

PETE RIGGS

**ROPE
BONDAGE
THE SMART**

Way

*Rope Bondage The Smart Way:
A Step By Step Guide To Using
Rope Bondage In BDSM*

Pete Riggs

Copyright Notice

©2017 by Pete Riggs. All rights reserved. This book or parts thereof may not be reproduced in any form, stored in any retrieval system, or transmitted in any form by any means—electronic, mechanical, photocopy, recording, or otherwise—without prior written permission of the publisher, except as provided by copyright law.

Dedication

This book is dedicated to all those who have helped me along my journey; which is a lot of people! I wouldn't have come nearly so far without all of you guys. I'm especially grateful to all those who agreed to be models for the pictures in this book, including StarFighter, TieMeDownKitty, Blue, Lunar, Glyphix, arcticfox333, Davion and 32Bit – Davion's awesome manliness may not be in picture form, but he definitely helped out a lot. To my friend Ella, who has been there for me for years and years; now you're finally going to know what you do with them when you have them tied up. To Red_Owl, who helped me with the Ultimate Guide To Your First Rope Bondage Scene: you gave fantastic feedback and had a super cute smile. And last but most definitely not least, this book is very much dedicated to the Tuesday Tea Team; you guys have been incredibly supportive, and you've made my year. Thank you, all of you.

Table of Contents

Copyright Notice

Dedication

Table of Contents

Disclaimer

Introduction

The Glossary

Case Study: Sensual Rope Bondage

Why Would You Want To Tie Someone Up?

Why Do People Like Being Tied Up?

Keeping Yourself and Your Partner Safe

What Kind Of Rope Is Best For Bondage?

Where to Get Rope

How to Store Your Rope

What Should You Have In Your Rope Kit?

How To Customize The Feel Of Your Natural Fiber Rope

Finishing Your Rope Ends

How I Dyed My Rope

Case Study: Watching And Learning From Others (Rope and Wax Play)

Pete's Notes On Cleaning Rope

The Building Blocks of Rope Bondage

Lesson: The Tips That Make Everything Else Easier

Lesson: The First Tie You Should Learn, And Safety Tying Principles

Lesson: The Two Column Tie – And Creating Additional Advantages Through Positioning

Lesson: Joining Your Rope Together

Lesson: How To Tie Off To Other Objects

Lesson: The Crab Tie (Reverse Tension Column Tie)

Lesson: Leg Tie, Munter Hitches and Cow Hitches

Lesson: The Secondary Column Tie, And The Magic of Half Hitches

Lesson: Chest Harness, Frictions, and More Cinches

Lesson: The Rope Armbinder and Laddering or Lacing Columns Together

Lesson: The Basic Principles of Breast Bondage

Lesson: How To Create A Safety Line

Lesson: How To Tie A Crotch Rope, and How To Use It For Fun And Games

Lesson: How To Create New Ties

Other Ties Worth Looking Up

A Case Study: A Simple Two Column Tie

How To Find Partners And Teachers

Tricks And Tips For Rope Bottoms

Creating Realistic Expectations For Rope Bondage

Practice Makes Perfect

Case Study: Bondage Sex: Bound and Helpless

Smart People Plan Ahead

Negotiation, Consent, And Collecting Very Useful Information

Different Rope Bondage Games That Can Be Played With Your Partner

Notes On Positions And Ties

Planning The Scene

Making It Sexy

Inescapability: Tricks And Tips To Make Escape More Difficult

Coping With Mishaps

Drop

How To Get Reasonable Photos Without Lots Of Expensive Equipment

Where To From Here

Thank You

Extras

6 Mistakes You Don't Want To Make With Rope Bondage

An Addition To The Rope Kit; A Silk or Satin Robe

The Ultimate Guide To Your First Rope Bondage Scene

Disclaimer

Firstly, the information contained in this book relates to an activity which has a high level of risk. While the information is presented in such a way as to minimize said risk, the author assumes no liability for any accidents or harm which may occur from the reader or anyone else attempting the activities described within. Basically, this stuff, used improperly or without due regard for the risks and safety considerations described within, can hurt people.

Be careful.

Secondly, the information contained within this book is the culmination of approximately six years of off and on learning, but is not the sum total of knowledge on the subject. Moreover, there are a bunch of different names for ties, different means of accomplishing the same ties, and different names for knots etc. It is absolutely inevitable that someone is going to come along and say “that’s not how you do such and such” or “that’s not the correct name for that knot” or something along those lines.

This book is written with the mindset that “there is no one true way”. That means that I acknowledge that people will have different ways of accomplishing a particular tie, and will have different names for knots and ties, and frankly, my dear, I don’t give a damn. As long as this book is useful for the reader in learning how to have a good time with rope and other people, fantastic. That’s all I want for you. It’s up to other people to get their knickers in a twist about the “true names” or their “true way” of doing something.

As for other learning; I encourage you to embrace additional sources of learning! It’s very helpful. I’m even going to point you in the direction of some useful sources later on, to help you learn more beyond the scope of this book. Both the information contained here and the information and knowledge you’ll pick up from other sources tend to be our opinions, based upon our own experiences; it’s not guaranteed to be 100% accurate, as we’re all continuing to learn too, and it’s probable that rope science is going to develop further and we’re going to learn new ways to do things as well.

Have a good time, and don’t hesitate to find ways to improve upon what you learn. Maybe I’ll even end up learning from you some day.

Introduction

In 2011, I met a woman who was pretty much everything I wanted, at the time. She was smart, funny, practical, beautiful, and oh so much fun. However, she was also into being tied up, and had been introduced to bondage by a previous lover.

Now, I had had my share of lovers. A lot of them had been kinky, in various ways, but while they'd occasionally expressed a fantasy about being tied up, they hadn't pushed it, and that was great - because I hadn't a clue how to do that. This time though, I wanted to do it. I wanted to be just as good as her previous lover. So I made an effort.

I gave it a shot. I fumbled the rope around her wrists, trying to knot it without it being too tight, and then tried to find something to tie the ends to. I figured I'd tie her spread eagled; that's what they did in movies, right?

In movies, the lead male character is super suave and dominant and alpha and does everything perfectly.

That was not me.

I fumbled. I sweated. I messed around trying to get it done, and the erotic mood was completely lost.

In retrospect, her expectations had been a little unrealistic. You don't hand a rope to a person who's never used one before, say "tie me up" and expect him to miraculously know exactly what to do and how to do it and be a super sexy accomplished rope top.

But at the time, I was left feeling like a failure. Sure, I was good at the regular foreplay - but not at this thing that she was clearly very into and excited about. I knew she was probably comparing this experience to her times with her ex; and I was coming up short.

We gave up on the rope that day, and had more normal sex; but with all the frustration and tension, it wasn't particularly good. I could tell she was disappointed, and I was insecure in a way I'd never been before.

So I did what I usually do when I find myself feeling insecure or lacking a skill that I want.

I resolved to get good at it. Starting right then.

I practiced, I studied, and I learned. I did that for years. I read books, I studied everything I could find on the internet, I went to workshops, and I practiced my ass off. I started to have some very, very good times, and so did my partners.

Suddenly, I was that guy who actually knew what to do with rope; in fact, I was the guy that started showing other people how to do what I could do.

I wanted to keep learning, and I wanted to share what I learned. So, I created a blog, Rope Connections, so I could share and discuss what I had been learning online. As the blog grew, so did my readership... and I began to receive a lot of "Thank you" messages and emails. People all over the world

were finding what I posted helpful. I received emails with photos of spectacular first times, with the authors of those emails thanking me for the knowledge that had helped them have that first time. I had people linking to my blog from Reddit, other blogs, all kinds of places.

Basically, I got the impression that the blog was helping a lot of people out.

So that was pretty great. I was really pleased. But then I started to think, okay, so the blog is useful... how much more useful would it be to have all of it in a book? Improved and additional lessons on the ties from the blog, all in one place?

Other people were also thinking along these lines. I started to get questions on the blog about whether it was possible to order a book.

So I decided to create what is essentially a handbook filled with all the information I wish I'd had when I first started out. The how, the why, ideas for using the knowledge, ideas for finding partners, everything. The best ways to practice, the best ways to ensure a good time. How to communicate, when to communicate, and how to make it all very, very sexy.

Every section is dedicated to answering a question. No traditional chapters here; as I said, this is more of a very practical handbook or notebook. From time to time I've added additional case studies which break up the all the practical information, and also show you examples of real life rope bondage in a variety of different situations. The case studies are drawn either from my own experience, or from the experience of people I know and who were comfortable sharing that information.

Here it is. Everything I wish I'd known when I was starting out, laid out into a blueprint for learning and applying rope bondage to sexy times.

Enjoy.

The Goal of This Book:

I have written this book for people who are learning and picking up rope bondage. Some of you may already have learned a few things before picking up this book – and that’s great! You don’t have to unlearn it. I’m simply adding to your toolkit of technique and understanding; how and when you decide to use this knowledge is entirely up to you.

In most instances when someone has asked me to teach them rope bondage, they fell into one of three categories; the couple that was experimenting with bondage for the first time, the single person who had an interest in rope and learning to tie people up, or the person such as I had been – the person who had a partner who had already experienced or displayed interest in bondage and was wanting to learn it so they could play together.

So that’s who I’m writing for; beginning and experimenting couples, and those single or new to rope people who are interested in learning and picking up skills. To be clear, most of this book is written for rope tops, or the person doing the tying; because it follows that the person with the active role needs more information about how to do it. That said, quite a bit of the book has information relating to or that can be shared with rope bottoms. I’ve made a point of writing this book in such a way that it can be read by and shared with both rope tops and rope bottoms, so that way everyone is on the same page, and one person can hand the book to their partner for certain sections in order to more fully explain something; for example, what “drop” is, or useful things to do or not do while being tied up. And for those who enjoy both, well. You’ll be able to get the absolute maximum benefit out of this book, and you’ll be able to use all the information at different times.

Hello! Nice to meet you. I hope you get to have a lot of really enjoyable experiences out of the stuff I share in this book.

The Scope of The Book:

Now, bear in mind that I’m not about to be teaching you all there is to know about rope bondage; because I don’t know it. Nobody knows all there is to know about rope bondage. People are constantly experimenting and coming up with new tricks, new techniques, new ideas, all over the world. It’s a constantly evolving art, and due to the Internet, those ideas are able to be shared.

So what I’m going to include in this book are all the tools to get you started, and give you a really solid foundation that you can have a lot of fun with; and then, I’m also going to show you where you can pick up new ideas and new learning, so you know exactly where to go from here.

This is an E-book, so it follows you have access to the Internet; I’m going to show you where to look for the best stuff once you’re done with this book, to save you a lot of time and hassle searching through pages and pages of web information. There are some things which I will repeat through different sections, especially information relating to safety, communication, or rope handling; consider that a measure of how important I consider these things to be. Sometimes repetition is needed to really drill home those important lessons.

Other than that, I have tried to keep the book as concise and relevant as possible. I don’t want to waffle on and fill up page after page; I want to deliver the goods. I have included some personal anecdotes so you have some idea of how to relate all the concrete information to your own lives, and a

few case studies which will hopefully aid your understanding, as well as the principles that underlie the different elements of rope bondage.

In some ways, the tie tutorials are the least important part of this book. I've provided some to get you started, and pointed out the principles behind them, but I want to be absolutely transparent about this; you can find those and other tutorials all over the Internet. The main reason I've included them is to give you good reference points for when I discuss how to use those ties. That is the main point to this book – showing you how to use the rope bondage to have a really good time with your lover or lovers. Knowing how to do the ties only gets you part way there – knowing how to take best advantage of the ties and knowing the effects they have on your partner is equally if not more important.

I've made a point of leaving most of the photos as “unpolished” as possible, unless I'm making a deliberate example. I have edited; but mostly for lighting, brightness, that kind of thing. The reason for this is that I don't want to teach “photoshoot” rope, which takes extra time to make it look pretty - I want to show you real, practical rope bondage, with a focus on realism and achieving the goal of having a fun time.

The Order of Learning

One of the things I've discovered in my journey is that there's a general sort of order to the learning for rope bondage.

- There's the understanding of why people want to be tied up, or why someone wants to tie someone else up.
- There's the learning about safety; how to do it safely, what are the warning signs of it not being safe, and what to do if things go wrong.
- There's the learning about the rope; what kind of rope to use, where to get it, how to look after it, etc.
- How to do various kinds of bondage ties; that's very popular, and some people want to skip straight to that; you can if you like, just remember that the other information is there for when you need it.
- Then there's how to use it in a scene; planning, preparation, aftercare, etc. That's big, and it hardly ever seems to get covered in a lot of the literature. I'm going to spend quite a bit of time on that, because I want you all to have access to the information that wasn't immediately available when I was getting started.

And this is roughly how this book is laid out. There will be additional extras as well.

A Note on Style

The techniques and style of the bondage taught in this book are based upon Shibari, which can very broadly be defined as a Japanese based style of rope bondage.

The reasons I use it here are simple.

The style itself is simple; it's based upon a set of building blocks. When you learn those building blocks separately, it's the easiest thing in the world. But for the uninformed/uninitiated, it looks difficult and complex and like “something I could never do”.

Actually, they could. And it wouldn't take long. Retaining it, though, would take practice.

Shibari has a huge range of application. There is just so much you can do with it! It's a fantastic investment, one that will pay off for years and years.

And yes; it is very, very pretty. If you feel like it, you can use this style of rope bondage to do some very pretty things, and create amazing photographic scenes and art. You can tie up your person and really accentuate their beauty; and yes, this does apply to men and to women.

However, the reason why I say that the style in this book is *based* upon shibari is also simple. People get really freaking technical and upset about definitions and whether something is “really” shibari or not, or whether it’s appropriately Japanese in aesthetic.

I don’t care about any of that; I care about giving you the knowledge to build your rope bondage skills so that you can have a very erotic, very fun time with your partners.

To Get Maximum Benefit From This Book

(I’m going to lay out the outline; all the detail is in future chapters)

- Read the book.
- Obtain rope of your choice (you’ll read more about that in later sections)
- Practice rope tying technique at home
- Discuss with a person you want to tie
- Practice tying with the person
- Learn from the practice and think about how you can apply that knowledge to tying them
- Have your session of bondage fun
- Get feedback later on about what they liked, and think about what you liked
- Apply that feedback and thinking to your planning
- Repeat the last several steps, and have a hell of a good time. Refer back to the book anytime.

The Glossary

Many of the things mentioned here have other uses in other contexts; e.g. munter hitches are applicable to climbing, caving etc. I'm just covering the uses of these terms when it comes to rope bondage. This glossary is mostly alphabetical; however, I have grouped a few terms together non-alphabetically because it just makes sense to group them by use (If you're a bit compulsive about these things, then I am sorry for your discomfort, I know that can be very uncomfortable).

Burlington Bowline: possibly the best way I know of making a single column tie. The one I teach in all my beginners classes, because it's the safest one I know.

Somerville Bowline: similar in many respects to the Burlington Bowline, most easily created by doing the "Struggler's knot" version.

Carabiner: a useful piece of climbing equipment which is sometimes used for suspension purposes.

Chest harness: Can refer to any number of designs. These are often gorgeous to look upon, and can be restricting or designed to spread load (pressure) from rope, or both.

Cinching: Refers to running rope around between wraps to pinch them together and make them more restrictive. A key element in two column wrist ties, also useful for multiple other purposes, such as preventing bands from riding up or slipping off on a knee or chest harness.

Double column tie: a means of tying two columns (e.g. wrists, ankles, wrists to ankles) safely together.

"Dressing" your rope: refers to how you use your fingers to smooth your wraps together, making sure they're nicely aligned with your tension and pressure nicely evened out. Also prevents unpleasant pinching between strands. A useful habit to pick up.

Drop: a physiological and psychological state which can occur after all the endorphins of a rope scene or session fades, and can range from feeling tired and a little down to having a deep dark depression for a day or more. Can occur to tops or bottoms, is much more likely to occur if something goes wrong in the scene or immediately post scene when the person is still floaty and vulnerable. Good aftercare and support tend to prevent or minimize this.

Frog Tie: basically a rope tie where a person's leg is doubled on itself. Often done with multiple double column ties.

Futomomo: a specific kind of leg tie with spiraling wraps, prettier than a frog tie. Usually very aesthetic and pretty, lots of uses.

Friction or frictions: Used in the context of "making a friction", it is a means of locking off tension at intersections of rope without actually making a knot. This makes it safer and easier to undo. Often used in shibari style harnesses or other ties.

Crotch rope: rope tied in such a way as to specifically stimulate genitals (I highly recommend washing it afterward).

Half hitch: a magical little twist of rope that is unexpectedly useful for all kinds of things, from aesthetic to practical. You'll see.

Hank: In this context, a bundle of rope.

Lay: "the lay of the rope" in this context, how a piece of rope is twisted together, with specific reference to tightness. "That's some tightly laid rope".

Laddering or Lacing: the practice of tying a limb or limbs in such a way that there are multiple bands going up the limb, connected by a vertical stem. Useful technique for creating armbinders or tying legs very securely closed. Is sometimes also done for the whole of the body, creating a "cocoon" of rope.

Lark's Head: a very basic slip knot which is best used for adding a length of rope to another length.

Reef Knot: another knot which can be used for the same thing; is very secure and is made by collapsing a Lark's Head down on itself.

Munter hitch (also known as a nodame) a fairly pretty looking twist of rope which is good for locking off tension at an intersection of rope.

Cow Hitch: a very simple knot which incorporates the Munter Hitch/nodame and which is very good to use to finish off ties, or to redirect rope back the way you've come.

Play: a common term used for BDSM and bondage interaction. Why play? Because it's fun, that's why.

Synthetic rope: Any rope made from non-natural fibers, including polypropylene, plastic, nylon, etc.

Natural fiber rope: Usually this is hemp, jute, cotton, and silk, but occasionally you get coconut rope or sisal or others in there. The first four are highly recommended for bondage. Natural fiber rope tends to have more friction or "tooth", meaning it holds on itself better, but requires more maintenance.

Scene: usually refers to a session of play or interaction involving BDSM, which of course includes rope, for the bondage aspect.

Secondary column tie: if having to make multiple column ties for whatever reason, then a secondary column tie is any of the ones you do after your first single column tie. Can be tricky to do safely without good instructions.

Single column tie: a tie specifically designed to go around a single column of the body, e.g. wrist, ankle, torso. I consider this the first tie anyone should learn. Can be done with a variety of knots.

Suspension: the practice of tying someone up and suspending them fully in the air.

Partial suspension: the practice of tying someone up and resting the weight of only part of their body on a rope support line. Safer, sexier, and more comfortable than full suspension.

Rope: are you freaking kidding me? Everyone knows what rope is.

Rope Top: Someone who ties other people up. Can also be known as a rope artist or a rigger.

Rope Bottom: Someone who is getting tied up. Is sometimes referred to as a bunny, muse, or model.

Shibari: an efficient style of rope bondage incorporating a doubled length of rope. Made up of many small building blocks of technique and ties which, combined together, can form a very aesthetic and complex appearing whole.

Stem: a vertical line of rope, may form a sort of spine for various wraps. For example, many chest harnesses start with a single column tie around the wrists and then take the rope straight upward, forming a "stem" for the wraps or bands to connect to later.

Switch: someone who enjoys being either a top or bottom at different times. Also known as "privileged" because who doesn't want to enjoy all the things?

Vining: the practice of wrapping rope round and round and round another piece of rope, often to act as a finish for a tie, other times to reinforce a stem or just to look pretty.

Wraps: usually refer to horizontal bands of rope going around columns, be those columns torso, wrist, ankle.

Bands: multiple horizontal wraps of rope beside each other to spread the pressure of the rope over a greater surface area.

Now, I am aware that there are many people who will disagree with some of the terminology or who have opinions about when a particular term should be used. Welcome to diversity. I've been encountering this same phenomenon throughout my learning experience, too. As long as you have an adequate language for what you're learning, I don't think it matters.

Case Study: Sensual Rope Bondage

She'd come to me to try out being tied up. She'd been a little nervous; she hadn't been tied before. We had a discussion about any physical issues she might have, any past trauma issues that could get activated, and why she wanted to be tied up.

She said she'd had fantasies about it for a long time; that she liked the idea of being helpless. I probed a little deeper; she said she was looking for a sensual experience.

She sat in front of me on the bed, looking into the large mirror that spread across the wardrobe doors. A full length mirror; we could both see ourselves, her in her scanty lingerie, me in a black singlet and black pants, the outfit I had been wearing for most of the night.

I'd already unpacked some rope and placed a pile of neatly arranged hanks on one corner of the bed. Now I reached around her, sliding my hands down her arms. She let out a trembling breath of excitement as I gently took control of her hands, moving them into position behind her back. She didn't know quite what I wanted; I had to explain and guide her hands so that that her arms were folded behind her back, with the insides of the wrists facing each other. I held those arms together with one hand, and with the other reached back for a hank of rope, taking hold of the bight that was protruding from the hank and flicking my wrist with a quick snap. The hank loosened and came free, and I immediately began tying.

Single column tie around the wrists; sliding my hand down the rope to compact the knot, enjoying her slight startled jump at the impact. The rope came up and I leaned forward over her, wrapping the rope around her chest, deliberately trailing the loose ends slowly across her skin so she would feel the sensation of the fibers stimulating her nerves. She gasped and moaned, and I chuckled evilly into her ear. I continued tying; I pulled her roughly into me when I needed her close, and pushed her away when I needed more space, throwing her around in the rope harness I was tying on to her. The excited sounds of her little cries told me that she was having a good time; enjoying being helpless in the rope, as she'd said. I tied everything tightly, but not too tightly; snugging the rope in close around her, and took a few moments from time to time to carefully, delicately draw the loose end of the rope across her skin, her throat, one nipple, playing her as if the rope was a violin bow. Each time, she arched and gasped, reacting beautifully.

The chest harness was done; her breasts heaving within it, already emphasized by her excitement and now the rope. Her eyes were huge and smoldering, staring up at me. I enjoyed a few kisses, and then began tying one leg closed on itself. Again, she reacted wonderfully to the rope sliding over her skin... especially when the loose end of the rope drew up one thigh and the trailing end slid very slowly up toward the top... almost but not quite touching where she was most sensitive. She drew in a deep breath and then a slightly frustrated moan as I flicked the end away from her. One leg helpless, then the other tied to the base of the bed. She could squirm around, but between my one hand controlling her tied closed leg and the other leg anchored to the end of the bed, she now couldn't close her legs...

And that's when I got out the feathers.

She could squirm as much as she wanted... but only as far as I let her, and all that rope made it much, much easier to control those movements and give her exactly the sensual time she had wanted.

Why Would You Want To Tie Someone Up?

Not everyone wants to tie for the same reasons. But there are a few more common reasons why it's enjoyable, and I'll outline a few of those next. You may find that they match your experience; or you may find that there are things you hadn't thought of, but that you're intrigued by.

Reason The First:

Because your partner has fantasies about being tied up.

That's how I got into it; my partner wanted to be tied up, and I wanted to make her happy; so I learned how.

And that's a perfectly acceptable reason to tie someone else up. Making them happy makes you happy; so why not?

Reason the Second:

Because of how intense it makes sex and everything else.

This is a big one. Something about being restrained can really increase the intensity of someone's reactions. The impact of a kiss is magnified. The impact of other foreplay, even more so. And if you enjoy causing your partner to have really strong reactions, then you'll have a very good time.

(Note: not everyone reacts the same way to rope bondage or enjoys it in the same way, or even enjoys it at all; but many, many people do.)

Reason the Third:

Because sometimes it really increases how sexy your partner looks.

True story. Sometimes a person who is tied up just looks ridiculously hot. There's something about the situation and the way it looks... particularly if it's a decorative harness or tie. For some people, how the rope looks doesn't matter in the least. The fantasy of having someone tied up in front of them, helpless to whatever comes next, can be a tremendous turn on.

Reason the Fourth:

The trust required for rope bondage creates a tight, intimate connection between two people.

Being tied up by someone else requires a great degree of trust. The person is deliberately making themselves vulnerable to the person tying them. It really, really emphasizes the connection and existing relationship between those two people.

Reason the Fifth:

Because you and your partner have an active fantasy life, and rope allows you to act it out!

All KINDS of fantasies or role plays can benefit from rope bondage. Damsel in distress, the burglar who breaks in and "takes advantage" of the vulnerable partner, pirates and wenches, more ritualistic scenes, captured and interrogation scenes... there are lots and lots of fun things you can do, and having a bit of rope knowledge under your belt will make that much, much easier.

Everyone has their own things that they get out of being the person who ties up another person. And that's absolutely fine; it's all about doing what works for you and the other person.

Why Do People Like Being Tied Up?

That's the question, isn't it? Why do people like getting tied up? What do they get out of it? Why on earth would you find that sexy?

I'm not the best qualified to answer that question – I mostly tie other people.

What I can say, based on the very few times that I've been tied, is that it's peculiarly relaxing. Suddenly, you don't have to make any decisions. None at all. It's all in the other person's hands. You're at their mercy. They could do anything to you...

And it's a very interesting, and in some ways very HOT feeling, wondering just what erotic things they're about to do to you. Anticipation. Expectation. Helplessness. Excitement... you're incredibly there, right in the moment, caught up in erotic intensity.

That's not much to say, is it? But that's just my experience.

I decided to go the extra mile for people who want more information, and did some research. I wanted to know what my partners got out of it; what they enjoyed, why they enjoyed it. Hopefully this will help you understand some of the reasons why people really enjoy it.

What I Asked:

"Why do you enjoy being tied up? What do you get out of it?"

The Answers:

"I like rope because the world falls away from me... it's just me, the person tying me, and the rope."

"Being tied up gives me freedom from the world."

"I like having something to struggle against... once I'm tied up I can fight against the rope, but I can't get far. It's very primal."

"I love the feeling of the rope... the way it feels against my skin, the texture, the way it binds me tight in different ways, the way it smells."

"I get caught up in the fantasy of being helpless... it's so hot knowing that someone wants me so badly that they've tied me up so that I can't escape, that they HAVE to have me... and I can't do anything about it."

"I love trying to escape – I love working out ways to slip out of the rope and untie it. It's like a game between me and my top."

"Being tied up makes me feel more connected to him..."

"Everything gets warm and quiet when I'm tied... it makes me feel really warm and fuzzy".

As you can see, there are a lot of different enjoyments that come into it, and they differ from person to person.

However, in one case, I got something a lot more comprehensive and detailed.

"Hmmm. What I love about rope is complex. I suppose I'll start from the beginning.

I like everything about actually being tied. I like the feel of the rope dragging across my skin. I like how the tying of the knots yanks me about a bit. I like the pressure of the rope once the knots have been tied;

how I can relax into them after a little while and the pressure almost becomes comforting. My breathing will often start off shallow with excitement and anticipation, but as the tie continues and I begin to melt in to it, those breaths become deeper and slower, almost meditative, grounding me in the moment. I am no longer thinking about work or research or students; the stress of the day or what will happen tomorrow – there is only right now; only rope, and you.

I like how the bondage aspect of it offers a lot more restraint than other apparatus such as cuffs or even spreader bars; in rope I cannot move the parts of me that are tied at all, and that is an incredibly strange and vulnerable feeling. Even though other apparatus are also restrictive, if I am in cuffs I can still bend my elbows and move my shoulders, and even in spreader bars I can bend my knees and move pressure to different places. Having that extra muscle control means it is easier to react to whatever is happening to me, and I love to react; love, love, love it. It's no secret that I am a terrible fidget who cannot stay still in any situation – until I can feel the edge of a blade pressing into my skin at least. However, when movement is literally impossible, I have to surrender to the sensation completely; I physically have no choice, and that makes everything incredibly intense. The kind of intense where the line between pleasure and torture can get easily blurred. I am utterly at your mercy in those sorts of ties. It is one of the most deliriously submissive feelings I have discovered so far.

The amount of time rope takes to tie also adds to everything. It lets all of the sensation and anticipation slowly build up until everything feels pretty heady – especially when the end result is suspension. The time means I have to focus on every little aspect of the experience; how fast my heart is beating, the sound of your breathing in my ear, the drag of the rope or your fingers on my skin, the (sometimes) accidental flick of an end of rope on my flesh, even to focus the concentration and care you are taking.

Everything mentioned above does have the effect of making me incredibly turned on (as if that wasn't already glaringly obvious) and some of the rope feels I can get regardless of who is tying me, but all the 'little aspects' I mentioned that I focus on; those are much more related to connection than to just the rope. The connection makes all of it more than it would be otherwise, much, much more. My submission is not just tied to the rope itself, it is tied to you, so my connection to you greatly influences how much of everything I feel and experience throughout the scene, and directly after it.

Afterwards, the feeling of strange weightlessness and sensation coming back to limbs at the end of a scene, particular a fairly long one, is an incredible buzz and I will generally feel afterwards like I am off my face on happy drugs – very blissed out and touchy-feely (insert 'ruin me now, I fucking need it' sex here, thanks). It can last long after the scene is over, until reality slowly appears and wears it away... damn you reality.

Also, regardless of how I feel being tied (which means yes, sometimes I will look at rope pics on FL and just think how amazing that would be to experience), they look fucking awesome and sexy and gorgeous and spine-tingling and impressive. Some of them you have to admire and appreciate, regardless of how you personally might feel about rope.

So, rope pretty much kicks ass....

Can you tie me up now please?"

It's interesting, isn't it? There's a lot of really strong and consuming feelings happening just below the surface for a person who is being tied up. And people who tie others get to help them to enjoy those feelings, which is pretty freaking hot.

Keeping Yourself and Your Partner Safe

This section is focused on managing risk; physical risk, assault risk, emotional risk, etc. The ideas and themes within this section are intended to reduce all physical and emotional risks as much as possible; which is why they are grouped the way they are. I strongly recommend not skipping this section; some of the ideas will be key to making sure you and your partner or partners have a good a time as possible, without things going badly and people being horribly disappointed or injured. Basically, by reading this you're greatly increasing the likelihood of everything going the way you want.

The Physical Risks of Rope Bondage

First note: Risk is the potential for things to go wrong. It always exists, including with rope bondage. But what we can do is lessen that risk; and that's what this section is about. You can't eliminate it entirely, but you can reduce it.

Serious Problems and Risks; An Overview

Even in the lightest, most fun bondage session, it's common for there to be some physical side effects afterwards. A bruise where a knot dug in, some lightly abraded skin from struggling, rope marks, tender muscles, stiffness, you name it. Some people go to sleep that night feeling fine and happy post orgasm and wake up sore as hell the next day. They don't regret it, but they definitely need to take it easy that day. So it's important to be aware that it's not uncommon for there to be some discomfort afterwards; and that is nobody's fault.

That said, there are some more serious problems that you and your partners need to be aware of, so as to reduce their likelihood. I'll cover the problems, and then the preventatives, in that order.

Asphyxiation:

Most common cause, rope tied off around the neck with no one present to fix problems. Also possible for people to have serious asthma attack if inhaler is not present or they can't communicate that they need it.

Circulation impairment:

Happens all the freaking time, but only really becomes an issue if left for a ridiculously long time (over an hour). Can lead to hypoxia; which isn't nice, and carries a number of complications; temporary loss of function in the limb, the potential for blood clots, the buildup of "dead blood" and other poisons in the tied off area, (which when released back into the system can cause a number of issues including heart attack), all sorts of crap. Fortunately, there are lots of warning signs for badly impaired circulation.

Falling:

Falling is bad. Falling is probably the number one most common cause of serious injury from rope bondage. When someone falls and their ability to protect themselves is compromised by bondage, you get wonderful things like bruises, broken bones, torn muscles, damaged joints and ligaments, scarring, and head injuries.

Head injuries and damage to the spine are probably the worst things that can happen from falling; those have dramatic and long term consequences. More likely to happen in situations involving silly ideas from idiots who say something like “hey sub! I want you to climb this narrow flight of stairs, wearing your heels, and with your hands tied behind your back.”

Not the best plan, that one.

Falling is also one of the biggest risks of any kind of suspension. Having someone standing with their legs or ankles tied dramatically increases the risk of falling as well.

Nerve damage:

So it turns out the human body really needs nerves for little things like being able to move and feel things. And rope tied tightly enough or putting enough pressure on a nerve can actually damage it! What’s a little scary about nerve damage is sometimes you can’t pick it. The signs of it tend to vary considerably, from numbness, to tingling, to sharp shooting pains, to burning, to a vague sense of something “not right” to sometimes nothing at all.

This tends to happen when rope is put in “bad places”. Useful fact; non-painful tightness doesn’t tend to cause any more than temporary impairment of nerve function at worst. However, again, when there is significant pressure involved (e.g. with suspension) again you have that increased risk of nerve injury. Another fun fact, some people’s nerves are more exposed than others.

Everybody’s body is different.

Fainting:

Can happen for any number of reasons; however, more likely in standing positions; when not having eaten or drunk sufficiently in the last 24 hours; when alcohol or drugs are involved; when dealing with severe anxiety, fear, or pain; when unwell and trying to fight through that. Fainting tends to lead to falling; see above. It also tends to be prefaced or followed by nausea and vomiting. Fainting is also one of my least favorite things; it’s difficult to get someone out of rope without cutting it when they’re totally slumped and unable to help you. Safety shears are often involved.

Medical Emergency:

Sometimes medical complications happens for apparently no reason, and with little warning; but let’s face it, bondage can be pretty intense. Intensity causes stress on the body, and can trigger things off. Additionally, people with pre-existing conditions are at higher risk. Epilepsy, for example, is the sort of thing that can cause problems. So are allergies. You probably don’t want to be tied in beeswax treated rope if you have a bee allergy. Grass or plant allergies may also be a problem if you get tied in natural fiber rope. Any pre-existing medical condition should be considered before doing bondage.

Environmental Emergency:

Earthquakes, fire, etc. We all know that can happen. It’s a damn good idea to be able to get people out of rope FAST in those circumstances.

The Predator:

And of course, the scary person. We all know about the scary person. The scary person who you think is fine; until suddenly there’s non-consensual shit happening. Until suddenly you realize that someone has decided they really and truly want to fuck you up, and you’re in a bad way to prevent that. Being bound will do that to a person. However, other times the scary person is the person being tied up, and

the things they say about you afterwards, or threaten to say about you afterwards, unless you fulfil their wants.

There are all KINDS of things that can go wrong. Some of them you just can't anticipate. Some of them, however, you can prepare for. You can considerably lessen the likelihood of them occurring and have a very good time instead.

Problems and Fixes; The Preventatives

Problem: **Asphyxiation** (death from not being able to breathe)

Fix 1: Breath play is interesting, and can be a lot of fun - but is always edge play if you're using a physical object to cause it (instead of, for example, telling someone when to breathe and when not to breathe).

In my own opinion (others may disagree) the risk increases most when you tie something off around the neck. When that happens, you're no longer directly controlling the tension, and it becomes easier to miss something important while you're busy at another part of the body.

That violent shuddering wasn't an orgasm; that was them freaking out as they began to suffocate.
Oops.

So my recommendation? Avoid tying off that rope around the neck.

Fix 2: MONITOR THE PERSON YOU ARE TYING.

Do not leave them alone. If you're keeping an eye on them, you'll notice when they can't breathe. You'll see if they're near water, if they're choking on something unexpected, if they're in a position that simply prevents them from breathing. All kinds of stuff can be easily avoided if you just keep an eye on what's happening.

If you're not putting rope around their neck, they're ungagged, and it's a reasonably safe environment, then staying within yelling distance at the very least is still highly recommended. That's how important being close by is.

A girl told me once how her partner tied her up on the bed and left her there for five hours while he went to work. She thought it was the hottest thing ever.

I thought it was absolutely insane. Fire, burglars, earthquake, accident, asthma... someone finding her and taking advantage of her (e.g. flatmates)... so very many things could have gone horribly wrong, taking the situation from "hot" to "tragic accident" or "crime".

Problem: **Circulation Impairment**

Fix 1: Simply be able to slide a finger easily beneath the rope at all times. If it's too tight for that, then there's an increased risk that you should really address.

It is however really, really easy to fix. Move the rope, untie a bit and loosen slightly, then re-tie. Done.

Fix 2: Know Your Warning Signs

Warning Signs of Circulation Impairment Can Include:

unusual color

unusual temperature (much colder, usually)

unusual size (limb can swell or shrink)

This is another area where getting to know someone first helps a lot. It really helps to know the normal color of their limbs/skin, normal skin temperature and to know about any underlying circulation issues.

If a rope is too tight, and circulation is being altered, then the color of the flesh on one side of the rope will tend to differ markedly from the flesh further up.

You can also administer squeeze tests; pinching a finger nail, for example, will cause it to go briefly white and then the capillaries will quickly refill, causing it to go pink again quickly. If this is happening a lot slower than usual, then you know circulation is affected.

You can generally tell if a rope is way too tight; first, the person you're tying should indicate that it hurts. Bad pain is a warning sign, not a reason to tell them to harden up.

If the color changes very quickly (e.g. redder, paler, or even bluish) then it's likely too tight. Some people discolor very easily; they should be able to report that themselves if they've done bondage a few times. If discoloration occurs with no other issues at all and very little tightness, it may just be a freak thing and you'll have to rely on other indicators, e.g. temperature and movement, tingling, etc.

However, for the most part, that kind of quick discoloration means significantly impaired circulation. Squeeze test will give you a lot of paleness which is slow to re-color. Tingling will most likely develop rapidly.

Problem: Falling

Fix 1: Risk is heightened during suspension. A lot. Most common cause of falling from suspension: equipment failure, or Not Checking Your Hard Point and Equipment. Check that stuff every time, because lives depend on it.

Fix 2: For things other than suspension, Use Your Common Sense.

Think ahead. Use your brain. You have a lot of responsibility in this situation. If you tie someone's legs and they're standing up, that puts them in a very precarious position, especially if their hands are tied and they can't use them to balance as they normally would. This is not a good way to keep your play partner intact.

If you still want to do something like this because your Incredibly Brilliant Idea requires it, then lean them up against a bed (or have some other safety factor in place e.g. a safety line) so they have something to flop down onto when they inevitably lose their balance. Trim that risk down.

Fix 3: An important note to the person being tied: If someone ties your legs and tells you to hop across the room and you do it, or anything similar, you're placing yourself at risk by obeying that person. Said person is placing you at risk by telling you to do it, but you're placing yourself at risk by obeying them. You can hard limit, safeword, or otherwise simply refuse to do that.

You may decide to do it; but by doing so you're choosing to value your obedience to that person over your own personal safety.

You are actively participating, so you're assuming both risk and responsibility. Think about what you are agreeing to do.

Problem: **Nerve Damage**

Fix 1: Don't tie too tightly (you should be able to slip at least one finger beneath the rope). Be aware that if you put a lot of pressure on any band of rope, risk increases, particularly if that rope is across a particularly vulnerable area. Suspension is high risk for this.

Fix 2: Know Where To Put Your Rope.

Generally, if a body has a natural indentation, the rope wants to go there. However, natural indentations between muscles e.g. (that little dip between muscles on the outside of the upper arm) often mean nerve pathways are more exposed. That's bad, mokay.

Vulnerable places such as behind knees or over joints are a bad idea. You can mess with their functioning. When tying wrists or ankles, tying above the actual joints is generally better. There is a nerve plexus on the inside of the upper arm as well, and places in the armpits and insides of joints where you just don't want things (e.g. knots) to press too hard.

Fix 3: Dressing Your Rope

If you run your finger beneath the band of rope made up of multiple wraps, then you can generally check to make sure that the tension is even; the more even the tension between the wraps, the less likely a particular wrap will push in hard enough to impact the nerve. The load will be spread over a decent surface area if the tension is even and well locked off.

Fix 4: Know Your Warning Signs.

Warning Signs with Nerves

This is a very gray area, because it differs so much between people and incidents. Tingling, numbness, burning, shooting pain, generally any bad or "not right" feelings from where the rope is sitting. Numbness in fingers could indicate a nerve is being pinched.

Tingling is sort of a gray area in itself; I've seen information that says it's most likely nerve damage, other writers have said it can result from poor circulation. In general, when tingling occurs, it's time to either loosen or move some rope, or change position. I've had impressive tingling happen simply from shoulders being pulled back into a constrained position, so I abandoned using that position for that person. The muscles were probably pinching a nerve. However, something wasn't right, and that was all I needed to know.

Most important thing: If you're being tied, and you ignore these warning signs... the person tying you isn't going to know, until they untie you and you realize bits of you aren't working. They can't see the tingling. Communicate with your partner!

Problem: **Fainting**

(Can happen for any number of reasons, so the "fixes" for fainting are really more preventatives)

Fix 1: Make sure all parties have had enough sleep, sufficient food and water, etc.

Fix 2: Make the wise choice not to participate in bondage when if one of the parties is physically, mentally, or emotionally unwell (this includes having been overly stressed over the last 24, 48, or however many hours. Stress takes a massive toll on all of your health, physical, mental, and emotional. Consider your limits).

Don't try to push through things just because you're super excited about rope or this person or whatever; play it safe. Look after yourself, whether you're tying or being tied. Imagine how awful it would be if you've tied someone up, you faint, and then they're stuck there, helpless.

Problem: Environmental Emergency

Fix 1: Be careful with any fire risks. Turn off elements etc; use tealight candles instead of tapers, put them on saucers, keep them away from curtains, the usual.

Fix 2: See above with regard to getting people out of rope quickly. If there's an earthquake, then I highly discourage the use of any knife at all. Go with EMT shears first if you can.

Fix 3: Make sure wherever you are, you have access to a phone, and that emergency services can get to you in a reasonable space of time. This also means it is very unwise to take risks when you're in the middle of nowhere, where no one can help you if things go wrong.

Fix 4: Be prepared to get the rope off in a hurry. You may have to cut the rope to accomplish this, so have something ready to cut them out. (Preferably not a machete or something ridiculous like that (they're dangerous, unwieldy, and difficult to slide under tightly restrictive rope).

I use a pair of EMT shears, and I highly recommend them. You can get various different types easily from sites such as eBay or Trademe; I got mine from an equestrian shop for about \$10.



EMT shears have a flat, blunt tipped lower blade which allows you to slide them along skin without accidentally cutting the person you're trying to help. You can also get really high powered ones such as Raptor EMT shears that will cut through any kind of rope or fabric very, very quickly. Bit expensive though. Have a look online.

Most knives I would not recommend for cutting someone out of rope; however, if you want a backup method of getting someone out of rope, a Karambit knife with a smooth blunt outer edge is probably one of the best knife options.



(Plus, it looks kind of like a claw. Fun)

The curved blade with that blunt outer edge help protect the person you're cutting free when applied appropriately (spine to skin).

I've also had people recommend seatbelt cutters, as long as they have a wide enough aperture to fit around your rope and are sharp enough. No reason not to use those.

Whichever method you use, know exactly where it is in case of emergency. There are some situations (e.g. being naked) that would make it difficult to have it on you, but you should know where it is before the fun begins, and it should be near at hand. Light colored handles may make them easier to find in a dark room.

Problem: **The Predator**

Fix 1: Get to know the person you're planning to do rope bondage with before you play. I can't emphasize that enough.

Check for red flags or warning signs, e.g. being in too much of a rush, not wanting you to talk to others about them, not willing to admit ignorance on a topic, being quick to anger, or quick to become defensive and accuse you of not trusting them. This also applies if you're going to be tying someone up; it's not good to tie someone and later find out that they've blackmailed previous partners, etc.

Some of these types are also quick to disparage all others who might have similar skills, or to set themselves up as the Ultimate Authority. If they appear to want to isolate you, or to be isolated themselves, there is likely a reason for that, and it's probably not good.

Find out what sort of reputation the person you're about to play with has. Who they've played with in the past, and how that went. Ask around, particularly if you're going to be tied up by this person.

