
Article 6.

The Influence of Early 20th-Century German Advertising Design on the Modernization of Japanese Advertising from 1921 to 1922

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Abstract

This paper is concerned with the awakening of modern advertising design in Japan from 1921 to 1922. An exhibition of Western military posters from World War I, held in Japan in 1921, made the Japanese realize that posters were not merely pictures but constitute a medium of communication. Researchers with different specialties became interested in this new medium and wrote about it in a catalogue published after the exhibition. This was the beginning of a public forum in which experts from different fields discussed advertising. This forum continues to this day. Art scholars pointed out that the Japanese were moved by German posters, especially those created by German Expressionist artists at the end of the war.

The following year, an artists' group published a full-color poster book. It included many German posters, not only from wartime, but also commercial posters from peacetime before the war. This book's new direction inspired a new era of Japanese posters with a rational and message-driven design.

Introduction

The subject of this paper is the awakening of modern advertising design in Japan from 1921 to 1922. A few years later, after about 1925, there was a growing movement in Japan for a more rational and effective form of design. Referred to as the modernization of advertising, this movement was greatly influenced by the stimulus provided by military posters created in Europe and the United States (US) during World War I.

In Japan, research on military posters has accumulated in recent years. Tsuchida examined the effectiveness of US military posters that used the methods of marketing theory¹. Based on their collection of posters, Yoshimi and Torikai examined the significance of military posters by tracing their history in detail². Their study's results revealed the media nature of military posters. However, in both studies, the impact of Western military posters on Japan was neglected. Miyajima and Takeuchi conducted an empirical study of how Western military posters were introduced to Japan³. They outlined the influence of Western military poster design on the modernization of Japanese advertising.

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1. Tsuchida, Y. (2007). *A Study of U.S. Propaganda Posters during World War I: A Study of Psychological Processes, Rhetoric, and Social Context of Persuasion* (Unpublished doctoral dissertation). Niigata University, Niigata. (In Japanese)
 2. Yoshimi, S. (Ed.), (2006). *Representations of War: The University of Tokyo, Graduate School of Interdisciplinary Information Studies, Collection of World War I Propaganda Posters*. Tokyo: University of Tokyo Press. (In Japanese); Torikai, Y. (2008). *A Hundred Years of War from Photographs and Posters*. Tokyo: Seikyū-sha. (In Japanese)
 3. Miyajima, H. (2008). The exhibitions of the war posters in the First World War and the 'tanka' style poster in Japan. *Journal of the Japan Soci-*

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However, they did not pay sufficient attention to the individual discussions among many professionals at that time and their impact in subsequent years.

This paper examines the details of an exhibition of military posters in Japan in 1921 and attempts to analyze the arguments made in a book published soon after the exhibition⁴. In this way, sections 1 to 3 of this paper examine which European representations of the war were accepted by which Japanese people and why. Section 4 focuses on the books published in the year following the exhibition. The final section considers the overall significance of early 20th-century German advertising design for the modernization of Japanese advertising.

1. Changes in the representation of posters in Europe and the United States from the end of the 19th century to the beginning of the 20th century

This section presents an overview of the situation of advertising posters in the West from the end of the 19th century to the beginning of the 20th century.

At the end of the 19th century, the production of large-format color posters flourished in the West. One of the reasons for this was the discovery of the suitability of lithographic printing technology for this purpose. Before World War I, these posters tended to be designed in what is collectively known as the Art Nouveau style. With its flowing curves, the style was popular all over Europe, especially in France, and then in Germany. As addressed later in detail, the trends in German poster design differed from those in France. Nevertheless, poster designers' attempts to achieve a commercial effect by competing for only beauty were commonly observed in Europe and the US at that time.

Thus, poster production began in Europe, with the primary purpose of beauty. However, this changed dramatically with the outbreak of World War I, as countries were forced to produce a large number of posters for propaganda purposes in order to educate people at home and abroad. The emphasis was no longer on beauty but on messages. These posters also used few colors to make a strong impression at a low cost. As a result, the so-called "war posters" embodied a medium that was not beautiful but had the power to convey a powerful message.

