

# TRADITIONAL JAPANESE CREST DESIGNS Free

Kamon designs. ISBN 13: 9780486252438. Japanese Family Crest Design Service.



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Featured are a wide variety of stylized designs depicting plants, animals, natural phenomena, geometric shapes, and manufactured objects. Among the subjects included in this selection are such traditional Japanese motifs as bamboo, crane, lightning, cherry blossom, peony, plum blossom, wave, rice, circle, and hollyhock. Immensely useful, this volume of permission-free designs is not only an invaluable source of graphic material for artists, designers, and craftspeople, but a fascinating picture book of Japanese culture. Convert currency. Add to Basket. Book Description Condition: New. Satisfaction Guaranteed! Book is in NEW condition. Seller Inventory

More information about this seller Contact this seller. Seller Inventory M Seller Inventory Q The Kamon themselves can be either formal or informal, depending on the formality of the kimono. Very formal kimono display more Kamon, frequently in a manner that makes them more conspicuous. In the dress of the high class people, the Kamon could be found on both sides of the chest, on each sleeve, and in the middle of the back.

Since the Nara Period, when Shotokutaishi Prince Shotoku lived, various designs had decorated furniture and dishes which later were not only for artistic quality, but also to distinguish the property of Kuge who served the Imperial court. This theory on the origin of Kamon is considered to be the most prevalent. There was a strong sense of color in the design, but by the Kamakura period the Kamon had gradually developed and evolved to take on the more traditional role and connotations of Kamon and served as proof of ownership. The Minamoto clan flew a white flag and the Taira clan flew a red flag on the battlefield in order to distinguish friend from foe. Therefore, it can be considered that Buke's Kamon were also created in the latter part of the Heian Period as well as those of Kuge, but only a few Kamon were seen then and its explosive proliferation began after the Kamakura Period.

During the Kamakura Period, when there were many wars raging, like the Jokyu no ran and Bunei-Koan no eki, they provide many opportunities for samurai to prove themselves in battle. To identify themselves, confirm their achievements and distinguish friend from foe, samurai decorated all manner of things with Kamon, including Manmaku, flags, Umajirushi and sword scabbards. Kamon were a kind of alternate identity so, it was increasingly used among samurai to show who they were.

In addition, the increased use of Kamon was also motivated by recognizing achievements that contributed to clans they belonged to in the ancient samurai society. While Kamon were spreading rapidly among samurai during the Kamakura Period, Kuge did not have a need to use Kamon to boast their achievements.

The use of Kamon almost died out at the beginning of Muromachi Period. The idea to use crests to identify a specific clan originated from the samurai class and the status of the clan, or Myoji, originally communicated it's power and history. Therefore, Kamon of Kuge can be perceived as 'an invented tradition,' adopted by the samurai class. Muromachi Period During the period of the Northern and Southern Courts Japan the clothes, Hitatare ancient ceremonial court robe to which Kamon such as 'Daimon' were sewn, became popular among samurai. During the Muromachi Period, clothes with emblems were called ceremonial robes, but the idea that an emblem sewn on a ceremonial robe should have been a Kamon was not a common one.

The idea is said to have begun around the Higashiyama period, the middle of Muromachi period, when clothes like 'Suo' and 'Kataginu,' developed from Daimon, were becoming fashionable. Around the same time, haori a Japanese formal coat was created. In addition, some families with the same Myoji had a common Kamon, but at the beginning of the Muromachi Period battles among them increased. Using the same

Kamon caused confusion between friend and foe so, that the number of Kamon rapidly began to increase around this time. This design remained popular during the Edo Period, and at the time when glitzy Kamon were popular during the Genroku era, and overbearing showy people especially favored using them.

**Edo Period** During the peaceful, tranquil, rather uneventful, Edo Period, there were few hard battles fought among samurai so, the former practical role of Kamon, such as; distinguishing friend from foe in battle, had changed to be a kind of symbol of authority. While common farmers, tradesmen and craftsmen could not officially use Myoji, they were not regulated concerning the use of Kamon that became to function as signs of a family or a clan. Farmers, tradesmen, and craftsmen, could not officially use Myoji so, many of them used private Myoji in the villages.