Fix 2: Set up a safe call for the first few times you play. A means of communication and a plan with someone else, who will know where you're going to be and who you're going to be with, and what to do if they don't hear from you. Safe calls go for tops as well; If I'm visiting someone's house for the first time, then I prepare a safe call, because you just never know what you're getting into. It might be a situation where the girl I'm expecting to play with is waiting with some big male friends for the purpose of obtaining what little savings I have, or she may have very problematic flatmates, for example antisocial drunk people with a bias against kinky folk.

I strongly recommend exploring the topic of safe calls online for more information; also there's a fantastic free app called [Glympse](#) which allows a friend to track your phone's GPS for a length of time decided by you. Very cool.

If the person you're playing with isn't okay with you doing any of this... big, big red flag.

General Guidelines for Reducing Risk

1. Take your time.

Get to know each other before you play. Get to know each other's bodies, medical conditions, likes, dislikes, expectations, levels of experience, and reputation in the community. Learn about each other; from each other, and from other people. Find out where the boundaries are, and don't be in a hurry to push or expand them. Take your time trying new things as you play; we're all different, and what works for one person may not work for another.

2. Plan Ahead.

If you're going to get tied, prep for that; stretch your shoulders, think about whether the circumstances make it safe for you to play (health, stress levels, food, sleep, drink, safety, trust, etc.). Think about what you'll be doing that day, and whether it fits with the circumstances required of rope bondage.

A note: I've had people do remarkably silly things like stay out in the sun all day the day before we were going to be exploring rope together, and come to me burned as hell over a fairly extensive amount of their body. As you can imagine, this made things a lot more problematic than it would have been with a bit of forethought. Yeah, I was annoyed.

If you're going to be tying, prep for that; the same requirements about health, stress, food, sleep, etc., plus some kind of plan for what you'll be doing. Think about the risks, and how to lessen them. Check your equipment etc. Carefully. Make sure you have your cutting tool handy, and that it will be accessible in the midst of things if need be.

(Also make sure you've done at least some research on how to tie safely; all you need is a few single or double column ties to have a good time; equally, all you need is one tie going wrong to have a very bad time.)

The more you plan in advance, the less you have to worry about during the fun part ;)

3. Know When Not To Do Rope Bondage.

This is really important. There is absolutely no shame in choosing not to do it, if either of you don't feel safe or up to doing it at that time. Rope can be a lot of fun, but it can be risky as hell, too; better to do it when you're both feeling well and up for it.

Be aware that rope when intoxicated by anything at all is likely to be far riskier than usual. Both intoxication and overtiredness can lead to very poor decisions, and often vital cues are missed, either by the person tying or the person being tied.

4. Communicate, communicate, and communicate!

The most important, most effective way of keeping risk down, is for both of you to be on the same page. You're both responsible for safety, and you can both contribute to that. Communicate about where you're at, what you want to do, when something is going wrong during. And how great it was afterwards :)

Considerations before Doing Rope Bondage

Do you feel safe with this person? Do you have good reasons to feel safe with this person (e.g. references?)

Do you have someone ready to call the police if it turns out they're an unexpected predator?

Do you feel safe to do this sort of play, at this time?

Do you feel physically, mentally, and emotionally well at this time?

Are you both informed about any relevant issues/conditions the other might have?

Do you have a means to get out, or get someone else out of rope near at hand?

If things go horribly, horribly wrong; do you have access to emergency services in your location?

Do you have medications for any medical conditions you or they might have?

Emotional Safety

A Case Study

Jane had had a terrible day at work. She'd missed lunch due to working overtime to catch up on a project that was due by the end of the day. Her boss, equally stressed over the same deadline, had been on her case, frequently asking questions about her progress, and generally stressing her out and adding to an already difficult day. She went at the project as hard as she could, doing her best to ignore distractions, and finally got it done, only 15 minutes before deadline.

She was on her way home to see her husband - it was their first quiet night in a while. They'd had her mother staying with her for the last few weeks while earthquake repairs were being done in her house, and having an extra person in the house had been... difficult. Her mother... Jane loved her really, but her mother had always thought she could do better than her husband James, and he'd picked up on that. The last three weeks had been a bit tense at times - Jane's mother wasn't the most subtle of people, and James was anything but dense.

But they'd gotten through it. Her mother had left the day before, she'd gotten her project done, and James and Jane could finally indulge themselves a little.

They'd started getting into rope bondage a few months before Jane's mother had moved in, and it had been intoxicating. Jane loved it; completely loved being tied up, helpless for whatever James had in mind. They'd found out some unexpected things, like that when she was tied up she could get tremendously turned on by spanking; a bit of delicious rough play, a bit of "punishment for being naughty" role play. Planning this night had gotten them through the last few days of the week; waiting so impatiently for Jane's mother to go back home, and finally, here it was.

A few hours after Jane got home, both she and her husband were in the bedroom. It was a warm night, and she was struggling to relax... but somehow the rope wasn't quite having the same effect on her as usual. The feel of it sliding over her skin, binding her wrists, wasn't quite causing the usual reaction of arousal and feeling her skin come alive... She didn't care though... she knew that if she just tried hard enough it would be an amazing night, and would wipe away all the bad things from today and the last few weeks.

James turned her over in one quick move, and spanked her lightly. And then, shocking both of them, Jane burst into tears.

James got the rope off her very quickly indeed. Neither of them knew what was wrong, but they both felt awful. James wondered what he'd done wrong. Jane wondered what was wrong with her. She felt horrible for having ruined things, when always before things had been so sexy with rope involved.

Both of them felt confused and depressed for the next several days.

They didn't try rope bondage again for three months.

What Happened?

So rope bondage is a really intense experience. It makes a person quite vulnerable. It strips away a lot of the things that make life "normal", that are everyday experiences. That's part of what makes it hot – it takes away the normality and lets out the sensual, sexual feelings that don't find expression in an everyday context.

But that vulnerability also exposes people more to whatever feelings they might be having or have been having recently. And sometimes, those feelings are quite negative.

Jane and James had had a difficult three weeks. They were both a bit on edge from living with Jane's mother, with the awareness of her ongoing disapproval of James. Jane herself had had a difficult day, and her personal resources were very low.

I have a sort of metaphor for this...

We all carry around with us negative feelings as well as positive ones. We all have histories - we all have baggage. And those things are static factors; they happened, we can't change them. But we also have dynamic factors, things that we can change, which create positive feelings and are protective factors against that history.

Dynamic factors are things like how much sleep you've had, whether you've had a positive day or week, how much food and water you've had that day, how much stress has been going on, whether your relationships or emotional state have been stable recently, these are all dynamic factors that very much affect your emotional safety in bondage.

The more things are going right, the better. Good sleep plus the right amount of food plus a good day make it more likely for it to be emotionally safe while doing bondage. Bad sleep, not enough food, relationship conflict, stress...

That's when it's not a good time to have your protective normality stripped away. That's when it's a good time to rest, recover, and rebuild your protective factors.

This doesn't just go for the person being tied; when you're a rigger or a rope top, you're invested in creating a good experience for the both of you. That urge to control, to bind, to enjoy intimacy through rope is something that exposes a fairly tender part of you - the part that mainstream society doesn't particularly accept and understand. You can get the same highs, the same emotional intensity, that a rope bottom does, through very different means.

And with those highs come a long way to fall.

The times when I've felt worst in recent memory have been when a scene went wrong. When I've done it when I wasn't quite feeling like it, when I've done rope bondage when neither myself nor the person I was tying were 100 percent sure we were up for it, but we did it anyway because we felt like we should.

It was a mistake. What should have been an intense, enthralling, intimate and connected scene where I elicited amazing feelings, sensations, and reactions from my partner fell flat... and I spend the next three days recovering emotionally from that.

To put it very simply: When you're feeling good, rope bondage can make good things better. But when you're feeling bad... it can make bad things hell.

Emotional stability is really, really important for rope bondage scenes. Hell, for BDSM scenes full stop. Whether you're tying an emotionally unstable person or being tied by an emotionally unstable person, either way, the outcome is likely to be pretty bad. Better to wait for when you're both feeling emotionally stable and positive.

This is not a hard and fast rule; as with anything, there can be exceptions. Some people find it comforting to be wrapped up in rope and petted, other people get a natural buzz from practice, and that can help. That said, it is wise to be cautious.

When you've been mindful of all these things, it really optimizes your chances of having a good time; in fact, having repeated good times with no or very little bad fall out. That can go really well for developing the happiness factor in any relationship.



What Kind Of Rope Is Best For Bondage?

This is the kind of question I come across all the time on rope bondage groups and at beginners' workshops.

And the answer is, inevitably (*drum-roll please*):

It really depends on you and who you're tying. Different ropes have different advantages, different pros and cons. What you like may not be what someone else likes. There are very popular ropes – but it's really up to you to make up your own mind.

There. Answered the whole question, just like that.

And wasn't it just frustrating as hell?

I realize that what I just wrote may be true, but it's not actually useful. In fact, I've seen people exhibit immense frustration over such responses. And to be honest, I'd much rather be helpful.

So I'm going to go into the pros and cons of a few different ropes. And naturally I'll tell you which are my favorites and why, but at the end of the day I'll leave you to make up your own mind, based on your own sets of priorities, which may very well be different from mine.

I'm going to go over the kinds of rope pictured just previously, from left to right. *Helpfully*, I've arranged them from cheapest to most expensive. Yes, this is relevant to rope bottoms too; often, it's useful to have your own set of rope, so you know it's what you like and you know where it's been.

Important Factors In Choosing Any Rope

Let's face it, price is a factor. It's a really significant factor.

And this is why I strongly advise that you **DO NOT** buy your rope from a sex shop. That stuff is vastly overpriced for what it is. Most hardware stores will have you covered for most things; the Internet will get the rest.

You're going to need a decent diameter on your rope. The thinner it is, the more pressure will be concentrated on one spot, which leads to issues with circulation, nerve damage, general discomfort and bruising. Sometimes even scars, if the rope is thin enough and the pressure is applied forcefully enough. I recommend rope diameter of 5 millimeters or above for safety reasons. I generally get rope of 5 or 6 millimeters in diameter.

Types of Rope



Cheap cotton braid from 1-8 dollar shop.

Let's start with **cotton**.

Above is a picture of braided cotton rope from a simple dollar shop. It is by far the cheapest useful rope I've ever come across, and I believe that it's likely to be found in other cheap stores in other countries as well.

Pros:

It's easily accessible; cheap (3-4 dollars for 15 meters) it has decent tooth (essentially, friction; what holds your knots and stuff together), it's washable, and it's decently strong. It is possible to dye it, if you use a lot of dye (that top hank is pink; it was originally intended to be red; the person dyeing it found using twice the amount recommended was necessary to get a better result).

It's reasonably light, and you can carry a lot of it around with you if you like using lots of rope. Because it's a natural fiber rope with decent tooth, you can do shibari and other styles of rope that rely on friction over knots, which is pretty great. You can take some great pictures with it, particularly if you're into black and white.

Cons:

It's a real pain in the ass of a rope for a beginner, because the knots compact down like you wouldn't believe. You can spend ages trying to unpick those things, which leads to swearing and frustration and a general lack of cool. The times when I've felt it most likely that I would need to use safety scissors to get someone out of rope, have all been times when I've been using this kind of cotton rope. So if you're going to use it, keep those EMT shears handy. (On the plus side, it's not expensive to replace when you do cut it.)

There is another type of cotton rope I've seen, which I picked up at a major chain hardware store a couple years back for fairly cheap. I've included a picture for reference, so you can distinguish between the two.



Two kinds of braided cotton rope

They're both technically braided ropes; however the rope on the right seems to have a denser kind of braid, which means it doesn't have the same issue with the knots compacting down as hard as the stuff from the 1-8 dollar shop. I'm reasonably sure all the advantages from above apply to this rope, though it's a tiny bit more expensive; I think I got that bundle for about 8 or 12 dollars at the time.



Relatively easy to unpick

Summary

In summary, cotton is pretty great for most forms of bondage other than suspension. You can do a lot with it, it's cheap, washable, etc. Just make darn sure to keep those EMT shears handy and be prepared for a bit of swearing and frustration over the knots if it's a loose braid.

Next we have a polypropylene webbing.



Polypropylene with core intact



Polypropylene Webbing (core removed)

It's a synthetic rope; this means it has a very different level of tooth than the cotton rope or a natural fiber. It's very smooth, with almost no tooth, which means a lot less friction, making it a slicker, faster rope. In general, most synthetic ropes are like that, to one level or another.

This is actually a hollow braid kind of rope; meaning it's a polypropylene braid wrapped around a core of something. I found it at a Bunnings Warehouse. It wouldn't ordinarily have gotten my attention, because it looks fairly obviously too stiff for use as bondage rope. However, as I examined it, I realized that I could probably remove the core. What was left wouldn't be as strong, but it might very well be suitable for bedroom tying. I was in an experimental mood, so I bought some and took it home with me. Wasn't terribly expensive; maybe 15 dollars for a bundle.

I wouldn't use this stuff for bondage at all with the core intact. It's just stiff and cumbersome and not fun. However, once I removed the core, that changed things considerably. It was pretty simple: just cut one end of the rope, start pulling on the white stuff inside while pushing back the outer sheath, and continue until all the white comes out. It looks like folded paper almost, when you're done.

Pros

It's very light, very smooth, and very fast. I could whip this around someone's wrists into a column tie in nothing flat, with little to no fear of friction burn. The knots made by this rope compact down quite small; however, it tends to remain relatively easy to unpick. Again, this is related to the lack of friction. This is pretty cool because you don't get bulky, unsightly looking knots.



Small knots; sits flat over skin

It comes in a range of different colors (I like black).

It's *incredibly* light. With the core removed, a single hank of it weighs almost nothing. You can carry a lot of it around with you.

It's not hugely expensive.

It has this really interesting feature; with the core removed, it actually sits quite flat on the skin, which is why I refer to it as webbing. This has multiple advantages; it spreads any pressure from the tie over a wider surface, and it doesn't catch on things when you're rolling around, struggling, what have you. You need fewer wraps to get a safe distribution of pressure.

I don't see why there would be any issues washing it other than tangling; you wouldn't have to dry it under tension because it's not a natural fiber rope. It won't shrink (might want to use a cold wash though).

Cons

This is a very thin plastic webbing; it is not something you want to get too close to a naked flame, because it will melt. I strongly suspect that if you get droplets of hot wax on it, that it will cause stiff melted crackly bits in your rope, and that's just not going to be pleasant for either the person tying or the person being tied.

It's not particularly strong with the core removed. It works well for bedroom bondage, but I wouldn't put it under heavy load.

Due to that same lack of friction as mentioned above, hitches or friction based means to lock off tension aren't necessarily as effective as when you use natural fiber ropes of greater tooth. You might need knots, which would take a tiny bit longer.

It's not dyeable; you're stuck with the color you buy.

The combination of the lack of weight and the lack of friction means it's going to slide a bit over skin. Your ties may not stay in exactly the same place as you put them, riding up or down, etc.

It's not particularly aesthetic. You don't get great photo worthy ties with it; though you still get a restrained person, which is always good, and may be all you want in your photo.

Summary:

If I was going to use this rope, I'd basically stick to your simpler column based ties for restraint. I wouldn't bother with trying to get something to look particularly pretty or to do a complex tie. That said, for restraint, this will generally get the job done. The knots used in the single column and two column ties will do a solid job of holding things in place, but feel free to use anything that isn't a slip knot.

Next we have a **Zenith All-Purpose rope**, which is a **solid** polypropylene braid.



This is another synthetic rope, and has many of the same properties of that rope mentioned immediately above, particularly in regards to friction. However, there are some advantages and improvements with this one which I will go over.

Pros:



Both breaking strain and rating provided

As a solid braid, this is much stronger than the polypropylene webbing mentioned above. However, more importantly, this stuff is *rated*. It actually has a recommended load and a breaking strain on the label at Bunnings, which is where I got it. Which is fantastic! It's always great to have some idea of exactly how much your rope can take.

For our purposes though, what's great about this rope is the way it *feels*. Which is basically incredibly soft and smooth, but with enough solidity and weight to it to give it a real feeling of authority when you put it around someone's wrists, legs, what have you. It feels basically like nylon rope, but is nowhere near as pricey. When I last used it in a lesson, the model exclaimed over how nice it felt.

Again, it comes in different colors. I like green and silver, other people may prefer red and silver, or may be able to shop around online to find a solid color braid.

Reasonably cheap; comes in different diameters and you can get bundles of it for not a bad price, or you can measure off the lengths you want right from the spool.



Not terribly pricey at Bunnings

Cons:

Basically all the same cons as the one just above, with the addition of bulkier knots due to the increased thickness of it. Weighs more than the one above, but that's not a massive issue.

Summary:

This is actually one of my two favorite ropes. If I'm not doing shibari, if I'm doing a quick restraint or column tie for sexual or other purposes with no care for the aesthetic, then this is my go to. Smooth, soft, fast, secure. It actually makes for a decent looking harness over black clothing or similar; I saw someone wearing it at a perversion party once with some fancy Two Knotty Boys knots in it.

Nylon Rope

At time of writing, I don't actually own any of this stuff, because I've never felt the need. I had my Zen rope for quick synthetic ties, and I later moved on to focus on natural fibers. However, I snapped a couple of pictures of it while I was at Bunnings. I can't give you as thorough a break down on it, but I made some observations.



Nylon at Bunnings

Pros:

This is a twisted rope; it gives you different kind of rope marks than braids do, and has a different sort of aesthetic to it. It's a favorite of Two Knotty Boys; most of their videos depict nylon rope being used.



Good flex and texture

It is considerably stronger than the Zen rope I just mentioned; and again, is rated. Apparently it is often used as boat rope, so I'd say it's fairly hard wearing and durable. Likely to get a very good life span with it.

It feels really soft and smooth; very good flex, too. Likely to get quite compact knots with it.

Very washable.

I've had a number of people on my blog comment to say that this stuff is amazing fun, and it's well worth the investment, particularly for people who don't enjoy natural fiber. So I'd say it's definitely worth checking out if you don't mind the expense.

Cons:

As synthetic ropes go, it's a bit pricey. Nowhere near as pricey as the better natural fiber ropes, but it's further up there than the previously mentioned ropes.

The same goes for this as the other synthetic ropes with regards to friction; you will need to use knots.

Summary:

If you're looking for good restraint rope and enjoy using knots, this is probably what you should go for. Frictions may not be AS effective, but they're doable and I've heard that there are actually dyes which will change the color of nylon. As I've only ever seen it in white, that means you should get a good result if you decide to go down that route. Research your dye carefully though.

Hemp Rope

Hemp is one of the natural fiber ropes that is commonly used for shibari. It's generally pricier than anything synthetic, and my understanding is that it's used a lot over in the US. It usually comes in twisted form as opposed to braided. I sourced mine from Blue Box on Fetlife.



Pros:

Has really excellent tooth; you can feel quite certain that your hitches etc. will do the job to hold things in place. Far fewer knots required.

It's generally quite strong; you can usually put it under heavy load with minimal fear of stretch or breakage unless it's obviously frayed.

Goes well with the traditional shibari aesthetic; has that natural, organic kind of look. Works well for people who like that element of discomfort in their bondage, as it tends to be a bit scratchier than synthetic ropes. You can really feel the friction on your skin.



You can almost see the scratchiness

Cons:

Has an annoying tendency to shed fibers. Nothing I've done to it has fixed this. It may be because it's sort of a short fibred rope, or it might just be the stuff I got hold of. But every time I've used it, whatever I've been wearing or my partner has been wearing has wound up dusted in the stuff. It also makes things more likely to be itchy, sneezy, etc.

If you wash it, you will need to dry it under tension. Furthermore, the number of times you wash it will affect the durability, lessening it and making it more likely to fray.

Summary:

Look, to be honest, by the time I got this rope, I was already a little bit spoiled by the next rope. So I'm not exactly unbiased here. It will do the job, and do it well. Just not as well as the next rope I'm going to go over.

Tossa Jute

Jute rope is another favorite of shibari enthusiasts, and is extremely popular. Also quite pricey, it comes in a variety of lays ("lay" refers to how tightly it's twisted together). The tighter the lay, the stiffer and more durable the rope tends to be. Tossa is actually a pretty tight lay, which means it needs a bit of extra conditioning or a long period of break in time before it's really good to tie with, due to that extra stiffness. That said, spending a bit of time breaking in your rope isn't really that onerous.



5 millimeter tossa jute

Pros:

Jute is similar to hemp in that it has excellent tooth; no issues whatsoever with using hitches etc. Very few knots required. All the same pros as hemp, basically, with a few more thrown in.

Jute makes for extremely good photos in an un-dyed state. It generally has very clean lines, and has a sort of compelling aesthetic to it which honestly can make a person fall in love with it. Knots that look so-so with cotton or synthetic somehow look amazing with jute.

It has a sort of liveliness to it. Excellent give and flex, and there's something truly awesome about the way it moves in your hands and when you're wrapping it around someone. It makes the experience of tying someone a lot more fun.

Durability; Tossa Jute can take a lot of use before it begins to wear. Because of the tight construction, it also doesn't tend to "high strand" or deform with strands moving out of place. You don't need to spend a lot of time maintaining it after the initial treatment.

It actually polishes up and becomes shinier and smoother with use. That's right, it doesn't degrade. It IMPROVES.



Above; undyed five mil tossa jute; below, 6 mil dyed tossa jute

It takes natural fiber dye surprisingly well, given the already existing golden color.

Has a really, really nice smell – sort of earthy and warm.

Knots are not at all difficult to unpick; because of the compactness of that tight lay, it doesn't tend to squish and become difficult.

Cons:

Price: Good jute tends to be fairly pricey. I got my first set of five millimeter jute from Jade Rope (fairly large set, about 80 meters) for about \$113.00 Australian dollars before shipping. I don't remember exactly how much I paid in NZD, but it was between \$150.00 to \$180.00 with shipping included. The second lot of jute I purchased (200 meters, 6 mm) cost a lot more, but I was treating myself to a "savings milestone" so I wasn't too upset. It was very good quality and exactly what I wanted.



Approximately 100 meters left on the spool.

Again, when washed, boiled etc. it tends to degrade. That doesn't mean you can't do it; it won't catastrophically weaken your rope, but with successive washes I would start keeping a much closer eye on how much load I put on it, and test it carefully before doing so.

You need to dry it under tension, or it will shrink and thicken unevenly.

It's not as fast as some synthetic ropes; because of the higher tooth, it will travel more slowly over skin and clothing. There's also a greater likelihood of surface abrasion and friction burn if you move it really quickly or with great pressure.

Summary:

Look, this is probably my favorite rope, with that synthetic Zen rope as a close second for bedroom purposes. Tossa jute is just freaking amazing, and has given me very much the results that I wanted, when I wanted them. Yes, I had to break it in fairly extensively; but once that was done, it's always served me well. It looks great on a person, particularly after it's shined up, and is just a really sweet, responsive rope that does pretty much whatever I ask of it. Hemp never stood a chance, because jute got to me first – as far as rope goes, it's my one true love. And tossa especially, because it's highly durable with low maintenance. Exactly what I need.

So, to summarize:

At the moment, my two favorite ropes are the Zenith all purpose or nylon for quick column ties, and Tossa Jute for absolutely everything else. I really value the incredibly good performance and aesthetic.

But what I like really isn't that important.

Different people will have different priorities. Those who care less about appearance or who are less attracted to shibari may go down the nylon route. Many may be satisfied with cotton (I STILL use cotton sometimes; because sometimes it's appropriate). And tastes and priorities may change, which is cool. This is why I covered a few different ropes; because it's useful for you all to know about the differences that exist and what you can do with them. If I haven't covered a particular rope that you're interested in; look it up. I only cover what I have experience with.

Where to Get Rope

In most cities, indeed, in most locations, you will be able to source several different kinds of rope from your **local hardware store**. However, some cities will also have **boating stores**, and you will be able to find some quite nice nylon and other rope in these stores as well. You would be surprised the odd places such as **cheap dollar stores** where you can pick up some cotton rope.

However, when it comes to getting specialty rope, or rope intended for bondage or shibari, it's often a lot more efficient and practical to turn to the Internet. Be warned, when you add the price to the cost of shipping, it can be super expensive (If you have a friend that's into rope, I recommend going halves on the shipping, or even including more friends in your order). That said, it's often the easiest way to get hold of good jute or hemp or other equipment designed especially for bondage.

Internet Sources of Rope

Jade Rope is an international retailer of rope, and they have branches open in the US, Australia, and Europe. I got my first set of jute from there, and it has performed very well in the three years since I obtained it. Jade Rope tend to stock different types of rope, including hemp, cotton, jute, linen, nylon and other synthetic rope. They also sell various bits of rigging equipment.

Rawganique stocks hemp rope at time of writing.

Esinem-rope.com is a great source for rope specialised for shibari. I got my second set of Tossa Jute from there, and it is very good quality. Esinem stocks various kinds of jute and a few other specialty ropes, including hemp and even coconut rope, which is used for those who like really, really uncomfortable rope.

<http://knotheadnylon.com/> does excellent specialty dyed nylon rope. I haven't purchased any (yet) but I'm pretty sure I'm going to at some point. The dyes are absolutely gorgeous, lovely vibrant colors, and the sheen of it makes photos of people bound in this rope look amazing.

There are lots of other internet retailers as well; there are a lot of people who love the idea of making a living from being a rope merchant, so you'll be able to find a few different sources. The above are the ones I have experience of or really look forward to utilising. I do recommend that you shop around; sometimes you'll come across some surprisingly good deals on places like Aliexpress, which have free shipping. Do shop carefully though; when possible, check the feedback or reviews.

How to Store Your Rope

When rope is left unused for a long length of time, it's best to store it in loose coils, hanging up. That said, if you don't have any place to hang it, or you really want to keep it hidden, store it in loose coils in a drawer. The loose coils prevent it from developing kinks, which you might need to work out later.

However, prior to actually using the rope for play, or post play, it's useful to coil your rope into "hanks". (This is best done just prior to play as part of your preparation, as rope hanks slacken and get untidier over time.)

There are lots of different ways to do this, but I'm going to show you the two that seem to work best for the kind of bondage that we use.

Because it's really difficult to describe exactly how to coil rope into hanks using text, I'm going to link you to two useful videos on the subject. At time of writing, both were still functional; if you can't link through your reader, google "Pete Riggs Dramatic Rope Hank" or "Shibari 8 hank".

The Dramatic Rope Hank: <http://www.ropeconnections.com/storing-your-rope/>

Just an addendum to the link above:

Another way of making sure you can access the bight or middle of your rope when you can begin tying, is that instead of using the slip knot, when you initially halve your rope, you extend the bight out past the knots about a hands length or so (you would do this roughly 38 seconds into the video). Then you continue as with the rest of the video. At the end, when you "snap" the rope, you simply feel along until the longest end is in your hand. Done correctly, that will be your bight.

Some people like to "snap" the rope close to their partner's ear for extra dramatic effect.

The "8 Hank": <https://www.youtube.com/watch?v=KcBA9GT4XSs>

This last has been my favourite for a number of years, and I still use it. It's not as quick to tie up, but the smooth action you get when unrolling your rope is pretty great and can lend itself really well to a scene. It also looks extremely tidy when you have a pile of rope hanked up like this.

What Should You Have In Your Rope Kit?

This is another one of those awful questions which is most efficiently answered by “That’s entirely dependent on you and your individual tastes and style”.

But, as I’ve already mentioned, I rather hate that kind of answer. So I’m going to actually discuss some of the factors that affect this, and hopefully I’ll be able to provide some food for thought and actually help you make some informed choices about how long your rope lengths are, how many of them you have, etc.

I’m going to discuss;

- the typical lengths of rope, and why
- the number of lengths of rope, and why
- and other important bits and bobs that it’s very handy to have in your rope kit.

Useful Fact: The typical length for shibari style rope is either 7 or 8 meters long as a single line. That’s not arbitrary. There are actually reasons for this.

When you’re doing shibari, your rope is doubled. This makes for more efficient tying (which is awesome), and it halves the length of your rope down to 3.5 meters or 4 meters.

The usefulness here is that now you have a very manageable length of rope. You can do quite a lot with it (for example a comfortable wrist tie that is also tied off to the bed, start a harness, etc.) but the trailing ends aren’t so long that you spend forever pulling it through each individual knot and turn.

It also means you’re not constantly tripping over the ends or standing on your rope, and neither is the person you’re tying. It may still happen, but it won’t happen as much as if you had an enormous 15 meter length or something.

So you’ll have a few lengths of 7 – 8 meters, which can be joined together as need be. However, if you’re smart, you’ll also have a few shorter lengths.

There may be times when you want to just do a wrist tie, or an ankle tie, and you don’t want to have lots of leftover rope. So bringing the size down for about 4 lengths of rope can be really helpful (think a person with their wrists and ankles tied apart on a bed, sort of spread eagled).

The other advantage to having a few shorter lengths in your kit is that often, you’ll have just NEARLY enough rope to finish your tie, but not quite. And you don’t want to add another whole 7-8 meters, because then you have to figure out what to do with all the rest of it!

(This is when I absolutely delight in having shorter lengths of rope as part of my kit. I use about 3.5 meters as a single line for my shorter lengths; it works well.)

How many lengths overall in your kit is an interesting question.

Two – three lengths is the average amount of rope it takes to do a shibari closed-leg tie, such as a futomomo. Factors which change this include how many wraps you want to use in order to make it comfortable or supportive, and also the size of the leg that you’re tying.

A chest harness, depending on how elaborate it is, the width of the supporting wraps (double or triple, etc.) and the size of the person you're tying, is likely to be somewhere between 2-4 lengths of rope.

So let's assume you want to have enough lengths for most situations where you want to tie one person.

One harness; let's max it; 4 lengths of rope
Plus leg ties for more restraint and immobility; again maxing it for both legs:
6 lengths of rope.

Okay, so let's make that roughly 10 lengths of rope. This is seriously maxing out over and above most required amounts.

However, that recipe is how I work out how much rope to have in my kit. I think about who I'm going to be tying; the number of lengths going into the ties, and the ties I'll use; and then I'll generally add a spare length plus some short bits. Plans may change; they frequently do. And short bits are always useful to have.

When I designed my last two rope sets, I opted for 10 longer lengths + 4 shorter lengths in each. I've never been caught short of rope since.
(Though I tend to leave some of the longer lengths at home when I travel to parties, otherwise I'd never fit everything into my toy bag!)

Speaking of which, rope isn't the only thing that's useful to have in your rope kit.

I generally also have:

- EMT Shears; **highly recommended**. Never leave home without them. You can use other cutters, but EMT shears are the standard due to safety factors; Raptor EMT Shears are probably the best ones around, but are also pricier.
- A blindfold; whether a piece of cloth, a sleeping mask, or a nifty adjustable leather or steel thing, a blindfold is very very useful in lots of situations. (Some people like to wrap their pile of rope in a cloth bundle; this works well to stop the rope from picking up dust and bits and pieces, but in a bedroom situation also gives you another blindfold option).
- A pack of hair ties (because I generally don't want loose hair getting caught in the rope).
- A back up cutter (never had to use it, but you never know): curved Karambit knife. Again, designed for safety due to curved blunt spine.
- Varied sensation and/or impact toys. Because when you have someone tied up and blindfolded it's often a lot of fun to add in other sensations.
- (If I had a medical condition I would include meds; If I ever develop one, you can bet your ass those will be present)
- Condoms! Because safe sex is a wonderful thing

Recently, I discovered that a **satin robe** is a great thing to tie over; you can wrap your naked partner in it, and then tie over it. This gives you a great opportunity to tie them up, then slowly strip away all their modesty by pulling the robe back from under the rope, so that their various naughty bits are exposed a bit at a time. That can be very fun. The satin tends to slide very smoothly beneath the rope.

On a more practical note, the robe also allows the person to retain more body heat while being inactive; this makes a great protective factor against cold, and you can easily wrap them up again after you're done. If it's silk or satin, then it takes up very little space in your bag. Wash it afterwards. There is a more detailed breakdown on this as one of the "extras" at the end of the book.

I tend to deliberately limit how much I bring to what will fit in a single duffel bag, because I like to challenge my creativity a bit. It's not about how many toys I have, or how much rope (though I hate falling short), it's about me and the other person and the fun things I can think of.

What you'll want in your own rope kit will be heavily dependent on how you play; so think about what you're likely to want to do, and add what you need to your rope kit so you know you have it ready. It's all about your style.

The main idea with this section is to help you inform your thinking about how much and what lengths of rope you might want; your ideas will very likely be different from mine, but this should give you some idea of the considerations involved.

How To Customize The Feel Of Your Natural Fiber Rope

When you get all excited about getting into rope and rope bondage, it's very likely that at some point you're going to want to send away for some actually really nice rope, for example hemp, or my personal favorite, jute. And you're probably going to want to get it untreated, because it costs less that way. And fair enough. I did exactly that (unless of course you're more into synthetic or nylon ropes; in which case, don't worry. This section is more to do with natural fiber ropes).

However, when it first arrives, it's very likely that you're going to be a little shocked at just **how** stiff and unyielding it is – and to feel a bit dismayed about the prospect of tying someone up in that. You can just tell that it's going to be difficult (this is not always the case; individual rope makers create products with varying qualities).

Here's how to make your rope look and feel a whole lot better.

(A point: this applies primarily to natural fiber ropes such as hemp or jute, as these are the ropes that you will most likely have that problem with. Cotton is already soft, as is silk; I have no experience with bamboo or linen. If you have coconut rope, chances are you obtained it because you WANTED it to be rough; there is nothing soft about that stuff.

The below instructions work wonderfully for jute; however there are some slight differences when treating hemp. Go to <http://www.ropeconnections.com/treat-hemp-rope-bondage-guest-post/> for these notes.

First Note:

You can apply different treatments to get different degrees of softness and scent. The more you do, the softer it's likely to get. So take that into account when you consider which treatments you want to use.

Second Note: if you've dyed your rope, then you want to be a bit careful about what you do to it afterward. For example; when I dyed my red rope, I treated it with jojoba oil and beeswax – and the addition of the beeswax ended up dulling the color considerably (fortunately, I ended up re-dying the rope anyway for another reason, and this gave me the opportunity to omit the beeswax second time around; color brightened up again nicely and stayed bright).

Third Note: Less is more. If you have any reservations about any of the treatments, skip it. You can always come back and apply it at a later time if you decide you're still unsatisfied with the performance of your rope. Furthermore, if you end up tying with your rope long enough, it will eventually end up the same way as it will after treatment; it will just take a lot longer.

Treatment the First:

Boiling.

Boiling takes the stiffness right out of rope. Seriously. You don't need to do it for long; two to three minutes will do. Set your water to boil, and when that begins to happen, use a pair of tongs to immerse your hank or hanks of rope. Make sure that the water covers the rope completely, and keep an eye on it. **DON'T BOIL YOUR ROPE FOR LONGER THAN A FEW MINUTES** (Go for five minutes or less to be safe).

When you remove the rope from the boiling saucepan, it will feel almost solid and rigid; but when it dries out, it will be lovely and pliable.

Boiling forces the fibers to expand and separate. It's useful to do that a bit if your rope is particularly stiff, because that has the same effect as about a month of tying and wrapping it around things when it comes to breaking it in; but if you do it for too long, it will seriously injure and weaken your rope. I heard a story once about a couple who really over did it; boiled the rope for well over an hour, and by the end of it, they could literally pull the rope apart. NOT what you want.

After boiling comes drying. It's very important to dry your rope under tension; I like to wrap mine over several sets of rafters and pull it out as hard as I can before tying it off. You can literally feel the rope stretch in your hands. Drying takes different lengths of time depending on environment (temperature, humidity, etc.); mine dries in my garage in just a few days.

Treatment the Second:

Polishing.



Take one end of your rope, and run it over a smooth beam, or through a carabiner, or really just over anything that's smooth and that you can bend it over. Bring the end back and wrap it around itself two to three times. You'll have a short length in one hand, and the long length that the short end is wrapped around in your other.

Pull each end back and forward in your hands a few times, sawing the rope against itself. Make it two or three hard pulls, then pull the short end through a bit more and saw the next length of your rope against itself.

The idea is that this polishes the rope against itself, again breaking it in further, and also taking the loose

fibers and making them all stick out at once. That's useful, because shortly after you've done all your rope, you can remove them with the next step.

Treatment the Third:

Singeing.

Ideally, you'll use a gas flame for this. A gas powered stove top works well, and so does a blow torch set to a wide focus (used carefully). Blue gas flames tend to leave less soot, which means your rope doesn't discolor as much.

That said, you can use candle flames (I generally do) as long as you pull your rope through a slightly damp towel afterward to remove all the soot. It just takes a heck of a lot longer.

Now that your rope is all fuzzy and has all those fibers sticking out, the idea is to run the rope above (or very briefly through) a flame and singe off the loose fibers. Done correctly, this doesn't injure the rope; the loose fibers will flare up and curl into ash, leaving the actual rope itself intact. Be careful; don't burn holes through your rope. Brief exposure is generally all you need.

Done with a candle, you generally need to turn your rope over and over just above the tip of the flame. As I said; it takes a lot longer.

Once you're done, your rope will look a heck of a lot smoother and will also smell like a smoky smoky campfire. It will also have that slightly more polished look as well.

Treatment the Fourth:

Adding Substances.

This is where things tend to get very individual.

People often like to add a substance to their rope to give it added softness and scent. The most common substances are

- hand cream
- Jojoba oil (people also sometimes use camellia or other plant based oils)
- Beeswax
- or jojoba oil AND beeswax, in varying proportions. 50% each is reasonably common.

There's a reasonably solid argument that beeswax is good for aligning the fibers of your rope and strengthening the core; seeing as how it's wax, there's also some merit to the idea that the wax partially waterproofs your rope as well, coating the fibers. I have not tested this; however I have noted that rope treated with wax has an added weight to it and it **feels** a tad more strong and solid. It's generally pretty easy to wipe dust etc. off it as well.

What I can say for certain is that beeswax and jojoba treated rope most definitely feels both softer and heavier, and generally has a nice smell (mix of smoke and honey). I believe that the beeswax does provide something of a protective coating, and likely enhances the durability of the rope.

I've heard very good things about the results of hand cream as well; really nice smell, really soft rope.

Treating Dyed Rope:

What I found effective in treating dyed rope was making boiling part of the dyeing process, and then after washing out the excess dye, going through the stages of drying under tension, polishing the rope against itself, singeing, and then oiling with jojoba oil.

This stuff softens your rope a bit, though not as much as beeswax and oil combined, and importantly, doesn't dull the color of your freshly dyed rope. It may even protect the color a bit, by adding an additional coating; hard to say for sure without ongoing experimentation.

An additional useful idea when it comes to treating your rope:

If you want multiple rope sets, then using different treatments on each set can give you a broader range of sensation when it comes to tying people. I have two sets of rope from the same spool; I've treated the heck out of my red one, and it's quite soft.

I've also got a less treated, natural toned set of rope that I've done less to (boiled for less time, less polishing, treated with oil instead of wax) and this has resulted in a much harsher feel. I find this useful, because some people enjoy a rougher feel to their rope, and it also lends itself well to rougher themed scenes; whereas my softer rope is better for more sensual scenes.

Over time, the more you use your rope, the more it will break in and change and develop a different "character". But all of the ideas listed above will give you a helping hand when it comes to adjusting it to begin with.



Finishing Your Rope Ends

It's important to do something at the end of your rope in order to prevent it from unravelling. This section discusses a few preferred means.

A Simple Overhand Knot

(Pictured above to the right – google if you don't know how to do it. It's the simplest possible knot.)

Pros: These work very effectively and are very quick to do.

Cons: when you're pulling your rope ends through a tie, the knots tend to snag on or between bits of rope, which can interrupt your flow and cause moments of frustration.

Basic Whipping

(pictured above to the left – try this link <https://youtu.be/iLoZxThh6ns>) or google "Pete Riggs rope whipping")

Pros: Rope whipping eliminates the con from above, as you now work with a very flat profile at the end of your rope. It also looks very neat and tidy.

Cons: Much like hanked up rope, over time, the whipping tends to slacken. This means that after a few months, it becomes prone to sliding off your rope end, particularly during any sort of rope play where you're handling the rope roughly. That can be really annoying.

The other con is that sometimes if you want to join your rope really securely, you pretty much have to use a reef knot instead of a lark's head.

(Note: Sail Maker's whipping is another means of whipping, which takes a lot longer but is reportedly a lot more secure. I haven't experimented with it so can't comment, but it may be worth your time to google that and check it out.)

Matthew Walker and Wall Knots

There is a class of knots where you unpick the strands of the rope to a certain extent, and form knots out of the strands. These include but are not limited to Wall Knots and Matthew Walker knots.

I'm not good at these, but they provide two advantages; a very secure end, and a lower profile knot that you can still use as stoppers if you join your rope with a larks head. Even if you get these wrong, you can often wind up with something reasonably secure which still has a smaller profile than an overhand knot.

They look really neat and compact when done correctly, and will definitely benefit your rope. You can find videos on making both on Youtube.

How I Dyed My Rope

I'm writing this section a little differently. I'm not going to talk about the best way to dye rope; I am however going to take you through the process of how I dyed mine, because I know that works.

I'd been wanting this kit for AGES. I'd always been drawn to the idea of vibrant red rope; to me, it's the color of passion, of blood, of sex and sensuality. And I wanted that sort of mood, that sort of feeling, in my bondage. Having red rope to lend further expression to that was just such a wonderful idea.

I mean, picture it. This beautiful, pale, naked girl, writhing on a black bed cover, bound tightly in red rope. Red, white and black, in a very sensual scene...

Definitely my idea of a good time. The kind of thing I absolutely love making happen.

I also wanted to create art with a red rope kit; eventually I want to create fun rope pictures where only the red stands out against black and white; I want to make nifty installations with it, all kinds of stuff.

How I Did It (Reasoning Included)

To start with, I used Tossa Jute; Esinem's 6 millimeter stuff. This is really, *really* good quality rope; looked amazing coming off the reel before I'd even done anything to it. Neat, even, tightly laid, no bumps or changes in diameter. No plant bits or anything found in it. A sort of pale golden color (though I'm told color can differ between batches).

I chose this rope because after doing a bit of research amongst rope groups, I found that there was pretty consistent agreement that Tossa is the kind of jute to go for if you're going to treat it roughly and wet treat it. Which I knew I'd be doing. I wanted rope that would survive the dyeing process and everything I'll be doing to it later, and still have a very long use life.

Based on what I've read and looked into, your more loosely laid rope like Asunawa or even Osaka Jute is more likely to be damaged by wet treating and dyeing, lessening the useful life span considerably. Whereas Tossa tends to be more tightly laid, more robust, and generally sturdier. It's also quite a lot stiffer, so it really benefits from the wet treating process when it comes to making it more useable.

Definitely the choice for the red rope kit I've been wanting.

I measured out about 9 lengths of Shibari length (8 meters, approximately) and 5 smaller lengths of 4 meters each for column ties, blindfolds, gags, etc.

I then went about getting the materials.

I got two containers of Dylon Tulip Red Dye from Lincraft and yes, checked with the staff that this was suitable for natural fiber rope. Yep, no worries (*Why was I dyeing rope? An art project*). That was a bit expensive; cost approximately 30+ dollars. However, I figured two boxes to get the ideal color I wanted was worth the expense, as opposed to one box which might get me something closer to pink. A reasonable amount of overkill.

I got a two kilo bag of non-iodized salt from a local supermarket (I read somewhere when researching that non-iodized is better for the process) for about 3 dollars (this is for fixing the dye to the material – the rope).

And of course gloves – two dollars for two sets of gloves from the Warehouse. Because dye will affect your skin in bad ways if you let it.



My initial idea was to boil the lot (I like to do that with tossa, really makes it flexible faster) and dye it at the same time in a large stock pot (I wanted to do it all at once, so as to get the exact same shade across all of it).