2. An awakening due to the World War I Poster Exhibition in Japan

In 1921, the World War I Poster Exhibition held in Japan⁵ featured propaganda posters produced in Europe, as described in the previous section. The organizer of the exhibition was the *Asahi Shimbun*, one of Japan's major newspaper companies. A reporter for the *Osaka Asahi Shimbun*, Yusui Utsumi, was a central figure in this project. He collected the propaganda posters with the help of Tsunekichi Kono, a soldier who had already begun researching wartime propaganda battles in Europe, and Seigo Watanabe, who lived in the US and contributed articles to the *Asahi Shimbun*. According to Utsumi, the *Asahi Shimbun* was not interested in collecting these posters in the summer of 1918⁶. However, the company later learned from Kono that wartime posters were being collected by various European governments that had noticed their influence after the war. The *Asahi Shimbun* changed its mind and decided to hold the exhibition⁷.

The number of posters collected by the *Asahi Shimbun* had reached 6,000 by the time of the exhibition. About 3,000 posters selected from this collection were displayed. The exhibition was held at Osaka City Hall and was very

ety of Design, 53, pp. 75-89. (In Japanese); Takeuchi, Y. (2011). *The Birth of Modern Advertising*. Tokyo: Seido-sha, pp. 20-41. (In Japanese)

4. Kougen-kai. (Ed.), (1922). *Poster*. Tokyo: Kougen-kai. (In Japanese)

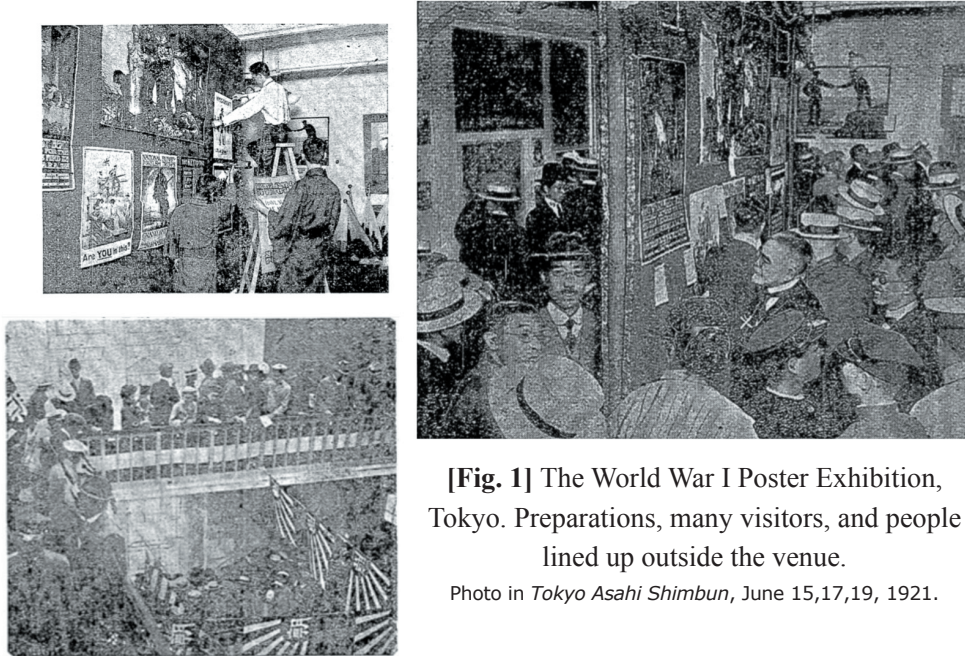
5. The official name of the exhibition is World War Posters, but in this paper, it is called the World War I Poster Exhibition for convenience.

6. Utsumi and Watanabe noted that a representative of the *Osaka Asahi Shimbun*, who received the US poster from Watanabe in the summer of 1918, made a statement to the effect that it was "totally useless." *Asahi Shimbun*. (Ed.), (1921). *War Posters*. Osaka: *Asahi Shimbun*, pp. 2, 95, 109. (In Japanese)

7. The *Tokyo Asahi Shimbun*, June 15, 1921 morning edition p5, stated, "German Wartime Posters Collected and Purchased by President Murayama Ryuhei." It was believed that the European posters were collected by Utsumi, who was advised by Kono on Murayama's orders.

popular. For this reason, it was later held in Tokyo on a smaller scale⁸.

The exhibitions at the two venues lasted a total of 14 days⁹, and the *Asahi Shimbun* reported that the number of visitors was “ten thousand per day¹⁰.” [Fig.1] In Osaka, more than 40,000 people attended the exhibition on the first day and 70,000 on the second day¹¹. These figures were announced by the organizers and might have been exaggerated to some extent. However, it is certain that the exhibition was well received by the public. The newspaper reported, “we had to close the entrance to prevent people overflowing¹².”



