Aviation was the global fetish of the twentieth century. The consummate example of technological modernity, it represented the triumph of man over nature in the service of progress. It also provided a deeply transformative sensory and affective experience described as everything from intoxicating to deterrestrializing. Everyone from painters and poets to filmmakers and songwriters celebrated the new “aerial age.” Japan shared the world’s romance with aviation and it soon became a mania throughout the empire. Japanese visualizations of aviation were aesthetically implicated in the nation’s militarized modernity. Civil air defense fused the scopic joys of aeriality with existential fear, producing a kind of technological sublime whose beauty was both awesome and awful. A visual stroll through the cultural landscape of aeronautic imagery reveals a creative investment among the “air-minded” in Japan that traveled through the 1930s all the way to the end of the Pacific War. This paper explores that landscape of visual pleasure.