Problem with this plan: giant stock pots capable of doing something like that are hard to come by, and EXPENSIVE. I don't feel like shelling out an additional 50 + dollars for something I'll use maybe once or twice. (I'm frugal like that; I'll spend 350 plus on rope I'll use a lot, but I dislike buying expensive objects that I'll only use a couple of times).

I looked into borrowing; but at the end of the day it was less hassle to boil and dye separately.



Big Floppy Bucket

So I bought a Big Floppy Bucket from the Warehouse, for 15 dollars. It was exactly the right size for the volume of the rope and the amount of liquid I would need, and I could re-use it later on for laundry etc. I then placed everything in the kitchen, and set about making rope soup. Yummy.

I boiled three hanks at a time in my normal sized soup pot, for about 5 minutes at a time, then used tongs to transfer them directly into the bucket. I reasoned that boiling would not only make the rope more flexible, but would also expand the fibers, loosening the rope, and allow the dye to penetrate more deeply.



I recommend loose coils for fit

I then transferred the Big Floppy Bucket to the garage before filling it. I used tap water as hot as I could get it, transferring it across using a variety of containers, and also threw in some boiling water for good measure (don't think I did all this by myself; I was smart and enlisted the aid of a friend). I then dissolved a kilo of the non-iodized salt in a bucket of boiling water and added that. (I did the salt last so that it would salt the rope reasonably evenly; if I'd done it first it would have over salted the rope at the bottom of the container, and not the rope higher up; this was advice I picked up from the lovely person who helped me, who is very practical when it comes to things like that.

Then I added the dye, and stirred it around for awhile with a length of black PVC pipe I had handy.

I really regret not having a picture of this; it looked like I was soaking rope in a giant bucket of red wine, which is two of my favorite things mixed together. I was too focused on the task at hand to think of it though.

About this time it was decided to get some of the jute twine I used to whip my rope ends, and add that to the mix (I was using whipping at that point; I later went back to knots). I'd already whipped my shibari lengths when I measured and cut them, but sometimes whipping comes off, and I thought having more twine dyed the exact same color as the rope was a good plan.

So I stirred it back and forth for about 30 minutes, then left it for about twenty, then came back and stirred it a few more times. Then I left it to soak overnight.

The next morning, the rope looked dark and burgundy. I was a bit worried I'd somehow added too much dye. That's not to say that burgundy is bad – just that it isn't the bright, vibrant kind of red I'd always wanted.

However, when I'd emptied the dye and run the rope through the washing machine a couple of times, it looked like this. Sorry for all you people on a black and white screen, but I assure you, it's a delightful shade of red.



Not bad. Not bad at all.

I then started untangling it, tying it to my rafters and stretching it out. Took about thirty minutes (mostly the untangling part). It's an odd feeling, feeling it stretch in your hands like that. It's also an opportune moment to adjust your rope diameter; if you want it thicker, don't stretch it much; if you want it thinner, stretch it as hard as you can. So I hung that and my nicely colored twine up to dry, and left it about three to four days (it was summer).



At the end of that three to four days, I wax treated the rope; this turned out to be a slight mistake, because it dulled the color. I was fortunate though, because a bit later on, I noticed that the dye had penetrated only to a certain extent into the rope; the core was still brown, and I got little flashes of that when I tied. It was annoyingly jarring.

How I Fixed The Mistakes

I reasoned that in order to get the dye right into the core of the rope, I would have to untwist the rope slightly as I fed it into the bucket of dye, so that the strands separated outwards. This was easily done; I just had to hold a length in two hands and twist opposite the lay of the rope at any point along it. This forced the strands apart. I would then feed that length in and then untwist again slightly further up, so that the entire rope was subjected to this treatment, and the dye got right into the core.

Once again, I enlisted a friend. We washed the rope to remove some of the wax treatment, and went right through the dye process again, but without the boiling part. We also fed the rope in carefully, untwisting and letting it retwist as we moved up the rope, while listening to Welcome To Night Vale podcasts. We got blisters, but the core of the rope had now been exposed to the dye as well, and was now a deep pink (not red, because the tightness of the rope prevented lengthy exposure). Close enough that I don't get the same jarring effect as I tie.

This time, I oiled the rope instead of waxing it, and I kept the bright color. And my rope looks amazing. The dye still comes off on things from time to time and adds pinkness to my hands, but its fine as long as I don't tie over white dresses or underwear.

I hope you found this section helpful; try not to repeat my mistakes!

The Condensed Version

- Obtain twice as much dye as recommended for the material, salt for fixing the dye, gloves, and something to dye in.
- Have nice, neat, clean rope. If rope is nylon or some other material than cotton, jute or hemp, search the internet for how to dye that particular rope instead of following these instructions.
- Enlist a friend to help – it shortens the process considerably. Your rope partner is a good choice.
- If rope is new and tight e.g. tossa jute, boil the rope for a few minutes first. If not new and tight, simply use hot water during the dye process.
- Mix the dye into your vessel, *then* dissolve the salt and add that last.
- Feed the rope into your container. If it's twisted rope, untwist each section slightly as you enter it into the dye, exposing the core. Be prepared for blisters – some kinds of gloves may help, but I don't guarantee it. I was wearing kitchen gloves as I did it to prevent dye getting on my skin, and I still got blisters.
- Rinse off in a washing machine or similar. A dishwasher may work better for cleaning rope without damaging it. You don't need a detergent tab for rinsing off dye.
- Hang to dry, stretching it over something so that it doesn't shrink unevenly.
- Be careful how you treat it afterward – wax is likely to dull the color. Oil seems to be fine. Refer back to How To Customize The Feel Of Your Rope.

Case Study: Watching And Learning From Others (Rope and Wax Play)

It was an informal dinner and get together at our friend's house, about six months after I'd begun learning rope and getting involved in the BDSM scene.

We'd been greeted at the door by the loveliest young lady - shy, bashful, eyes downcast as she offered hospitality to all of Winter's guests; fetching drinks, taking coats. It was clear that she was enjoying offering service, that she was a "submissive type", and she was having a great time in her service scene. She was even wearing what amounted to a uniform; a white shirt with snap buttons, a short dark skirt, sensible shoes and high socks. She looked rather like a waitress.

Our host, Winter, was herself having a good time; chatting about music, finding out what people had been up to while she was away in another city, all the while her submissive took care of the hosting duties. It was really interesting to watch; Winter herself was pretty casual, but I could see a smile in her eyes every time she looked towards her submissive.

After a light dinner, we gathered in the lounge. Winter was offering entertainment, through doing an impromptu rope scene. Which was exciting; I knew I had so much to learn!

After a prompt from Winter, Pixie (the submissive lady) switched on the stereo. Winter tapped a finger on her chin, thinking.

"Ah, I know. Explosions In The Sky."

Pixie nodded, and slipped in a CD. She had been very quiet throughout the night; I had the sense that she was particularly shy, but still very much enjoying herself. I was enjoying watching the two of them; when two people are really enjoying their dynamic, it's a joy to see it in action. Pixie was damn cute, and Winter was clearly having fun with the whole thing.

Winter left the room briefly and came back carrying a heavy leather bag. She had Pixie fetch "the drop cloth". Pixie came back carrying a heavy cotton cloth, (the kind you use to protect your carpet from paint), and arranged it on the floor. At a gesture from Winter, she then knelt in the center of the cloth. Her hands were pressed firmly onto her thighs, and I could only just see a slight tremor.

Winter took three soft white candles out of her bag, and set them up on a saucer on a nearby table. She lit them, and then began pulling out hanks of cotton rope, arranging them neatly in a pile behind and to the left of Pixie.

She then shuffled up behind Pixie, and sat cross legged. The music was welling up from the speakers - whatever this album was, it was slow to start and take off - and Winter waited a few moments for the music to really begin before abruptly leaning forward, reaching around to seize Pixie's hands, and then pulling them back behind her back.

I was seated in front of them, and couldn't see what Winter was doing; but I could see Pixie's reactions. Winter was evidently tying Pixie's wrists together, and Pixie was being moved around quite firmly by Winter's movements. She didn't mind, not at all. Her eyes slid half closed, and we could hear her audible inhales and little noises as she was moved about. Part of me was frustrated because I couldn't see the rope technique; but seeing the reactions was a lot of fun.

Winter began wrapping the rope around Pixie's chest; she paused for a moment and slowly let the loose part of the rope slide down the side of Pixie's neck. We could all hear Pixie's long, shaking, in-drawn breath - evidently she was quite sensitive - and her eyes closed completely.

Winter grinned like a fiend, her dark eyes merry, and then continued tying.

The music swelled as the scene continued - there were no lyrics, just these long, sweeping movements which would swell to a crescendo from time to time. Winter took advantage of this every time - her movements becoming more powerful, moving Pixie's body in stronger and more sudden movements - and then being gentler, slower, as the music eased up again.

The effect of this strategy was amazing. With music and movements combined, Pixie relaxed more and more, losing all inhibition, clearly forgetting all about us - the group of people seated in front of her and watching. We were utterly silent - what was happening in front of us was far too captivating, and none of us wanted to interrupt.

Winter never lost contact with Pixie at any point in the tying. I learned a lot from watching her; when she braced the side of her face against Pixie's back while doing a tie (Winter is not a big person), I made a mental note of how personal a touch that could be. The way she braced her shoulder against Pixie when deliberately pulling tight; and how she leaned into Pixie, using her own body weight to adjust Pixie's posture when she need to; all of these things I took note of. The way she rested Pixie's head on her lap when the chest harness was finished, and began slowly unsnapping the buttons of the blouse, tugging it open to reveal Pixie's pale skin, and pulling folds of cloth away from beneath the harness to show more flesh.

And then she reached for the candles.

She covered Pixie's face with one hand, leaning forward for good measure, and then, holding the candle high, she began to drip it.

Hot droplets of wax fell and splattered on Pixie's upper chest. She jerked in reaction to the droplets, the loudest noises so far bursting from her lips, but her eyes still didn't open. She was gone, deep in helpless subspace. This was the first time I'd seen wax play, and I was momentarily alarmed on Pixie's behalf; but there was no indication that the wax was burning. Apparently it was hot, but not overly so.

Winter carefully dripped a line down down Pixie's body, drop by drop, avoiding her bra, but descending down toward her waist. Pixie twitched and moaned with every drop, clearly audible despite the music.

When the line came to the skirt, Winter paused and switched candles. The angle looked awkward at this point; Winter was having to lean more and more. So before picking up the next candle, she reached down to Pixie's legs and pulled her a bit sideways, to have more access to her lower body. Pixie moved to assist, but she wasn't capable of much; her movements slow, lethargic, almost drugged.

She made a louder noise when when Winter flipped up her skirt and administered a spank, waking her up a little. And then even louder when Winter dumped the entire puddle of accumulated wax from the second candle across her ass, spreading it across the spank mark to drip down the side of her hip, pooling on the drop cloth beneath her.

The scene went on for a few more minutes, Winter using a combination of hot wax and light slaps to add stimulation to the already bound girl. Then, finally, Winter took a knife from her bag, and began slowly skinning off the wax droplets.

Pixie tensed and went rigid at this; her breath coming in small amounts, holding very still. We went even quieter - the last thing I think I or anyone else there wanted to do was to distract Winter just then. I realized that the cold steel and sharp edge would provide a huge contrast to the soft hot wax; yet another form of sensation play! Though a slightly scary one. I could only imagine how terrifying that would feel while bound.

Winter worked patiently, methodically, and slowly, levering up each drop, and spending quite a bit of time lifting the large covering of wax on Pixie's right ass cheek.

Then she gradually untied Pixie. I would have expected the scene to be over, but oh no. Winter took as much time untying and interacting with Pixie as she had tying her up; and Pixie was clearly tremendously affected by everything that had happened and was still happening. I think she'd forgotten we even existed. When the rope was off, she lay on the ground, unmoving. She looked asleep. Winter tenderly stroked Pixie's hair out of her face, and found a blanket to cover her.

I wanted to ask Winter everything about that scene. I wanted to ask how she'd learned all this. But rather than interrogating her so soon after such an intense time, instead, I just asked about the candles and music.

It turned out the candles were a soy mix; if they'd been just paraffin, they would have been lot hotter. The soy lowered the melting point so that the droplets weren't as hot as they otherwise would have been, and so didn't cause any burns. The music? Turns out that for rope scenes, music without lyrics can go really, really well for inducing that sort of "sleepy subspace". Post rock bands like Explosions In The Sky or God Is An Astronaut can be particularly good for things like this.

This was the scene where I learned about how effective combining rope, the right music, and sensations could be.

Pete's Notes On Cleaning Rope

As a general rule, I keep my jute rope pretty clean. Because I really like my rope; I put a lot of time into purchasing it, cutting it to the sizes I like, and treating it so that it becomes a joy to tie with as soon as possible.

So as you can imagine, I go to a lot of effort to take care of it. I store it in bags, put it on high up shelves away from the floor, NEVER EVER TIE IN THE MUD, that sort of thing.

However, inevitably, it does become less than pristine. With the play I do, it's bound to get sexual fluids and other stuff on it at some point. It's going to need cleaning.

Here are my notes on doing that, based on research through various rope forums and books.

Situations Where Rope Is Most Likely To Require Cleaning:

- a) If you've been tying in dirty environments (outside, muddy places, oily places, dusty attics, etc.).
- b) If you've been doing bondage play that then involves hot wax.
- c) Different authors differ on this, but if you've been tying with rope for a long time, apparently some think it's a good idea to give it a wash because of all the human organic material that ended up in it.
- d) If there's been a situation where someone's sexual fluids or blood have ended up on it.

First Important Note:

Cleaning Rope Can Damage It

Synthetic rope takes far less damage from machine wash cleaning than natural fiber rope does. This is something that is quite important, and quite agreed upon by all. Nylon, polypropylene, all that stuff, is probably best to use when you're going to do something that absolutely necessitates cleaning (except hot wax, because you might actually melt spots of the rope).

Machine washes are apparently the most likely to have a degrading effect on rope, especially on natural fiber. The more frequently you do it, the more damage accumulates, fraying the rope (this is particularly important if you do suspension, because of all the risk involved, but is also relevant to those who do primarily bed or floor play). Apparently it takes quite a few washes before that happens, but it makes sense to use the least damaging method possible to suit your end goal.

Also, the lay of the rope will affect the longevity of the rope through machine washes. Really tightly laid natural fibre rope like Tossa jute will stand up much better to rough machine washes than will Asunawa jute.

Second Important Note:

Cleaning Is Not The Same As Sanitizing

Cleaning the mud or wax off a rope requires different considerations than cleaning blood or body fluid off. The reason for this is that blood and body fluids create a bio hazard; they can transmit diseases. It's contaminated rope. So you need to treat it differently.

PROBLEMS AND FIXES:

Situation A:

Problem: You've got dirt or dust on your rope.

Fix 1. (least damaging) Get a damp rag, hold it in your hand, and run your rope through it. Some people use wet wipes. This will often get the job done.

Fix 2. Immerse it in a bucket of water and hand wash it, agitating it in your hands and generally trying to squeeze the contaminants out of it. This is for slightly more soaked in stuff.

Fix 3. Put your rope in the dishwasher! The machine doesn't agitate your rope, but it does clean the hell out of it. Less damaging than the washing machine for this reason (I didn't think of this initially, because I don't have a dishwasher; a helpful reader put me onto this one).

Fix 4. (most damaging) give it a quick spin through the washing machine, hang it up to dry. If it's natural fiber, hang it under tension (Note: many authors who have commented on this dislike using detergents etc on the rope; they'll do a simple water wash. Others have no problem with it. Some experimentation is likely to be required).

Situation B:

Problem: You've had a hot wax scene, and your rope is now covered in droplets of hard, dry wax.

This is an interesting one. There are a lot of different responses to this.

Fix 1. I have a simple solution; I finish my rope with oil and beeswax, so it contains wax already. So my solution is simply to bake the rope and let the wax seep into the fibers, which many argue strengthen and waterproof the fibers anyway, creating a stronger core to the rope (note: use a low heat for a longish period of time; you don't want to brown your rope).

Fix 2. Freeze or chill the rope; apparently this makes the wax easier to pick off.

Fix 3: Other methods are variations of mine; using heat (boiling, hair dryer, flat iron over baking paper) to melt the wax and remove it.

Colored wax leaves marks sometimes; that's going to be a thing. If I were using my red rope, I'd probably use red candles. Otherwise, if I was worried about stains, clear or white candles would be better. Some think having stains adds character to your rope; others say just have a different set of rope for your wax play (I'm undecided).

Situation C:

Problem: Lots of human organic material in your rope (doesn't really worry me, but some people get squicked at the thought).

Fix 1: Treat your rope with wax and oil to partially waterproof it. This should keep most of your human organic matter to the exterior of your rope, allowing you to use wet wipes etc to wipe it off every now and then in the last damaging method possible.

Fix 2: Washing machine! Again, probably don't need detergent.

Situation D:

Problem: Your rope has gotten human blood, saliva, or sexual fluids on it. It is now a **BIOHAZARD** and requires **SANITISING**.

Fix 1: (least damaging) Isolate the particular piece of rope from others with a plastic bag or something. Get a large bucket of water, add a few drops of bleach. Mix, then run your rope through it. You may wish to let your rope soak for 30 minutes to an hour or so.

Hang up somewhere under tension to dry in full sunlight (UV has a good reputation for killing germs and viruses).

Make sure you don't use that particular piece of rope for a few weeks: There are very few viruses or bio contaminants that survive for long outside the human body, even if they survived the bleach and UV.

Fix 2: PLAN AHEAD. Include some synthetic or cheap cotton rope in your rope bag that you don't mind damaging. Use that rope in any biohazard places (mouth, crotch rope, blood play, etc).

Isolate from other rope, chuck it in the dishwasher or washing machine with detergent, hang it in the sun to dry, don't use it for a few weeks, don't use it for suspension. Don't worry about tension if it's synthetic.

The Building Blocks of Rope Bondage

The next few sections are going to contain most of the material that actually relates to ties and learning to tie. I'm going to present the information in such a way that you should be able to build on every preceding part; which means if you skip a bit, then you may lose valuable information which would have otherwise informed your rope bondage.

You may at times need to refer back to the glossary at the beginning of the book; go nuts. That's what it's there for.

With each tutorial, and each section of each tutorial, instruction and explanation will come first, followed by a picture illustrating the process or finished result.

Lesson: The Tips That Make Everything Else Easier

Ordinarily, people learn the ties, or the patterns of the ties, and then they learn the little tricks that make tying them easier, often referred to as "rope handling techniques".

I'm going to reverse that, because I think you'll have more fun if you know those tricks to begin with.

Tip 1: Pull, don't push. Rope is a real pain to push, because it's so flexible. If you try to push it through to where you want it to go, then you're going to have a bad time and experience more frustration. So, whenever possible, it helps to use a finger on your dominant hand like a crochet hook, or to wrap your rope around your finger, and then **pull** it to wherever you want it to go. There are a few examples of this in the pictures coming up. It's a hard tip to remember at first, so I'm going to embed it repeatedly in the upcoming lessons so you can see it in action, and so you can see examples of what I mean.

Tip 2: Control your working end. Once you have the first part of the tie done, e.g. a single column or double column cuff, there's often a lot more you can do, for example when you go to create a harness following that. The more you control the loose parts of your rope, the more you can prevent it from snagging on things, or having extra friction show up when it drags against things. So, using Tip 1, you can use your dominant hand to do all the hooking and intricate parts of the tying, while your non-dominant hand controls the looser end of the rope by keeping it relatively taut, also referred to as "making a stick". This allows you to pass it around a body or beneath other wraps of rope with much less impediment and makes the whole process a lot smoother.

Tip 3: While controlling your working end, try and keep the loose part off the surfaces of what you're tying, unless you're doing it deliberately for effect. As an example, if you tie someone who is wearing a dress, and your working end is trailing over the cloth, the friction slows everything down and makes the process more unwieldy. Whereas if your rope is nice and taut, and you're deliberately preventing it from dragging over skin or cloth and it only contacts air, the process of tying becomes easier, faster and smoother. Tip 3 is really more an extension of Tip 2, but it's a very good example of how you can use that control of your working end to improve the experience for yourself and your partner.

Lesson: The First Tie You Should Learn, And Safety Tying Principles



This is the first tie I think anyone should learn, because it embodies the principles that you **HAVE** to know if you're going to be tying people regularly.

You'll notice that as I teach the ties, I focus strongly on the principles of the tie; that's because I believe if you have the principles down, it doesn't really matter how you do the details, as long as your principles are sound.

LEARN THIS FIRST:

The first tie you should learn is called a single column tie.

Why columns? Because that's what the human body is made up out of. Your arms and wrists are columns. Your torso is a column. Your legs are columns. Your neck is a column.

So the single column tie is all about how to tie a single column, whether it's a wrist, a leg, a torso, what have you. It's your starting point, and will probably be the starting point in most ties that you put on your partner or that you end up in.

What I Would Use It For:

It's very good for starting most ties, as mentioned above. It's a popular first step in many harnesses and leg ties.

It's also very good for your basic "spread eagle" positions; when you tie each limb to the corner of the bed, or tie a limb to something else, particularly because it won't collapse down. That's very important.

Limitations:

It is best for tying a single limb, or column; when tying two columns together, e.g. two wrists, if you used this tie it would be fairly easy for your partner to slide their wrists out of it (which can sometimes be a good thing). For a more secure way of doing this, you should use a two column tie. That tutorial will come next.

How To Create The Tie:

Now there are several different ways to do a single column tie; but what I'm going to do is teach you the method that I use, and I'm going to explain exactly why I use this one and not a different one as I go. I'll also provide you with information and places to search to find other means of creating a single column tie, so that you can compare different methods and choose one for yourself.

This (next picture) is your bight. The bight is formed by doubling over your rope, and finding the middle. Every tie in this book will start with the bight. The longer, free end of the rope is now known as your working end. This is because the bight tends to be used first, and you then use your working end to do more things as you tie.



Take your partner's wrist, (or whatever column you're tying) and using your bight, wrap your doubled length around their wrist at least twice (this is where using doubled rope comes in handy, because means you don't have to do it four times instead for the same distribution of pressure. See? Efficient).



You'll note that I then take the bight, and turn it to a right angle over the initial two wraps. If I need more bight, then I can rotate the existing wraps until the free part of the bight is longer and I can do more with it.



Following this (and after making sure I have enough bight) I take the bight beneath the wraps. Fun fact, having a line or loop go beneath the wraps helps prevent it from tightening down, preventing loss of circulation, bruising, abrasion, or rope marks. It's an essential thing in ANY single column tie. Using a tie like this means you're more likely to have someone come back to be tied again.



Pro-tip: in order to get the rope through, pull, don't push. It may look like I'm pushing here; I'm not. That's me holding the tie in place for a photo. Use your finger like a crochet hook, reach beneath the wraps, and pull your bight through. It's much easier and less frustrating than pushing the rope.

Here's where people start to scratch their heads when they're first learning. It can take a few tries to get this bit solidly written into your memory. Holding your bight where it was in the previous picture, use the working end of your rope to create a simple loop, as you see me doing next. Just make a simple twist, with the free end dangling to the inside of the loop, as shown in the next picture.



Now take your bight, and run it through the loop you just made.



After running the bight through the loop, take it beneath your bands again.



And finally, put the bight back through your loop, and using your working end, pull the loop shut. (pull on the working end at the bottom of the picture to close the loop firmly on your tie).



And then BAM! You're done. It should look roughly like this next picture.



Ideally, you would have less bight hanging out, but hey. No need to be a perfectionist. Credit goes to Tracker of Innovative Fibre Arts (seriously, check out their blog) for this knot (also known as the Burlington Bowline).

WHY THIS TIE

I mentioned earlier that there are several different ways to tie a single column tie. I'm teaching you this one because this is the one I use, for the following reasons;

- It's reasonably aesthetic - tied properly it's quite neat and shibari like.
- The knot is quite flat; that's important with erotic bondage. Bulky knots dig in and catch on things.
- I have never seen nor heard of this knot collapsing, which is really important.

This knot works for all kinds of situations; which is why it's so great for bondage, and is the main knot I'll show you.

Last but not least, I'll show you a great trick for a "quick release" for this tie.

The picture you see next is the exact same tie I've just taught you, but with a nifty "quick release" aspect to it.

The last time I put the bight through, just before tightening the loop down with my working end, I folded the bight in half, so that the end was sticking out the right. Then I tightened the loop with my working end.



Let's say your working end is still under tension, and you need to get someone out in a hurry, starting at the beginning of the tie. Yank that sticking out bit (on the right) hard, and your knot will loosen very quickly and you'll be able to release their wrist or what have you first (note; you'll often get a surprised or startled yelp from the tied person when you yank).

Important Principles of This Tie.

- Make wide enough bands to distribute pressure nicely across the limb (two to three doubled wraps does this nicely).
- Rope going beneath the band, when properly locked off with a good knot, prevents it from tightening down on the limb by forming a barrier.
- Make sure you can slip at least one finger beneath the band when the tie is complete; this means it's not too tight.

Lesson: The Two Column Tie – And Creating Additional Advantages Through Positioning

This tutorial is designed to show you how to tie any two columns together; be it two wrists, or a wrist and an upper arm, or a wrist to a thigh, or two ankles together, what have you.

This same tie can be used to tie someone to something else, if you don't want a whole lot of movement going on; e.g. if someone is sitting in a chair, you could use this to tie their leg to the chair leg.

This tutorial will be done in such a way as to teach you multiple useful principles as you go, so you can apply them to other ties and other bondage later on, and will reference different ways of getting the same thing done.

It will also teach you a way of tying wrists that isn't usually shown; and that's because this particular means has several advantages to it which will come in very useful for a number of different things.

Step One: Creating a Position for Your Convenience and For Dramatic Effect

Step One: The Position: grasp your rope bottom firmly by the wrists, bring their hands together in front of their chest, and using their joined wrists as a handle, push them firmly down onto their back, (you may need to add some verbal direction) so that they're now lying down. This presents the bottom of their wrists to your convenience, and also has the added advantage of giving the scene a very assertive, directive flavor right from the beginning.

(Pro-Tip: Telling the person you're tying to put their elbows together will make your life easier; this means you're tying a column, as opposed to a triangle. Learning this saved me a lot of hassle.)

Step Two: Wrapping: Once you have them in the desired position, sit/kneel/crouch at right angles to them, and, taking your bight, begin wrapping forward over their wrists. Ideally, you'll be wrapping up their arm, away from the wrist joint.



You want to make at least two wraps, possibly more if the rope is quite thin. This spreads the pressure of the rope out over a wider surface.



Step Three: Cinching. Once you've done that, bring both ends of the rope upward, and cross at right angles, so that the bight is now moving toward their hands.



Have your rope bottom separate their hands as you bring the bight downwards and around the bands, and then back up the other side.



Pro-Tip the second: if you don't have enough room to wiggle the bight between their wrists (or under the bands, later on) they're too close together. Give yourself a little slack and tell the person you're tying to separate their wrists a little more. It helps a LOT.



You've now effectively formed a cinch, which will tighten the bands in a reasonably safe manner and make the whole thing look prettier as well. Bonus! You can adjust the tightness of the cinch for more or less restriction.

Step Four: Now we need to lock the cinch off so it doesn't tighten further and cause issues.

While your right hand is holding the tension on the bight, your left hand makes a simple twist to form a loop with the working end, as seen next.



The bight then goes through the loop.



The next step can be a little tricky. Now that the bight is through the loop, you want to get it back under the top band of rope. Not all the way around both wraps, as with the cinch, but just under the top band. I recommend what I call "The Baelish Maneuver" using the little finger to hook it under and pull it through.



This is the result that you're going for.



Next, put the bight through the hole again, and then pull the working end so that the loop tightens shut on the whole arrangement.



You now have a very secure knot which, when pulled, yanks on the top band of rope instead of on both wrists, thereby protecting them from too much constriction.



Now remember, this tie doesn't just have to be wrist to wrist. You can do wrist to something else, or something else to something else.

For example, wrist to ankle. Still works nicely.



Or wrist to something else... hey. I don't judge YOUR kinks.



Advantages of This Tie

As mentioned above, there are some tremendous advantages to doing the tie this way. To start with, the tie looks prettier. Anyone looking at those wrists from above will see a delightfully arranged tie with no unsightly knot.



Secondly, the knot is more difficult for the rope bottom to reach with their teeth. That's often a go to for trying to escape a tie.

Thirdly, and this is REALLY practical, if you want to tie the bottoms wrists above their head, it often helps if they can grab onto the rope. This allows the muscles of the hands to take some of the weight, as opposed to letting the weight of their arms or more fall onto their wrist joints – which isn't ideal.

With the knot placed at the base of the hands like that, the working end naturally extends upward between the hands, allowing the bottom to grab on more easily than if the knot were placed behind the thumbs.



For information on how to do that tie off, it's basically two half hitches and a "Quick Fix Tie Off". That information is in "How To Tie Off To Other Objects" found a little bit further in.

Lesson: Joining Your Rope Together

One of the best things about shibari is that the lengths of the rope you use are reasonably short and manageable.



Two joined lengths of rope

This means you don't have to waste tremendous amounts of time pulling through enormous lengths of rope and risk getting it tangled around your feet, making you look silly.

That said, you do need to add on additional lengths from time to time, so this section shows how to do that. One handed, no less.

THE LARKS HEAD

First, take your bight.



Second, put your thumb and forefinger through the middle of your bight.



Kind of like your fingers are tweezers

Next, use your thumb and forefinger to reach down and around the trailing length of rope



Reach around the outside of the trailing length

A good trick is to maintain the grip on the trailing end, and brush your hand against your leg, using the friction from that movement to force the upper loop down over your trailing end.



The idea is to get that loop downward
This creates the simplest of slip knots, a Larks Head



Larks Head Knot

Slide that larks head over the trailing ends of your previous piece of rope, tighten it down, and you now have a much longer length.



Piece on the right is the old piece; on left is new piece.

It should be noted that the Lark's Head can slide; it actually doesn't happen much when you have it compressed onto a natural fiber rope like jute (because jute has plenty of tooth) but it does happen occasionally, and will definitely happen on synthetic rope (which is slippery). To be honest, I'll cheerfully use just this simple slip knot when I'm doing bedroom bondage with jute, because it really doesn't move much.

However, for times when you want a more secure join, or if you're using synthetic rope, there's an additional trick to completely stop it from sliding.

THE REEF KNOT

If you turn your Lark's Head over, you get a view like this one.



Your completed Larks head

Using your thumb and forefinger, force those two bands apart and backwards.



Create more space in the middle.

Keep forcing them back against the previous rope, continuing to widen that distance.



Just keep pushing

Eventually, it will end up looking like this.



A loose Reef Knot

Once it looks like that, pull both lengths of rope firmly, tightening down the knot. You now have a completed Reef Knot, and it won't slip or go anywhere.



Underside of the Reef Knot



Top Side of the Reef Knot

And yes, this does work perfectly well with synthetic ropes, too.



Lesson: How To Tie Off To Other Objects

I've shown you means for tying people up, or tying people to themselves, but it's also useful to know a few different ways to tie someone to something else. A chair, a table, or to custom fixtures on a bed, or to an overhead support.

Much of the time you can simply use double column ties as a means of tying someone to something. You simply treat the person as one column (a leg, ankle, arm, what have you) and the object as another. That makes it nice and easy.

However, other times, you don't have that option.

It's not always that easy to explain ways to tie someone to something else via text; so I've made a few videos and placed them on YouTube for easy accessibility.

Sword Hilt Tie Off

The first is called the "Sword Hilt Tie Off"; this makes use of a technique called "Vining", and that same technique is a great way to use up rope in other ties in a decorative fashion. If you can't follow the link, go on YouTube and look up either "Sword Hilt Tie Off" or "Pete Riggs", and that should get you there. This one is best used for furniture tie offs.

<https://www.youtube.com/watch?v=GvB870iVLMU>

The Half Hitch Tie Off

This one is a great demonstration of how to tie half hitches, which are AWESOME; you can use half hitches for so many things with rope bondage, and this video shows one of their more useful properties, which is exploiting friction in order to lock off tension. A few of these can hold surprising amounts of force, especially when securely finished with something else at the end. Use the same instructions as above if you can't follow the link.

<https://www.youtube.com/watch?v=uh76ZHnt2r8>

The Quick Fix Tie Off

This third video is one I highly recommend if for any reason you might want to get someone untied very quickly. It's neat and effective. It is a slip knot, however, so don't tie it to a limb; it is however perfectly safe to tie to rope or to a piece of furniture, and comes undone very quickly.

https://www.youtube.com/watch?v=4mNhB_sgeSk

Lesson: The Crab Tie (Reverse Tension Column Tie)



This tutorial is designed to accomplish two things.
One, teach you a really, really useful tie and position.
Two, show you the principles of how to tie a reverse tension two-column tie. It's a simple concept, and is really useful for a number of different applications.

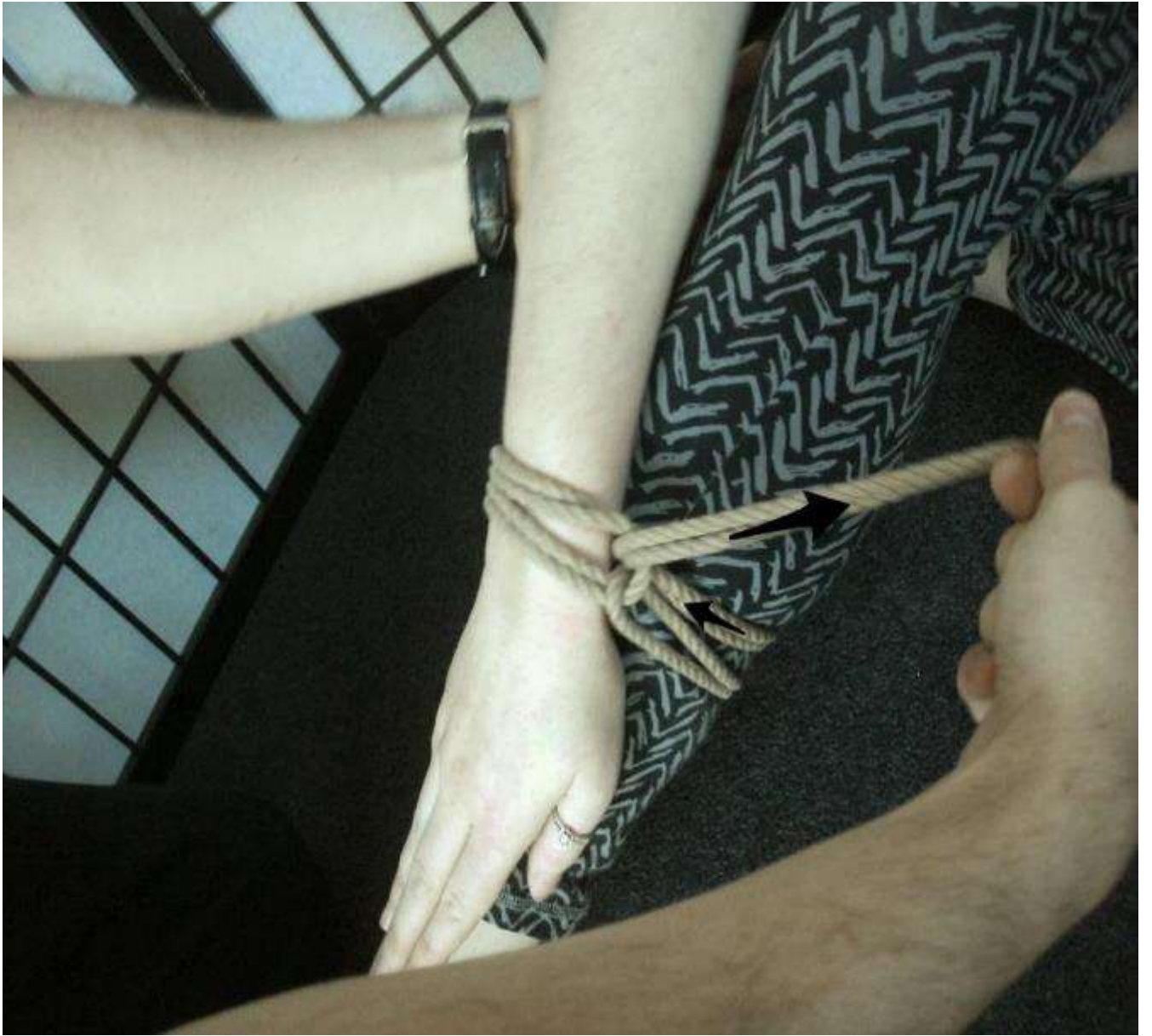
First, have your rope bottom place their hand on top of their ankle. Note the position of the hand here; it's covering the joint. You want to begin your tie above the wrist, and build upwards, up the leg away from the joints. This is useful to keep in mind with any tie; away from the joints is better.

Now run your bight around the leg – when it meets the working end, slip the working end through and gently tighten down (*this part is what makes it reverse tension; when you start pulling the rope back and going the other way*).



Don't tighten too hard; you want a firm, even pressure, not a hard clamp.
You then come back around the limb and run your working end through the new loop that was created when you reversed direction.





Next, you're about to form a cinch. Take your working end, and move it between the upper arm and the leg, wrapping around the outside of the wraps of rope you've just created, and bringing it back under the hand (you'll need to get your rope bottom to let go of their ankle for this).



Once you're back on the inside, you're going to need to wrap your working end around this side of the existing band of rope, at right angles; this locks off the tension and prevents that cinch from tightening down any further. Same ideas as the forward tension two column tie.



Now is a good time to dress your wraps, making sure that the tightness is acceptable (not too tight, not too loose).

Moving up the leg, you now take your working end and begin repeating the process. The difference here is that you're starting just below the knee, and this time, you're building downwards, away from the joint. Again, it's reverse tension; and that makes it easier to hold everything in place.





Cinching again as we go for that important bit of restriction.



And again, locking off the tension following the cinch by wrapping at right angles under the inside bands.



Now it's just a matter of using up the rest of your rope to finish the tie; always challenging. I like to vine back down the little stem between the two sections of the tie; this makes for an attractive handle. Additionally, you can also add a few more wraps around the limbs if you really need to.



As you can see, the “Crab Tie” is essentially made up of two double column ties, tied in a “reverse tension” style, and linked together by the stem. You do the exact same thing with the other leg and arm, and suddenly you have a rather nicely helpless, trussed up person who isn’t going anywhere (but gosh it looks awkward when they try!) You’ll note that there’s plenty of access to fun parts of the body to play with, and if you’re on a bed, you can move them into a variety of positions without too much discomfort.

It’s fairly quick to tie; maybe two to three minutes, and shorter of course with practice. The hardest part (as usual) is figuring out what to do with the rest of your rope. If you want to make it look slightly more attractive than this picture, then dress the bands beneath the legs so that they sit neatly together. If you’re wondering where the last end of my rope is – I put it on the other side of the leg and tucked it between arm and leg so that it didn’t flop around. Looks neater that way.

Lesson: Leg Tie, Munter Hitches and Cow Hitches

This lesson is on how to tie one of the most useful leg ties I know, how to adapt it so that it's more comfortable, and how to make use of two very useful hitches with regard to making your rope bondage look prettier and also with fixing your ropes in place.

This leg tie is frequently referred to as a "futomomo". I like it because it has a tremendous amount of versatility; you can use it for sexual purposes, for aesthetic purposes, for tying someone in a kneeling position, all sorts of things. This is also an excellent example of how changing the width of the band can alter the comfort of a tie.

To start this particular leg tie, place a single column tie around the ankle of your partner.



Push your partner's ankle as close in to their thigh as you can get it and have it still be comfortable (it helps if they're sitting down or lying down when you do this tie.)

Place the next band of rope as high up the thigh as you can manage (towards the groin) and then spiral the rope up the leg, maintaining your tension as you go. You want to stop before the knee, or your wraps may slip off too easily.



With this next step, we're about to lock two of the bands together using a Munter Hitch. Munter Hitches are great; they're a very decorative little thing which can be used to lock one piece of rope to another, particularly if they're at right angles (*One word of caution with munter hitches; you want to make sure your rope is traveling in a straight line on each side of the band you lock it to, because if you angle off in the wrong direction, the hitch may not work as planned*).

The rope goes over the band, then under (make sure you maintain your tension with one hand as you tie).



It then wraps over itself, and then back under the band and keeps travelling in the same direction you were originally going.





As you can see, when you line a few of these up, it looks great, and it securely locks your stem to your wraps or bands. Keep going until you've included all your bands.



Next, you need to work the rope between the thigh and the ankle again, and wrap around on the band on the other side. This effectively forms a cinch, and helps to lock this tie in place, so it can't be pushed up over the knee. Once that's done, you start hitching your way UP the leg this time, only on the other side.



Now I'm going to teach you to make a **Cow Hitch**, which builds from the Munter hitch already shown. Cow hitches are a great, simple, decorative way to lock off tension. They're also a fun way to gracefully reverse the direction of your rope when you reach the edge of a tie and want to come back the way you've been.

Slightly open your last munter hitch, as shown next, and then, taking the ends, push/pull them down through the gap where my index finger is. Make sure your ends are still travelling over the last wrap.



Done correctly, this will cause the hitch to snug down on itself, effectively locking off tension, and creating a decorative way to finish the tie. It's not difficult at all to untie at this stage, which is another reason why this is a more useful way to finish than using a knot.



Variations:

You don't have to use hitches when you're building this tie; you can also use simple twists, which create a different aesthetic (kind of like lightning) and which also uses less rope. This was just a great way to demonstrate hitches.



Though I do advise continuing to use a simple finish like the cow hitch.

In order to make this tie more comfortable, it's often a good idea to cluster your rope into wider bands across the shin; this distributes the pressure more comfortably rather than cutting into the bony part of the leg.



Now, it's not that often that you'll have the absolute perfect length of rope to tie the futomomo, or this particularly leg tie, and often you'll have lots of rope left over. You can use this rope to wrap around the leg a couple more times, or wind back down and around the stem a lot, reinforcing the strength of it.



So, to sum up; single column tie on ankle (or foot, if you swing that way), push leg into thigh, spiral rope up the leg, change direction to go down, lock against bands, cinch between ankle and thigh, back up the leg, and lock off. Wider bands = greater comfort. You can use the hitches in other ties, including harnesses, and they can add a really decorative element to what you're doing.

Lesson: The Secondary Column Tie, And The Magic of Half Hitches

The secondary column tie is a core part of the rope bondage curriculum, right after the single column tie and the two column tie. It's essential if you want to solve a lot of rope bondage problems in the safest way possible.

Let's say you've tied a single column tie to someone's wrist; now you want to tie another one on the other wrist.

You go to tie it on, and then you realize that because one end of your rope is already in use on the first wrist, you can't actually form a safe column tie using the same method you did in the first place.

That's **frustrating** - and scary, because often you'll feel tempted to try and get away with it anyway. You want your plan to work!

The same issue exists for single column tie to ankle, or just to most other places where you're going to want another column tie. This is exactly **WHY** you need a secondary column tie, which is not going to tighten down in bad ways. I picked up the technique for this one from Topologist, who runs a website called Crash Restraint.com. I highly suggest you check out his stuff, he has a lot of really awesome ties and makes excellent use of half hitches; that man can really engineer a tie.

How To Do The Tie

For this example, I'm using arm to arm.

So you've attached some kind of single column tie to an arm, using your awesome doubled rope shibari-ish technique.



Now comes something kind of counter-intuitive (feels really weird when you've been using doubled rope this whole time); you're now going to split your doubled rope, and create a half hitch in it, as seen next (you can also refer to the videos on tying off to other things for half hitch reference).





Next up, I'm going to move the hitch along the strand until it reaches the other arm.