[Fig. 1] The World War I Poster Exhibition, Tokyo. Preparations, many visitors, and people lined up outside the venue.

Photo in *Tokyo Asahi Shimbun*, June 15,17,19, 1921.

The following testimony describes the kind of people who visited the exhibition: “The crowd of people pushing with each other was mostly students, but there were also many military personnel from the General Staff and the War Ministry. Of course, some were company employees, some were merchants, some were schoolteachers, and some were female students¹³.”

Why did this exhibition attract a diverse group of Japanese people? To understand the reason, the nature of Japanese posters at the time of the exhibition should be understood as well. Posters had already been produced in Japan by that time. In this respect, Japan had something in common with the West before World War I in that they were designed to appeal to people through beauty.

The difference between Japan and the West was that most of the motifs used in Japanese posters were beautiful women. [Fig.2] The size of the Japanese posters also differed from those of the West. Japanese posters were small

8. Since the Tokyo exhibition was held in the Tokyo Asahi Shimbun building, the venue was small, and approximately 500 pieces were on display. Utsumi, Y. (1921). From the Collection of the Great War Poster to the Opening of the Exhibition. In *Asahi Shimbun*. (Ed.), *War Posters*. Osaka: *Asahi Shimbun*, p. 91.

9. The originally announced dates of the Osaka exhibition were May 19 to 20, 1921, and the Tokyo exhibition dates were June 16 to 21. According to the *Osaka Asahi Shimbun* (May 22, 1921, evening edition), the Osaka exhibition was extended for two days (May 21 to 22), and on May 23 to 24, only certain groups were invited. Therefore, the Osaka exhibition was held for a total of six days. On May 24, 330 major advertisers from the Kyoto-Osaka-Kobe area were invited, and Shizuka Nakagawa held a lecture at the Central Public Hall. According to the *Tokyo Asahi Shimbun* (June 18, evening edition, p1.), the Tokyo exhibition was extended by two days, for a total of eight days.

10. *Asahi Shimbun*. (1921). Preface. In *Asahi Shimbun*. (Ed.), *War Posters*. Osaka: *Asahi Shimbun*, before page numbering.

11. *Osaka Asahi Shimbun*, May 22 and 23, 1921, evening editions.

12. *Tokyo Asahi Shimbun*, May 18, 1921, evening editions.p. 2.

13. Saito, K. (1921). Poster Exhibition Impressions. In *Asahi Shimbun*. (Ed.), *War Posters*. Osaka: *Asahi Shimbun*, p. 98.



[Fig. 2] Japanese posters, 1910–1920. From left to right: commercial advertisements of a shipping company, a manufacturer of socks, and wine and beer makers

because they were displayed indoors. Motorization had not yet arrived in Japan, and there was no place to put up posters on main streets. The World War I Poster Exhibition was held in Japan at a time when many Japanese were seeing Western posters for the first time. The posters surprised the Japanese in terms of both their expressive power and size. This exhibition awakened the Japanese people to the enormous power of visual media.

Utsumi's intentions are not known, but his collection of Japanese posters was also displayed at the exhibition. Many people lamented that “drapers, restaurants, and steamship companies are all uniform in their use of beautiful women¹⁴,” and that “The Japanese posters are so pathetically childish, just a mess of colors and no focus¹⁵.”

These lamentations are testimonies to the impact of the World War I Poster Exhibition on the Japanese people, as it turned the concept of posters on its head. Visitors to the exhibition realized that the “posters [depicting] beautiful women¹⁶” that they had previously viewed without question had no power as a medium.

3. German Expressionism, which attracted attention at the World War I Poster Exhibition in Japan

As mentioned in the previous section, ordinary visitors were surprised to encounter the Western wartime propaganda posters and realized the power of the visual media's messages. What kind of awakening did the exhibition trigger for experts of various fields? In August 1921, two months after the exhibition, the *Asahi Shimbun* published a catalogue of 170 posters¹⁷ and a 122-page treatise entitled *War Posters*. [Fig.3] This section analyzes the posters that were also published in this book and examines the findings of the experts.

