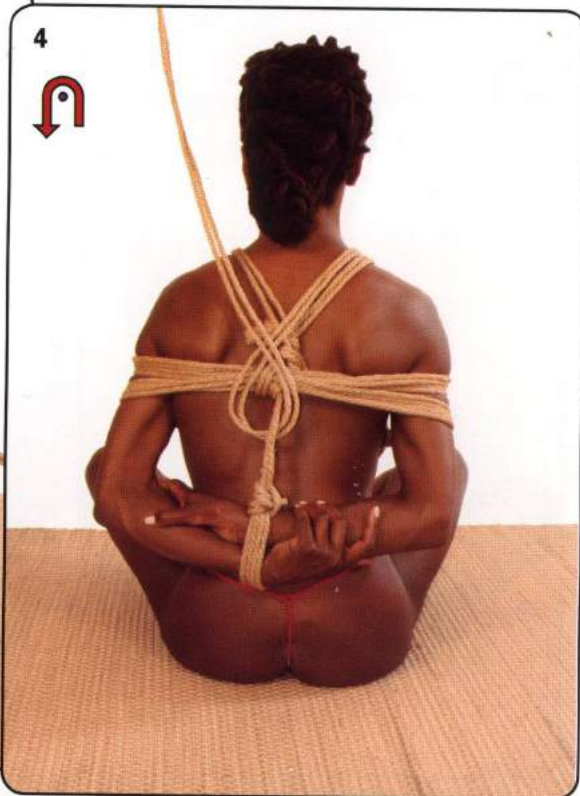
2

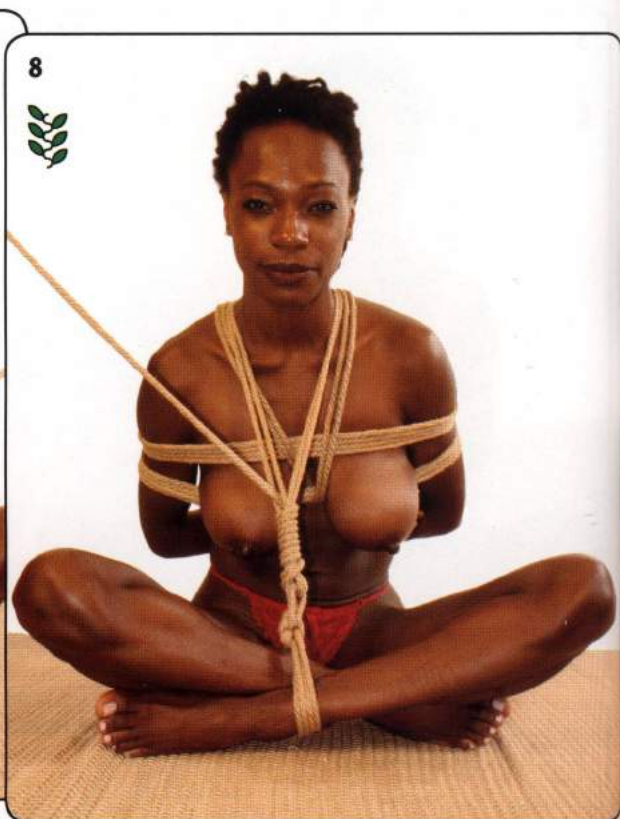
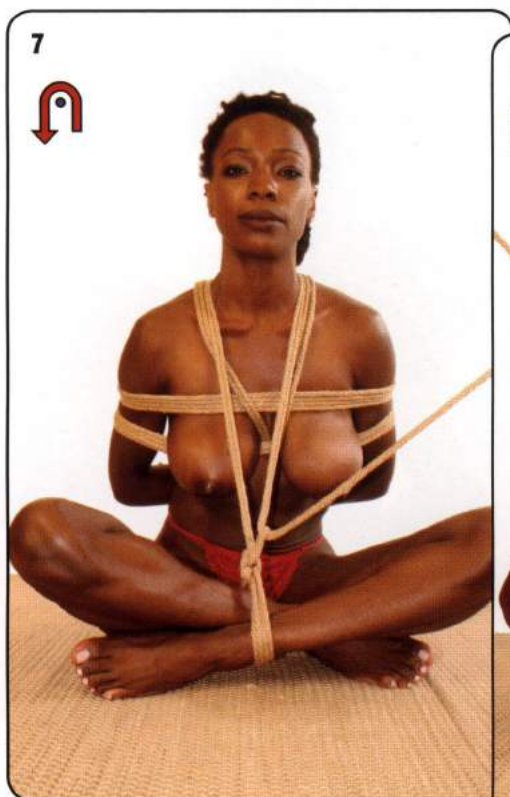
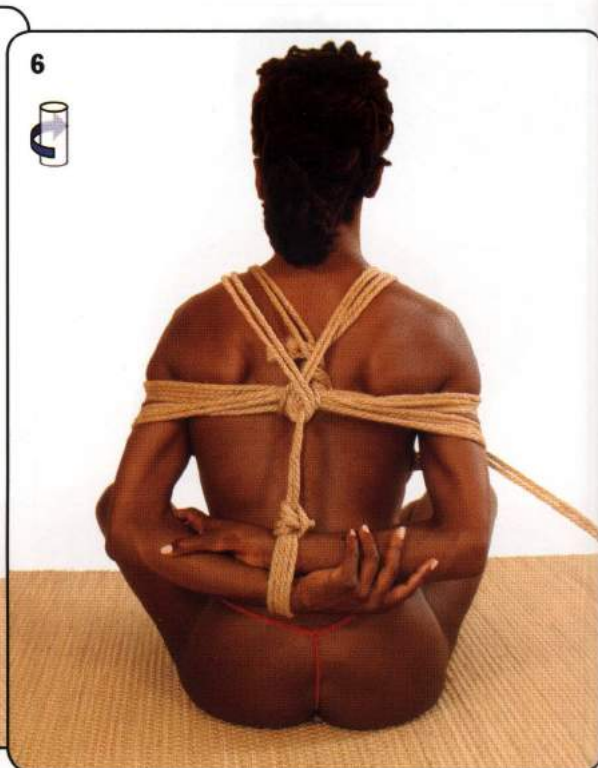