The reason why we're doing this is that we need to create a kind of barrier, that's going to prevent rope from tightening down in an untoward manner on the person we're tying, similarly to the first tie in this book.

So we're using the magical half hitch as the first component of that barrier; because half hitches exploit friction amazingly, and that's really useful for locking your rope in place.

You set the half hitch against the limb, pretty much exactly where you want the rope to stop tightening down, and then continue wrapping over the limb. When you bring the rope up again on the other side, you bring it up just above or outside the half hitch, between your split strands. You can do this about twice; **if you want to add a third wrap**, you want to do that outside of the half hitch and split strands, because otherwise you're just not going to be able to have even tension across all three wraps of your new band.

It's simpler than it sounds. You'll see in a minute



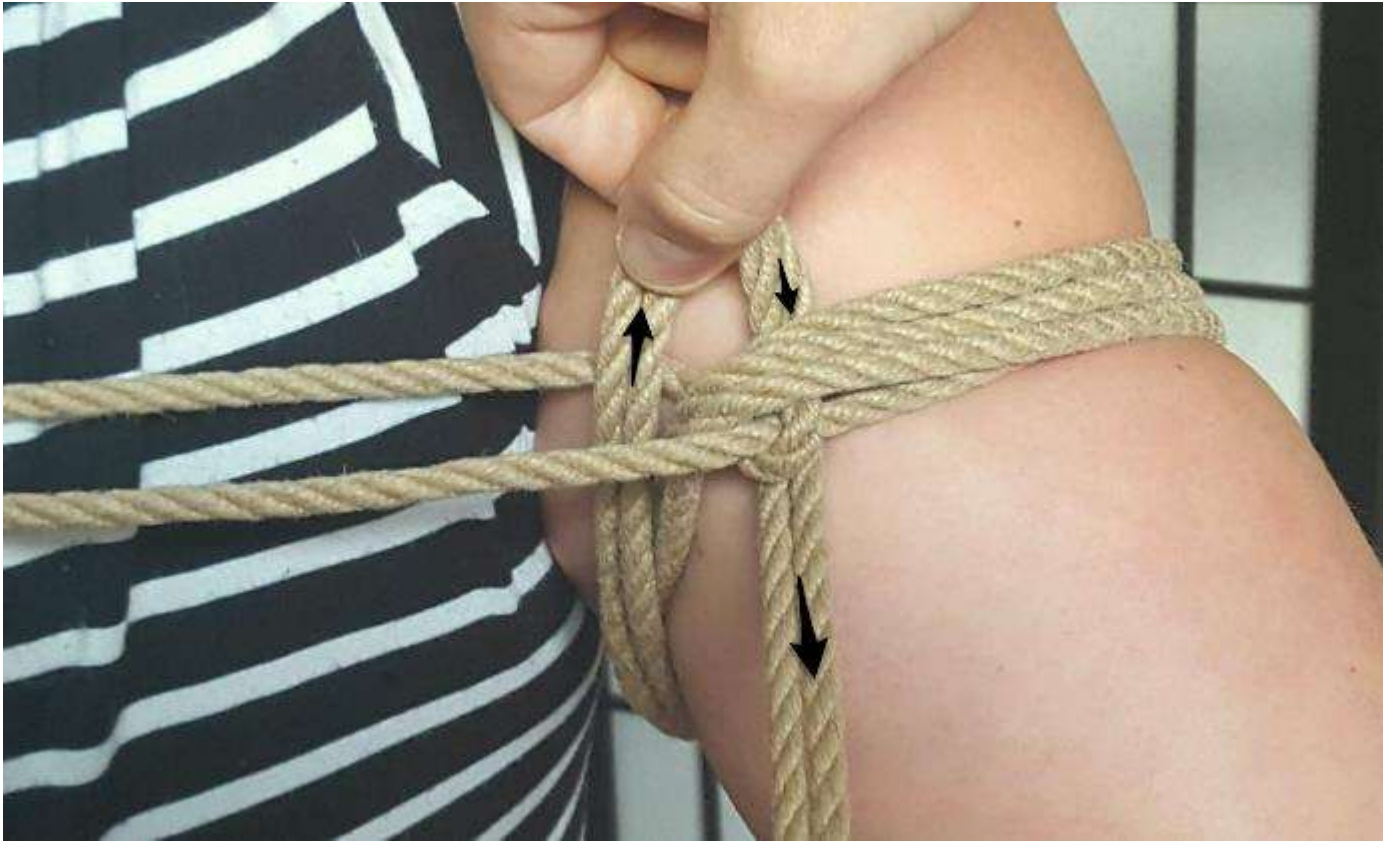
So in this next picture, I've created a simple two wrap band, and brought the working end of my rope up back through the split one last time. I am not about to form another wrap over the limb.



What I'm doing instead, is using my working end to add the **second part of my barrier; the rope that goes beneath my band and locks against the half hitch to prevent the band from tightening down.** (This is also why I said it doesn't matter if your third wrap is outside the third rope; because this "barrier wrap" is going to lock it against the half hitch anyway.)

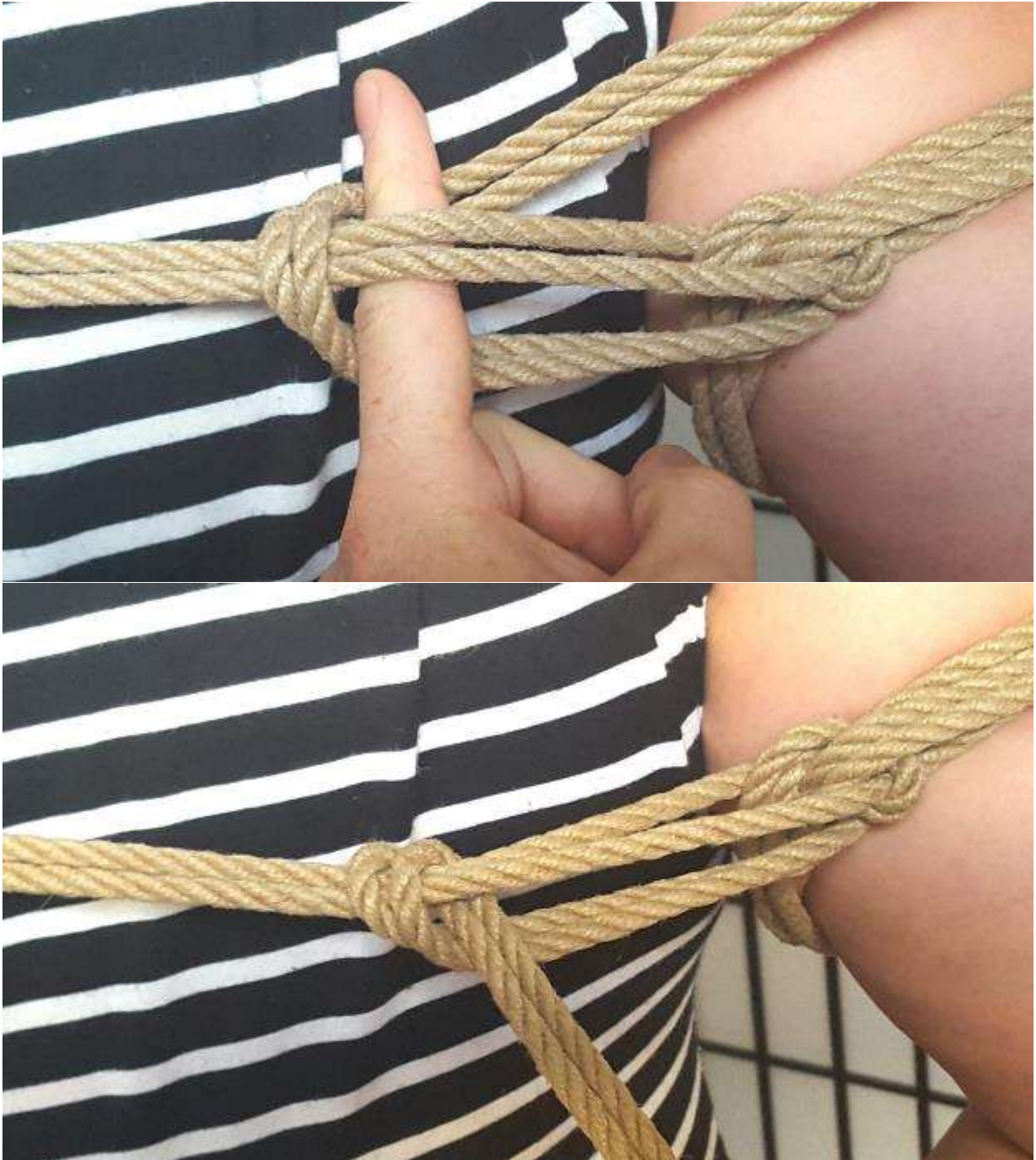


Again, good finger hooking technique is really useful for this.





Once this barrier wrap is complete, in order to finish this tie and lock it off, I'm going to create another half hitch, this time using my doubled working end, over that split strand of rope. I can then close the hitch on itself.



Once you have this hitch created, you just snug it down against the band of rope (which in this case, is that section on the arm). This effectively “closes” the tie, and prevents it from tightening down on the limb. If tension is applied to the rope, or the working end is pulled, it will tighten on the band of rope instead, similarly to the two column tie earlier in the book.



At this point, your secondary column tie is complete. You're now free to start using your working end to tie elsewhere, without fear of this band tightening down and causing problems.

Now, the secondary column tie takes practice, and also takes a good thirty seconds or so to tie. But with practice, it's more fluid, and you'll get faster at doing it.

In my opinion, the safety factor is worth the extra seconds.

Useful Note:

Very useful point: depending on what direction you go when you make your final locking half hitch, you can have your working end aiming upward or downward - which is useful to bear in mind for if you're planning to build your ties in a particular direction. About three photos back, you'll notice that I finished the tie with the working end going downward. This is because I'm about to show you a good example of putting the Secondary Column Tie to good use; you can use it in all kinds of situations, and for lots of different reasons, but this next is one of my preferred ones.

In the next picture, I've created more Secondary Column Ties going down the arms of the model. I had to add on rope partway through, and I've shown that; these are “working” bondage pictures.



Neat, right? But, when we get to the bottom, we can then tie the other wrist, and then reverse direction. We do the final half hitch so that the working end is going upward instead of downward, and we can build back up the arms, effectively forming a symmetrical armbinder. If you add twists to the intersections, it looks more decorative.



Aren't Secondary Column Ties useful?

As you can see, the previous two pictures were not "dressed" and were a bit rough around the edges. This is useful, because it means I can show you the difference that dressing and a couple of seconds more thought can make.

In this next picture, I've taken the time to dress the bands a little more; I've used munter hitches instead of twists at the intersections; and I've finished the tie with some vining across the top. Look at the difference.



As you can see, a little time to dress and smooth the tie can make a big difference. Dressing the bands is always useful to do; it spreads the pressure more evenly and is safer to use, as well as better looking. This "Secondary Column Tie" armbinder is also useful when you want to bind the arms with plenty of latitude for people who don't have that much flexibility; because the bands are tied separately and each one is locked off, it remains restraining without as much worry about slipping down. It takes a bit longer

to tie, but can be a very practical alternative for play purposes. There is a tutorial for a faster armbinder with a different technique later on.



Lesson: Chest Harness, Frictions, and More Cinches

For this section, I'm going to be going over the basic principles of tying a chest harness, which is a pretty awesome tie. I use them a LOT, for various different purposes.

The tutorial will cover

- what they're used for
- limitations of the harness
- how to create a "floor play" harness
- how to refine the harness for bearing load
- and a very useful trick to improve the neatness of the back.

What I Would Use It For

Chest harnesses are actually good for a lot of different things.

Use The First:

Shibari style chest harnesses are **decorative as all hell**. The first time I saw one in person I was at a party, and I watched in awe as this scantily clad chick wandered past me, smiling slightly, looking mysterious as all hell in this apparently intricate, decorative piece of foreign bondage.

And of course, they emphasize the chest. Enough said.

They're freaking GREAT for photos.

Use The Second:

Properly tied, a chest harness is actually **restrictive**. Individual bottoms may have more or less trouble wiggling out of it; I find that people with shorter arms tend to find it easier to escape these. However, tied snugly and well cinched, people will find them quite restrictive and not that easy to get out of.

A good chest harness is also effective for making someone feel helpless and really emphasizing that sense of being bound; with all that rope crossing the chest and other places, you really feel caught up in rope. As a guy, it's an interesting feeling trying to flex against all that restriction; there's a definite sense of the usual masculine power (upper body strength) being locked down.

Use The Third:

A chest harness makes for a really solid **anchoring point**. You can tie other things to it really easily, and all that rope spreads the load or pressure across the torso instead of concentrating it in any one place.

As an example, if you couldn't do a chest harness beginning with the arms, then you can do one beginning with a single column tie around the torso and then attach the arms to it somewhere later on.

This same principle of spreading the load and making a good anchoring point also makes chest harnesses very useful for partial or full suspension of the body's weight off the ground. That's risky business, with increased risk; but it's still a lot of fun, particularly partial suspensions.

I've also used chest harnesses in the past with a safety line to keep someone standing without fear of falling down. Useful when you have someone standing blindfolded and you can't put strain on their wrists due to a previous injury – the harness makes for a much safer anchor point than tying their wrists above their head, for example.

Note: The chest harness shown in this tutorial is a “floor play” harness. What makes it a floor play harness is the placement of the bands, and the tightness of the frictions; you can afford to be a bit more casual with floor play harnesses. In order to make it better for suspension or safety lines, there are a number of refinements that would need to be added for that, as discussed at the end of this section. Most pictures within this book other than this tutorial will show load bearing bands, placed slightly differently.

Use the Fourth:

If you’re one of those people that uses rope as a means of applying sensation, as well as a means of restriction, then chest harnesses are for you. They take a decent length of time to tie, during which you have LOTS of opportunity to interact with whoever you’re tying. Sliding the rope in a caressing motion across the skin, yanking a friction closed with a forceful movement, forcing your rope bottom’s body to move according to your will as you tie them... **it makes for a lot of fun.** And by the time you finish the tie, the person in your rope has already been very, very affected by the tying process, and they’re already well into that “play” headspace.

Limitations

- Rope bottoms with limited flexibility may have trouble keeping their hands/arms behind their back in order to do the style of chest harness depicted here.
- Because of the placement of the bands over the arms, care must be taken to ensure that the radial nerve doesn’t have a lot of pressure placed on it. Refer to the Safety Section.

How To Create The Chest Harness

(Note: if you have any difficulties with some of the terminology here, consult the glossary)

The basic principles of chest harnesses go like this

1. Start off with a single column tie – usually around the wrists behind the back, but sometimes on the torso.
2. Moving upward, create wraps or bands going around the whole torso, usually including the arms.
3. Use frictions to lock your wraps/bands in place against the stem
4. Use cinches between torso and arms to make the whole thing more restrictive and stop your wraps from going up over the shoulders.
5. Find a decorative way to finish and tie off.

Here's how to do it in pictures: Note that explanation comes first, then illustrating picture comes second.

Start with the single column tie around both wrists. Refer to the first tying tutorial, *The First Tie You Should Learn*— as you'll see, most ties start off with a single column tie. Try and make sure your bottom has the inside of the wrists facing each other; it's a lot safer in terms of circulation, tendons, etc.



Bring the rope up the back; you want it a few inches below the top of the arms. Then take it at right angles around to the front of the body. Ideally, you want to place the rope on top of the muscles, not between; but you may not always be able to locate those muscles, so prepare to readjust if it hurts or twinges.



Bringing the rope back around to the back, I'm going around the stem, and then using reverse tension and going back the way I came. That's a personal preference; some encourage keeping on going around to create the second wrap, but I find that this is more convenient for maintaining my tension and holding everything in place.



I now go back around the front to make my band of rope a bit thicker; as with any tie, the more wraps, the thicker the band, and the more comfortable and supportive it is.



Okay, in the next picture, I've made it to the back; now I've again wrapped around my stem to balance out my tension, and I'm about to form my first friction. Frictions are great; they hold everything in place while still being easy to undo later.



Working end goes in front of the stem, then under the band.



Working end is pulled down to one side.



Then up and over the stem again, coming down behind it.



And finally wrapping horizontally around the stem again to balance the tension before going to one side. **Note: This is not the only way to do a friction**, but it's probably my favorite due to the symmetry. Anything that locks off your tension and lets you take the rope in the correct direction will work. These frictions are firm, but not as tight as they could be; **for supporting load you want to compact them down tighter**. I'm now about to create my first cinch.



The next picture shows my first cinch. I've taken the rope that went to the side up between the arm and the chest, and carefully pulled it beneath the band of rope, and then pulled it downward over the band again. This is to lock the band in place and prevent it from sliding up over the shoulder. **Sliding a thumb under the band** has helped me create the gap that let me pull the rope through with minimal discomfort to the lovely lady here. Note that the cinch doesn't need to be tight; we just want it to hold the band in place.



I've brought the rope back through the gap between arm and torso, and under the stem (to keep it reasonably neat) as I move back around to the other side to make my second cinch. You'll note that I've added rope as I wrapped across the back; refer to How To Join Your Rope for instructions on this.



As you can see, the second cinch is exactly the same as the first.



Okay, so now I've wrapped the cinch around the stem, and now I'm about to make my second band. *In these pictures the band is quite low; that's designed to limit elbow leverage, and only works for floor or bed play harnesses. For more intense play or load bearing harnesses, you'll often find it's wiser to place the second band a bit higher on the arms, again preferably on top of muscle groups. Be guided by feedback if possible; be prepared to adjust if it doesn't feel "right".*



Around the front again, below the breasts.



And then again using the stem to maintain tension as I go back. Yes, it is distorting my stem somewhat; that's not a serious issue, and it can be fixed by adjusting the tension as I finish up these wraps.



The process for making the second friction is exactly the same as the first. This is me halfway through it; yes, it will take practice. It looks nice when you're done, though, and sits reasonably flat against the back.



Again, once the friction is done, it's time to cinch the band. Exactly the same process as the first time. These cinches **add more restriction to the tie**, giving the arms less room to wiggle around.



Same process as the top one, then back across the back beneath the stem to do your other one.



For all intents and purposes, we now have a **functional (non-load bearing) play or decorative harness**. We have two solid bands, which provide good restriction. One of the reasons the bottom wrap on this floor play harness is so low is to facilitate that restriction; it steals some of the leverage from the elbows. We have top cinches which prevent the top band for slipping off over the shoulders, and bottom cinches to restrict the movement of the arms. We're good. All we really need to do is tie off somehow; a slip-knot or vining or using a Cow-Hitch, and we're done.



But then we miss an opportunity to make something pretty. Here, I've brought my last cinch back around, wrapped around the base of the stem, and brought it up at an angle. I've used a Munter Hitch to secure the rope to the top band (*could have just used a twist, but I'm a fussy fancy pants*) and now I'm bringing it up over the shoulder.



I've brought the rope down over the shoulder, and bent it around the bottom wrap between the breasts, creating a V. Because hey, breasts. And I suppose it keeps the bottom band in place, too... but really it's just fun to emphasize breasts and chests further.



Having created my V, I've now brought the rope back over and then down the other shoulder. I've created another hitch for symmetry. Again, I could easily lock off here to finish the tie, but there's a neat trick that makes V shape harnesses more comfortable, **preventing them from digging into the neck.**



Taking the rope back beneath the arm, I'm about to create a sort of cinch.



By pulling the sides of the V away at a slight angle, I reduce the risk of the V digging into the neck. You don't have to pull it far. You then run the rope behind the back, behind the stem again, and do the same on the other side.



See? kind of a cinch.

Here's the other side done.



Now, I actually forgot to get a picture of the finished tie from this side. It was a busy afternoon, all right? So I invited another friend around to recreate the tie and make sure you all got a decent view of the finished pattern.



Pretty, right? And really practical and comfortable. I really enjoy chest harnesses. For practical as well as obvious reasons.

Finishing at the back isn't hard. You can bring the rope up to the stem and tie off using a similar method as the third one in How To Tie Off To Other Objects. It's basically a slip knot, which is safe, because it's tied only to rope.



Or you can do a similar thing as in the next lesson, where you take the rope upwards and vine between straps.



Variations:

Things that would make this harness more suitable **for supporting load/weight** (for example, if you have a safety line attached) include:

- Lowering the top band so that the top of it rests lower; ideally just about the level of the armpit. This lessens the likelihood of the rope pulling the cinches up into the armpit, which also hosts an important nerve junction known as the brachial plexus. There's a bunch of different nerves that spring out from there. That said, remember to keep the band on top of the muscles, not between, so as to protect that radial nerve. Compacting the frictions more tightly to make damn sure of no rope slipping while under strain.
- Locking off both top and bottom cinches against the stem with additional frictions; when the bands are put under strain via a safety line, they will not then tug the cinches tighter. This means less change and less tightening within the harness.

- Raising the lower band slightly further above the elbow by an inch or two. Almost every other chest harness in this book, particularly the ones in the safety line, show this sort of placement.
- More importantly, be guided by the feedback of your rope bottom; if it feels bad, take the pressure off and move the rope.

Increasing aesthetic and flatness:

One pro-tip is that every time you wrap around the stem, you make sure that the rope comes out from UNDER the stem before you continue. This makes the whole thing look tidier and makes the rope lie flatter. If you look at the previous pictures, you'll note that I haven't done that after the frictions; and it's actually quite noticeable, whereas the cinches lie nice and flat against the back. Seriously, test that. It makes a difference. Next are pictures of the same tie on a different model, with that under-the-stem refinement added. You'll see that the back looks much cleaner and neater, as well as sitting flatter. Once you've got the basic structure of the tie down, I would suggest practicing this refinement for that added extra. It's not strictly necessary; but does add a certain something.





And, just to add one more variation to your toolkit, there is also an alternative means of doing your cinches.

This is perhaps not quite so restrictive, but is more efficient when it comes to lessening the length of time it takes to do the tie, and also uses less rope.

So next is a picture of a harness with the top and bottom horizontal bands completed; only unlike the previous harness, there have been no cinches added after **either** top or bottom band. There's a reason for that.



After completing two horizontal bands, I'm now going to cinch both top and bottom bands at once. I take my working end, and take it to one side after locking off the band. You can start whichever side you like.



I then bring the cinch up over the bottom band, and then hook it over the top band.



I'm going to weave my working end around the existing strand, which makes it both decorative and serves to sort of "lock" the space between the two bands. It's less likely to compress any further now. It also looks quite nice.



Once you've completed the twist, you run the working end back to the back, lock off the tension by twisting around the stem, and do the other side in a similar fashion. It's also a good idea to dress your harness, flattening the bands of rope and ensuring they're resting in the appropriate places.



Following that, finish in a decorative fashion again if you like. There are lots of other chest harnesses online, with different finishes, and different designs. I encourage you to look them up on Youtube and other places so you can learn different styles and different tricks and tips as well.

Lesson: The Rope Armbinder and Laddering or Lacing Columns Together

What I Would Use It For:

Use The First:

First, of course, there's the basic wrists-bound-behind-the-back restraint.

However, this tie is more restraining than your basic wrist tie, because it limits the mobility of the arms themselves. When you watch someone try to get out of rope, you'll notice that they bend their elbows a lot as they twist around and try to get leverage to yank at the wrist tie. What this tie does is take away the advantages of elbows. Suddenly, the bottom can't bend there. There's an extra degree of powerlessness.

Believe me, that has an impact on their state. Really adds to the moment before you do whatever else you've decided to do.

Use The Second:

If you're tying a female bottom, then this tie forces their shoulders back, and their chests out. It leaves their entire front vulnerable, and **emphasizes their breasts**.

Which of course looks delightful, but also makes the bottom acutely aware of their vulnerability and the potential for sexual objectification. You can create a lot of fun by pointing this out – how delightful it looks, how gorgeous she is, how you're going to have all the fun in the world with those lovely breasts. *And she has absolutely no power to stop you.*

So much fun.

With men, of course their chests will be emphasized as well, but really you're going to be enjoying muscles more than breasts. Not quite the same effect, but still fun when you're into that.

Limitations:

I've noticed that some rope bottoms don't have the flexibility to do this for long. With one woman, I found that just having her shoulders back in the position required pinched a nerve and caused pins and needles, even before rope was placed. So you'll definitely get variable results with different rope bottoms.

Stretching helps a lot to improve flexibility, however I suspect with your more muscled rope bottoms, you'll likely get more of those nerve issues when bunched muscles pinch a nerve.

You also don't want to place someone on their back while they're in this tie, unless you really want to make them uncomfortable and miserable. It's just unpleasant, and could lead to harmful things happening to their arms.

How To Create The Armbinder:

(Note: if you have any difficulties with some of the terminology here, consult the glossary and the previous lessons)

Start with a double column tie around the wrists.



Bring the rope up until just below the elbows, then wrap around. Make sure to maintain your tension as you go. I like to put one arm around both of the rope bottom's arms to hold them together while the other hand wraps (*additional dominance to the tying process, plus holds the arms together*), but hey, use what works for you.

If I'm using thinner rope, then I'll wrap twice around the arms to spread the pressure, but if thicker, then once works fine.



Note that I've wrapped downward; this is because I'm about to lock off tension by going back under the wraps.

So here I go creating a friction by wrapping under the bands and then pulling upward. This helps me to maintain my tension, and prevents the tie from falling apart (*it does take some practice, so if you don't get it the first time, that's okay. Practice more!*)



So now I've done a very simple friction by wrapping under both bands, going down again to complete the wrap, and then pulling back up. The friction has locked off my tension nicely, and looks reasonably clean and simple (*Note that this also forms a cinch; that makes it more restricting by pinching the bands behind and in front of the arms together, so they have even less room to move around*).



Now, in the next picture, I've used the exact same process to create another band **above** the elbows. This is because it puts less pressure on the actual joint; **you do NOT want to damage the joints**, so putting the pressure of the bands above and below the joint instead of directly on it is generally considered a wise move. In this next picture, I'm also taking a moment to **dress** my wraps, running my fingers below them to bunch them together. This makes certain that the tension and pressure are even, and reduces the risk of pinching skin in unpleasant ways.



Side benefit of dressing your wraps: it makes everything look a bit prettier, neat and tidy like.



So you can put as many bands as you like on this tie; I've gone with two for simplicity's sake, but you can do more if you feel like it. Eventually though, you need to figure out some way to make the whole thing stay up. If you don't find a way to do that, the whole assembly is going to slide down the triangle that is your rope bottom's linked arms, and look silly.

I like to create a wee harness, to lock everything in place and further emphasize the breasts. Because hey. Breasts. They're pretty.

So next, I've added on some rope (slightly messily) and I'm about to create the simplest practicable harness. I could just do a couple of wraps around the chest; I have seen that done; but I like harnesses.



So, I bring the rope up over a shoulder, and then down on the inside of one breast. This technique will be more difficult with men, but doable.



I then bring the rope down, underneath one arm, and across the back, **beneath** the stem of the rope going up. Going beneath looks tidier and allows the rope to lie flat against the skin.



I then take the rope beneath the other arm, and up, again on the inside of the breast. I am, in effect, creating straps.



Right, now I'm bringing the rope back down to the existing intersection, and I'm about to create a neat little friction to lock off my tension before continuing.



See? Very simple, but it does lock off the tension, and now allows my rope to travel horizontally.



So I've brought the rope around horizontally beneath the arm, and now I'm wrapping between the two straps. This prevents them from slipping to the side and falling down the arms, which would then let the whole armbinder slide downwards.



If you like, you can then vine the rope around and create a nifty little handle, but if you like the way it looks as is, there's no need (*me, I like handles. Makes it easier to throw people around on a bed*). After the handle, I continue to bring the rope around horizontally to the back.



At this point, the challenge becomes deciding how to use up the rest of the rope. The harness and the armbinder tie are essentially finished; I just need to lock off. And use up all my gorram extra rope. I could get a bit artsy with it, and use my strands to separate the stem and create diamonds going downwards...



Or I could go with something a bit flatter, and vine upwards between my two rope straps. Always simple and fun to do (*vining can be done around two ropes or back and forth between, as in this example*).



Keep in mind that you can make your harnesses a lot of different ways; just go with whatever you feel like at the time, as long as you feel that it's effective and will hold your armbinder up.

So here you go folks! One armbinder. Lots of fun.

The additional lesson in this tie is that I've just taught you is **laddering**, or **lacing**; this is the technique where you go up the arms creating midrope wraps as you go. This can be applied to legs as well as to arms, to single columns as well as to double (*though obviously you can't cinch the single columns*) and with it you can tie someone very securely into a cocoon if you like. So you can take the technique for creating this armbinder, and apply it to a bunch of different situations. Check out the extras at the end of the book for an example.

There are a bunch of different ways to tie armbinders: coming up are some other examples that were alive and well on the internet at time of writing (You'll note that some of these use longer lengths of rope; this is a good opportunity to observe how cumbersome it is to pull all of that through). Some people find it's much easier to manage the problem of tying up legs or arms without the rope sliding down by using a "reverse tension" style, as with the Crab Tie or how I did the chest harness; if it works for you, then go for it!

Another useful tip: Ladder ties or “lacing” are great to thread into existing harnesses or other ties. There is an example in the “Satin Robe” extra at the end of the book.

<http://www.monkeyfetish.com/content/index.php/rope-tutorials/108-ambinder-tutorial-2-0>

<https://www.youtube.com/watch?v=fmnwbJo3J00>

<https://www.youtube.com/watch?v=GovRlmcteB8>

Lesson: The Basic Principles of Breast Bondage

This tutorial has two functions. The first is to teach you the basic principles of breast bondage, and the second is to encourage you to experiment and to improve upon the tie shown next, in whichever direction you like; aesthetic, functional, whichever.



What Breast Bondage Is Used For

Breast bondage serves two primary functions.

The first is of course to make breasts more prominent and noticeable. This can be a fun way to sexualize or decorate someone, and can be fun in private or at kinky parties.

The second function is to alter the sensation in the breast; people frequently find that breast bondage either increases their sensitivity, or decreases it, depending on the person. I've found that different people get very different results from having their breasts bound. This can be fun in using lighter stimulus for the more sensitive, or heavier stimulus for the less sensitive (e.g. feathers or floggers). Some people will find themselves enjoying sensations on their breasts that previously either wasn't possible or simply had no effect on them whatsoever.

It's not particularly easy to do breast bondage on guys; and the smaller the breasts you're seeking to emphasize, then the less you'll be able to make them "pop". That said, you'll also end up needing less rope as well, so there's a bit of a trade off there.

The Basic Principles

The idea is to

- a) Compress the breasts with the frame of your tie, and
- b) to then use rope to make them “pop” further.

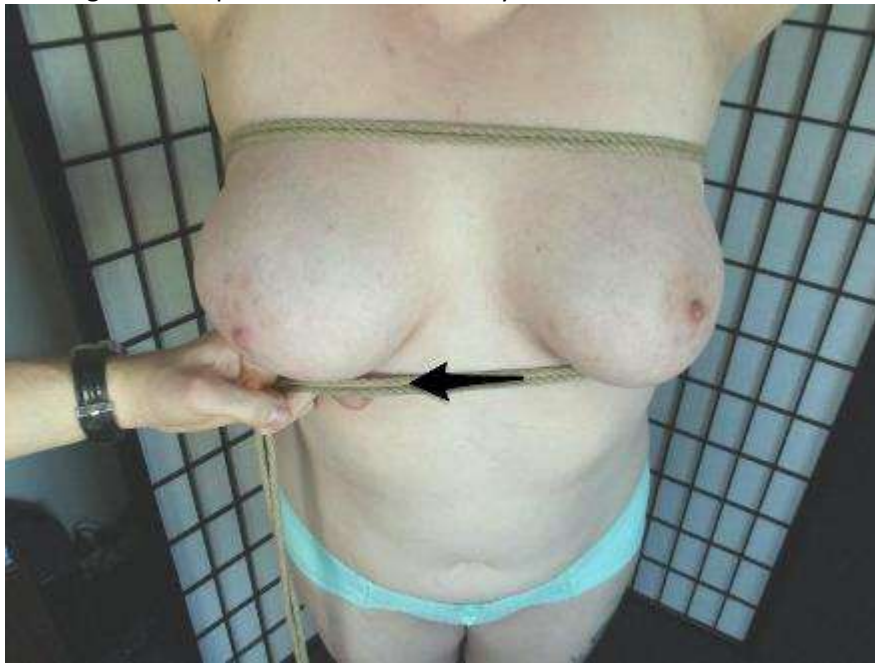
Here is one method to achieve this goal. Start with a reverse tension column tie, similarly to the “Crab Tie” tutorial. Run your working end through your bight, and tighten down.



Place this first band above the breasts.



Next, take the working end of rope back around the body below the breasts.



Again, similarly to the crab tie, when you come back around the body, run the working end back around the existing bight. You don't need to worry too much about locking off, as arms aren't involved in this tie.



Bring your working end back around to the sides. Your task now is to cinch the upper and lower band together, at the side of the breast.



In this example, I've used a hitch to prevent my rope from sliding around all over the place as I create my cinch. It wouldn't be nearly as effective without the hitch.



Once again, good finger hooking technique is really helpful with this sort of thing, especially if you want to create the tie with the least amount of discomfort to the person you're tying.



And again, I've used a hitch to lock my rope in place and prevent it from sliding as I finish my cinch.



The next step is to bring the working end up under the breast, and to work on creating a new cinch in the middle of the breasts.



As you see next, even with a little cinching, the breasts are already getting some emphasis.



I have then tucked the rope around my middle cinch to lock it together, and then continued beneath the next breast along the existing line of rope.



And once again, on the other side of the breast, creating a cinch, much the same as the first one.



Again, I've used hitches/a friction to lock it all in place.



So this is the basic frame of the tie. A band above, a band below, and cinches all around the breasts to compress them together.



Now, in order to make them pop out further, I need to compress them outwards. So at this point, it can be useful to begin "figure-eighting" your rope around the breasts.



In the next picture I've had to add on some rope; the knot there is simply the add on, not an additional part of the tie.



It can be helpful to lay your strands as flat and carefully as possible, both to avoid pinching flesh and to add to the aesthetic of the tie.

As you can see, the breasts are now compressed outwards; at this point they will feel quite firm and hard, and the skin will feel tight. All that is left to do now is to finish the tie behind the back.



In this example, I've simply woven the tails around, relying on friction to hold it closed, and left it as flat as possible for comfort.



So there you go. The basic principles of breast bondage.

After seeing this framework, I encourage you to find ways to add to or even improve on this tie. One thing I could have done better in this previous tie is use symmetrical hitches on both sides of the breasts; I could have also found ways to continue the tie into a corset by using reverse tension wraps going downwards, or even added shoulder straps. There is a lot that you can add on to this tie.

Lesson: How To Create A Safety Line

Knowing how to do a safety line is a useful, useful thing. Particularly if you want to keep the person you've tied up on their feet for any length of time and you have any worries about them falling over.

Before we get started though, a couple of warnings:

1. Whatever you end up attaching your safety line to, make sure it's capable of holding the person you're tying, plus more. There's no point otherwise. You might be using an overhead beam or some kind of very securely anchored fixed point – but whatever it is, make damn sure that it will support the weight of the person. Test it yourself by attaching some rope and swinging around beneath it or something, or better yet, swing TWO people beneath it at once. If it wobbles or even looks like it's coming loose, don't use it.

2. Secondly, what I'm about to show you is useful for one purpose only. It's useful as a safety line that will hopefully prevent someone from hitting their head if they lose their balance and fall down. It will be uncomfortable if they do, but better than hitting their head. This "safety line" is NOT a suspension line, and please don't treat it as such.

I'm going to refer you back to the section on "How To Tie Off To Other Objects" earlier on in this book, because this uses exactly the same principles as those do. You might want to take another look at those videos before you get started here (**Note:** most of this tutorial relies on the friction of natural fiber rope; refer to the note at the end regarding synthetic rope).

There are two basic ways that I would do a safety line; you may eventually find someone else who teaches this, and if you find it better or safer than mine, I encourage you to use that. However, this will definitely give you a good start.

The means of tying off the line is made deliberately simple, and with as little potential as possible for knotting up and making it difficult to get someone down if you need to. I mean, let's face it: if someone suddenly declares that they need to come down, they usually mean **right now**, or as soon as possible; so the last thing you want is to have to take some time undoing knots that have gotten complicated and compacted on you.

By keeping the line holding them up simple, it makes it much easier to undo everything quickly and smoothly and get them down without incident. Also useful if someone suddenly declares that they're feeling nauseous and that they're about to throw up.

A Safety Line Without A Harness

This is really, really simple:

Create a single column tie around your person's chest, under their armpits. Make the band at least two wraps, or more if you like, and tie off with a secure knot, like the one shown in the single column tie tutorial. Take the tails of your rope, and thread it through/over your support or fixed point (I have rafters, and a painted steel bar between those rafters which is very securely attached, and can support at least three people; I usually have a carabiner or something attached to that so as not to get paint on the rope).

Use any of the three methods shown in “How To Tie Off To Other Objects” to create your safety line. Here I’ve shown three half hitches plus a “quick fix tie off”, however in this instance, the Quick Fix Tie Off is simply being used to use up my extra rope. Were I using the Quick Fix Tie off by itself, I would make sure it was firmly snugged up against the support.



When tying this, make sure that there is enough tension so that the safety line is taut even in the standing position. You don’t want much slack; because if they do trip or fall or slump, and there’s slack

in the line, then they will be very suddenly caught by the line, with an abrupt jerk. That's not the greatest. Ideally, you want them to be somewhat supported even while standing.

A Safety Line With A Harness

Another way of doing this is shown next, using a harness. This is actually my preferred way to support someone in a safety line, partly because I enjoy tying harnesses and the interaction that can be had in the process, and partly because the multiple load bearing bands distributes the pressure a bit better. That said, this is a bit trickier to do.

Create a load bearing chest harness, with bands placed carefully on top of muscle groups on the upper part of the arm. Ensure your bands are smooth and flat over the arms.



Next up, you're going to start threading your safety line under the load bearing bands. Keep in mind you don't have to include the arms in the harness; this can just as easily be done around the torso. You'll thread your safety line from top to bottom, bight first, and then across to the other side, as in the next picture.



Once you have it threaded, it's a good idea to lift the parts of the rope between the two bands, forming them into peaks, or "mountains" as I've heard them called.



Once that is done, you're going to start forming a single column tie around those mountains. Take your bight (shown to the right in the above picture) and thread it over, then under the peaks, as in the next picture. This is very similar to the single column ties already shown in the book.



From here on, you simply form a loop with your working end (Refer to The First Tie You Should Learn for more detailed instructions) and then run the bight through, back under your mountains, and then through the loop again, before tugging the working end to close the loop and finish your single column tie.





See all those loops created by tying the “mountains” into a single column tie? The idea is that the pressure and tension from the safety line will be divided between them, so that they pull evenly at different parts of the bands. This is set up for a person who is going to be on their knees, bent forward, with their back roughly parallel to the floor, which is why the knot is roughly in the middle, so as to distribute tension evenly.



If the person is going to be standing up, supported by the harness, you want to create the knot more toward the top of the shoulders, as this will divide the tension a bit differently. The “mountain loops” at the top will look smaller, and the loops at the bottom will look longer, so that the tension pulls at the bands evenly despite the change in position.

Again, refer to “Tying Off To Things” for information on how to do the safety line tie off. Any of those three methods will work reasonably well, though I do rather favor the “Quick Fix Tie Off”, or you could do it as I have in the simple safety line.

Important Note: If you’re using synthetic rope for your safety line, then rather than using hitches, I recommend using the “Quick Fix Tie Off”, or otherwise, the “Vining” approach. Synthetic rope has a lot less tooth (friction), so relying solely on hitches just doesn’t work as well.

Lesson: How To Tie A Crotch Rope, and How To Use It For Fun And Games

This section can technically be considered a bonus; it wasn't originally planned for the book, but it is useful enough that I think you'll gain value from it.

I wasn't planning to do a crotch rope tutorial, because honestly they're pretty easily found on the Internet.

However, due to a recent and very fun occurrence, I've decided that in conjunction with the right information, they're so freaking valuable that I should most definitely not miss them out. That would be a terrible plan. You DEFINITELY deserve the opportunity to enjoy this.

So my lovely partner Blue and I had a date where she decided to put on a very erotic show for me. I like shows. They should happen more often (I might arrange that). And this show involved excellent use of a crotch rope, so much so that I was really impressed. I learned new things, in addition to having a spectacular time.

So first I'm going to give you the tutorial for the tie, along with some of the uses, and then I'm going to get quite a lot more specific about a very fun thing you can do with it, and a piece of equipment I highly recommend that you obtain. Sadly, this is a female only version; I don't know the guy one, but I bet with some thought, you can come up with something.

Type of Rope:

Blue and I had a good discussion about this; and sadly, we agreed that there is no clear winner for this. I'm showing the tie with cotton rope, but nylon or synthetic can work as well. Cotton will be softer, but have more friction; nylon will be slicker, but also firmer and may dig in more. Silk might be very fun, but it's going to be up to the person wearing the rope. As for jute or hemp, you're likely to get a combination of high friction and firmer rope; use at your discretion, and remember; you're going to have to wash it. So bear that in mind when choosing your rope as well.

How To Do The Tie

Start with a reverse tension single column tie around the waist.



You're probably going to want to make at least two wraps, at which point you're going to need to lock off your tension so it doesn't tighten too hard. Fortunately, that's pretty easy.



You make a loop, and then effectively make a half hitch which closes on itself to lock everything off nicely, with the rope going downward.



Now things get interesting.

Variant 1:

A nice tight line with a knot in it. The idea is that the line and knot pass between the labia, and the knot is in such a position that with the slightest back and forth motion, it will rub against the clitoris. However, due to the various changes in tension that can occur over time with a tie like this, it's often a good idea to tie multiple knots in a row, so as to optimize your chances of making contact in the way that you want to.



Variant 2:

A split line. This can be particularly helpful. Blue worked this out on her own, and then found that other people on the Internet (specifically Tumblr) were doing it too. The idea is that each line goes on either side of the clitoris and is quite tight. What this does; basically, it forces the hood of the clitoris back and leaves the clitoris more exposed, and thus more available for stimulation. Very, very useful when the biology is such that the person in question has either an overly protective hood or a smaller clitoris.



The line then passes down beneath the crotch, and then comes up between the cheeks on the other side, and then beneath the waist wraps. How tightly you do this is up to you (some people like it very tight, others not so much. Test with each person).



At this point, you have some fantastic options for various predicaments. You can attach the end to a harness, or hands, or hair, or even keep it in your hand if you want to have a direct effect on how tight the rope is or how it moves in any given situation. You can actually vibrate the taut line with a vibrator, and the rope will transmit the vibration to where it does the most good. There's a lot that can be done for fun and profit.

In this instance though, we're going to tie off. There's a few different ways to do that; because I have extra rope to use up, I'm going to make a friction and then use the rest of the rope for added comfort.

The rope goes under the waistband, back down to one side over the waistband, and then passes beneath the stem. It then goes back over the waistband, coming back down beneath before you wrap around the stem to lock off the tension again.



At this point, if you still have a lot of left over rope left, I suggest wrapping around the waist a few times for added support, then tucking the ends away beneath the waistband.



(According to Blue, this also feels quite sexy and supportive.)



Now we move on to something else.
Have you ever heard of a Sybian?
Google it. Go on. I'll wait.

For those who can't be bothered, a Sybian is effectively a nice, rounded, vibrating machine that people can seat themselves on for vibratory enjoyment purposes. They often include a rod which can move around or vibrate, upon which can be attached various insertables.

Here's how to combine a crotch rope with something that reminds me very much of that.