There were five outside contributors to the collection of articles in the *War Posters* book. They comprised a soldier (Tsunekichi Kono), an advertising critic (Roan Uchida), a psychologist (Kyouzo Sugawara), a researcher of commerce (Shizuka Nakagawa), and an aesthetics researcher (Kazo Saito). This diverse group of contributors illustrated the wide range of expectations placed on posters at that time. The psychologist Sugawara described his awareness of the exhibition as follows: “The posters, which had hitherto served as the maidservants of commerce in advertising, became powerful agents of national propaganda for the nations at the outbreak of the World War¹⁸.” Nakagawa, a scholar of commerce and the founder of Japanese advertising studies, also wrote: “Today a distinction is made between commercial advertising and propaganda. But this exhibition convinced me that there is no

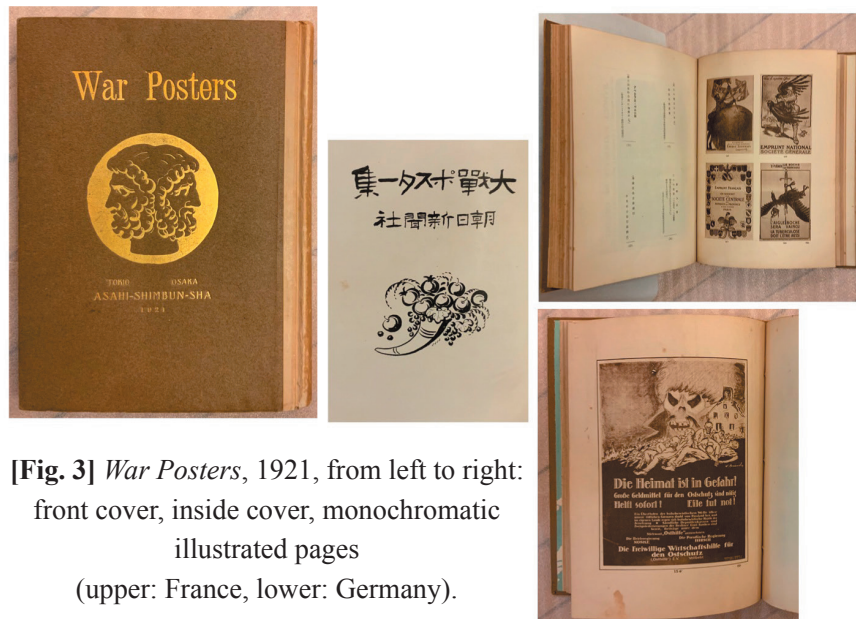
14. Saito, K. (1921), p. 101.

15. Togou, Y. *Tokyo Asahi Shimbun*, June 17, 1921, morning editions, p. 5.

16. Uchida, R. (1921). Outline of the Poster. In *War Posters*. Osaka: *Asahi Shimbun*, pp. 30-31.

17. Ten of the 170 items were printed in color. The breakdown by country is as follows: 20 for France, 12 for the United Kingdom, 4 for Russia, 69 for the US, and 65 for Germany.

18. Sugawara, K. (1921). Poster as a Stimulus. In *War Posters*. Osaka: *Asahi Shimbun*, p. 35.



[Fig. 3] *War Posters*, 1921, from left to right:
front cover, inside cover, monochromatic
illustrated pages
(upper: France, lower: Germany).

difference in practical use¹⁹.” These two scholars with different specialties shared a common insight. They used the exhibition as an opportunity to suggest that the appeal of visual media was as important in commercial advertising as it was in propaganda.

Which of the many works in the exhibition did the experts consider the most influential expression to the Japanese people? The exhibition included posters from the United Kingdom, France, the US, and Germany, which differed in their design styles. A number of outside contributors to the exhibition all agreed that the German design made a strong impression. In particular, they pointed out the strong expressiveness of the German posters toward the end of the war, when the colors of defeat became more pronounced.

The critic Uchida has been described as a man who was familiar with the posters of every country in the world. Of the posters from various countries featured in the exhibition, Uchida was critical of the British and the French ones, saying, “The conservatism of the British is out of the question,” while the French posters were “too artistically excessive.” He also highly praised German posters, saying, “The German posters are far superior to the British and French in their ability to attract people with their unexpected eccentricities and their attractive effect.” He also described the changes in the German posters displayed in the exhibition, as follows: “I arranged the posters in the order of their publication. At first, they showed a vigor that exceeded everything, saying, ‘Bring me arrows, or guns, or whatever’. But gradually they grew weary, and at last the sun was setting and the horses could not advance. From this, we can get a glimpse of the history of the war in Germany²⁰.”