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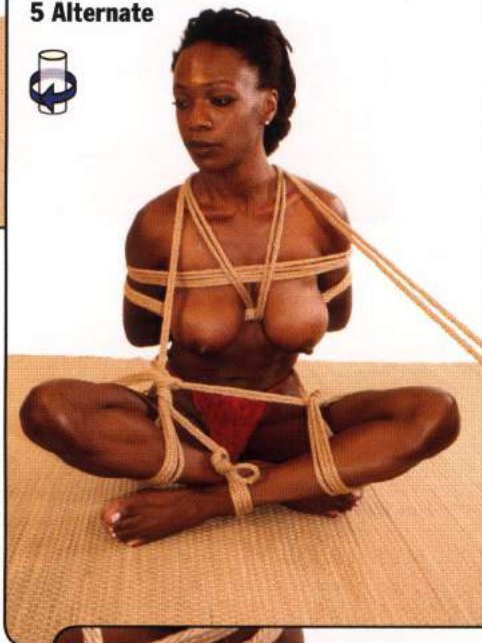


2 Alternate

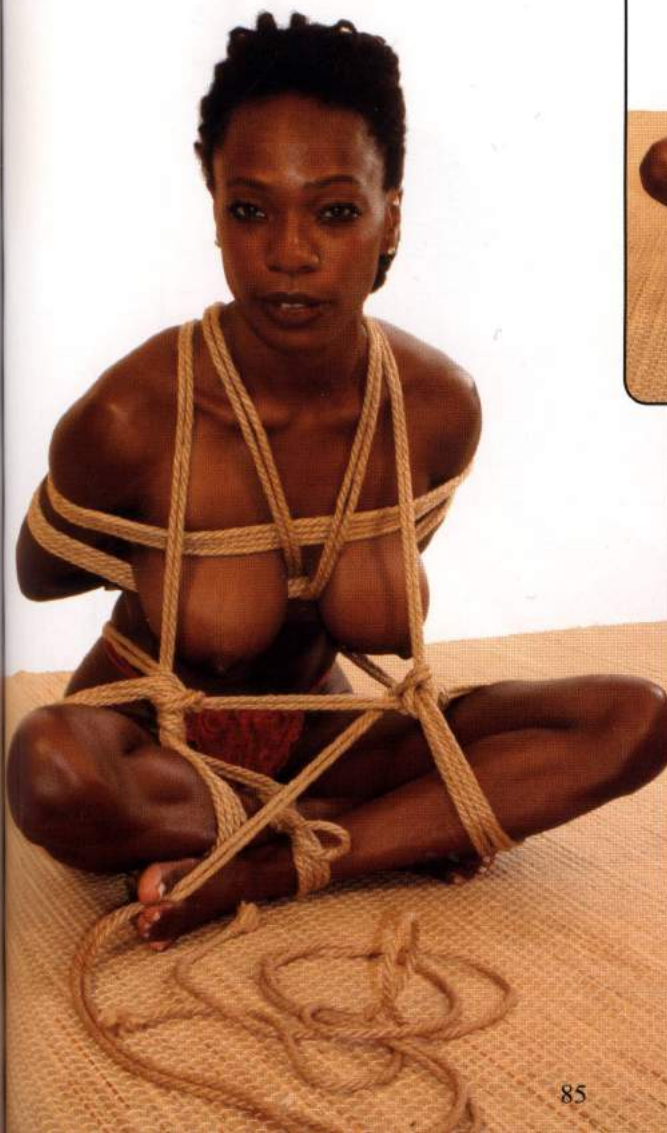
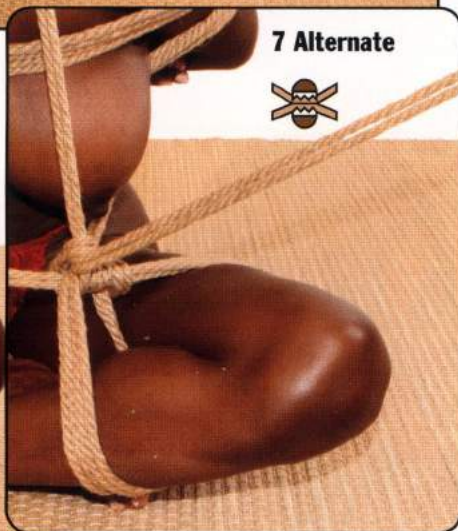