You will need:

- A nice split line harness, attached where the split does the most good.
- A wall-powered vibrator; I highly recommend the Fairy Wand version, but a Hitachi will probably work just as well (this is the piece of equipment I recommend you obtain)
- A pillow which is both reasonably firm, yet still soft enough to bend.
- A towel. Very important not to forget the towel.

Take your pillow, and roll it up into a cylinder.



Next, cover said pillow with a towel of whatever color. Get your Fairy Wand or other wall-powered vibrator, and plug it into the wall (*I got mine from eBay; if the plug doesn't match your socket, you can get universal plug adaptors. Very useful*).



Next, insert the vibrator deep into the rolled up pillow, and switch on.



And then, have your nicely tied person go for a ride. It's a VERY fun thing to watch. The pillow transmits the vibration to a broader area, including both thighs and groin, and the split rope harness adds to the connection between the person and your Sybian like device nicely; pretty much ensures a good contact with the most sensitive point.

One last variant; crotch rope harnesses are also very good for holding in insertables, and they conduct the vibration wonderfully.

For a more detailed explanation of the mechanics:

For those who have sensitive enough bits that direct contact with a powerful vibrator overwhelms them before orgasm, this becomes a very useful device. The vibration accumulates through thighs and groin at a tolerable rate, the crotch harness transmits and focuses the sensation, and there is plenty of room for riding and enjoying friction, on top of the building vibration. Insertables can make for an additional fun component to this game.

It's a very, very good time, both for the person riding and the person watching or otherwise interacting with the rider.



Lesson: How To Create New Ties

The means to create new ties is fairly simple.

Generally speaking, what you end up doing is taking a tie you already know, such as the single column or double column tie, and starting from there. Then you move on to using your long working end or rope tails to do other things, often incorporating principles or techniques used in other ties, but adapting them slightly to suit your purpose.

I'll give you an example, showing the train of thought that goes with it.

One time, I was doing some rope lab with a girl I was playing with at the time. Let's call her Susan. I wrapped white cotton rope around her wrists from in front, securing them with a double column tie. Good. Great starting point. I wasn't too sure where to go next, but I decided I felt like having her hands behind her back, making her more helpless. How to achieve that?

I lifted her bound wrists using the trailing working end as a handle, and pulled her hands and wrists up and behind her head in a smooth, flowing movement, so that she ended up with her bound wrists behind her neck and her elbows pointing upward.

I wanted her wrists to stay there, so I took the working end of the rope and continuing down the line of her back, I made a wrap around her waist, securing the rope so that her wrists were now forced to stay back by the anchoring wrap around the waist.

She could still move her arms about too much though. I used a friction to secure the waist wrap, then ran the working end up her back again, parallel along the line already extending from the wrists. I got to the middle of the shoulder blades, and then paused to consider. I wanted both of these lines along the back to stay together - it was more aesthetic that way - but I was also going to need to move the rope in another direction.

Aha!

I secured the parallel lines to each other with a half hitch, just at the middle of the shoulder blades. This bound the lines below that into parallel, which looked nice, and also allowed me to take the rope in another direction above that.

Now I started to spiral the rope around one of the raised arms, similarly to if I was doing a futomomo, and then began to friction back down the intersections on both sides, binding it all together. I finished that, returned my line to the parallel stem I had created before, wrapped around for symmetry, and then did the other arm in exactly the same fashion as the first one.

Now her arms were wrapped in spirals of rope as well. She had a whole lot less arm movement available to her. She looked more helpless, her head slightly bowed forward by the pressure of her arms, her wrists clearly secured.

But I had a fair amount of rope left. How to finish off?
Well... I could always put some across her face.

I moved the rope upward again and began wrapping rope across her eyes, using her ears as a marker. I moved across her face with the rope, wrapped around some of the rope going up her arms, and then came back. I locked off the final bit of tension, again using the rope going up her arms to wrap around, and then simply vined back down my stem to finish the tie nicely.

Aesthetically, it looked amazing. A bound, helpless, blindfolded girl, with the whole front of her body available to me.

Practically, I could easily move her onto her front or her back, though I suspected the pressure of her arms would give her a neck ache after a while. And I might want to prop the arms with pillows so the wrists didn't dig into her back if she was lying on it...

With all the white rope crossing her arms, making them look like stubby wings above her shoulders, and the blind fold, I decided to call it the "Blind Angel" tie.





Helpful Tips

Creating new ties isn't that difficult. As stated before, it's pretty much just starting off with a single or double column tie, moving the person into the position or positions that you want, and then using rope to reinforce that position. There are a few things that definitely make it easier though.

- If you want your new tie to be more restrictive, find places to cinch bands of rope together. Cinching is AMAZING.
- If you want it to be pretty, strive for either a symmetrical, or a deliberately asymmetrical look. Asymmetry seem to work best if you cluster your ropes together.
- Don't forget that hitches, particularly munter hitches, are helpful for joining ropes, and that a cow hitch will not only lock off your tension, but also allow you to bring your rope back in the opposite direction that it was going. That can be very useful.
- Once you've completed your tie, if you want to be able to recreate it, it helps to give it a name, preferably a descriptive one. Taking a photo helps as well, so you remember the general effect you're trying to achieve.

Other Ties Worth Looking Up

There are a few other ties that are fairly easily found, and are definitely worth your time to look up. I haven't included them in the book because they're easily found in other locations, so it made sense to make you aware of them and point out how to find them.

-The Karada, or the full body harness. This one is really easy to find – it's a favorite of many because it's surprisingly simple to tie and it looks great. There are tons of tutorials out there. I recommend googling "How to tie a karada". You'll get plenty of results. This harness is made up of diamond patterns, and aside from looking great, it's also useful for getting someone to wear a full body harness under their clothes during the day (I recommend winter) or during a date. The effect is to make them very aware and often aroused about the fact that they're still in bondage, in a public situation. The harness is also really good as a base for additional bondage that you might add later (e.g. tying wrists and ankles to it later on for more restraint) or just for really decorative groin stimulation.

-Moving on from that, there is a variant of the chest harness which incorporates a similar aesthetic to the karada, and is often referred to as the "Hishi gote". This serves essentially the same functions as any other chest harness, but is more decorative. Innovative Fiber Arts have a tutorial on it on their blog at time of writing: Here's the link <http://ifavermont.blogspot.co.nz/2013/12/the-hishi-gote.html?zx=479e06df908009dd>

-The Pentagon Chest Harness: Again, Innovative Fiber Arts have a version of this, and Two Knotty Boys have a Youtube tutorial on it. This one is great for decorative bondage or if you have some kind of ritual or cult themed role play going on.

-The "Rifle Tie". This is a useful way to tie someone's hands behind their back in a very awkward position, but which can be useful when your partner has some flexibility issues. Google "bondage rifle tie".

-How To Tie Hair – this is incredibly useful, but there isn't a huge amount of tutorials available on it. The best tutorial I've found on it so far is on Twisted Monk's website (he's also a rope vendor!) and also on Youtube <https://www.youtube.com/watch?v=8Hb1m-armi0>. Hair ties are freaking amazing for creating all kinds of predicaments.

(pictured next: A hishi gote style harness with the second style of cinching)



A Case Study: A Simple Two Column Tie

(This case study explores the "restrained kink" bondage game, and also shows how rope can be adapted instead of more "standard" BDSM furniture. Be aware that it also explores the S&M aspect of BDSM bondage play; with some scary/mean themes involved.)

We were at a local kink party. My play partner for the night and I had planned an impact scene. We'd thought through the details carefully, and we were both confident about our communication. She was eager as hell; I was a bit more nervous.

And there was a problem.

I was prowling around the dungeon on the second floor. The whole area looked like a church, almost, with a long peaked roof - only in this church, the cross had chains and shackles dangling from it.

And it was in use. As was almost every other piece of equipment in the room. This was a problem. My play partner needed to be supported by something, or she'd have a much, much more difficult time. She needed something to hang onto, something to keep her upright. And this was going to be a challenging scene. I was nervous too; it had been awhile since I had played such a brutal role in front of people. What would they think? How would they react?

Regardless of that - without support, I didn't feel comfortable doing the scene. None of the people playing currently looked like they were going to be finishing any time soon.

Then I had an idea. I looked up. Along the rafters supporting the roof was a long metal pole, placed there deliberately and fastened in place by one of the members of the house, who was very into rope suspension.

I put my bag down and pulled out a long, doubled length of rope. I aimed, swung the rope a couple of times to gauge the weight, and threw. Missed. Tried again. Missed.

Tried AGAIN.

Got it.

The rope slid over the pole and came down the other side. I looked around. Yes, this would do.

There was enough space, and actually, it would add to the scene more than if we were using the cross. I left my bag where it was, and went and fetched my play partner.

She didn't know about the change - so I explained it quickly, and she agreed. She was very eager.

Beneath the hanging rope, I ordered her to take off her clothes. She went down to her underwear, a lovely, skimpy piece of material, and I let that stay. Her ass looked amazing.

I seized both wrists abruptly, and she let out an audible gasp and tensed up, electrified. Using my height and body weight, I forced her down backwards onto the floor, carefully guiding her descent so

that she didn't fall. She was shaking now. I reached for the piece of dangling rope and wove it around her wrists.

The first tie actually didn't go well; it had something to do with my own nervousness. I stopped, looked at it, decided I couldn't tolerate it for this purpose, and then re-did it, disregarding whether it would look like a lack of skill or not. Tying it wrong wasn't a problem - but playing with it wrong would be.

I finished the two column tie, and noticed my partner's eyes on me.

"I was going to say something, but you re-tied it anyway" she whispered, aware of the onlookers.

Surprisingly, she looked reassured.

I nodded. The double column tie was secure now, and that was far more important than getting it right the first time.

Then I gave her an evil grin, stood up, and pulled the other length of rope downward. She was yanked upwards. "Grab onto the rope!" I snapped.

She did so, trembling again.

I added a few half hitches to lock the rope in place, and then tied off using my favorite quick fix. She was hanging on with both hands, her heels raised just slightly off the floor.

I circled her, my arms coming around her, fingers spread like claws as they ran over her skin. "I'm going to fuck you up, little girl... I'm going to make you scream and whimper and beg..."

She shook violently and closed her eyes, her breath coming out in a sigh.

Okay, she was DEFINITELY turned on by that. Masochists, man. What the hell? I will never understand these people, I thought. But that didn't mean it wasn't fun to make them react...

I reached into my bag and pulled out a flogger, swishing it through the air, circling her. She could feel the air movements as it brushed close to her skin, and she kept her eyes tightly shut, but I could see the goosebumps along her back and sides.

Then I began to strike.

I switched floggers partway through - I began with heavy and thuddy, and then switched to lighter, stingier. Her back, legs, ass, and breasts were all reddened by now, but I had to be careful to keep ramping her gradually, so she could take the more intense stuff. Nicer now meant I could be meaner later - and she would love it.

The heavy flogger had nearly knocked her directly into subspace, the heavy thuds having the usual soothing effect. Now the stingy one set her skin burning.

I loved the noises. Breathly moans replaced by higher pitched, more intense cries. I brought her up to a peak, then let the floggers fall onto my bag, and then undid my belt.

She heard the buckle, but at this point wasn't as reactive; she just stood there, quivering, hands still clenching the rope tight. There was enough stretch in the above line now that her feet were making firm contact with the floor. I checked her wrists briefly, but the discoloration was minimal. Nice circulation, this one.

I began idly flicking the belt in the air about her so that she could hear the snaps, the little puffs of air as it snapped close to her skin. Her eyes flew open.

"Close your eyes!" I growled.

She did so. Not being able to see made it scarier for her. Mean? Who, me?

I started with the body of the belt, stepping closer, allowing slower, meatier strikes. Upper back, ass, calves. One, two, three. Then I moved around to the front. I had to be careful here... but this is why I had practiced. One, two, three. Upper thighs, stomach, left breast... and boy did she yelp on that one. Her eyes almost opened for a second, slits showing, before she closed them again.

I circled her for another few minutes, the strikes gradually getting more intense as I used more of the end of the belt. Marks were appearing across her body, despite the warm up of the floggers. Her hands were darkening a little now, and judging by her reactions, she didn't have long. It's quite hard to stand up for a long period of time during an impact scene... even if you do have rope to hang onto.

Now for the roughest part. We'd been building up to this, because that's how she wanted it. I moved in close, sliding my belt back on. She didn't react, just stood there, breath coming in gasps.

"Wrists?" I murmured into her ear. She took a couple of seconds to respond, her mind needing to come back into focus. "Five... five more minutes" she made it out.

I nodded. I was trusting her to know her own body.

"Do you remember about the counting?" I asked. She nodded.

The rule was, she would count, and I would strike. I would not strike before she counted; effectively, she was calling out the next one that she wanted. This meant I knew that she could take another one - because she was literally asking for it. We had worked this out beforehand. The counting meant she could pretend that it was just one more... until she really couldn't take any more, and needed the scene to end. It was incredibly useful for me - because it meant I had less chance of accidentally pushing her further than she wanted to go. That was a huge relief.

I picked up one more piece of rope. A short length, doubled over. I wrapped one end around my fist, and stood back.

"Count," I said, my voice cold.
She began.

17 strikes later, she stopped counting. I'd started with the knotted end - that was the nice end. When she got to ten, I'd switched, so that now I was striking her with the bight. Rope impact looks a lot like cane marks, but feels different... a single strike will land very intensely, causing a huge, but very brief,

sensation. But they do build up. And the bight is the nastier part. She had red lines across her thighs, back, and ass - we'd agreed to leave breasts and stomach out for this one. I could actually see the rope tracks in the lines.

17 was a lot more than I'd expected her to take... counting had given her more control, extended the scene.

I moved up beside her, my movements slow and tender, in deliberate contrast to when I started the scene. I reached up and released the line supporting her hands, the hitches coming apart in seconds. She gradually lowered her arms, resting against my body. I could feel her tears soaking into my singlet.

I looked around. We actually had quite a few onlookers. I hadn't even noticed them once we got started. So much for being nervous. I picked up my bag and equipment and guided my partner over toward one corner, her wrists still bound. I set her on the bean bag, put down my bag, and curled up around her.

Then I had a thought. She often found it comforting to be tied and petted... I sat up, reached into my bag for another short length of rope, and tied another two column tie around her ankles. I checked her wrists, easing the rope away from where it had dug in. She sighed and settled against me, and I pulled a blanket up to cover her.

"Are you okay?" I asked. This was important.

She sighed sleepily, and rubbed her back against me. I could feel her nod. "That was perfect," she murmured.

"You went a lot further than I thought you would," I whispered to her as I stroked her hair. "I'm proud of you."

She made a happy noise and then snuggled further against me.

How To Find Partners And Teachers

I'm going to lay out a few strategies for this; feel free to springboard off these and think of more ideas of your own. It's surprising how many different strategies will work; there are a lot of people out there who are into being tied up!

(That said, at every point, go carefully. You want to make sure you're not approaching someone who is actively horrified by the idea and who will then gossip to people such as your workmates, as one example).

Simplest Version:

Join Fetlife (the kinky social media site)

Create a profile which contains some pictures, not necessarily of your face or genitals, but something which shows something of you and your interests (I tend to use shots of me which don't show my face, but aren't cock shots either – because what I'm trying to convey is some idea about me and that I'm a real person, but without giving away too much information, or being too obsessed with my appendage; and how much is too much is something that's for you to decide).

If you're a top, it's helpful to have a picture or three of your rope work so that people know you can actually tie, and some decent writing on your profile which conveys your personality and values. Next, look for your local groups. There's a "near me" function on Fetlife that makes that much easier. If you're lucky, there is an organized group or two in your location. That's great. Try to join that group and start attending some events. If you can, start small. You may message the group leader first, and ask if you could meet them for a coffee because you're a bit nervous, or some groups have official "greeters" who perform this function.

Go to a few events, get to know the people in the group. They WILL ask about your interests; they kind of have to, because that's what the groups are all about. When you tell them that you're into rope bondage, if there are other people there who are also into it, they tend to point to them and go "Oh cool! That person over there likes rope too."

Boom, possible teacher/partner. Or, possible douchebag. You just never know. Hence you ask around about the person and see what people think, in a discreet and non-obvious fashion.

Other times, you'll get people who will say that they've always wanted to be tied up, or that they've been tied up before.

For tops or bottoms, IT IS CRITICAL to be forthcoming about your level of experience. Transparency and honesty about this sort of thing can make or break your reputation, and you really want to start out well when you're new.

So (for tops) if someone says they are interested in being tied up, and asks you what your level of experience is, tell them. If they don't, still tell them. And then say that you're interested in learning new things, and that you hope they might be a good person to learn with. Sometimes they will, sometimes they won't. It's useful to get to know them before making that judgement call. Again, ask around about that person.

It isn't about how good you are now. It's about how you present yourself, how you prove yourself trustworthy, and how you're willing to learn. For bottoms, if someone asks you how much rope you've

done, it's important to be honest and forthcoming so the potential partner knows this and can start off without assuming you're immediately up for something strenuous and challenging. You might not like that if you haven't done much rope before.

Less Simple Strategy:

You might find yourself in a situation where there are no nearby BDSM groups that you're aware of, or that Fetlife is telling you about.

In this instance, you need to think about open minded people, who are already a bit alternative.

Because there tend to be a few groups like that around; fire artists, burlesque performers, people into aerial silks (I met a great suspension model who wanted to try it because it looked like aerial silks), circus arts people, poly groups, LGBT groups, goth/punk other sorts of groups, you name it.

The idea here is that people who are alternative and open minded in one way are often more likely to be alternative and open minded in another. That's why you often get a person who belongs to multiple alt groups.

So shop around; you're likely to meet some really interesting people and learn some really cool things, while you're looking for prospective rope bunnies or rope partners. Eventually you'll find someone who's keen on the idea. Again, be fairly forthcoming and honest; establish that trustworthiness right from the beginning. You may like to show them some awesome pictures you've saved on your phone to perk their interest or illustrate what you're talking about; I suggest using pictures which are simple, replicable, and attractive. If you're looking for a top and they've never done rope before, then you can let them know that you learned about it from a book and hey; would they like to see it or get a copy for themselves?

The Internet Dating Strategy:

Use Tinder, OkCupid, and other dating sites to create a profile. Maybe a little less explicit than a Fetlife profile, but still heavily hinting at what you're into, for example shibari or wanting to tie people up or be tied up. As an example of how this works, if you're a top, you can assume that people that match with you on Tinder are at least somewhat open minded or curious about your bondage stuff. You will probably need to be proactive about this, so if someone matches with you, message them. And message them well. Look up tips and tricks on how not to come off as a totally shallow person when you send someone a first message.

Sometimes people will message you first. That's great! When it's not a bot. If you're an attractive female though, chances are you're going to get lots of terrible pick up lines and people who aren't actually into rope at all, and just want some sex. I highly recommend filtering your prospects carefully.

The Straightforward Strategy

For tops: You may already have suitable friends or acquaintances, who you're a little attracted to, or who might be interested or open minded enough to be keen to be your model. It's scary to ask; but how you approach it can make a difference. "I've been learning this really interesting style of rope art; want to see some pictures?" "Yeah, it looks really cool – I'm coming along in getting better at it, but I need someone to practice with. Would you be keen?" (If it's someone you have a non-intimate connection to, you may suggest that they can watch TV or something while you practice on them – it clears that possibility out of their heads if you want them distracted by something else. Clearly, you don't want to get into them if you'd rather they watch their favorite show on Netflix).

Just one caveat to the last strategy though: keep in mind that bondage can create accidental or unexpected intimacy, which might activate unforeseen chemistry. Be careful who you pick; like the partner of your friend may not be the best person. Just a thought.

For bottoms: similar principles as the above strategies; keep some cool pictures of rope, show that it's actually really simple to learn, and suggest that they read the same books that you've read, so that they have similar understandings as you.

Okay! So these are some basic strategies for looking for rope partners etc.; you'll probably find that many rope teachers near you advertise on Fetlife or on personal websites. That may not be doable; so don't hesitate to learn from the Internet or from people you meet who are also into rope and may have more experience from you, or even just different experience than you. There's always more to learn.



Harness with freestyle leg webbing on the legs—freestyle rope can be really fun.

Tricks And Tips For Rope Bottoms

One of the most useful things I've learned, is that when rope bottoms know a bit more about rope and how to be an awesome rope bottom, it actually makes them more comfortable and the rope top's job a lot easier. If you're a rope top, then this is a great section for both you and your partner to read. If you're a rope bottom, or a switch, then this is really useful stuff to know.

Step One: Learn About Responsibility To Communicate

A rope scene isn't one person doing stuff to another. It's a partnership, with mutual trust and two-way communication.

One of the things that really helps with this communication and thus ensuring good rope bondage times is good negotiation.

Before A Scene:

Tops need to know what bottoms are hoping to get out of rope bondage with. It's helpful to know what they enjoy about rope, the feelings it causes in them what they're inclined to explore. Do they want a sensual experience? A mean, scary experience? A bit of consensual non-consent?

It's also helpful to know what their experience in rope is. Have they done rope before? How many times? Has it always gone well, or have they had times not go so well? What caused that? What makes or breaks a scene for them?

What do they really want NOT to happen? What things do they not want said, or done?
What kind of aftercare works well for them? Cuddles? Chocolate? Being left alone?

Tops can discuss what they enjoy as well, and what they hope to achieve, so you know where we're coming from and what we want to do. This adds to your understanding of us, and what we want to get out of things, and in general adds to the connection.

Health Disclosure:

Before playing with a rope top, whether you're male or female, it is your responsibility to communicate any and all conditions, or history of conditions, that might potentially cause any problems at all (This goes for the rope Tops, as well).

This includes but is not limited to; diabetes, asthma, allergies, joint problems, hypermobility, arthritis, fibromyalgia, anxiety, panic attacks, PTSD, depression, anything at all that is likely to impact on you in stressful or physically strenuous moments. Because play can count as both.

It is still your choice whether or not to disclose; but there is a very good rationale for doing so. It's entirely possible to plan around nearly any condition you might have, and ensure that you have a good time, but if those conditions are not disclosed, then the risk of something going wrong that impacts on both you and your partner is **magnified enormously**.

Physical things can be planned around. Had broken wrists in the past? Okay, we won't put strain on those. Have hypermobility? Okay, I'll take note of that when considering how tightly I'll tie your elbows together. Diabetes? We just need to make sure you've eaten enough of the right things today, so you don't have a crash during the scene or just past it.

With conditions related to mental illness, I've seen that there can be unexpected side effects. There's a thing called "drop" which often happens 1-4 days post scene. All that exuberance and excitement wears off, and your endorphins gradually disappear. This can cause a low. With many people, that low isn't too serious, or may not happen at all. You can plan around it with good coping strategies and some positive communication between partners.

I've also seen drop seriously aggravate any existing symptoms of **mental illness**. Certainly not every time; I know people who occasionally suffer depression who have never had this happen – but other times, I've seen other people with symptoms of various disorders show the absolutely worst of themselves and their conditions for multiple days in a row following a heavy scene.

Mental illness conditions can also be planned around. Appropriate aftercare can be put in place, the two of you can create a plan regarding the coping mechanisms, medications, or other treatments that might be helpful for you to cope with those symptoms. But you need to disclose so that your partner doesn't get blindsided and suddenly have no idea what they're dealing with.

If you've had a really bad few days, or a really stressful time, that's a good thing to consider and tell your Top about as well. It's a temporary condition, but it does affect play a lot. Your honesty about this can make or break a scene.

During The Scene:

We still need good communication.

With rope play, there's a lot going on. Lots of fun, exciting stuff. And a lot of the time, the Top is focused solely on you.

But that doesn't mean we can read your mind. If there's something happening that isn't comfortable or that you aren't enjoying, a lot of the time we won't know that, unless you tell us. We can't tell if your foot is tingling, or if your fingers can't move. We can't tell if you're feeling dizzy or nauseous. Only you can.

So you need to tell us if something is going wrong. We rely on you and trust you to do that. Because we don't want things going wrong. We don't want "bad pain". We want erotic, hot times. So we need you to be our partners in this.

Step Two: Physical Preparation

There are a lot of things you can do before a scene to add to the likelihood that you and your partner will have a great time.

1. If your body is still recovering from a recent injury... just don't play. It's a good thing to be mindful of practical limits. Your physical resources are busy helping you get better. Don't overtax them by indulging in rope stuff as well.

2. Make sure you've had enough sleep; going into rope severely overtired is a bad plan, both emotionally and physically.

3. Make sure you've had sufficient food and water through the day that your body has the resources it needs, and you're not going to dehydrate during the 1-4 hours you might be in rope. It's especially important to drink plenty of water in summer.

4. If you know you have a rope scene coming up, then don't eat a large or carb heavy meal in the three hours beforehand. I've had a person vomit while tied up after they had a hefty lasagna with beer an hour and a half previous to a scene. **It kind of killed the mood.** Eat lightly instead, maybe some protein, fruit, nuts or veges.

5. Do some stretches! This is really helpful. It warms your muscles up, gets some endorphins going, and means you can do more and stay in rope for longer with less soreness afterward. It's great. Leg and arm and especially shoulder stretches are really useful, so are anything that stretches your back muscles. You'd be amazed how often you use those.

6. Check in with your Top. This is actually something we really appreciate. We're often so focused on what we're going to do and how we're going to do it that we can overlook our own state. Plus it's nice to know that you're thinking of us as well, not just of the things that we're going to do to you. It all adds to the connection.

7. Make sure you're showered etc. beforehand, and that you present as you would for any other date. It makes for a much more pleasant time all around.

Tricks and Tips For Being An Awesome Rope Bottom

– Know what your general intent is for a scene, but be prepared to let go of that and take what comes. You and your partner may have planned every move, and still find that things get fluid and spontaneous. If you don't roll with that, you may be super disappointed and down. If you do roll with that, you may have a super awesome time.

– Remember your prep. Sleep, food (how much or how little), water, stretching, be in a good space.

– Use the bathroom right before you get tied up. Trust me. You'll thank yourself later.

– Whenever you have your wrists being bound together, have the inside of your wrists facing each other. This means the pressure of the rope is on the outside of your wrists, and your blood vessels, tendons etc. are protected.

– Keeping your fingers flat against your skin (unless told otherwise) is a very good way to prevent rope from randomly getting caught on your hands.

– Try not to step on trailing ends of rope, it really does interrupt the flow of things.

– If you're in a struggling resistance kind of mood... you probably want to let your Top know that before you begin, or at least have negotiated an arrangement regarding that beforehand. If your Top

goes in hoping and planning for sensual and you get all bratty, you might just ruin their night and the scene.

– When the Top goes to untie you, don't help. If you move your arms etc. around while the untying process happens, you can complicate it or put tension in places we don't want it, resulting in untoward knots and tangles. Plus, you're also taking more control, which is kind of the opposite of the bottoming/submitting mindset. Not helpful for you or your Top.

– It's often a good idea to move slowly when coming out of rope, particularly if you've been in a tie for a while. Give your muscles a chance to get blood flow back and you a chance to gradually assess the strain on your body.

– The feedback you give during rope practice/rope lab often has no place in a scene. True story. Rope practice/rope lab is where experiments happen and you and your partner do science. Lots of clinical feedback there; but the scene is where you just let go and react. The exception to this is if something goes wrong, if there's bad pain, or any other issue relating to safety.

– After the scene, keep discussion positive. Focus on the good things that happened. If there's constructive feedback or discussion about negative things or mistakes, save that for the next day when the two of you aren't so floaty and vulnerable.

– Talk to other rope bottoms. Discuss useful things like processing pain, building physical fitness and endurance, building flexibility to be able to do more. Collaborate and share information!

– **Keep learning.** There's always more stuff to learn, more useful tips and tricks to improve your experience in rope, and how you connect with a rope Top. Learn from your experience and from everyone else's.

Creating Realistic Expectations For Rope Bondage

One of the most common causes of discontent regarding rope bondage is having vague, unrealistic expectations, or worse, floundering around because you just don't know what you should or shouldn't expect.

And that's a troublesome thing - when you don't know the expectations for a particular situation, it's easy to entirely misjudge what's going on or even what the point of what you're doing is supposed to be.

That's something I fell afoul of many times when I was starting out. Not knowing what to expect led me to constantly wonder if I was doing things "right". Was this situation supposed to be sexier? Was my rope supposed to be prettier? Did that tie look right? How important was it for a tie to "look right" as opposed to "feel right"?

Then I found out it wasn't just me - other people had this problem too!

A person I was tying back then had a related problem. She was used to being used as a practice model, and giving lots of feedback; but when it came time to do a scene, to do rope bondage for real, she inadvertently killed the mood by providing too much clinical feedback in the moment. It took us quite a bit of discussion before we worked out what the problem was, and how to fix it.

I've heard of other people having similar problems as well, for example having unrealistic expectations of the comfort level involved in a photo shoot. And that sucks - the more confusion there is around that sort of thing, the more unsatisfying it's going to be for all involved, when we're supposed to be having fun with this.

All these problems were essentially caused by having either vague expectations or an unrealistic idea of what was supposed to happen, and how things were supposed to go.

You have to know the point of what you're doing, and what's reasonable to expect.

So in order to work around this problem, I've discussed reasonable expectations for three different rope situations, and how to make it easier for everyone to have a good time. That is what we're going for, right?

Rope Lab

Rope Lab is another name for rope practice; because in order to get good at rope bondage, a lot of practice is required. That doesn't mean lots of repeated hot bondage sessions, though of course those are good too; it means from time to time you will actually need to sit down for a session of "science" and testing so that you know how a particular tie is going to work for a particular person, before you actually try it in a sexy situation. This is the best way to prevent mistakes when you really don't want them, and the term "Rope Lab" really reinforces the science aspect.

What Are Reasonable Expectations For Rope Lab?

Testing. Lots and lots of testing; different ways of doing a tie, working out aesthetics, working out how

to make the intended function happen. One tie might be tied and re-tied many times while a particular problem is worked out. Sometimes, a tie will be tied and re-tied just to get things into muscle memory.

How Much Feedback is Needed?

Feedback, lots of feedback, is highly encouraged with rope practice, as is a high level of communication. Different ties are likely to be tried, as are different positions. The bottom will need to give feedback on the comfort of each, whether there's any "bad feelings" or complications, whether knots dig in, etc.

Will It Be Sexy?

Yes and no. Sexual things shouldn't happen unless that's negotiated first; however, as I myself have experienced, sometimes unexpected chemistry happens, and that's a good time to pause, untie, and have a quick discussion about how comfortable everyone is with what's happening or how far you might want to go. If sexual stuff is happening, and it hasn't been discussed... that's more than a bit unethical. It's not cool to invite someone around for practice if the actual intent is seduction. Doesn't matter who initiates it, top or bottom, some negotiation needs to take place, even if it's as simple and rudimentary as a few sentences before continuing or stopping.

Sometimes both parties will develop a bit of a buzz without overt sexual things happening, particularly if they're both into rope. That's fairly likely, actually. Again, it's about keeping things within negotiated limits.

However, overall it's going to be about science - both rope top and rope bottom are going to need a decently clinical mindset while they work out the various puzzles and practice that they're doing. The rope top may be tying the bottom while the bottom watches TV to keep themselves from being bored or from getting into their "rope space".

Will The Rope Be Pretty?

Sure - if you're practicing for a particular aesthetic, or decorative ties, then eventually it probably will be. Some ties have an inherent symmetry to them, which is just nice, or a deliberate asymmetry to them. Generally though, I think with practice people are more concerned with function, what feels good, and what doesn't.

Photoshoots

What Are Reasonable Expectations For Photoshoots?

In some ways, photoshoots are the least personal of the situations. And that's because the focus isn't on the dynamic or the interaction between the individuals; it's about creating/capturing art. Achieving a particular effect.

So often, that means it won't be about comfort; it won't be about intimacy; it's more about getting that particular photo.

Photoshoots are generally a balance between fun and work, and that balance depends on who's involved. Ties will often have to be tied and retied to look "right", models may have to pose or hold positions for godawful lengths of time, lighting will have to be messed with, and positions will have to be found where the messy part of the rope tie doesn't show.

As a general rule, those amazing photos that people admire so much on Fetlife or Tumblr weren't effortless. A fair amount of thought regarding lighting, positioning, etc. went into them. Sometimes you'll get some absolutely fantastic "in the moment" photos; but for really good ones, it's usual that a decent amount of preparation and work went into them first. As with anything, the greater the skill and experience of the photographer and everyone else involved, the easier it is, and the more fun and sexiness can be had.

How Much Feedback Is Needed?

Feedback won't be asked for as much, beyond things like general safety and a reasonable level of comfort (given the situation). It's about how it looks, and that's generally more important than how it feels with a photoshoot situation.

Will It Be Sexy?

Sometimes. Sometimes the intent is to capture that sexiness in moments of interaction; but more often than not, it will probably look sexier than it feels. Particularly if it's taken a lot of work to achieve that one perfect image; and then it's more of a relief that you FINALLY got it captured on film. Sometimes it'll be downright uncomfortable - for example, photoshoots involving nude people in the snow. If you agree to participate in that, you can expect to be horribly cold and likely very uncomfortable and unaroused.

Will The Rope Be Pretty?

Yes - after a certain amount of work and positioning to make sure the best angle is achieved. Pretty rope and pretty situations are kind of the point.

Scene or "Play" Rope

What Are Reasonable Expectations For Scene Rope?

It will be restraining. There's very likely to be serious intent behind the way the rope is tied; scary, sexual, sensual, or whatever. It will be personal and intense as all hell, the direct opposite of photo rope. It will be way more about the feel and the function of the rope than the appearance.

How Much Feedback Is Needed?

Tops like to know whether the bottom is having a good/bad time during a scene; and that's generally it. If there's a safety issue, we need to know, but otherwise, we don't like a lot of unsolicited verbal feedback. We might need to know a brief thing like how long you can stay in a particular position; we may ask you particular questions in the context of the scene; otherwise, we generally want your natural reactions, whatever they may be. That's what we enjoy. Gasps, moans, swear words, asking to come, all that sort of thing. That's fucking wonderful.

The feedback we get in Rope Lab is what guides us here. It's what makes it possible for us to do this, without having to constantly ask questions. Because rope lab happened, we now have the confidence and the knowledge to play with a much lower level of active feedback, so both bottoms and tops can relax and enjoy themselves much more.

Will It Be Sexy?

It better be. Why else would we do it?

Will The Rope Be Pretty?

Actually, a scene is the situation where it's LEAST important for rope to be pretty.

That's because we're not playing with appearances here; we're playing with feelings. With intimacy, with intensity, with connection. And connection doesn't give a damn about what the rope looks like; it's more important to focus on what the rope is doing to us. How we're using rope to achieve hotness with other people.

*Is the rope tied as safely as possible, given the situation? Check.

*Is the rope doing its job, providing restraint, sensation, etc.? Check.

*Is the rope pretty, aesthetic, symmetrical?

Who cares? That's not the point at all.

If You Want Everyone To Have A Good Time

Then DISCUSS this stuff. If everyone has some kind of framework for what to expect, then things will go a lot better. Tops will feel more confident about what their rope is supposed to be doing, bottoms will have a clearer idea of what their given level of feedback should be, and what the point of this particular rope bondage situation is. Everyone will feel more confident, more relaxed, and have a much better time, because they'll have a clearer idea of what they're supposed to be doing, and what the point of the activity is.

Practice Makes Perfect

The Biggest Problem With Practice, And How You Can Fix It

So you've gone out, you've obtained your rope, and you've been reading this book and studying Youtube videos and devouring the material.

You're ready. It's time to start practicing and developing your skills...

But there's a problem. A big problem.

You have no one to tie! How are you supposed to practice and develop skills with no one to tie up and practice on?

It can be done. You CAN upskill and practice without having to tie someone, so that when you do go and tie someone, you won't feel like a total noob.

I had this exact problem when I was learning to tie. It was frustrating. I really wanted to impress this girl I was seeing – I had failed once, I wanted to totally wow her next time.

But I couldn't surprise her if she was my practice model, and she wouldn't be as impressed if she'd had to watch me laboriously learning patterns and knots and making mistakes.

And while people might not believe it now, back then I was sort of shy about asking people if I could practice rope bondage on them... it's not a common sort of question, and I didn't know how people would react. Would they call me a pervert? Get upset? Shun me thereafter, referring to me as that creepy guy who wanted to tie them up?

Kind of a scary thought.

So I developed my own means of basic practice, no bunnies or models or people required.

How To Practice Without A Model

Method the First:

First, you actually do have a model.

It's you.

One of the easiest ways to practice is on your own legs.



Two column tie using my legs as columns

You can practice column ties, knots, hitches, all kinds of things simply by making use of your own legs. You can do it while kicking back on your couch and bed or whatever and watching TV, drilling those movements into your fingers so you don't have to fumble through it anymore; it's become reflex.

By practicing like this, you're essentially training those movements and patterns into your fingers and hands, so that when you do go to tie someone's wrist or ankle or whatever, you do so pretty darn smoothly.

However, there are limitations to this. You can't exactly tie harnesses or learn frictions or whatever, because those are tied on the torso, and that would be cumbersome as hell. So you need another trick.

Method The Second:
Tying furniture.



I can't tell you how helpful I've found my computer chair for this kind of stuff. I tied my first few harnesses on this chair; learning the principles of the chest harness, how to keep my tension even on my wraps, how to tie frictions on the back.

Basically, I use the spine of the chair (at the base) to start my single column tie, then move my rope upward and develop things from there.

This works really, really well, both for learning patterns of harnesses and ties, and for practicing your general rope handling skills.

Even to this day, I still use my chair when I'm just doing idle bits of practice and I have no one handy. The same when I'm learning a new finish to a harness, etc.

Limitations: you can't really do cinches, and of course you can't really learn about connecting with a person, teasing reactions out of them, etc., when you're tying a piece of furniture. But you can definitely pick up some good technical skills which will stand you in good stead.

Method The Third:

Sometimes you want to work out a design for a tie, and furniture won't cut it. You need something with arms and legs. You literally need to have a model, but if you still don't have anyone else available... Well, there's a fix for that too.



I don't think my mother would approve of what happened to the toy she gave me...
Haha it looks terrible, right? My poor soft toy!

Seriously though, if you get something with articulated joints and some string, then you can actually do some pretty good rope science, working out ties and positions etc. in miniature. It's a good way to figure out new patterns or variations on a tie.

My ex had ball jointed dolls; terrifically creepy things, but yeah, they ended up in some pretty perverted looking states after me and my ball of twine were done with them.

Limitations:

This comes a very poor second to an actual session or practice or rope lab with a real person, because real people give you feedback. They can tell you what hurts, what doesn't, what feels good... all that great stuff.

That said, this is a good way to get some starting ideas for things you might want to try with an actual person.

So yes! It is very, very possible to practice certain skills without actually using people. There are of course limitations, but there's lots you can do, and let's face it; being good at something, staying good at something, means practice, practice, practice.



Rope Spiderweb harness. Start with two column tie around the wrists, go up, loop over the neck, down again about half way down the chest, half hitch to existing rope, then begin creating wraps for a frame work. Once you have your radial lines, wrap around the center again near or over the half hitch, and then begin spiraling from the inside out, using twists or munter hitches at the intersections (you may want to find a way to pull down the loop on the back of the neck so it doesn't pull at the neck too much – wasn't a problem when I did it with this lady, but could conceivably become one at some point).

How To Practice Effectively

It's difficult to improve your rope skills without regular and consistent practice. It's also difficult to maintain those skills without the same. In spending a lot of time writing instead of actually keeping up with practice, I myself have become less proficient. I still have lots of experience and knowledge, but without regular practice, my skills are slowly becoming less (you can bet that once I finish this book, I'm going to be getting right back into tying a lot more regularly).

So clearly, it's important to maintain a regular schedule of practice. That said, it's also important to practice effectively, so you get the most improvement and benefit from it. There are some important considerations with this.

The first consideration is that what you do when you practice, you do when you actually go to tie someone for fun and play. You can't help it. It's become programmed. You've drilled those movements and those patterns into your brain, into your muscle memory.

So it follows that when you practice, it's important to practice as if you were actually tying someone for real. This means using good rope handling technique, every time. It means paying attention to the even tension of your wraps, and your placement, and every individual factor at once. If you allow yourself to get sloppy on one aspect of the tie because you want to focus on a different aspect, then you'll get sloppy when you tie for real as well.

Neither you nor your partner want that. So pay attention to your details. And remember, it's okay to take your time. Taking your time means you'll get smoother; and a useful quote here is "slow is smooth; smooth is fast."

Another important consideration is the person you practice with. If you intend to tie a particular person often, then it's helpful to have a "rope lab" every now and then with that person. The reason for this is that practicing with one person is not the same as practicing with another. Different people react differently, and have different anatomy, different nerve placement, and different physical and psychological issues to take into consideration.

Let's say you practice most often with someone who absolutely loves having rope brushed across the throat. Many people do. Then you go to tie someone you haven't tied in a while, and you've forgotten that this particular person absolutely hates rope going across their throat, and of course, you instinctively go to do what now comes naturally... and the person you're tying freaks out.

That's an example. Most people only tie one person regularly, so this doesn't come up that often, but it's very useful to bear in mind.

A third consideration is frequency of practice.

I believe that when you're learning a new trick or skill, it's worth practicing at least twice - three times a week initially, for at least two weeks, and then perhaps once every ten days to maintain the skill, eventually tapering off further. Ideally, you want to practice your core rope skills at least every two to three weeks, so that you don't get sloppy or make amateur mistakes when you go to tie someone. Core rope skills can generally be practiced on yourself or other objects, so you don't have to get someone across each and every time. That might actually be detrimental, for reasons explained a little later.

I've had moments where I haven't practiced in over a couple of months, I've gone to tie someone, and

realized that I've completely forgotten the pattern of a tie, or that my rope handling skills are a lot less smooth than I remember.

Having a "Rope Lab" With Someone Else

Don't forget to have them stretch out first!

It's important to make it really clear that the purpose of the session is to practice and to try out new things. This means that while it's fun, it isn't "play", and you're going to need feedback as to what works, how restricting something is, how it makes the person you're tying feel, or if there's any problems or "bad pain" with the tie. You can sometimes get some great ideas from your rope partner from something they've said; they often come up with surprising scenarios for a particular tie (this is why I love asking "What do you imagine this could be used for?") or the feelings that they say the position or tie provokes in them could be very useful to take note of when planning a scene.

Different people respond differently, so it's always useful to note that this particular reaction applies to this person, but not necessarily to another, though there are often overlaps and generalities.

It's also useful to make it clear that while all this feedback is useful for now, you don't want to have it next time you play for real - because that would interrupt the scene.

Sometimes people who have been tied often develop a conditioned response to rope; getting turned on, developing a "rope high", etc... so they may need to practice controlling their reaction in order to give feedback as well.

Habits are easily formed. So you might want to consider how often you'll practice compared to how often you'll play. You don't want to lose the fun and enjoyment of play through practicing too often; imagine if every session ended up being about clinical feedback! It kind of removes the point. So make sure that while you keep your practice up, you also keep your play going as well.

Taking Notes

It's often very useful to take notes as you do rope lab or practice with someone, so you can remember what you learned or what new thing you came up with, or the feedback you got from your partner about a particular tie. Even the very act of taking notes can be enough to help you retain the information, but it's great to have something to refer to later on when thinking about ways you might like to do things differently or how you would use something in a scene.

Another very useful idea is taking pictures of the tie you did, and annotating it later on to indicate what you thought worked really well and what you would like to improve. Most smartphones have reasonable cameras nowadays, and it's quite easy to find apps that will allow you to modify and annotate pictures. Evernote, for example, is a great way to record notes and pictures, and has had options for annotating pictures afterwards. Google Keep is another great way to take notes and include pictures, and that one is, at time of writing, absolutely free.

Make sure you have the permission of your partner before you take pictures! Many will request that you keep their face out of them.