Next, this section focuses on the contribution of the aesthetics researcher Saito, who studied in Europe before World War I. He was exposed to Expressionism, which was the latest artistic trend in Germany at that time, and was the first person to introduce it in Japan²¹. Saito contributed to this catalogue during his two visits to Europe, when he was actively working as a critic. In the same catalogue, Saito began by arguing, “of all the British, French, American, Japanese, and German posters, the German was most outstanding, was the best of all²².”

In which period did Saito attach importance to the German posters? He marveled at the power of the posters, which represented “the painful, dire, deadly cries of a time of near defeat when we had to advertise so hard”. In other words, he said, “the adverts that had emerged as the people became war weary were even more strikingly stimulat-

19. Nakagawa, S. (1921). Historical Observations on Posters and Other Advertising Media. In *War Posters*. Osaka: *Asahi Shimbun*, p. 60.

20. Uchida, R. (1921). pp. 29-30.

21. Nakazawa, W. (2009). Saito Kazō and Expressionist dance. *Bulletin, 1*, pp. 97-103. (In Japanese)

22. Saito presented this thesis after posing the question of “how the expressionist painters, who were hated during the war and who were non-war advocates, were able to vent their anger through their posters.” Saito, K. (1921), p. 98.

ing²³.”

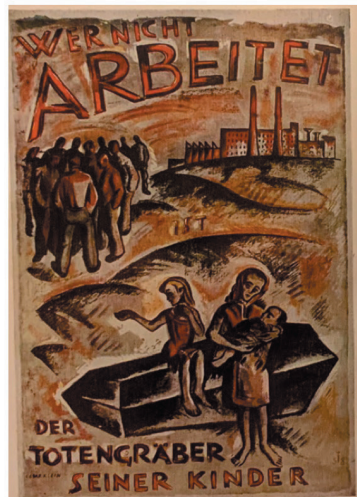
Similarly to Uchida, Saito focused on the posters that appeared “at the end of the War when the people were tired and exhausted²⁴.” Interestingly, Saito noted that Expressionist painters, specialists in his field, became prominent in the production of posters during this period. He explains, “Just before the peace conference the workers were increasingly distressed and upset. In response to this, the army produced posters warning against slavery and strikes, and it was only at this time that the movement of Expressionist painters began to make its mark on posters as well²⁵.”

The psychologist Sugawara also made the same point as Saito. First of all, he pointed out the superiority of the German posters, as follows: “In terms of the history of posters, France, Holland, and the West were the classical countries of the world, but in terms of development, Germany was the most dominant [...] Especially after the outbreak of the war, with the manipulation of crowd psychology and the systematic and progressive propagation of posters as its sole foothold, at any rate, they went to great lengths.”

Regarding the expressive power of German posters, he said, “On each of these German wartime posters, we can see the tragedy of the seriousness of the German people’s character staged by the German people in vivid detail.” Then Sugawara, similarly to Uchida, pointed out the changes in wartime German posters. As the war progressed, “the figures on German posters began to take on a more intense and dramatic tone.” He also stated that “the participation of Expressionist painters led to a significant demarcation in the history of German poster art²⁶.”

Sugawara was introduced in the *War Posters* as a psychologist, but he majored in both psychology and aesthetics at the Faculty of Letters of Tokyo Imperial University. He later taught art history at Ochanomizu University for Women and was also an art expert. Both Sugawara and Saito, who specialized in aesthetics, agreed that it was the posters made by the German Expressionists that left the strongest impression from the World War I Poster Exhibition.

What kinds of works did Expressionism, an artistic movement centered on Germany, produce? Expressionism was an artistic movement that departed from realism and used human psychology and emotions as its motifs. One of its most famous artists was Munch. Saito wrote, “The Expressionist movement is coming to a head on posters²⁷.” Saito cited [Fig.4] a specific poster as a concrete example, which clearly illustrated how, in the defeated Germany, a poster deigned similar to Munch’s *The Scream* was most effective in inspiring the people. [Fig.4]



[Fig. 4] A German Expressionist wartime poster, similar to Munch's *The Scream*. Saito pointed out that such posters inspired the people in Germany, which was about to lose the war.

(Saito, K.(1921), p. 99.)