This originated from the structure of the village in the Medieval times, and Jizamurai provincial samurai in the middle ages, who engaged in agriculture during peacetime and Otonabyakusho used Myoji. Therefore, followers, Nago and Hikan, used the same Myoji as that of their ruler, based upon their territorial connections. Kamon were handed down in each family with this Myoji and began to be used among the common people's private Myoji in recent times. Kamon does not necessarily correspond to blood line except in cases where descent is clear especially among common people even if Kamon is common in a noble family, it does not mean they have common blood. Also, during the Edo Period, the custom of including Kamon on ceremonial dress such as 'Haori' and 'Kamishimo,' became common place. Besides, common Kamon also became decorative and Kamon of samurai and common people were both designed to be glitzy and graceful.

It is thought that during this period, bilaterally symmetrical and diphycercal and circled Kamon began to increase. After Meiji Period During the Meiji Period, although Western culture was introduced, western clothing did not rapidly become widespread except for among the higher class, and common people instead began to increasingly use Kamon for example, on Mompuku clothing decorated with one's family crest and tombstones, thanks for the abolishment of the caste system. They were also often used as a symbol of nationalism or family. For example, Kamon were shaped to order on the grip of Gunto saber by silversmiths. After defeat in World War II, social pressure, which peaked during the war, was denied as 'militaristic' and 'feudalistic,' and Kamon was seen as one of the fostering symbols.

Accordingly, with the increasing interest in Western culture, people had seldom put on Mompuku and as a result have become less familiar with Kamon. However, almost all families have more than one Kamon even today, which have been used on ceremonial occasions. Moreover, from an aesthetic aspect, Japanese Kamon are well known abroad because of the symbolic design and simple structure, and is often used in various designs. History of "Kamon" Symbols in Japan. Various Kamon can be

**seen in the Battle of Sekigahara. Imperial Crest. Royal Akishinonomiya. Royal Hitachinomiya. Royal Mikasanomiya. Royal Katsuranomiya. Royal Takamadonomiya. Royal Chichibunomiya.**

**Royal Takamatsumiya. Police Crest. Fire Department Crest. Government Crest. Aoi no Maru. Kageshiriawase Mitsuaoi. Migibanare Tachiaoi. Echizen Gokan Mitsuaoi. Echizen Mitsuaoi. Hana Aoi Giri. Hanatsuki Wari Aoi. Hanatsuki Itsutsu Aoi. Hanatsuki Mitsu Aoi. Hanatsuki Mitsuwari Aoi. Hanatsuki Yotsubishi Aoi. Hanatsuki Oi Aoi. Hanatsuki Futaba Aoi.**

**Hanatsuki Daki Aoi. Aizu Mitsu Aoi. Hiraki Kamoaoi. Waritsuru Aoibishi. Maru ni Hitotsu Aoi. Maru ni Ken Hutatsu Aoi. Maru ni Mitsu Aoi. Maru ni Mitsuura Aoi. Maru Shiriawase Mitsuaoi. Maru Mitsukage Mitsuaoi. Maru Kawaribana Mitsuaoi. Kawarimukou Hanabishi. Kishu Mitsuaoi. Ken Mitsubishi. Ken Itsutsubishi. Itsutsu Ura Aoi. Mukou Hanabishi. Takasu Mitsuaoi. Hosotsuru Hitotsu Aoi.**