Case Study: Bondage Sex: Bound and Helpless

It was, yet again, one of those occasions where sex had not been the plan.

We'd just finished up a photoshoot. We'd gotten the pictures we were aiming for, the lighting had been perfect, and I had put down the camera and had been just about to untie.

She'd turned to face me, her arms still tied behind her back, and her eyes had met mine, with a certain... expectation. Her posture, her expression, all of it indicated that she wanted to do more... lots more.

This had happened before. Several times, with several different people. There was something about rope bondage - even when my intent had been practice, pure and simple, and there was no pre-existing sexual relationship, somehow once the rope was on, sexual chemistry magically appeared out of nowhere, and suddenly the woman I was tying was arching against me and grinding her ass into me and we were both getting very warm and turned on.

It had gotten to the point where I had developed a protocol. We would flirt a little more while the rope was on, in whatever fashion, and then I would untie. In some cases, that had required a tremendous effort of will, but it had to happen. You can't negotiate with a person who is already tied up; there's a huge power imbalance there, regardless of how turned on you both appear to be.

So the rope would come off, and we would discuss things. Sometimes, it would be as simple as "Holy god, that was getting really hot. Do you want to keep going? And shall we move things to the bedroom?"

Sometimes, if I was a little more unsure, I would be more explicit, and literally ask "Do you want to get tied up and fucked?"

The answer was almost inevitably yes.

However, in this instance, I didn't have to do that - because this time, the woman who was tied up and hungry for more was my partner, and over the months we'd been together, we had developed our own protocol. Basically, if she was tied up and alone with me... she was more than willing to continue things and go further.

And I knew it.

I noted the look on her face, and the way that she looked in the rope. Godfuckingdamn. There was something about a tied up woman in lingerie, particularly while wearing that expression... and instead of untying her, I turned around again and finished putting things away. The camera, the screen. I made sure that all the breakable things in the nearby vicinity were put away.

Then I turned back to her, and the expression on my own face must have been interesting, because she giggled mischievously.

"Did I distract you?" she inquired.

"You know you distracted me, you little tart," I growled. She giggled again, and then her breath went out in a sigh as I took hold of the hair at the back of her head and pulled her over toward the bed. I sat her down on the edge, and keeping one hand in her hair, I pulled her head back so she had to face upwards. With my other hand, I began to play with her front, one hand stroking, caressing. She wiggled, testing the rope - it remained secure, and she wasn't able to look downward, either. Helpless. At my mercy. She gasped as one of my hands slid down inside her bra and cupped one breast.

Interesting fact, and I was exploiting it at this time and loving it; when a person can't see what your hand is doing, but can feel it, it REALLY grabs their attention. Sometimes you don't need a blindfold; controlling the angle of their gaze can be enough.

She was twitching, writhing, as my hand explored here, there. "You're... you're a bad man, taking advantage of a helpless woman like this..." she attempted to tease. I laughed, as much at the way her sentence was interrupted by breathy gasps as at the words themselves. I leaned in close, and she shuddered against me as I growled "You fucking love it," into her ear.

That was the dynamic, the fun. She was the helpless, bound woman - and I was the evil bad man taking advantage. The best part was, I knew she wouldn't be able to keep up any pretense of protest for long.

I laid her back down on the bed, and letting go of her hair, began to kiss my way across her stomach, enjoying every twitch and movement. I descended further, laying a trail of kisses down one hip, enjoying the hollow of it, and the way she reacted when I kissed the places that people usually never touch. I ignored the obvious area - for now - and continued down her hip to one inner thigh, now adding a few nibbles with my kisses. Just the edge of teeth, no more.

"You... you should stop," she murmured, her body absolutely showing the words for the lie they were. "I'm all tied up... it's not fair..."

She was already losing the game. I breathed a deliberate sigh across her skin, very high up her inner thigh, and she arched her back, inhaling deeply.

Then I sat up again, and rolled her over, so that she was lying on her front, head turned to one side, bound arms uppermost. It was the safest way, given the tie. Besides, I wanted to make her beg.

Now I began kissing and nibbling my way down her back.

If I'd thought she had been twitchy before... this was at a whole new level. She wasn't making words anymore, just incoherent noises as her body convulsed with almost every touch.

Fun fact. Backs are sensitive. Even more so when the person is restrained - somehow that adds a whole extra dimension to it, and REALLY increases the intensity of touches on parts that usually aren't touched.

Because of the way her arms were tied, I couldn't reach all of her back, but I could certainly reach enough. The way she was twitching and the gasping, breathy, erotic noises she was making had me rock hard in my jeans as I continued. Her helplessness in the rope and the way it added an extra erotic dimension was affecting us both; everything she felt me doing to her was intensified, and every extra intense reaction had me even more turned on.

After driving her wild playing with her lower back, I moved lower. She was wearing a black lacy thong, and it displayed her perfect ass to great advantage. I sank my teeth into said perfect ass, just a little harder than I had before, almost a solid bite. She squeaked. It was cute as hell.

Then I sat up again and slowly trailed my hands down the back of her thighs. She arched her ass up at me, mutely begging.

So I gave it a light spank, and heard her cry out a little. There's something in the sound a woman makes when she likes being spanked and you surprise her with one. I have no idea how to describe it, but holy hell – it just gets me.

"Uh-uh," I said, smirking to myself. She couldn't see me at this angle, but you could literally hear the smirk in my voice.

I ran my hands back up her legs and ass, coming to her bound hands and giving them a light squeeze. Good temperature. No issues. I continued "You're going to have to ask me nicely."

She groaned, both loving and hating that I was making her beg. "I don't wanna."
I shrugged and sat back. "Okay," I agreed in an easy-going fashion. "I'm just going to spank you until you do then."

And then I proceeded to do just that.

Spank! Spank! Spank! I laid light, teasing swats across her ass, each one turning her on further and further. She moaned and wriggled and made little screams. I would pause for a moment from time to time, making her think that I might be about to stop, and then continued again. I spanked her perfect little ass nice and pink, making sure to cover the whole area, and from time to time very deliberately landing one right in the sweet spot, across where both thighs joined her ass.

Did you know that you can almost spank the labia directly there? It's a hell of a lot of fun, especially when your partner is all bound and helpless. And even though you're not touching it directly, the shockwave from the spank can have some really interesting effects on that whole area.

She yelled something, almost indistinct from all the noise she was making. I paused again, one hand uplifted. "I'm sorry, what was that? I couldn't hear," I said politely. Almost politely. Perhaps a bit teasingly.

"Please!!" she said again. I could hear the shame and reluctance and want in her voice. I cocked my head. "Please what? I'm afraid I don't understand."

There was silence. So I ran my finger under her now sodden thong, stroking just once. She groaned. "I'm afraid I need more detail," I said sternly. "What do you want me to do?"

She said something. It was muffled and quiet.

"Oh, you want me to stop?" I asked. I moved back.

"No!" she yelled loudly, frustrated. I shook my head in mock confusion, then leaned over her, bringing my face close to hers. It felt very predatory; after all, she was awfully helpless in that tie; and being predatory right now just added to the experience. "What do you want me to do?" I asked, growling right into her ear.

"Please... please fuck me." she groaned.

I chuckled. It was a very smug chuckle.

Now, this could just as easily have been a consensual non-consent scene, where she continued protesting, and I continued ignoring it and "taking advantage". We'd done those before, and they were lots of fun. She really got off on the powerless aspect, of having her protests ignored and having me want her badly enough to just do what I wanted, like an uncivilized beast. That just flat did it for her; and her perverted arousal did it for me.

But sometimes it was really fun to just make her beg, to take the protests and reverse it completely. Helpless in a whole different way, helplessly begging instead of protesting. I really enjoyed that, and so did she - just a little more shamefully. A sort of fun, teasing humiliation which of course, ended up in her being even more aroused and enjoying the sex further. And for me too, of course. It really is hot to make someone who was initially protesting beg for it.

I made her beg me twice more, a little louder, and only then did I give her what she wanted, unzipping my jeans, putting on a condom, moving her thong to one side, and taking her roughly from behind. There was no need for additional foreplay - she was more than ready after the spanking and teasing.

I took hold of the rope binding her arms together and used it as leverage, careful to grip away from the elbows, but loving the feeling of having a harnessed, hot little creature right where I wanted her, in the role of a helpless little sex toy.

Rough, possessive, helpless bondage sex.

After we finished she lay there gasping, still bound, shuddering and catching her breath.

I took a minute to clean up and do up my jeans again, then I patted her on the head and ran my fingers over her back again, enjoying the twitching. She was always extra sensitive during the aftermath.

After I finally got around to untying her, she winced as she flexed her shoulders. "Ohhhh... that's sore."

I raised my eyebrows. "Would you like me to apologize?"

"Fuck no!" was her immediate response. She flexed a couple more times and then looked at me again, that teasing light back in her eyes. "You should do that more often."

Smart People Plan Ahead

This section is all about how prior planning can help everything in your rope bondage play go really well. So in this section, we're going to cover things that are useful to know beforehand, and really useful considerations.

Negotiation, Consent, And Collecting Very Useful Information

Let's assume you've met someone that you want to tie up, and they're interested in being tied up by you. I've already covered some of this material earlier on, but this part of the process is important enough to have its own section with more in-depth detail.

This section will discuss:

- The expectations of a scene
- Learning about physical and mental health
- Establishing communication guidelines
- Negotiating aftercare
- Discussing the other activities that can take place during the scene
- Personal preferences

Expectations:

The key to a very successful rope scene is not in the skill of the ties involved. It is not in the artistry, or in the effectiveness of the bondage.

The key to a very successful rope bondage scene is in making sure that both you and the other person involved are having a very good time; and the more you know about what both you and the other person involved enjoys and expects and can do, the more likely you are to have that very good time.

As an example, you may be into rope bondage in a sexual context. The other person may be into rope bondage in a non-sexual, masochistic context. If you are not aware of this, or if you assume that they're going to be expecting sex, and attempt that while they're bound, this could wind up with the other person feeling violated, and charging you with sexual violation.

Knowing where the expectations lie and what the both of you want to get out of this is IMPORTANT.

So this is why you have your discussions and your negotiation about where the boundaries lie, and what the both of you want to get out of it.

Knowing what the other person is looking for, hoping to experience, just what they get out of rope bondage and associated activities is hugely important. It's the difference between doing things they like and don't like; and also the difference between someone interacting with you this way again, or disappearing and possibly even telling other people that you're crap. Generally speaking, if person B hears that person A had a terrible time during a scene with you... person B isn't going to be interested either.

Another issue is that some people like to discuss what's going to happen in a scene beforehand, the process and structure of it, and other people like to be surprised. Knowing which is which before it happens can save you a lot of hassle.

So ideally, you and the person you are going to tie have talked and have the same expectations of the scene. This makes it much more likely that you and they will have an awesome time together.

Fun fact: Most rope bottoms and submissive types also really like to know what you want to get out of it, as the top. That way they know whether this rope bondage session or scene is meeting your needs, and whether they're performing well. It's very reassuring to them. So discussing what you want is just as important as discussing what they want. It also means you have a higher likelihood of getting your needs met – which is definitely what you want.

Physical and Mental Health

Pre-existing health conditions have a huge impact on what you can and can't do in a rope bondage scene. And nearly everyone has had something in the past that might impinge on your scene.

This isn't necessarily a problem – if you know about it. Because then you can plan around it.

Physical Health:

Example 1: Person A has poor circulation.

Scenario A: If you know, then you can adjust how you monitor safety, by not relying on temperature and instead relying on things like finger movement or verbal check-ins.

Scenario B: (where you didn't ask) is fifteen minutes in when you check their hands, you get a terrible shock at the cold and IMMEDIATELY start to worry about where your rope is cutting off their blood flow. Panic. Undo rope. Disrupt the whole thing, while they try to explain that this is normal for them.

Example 2: Person B used to be a gymnast. They've broken lots of bones, including wrists. The wrists can still cause problems when they've been placed under strain.

Scenario A: You don't learn about this – you put their wrists in a double column tie above their head while they're standing. The weight of their arms is now supported just by their wrists; and after the scene, their wrists are severely strained and not functioning well for the next two weeks. They're also in significant pain every time they try to do something with their hands; WHICH IS ALL THE TIME.

Scenario B: You do learn about this; you use a chest harness instead connected to an overhead point to support their balance. No problems ensue.

There are lots of other things that can happen. Fibromyalgia, arthritis, you can come across a lot that will impinge on your scene. But they can generally be planned around, as long as you know.

Mental Health:

A significant section of the population have experienced mental illness of some type or other. Again, this is manageable, when it's discussed and known about.

Example 1. Person A has PTSD. They've had some traumatic events involving assaults etc in the past, and maybe they now have specific things which cause them to have a panic attack. Like, say, their arm being yanked up hard behind their back.

Scenario A: You don't know, because you didn't ask. It didn't occur to them that it might be a thing. You pull their arm up behind their back to start a harness and they suddenly go rigid and start hyperventilating. They freak out. You freak out. Scene over.

Scenario B: You did know. You still do your harness; only you do it much more slowly and gently, with appropriate reassurance, maybe some stroking of the arm as well. They feel safe because the feeling and attitude of the situation feels much nicer than that traumatic event; there are no problems; you have a great scene (**Note: this may or may not work; I now choose to avoid doing *anything* that might remind them of that event until we have a good rapport and several good trust building experiences**).

Generally speaking, the right combination of medication, managing the mood and circumstances around a scene etc. (refer back to Emotional Safety) will generally get you through. You may need to create specific strategies, but they can definitely be worked out.

A Tip About Medication:

Most medications have side effects of some kind. If the person you're tying has a physical or mental illness and they're on medication, it helps to ask what side effects (if any) they tend to experience, so you can adjust for that as well.

Establishing Communication Protocol

Discussing communication will help everything go more smoothly.

The person you're tying needs to know that they're going to need to offer feedback or alerts if something feels wrong. They also need to know that you're going to check in, and how you're going to check in.

Some people like to do so in such a way as not to break the mood of the scene. As an example, the Top may ask "What colour?" In a stern and imperious tone. The code reply generally goes "Green" – all good, we'll keep going; "Yellow" – I'm not sure about this one thing, or I can't take more of that for long" or "Red" – this needs to stop, now, I'm overwhelmed and can't deal.

Or you could just ask about wrists etc. in a straightforward fashion. Up to you.

You do need a protocol for gagged play; something to drop, or a squeeze system, some signal if everything is okay.

For example, I like to squeeze hands. If I squeeze someone's hands twice, and they do it back the same number of times, then I know that a) they're fine, and b) their motor control isn't at all compromised by the rope. It's a two for one benefit.

If they hang on and don't stop squeezing, or if they can't squeeze back, that's a problem. I remove the gag and check in verbally.

The important thing is to have discussed these things and to have agreed upon your own communication protocols before play.

Negotiating Aftercare

Appropriate aftercare can be the deciding factor that makes a scene a “positive, empowering experience” or “that terrible thing that that person did to me that left me feeling awful”.

It’s the closer. The icing on the cake. The reassurance that despite having done some fairly unusual things, the two of you are good, connected human beings and it really was a good intense time. It cushions all that intensity nicely.

Both Tops and bottoms tend to need aftercare of some kind. Something to wind down from the scene. But taste in aftercare differs between individual, so it’s useful to ask what the other person needs and wants.

- Person A may want cuddles, reassurance that they did well, that everything is okay.
- Person B may want to get up and walk off all that energy.
- Person C may have a very violent desire for sex or an orgasm to top everything off.

Oftentimes, fluffy blankets are great for aftercare; rope bottoms tend to get cold while bound, and a warm fluffy blanket wrapped around them can be quite the decadent thing afterwards.

I’ve known Tops who like to cuddle and get reassurance that the person they tied up is really okay, and that they really did have a good time. I’ve also known Tops who like to stride off and have a smoke and get some time to themselves, because they’ve just been monitoring and engaging in a really intense interaction with someone, and now they need to decompress by themselves.

It goes lots of ways – again, the idea is to establish what’s going to work for the parties involved in the scene, so they can work out a mutually agreeable solution or protocol for both.

An important tip with discussion, topics of conversation, and occupation following a session:

Keep it positive!

Both parties will be vulnerable to negative stimulus afterwards. It’s important to focus on the positive, and save any discussion of potentially negative things until after the both of you have slept. This preserves the afterglow of the session.

Other Activities in The Scene

It’s actually pretty rare that rope tying is the only thing that happens during a bondage scene. It does happen; sometimes that’s all a person needs to get into a blissful space.

However, more frequently, other stuff happens too.

This can include but is not limited to:

Sex, rape fantasies, humiliation, biting, scratching, pinching, use of equipment such as clamps, use of pain, use of feathers or sensation toys, vibrators, flogging, caning, belting, whips, electro play, breath play, blindfolds, etc.

The list goes on.

Not everyone likes everything; you really, really want to negotiate both what you want to do and what activities are okay, and WHERE it’s okay to apply them.

For example:

“I like floggers on my back but not my butt”

“I like floggers on my ass but not my back”

“You can clamp my labia but don’t you fucking dare put those things on my nipples”

“You can belt my whole body, but please avoid nipples or genitals. I have piercings and I don’t do sexual scenes”.

It really helps to have some idea of what else is okay before you get in there.

Introducing surprise things with no discussion sounds fun, but it’s often not the wisest course. You want to have at least some idea of whether or not the person would find that sexy or fun.

Pro-tip; you can actually make this part of a casual talk about sexy things and fantasies if you like. It doesn’t have to be a long formal process, it can be several fun discussions about various things you’ve thought about or wanted to try. This becomes a great opportunity to get the other person’s view on these things and whether or not they’re excited about the idea. It’s also quite fun watching them get turned on in front of you as you discuss it.

Personal Preferences:

Everyone has personal preferences about various things. Often it’s things like words; Person A may really enjoy being called a “slut” Person B may be violently repelled by the notion, but “whore” is actually a secret favorite part of their fantasies (*slap* “You shut your whore mouth”).

Some people absolutely hate having their feet touched; other people get aroused as soon as they feel rope sliding across the soles of their feet.

Everyone is different; try to take note of these things, because sometimes you can really exploit them to have a fantastically hot time.

Bonus Section: Cheatsheets.

I have several negotiation templates which I use. A general one, an “extensive one” which I tend to not use as much, and a short one for “pick up and play scenes” which might occur at a party. These are very useful; because they act as prompts for the questions you want to make damn sure to cover.

The more you practice negotiation, the less you need the cheat sheets, but they’re very useful.

You might include

- Previous experience with bondage?
- Physical conditions or illnesses? Medication?
- Mental illnesses? Past trauma?
- What’s the fantasy that being tied up is part of for you?
- Sex? No sex? Where’s okay/not okay to touch?
- Personal favorite words? Personal turn off words?
- This is what I like to do; what I get out of things; does that make sense/work for you?
- Marks? Photos? Any preferred music in background?
- When/where?
- Tied to furniture okay?
- Or anything else mentioned previously

Protip: if you get Evernote for your phone, keep the template on there, and then add the answers in - then you then have a reference sheet for the next time you play with that person. I freaking love Evernote and similar apps such as Google Keep for reasons just like this.

Different Rope Bondage Games That Can Be Played With Your Partner

This section is about giving you ideas for fun ways you can use rope bondage to have a really good time with whoever you're tying. Not all of these things will be applicable; some people have a decided preference more for one than the other, and that will be true of both you and your partner(s). You have to negotiate these carefully.

However, when negotiating or thinking about what fun games you want to play, it's very helpful to have some examples in mind. Below are a list of some of the games you can play.

Non-Role Play

Helpless Bondage Sex/ Control and Ravishment.

The title pretty much says it all. Your partner wants to feel helpless, totally under control, while you take your time tying them up and then doing whatever floats both your boats when it comes to foreplay and sex. This may be more sensual or aggressive in nature.

Emphasis: sexual availability and exposure, dominance and control.

Restrained Kink:

Let's say you and your partner enjoy the hell out of some spanking and maybe a bit of flogging, and other activities, and you want to spice it up or make it more intense. Solution: Add bondage. Immobilize limbs and sometimes torso; more intensity has been achieved.

The Bondage Pet.

Tie the person up on a couch while the two of you watch a movie. Pet them, feed them snacks, brush their hair out of their face, give them light little kisses.

Effect: this increases intimacy through helplessness. Some people really enjoy this, (the whole theme of being a restrained little pet) others really dislike it.

Warning: I strongly suggest you don't feed them too much liquid, and make sure they have a toilet break first. This scenario works in many situations, not just on the couch in front of Netflix. I've seen pictures of people doing this at the beach (beware of getting sand through your rope if you try that).

Sensory Deprivation and Abandonment (this is super intense for a lot of people; negotiate thoroughly and carefully).

Tie your partner up in a dark corner, (or a cage or cupboard under the stairs; use your creativity) or tie them to a fixed point and leave them there. Blindfold them, take away their hearing (noise cancelling headphones, ear plugs) Every now and then come by, pat them, stroke them, soothe them. Then leave them again (never go out of yelling distance, you want to make sure you're able to help if something goes wrong; I would advise not using a gag, or at the very least giving them a safety signal such as a bell they can reach).

Effect: the person becomes very aware of their helplessness and absolutely craving of the touch and soothing. For some people, it induces a very deep "subspace". For most people, it has a very intense effect on psychological states. Lots of aftercare is likely to be required.

Resistance Bondage:

Sometimes you'll be playing with someone who really likes the idea of putting up a struggle. Your job is to tie them up and capture them while they struggle and fight back and try to get out of it. Afterwards, if you succeed, you can pay them back for that struggling any way you like within the negotiated parameters.

Warning: this kind of play comes with a greatly increased risk of damage to the people, the surroundings, and your clothing (I had my favorite pair of dress shoes get destroyed this way because I dressed inappropriately). I strongly advise negotiating just how hard the struggling will be as well, because it is very difficult to not hurt someone in this situation. Bruises, scratches, bites, and light abrasions are extremely common with this kind of play.

Additional Notes: Your bondage is very unlikely to look clean and tidy with this kind of play due to the chaotic nature of the situation. Don't expect it to be pretty. Also, if you take one wrist/hand/arm away at a time, it usually makes it easier to get the other one.

Dreamy Rope Spaces:

People who really enjoy rope tend to go one of two ways. They either get really twitchy and turned on by it, or they get really relaxed by it, drifting off into what some term "rope space".

This can be very fun to play with.

So you tie the person up. You tie them slowly, with a lot of emphasis on how the rope is moving over their skin, using it as a form of sensation play. You might get partway through a harness, and then pause to run the rope ever so slowly across their neck (necks are GREAT for this) making them shudder and gasp. You keep tying them with this kind of attention, until you've finished binding them.

Then you might throw in some sensations they consider pleasant (stroking their hair, running your fingers down their back, warm wax or other sensation play). And then, you untie them, with the same attention to sensation and rope over skin, and then tie them again, in another configuration. More sensation. And repeat.

I have had people end up a warm gooey mess, utterly relaxed, unable to move, just stuck in sleepy "rope space", even after the rope came off. I would literally cover them with a blanket and sit beside them with a book until they came back to reality and got lots of cuddles.

The Bondage Consensual-Nonconsent Erotic Tease.

This has a consensual nonconsent theme to it; if you don't know what that is, google it. For those who need a bit of a tip, it's about carefully negotiated "play rape" or protest scenes.

For people who enjoy a bit of erotic humiliation/embarrassment, it's often fun to tie people into provocative and exposed poses and tease them. Remark on how their breasts/genitals look in that position, tell them they look like they're begging for it.

Gradually, very gradually escalate with some touching, watching them writhe and react and protest. It's often fun to leave them with just a bit of movement, so they can struggle in vain to cover

themselves, and then finally take away even that bit of movement with a bit more rope. These scenes often wind up in intercourse.

Additional Note: One of the best parts of games like these is when they're unable to keep successfully protesting because they're having too much of a good time. I consider that a win.

Sadistic Rope

Sadistic rope is pretty much a form of S/m (Sadism/masochism) where rope is deliberately used to induce sensations that many would consider painful. It may involve stress positions, where pain and muscle strain builds up in a cumulative fashion; it may involve rope attached from hair to feet in an agonizing hog tie; deliberate rope burns; or using rope to deliberately compress flesh and tissue (e.g. breast bondage) in painful ways (If you're going to do this, then remember legs are pretty fun, and you can tie a futomomo pretty freaking tightly for short periods of time without damaging anything significant, because the rope is all on the outside; not on the inside where you have internal structures like tendons to worry about).

Why do people do this? Because masochism is definitely a thing, and lots of people enjoy it. This sort of thing can be very well used in interrogation, kidnapping, torture, or just straight out S/m scenes. It is of course higher risk, and you need to be careful about just what kind of damage occurs; but it is a thing that people do sometimes.

Predicament

Predicament is a game for people who seek out unpleasant or "torture" fantasies. It is about putting someone in a situation where they have to make a choice, usually between two unpleasant choices. Though perhaps not necessarily THAT unpleasant.

Classic examples include putting people in situations where they have to hold still despite ongoing stimulation; because if they twitch their arms, that will yank on the rope which is tied around their genitals. The predicament is stay still and endure whatever else is going on (tickling, flogging, feathers, vibration) or pull on a tight crotch rope (you can look these up really easily on the Internet).

Other predicaments might include having a rope tied to hair, so that the person can't bend their knees past a certain point without it pulling the hair; or having to keep their hips raised high to maintain contact with a vibrator, despite other distractions. There are a lot of different kinds of predicament, and they without fail involve two or more evil somethings (Twisted Monk has a great hair tie tutorial – google "Twisted Monk Hair Tie").

Additional Note: Some people prefer stress positions over genital or sexual predicament; others prefer the opposite. Lots of variance there.

Role Plays

Common role plays include consensual non-consent themes: the pirate kidnapping the damsel and "having his way" with her, the burglar who broke in and "ravished" the housewife, etc.; it's very easy to do these with some negotiation and minimal costuming.

Other times you might have the damsel in distress scene, where first an evil villain or villainess ties up the victim, gloats, suggests all manner of awful tortures, and leaves to "get supplies" and then the

rescuer arrives, rescues the victim, and is "thanked" appropriately. Some people enjoy the idea of specific fantasies; being kidnapped and "experimented on" with surgical steel implements while tied down, or being a mental patient who is being taken advantage of by asylum doctors.

There is a LOT of scope for variation. One of the most common is the "slave" who is made to do all sorts of tasks around the home and is then used for sexual purposes as well.

As you can see, there is a lot of scope for different kinds of play with bondage; these examples should get you started, and I would suggest the Internet can be used for further research. A list of resources for learning more can be found elsewhere in this book.

Notes On Positions And Ties

Preparatory to actually making a plan, it's helpful to make sure you have some very good information on how to inspire particular moods and particular feelings; this goes a very long way toward making those bondage games happen and toward having the effect that you want to have on your partner.

There are a lot of different ways to think about bondage. When it comes to planning a scene, it's useful to think about how you want the person you're tying to feel – what mood you want to create, e.g. sexually vulnerable, embarrassed, in a sexually provocative position; or immobile, in discomfort, having to deal with muscle strain, perhaps some breathing restriction.

Those are two very different sorts of moods, and so having a plan to create them is useful.

At other times, you might be wanting to achieve a particular aesthetic for a photoshoot, or for your and your partners' personal satisfaction. So you might think more about what position would LOOK graceful and fascinating.

You can achieve those moods or appearances by putting some thought into how a particular position will feel or look, and then what ties you can use to create and reinforce those positions.

I'm going to make that easier by giving you a cheatsheet. A list of classic and most useful positions and ties, the uses and advantages/disadvantages of each, and the feelings commonly inspired by the positions and the ties (Note: individual experiences do differ; this is a general guide only. Be guided more specifically by the feedback of your individual partners).

I'm not going to tell you how to do each and every one in detail; after you've gone through the "Ties" section of this book, you should be able to work out how to make that happen yourself (though I will offer suggestions) and you'll likely come up with your own preferred ways to make it happen.

Most ties and positions will have combinations of effects; for example, most will have some degree of helplessness. That happens with bondage. However, I'll bold the effects that really stand out in each position, and italicise safety considerations.

Positions/Ties Cheatsheet

Wrists Tied Together Above Head:

Feelings: Considerable **vulnerability** and **helplessness**. Some sense of support from having the rope tied off to a fixed point.

Notes: This is my absolute favorite bondage position and it is very, very useful, for just about everything. It's easiest and safest to do with someone lying on a bed or whatever parallel surface, but also works really well for someone standing with their wrists tied above their head to a rafter or a fixed point of some sort (*the amount of time a person can spend like this while standing is reduced when compared to them lying down in the same position; risk of strain on wrists and feelings of faintness is increased. Monitor carefully. Also, it's a good idea to suggest the person that they hang onto the rope above their head for additional support.*)

Advantages: The best part about this position is that you make a person feel quite helpless; they can't use their hands and arms to stop you from doing anything, and you have SO much access to their whole front and back of body, which is helpful no matter what you're doing. If they're lying on a bed, you can flip them from their back to their front without untying their wrists at all; and that's pure gold in a bedroom bondage situation.

Disadvantages: Pretty much only exist if someone has weak wrists. Even then, you can make the tie more comfortable and supportive by simply adding more wraps.

Suggested means: Double column tie, with enough length left in your rope to tie off to something. I have a chain attached to the head of my bed base (no headboard), which I've padlocked to two fixed points. I reach down, pull up the chain, and tie my rope off to it at any point along the head of my bed.

Wrists Tied Behind.

Feelings: Again, **vulnerability** and **helplessness**.

Notes: Hands tied behind the person's body generally creates a feeling of having had a significant amount of their power taken away. This is basically the reason we tend to tie hands first, or don't feel that a person is truly "bound" unless their hands are removed from play; because there is so much power and efficacy in your hands and arms.

I've deliberately said "hands tied behind" because I'm covering two situations; hands tied behind back, and hands tied behind neck. Both are good for creating those feelings, but have different advantages in terms of practicality.

When tying hands behind back, it's safest to do it with wrists facing each other, either with hands pointing downward in a classic "damsel" position, or with forearms parallel to each other, e.g. in the chest harness tutorial. This protects nerves, tendons, blood vessels. It's also more useful to do when your partner is not on their back, particularly on a hard surface; standing or on a soft bed top is good, or lying on their front. You can add pillows under their back to make it easier. It's uncomfortable as hell to be on a hard surface, with your arms tied behind your back, having them digging into you.

When tying hands behind neck, you basically just use the position shown in the two column tie tutorial, then bring the arms up and back behind the head.

The advantage of tying hands behind neck is you can then have someone on their back, front, or standing, without having their front or back obscured by the arms. You can wrap the tail of the rope leftover from the two column tie across their face to create a gag, or take it further down their back and do a quick column tie around their torso to anchor their hands in place. You can also wrap it around their arms, similarly to a futomomo or leg tie for additional immobility.

The disadvantage is that the raised arms will sometimes place pressure on their head and neck.
Encourage flexibility and stretching.

Suggested means: Double column tie around the wrists, tied off to the torso for extra restriction.

Technically, the chest harness has similar properties; it starts off the same, after all. However, the rope all across the chest and between the arms adds to the immobility and also the feeling of being thoroughly restrained in rope.

Wrists Tied In Front

Feelings: Only **slight sense of vulnerability**. Generally, most rope bottoms consider this very light bondage play.

However, if you are holding the end of the line attached to the wrist tie, it creates a **sense of being led, controlled**. That can be quite useful. It then inspires feelings of **submission** and having given power to someone else. This is because you're still demonstrating power through moving their wrists and arms around, rather than them doing it themselves.

Notes: As stated, this is pretty small game in terms of power play. However, it's useful for first introducing someone to bondage and being tied the first time. It's handy to have something light to go to.

It's also good for control/dominance/submission games, when you use it as a lead.

Suggested means:

Once again, double column tie.

Wings; Arms Tied Doubled Shut

(think arms bent at the elbow, each wrist tied to the upper arm)

Feelings: Almost a sense of **embarrassed vulnerability** (I've heard people refer to feeling like their arms look like "chicken wings". It's a weird mix of losing the power inherent in wrists and hands while still being able to move the arms around (unless they're tied down to a fixed point). Still inspires some degree of **helplessness** though, and often adds a mix of **frustration/embarrassment** to the play.

Notes: This is a good way to mess with people. It adds the possibility of a bit more struggling, teasing, and frustration into the mix. Once you're done with that, you can then tie the person's doubled arms back to something so that their "wings" are now spread open, and you can easily access their face/chest without them being able to move. It's like taking their power away a bit at a time, instead of all at once. That can be very fun. This sort of play is good fun with brats, people who enjoy struggling, and people who enjoy that kind of frustration (and yes, they exist).

(This is also useful if you can't tie someone's hands behind their backs due to lack of flexibility on their part, injuries, or some other factor).

Safety considerations: *Watch out for those elbows! They might jab you! That hurts!*

Advantages: opens up different kinds of play than taking away all the power at once

Disadvantages: they DO have more ability to frustrate you, as well. So bear that in mind! Have a plan!

Suggested means: either double column ties, of either the forward tension or reverse tension kind, or using a tie pretty much exactly the same as futomomo or the doubled leg tie in the Ties section, starting with a single column tie on the wrist and then wrapping accordingly. Some people find they enjoy the support and aesthetic offered by that more.

Wrists Tied To Thighs

Feelings: This one is oddly **neutral** in terms of **vulnerability** – the hands are restrained, but every time I've seen a bottom tied like this they seem to have a strong belief that they can get their hands out. The position just doesn't seem to inspire that much of a strong emotional reaction.

In terms of sexuality though, the rope placed around the top of the thigh sort of frames that area, and that's quite handy. The process of tying the hands to the upper thighs means the bottom is made very much aware of that area as the rope is wrapped around it.

Notes: This position is another great one for if the person being tied up has some kind of flexibility issue and you can't get hands tied either behind back, or behind head. Their wrists can still be very well restrained, particularly if you use well cinched double column ties.

Disadvantages: The rope bottom may actually have some reason for their belief in being able to get their wrists out; they have a lot of leverage in that position, and rope tends to stretch and slacken over time.

To create more difficulty in escaping, I suggest placing a band of rope (really big single column tie) across the torso and the lower part of the upper arms, just above the elbow. This anchors the elbows more tightly against the torso, making it harder for the elbows to move outwards and create additional leverage to pull those hands out through the wrist tie. If you can cinch that band somehow between arms and torso, that's even better – though it's likely that you'll have difficulty finding the space to do so. Have fun experimenting!

Suggested means: Double column ties.

Frog Tie: Legs Tied Doubled

(Picture someone kneeling with rope holding their legs doubled closed in that kneeling position, each leg tied separately)

Feelings: **Submission, restraint, immobility;** with your legs tied closed you can't run away or escape. Being tied into a kneeling position is also absolutely fascinating in terms of what it does to a person's headspace. They also become very, very aware of restricted movement and vulnerability to whatever the other person has in mind.

Notes: In my opinion, this is the best leg tie ever, bar none. There are SO many good applications for this position and tie. Making someone kneel for extended periods for D/s scenes, simply immobilising someone in place so they can't run away, tying them on a bed for sexual consensual non-consent purposes... it's just wonderful. For sexual purposes, the legs can be separated to access whatever parts you might want to. You can place someone on their back with their legs bound like this, leave them kneeling with torso upright, or have them bow forward. They can't really raise their ass much, but there

is still a lot you can do with that position, particularly if you're into spanking, flogging, or other impact, or anal play.

Disadvantages: if you want to move them to another location, either you pick them up and carry them, or it's going to take a while. You could always make them do an "awkward shuffle" if you're into making things challenging for people.

Suggested Means: You can use a couple of double column ties, connecting ankle to thigh, similarly to the "Wings" tie already discussed, or you can use something more similar to a futomomo, the leg tie previously shown.

Legs Tied Together

Feelings: Pretty much all about the **restraint** and **immobility**. Can't run away, can't separate legs. Some degree of **sexual objectification** is still readily available – there isn't quite the same feeling of exposure as when you can separate the legs though.

Notes: The feelings created by this tie tend to be pretty similar whether you use a simple double column tie around the ankles, or whether you use an elaborate lacing or laddering technique similar to that shown in How To Tie an Armbinder, or shown in the Satin Robe extra at the end of the book. It's all about restraint and immobility, which can be very useful for scary scenes, role plays, etc.

However, if you use a simple double column tie around the ankles, they have the ability to move a lot more by bending at the knees, and that is sometimes a good thing. Sometimes the simplest ties are the most useful and effective.

With your people who relax into rope bondage, they may find the additional wraps of laddering to almost feel like a "cocoon" which can be very interesting if you want to induce a relaxed, submissive, compliant state.

Sexual access is still very possible; with females it requires slightly more work and positioning (e.g. playing from behind, coming up from between the bent knees if they're tied at the ankles) but with males it's still reasonably simple, whether they're into intercourse or insertables.

Suggested means: double column ties or laddering/lacing techniques.

Spread-Eagled

(Picture someone tied down to a bed in the classic "X" position)

Feelings: Absolute **immobility**, **restraint**, **helplessness**, **exposure**. Possibly the most classic bondage position, but also the position that induces the greatest degree of helplessness and immobility.

Notes: This one is very very good for having almost complete access to either side of the body. The bottom has little to no power at all like this – it works really, really well for sensation play, wax play (if you've got a drop sheet beneath them, sex, etc. Because of the huge degree of helplessness, there's a significant increase to the intensity of almost anything you do; that's something to be aware of. You may not want to do this to a bondage newbie – you may find it more useful to build up to that instead.

This works best on a bed or flat surface; you can do it standing up, but you can't do it for as long, and there are likely to be some balance issues. The more a person can move their legs while standing up, (adjust weight, relieve strain, etc.) the longer they can do so; but this tie tends to prevent that.

Conversely, if you want to terrify the hell out of someone, this is probably the position you want to use.

Disadvantages: If you want to flip the person over or change position, you have a lot of untying and maneuvering around to do. That can be a real pain in the ass. If you're into feeling interaction and movement from your partner, this is also probably not the position for you.

Suggested Means: Single column ties around each limb, the long working end of the rope of each tied off to a fixed point. I highly recommend the Pete Riggs "Quick Fix" tie off – it's on Youtube. *That's because if something happens (earthquake, etc.), you really want to get some of those limbs untied quickly.*

Hog tie

(Wrists tied behind back, legs tied together, ankles drawn back and up by rope towards the wrists)

Feelings: **Helplessness, Immobility, Fear, Discomfort.** The Hog Tie is basically designed to induce these things. It's a "taking you prisoner and seriously stopping you from getting away" kind of tie and position.

Notes: I would use this tie and position when I was particularly interested in scaring people or doing discomforting/torturous things to them. It's pretty much made for a scary, uncomfortable time and a sadistic/evil sort of mood. Of course, you can still use it as a more light hearted "spank the brat" kind of scene, but it's not particularly good for more sensual or sexual scenes. Rather more "I've just kidnapped you and I'm going to do terrible, evil things to you" type of role play.

Disadvantages: some people have trouble with this particular sort of tie and position and holding it for long.

Suggested means: There are a lot of different ways to accomplish this effect. For example, you can do double column ties on wrists behind back, then on ankles, and use the working end of each to link them together (*This means of doing it has a heightened risk of damaging or straining the wrists*). A more popular and perhaps safer way of doing it is to tie a chest harness on the person, with the arms folded behind the back, and then connect the double column tie around the ankles to the chest harness, either by weaving the rope through or simply knotting it on. *This spreads the load through the harness, which makes it much less likely you'll damage the wrists.*

I do suggest that you google "Hog tie" under google images; you'll see that there are a lot of different means to create this general effect.

Crab Tie

(Essentially wrists tied to the outside of the ankles; the person ends up in a slightly hunched position, with legs easily separated. I do not recommend standing for this one.)

Feelings: This one is actually really good for creating feelings of **sexual exposure**; the emphasis is really all about how you can separate the legs (all at once or gradually) and you can have a lot of fun with that.

Notes: Very much a bedroom kind of position and tie; not too bad for consensual non-consent scenarios “play rape” etc. You can easily move a person onto their back, or roll them onto their front, and the degree of sexual availability is tremendous. You can also add a chest harness or something else if you want to attach ropes to the outside of your two column ties to slowly lever those legs open in a more cruel, prolonged sort of fashion – adds to the anticipation and also the intensity of the play.

Disadvantages: Your person will stay in that sort of “hunched position” – over time they may develop soreness in their back or strain in their arms depending on their individual proportions.

Suggested means: Multiple double column ties. One at the wrist/ankles, and one further up, on forearm and just below the knee. Using a bit of laddering technique is not a bad idea either, if you prefer that. Use good cinching to prevent easy escape.

Strappado

(This position refers to wrists tied behind, and then hauled up in the air, either by yourself or some sort of up line. The bottom ends up bent over with their wrists up in the air behind them).

Feelings: **Discomfort, stress, challenge.**

Notes: This is actually pretty risky, and I strongly advise you have your rope bottom do a lot of good stretching before doing this. Some people really enjoy uncomfortable ties that challenge their endurance and stamina (weird, right?) and so this falls into that category. *It also has a serious risk or straining arms and joints; if your bottom falls while in strappado position, that can have some serious consequences for their wrists, elbows, and shoulder joints. A safety line of some sort around the torso is advised.*

If you want to give your bottom a really difficult time, spanking or similar while in this position will do it. So will breast torture/genital torture. Just be very, very careful about how hard you do anything; you really, really don't want your bottom to collapse.

Disadvantages: Quite difficult for most people to do this for long.

Suggested means: I've seen everything from a simple double column tie to a complex armbinder and harness combination. Use the ideas from the safety line for your upline. The harness combination isn't a bad idea; you then have something reasonably sturdy to attach an additional safety line to, that will distribute load nicely.

Cross Legged

(Pretty much sitting cross legged with a lot of rope webbing those legs and keeping the person that way)

Feelings: An interesting mix of a nice solid base to sit on, so feeling **supported**, while at the same time feeling **restricted, immobile**, and knowing that you can't get away.

Notes: This is actually quite good for decorative ties or leaving someone tied up in one place for a significant length of time. It combines really well with chest harnesses and hands tied up behind the back somewhere. The cross legged position means the person can stay in one place for a nice long

length of time while you do whatever else with them – e.g. using them as human furniture, as a display piece, making their muscles jump around with a TENS unit while they're in rope, sensation play, sexual molestation and use, whatever. The crossed legs give you a good starting base for tying a rope spider web if you're into that (easy; create radial lines across the legs, then create a spiral between those radial lines either going outward from the centre or going inward from the outside. Can use simple twists or munter hitches at the intersections of your spiral and the radial lines; how you arrange the radials will change the shape of the web. Try and keep your spiral tension even between intersections.)

Additionally, you can push the person over onto their front, and then you can still do sexual things to them from behind, or use impact on their backside (spanking, canes, whatever). That can come as quite a surprise to the person who was previously sitting in a comfortably supported manner.

Disadvantages: Again, moving them around can be tricky.

Suggested means: Use a double column tie around the crossed ankles. Take the long working end after that and begin wrapping over and between the thighs; this is also a good situation to use secondary column ties if you want additional security. You can use hitches as you go between the legs to redirect and create attractive patterns or webs; I like to have a single centre point where I bind all the intersecting lines together. Finish with a final secondary column tie around the waist when you feel like the person can't move their legs easily. The more tightly you do it, the less likely they are to move; but try and keep that tightness away from the inside of the legs (that's where the tendons and major blood vessels tend to be).

Elbows Tied Behind Back

Feelings: Female: **Sexually objectified**. Male: Where the hell did my upper body strength go?
Helplessness, restrained, powerless.