23. Saito, K. (1921), p. 98.

24. Sugawara, K. (1921), p48. Saito, K. (1921), p. 98.

25. Saito, K. (1921), p. 99.

26. Sugawara, K. (1921), pp. 46-48.

27. Saito, K. (1921), p. 99.

Among the works from Britain, the US, Germany, and France that were displayed in the World War I Poster Exhibition, the German posters of the near-defeat and the immediate post-war period were by far the most emotional. Even the Japanese who did not understand foreign languages could comprehend the emotional visual messages of German Expressionism and other forms of Expressionism that had the power to appeal to emotions. This awakened the Japanese people to the power of visual media.

4. Steps toward modern advertising, inherited by the illustrated book, *Poster*

Immediately after the World War I Poster Exhibition, books on posters were published in rapid succession, and magazines began to feature posters²⁸. The *War Posters* book discussed in the previous section was a major work, but this section focuses on the illustrated book *Poster* published in the following year, 1922²⁹. This book was also a



[Fig. 5] Covers of the three-volume illustrated book *Poster*, 1922.

major work in three volumes, consisting of two volumes of illustrations and a collection of essays. [Fig.5] It differs from *War Posters* in that all of the 153 illustrations³⁰ in *Poster* were printed in color.

The book was published by the Kougen-kai, a group of avant-garde painters, who expressed this concern: “Japan’s posters are too childish and ignore the morality of propaganda as a social morality³¹.” This book was advertised in the *Yomiuri Shimbun*³². In the advertisement, it was described as a book related to the Propaganda Leaflet Exhibition of German Independence, which was held in conjunction with the Lectures on German Independence, sponsored by the *Yomiuri* newspapers. However, in their own magazine, *Kougen*, they stated that the book was independently organized by their society³³.

This paper focuses on this book from two points of view. First, the book was intended to carry on the impact of the previous year’s *War Posters* book. The fact that the book clearly showed a commitment to German design seemed to be a continuation of the awakening brought about by the exhibition. Second, the book went a step beyond the World War I Poster Exhibition, shifting its focus to peacetime advertising, not just wartime. The paragraphs which follow provide a detailed explanation of the book.

Five people contributed to the illustrated book *Poster*, and one of the five commentators was Tsunekichi Kono,

28. *Kokusui*, October 1921; *Tyūō bijyūtsu*, October 1921; *Latest French Posters*, November 1921, etc.

29. See footnote 4.

30. The editorial note stated, “152 figures of posters and propaganda research materials,” but in fact, there were 153 figures. Booklets, magazine covers, picture postcards, and so on, were included in the illustrations.

31. Kougen-kai. (Ed.), (1922). Editorial note. In *Poster*. p. 1. (In Japanese)

32. *Yomiuri Shimbun*, June 26 and 27, 1921, p. 1. morning editions.

33. Tanaka, K. (1921). Publication of the Poster. *Kougen*, 4, p. 61. (In Japanese)

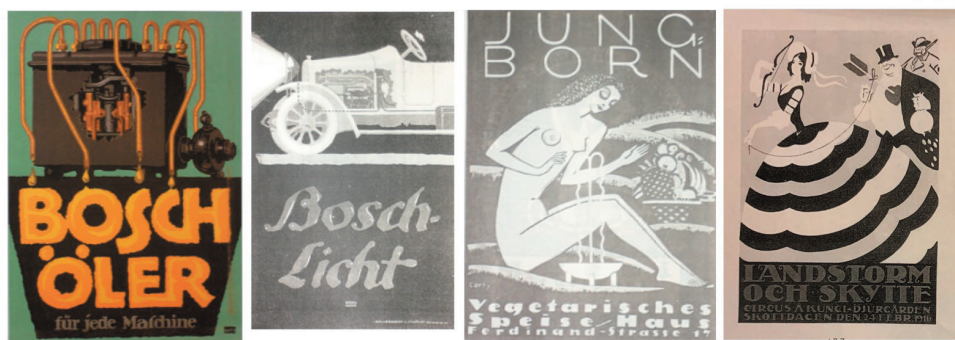
who was also one of the contributors to the *War Posters* book. As mentioned, Kono played an important role in the realization of the World War I Poster Exhibition and was a soldier who was regarded as the leading authority on wartime propaganda research. As with *War Posters*, Kono's essay is the first and longest in *Poster*, comprising 10 of its 27 pages. The content of his essay was an expansion of the theory of wartime propaganda that he had published in *War Posters*. This favorable treatment of Kono gave the impression that the illustrated book *Poster* was a successor publication to the World War I Poster Exhibition of the previous year.