**Hosowani Yotsu Aoi. Hosowani Uramitsuaoi. Mitsuhanabishi no Maru. Mitsuwari Aoi. Mitsuwari Tachi Aoi. Mitsukarakusa Aoi. Dewa Mitsuaoi. Mizu ni Tachi Aoi. Chikage Neji Aoi. Hinata Fusen Aoi. Honda Neji Aoi. Tsuruchigai Mitsuaoi. Tachi Aoibishi. Mutsu Aoi Guruma. Sotomitsuwari Asanoha. Maruni Asanohana. Maruni Asanoha. Maruni Asanoha Giri. Hoso Asanoha. Mitsuwari Asanoha. Mitsumori Asanoha. Yukiwani Asanoha. Chigai Ashinoha. Maruni Abenoseimei. Maru ni Daki Awa. Igetani Mokko. Igetani Takedabishi. Igetani Janome. Kasane Igeta. Hakkaku Tsutsuni Igeta. Maruni Itsutsu Ishi. Maruni Mitsu Ishi. Maruni Yotsuishi Chigai. Komochi Kikko Ishi. Kokumochi Yotsu Ishi. Maruni Itagayai. Itsutsu Kaisen. Mitsuwari Itayagai. Mitsu Itayagai. Itobishi Nozoki Kaisen. Itaya Gaicho. Hitotsu Ichonomaru.**

**Inyo Futatsu Icho. Maruni Icho Kuzushi. Izutsuni Migitomoe. Sumitate Izutsu Kuzushi. Orikomi Izutsu. Maruni Inoji. Maruni Musubi Izutsu. Maruni Ore Izutsu. Izutsuni Hoshi. Kasane Roppo Izutsu. Kawari Orikomi Izutsu. Wachiga Izutsu. Mitsumori Itomaki. Inazuma Bishi. Inazuma Giri. Inazuma Guruma. Inazuma Matsukawa. Inazuma Zuru. Inazuma Kuzushi.**

**Sumitate Inazuma. Ryugo Inazuma. Sangai Inazumabishi. Yotsuyose Inazuma. Itsutsu Inazuma. Denko Inazuma. Neji Inazumabishi. Inari Daki Ine. Migioi Inebishi. Dakiine Kikyo. Namini Tsuki Usagi. Mitsu Uchiwa. Maruni Mitsuto Uchiwa. Maruni Hauchiwa. Takanoha Uchiwa. Fusen Hauchiwa. Kage Umenohana. Maruni Nejiume. Maruni Umenoji. Tsukiwani Tsumegataume. Itsutsu Yokomi Uraume. Mitsuwari Mukoume. Mitsumori Umenohana.**

**Mitsuoi Edaumemaru. Mitsu Uraume. Itowani Umenohana. Kokumochi Yaeume. Yukiwani Mukoume. Chukage Umekiri. Ume Eda Maru. Hishini Nozokiume. Fusenryo Ume. Hatsuki Yokomi Ume. Kaga Ume Bachi. Yukiwa Kage Umebachi. Umewani Umebachi. Uri no Edamaru. Hanagata Goka. Kengokani Karahana. Gokani Jurokugiku. Gokani Kocho. Goka Kuzushi. Tokudaiji Uri. Yatsuuri Yatsuhana. Tsurukagoni Hana. Uroko Katabari. Mitsumori Mitsuuroko. Mitsukumi Uroko. Nanatsunagi Uroko. Hishini Mitsuuroko. Iseebi no Maru. Hanabishi ni Ogi. Maruni Gohon Ogi. Maruni Hinomaru Ogi. Maruni Fusa Ogi. Kasane Suehiro Ogi. Itsutsu**

# **Neji Ogi. Mitsugangi Ogi Janome. Mitsu Hinomaru Ogi. Hinomaru Ogi Mitsuya.**

## **Japanese Family Crest Design Service - Japanese Patterns of Design**

**More information about this seller Contact this seller. Seller Inventory M Seller Inventory Q Publisher: Dover Publications , This specific ISBN edition is currently not available. View all copies of this ISBN edition:. Synopsis Family crests mon have been a Japanese tradition since the eleventh century, when they decorated the costumes and carriages of courtiers. Buy New Learn more about this copy. Imagination Station. Linocut Prints. Embroidery Motifs. Embroidery Designs. Funky Tattoos. Japanese Symbol.**