Notes: *Any time you tie the elbows, you have to adjust the space between them to suit the person you're tying, due to a huge range in flexibility between different people. Lots of people can't really have their elbows tied at all. It's often a good idea to sort of vine the rope between the cuffs of your double column tie or ladder wraps in such a way as to create a "spacer" between the elbows, and lock the tie into place (if you look at "The Basic Wrap" by Two Knotty Boys on Youtube, you'll get the principle of the spacer towards the end of the video. It's not difficult to create a similar effect with doubled rope).*

Another important note is to tie above or below the elbows, not actually on the elbows.

When you do tie elbows, you significantly reduce the person's arm movement and leverage. That takes away a LOT of power. It also makes a person push their chest out in front, which is very fun. Because breasts. Or in the case of men, manly chests.

Tying the elbows behind someone's back makes it very difficult for them to get the leverage to escape rope. That's very handy.

You can sometimes then go to tie a person's wrists in front of them as well; this effectively locks their arms around their torso, and makes them look as if they're in a pose of graceful servitude. That can be very fun for D/s purposes or just creating a lovely aesthetic.

Disadvantages: For a lot of people, having their elbows tied can only last for a certain length of time. *It's not uncommon for them to have some shoulder aches and pains afterward; stretching beforehand is highly recommended.*

Suggested means: Either the armbinder shown earlier in "Ties" or double column ties, or even single column tie to secondary column tie, such as with the Secondary Column Tie Armbinder. You have a lot of tools at your disposal to make that happen.

Important principles

- Anything with legs tied open tends to expose more vulnerable bits, and as a result, the bottom feels more vulnerable, more exposed, and there's more of an element of sexuality.
- Doubling limbs on themselves gives you lots of room for fun and play, with some leeway for movement.
- Anything with hands tied in front tends to be less vulnerable, more comforting/relaxing.
- The body tied in a closed position tends to feel more relaxed, more inclined toward subspace or "subbing out" (unless you have people who just don't go into subspace while in rope).
- Taking away some movement but not all of it leaves people open to struggle more; this can be enjoyable.
- Taking away all movement through cocooning, leg ladders, harnesses etc can feel either very relaxing or very helpless, depending on the person. Tinkering with that by cocooning the whole body and then slowly unwrapping the legs for other nefarious purposes can be fun.
- Arms tied behind the back make it harder for a person to escape, and also pushes their chest out; sexualizing for a woman, and frustrating for a man; usually we have lots of power in our upper bodies.

Planning The Scene

Case Study (A Scene and Planning)

At the sound of hands clapping three times, the man entered the bedroom with his hands clasped in front of him and his head lowered. He wore absolutely nothing, as per instructions. The room was dimly lit, with a pair of dimmed lamps and a radiant heater in one corner of the room providing the only illumination. There was a slow beat of rhythmic music pulsing quietly from a speaker in another corner, and before him waited a vision in a tightly laced corset and black PVC miniskirt, her hair loose about her shoulders. Sitting on the edge of the four poster bed to one side was a flogger and a pile of tightly wrapped bundles of rope. "About fucking time" she snapped, causing the man to tense up in anticipation and a touch of fear. She pointed at the ground in front of her.

The man shuffled over, hands still clasped, and fell to his knees before her, head still bowed. She gripped his hair in one gloved fist and pulled it back, exposing his throat. A wordless sound came from him as she gripped his throat with her other hand.

"I have been waiting for a long time for this" she purred into his ear, allowing her lips to just touch the edge. He shivered at the slight sensation of her breath moving over his skin, then she released him abruptly.

"Wrists" she snapped.

He immediately held up his wrists in front of him, a gap of perhaps a centimeter or half an inch between them.

The lady before him picked up a bundle of rope and tugged at one sticking out end. The bundle unwrapped, coil after coil striking the floor with a clatter.

She quickly and efficiently bound his wrists together, finishing the tie with a hand slamming down on the knot, and tugged him to his feet by his now bound wrists. She reached up to the frame of the four poster bed, wrapping the other end of the rope over the frame and securing his wrists in place.

"I want you to hold the rope with both hands," she instructed curtly, and he immediately did so. It was slightly awkward, but he knew she had reasons for the instruction.

She picked up the flogger and began caressing the back part of his body, her gloved hand stroking, and then came a swish and the first thud.

Several minutes passed as she flogged him, the rhythmic beat of the music pulsing in the background. The back of his legs, his ass, and his upper back were all glowing red with warmth from the flogger. Every now and then she would pause and use her hands on him, changing things up with slaps and strokes, before returning to the flogger.

Finally, there was a pause. He stood there, legs trembling slightly, using the rope that bound his wrists for support.

"Turn around" she instructed, with an evil joy to her tone. He did so. His balance wasn't as good now, but he rested the back of his legs against the mattress and relied on the rope above him.

And that's when she began on the front of his body.

A shorter span of time later, she stopped. His legs were trembling much more now. She patted his face gently, and then reached up and untied the rope. "Stay" she said curtly. She tossed the loose end across the bed and then stalked to the other side, picking up the loose end and then using it as a lead to tug him toward the bed. He awkwardly knelt on the bed and then shuffled across on his knees, obeying the tugs from the rope as guidance.

Now his Mistress tied his hands to the head of the bed, so that he was lying on his back facing upward, hands pulled above and behind him. She removed a glove and caressed his bound hands, pinching the nails briefly, and then ran a finger beneath the rope that bound his wrists. He could feel the nail pressing into his skin.

Now she picked up more rope.

Forcefully grasping his left ankle, she quickly bound it and then pushed that foot back until his heel met his ass. She bound his leg, doubling it in half, and then did the same to the other.

Now she took more rope and attached it just below each of his knees, to the middle of the leg tie. She tied the loose end to the framework at the edge of the bed and drew on the rope until his knees pointed outward. His legs were now doubled and held apart; he was acutely aware of how vulnerable this made him.

Then he heard a couple of clicks, and a low buzz. His mistress's face appeared in his vision, holding a violet wand in one hand, and wearing an evil grin. He could hear the electricity buzzing through the wand, and see the light coming from the glass.

"Oh, hubby," she said, losing role for a moment, but still evilly gleeful. "The things I am going to do to you..."

About twenty minutes of torture later, he lay shuddering, gasping, and trembling all over.

His Mistress, (now firmly back in role) had just unbound his legs, and then rebound them so that his legs were now tied parallel, firmly together. She had pulled her gloves back on, and now one gloved hand was playing with his cock and balls, stroking him hard and erect. He could barely move his hips with his legs tied like this; he knew he would be a passive participant at best.

She lowered her head, trailing her hair over his stomach, and grasping the base of his cock in one gloved hand, gave him one lick. Just one. He arched, tugging on the rope above his head, and began to beg again for mercy - it seemed like he'd spent the last ten minutes doing the exact same thing, but now he wanted a different kind of mercy.

His mistress looked up and smiled evilly. She moved up the bed again, and checked his bonds, pinching his fingernails again.

Then she moved back down the bed and swung astride him in one decisive move. She slid a hand beneath herself, took hold of him, and finally... she took him.

She went for a ride.

She made him beg.

She didn't let him come until she did.

Afterwards, she untied him. He noticed she was a little sweaty as they cuddled amongst the puddled coils of rope, but despite this she pulled a blanket up over them both.

He laughed.

"You know, you used to be the nicest little thing..." he teased. She grinned at him, and tweaked his nose playfully. "You shouldn't have taught me to be evil." she said. "Now I can't stop! It's all your fault!"

He didn't mind. He really didn't. He nestled his face into her hair and sighed happily. She raised her head slightly. "Are your wrists all right?"

He nodded, sleepily. "No problems. It was all perfect."
He felt her sigh in relief and then she cuddled him close again.

Breaking Down The Scene

Quite a few separate things informed how that scene went down. I'm going to take apart some of the separate elements and show you some of the considerations that went into that scene and how that affected the rope bondage used.

So this was a husband and wife; we'll call them Donna and Finn.

Donna and Finn have played before. They've been married for approximately five years and they've begun exploring some more of their kinks. Finn knew he had a submissive side, and after quite a bit of talking about how it could work, Donna was open to exploring that with him. So within their scenes, Donna tends to take on the role of Finn's "Mistress", a harsh, sadistic, completely in control fantasy figure.

They've had quite a few sessions and developed a good system of signals. Donna has bound Finn before while doing things to him that they've discovered he enjoys; and this includes electricity. This time, however, she wanted to explore using a flogger, and Finn was open to that, but also wanted some rope bondage as he would find that familiar and comforting. They had discussed this and other aspects of the scene during the week preceding it; today was Sunday, so this is when they decided to play, as they'd both be rested from work and could take it easy after the scene.

Mood:

The sound of Donna clapping her hands three times indicated to Finn that Donna was ready; she had prepped the room and gotten into her "Mistress" headspace. Finn entering the room in a submissive posture helped her to maintain that as the scene began, and also helped him get into the right headspace for the scene. The same went for Finn kneeling in front of Donna; it helped set the mood for both of them.

Preparation:

When it came to preparation, Donna had done quite a bit; she had made sure the heater was on, as it was late autumn and she didn't want her husband to get too cold; she had set up the music for both

their headspaces; she had made sure her rope, flogger, and violet wand were all accessible and ready for use; and she had spent quite a bit of time planning how she was going to tie her husband and for how long. She could have had Finn help; but she wanted to set things up how she liked it by herself, as it helped her feel more in control.

Thinking Behind the Ties:

The first tie, the wrist tie with his hands above his head, was designed to make her husband's body as available as possible for flogging. Donna knew that starting on the back of his body would make things easier; but she also wanted to experiment with the front, as well. So it was important to her that he could change position without too much difficulty, which has the potential to break the mood.

She decided it would be easiest to have him stand. This meant all he would have to do is turn around when she was ready.

However, this also meant that she couldn't have the flogging last too long, as standing positions are more difficult to maintain for long periods.

You'll note that she told her husband to hold onto the rope above his head. The reasoning for this is twofold; one, having something to hang on to or grip can make it easier when exploring new sensations; and two, this meant that the muscles of the hand were taking some of the weight off Finn's arms, as opposed to relying solely on the rope around the wrists. This meant that the wrist joints were less likely to become sore or strained from supporting the weight, a problem they had had in the past. It was slightly more awkward for him to grip the rope, but the trade off was considered worth it.

Donna spent less time flogging the front of Finn's body than the back, because overall the amount of time that Finn could stand with his hands bound in that position were limited; additionally, doing things to the front of a person is often experienced as being more intense than doing it to the back of a person.

When Donna transitioned Finn from a standing bound position to a lying down bound position, she lessened the strain on his wrists and body considerably. She also took the time to check the circulation in his hands, which would have been affected both by the rope and the hands above his head position. As lowered temperature is almost certain to happen in those circumstances, she checked his blood flow via capillary refill in his fingernails, pinching them to watch them fill up.

She also ran a finger beneath the rope on his wrists, adjusting the wraps to be a touch looser away from the skin; having been under tension before, the wraps would have been pressed more tightly against the wrist.

After this, she tied his legs, doubling them with a futomomo tie and tying them apart. Doubling legs individually is one of the most versatile and useful leg positions; it increases helplessness considerably, and then tying the legs apart further increases helplessness and vulnerability. You'll note that at this point, Finn was highly vulnerable, and his body was still sensitized from the flogging before she began with the violet wand. You'll also note that Donna attached the rest of the rope below the knees to the outside of the leg tie; in actual fact, she attached it to the outside stem, to distribute the pressure from that rope across the multiple bands of the tie.

An important point is that that part of the scene only lasted about twenty minutes before Donna transitioned Finn to another position; and this is because legs doubled and tied apart in such a way isn't the most comfortable - or, after a certain length of time, safe. It's sort of like enforced splits; over time, even with rope supporting the strain, it becomes more uncomfortable and there is more strain. Done long enough, and there would very likely be some stiffness and soreness walking later on, depending on the flexibility of the person being tied. There is a risk of that in any case from all the writhing from the "torture"; but limiting the time limits the amount of strain as well.

Tying Finn's legs together after this not only removed that strain, resting his legs, but made it so Finn could barely move. Donna used multiple double column ties for this, at ankles, below the knees, and above them. Because Finn is male, she could still access his genitals, but he couldn't get much leverage to thrust with his legs bound together like that; this put her in full control, something both of them loved.

After they both finished, Donna untied Finn and went straight into "aftercare mode". Clean up could happen after. She made sure his wrists were fine, but didn't ask about the flogging, because that was something that could be discussed when they had both recovered from the scene - at which point discussions were much more likely to be constructive. At that time, supportive aftercare, intimacy, and normalizing were what they both needed. Finn because he had just experienced an intense array of sensations and bondage, and Donna because she had just done all of that and wanted to be sure that Finn was okay and was fine with the things she had done.

Reassurance and aftercare is good for everyone.

Planning A Rope Bondage Session

Up until now, I've been giving you the ingredients for a very good time with rope bondage and a partner of your choice. I've taken you through knowledge about rope and where to get it, safety considerations for your partner and yourself, tips on successful negotiation, the knowledge of how to actually tie and practice, considerations and thoughts about positioning, etc.

Now I'm going to take you through putting it all together for a successful session, which does involve a certain amount of planning.

The Planning Disclaimer

Any experienced rope top or even BDSM top will tell you that often, plans don't actually come to pass exactly the same way they were meant to. In fact, the events that happen often deviate significantly from the plan; not necessarily in a bad way, but looking back on what actually happened as opposed to what you planned to happen will often leave you scratching your head and wondering just how exactly things went so far off plan.

This is **not** an uncommon occurrence.

That said, it's still worth putting together a plan. The reason for this is that even if things do go off plan, you've still put in enough thinking, preparation and planning to be able to adapt much more successfully than if you hadn't. It's the difference between being at least partially prepared, as opposed to not being prepared at all.

(Additionally, sometimes opportunities will just pop up out of nowhere, and you won't have TIME to prepare a plan. In that situation, my advice would be to negotiate on the spot, consider all the safety

things, and go with lighter bondage at first, paying very close attention to your partner's reactions before you go any further)

Creating Your Plan:

Refer back to your negotiation

If you've had good discussions and negotiation, and you've included your partner in your practicing sessions, then you know a fair bit about what works for them and what doesn't. That's really important. All going according to plan, you have a good idea of what works for them, and hopefully there's some good overlap with what works for you. The negotiation you've already done and any notes you've taken will be your guide for what you can and can't do with the other person.

Consider The Intent Of The Session

Within the negotiation that's taken place, what kind of bondage scene do you want to do? What themes fit within their negotiated limits, and is something you would like to do? (You might want to consider some of the bondage games already mentioned earlier in the book for inspiration). If you're doing Helpless Bondage Sex, then you'll need to consider positions suitable for such, and ties that leave plenty of sexual availability. Or if you're doing consensual non-consent, maybe with some humiliation or embarrassment thrown in, then you'll want to consider positions suitable for that, and what ties you can use to reinforce those positions that are within your partner's tolerances (e.g. not everyone can do an armbinder or spread their legs that wide). If you're doing something completely non-sexual, then that frees up your choices a bit further, and changes the focus and mood of what you're doing entirely.

If you're new to doing rope bondage and you're nervous about what your ties will look like, consider the use of a blindfold – this will heighten intensity and give you opportunities to do not so pretty rope which is nonetheless effective. Your partner won't be able to see a thing, and will still have an amazing time.

(Think twice or three times about the emotional/physical limitations of yourself and your partner. It may seem like a really fun plan to do a sensory deprivation/abandonment scene, but if your partner has abandonment issues... then I would suggest avoiding it. The same goes for if you have a fun role play in mind regarding doctors and patients, and your partner has previous bad experiences in the health system. That's something to carefully discuss before implementing. If your partner wants to do consensual non-consent but you're not keen... is it really worth doing?)

Ties And The Structure Of Your Session

In any BDSM session, starting light and then building up is always a good idea; so adding this consideration into your planning is helpful.

When considering ties, you also want to consider which body parts you're going to be tying first, and why. If you're going to be moving them around, tying the legs first is a bad idea. If you're going to be making them switch positions part way through, then you want to use ties that allow for greater flexibility, or minimal time to untie and re-tie.

If you're adding other stimulus, e.g. electricity or a flogger, how will that make them react? Will the tie you put them in cause them to hurt themselves if they suddenly jerk against the rope? Or will they just wriggle unsuccessfully and be totally safe?

Practical Considerations

Is your sexy bondage session going to be on the floor, or on your bed? I would suggest the bed, because floors are often uncomfortably hard, and carpet burn is a real issue. Trust me. I've made that mistake. Massage tables or actual dungeon/BDSM furniture is good too.

Is the environment warm enough? Is it too warm? If you're tying, then I guarantee that you will heat up, and your partner, who will be being tied up, will cool down. You will want to find a good balance in temperature, and a warm blanket for them afterwards while you cool down from your exertions.

Are you going to be using music to add to the theme of your bondage session? You probably want to choose and set that up beforehand. The right music can really add to the theme of your session; for some people, it makes or breaks a session.

Is there anything in the environment that might present a hazard or an interruption to your session? This may include flatmates, pets, children, onlookers if you're at a party, or furniture or other hazards that might get in the way (candles can be a real issue if they're close to the action).

Do you have enough time to do all the things you want to do, and still add in aftercare afterwards? Depending on you, your partner, and the intensity of the session, that time could be anything between ten minutes to an hour or two. You may very well want some snacks or water ready to go afterwards as well.

Manage Expectations

Let's say you've done lots of initial negotiation, and you're fairly confident that what you're planning to do will be fun and within both yours and your partners idea of a good time. You've made your plan! You're excited!

Now it's time to talk to your partner, because it's very important to set an expectation for what will occur.

The reason for this is because if your partner has no idea what to expect, then they won't know how they're supposed to react. They may imagine that you're going to do a sensual ravishment scene, and be utterly blindsided by the rough kidnapping scene you do instead. It's very important to set an expectation so that your partner has the chance to participate fully in an informed fashion, and can react in a reasonably satisfying fashion instead of just going "What the fuck is going on? What am I supposed to be doing?"

There's an additional bonus to managing expectations as well.

Let's say you hint enough to create an expectation, e.g. "God I want you. Oh, the ways I'm going to take advantage of you the next time I tie you up..." (accompanied by a wicked smile). They now have a fairly strong hint that there's sexual/sensual ravishment coming in the future. And now, they're ANTICIPATING it. Anticipation is a much more powerful tool than surprise. They're looking forward to it, and hanging out for it... and getting hungrier for it.

And if they do like surprise, and you really want to satisfy that liking... well. They don't know *exactly* what you're going to do to them, do they? Within the theme of sexual/sensual ravishment, there is a LOT that you can do, and there's no reason for them to see it all coming.

Sometimes, it's fun to do the opposite. It can be even more fun to lay out all the things that are going to happen, so that then they can anticipate each and every one. They may be much more overwhelmed by the first few things than they thought, and still know there's more coming... that can add intensity to the scene all by itself.

Trust me. Set an expectation. Let anticipation build. It's a whole lot of fun, and will give you a much better likelihood of fantastic outcomes than total surprise.

The third consideration here is that something may happen or have happened that means your partner isn't in the mood for the particular bondage session or game you had in mind; this means they have a chance to let you know before the session occurs, and you can either change your plan, or postpone until they're in a better place.

So you have a rough plan about the theme, and you've built anticipation. You're both on board and excited about what's going to occur.

Personal Preparation:

Even now, I find it's really helpful to take some time for personal preparation before a scene. There's a whole lot of little stuff that can really help; showering and shaving so I smell good and look good, some time to relax before all the intensity and check my plan, and most importantly; time to practice my ties and prepare my rope, as well as any other items I might be using (e.g. flogger, vibrator, blindfold, sensual toys).

Rope bondage relies a lot on muscle memory. If you want to be smooth and awesome at your tying during the actual session, then I suggest that you get at least a little bit of practice in with the rope that you'll be using earlier in the day or night, before the session occurs (it's amazing how easily that single column tie can vanish out of your memory in the moment). I suggest practicing the ties you'll be using, be they leg ties, two column ties, single column ties, what have you. It will do wonders both for your confidence and your smooth rope handling in the middle of sexy times.

The other thing as well is retying your rope into good rope hanks, nice and tight, with the bight hanging out exactly where you want it to be. Over time, most rope hanks loosen up a bit, even if they're just sitting in a drawer. So prepping your rope is also a very good plan. The last thing you want is to be right in the moment, everything is smooth and sexy, only to find yourself suddenly stuck with a big tangle of rope instead of the neatly organized hank that you were relying on. Not cool, rope. Not cool.

So, to summarize:

- Make a plan. Sometimes it may not happen EXACTLY, but the difference between a little prepared and not prepared at all can be a big one.
- Check back to your negotiation; use a theme, game, and activities that work for you both.
- Plan your ties to fit in with the theme, game, and activities you've chosen.
- Consider practical considerations; what you're tying your partner to, temperature, music, hazards, likelihood of being interrupted, where your safety shears are, time, aftercare, etc.
- Create and manage expectations – make use of anticipation.
- Personal prep: shower, practice your ties, arrange your toys, re-tie and arrange rope hanks where you'll need them.

Making It Sexy

A Case Study: Good Rope, Bad Play

Lady-Grace and Knotme1234 met at a party for kinky people. Lady-Grace had been curious about exploring new things in the bedroom for some time, and a friend that she considered to be wildly adventurous had recommended Fetlife to her, and had taken her to a coffee meet up with one of the local groups. Lady-Grace had been absolutely terrified before she went to the coffee, but after meeting the people there she realized that, well, they were just people. People who were nervous and normal but also who had lots of funny stories about doing different things with each other. At the meet up, it was announced that there was going to be a party soon.

Lady-Grace went to the party with her friend, and there she met a man who had a bag full of rope and who was tying up a person seated in front of him, while explaining to a circle of interested onlookers the techniques he was using. It looked as if he was teaching.

She was fascinated. She'd always secretly wanted to be tied up, but hadn't thought on it much, and here was this man, Knotme24, who sounded very accomplished. She was too shy to ask him to tie her up - this was her first party, after all - but she was very intrigued.

Lady-Grace saw a lot of new things at that party, including watching her friend getting spanked and fingered in front of lots of other people. She saw people having orgasms at the end of powerful vibrators which were plugged into the wall, and saw a woman get suspended in rope by another man, and watched her smile blissfully as he stroked her hair and caressed her skin. The woman shivered as the rope slid over her skin, and the man smiled tenderly down at her before forcefully pulling the rope tight. Lady-Grace was fascinated by the interaction between the two. So close and intimate, the simple act of being tied up being made into a BDSM interaction. The woman was thrown around in the rope as the man tied forcefully, then pulled back in for a hug as he sensually slid the rope over her breasts. After the suspension, the whole process was done in reverse as the woman was untied, with nearly as much gasping and moaning as the rope slid off the skin. It was like the rope was part of the way the man stroked and touched the woman, turning her on as he moved it.

Lady-Grace wanted that. She wanted to get tied up and feel lots of amazing sensations, to be completely vulnerable and blissed out, to be played like an instrument and have amazing sex. She walked away from the playspace feeling like she would explode with desire.

Later, she ran into Knotme24 at the snack table, and fell into conversation with him. She was still very horny, and when he began showing signs of interest, she was absolutely thrilled. Her friend was still in the playspace, and now Lady-Grace wanted some attention of her own.

They found a bedroom set out for private play, and Lady-Grace began removing her clothing, trembling in anticipation. Knotme1234 ordered her to kneel on the bed and present her wrists to him, and she did so eagerly. He stood in front of her and began wrapping the rope around her carefully and neatly, laying each strand with precision.

She waited for him to touch her, to provoke the same feelings in her that she had seen in the woman

who had been suspended. Knotme1234 continued to tie her; he stopped for a second, and she caught her breath; but instead of touching her, he undid a portion of the rope and retied it, frowning in concentration. He looked confident, intent and focused... but he wasn't looking at her.

Lady-Grace became aware of a feeling of... disappointment. She was kneeling on the bed, and the room was warm, but nothing was happening. The rope looked pretty, but that was it. Her excitement began to die. This didn't feel like what had happened to the girl she'd seen in the play room. Where was the sexiness?

Knotme1234 lifted her arms up over her head and tied her hands back behind her. He fussed with the knots and made sure that everything was secure, that all the rope was in the correct place. He added rope to her legs, tying them apart. He didn't touch her, or really come that close to her; but he laid his rope carefully.

Once again, he fussed over the knots, retying them when they didn't look right. She noticed that he seemed a bit more hesitant now.

Then after checking the ties again, he nodded in satisfaction and stepped back, undoing his shirt. He still hadn't said anything.

Lady-Grace began to feel discouraged. She didn't feel in the mood for sex anymore - she'd kind of wanted it, but she wasn't as turned on as she had expected to be, or that she'd been earlier. She noticed him looking at the rope again, as he checked to make sure everything was correct, and then realized that he hadn't really touched her or talked to her since he started.

Only now that she was tied up did he actually look at her, and he was mostly looking at her breasts and between her legs.

She wasn't turned on at all anymore. She felt helpless, but not in a good way. This wasn't what she had expected.

He moved in and began fondling her breasts, pinching and pulling at her nipples. He looked like a man enjoying porn. He hadn't kissed her or looked in her eyes.

He moved up to her face and undid his belt...

And that's when she had had enough.

"I want to stop." she said.

Knotme1234 looked surprised, then frowned. "Are you playing hard to get?"

She shook her head.

He was still frowning, and then moved to touch her again, and she used the word she remembered from the party orientation. "Red".

"I thought you wanted to be tied up?" he said. He looked annoyed and confused. She shook her head. "I did, but... I thought there was more to it than that."

Knotme1234 looked confused. "What do you mean? That was perfect bondage. Everything was correct, you didn't say that it hurt..."

Lady-Grace was beginning to feel really uncomfortable. "I don't want to have this conversation while I'm still tied up... can you please untie me?"

He began roughly untying her, pulling at the knots with sharp, angry motions. He got the rope off and began coiling it up, not looking at her.

She attempted to explain, as best as she could, but she could tell he didn't get it. He shook his head. "I think you just don't know what you want. I can tie as well as anybody." And with that, Lady-Grace gave up. She got dressed and left the room hurriedly.

Later, she went to find her friend. She was angry and confused. That hadn't been at all like she had expected, and she explained what had happened to her friend. "I thought there was more to it than that... it wasn't sexy at all. I felt like I was just a piece of furniture that he was going to tie up and fuck."

Her friend sat and listened to her, then asked Lady-Grace to point out the man who had tied her. He was over talking to another of the girls she had seen at the orientation.

"Oh, that guy," her friend said. "Honey, that guy hasn't been to a party before. He's completely new." "But he sounded like he knew what he was doing..."

Breaking Down The Scene

Having a good scene with rope bondage requires a lot more than simply tying a person up and expecting them to be turned on. With some people, people who deeply fetishize rope and rope bondage, that may work - but in most cases, people want to be interacted with a lot more than that. It's not erotic if you tie up someone as if they're an art project or a piece of meat. It IS erotic if you make every move a seduction, if you provoke reactions, if it is completely and abundantly clear that you're interacting with the person, and not just the rope.

Knotme1234, in this instance, had unfortunately failed to pick up a very important piece of information. He had learned lots about rope and rope bondage, because he'd heard that he stood a much better chance of getting laid if he could tie people up well. So he'd determined to go the extra mile and put in lots and lots of practice, to have the perfect rope tying skills.

And he was very, very good at making his rope pretty and having good patterns and structure. He understood the science of it perfectly. His rope bondage was perfectly placed and would be very unlikely to injure or hurt someone.

He just didn't understand that there was more to it than that.

Poor Lady-Grace had witnessed an interaction between a couple who had been doing rope for a while; who had learned about what worked really well for the both of them, who had a tight and intimate

connection, and she had gone into her session expecting something similar... and had been horribly disappointed when that didn't occur.

In this instance, there was a terrible mismatch of expectations and understandings, and that had served neither party well. Both were new, both had expectations which weren't well communicated, and while Knotme1234 was good at tying, he wasn't good at using rope to interact with his partner.

There is a lot more to a good scene than technique, though of course that plays a part. It takes technique plus connection, and that connection needs to be maintained.

There is a lot that can be written about how to maintain connection - but the most important part is the interaction with your partner. When two people don't know each other very well, it's more crucial than ever to maintain that connection and interaction, because without the exchange of attention, it's going to be difficult to know what is and what isn't working for each other. That was part of where Knotme24 fell down. He didn't pay attention to Lady-Grace; he was too busy with his rope.

How To Make A Scene Erotic

First step; Pay attention to your partner's reactions. Pay attention to what turns them on, and what doesn't. And then exploit that to make sure you're turning them on, so you can enjoy their reactions and be turned on yourself.

Second step: make interaction part of the tying process. How you interact with your partner is just as important as how you tie them. Sure, it's important to tie safely, but you don't want your partner to feel like a package or like a piece of luggage on a roof rack.

There are lots of ways to accomplish this. While I can't give you things that will work for everybody, I can give you some general tips that will get you started as you get to know your partner's reactions and what works for them specifically.

Space And Distance

The space that you maintain between yourself and your rope bottom can vary, and the amount of space has a definite influence over the interaction. Tying from arms length feels more respectful of their space; the kind of thing you would do with a stranger who you weren't that intimate with.

Tying from a middle distance, a bit closer in, feels closer, more intimate; and tying while very close up, in constant body contact, is very intimate indeed.

Varying those things, as you progress through the interaction, can have a powerful effect.

Gradually getting closer from the beginning of the scene will have the feeling of gradually increasing intimacy, for you and the person you're tying; but once you're close, you don't necessarily have to stay that way. If you want to keep their attention engaged, if you want to stop them from getting used to a particular feeling, then vary it. You can switch from gentle, intimate, and close, to more aggressive, throwing them around in the rope, suddenly increasing distance while you create a more menacing feeling, and then later bringing them back in for more comfort.

I heard a great rope instructor use the metaphor of a conversation for this. If you keep the tone of your voice even, monotonous, people lose interest. They get used to it, and get distracted. If you vary the tone and volume of your voice, it keeps people engaged! And the same is true of the style of your interaction as you tie and play with someone.

More Specific Ideas For Creating Intimacy

It's always a good idea to maintain some physical connection with the person that you're tying; this contributes to the sense of intimacy between the two of you as you tie. There are lots of ways of doing that - however the way I find most effective is tying from behind the person whenever possible, so that your arms are going around them, giving them the sense of an embrace, or of being held down as they're tied up.

Using this sort of positioning makes it very possible to apply your own weight and use your body to squish your partner down, or to move them around and back and forth as you tie. Imagine having your arms around your partner, grasping their wrists together with one hand and wrapping rope around those wrists with the other. If they struggle a bit, your arms are on the outside of theirs, so you have room to restrain. There are lots of opportunities for skin to skin contact, and you can perform other intimate actions such as nibbling on the back and side of the neck as well to distract them as you tie.

As mentioned a few times earlier, tying slowly and deliberately allowing rope to slide over the skin in a slow and controlled fashion is likely to draw reactions out of the person you tie, particularly if they're sensitive or ticklish - this can add to the sensual feel of a scene. Think about some of the fun places you can let that tail end of rope slide over... I bet you can think of a few. I find that the front or side of the neck is particularly good for many people, or any places that don't typically receive a lot of stimulation; the inside of arms, or high up on inner thighs, all sorts of fun places.

Taking the time to caress your partner as you tie is good too - finger strokes on those same sensitive areas, trailing fingernails, teeth and lips across their skin, all of these can get you some fantastic reactions.

Forcefully changing your partner's position, tying with a bit more speed and force can make for a much more aggressive feel. This is particularly useful if you like to play with a more dominant attitude, one where you're really emphasizing that sense of control. Making your partner move around you by yanking on the rope instead of moving yourself can be lots of fun for this sort of thing.

Doing the back of a harness or the knots of a tie often involves less interaction with the person themselves; some people like to do these bits quickly and forcefully, while actually laying the strands of rope or sliding them across the skin in front is done slowly to achieve maximum effect. The mix of quick and forceful and slow and sensual can often trigger people to slide into that helpless, vulnerable, happy sub space much faster - totally changing their headspace.

There are lots of fun ways to interact before you even finish the tie. Don't hesitate to make use of those opportunities.

Principles of Sexy and Effective Rope Tying

1. Tying slowly, with attention to how and where the rope passes over skin, increases the sensual mood.

2. Tying quickly, with forceful movements of the rope and the body, increases the aggressive mood.

3. Moving the bottom around with your rope and your body increases the overall dominance of the interaction.

4. The more physical contact you yourself have with the bottom as they are tied, the more intimate and personal your interaction will feel, whether sensual or aggressive in tone.

5. Make use of variance to keep them engaged and make the whole thing more intense.

Above all else, remember that the purpose of the scene is to have a good time with the person you're tying up, not to tie perfect rope. As long as the rope is safely doing the job it's supposed to be doing, then how it looks doesn't really matter. You're there to tie up and play with a person, not just play with rope. The rope is just part of the means by which you're interacting with that person.

Inescapability: Tricks And Tips To Make Escape More Difficult

A lot of the people we tie have a great deal of fun trying to escape our ties. And that's not a bad thing. But sometimes, we feel like making things a little bit harder for them. Next are a few ideas to make things more difficult for our feisty wee escape artists.

Trick 1: Locking The Bight

When you initially tie your single column tie or double column tie, put a little bit of care into making sure that you have a relatively short bight left sticking out. You want to make sure you have at least two thumbs width within the loop left.



What you do then, is you run your working end (the loose tail at the bottom of the picture) through your bight, effectively “locking” it.



The trick to this is that when your escape artist goes to pull the bight back through the knot to undo it, it effectively “locks” against your working end, which you’ve cleverly left tied somewhere they can’t reach it.

Which brings me to the next trick.

Trick 2: Knot Placement

There’s a concept called the “finishing knot”. This is the last knot of your tie, and if you want to start undoing the whole thing, then you typically have to start with this knot.

The idea is to place this knot somewhere where the rope bottom can’t reach it, for whatever reason. Perhaps it’s well out of their reach, on the other side of the bed, and there’s a loop around their waist keeping them on your side of the bed. Or perhaps, you’ve been a sneaky terrible person and you’ve left the finishing knot up between their shoulder blades, and the way you’ve tied their arms allows no possibility to get to it. They certainly can’t reach it with their teeth, oh no.

If you leave the finishing knot anywhere along their arms, chances are they’ll get to it, with teeth or surprising mobility of arms, or even with something in the environment. Escape artists are tricky that way. So pro-tip; try and place the finishing knot where they can’t see it.

If you want to be really, really evil, and you’re prepared for sulks, you can make them think that they’ve found the finishing knot with their fingers, and watch them get to work... only to find that

actually, it's an utterly useless knot which isn't the finishing knot at all, and was only placed there to keep them busy. This works best if it's something similar to a hog tie, where most of the knots are behind them and they can't really see the function. You've actually left the real finishing knot somewhere else entirely... but they don't know that.

Trick 3: Restrict The Elbows

You have to be a bit careful with this one, because a lot of people aren't very flexible and can't bring their elbows all the way together. You can use a double column tie with a lot of space between the elbows, and vine your remaining rope across the tie so that it looks like a solid wrap and becomes a spacer, similarly to a spreader bar. Two Knotty Boys "Basic Wrap" video will show you the concept, if you look that up on Youtube.

People really need their elbows for mobility and to create leverage. Restricting the elbows takes away a lot of mobility, and really makes life more difficult for the rope bottom.

Trick 4: Study Your Rope Bottom

The more often you play the "let's see if you can get out of this" game, the more you'll have an opportunity to see how your partner does it, and you can take notes and plan how to prevent that the next time. This has the benefit of allowing your partner a few wins, which keeps them in a positive space, while also giving you the opportunity to study and learn new tricks from how they got out.

Trick 6: The Stupidly Easy Cheat Move

Blindfold them. If you haven't done any of the previous things, they'll still find a way out, but it's entertaining watching them do it. Besides, you can add a blindfold to anything else you've already done.

Coping With Mishaps

Important Fact: Mishaps do happen. Sometimes they're hilarious, other times they're momentarily awkward, more rarely, they can in fact be problematic, hazardous, or cause damage.

Related Important Fact: Mishaps can happen at any level of skill and experience, and with anybody, whether you've tied them once or 100 times. They WILL happen eventually; the idea is to be ready for them when they do happen.

Most common bondage mishaps involve:

- people feeling their hands going "tingly" (often a sign of impaired circulation or pressure on a nerve)
- people noticing that their hands have discolored or gone cold (very very common, in fact it's more likely to happen than not)
- uncomfortable positioning; people realizing they can't stay in a particular position any longer and need to get out of it;
- people feeling dizzy, nauseous, or faint; (typically when standing after being bound in some way, particularly if it's hot or they've eaten too much recently, or some combination of both)
- people having anxiety, panic, or PTSD related symptoms after being bound (more likely with people who have been assaulted or had other bad experiences in the past)
- stressed or strained limbs following sex or some other pleasurable activity where their bound limbs were put under too much pressure
- more rarely, falling or actual medical emergency.

No matter what the mishap is, there are two core principles to remember for dealing with it.

Act calm. You may not be calm, but ACT calm. It's very important for both you and your partner for getting through this situation.

Be reassuring. Okay, there's a problem. The two of you can deal with it sensibly, and there is NO blame on yourself or your partner at this time. The task is to sort out the immediate discomfort, not to fret about blame. If you're the top, let the bottom know that it's good that they've told you, and you're going to sort out that problem, right now. Much later on, you can analyze events to death, if you need to. But right now, leave it and solve the problem. If you're the bottom, then calmly informing the top is helpful in not adding to their stress, so the problem can be solved without damaging the scene.

The most common issues e.g. tingles, cold hand, discoloration; these things aren't generally so bad. The problem is that they tend to make the rope bottom nervous (which takes away from the hot time). By staying calm, being reassuring, and acting to solve the issue, you both do a lot to preserve the mood and your partners confidence in you, which smooths over the bumps and ensures that the both of you end up having a good time anyway.

Problem Solving.

Most often, the problem can be sorted out by simply adjusting the rope; moving it so the pressure is somewhere else, or untying and re-tying slightly differently. Sometimes it's necessary to choose a different position that is more comfortable or suits the bottom better. Once that's done, you can keep playing and having a hot time.

It's not actually that often that you'll need to cut rope; usually you'll just need to untie it reasonably efficiently. The sooner you get onto the problem, the less likely it is that cutting it will be necessary.

Should the problem be severe or excruciating, and you don't feel that you have time to go through untying, then don't hesitate to cut the rope. Rope is replaceable, whereas nerve and other rope related injuries can be months and months in healing, and sometimes permanent. That said, if you're focusing on play on the floor or on the bed, it's still unlikely that cutting the rope will become necessary - it's far more likely once you start suspending people's weight in rope.

Sometimes it turns out the mood is all wrong, or one of you has had a difficult day or other conditions have been adverse and there's a feeling that maybe, after all, it might not be such a good idea to play. That's fine. It's better to be safe than sorry; and by being attentive to each other's needs, you build trust and confidence in each other, which is helpful in future sessions.

If someone is having a massive anxiety, PTSD or panic attack, get them out of the rope quickly, smoothly and efficiently. If they need hugs, do that; in general be guided by what they say they need. Some find that all they need is a break and to reassure themselves; after all, nothing bad happened. Others may not want to do rope again. That has nothing whatsoever to do with you; don't take it badly.

After Effects:

It's not uncommon for there to be after effects; rope marks will happen nearly every time, dyed rope may leave color on skin or clothing, and it's not uncommon at all for the rope bottom to be a bit sore the next day; e.g. achy muscles from holding a position, bruises from struggling against the rope, sometimes abraded skin from same, especially if you're using really rough rope.

Having some contact over the next few days with your rope bottom, reassuring them that you had a great time with them, reflecting on theirs and your favorite moments; these are all things that help them think of the after effects as trophies, or good reminders, as opposed to something unfortunate. You would be surprised at how many people prize bruises as reminders of a very good time; some people feel sad when they fade and the color goes!

Actual Injuries: If someone is actually injured, or their fingers, toes, or limbs etc. aren't working as they should, get that seen to by medical professionals immediately. Don't be shy about discussing the cause of the injury; the medical professional needs to know what caused the damage and what they're looking at. Trust me, they have seen and heard it all before.

Learning From Mistakes:

It's common for everyone to make mistakes while learning. Mishaps happen; rather than ignoring them, it's useful to learn from them. After the problem has been solved and everyone is on an even keel again, it is useful to analyze what happened and whether it's preventable in future. It's also useful to come up with proactive steps to make sure that it doesn't happen again; e.g. "With this particular person, I need to remember to use a more supportive tie for their wrists" or "With this kind of tie, I need to place that band of rope a little lower in future".

All rope artists make mistakes; the good ones are the ones that are proactive about learning from their mistakes instead of ignoring them or being discouraged by them.

Drop

Imagine that a few days ago, you'd had this intense, enthralling experience. It was freaking amazing. You had done things you had never done before, in a public or private area. You and your partner had had the most spectacular time – you had been tied up and it had been SO HOT! Let's say that it happened Saturday night.

It's now Tuesday morning. Your first day back at work yesterday was great – you were still giddy and excited. You had a few muscle aches which served as a reminder of the awesome times you had on Saturday. You felt like you had this extra cool secret about what you did in the weekend, and you couldn't tell anyone about it at work, but you had texted your best friend and exchanged some details. You'd gone to bed still smiling sneakily to yourself and imagining what you'd do next time.

Today, however, is a different story.

You wake up grumpy. Everything feels crappy, and you're just hauling yourself around. You feel overly tired, almost depressed. Maybe you're sick? But there's no symptoms that you can really point at. No temperature, no flush...

You go to work. It's the shittiest day ever. Nothing really unusual has happened, but you can't stop reacting as if every little thing is a major disaster. Nothing has actually gone wrong, but you feel like your world is ending. Every thought you have is negative, and that includes about what you got up to on Saturday night. You want to go home, get drunk, and forget the whole freaking world. Anything to feel better.

Welcome to the wonderful world of drop.

What's Going On?

Drop is a natural consequence to high intensity activities that create a lot of endorphins. It doesn't happen to everyone. To a lot of the people it happens to, it doesn't happen every time. But it's a common enough occurrence that it definitely warrants mentioning in further detail than previously in this book. I can't count the amount of times a kink party has occurred, and then two to three days later my social media feed suddenly had a lot more negativity in it than usual.

Basically, what happens is that after the big high of all that stuff you were doing, you can eventually swing back the other way and experience a low. All your endorphins and positivity just drop out, leaving you without your normal levels of happiness and energy.

Sometimes it happens as quickly as the next day. If it has been a really emotionally or psychologically challenging scene, then maybe it'll happen right after the scene, and continue on for a day or so (consensual non-consent scenes can be a bit like that for some people the first time). It can happen to the top or the bottom, but is more often noticed to occur to the bottom. Sometimes it feels like being overly tired, a bit negative, or just mildly grumpy for no reason. Or, sometimes it feels like the example above where it feels like your world is ending for absolutely no reason. There is a definite range between people.

For some people, drop doesn't happen at all. It may never happen to you. But you'll likely find it happens to others that you know who are into the same things. And if you're the rope top, then you need to know that there is a very good chance that it will happen to your partner, and there is a possibility that it could happen to you too. It's helpful for both of you know to be aware of the possibility and the solutions or preventives.

How Will I Know If It's Happening?

If you're experiencing things similar to the above, you've played recently, and there's absolutely *no other logical reason for you to be feeling that way* (not sick, no recent breakups or bereavements, etc.) then chances are it's probably drop.

(That said, it's important to remember that if you haven't been sleeping or eating or doing those other things you need to do to be a healthy human individual, that's probably playing a part too. Just because you feel crappy doesn't automatically mean you have drop).

How Do I Fix It?