Cross-Legged Tie

5 Alternate



7 Alternate





1



2



3



さらに



Apply only moderate tension. This is not a suspension.



1



Box Tie

2



3



4



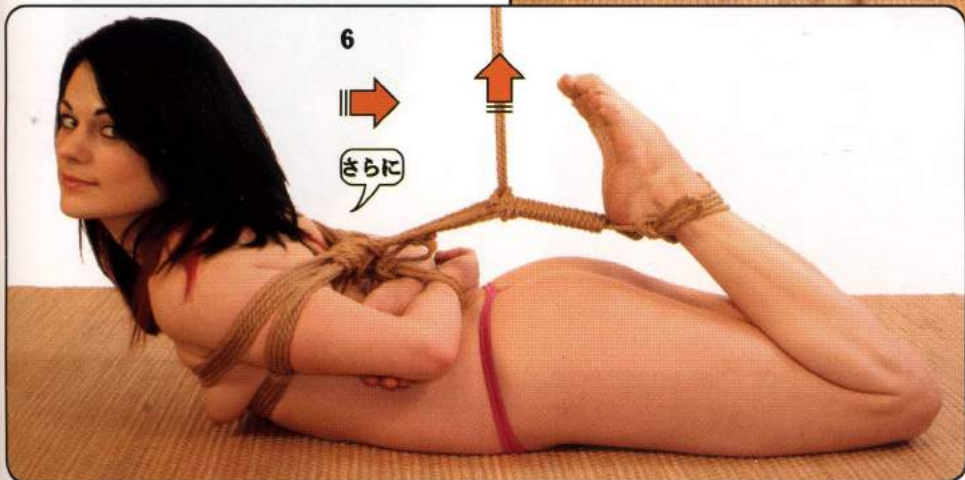
5



6



さらに



Apply only moderate tension. This is not a suspension.

Ladder ties



1



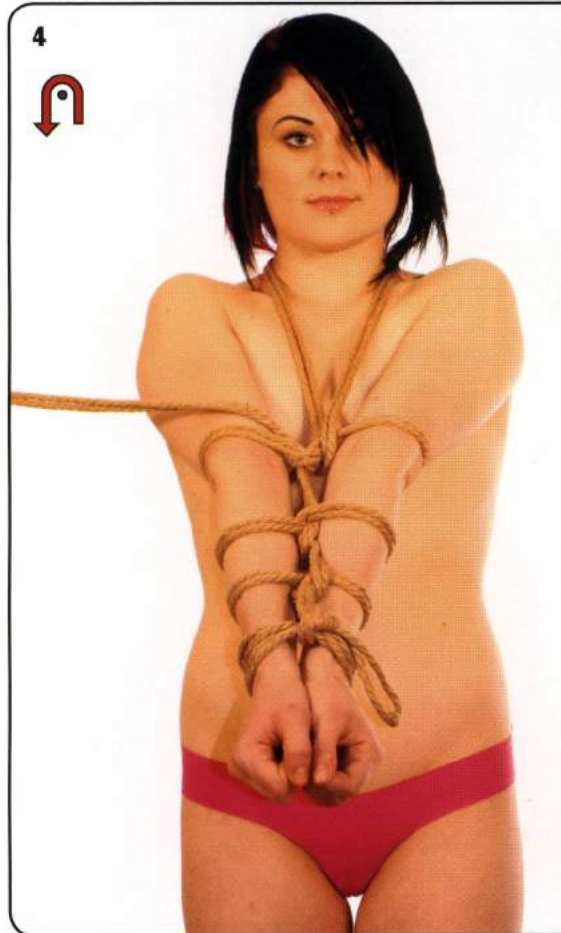
さらに



Modify the loop to pass one turn of rope around each shoulder.