**Mirror Wall Stickers. Stencil Painting. Line Drawing. Screen Printing. Kamon Symbols of Japan — Encyclopedia of Japan. German Language Learning. Spanish Language. French Language. Jewelry Drawing. Folk Embroidery. Japanese Textiles. Doodle Patterns. Hand Embroidery Patterns. German Language. French Lessons. Spanish Lessons. Teaching Spanish. Cloud Drawing. Learning Italian. Higashikuninomiya Royal Crest. Japanese Coat. Japanese Chrysanthemum. Japanese Drawings. Art Japonais. Tattoo Art. Art Graphique. Japan Design. Plant Design. Royal Akishinonomiya. Gourd Art. Symbolic Tattoos. Japanese kamon - sagari fuji. Japanese Tattoos For Men. Traditional Japanese Tattoos. Japanese Tattoo Art. Japan Logo. Japanese Sleeve. Japanese Graphic Design. The imperial chrysanthemum also specifies 16 petals, whereas chrysanthemum with fewer petals are used by other lesser imperial family members. Japanese heraldry does not have a cadency or quartering system, but it is not uncommon for cadet branches of a family to choose a slightly different mon from the senior branch.**

**Mon holders may also combine their mon with that of their patron, benefactor or spouse, sometimes creating increasingly complicated designs. Mon are essentially monochrome; the color does not constitute part of the design and they may be drawn in any color. Virtually all modern Japanese families have a mon , but unlike before the Meiji Restoration when rigid social divisions existed, mon play a more specialized role in everyday life. On occasions when the use of a mon is required, one can try to look up their families in the temple registries of their ancestral hometown or consult one of the many genealogical publications available.**

**Many websites also offer mon lookup services. Professional wedding planners , undertakers and other "ritual masters" may also offer guidance on finding the proper mon. Mon are seen widely on stores and shops engaged in traditional crafts and specialties. They are favored by sushi restaurants, which often incorporate a mon into their logos. Mon designs can even be seen on the ceramic roof tiles of older houses. Mon designs frequently decorate senbei , sake , tofu and other packaging for food products to lend them an air of elegance, refinement and tradition. The paulownia mon appears on the obverse side of the yen coin. Items symbolizing family crafts, arts or professions were often chosen as a mon. A woman may still wear her maiden mon if she wishes and pass it on to her daughters; she does not have to adopt her husband's or father's mon. Flowers, trees, plants and birds are also common elements of mon designs.**

**Mon also add formality to a kimono. A kimono may have one, three or five mon. The mon themselves can be either formal or informal, depending on the formality of the kimono, with formality ranging from the most formal "full sun" hinata crests to the least formal "shadow" kage crests. Very formal kimono display more mon , frequently in a manner that makes them more conspicuous; the most formal kimono display mon on both sides of the chest, on the back of each sleeve, and in the middle of the back.**

**On the armor of a warrior, it might be found on the kabuto helmet , on the do breast plate , and on flags and various other places. Mon also adorned coffers, tents, fans and other items of importance. As in the past, modern mon are not regulated by law, with the exception of the Imperial Chrysanthemum , which doubles as the national emblem, and the paulownia, which is the mon of the office of prime minister and also serves as the emblem of the cabinet and government see national seals of Japan for further information. Some local governments and associations may use a mon as their logo or trademark , thus enjoying its traditional protection, but otherwise mon are not recognized by law. One of the best known examples of a mon serving as a corporate logo is that of Mitsubishi , a name meaning "three lozenges" occasionally translated as "three buffalo nuts " , which are represented as rhombuses. Japanese mon are sometimes used as charges or crests in Western heraldry.**

**They are blazoned in traditional heraldic style rather than in the Japanese style. Examples include the**

swastika with arrows used by Japanese ambassador Hasekura Tsunenaga , the Canadian-granted arms of David Tsubouchi , [7] and Akihito 's arms as a Knight of the Garter.