The best fix is prevention, and that means really good aftercare, positive energy and conversations after your scene, and some ongoing positive contact with the person you played with. If you're the top, then being a bit proactive about messaging the person the next day or afterwards and talking about how great it was and how proud you were of them can be a huge protective factor. Getting positive feedback from the person you played with is also very helpful – some tops have trouble after the fact, thinking things like “I can't fucking believe I did that shit, what kind of a horrible person am I?”

True story. It's happened to me and to plenty of others I know. And getting that positive reinforcement from my partner, that it was exactly what she wanted, was tremendously helpful.

However, sometimes all the prevention in the world isn't going to eliminate the drop entirely; so it's good to have a plan for that.

It's very important for both players or partners to have some awareness that drop is a possibility. I strongly encourage anyone who has this book to freely exchange information about drop with their partners as well; encouraging them to read this section can be really helpful.

Here is the basic recipe for coping with drop.

- Sleep
- Eat and drink actual food and water (nutrition is important).
- Do something warm and fuzzy (whatever it is that makes you feel good).
- Have some positive contact with the person you played with, or if you can't reach them for whatever reason, have some positive contact with close friends or others.

It's important to remember that drop doesn't last forever. It WILL resolve itself if you look after yourself. It does tend to be time limited, and usually goes away between 1-3 sleeps after it begins (if it lasts longer than a week, there's a good chance you have other stuff going on too. I'd suggest checking in with a doctor).

“Warm and fuzzy” can mean any number of things; I have a friend who watches cartoons to get through, another friend who likes wrapping herself up in a blanket, eating chocolate and reading, and

then there's a very different friend who likes to hit the gym. It really depends on what you enjoy and makes you feel good.

For a lot of people, it's really helpful to have support to help get through drop. Having the opportunity to spend some cuddle time together with the person you played with can be amazingly helpful, whether you're the top or the bottom.

Sadly, sometimes support isn't freely available, for whatever reason. So that's why it's important for each person to have their own self care plan to get through as well, rather than relying solely on another person coming over to keep them company, give cuddles, etc. It's great to have those things, but they aren't necessarily always available.

So have a discussion about drop before you play, if you can; make sure the other person knows what they're getting into, and that they can look after themselves and/or draw on sources of support if possible. Discuss your availability to each other over the next few days, and plan around that.

Sometimes if you've got work, you can set up some time to see each other after work; if you can't do that, then you can see someone else you've got a good friendship with, or even plan a fun evening by yourself eating icecream and watching your favorite shows to get through. Having a "me date" can be a fun way to get through; it feels like having all the reason in the world to indulge yourself for a change.

The longer you do this stuff, the more refined and effective your strategies will become, and the better you'll get at coping. Once you're more used to the intensity of play, you may find that you get less and less drop as time goes on.

How To Get Reasonable Photos Without Lots Of Expensive Equipment

One of the great things about rope bondage is that it lends itself to really great photos. Whether clothes are on or off, a person tied up in rope and posed dramatically makes for an excellent picture. Not everyone is into this; but enough people are that it makes it worth my time to write a few tips on getting some improved pictures without having to spend loads of money on expensive equipment.

Let's face it, rope is expensive. The last thing you want to do as well is spend lots of money on expensive lighting, camera, reflectors, and other stuff. To be clear, I'm not a photographer. If you want actual instruction on photography, you'll need to go elsewhere, because that's not the focus of this book. This is more aimed at helping you get some nicer photos with minimal effort and learning.

So here are a few ideas to start off with.

Use a digital camera or expensive smartphone

I have reasons for this choice. Even a cheap digital camera tends to work really well. The advantages are that you get a good square frame and the pictures tend to be better quality than a lot of smartphones on the market. They're also very editable; you can transfer the images off an SD card and onto a computer or even a smartphone for later editing, tips on which I'll give later.

If it is of sufficient quality, you CAN use a smartphone; I frequently have, even with some of the pictures in this book (though this was after I upgraded to a much more expensive one). For me, I found that the pictures on my earlier smartphone were not quite the same quality, and the shape of the picture itself tended to be very rectangular, making it necessary to do lots of extra cropping to get a good shape. So you'll probably want to experiment.

Important tip: the best orientation for a camera of whatever kind tends to be landscape. There's something about the more vertical shots which are just not as aesthetic (though can be very good as examples for tutorials, as you've seen).

Use good lighting.

This sounds like it is contradicting previous references about expensive equipment, but it's really not. I've found that for me, the best lighting for rope photographs or tutorials is indirect sunlight, often bounced off a white screen. So if you can find an indoor location that gets a lot of light bouncing in from outside (off a white fence, concrete, etc.) then you're well prepared. Just wait for a sunny day, and keep checking that weather forecast. I find that an articulated oriental looking white screen makes for a really excellent back drop and improves the quality of the light.

You can use ordinary lightbulbs; I would suggest making sure what whatever kind of bulbs you use, they are all of the same make and variety. This produces a more consistent effect, and doesn't actually cost all that much. Diffusing the light through white shades isn't a terrible idea either.

Oddly enough, I've had good results in a kendo studio as well. Nice polished floor, lots of matched powerful lights, and mirrors on the walls to bounce that light back made for some nice pictures.

Background

When it comes to your picture background, you want as minimal clutter and objects as possible (if you have kids, then good luck to you). Again, whenever possible I like to block out most of the room with my

black and white screen; but other times it's just most useful to have a bare wall or just a bed in the background of the shot.

You can create deliberate effects or themes by including selective objects; for a bound babygirl, you might want to leave a stuffed toy or something, or for a lingerie clad bound seductress, you might want to leave the crumpled remains of her dress and handbag... etc. You can experiment with that.

Sometimes it's fun to create outdoor rope pictures where you deliberately include lots of nature or architecture as part of the setting - I leave that up to your discretion, but be careful of the laws of your area.

Model

The position of your model is often important, as is the angle of the shot that you take. I've found that shots of the same person in the same rope from a whole bunch of different angles tended to differ dramatically in terms of how aesthetic the picture was. Sometimes, you can be very surprised at which angle actually looks the best. A good idea is to take a whole bunch of different pictures from different angles, and then eliminate them starting with the worst until you're left with the best.

Some positions naturally look better than others; generally speaking, whether your model is male or female, emphasizing the chest is often a good idea. For guys it gives the sense of male power under constraint; for women it highlights the obvious sexual assets.

If there is clothing or lingerie involved, then getting a good contrast in terms of color with the rope that you're using is often a good idea. It tends to emphasize the things that you want emphasized.

Editing

Editing helps a lot. Most smartphones and even digital cameras will have some editing options on them, that will allow you to crop and adjust brightness and that sort of thing, and that's usually what you most need to do. I find that the most common things I'll adjust are brightness, contrast, sometimes color temperature, and often a bit of cropping to edit something out of the background.

A lot of people like to use filters for their pictures; I advise against that. They don't tend to add much to the image, and you don't want to distract from the hotness of your partner in rope. There are sometimes options such as "auto fix" or "magic effect" etc. on an editing program, which will do a sort of automatic fix up of the picture - these are sometimes useful, sometimes not. It's a sort of hit and miss phenomenon.

There are a few effects which I tend to make particular use of; vignette is great, because it helps to edit out a distracting background and bring focus to the subject; and selective focus is also really useful if there is a particular part of the picture you really want to emphasize.

Cropping is your friend. Sometimes a picture can be made much more interesting if you only include part of the original picture, or some of the subject and the rope involved. It can also help you to reshape your picture if you accidentally took a vertical shot without meaning to.

Now, editing program options: Most computers and smartphones will have something built in already. If you're having trouble with those, or if they're a bit limited, then for computers with web access I recommend PicMonkey; that one's very good. It has both free and paid features, and they're absolutely

amazing. One cool paid feature is that you can black and white an entire image, and then selectively choose which part of the picture you can let the color back into. This produces some very dramatic effects if you happen to have red or other colored rope.

For Android, I recommend Snapseed. It's free. It's powerful, so you'll need a phone with decent capacity, and it has a lot of really good, subtle editing options.

For iPhone or Apple, Lightbox comes highly recommended. There's a lot of fun things you can do with that.

If you use a cheap digital camera, you can easily transfer the images from an SD card to your computer, and edit them there; or if you would prefer to use Snapseed or something similar, you can again transfer the images from your computer to your phone or tablet etc. in most cases using a micro USB cord, or even bluetooth or a nifty program like Pushbullet. Edit the images on whichever device you want, and save.

It's often a really nice idea to capture some of these images to look back on later on; I've found that some people can be really happy at how they look in rope, and sending the images to them can be a great way to create positive mementos.

Where To From Here

This book is an excellent start to getting you on the way to getting really good with rope bondage. Beyond this, it helps to have some additional tips for getting better by yourself.

One of the most powerful things I ever learned was that the key to success is habits - ridding yourself of bad ones, and acquiring new ones that are helpful. It takes a bit of effort and focused attention to form a new habit - but once you get that habit going, it takes very little effort to maintain.

I would suggest creating a new habit of regular practice, and regular learning. Once a week for each is a very good start - maybe even on the same morning or evening each week, whichever suits you, or even more, depending on how quickly you want to improve (refer back to the section on practice for additional detail).

Practice what you've learned in this book; both the ties shown and how to use the principles and nuts and bolts of what you've learned (hitches and cinching etc.) to create your own ties. There's a very good chance that you might come up with something that other people haven't done yet via your own experimentation.

Once you're done with everything in this book, it's time to turn to the Internet. There is a tremendous amount of useful stuff online. One of the tricks to mastery is to study the work of people who are very, very good at whatever you're studying; so in addition to pointing out some of the best places to look for material, I'm going to suggest some people to check out.

I highly recommend joining Fetlife, which is a social media site for kinksters. This will give you access to lots and lots of rope artists, pictures, videos, etc., that can serve as excellent inspiration. More importantly, there are lots of rope bondage discussion groups which can serve as excellent sources of learning; you'll come across common and uncommon questions which have been asked and answered, and links to all kinds of sources across the internet. To find them, join Fetlife, go to the search bar on the platform (not your browser search bar) and type in "rope bondage".

On some video platforms you can find great videos: Youtube has a lot of rope tutorials and interesting things to look up. "Rope bondage" or "Shibari" work well as search terms.

If you actually want to watch people being tied, particularly in a less "instructional" sense and in more of an actual interaction, then I recommend going to Vimeo online and typing in "shibari". You'll come across some amazing interactions, many of them being suspension based, but otherwise you'll find videos that are helpful for illustrating some of the feelings and dynamics that can be present in rope scenes.

IFA, or Innovative Fiber Arts, have a fantastic rope blog that shows many different kinds of ties.

Topologist (Google him) does some great rope engineering and has a very good website. I learned the secondary column tie from his publicly posted material.

If you're interested in learning more about how to connect with people through rope, then I absolutely recommend looking up Esinem's Ichinawa video. In it he demonstrates how a single rope can be used

to great effect to cause different reactions in the person you play with. He is very, very good at that kind of thing.

Two Knotty Boys have a really good resource base to do with decorative rope bondage; their knot work is intricate and freaking fascinating if you're into that kind of thing.

On Fetlife, there are a bunch of great rope artists I would recommend checking out the work of. These include but are not limited to:

- Meymoon; this man does some really nice stuff with rope pulling at people from different angles. You can tell he really enjoys creating challenging times for people.
- EM; this man has a beautiful style of rope, particularly in his photography. Very clean and neat.
- Coner and Knot_head both have fantastic pictures of some of the great stuff that can be done with nylon rope; you should definitely check that out.
- IShutterToThink's profile contains some amazing pictures of very decorative and beautiful rope work.

There are a whole lot more; this list is really just to get you somewhere to start. I also recommend looking up any groups in your local area; there's a good chance you'll have a few people who are into rope, and you'll be able to learn things from them as well.

If you ever have any workshops or classes run in your area, then I would recommend going; you can learn tons from the internet, but you can also learn a hell of a lot in just half an hour with an experienced teacher. You get the benefit of their experience in what not to do as well as what to do, and that half an hour can save a considerable amount of time in experimentation and online research. The other interesting aspect to this is that most rope teachers don't post all the cool new stuff they've learned online, and every rope artist has the ability to develop cool new tricks and rope tech. It's a constantly evolving art, so learn from everyone you can.

Thank You

Thank you so much! I hope you enjoyed this ebook as much as I enjoyed writing it for you. I can't thank you and my other readers enough for creating an opportunity for me to teach and pass on this information; and I hope I continue to receive your support at Rope Connections, where I will continue to document my journey and share more tips and tricks with you all as I discover them. You guys are awesome, and all the emails I get thanking me for what I've put up always have a really positive effect on my day. It's an amazing feeling.

One thing I will ask; I've worked really hard on this book; it took slightly over a year's worth of getting up early and writing before going to work to get it done. I'd really appreciate it if you didn't copy it to dispense it to others for free; people tend to value things more when they actually pay for them, and I'd like to feel that something I'd worked hard on was valued.

If any of this information was at all useful to you, then please leave a review where you bought it. It will help me out with my ongoing writing, and will also spread the word so that other people can benefit this from this information as well. Don't forget to check out the extras!

Extras

For this section, I've added a couple of my favorite blog posts directly from Rope Connections. These were picked because while they're not strictly necessary as part of the core rope learning curriculum, there is still a good amount of useful information in them, and I think you'll benefit from the examples in one way or another.

6 Mistakes You Don't Want To Make With Rope Bondage

These days, I like to think that I'm pretty reasonable with rope bondage and using rope to create hot times.

But believe me, it's been a journey. There have been some real bloopers along the way, and embarrassing though they are, I've decided to share them with you so that you don't go through what I did.

Every single mistake listed taught me very real, meaningful, and important lessons that have helped me be more successful in creating positive, intense, and erotic experiences for me and my play partners.

Mistake 1: Thinking It Has To Look Pretty.

When you go online, and you look for how to do rope bondage and how to tie people up... a lot of the pictures that you're going to come across are going to look AMAZING. You're going to see intricately crafted ties that display the human body to perfection, and you're going to think "Wow. I hope one day that I'm that good."

When I started doing rope bondage, most of my learning was done online, using the internet. Strangely enough, the public libraries don't have a lot of books on bondage; and neither did local book stores. I discovered Fetlife, and also discovered Kinky and Popular, where every other rope photo was this gorgeously tied construction that apparently had the rope bottom arching in ecstasy.

And this heavily influenced my conception of what rope bondage was supposed to be. In a big way. After all this online learning, I found myself really concerned about how the rope looked. I would look at a tie I had just done, and if it didn't look "right" then I felt anxious that I wasn't doing it correctly. I was never going to measure up to that asshole who had previously tied my partner and gotten her into rope bondage. I felt like I was inferior.

And my partner picked up on that... and wasn't impressed. She wanted to play, and be tied up, but she also picked up on the fact that I was obsessing over how it looked, and was insecure about it, and to be honest, she really didn't like that. She was looking for similar experiences to what she used to have; and this wasn't it.

So I kept practicing, and kept learning, and kept studying.

It wasn't until I acted as a rope model for a friend who was learning rope bondage the same way that I realized just how badly I was going wrong. She tied me to my computer chair, and was working on a leg tie, when she had a melt down over the fact that it didn't look "right".

I honestly didn't care; I thought it looked fine, and I was safely restrained, and I was kind of curious about what she'd decide to do next... but she was too upset and stressed over not doing it "right" to be able to continue.

That was an important moment for me. Because I realized that during play, as long as it's safe, then the person being tied up **really doesn't care** how it looks; it's much more important how the rope feels. Restrained? Check. No bad pain? Check. Ooh, I'm all helpless. Anything could happen. What's going to happen next? Can't wait to find out...

The final nail in the coffin of that particular piece of faulty thinking was a year or so later, when I realized that nearly every piece of really pretty rope bondage I had seen... had been part of a photoshoot. That rope bondage had been designed with the primary purpose of looking good, not having hot sexy times. A lot of the rope artists and riggers who had created those pictures had also been dabbling in photography... so not only was the rope bondage designed to look pretty, there had been lighting and equipment and all kinds of stuff to improve how it looked.

And I wanted to smack my younger self for being a doofus.

The lesson? Pictures of rope bondage are just that – pictures. They may look pretty, but they say absolutely nothing about the feelings or the hotness of the situation. Your rope bondage needs to be functional and safe; pretty comes with photoshoots and a change in focus away from your partner.

Mistake 2: Expecting People To React In A Particular Way.

Another part of my rope learning was watching videos and performances online. This was huge. I learned so much from doing this, and I strongly recommend it for anybody learning rope bondage... but with a warning attached.

I saw people doing lots of things, amazing things. I saw suspensions. I saw people in acrobatic transitions and "suffering beautifully". I saw the most gorgeous, emotional moments between rigger and bottom. And always, I saw rope bottoms looking utterly entranced by the rope.

And I wanted to make that happen.

However, no matter what I did, it didn't work that way for my partner. She wanted to be restrained, sure... but she wasn't into the rope itself. She was more into the struggling, the capture, the theme of consensual non-consent. She didn't want the sensuality of rope... she wanted the restriction of restraint. However, she wasn't great at communicating that. And I was thinking, again, that I was doing something wrong.

However, when I tied someone new... she relaxed immediately into my arms as if she had been sedated. Just went boneless, limp.

-The next person after that ended up falling asleep in my rope, hypnotized by the sounds and the movements of tie after tie after tie.

-The next person after that got incredibly turned on as soon as she was tied and I began moving her about. Just these insanely breathy, gasping reactions.

-The next after that got so turned on as soon as the rope went on that she nearly vibrated.

-The next after that again enjoyed a good struggle, and started to as soon as I began to tie her.

So I learned that it's a very, very bad idea to have prior expectations of how I can make a person react... because everyone is wired differently, and reacts differently.

Furthermore, I went back to those videos, and in a lot of them, I realized that a lot of the people I was watching get tied up were **trained, experienced rope bottoms**. These were people who had had a lot of practice in rope, learning how to process the sensations of being suspended, conditioning themselves to sink into it and enjoy the physical stress. You simply can't expect inexperienced people to react like that... because they're not used to it, and haven't learned to process it and make the most of it. Additionally, those emotional moments? They were part of a long journey together, built on hundreds of interactions. There was more there about the relationship, about the interactions, than about the rope.

The lesson, and the warning: Everyone reacts differently, and what you see online is usually the result of a long journey, filled with LOTS of practice and development.

Mistake 3: Adding in New Sensations Without Discussion

Let's say rope bottom A really likes flogging, and rope bottom A also really likes rope bondage. It naturally follows that putting them together is going to work out, right?

Those were my thoughts watching a hot porn video involving both rope bondage and flogging. "I should do that! It looks fun, and A really likes both rope bondage and flogging!"

This, in retrospect, was one of my stupider mistakes.

Because I did not prepare her for that.

We had done flogging scenes. We had done rope bondage scenes. We had never combined the two. And I thought it would be a fun surprise.

In practice, she damn near went into shock.

I spent about **three hours** looking after her immediately after that – when if I had actually discussed it with her first, she would have had some mental preparation and processed the experience a whole lot differently, and we both would have had an awesome time.

The lesson: Adding in new stimulus without discussion or preparation is fucking dangerous as hell. While sometimes bottoms may say they like surprises, some kinds of surprises are a very, very bad idea.

Mistake 4: Not Taking Enough Care Of Myself

I checked in with my partner before play. She had had enough sleep, had had a good day, had eaten and drank enough water, etc... so we were all good!

We tied, and we played, and as usual in rope time, hours flew by. And something was weird...

I began to realize that my emotional volatility was way higher than usual. I wasn't my usual solid, in control self... I was experiencing very quick changes in mood and feeling, from sadistic to tender to playful to silly to serious. And my bottom was noticing as well, because I was giving us both mood whiplash. It was scary in a whole new way for her...

So I stopped the scene. Smart call = shit's getting weird and out of control, so stop the scene. But that volatility wasn't going away. At this time, it was about 5pm... and I suddenly realized that I'd had breakfast, and a snack around eleven, but that I myself hadn't eaten enough that day.

I had a very decent meal, and felt tons better.

The lesson; As Tops, we're often taught by Fetish culture to prioritize the safety and the wellbeing of the bottom. And that is continually reinforced, all the time, by Fetlife and BDSM culture. But we need to stop and actually make sure we're looking after ourselves enough too. We are not BDSM vending machines; we have needs and requirements and we need enough sleep, enough food, enough water, and enough emotional self care as well. This is HUGE, and it is not reinforced enough. The consequences of not looking after ourselves happen to both us and the people we play with.

Mistake 5: Irregular Practice

As a rope Top, I've been reasonably proficient at ties and all the things I want to do. I practiced a lot when I was first starting out, until I felt confident in my ties and my movements, and that I had good control of my rope. That took a while, due to other factors as well, but I got there.

So I eased up on that practice. After all, I knew what I was doing with rope bondage, right? I also got into flogging, and other forms of impact and sensation, and focused on those for awhile. So about three months after that, I went to do a rope scene. I had absolutely no nervousness about this, and no concerns about my ability....

Until I went to do a double column tie, and realized I'd forgotten a lot of those little rope handling tips that make it all easier. My movement were really stiff and clumsy, I wasn't controlling my rope as well as I remembered.

I finished the tie, and went to do a nifty pentagram harness I'd done lots of times in the past... and realized I'd forgotten the pattern for it. I had to substitute something else instead. And still, I didn't tie with nearly the control that I remembered.

It was a sobering experience.

I still pulled off the scene, and my bottom had a good time, but I was shaken at how easily I'd lost a lot of that skill.

The lesson: Rope bondage is NOT like riding a bike. It's a lot more complex, and there's a lot more that goes into doing it well than just remembering the patterns. So you need to do skill maintenance practice, as referenced earlier in this book.

Mistake 6: Doing Rope Bondage With The Wrong Person.

My journey in rope bondage has been going for a while... and I've tied a fair few people now, for different reasons. Photoshoots, play, rope lab, etc... and a lot of it has been fun. I've encountered some great people to tie... and I've encountered some really not so great people to tie. I made this mistake twice, which is unusual for me.

Who Not To Tie: People Who Don't Support Your Learning

That's a big one.

I got into rope bondage for a particular person; I wanted to give her a great experience with it. However, at the beginning, I was nervous and insecure about it. And she was looking to enjoy the same experience she'd had with a past lover.

That wasn't a good mix.

We had some good experiences; but overall, she became discouraged and less inclined to do it. I wasn't at the same level as her previous partner; it wasn't the same experience; she didn't see the point. I persevered regardless. I eventually got a lot better at it. But in her head, I was still fixed at the level of inexperienced and anxious, no matter how much time had passed or how much she'd seen me practice.

First impressions? Maybe.

But she didn't have any confidence in me, no matter how much I improved, and that seriously affected our play, and my confidence with rope.

The next person I tied was during that same relationship (it was an open relationship) and she had a fantastic time. She joined me on my journey, and we learned more about rope and rope bondage together, which was a hugely bonding experience. It made rope as a means of interaction between us feel more special.

But that first person never joined me. She didn't invest the patience or the time to be supportive. And it really, really sucked, especially as I'd originally taken it up for her.

The lesson; Tie people who are looking to enjoy rope bondage with YOU, not looking for a particular experience. You are not a vending machine, to be discarded when you don't dish out the experience wanted. Life is a journey, and so is building skills and experience. If they don't want to join you and learn with you... they're not worth your time.

The Other Person Not To Tie is: The Person Who Externalises Personal Responsibility.

Rope bondage is an interaction. The bottom relies on the top to tie them safely and well; the Top relies on the bottom to monitor their safety and warning signs and let the Top know if something isn't right. Both need to own their responsibilities, and the consequences for their decisions to participate.

What you never ever need is someone to blame you for the outcome of their decision to join you in a stressful rope scene.

This happened to me, and it was a deeply wounding experience. We'd had a very good time, and I'd really enjoyed sharing it with that person, only to have it shat on. It had been one of my first suspensions; we'd gone over risks, and I'd tied as safely as I could. Nothing had gone wrong. We'd smiled and laughed and had an awesome time.

But the next day, the person I tied had sore muscles, and was angry at me about it. She divested all responsibility onto me for how she felt, despite her decision to participate in that suspension. It basically ruined all the joy I'd felt regarding that first suspension and our day together, and to this day really discolors the experience in my memory.

There are other risks there too; if the person you tie is in the habit of making someone else responsible for everything, then again, if anything goes wrong in the scene, regardless of the communication involved, then there's a very real risk of her blaming you for it, whether she told you or not. And again, that can be emotionally traumatic.

Same person, different scene. Didn't tell me when there was "bad pain". Blamed me for not knowing.

The lesson; Tie and play with people who agree to communicate about the risks and demonstrate the capacity and willingness to own their responsibility in all play that you do. It's not worth the trauma and fallout if they do otherwise. It really, really isn't.

So those have been my most epic mistakes as a rope top; And from each and every one, I learned valuable lessons, which have improved my skills and decision making. I hope none of you make those same mistakes!



[An Addition To The Rope Kit; A Silk or Satin Robe](#)

Remember that section what to have in your rope kit? Well, I said I would expand on the “satin robe” part, and here it is.

I've come across a bunch of kinbaku and other videos that feature the model being in a robe, and those looked rather nice. It had a kind of fun traditional Japanese look to it, but what really got my attention was the possibilities in messing with the rope bottom's headspace even further, and some of the more practical aspects.

So I experimented with this, and it was an incredible amount of fun. I did a bondage scene first, with my new partner, and then after reflecting on that experience I decided to take some pictures and write it up, because it was so much fun that I wanted to share it with you all, so you could do it yourselves.

But of course, before I do that, let's discuss **any potential downsides**, so you have an informed perspective.

- The robe does have the slight annoyingness of bundling up around your fingers sometimes as you're trying to tie. That's a thing. It can be pesky.

- It can be a little harder to locate those muscle groups on the arms so you can place your rope correctly, and the rope tends to slide a little more over the slippery surface. So you need to be careful about your placement, and keep an eye on slippage. That said, if you're not suspending weight or including a safety line, it's not what I consider a high risk situation.

Okay, done.

Now for the fun part!

The first thing I really enjoy about tying someone who's wearing a satin robe – is that I'm allowing them to keep a layer of "modesty". I'm not stripping all their clothes away at once. Oh no. This is much, much more fun than that. They're very much aware that they're naked beneath the robe (or wearing very little), and that the only thing between me and them is a thin layer of satin or silk. Suddenly, that thin layer is something they're very aware of.



And, of course, you can play with that, by messing with some parts of the robe and exposing some body parts, but not others. This draws their attention to the exposed body part and makes them wonder what you're going to do... and if they've been bratty earlier on, then that can definitely include spankings.



Another really fun thing you can do is use the robe to create a cocoon; in effect, using that layer of modesty against them. That can be interesting, and wreak havoc with a person's mindset. That extra layer of modesty and protection now has them trapped.

(The next tie is a very simple "ladder" similar to the armbinder tutorial, but without cinching and using a "reverse tension" style, as with the crab tie. I've then hooked the rope into the existing chest harness, then vined back down the stem with my leftover rope. It creates what appears to be a full body tie, but is really just two separate ties linked together. This often has the effect of making bondage look a lot more complex than it is.)



Of course, just because they **think** they're safe and that the rope is helping them to keep all that modesty... doesn't necessarily mean it's true. And it's fun to remind your partner of that.



It's also fun to start adding other things in... because that full body tie or cocoon really limits their struggling, while still allowing them to writhe around and make as many protesting squeaks as you like.



And of course, once you've created that tie it's not difficult to gain access to their underside either, particularly if you have an overhead point to attach to, such as some sturdy rafters. Kind of like strappado, but for the legs, and not as uncomfortable.



Here's a really fun use of the robe. It's very easy to secure your bottom's wrists using the double column tie, and then flip their protective garment up into a hood, tying it shut over their face. This has an interesting effect of again using their "protective" garment against them, while at the same time exposing the rest of their body.



(She had her hair tied up in a particularly cute way, so now she has kitty ears with the hood! That was fun to make happen)



The hood is pretty easy to secure if you use a “reverse tension” style; you hook the end through your original bight, creating another bight through it, and then pull another loop through that. Almost the exact same technique as “The Quick Fix Tie Off”.



Once you're done playing around, there is of course the aftercare aspect. I think this is where the robe is actually really practical. Throughout the play, if you've made good use of the robe, then your rope bottom has lost a lot less body heat than they ordinarily would (because rope bottoms tend to be relatively inactive when tied up). The robe becomes added insulation, which is freaking great. Bottoms get cold a lot sooner than Tops; after all, we're doing most of the work.

Afterwards, you can wrap that robe around them again while you cuddle them close and you both celebrate the good time you just had. It's like having a built-in sub blanket – super handy and practical (though if its winter then I'd recommend getting a blanket anyway, satin or silk will only insulate so far).



These robes aren't that expensive to get; you can get relatively cheap ones, and best of all, they bundle up really, really small, so they fit very well into your rope kit or, in my case, duffel bag. I definitely recommend having one or two available that fit your partner or partners.

Seriously, get one!

Even with all the instructions in the world, and all the case studies, and all the "how to" and notes on positions, feelings, and making it sexy...

... it is totally okay to feel nervous the first time you go to do a rope bondage session with a real live person.

Not only is it okay, it's normal. It happened to me, and it's happened to everyone else. Absolutely nobody does their first planned rope bondage session feeling 100% confident.

That's just the way it is. It's normal, and it's fine.

Doing rope bondage with another person like this is NEW. It's exciting! It could go any way. You might have fantasized about it, your partner may have fantasized about it, but until you've done it, you're just not going to really know how it will go, or how it will turn out.

You might be worried about how tight the ties will be. You might be worried about how they'll look, and how your partner will feel. You might be worried about having an awkward moment, and falling off the bed.

And this is exactly why I've included a guide for getting through your very first rope bondage scene with this book.

A step by step, detailed guide, with instructions on what to practice, how to set up, and how to make things flow smoothly. How to completely remove the worry about how your ties will look, and how to FEEL MORE CONFIDENT and intensify the whole thing for your partner.

I'm going to be transparent and upfront and tell you right now, this is not 100% foolproof. I'm not a magician or a god, and I can't be in control of all the circumstances. If you're looking for the foolproof solution, the guarantee that this is going to solve all your problems, then this guide is not what you are looking for.

What this WILL give you, is a much, much better likelihood of having an AMAZING first scene, where you wow your partner, give them all the intense feelings, and leave them wanting even more... and to do it more easily than you ever could have imagined.

Are you ready?

Because it's right here, in the extras in this book.

Let's go.

The Ultimate Guide To Your First Rope Bondage Scene

I'm presuming that by the time you get to this guide, you've read through the rest of this book. If you haven't, then I strongly suggest that you do so. It will increase your chances of a great outcome. While I am providing lots of very useful instructions and ideas, it will help you to have all the additional context.

For this guide, we're going on a few assumptions.

- You have a mutual level of attraction or a good understanding with the person that you're tying with regards to level of touching, sexual contact, etc. If not, fix that. See notes on negotiation for further information and why not having a mutual understanding is a bad thing.
- You have some rope and equipment already.
- You've spent some time practicing ties already, using the tips on practice already found in this book.
- You're planning to have sex. If you're not, or if in the moment you decide not to, that's okay too – there will be some tips at the end for how to have a powerful, intense feeling scene, without going the sex route.

Equipment You Will Need

- Rope of your choice; at least one decent long length, but you may like two for good measure.
- Safety shears.
- Condoms (if you're having sex).
- Something to use as a blindfold; sleeping mask, scarf, or adjustable leather blindfold, as suits you.

Practicing The Tie

You're only going to need one actual tie for this scene - the Two Column Tie, tied exactly the way I've shown you earlier in this book.

You'll have the option of using a couple of different means of finishing off your ties, by messing about with the tails; I would suggest practicing both Cow Hitches (shown in Leg Tie, Munter Hitches and Cow Hitches), and the Quick Fix Tie off, available on Youtube and easily searched.

Practice the Two Column Tie and tying the tails off to other things a few times in the week leading up to your first scene. I would suggest practicing it on your legs at first, and then practicing tying two other things together using it. Perhaps you'll tie a broom handle to a table leg; it doesn't matter what, as long as you're tying two separate objects together.

Hard things are actually more annoying to tie together than human limbs, so if you get the hang of that, you'll be well set up. Remember to practice pulling your tails through without doing it really hard and quickly – you're more likely to cause rope burn that way. Pull up and away from the limb or substituted object to get less friction.

This is also a great time to practice controlling your rope ends as well, as referred to in Lesson: The Tips That Make Everything Else Easier.

And finally, practice again earlier in the day that you do the scene, so that the movements are fresh in your muscle memory.

Important Principles:

For a first scene, **less is more**.

You're doing a bondage scene for the first time, which also means that this is the first time the person you're tying is having a bondage scene with you. It is always best practice to start out light with a first scene. When I'm tying a new person, I will still start out with a scene similar to this.

The reason for starting out light is so you can get an early victory; an early win by having that first scene go well. This is great for starting out because that early win helps you to **build your confidence**, and it also increases the likelihood that the person you're tying with will be able to test out how they feel about being restrained in an actual rope scene, without being overwhelmed by complex ties and lots of additional sensations.

It also gives you a great chance to learn a person's reactions – what they look like when they're having a good time, what they sound like, how they move; before you get into more complex or intense stuff. It helps you build your knowledge so you can proceed with more confidence later on.

Remember, that though I'm giving you a plan and a really detailed guide, it is very likely that in the moment, you will go off plan and end up doing other things, or exploring things not mentioned.

That's fine - as long as it's within your negotiated boundaries with your partner, and you stick with the first principle – less is more!

Get your negotiating done early.

Get as clear an understanding as you can of what is okay, what is likely to be enjoyed, etc, BEFORE the scene happens. You don't want to have to ask a lot of questions during the scene.

The reason for this is that when you have someone tied up, they don't want to be asked a lot of questions – unless they appear to be in distress. They want to be caught up and in the moment! So during the scene is not the time to ask what is or isn't okay. You want to have gotten that sorted earlier.

One of the worst things you can do during a scene is ask too many questions. A frequent mistake made by new tops is **checking in too often**; there's nothing like being asked "are you okay?" "are you okay?" "are you okay?" again and again during a scene to kill a buzz.

It's natural to want to know that the person you're tying and playing with is having a good time; that's the point, after all. But you can generally tell if they're having a good time by their expressions, by the noises they make, the way they writhe, etc. The only time you should really ask if they're okay is if they actually appear to be in distress; they make that abrupt pain noise, or their face twists into a frown. Then you check in, and if necessary, make an adjustment or ease them out of the rope.

Lastly, but very importantly; though this may be a super sexy and intense time, **humor is your friend**. It's your partner's friend. A little bit of confident sounding, slightly evil humor is much, much more fun than appearing and sounding nervous. It gives the person you're playing with the sense that you're in control of the situation, that you've got this. You're calm and in control and enjoying yourself. You must be, or how else are you able to show humor?

A little bit of well placed humor can make the whole thing more fun. I've had people freak out and have melt downs when tying me before; that's not a good time.

It is totally okay to use humor to create the impression of being calm and in control when really you're freaking out a little bit; other tops including myself and my best top friend do it all the time. That's because it's our role to be in control – so we're doing exactly what we're supposed to do in the moment, creating a positive calm atmosphere and a good time with the person that we're tying and playing with.

So, you've set up? You have your equipment handy, you have a nice surface, a partner, and you're good to go?



Then let's get on with it.

Your First Bondage Scene

Step 1 (*after you have them down to a suitable level of clothing/not clothed at all*)

Blindfold your partner.

This. This right here. This is the one step that will make everything infinitely easier for you, and far, far more enjoyable for your partner.

Blindfolds are freaking amazing. I cannot tell you how many times a blindfold has taken a scene from "might be okay" to "amazing". I use them a lot, when I want to make a scene more intense, or when I'm out of practice and I'm fairly certain my ties won't look quite as pro as usual.

When you blindfold your partner, you're removing some of their power. It's a form of bondage and restraint in itself; sensory deprivation. You are making them more helpless by taking away their eyesight.

You're also stopping them from seeing your ties – which means it's harder for them to escape, and you don't have to worry nearly as much about how it's going to look in their eyes. Phew! There's that bit of nervousness gone.

Additionally, you're forcing them to concentrate on what they *feel*. So, they're concentrating on the sensation of the rope, how you move them around, and everything else that you do.

This automatically increases their sense of intensity and enjoyment, and makes them more aware of their internal feelings, because they aren't as distracted by their eyes.

It also means you can deliberately take your time tying their wrists, because you want them to concentrate on how it feels to have their hands taken away; how it feels to have that rope bind them snugly.

Everything you do is magnified in terms of intensity – so that while you might feel you're not doing all that much, or doing anything that differently, for them, it's a whole different experience.

See what an amazing cheat move a blindfold is?

There are several different kinds of blindfolds available; below are a few examples. Sleeping masks and scarves are cheapest, but the adjustable leather blindfold has a fun BDSM feel to it. I tend to use a red fluffy scarf, because it's super easy and the fluff blocks out all surrounding light nicely.



Step 2:

After your partner is blindfolded, seize their wrists, and bring their arms together. Using their arms as a handle, push them back onto your soft surface and then assertively wrap a double column tie around their wrists. Leave a bit of bight hanging out – we’re going to make use of that later. Remember, it’s okay to take your time tying this tie to lay it out right; and if you feel it’s taking too long, distract them by remarking on how their wrists look in rope, or “how does it feel to have your wrists wrapped in rough bondage rope? Feel a bit filthy?” etc.

You can really play with that :P



With wrists secured, and head blindfolded, take a moment to enjoy a few kisses, whilst maintaining a grip on the tails of the rope to emphasize your control of the situation. Isn't that fun? Feel free to take your time to enjoy the situation.

You may find that taking your time with this kind of interaction helps get your head out of the technical stuff, acting almost as a prompt for keeping your focus on connection and enjoyment, as opposed to technical tying.

Now that you're done enjoying your kisses, you're going to add a bit more restraint, ramping up the feeling of bondage at a nice, manageable level.

Pulling your person upright, so that they're sitting up, you're going to use the tails of your rope as a handle, and slowly guide their bound wrists up and backwards behind their head. You're then going to guide your tails down their back, turn at right angles somewhere just above their hips, and put a wrap around their waist to hold everything in place. We'll secure the wrap with a friction and a Cow Hitch, because a Cow Hitch sits nice and flat under a person's back.







Now that this is done, we'll ease them backward into a lying position. I tend to use pillows to help take pressure off the hands and arms when they're lying down.

There are a couple of things to note here.

1. They're not going to last too long in this position. It tends to create some unhelpful tension in the shoulders, and sometimes places pressure on the neck. Stretching prior to the scene does help with this, but you have limited time; plan for less than ten minutes.

This is okay, because we're going to transition them into another position shortly anyhow.

2. This is now your opportunity to play with their front, just lightly, beginning to ramp up the stimulation. You're going from kissing, to kissing plus fun caresses, nibbling on their neck, all that

good stuff. You can open anything they're wearing and let your hand delve inside, and start playing a little with your partner's chest and sides. A little finger nail use along those oh so sensitive sides can be quite fun, playing from the slightly ticklish side to a little harder if your partner enjoys stronger stimulation. You can use your teeth, lips and tongue to have a little fun there... and especially around the neck. Try not to leave marks on the neck though.

3. What we're doing here is emphasizing the power we now have to stimulate them in fun ways while they're bound, blindfolded, and helpless. We're doing so in a gradual fashion to draw out the scene and save the best parts for last, and so that our partner doesn't get overwhelmed too soon.





Now that we've been having some fun eliciting reactions for a while, it's time to transition our partner from that position to a new one.

So, we're going to raise them up again, so that they're sitting upright, undo the Cow Hitch holding everything in place behind the back, and gradually move their hands forward from behind their head, so that their bound hands are once more in front of them. Now is also a good time to check circulation etc;

easily done by simply caressing their bound hands and noting the temperature, or pinching the finger nails to note capillary refill. We can also simply ask, "How are the hands?"

(I would expect to see them slightly discolored by now, but probably still warm, unless they're a naturally poor circulation person).

For our next position, we'll be tying the wrists in front of them, similarly to how we tied behind, by wrapping the tails around the waist. Because the hands are now on top, we're not restricted to using the Cow Hitch to lock off; you can use a Quick Fix Tie off or even just weave the rope around and around to finish off the tie. That's how I've done it in the next picture.

I find it helpful to tell the person to brace with their feet and lift their hips when I'm doing this wrap.



Now, we do pretty much exactly what we did with the top half of our person earlier, only now we're playing with their legs. Have fun, and be creative!

Also, fun fact; the backs of the knees are super sensitive, and you can get some amazing results there.

It's also fun to gradually progress up the legs so as to create anticipation as to what you might do once you reach their hips...

Once you've driven them crazy for as long as you want (*I like to do this for several minutes*), for a lot of us, we're going to want to move onto sex.

This can be a little weird for some; you've just tied someone up the first time, and it doesn't necessary feel like your normal foreplay. You may not feel quite as aroused as you would like.

That's okay; you can start throwing in the things that you would do for your normal foreplay, so as to "normalize" the situation and get your usual sexual response going. Oral sex is always a good time for this.

And if that doesn't work, then you don't have to have sex this time – you can always do that in future, once you're a bit more familiar with bondage and it no longer feels as unfamiliar.

The position the hands are currently in is very doable for all kinds of sex; missionary (if you're braced above them and not squishing their hands, oral sex, or for moving your person onto their side.

Sometimes it's fun to experiment with different positions for different effects; or simply because the person you've tied wants to move their hands, as they're uncomfortable, or because you feel like a bit more variety for your scene. I'm going to give you a couple of additional options for flexibility. You don't have to do these; they're just there to provide you with additional options.

Hands Tied To Leg

We're going to unwrap the waist line, and retie the hands, again using just the tails, to your person's leg. We're going to do this using reverse tension principles, similarly as shown with the Crab Tie earlier in the book. It's pretty simple to do.

We're placing the two bound hands over one leg, with the bight one side and the working end trailing down the other.



Next, we're taking our working end or tails beneath the leg, slipping them through the bight, and ratcheting down against the leg. We don't have to make it too tight.



We can weave round the stem and come back to make a wider, more comfortable band; and also, we can be a bit suggestive as we dress our wraps. Doing so slowly and sensually can be a bit fun, or letting our hand “accidentally” brush certain areas... you get the idea.



And again, we lock off with a Cow Hitch after we come back through the bight again.



Hands Tied To Chest

Another very useful position for the hands for this part (especially for men, because it makes their upper body helpless and leaves groin clear for riding) is to tie hands to the upper chest, by wrapping tails around their back under their arms.

In the next picture I've done two wraps, one going higher under the arms, weaved back around the stem, down, and then around the waist again at right angles, to be locked off with a Quick Fix Tie Off. The extra wrap was basically just to use up rope.



Also, a fun point; while wrapping the rope under the arms, you can make it feel like a hug! Depending on what you're whispering, it can be a nice hug or a slightly scary hug. You choose.



For Non-Sexual Emphasis

Power doesn't have to be sexual. By moving the person around, getting a good grip on them, making them react as you choose, you can really emphasize the power you hold over the person while they're bound. It depends on what you and the person have negotiated as being fun for what you do;

- You can put them over your knee as if for a spanking
- You can have a wee "struggle and subdue" scene (though I recommend doing that once they're already tied)
- You can pet them
- You can tickle them
- You can pet AND feed them

All kinds of things are within the realms of possibility.

Once you're done with your scene, untie gradually; take the time to slip the rope along their skin for those last, extra delightful shivers.

Don't forget your aftercare; and relax and enjoy. Get feedback the next day, after you've both had a sleep and a chance to process what you liked and what you didn't like.

For your next few scenes, I would suggest doing similar things, adding new things in one at a time. You might try adding in leg ties; or you might try tying hands behind back for a slight increase in intensity. You might even experiment with armbinders with multiple Two Column Ties, and the fun to be had there.



Above all else, remember to take your time, and have fun!