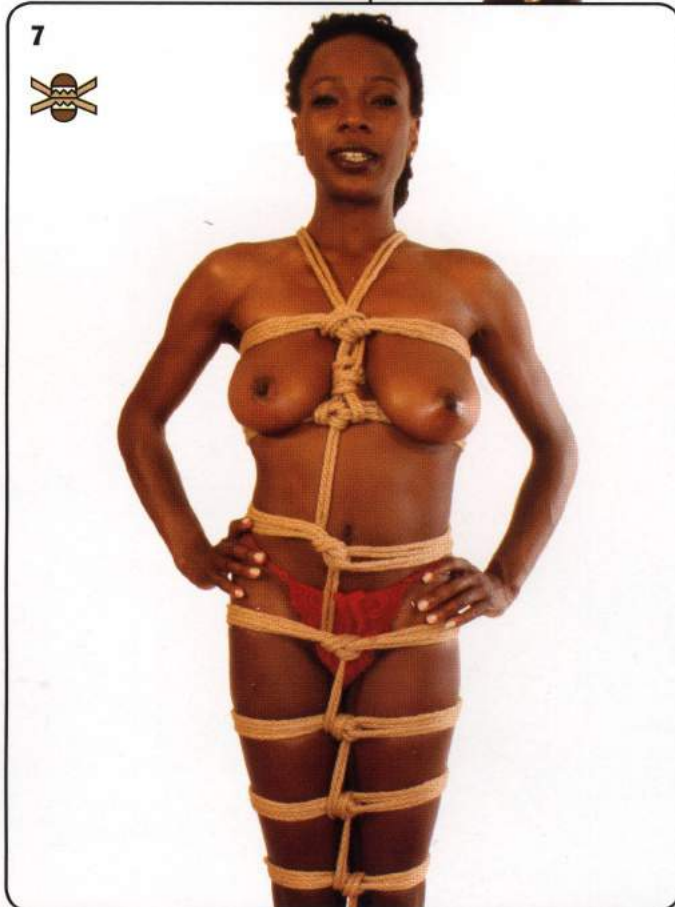
2





Ladder tie C – Head-To-Toe Tie

両脚不動一本縛り





1



2



3



4



Also by Douglas Kent...

The Better Built Bondage Book



ISBN: 978-0-9736688-0-3

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The Better Built Bondage Book

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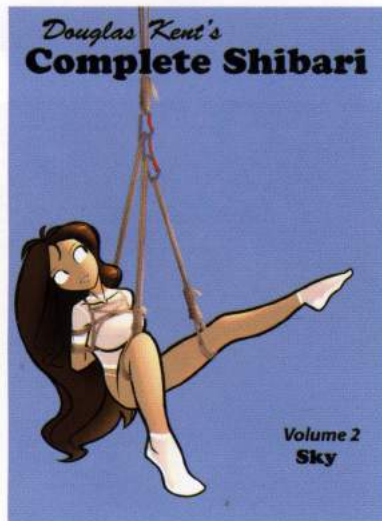
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About the series...

Shibari is the Japanese-inspired art of tying a subject to not only immobilize them, but to do so elegantly and beautifully - creating an intimate and erotic experience for both the subject and the person tying.

Adopted by rope enthusiasts all over the world, shibari (literally "to tie" or "to bind") is a cornerstone of erotic rope art and the subject of captivating performances and photographs. However, in-depth resources for learning the art are difficult to obtain, making shibari intimidating, obscure and difficult to master...

Until now.

The *Complete Shibari* series is the most complete and accessible English-language guide to shibari ever published. Author Douglas Kent strips away shibari's mystery and reveals how to create visually stunning compositions with rope and the human form... in your own home or play space.

About *Complete Shibari: Land*

Complete Shibari Volume 1: Land explores the essential ground-based ties and forms of shibari. With short, clear explanations and over 440 lavish, step-by-step illustrations and photographs, Douglas Kent introduces the basic "building blocks," then guides you in applying those basics to create a full range of beautiful and exciting ground-based shibari ties.

This is not a "knot book" - if you can tie an overhand knot, you already know half the knots you'll ever need. This practical, hands-on guide to *doing* shibari covers everything from choosing and preparing rope, to scene safety, to the techniques... and the reasoning behind the techniques.

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