Japanese Kamon Crests ideas in | japanese family crest, japanese crest, japanese

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Japanese Quilt Patterns. Japanese Patchwork. Japanese crests - applique. Japanese Textiles. Non Plus Ultra. Tatoo Art. Japan Art. Japanese Kamon Wallpaper by sjrankin, via Flickr. Sharpie Cup. Pyrography Ideas. Gourd Art. Mug Designs. New Art. Paper Art Projects. Arts And Crafts Movement. Ancient Civilizations. Geometric Art. Japanese Heraldry. Funky Tattoos. Pathfinder Rpg. While mon is an encompassing term that may refer to any such device, kamon and monokoro refer specifically to emblems used to identify a family. An authoritative mon reference compiles Japan's general categories of mon based on structural resemblance a single mon may belong to multiple categories , with distinct individual mon it is however well acknowledged that there exist lost or obscure mon that are not in this compilation. The devices are similar to the badges and coats of arms in European heraldic tradition, which likewise are used to identify individuals and families. Mon are often referred to as crests in Western literature, another European heraldic device similar to the mon in function.

Mon may have originated as fabric patterns to be used on clothes in order to distinguish individuals or signify membership of a specific clan or organization. By the twelfth century, sources give a clear indication that heraldry had been implemented as a distinguishing feature, especially for use in battle. It is seen on flags, tents, and equipment. Like European heraldry, mon were initially held only by aristocratic families, and were gradually adapted by commoners. On the battlefield, mon served as army standards , even though this usage was not universal and uniquely designed army standards were just as common as mon-based standards cf.

Mon were also adapted by various organizations, such as merchant and artisan guilds , temples and shrines, theater troupes and even criminal gangs. In an illiterate society, they served as useful symbols for recognition. Japanese traditional formal attire generally displays the mon of the wearer. Commoners without mon often used those of their patron or the organization they belonged to. In cases when none of those were available, they sometimes used one of the few mon which were seen as "vulgar", or invented or adapted whatever mon they wished, passing it on to their descendants. It was not uncommon for shops, and therefore shop-owners, to develop mon to identify themselves. Rules regulating the choice and use of mon were somewhat limited, though the selection of mon was generally determined by social customs. It was considered improper to use a mon that was known to be held by someone else, and offensive to use a mon that was held by someone of a high rank. When mon came into conflict, the lower-ranked person sometimes changed their mon to avoid offending their superior.

The mon held by the ruling clans of Japan, such as Tokugawa 's hollyhock mon and the Emperor's chrysanthemum mon , were legally protected from unauthorized usage. Occasionally, patron clans granted the use of their mon to their retainers as a reward. Similar to the granting of the patron's surnames, this was considered a very high honor. Alternatively, the patron clan may have added elements of its mon to that of its retainer, or chosen an entirely different mon for them. There are no set rules in the design of a mon. Most consist of a roundel encircling a figure of plant, animal, man-made, natural or celestial objects, all abstracted to various degrees. Religious symbols, geometric shapes and kanji were commonly used as well.

Similar to the blazon in European heraldry, mon are also named by the content of the design, even though there is no set rule for such names. Unlike in European heraldry, however, this "blazon" is not prescriptive—the depiction of a mon does not follow the name—instead the names only serve to describe the mon. The pictorial depictions of the mon are not formalized and small variations of what is supposed to be the same mon can sometimes be seen, but the designs are for the most part standardized through time and tradition.

The degree of variation tolerated differ from mon to mon as well. For example, the paulownia crest with leaves is reserved for the prime minister, whereas paulownia with fewer leaves could be used by anyone. The imperial chrysanthemum also specifies 16 petals, whereas chrysanthemum with fewer petals are used by other lesser imperial family members. Japanese heraldry does not have a cadency or quartering system, but it is not uncommon for cadet branches of a family to choose a slightly different mon from the senior branch. Mon holders may also combine their mon with that of their patron, benefactor or spouse, sometimes creating increasingly complicated designs. Mon are essentially monochrome; the color does not constitute part of the design and they may be drawn in any color. Virtually all modern Japanese families have a mon , but unlike before the Meiji Restoration when rigid social divisions existed, mon play a more specialized role in everyday life.

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