The second contributor was Bunji Morita, a speaker at the Lecture on German Independence. As mentioned in the previous section, in the *War Posters* book Saito and Sugawara pointed out the superiority of German posters, but *Poster* was also biased toward Germany: of the 153 posters published in the latter book, 99 were German posters. One of the representative Expressionist posters [Fig.4] was also included in this book. Therefore, clearly, *Poster* was designed with the exhibition in mind.

A second point of view can be seen in the difference between *Poster* and *War Posters*. Wartime posters were not the main focus of the compilation in *Poster*. Of the works in the book, 77 were classified as "general" posters for commercial use, 48 as "war-related", and 28 as "political and economic". The posters classified as "political and economic" also included post-war propaganda posters, which meant that about half of the posters were propaganda and the other half were commercial.

Although many of the posters in *Poster* were made in Germany, the design of the posters featured in this book tended to be quite different from those in *War Posters*. *Poster* contains only a few emotional wartime German posters reminiscent of the Expressionists. Figure 4 shows one of them. Most of them were from the before World War I. As shown in Figure 6, the majority of the designs had the beauty that was a feature of German design before the war. [Fig.6] Among them, the works of L. Bernhard and L. Hohlwein, considered representative of the characteristics of German posters, stood out. In contrast, it is said that the works displayed in the German Propaganda Leaflet Exhibition, held alongside the *Yomiuri* newspaper's lecture event, were not the same as those in *Poster*³⁴. All of this suggests *Poster* had been edited with the events organized by the *Asahi* and *Yomiuri Shimbun* in mind, but with a unique and selective eye.

This paper reconsiders why the works published in *War Posters* and in *Poster* were different. In the former, the works were selected by newspaper reporters. The organizers of the latter comprised a group of artists. The editors of *Poster* are thought to have made the decision to include works based on their aesthetic or visual effect. The artists, who were awakened to the social nature of posters, were conscious of the need for a beautiful and effective design,



[Fig. 6] Typical posters showing pre-war German design trends, as published in *Poster*.

as is evident in their insistence on printing all of their works in color.

There is no doubt in my mind that posters are (and probably always will be) a necessary social propaganda organ in today's society. The fact that they are a social propaganda mechanism, i.e. they target the majority of people, is consistent with the universality of art. This is because to target a minority of people is to go against the original mean-

34. Miyajima pointed out the relationship between *Poster* and the *Yomiuri Shimbun*'s German Propaganda Leaflet Exhibition and mentioned that the works published in the book and those displayed in the exhibit did not match. Miyajima, H. (2008).

ing of art³⁵.

It goes without saying that posters are necessary to make a direct impression in a complicated world [...] At a glance at German posters and the like, they make a strong impression on the mind. It's like a fight that immediately strikes the viewer's very soul. Some of them evoke extraordinary attention by their colors and forms, some of them deepen our impressions, some of them evoke our senses with their realistic images, and some of them are adorned with superb short sentences that strike the viewers' hearts at once and do not release them. It meets the essence of the poster and is extremely effective³⁶.

The three-volume *Poster* was compiled by artists who recognized the social awakening brought about by the World War I Poster Exhibition and the *War Posters* book. In *Poster*, the artists aimed to promote a more rational and effective form of advertising (i.e. visual media) that could convey messages to people in times of peace. *Poster* takes the impact of the World War I Poster Exhibition one step further by attempting to expand the beauty and the impact of design in Japan in a way that would be useful in peacetime.

Conclusion

The Japanese were awakened to the power of posters through their encounters with the emotionally charged Western posters from World War I. This paper has examined the World War I Poster Exhibition and the book commemorating it, *War Posters*, as well as the emotional expressions of the German Expressionists that were the focus of the exhibition. The three-volume *Poster* published in the year following the World War I Poster Exhibition continued this trend and introduced a number of German designs, both from peacetime and wartime. This book included designs with more visual effects and aesthetic styles than *War Posters*. The group of artists who compiled the book had the goal of showing that these were designs needed by modern Japanese advertising.

A comparison of these two books makes it clear that the awakening to the influential role of advertising in Japan was inspired by the expressive power of wartime German posters. It is important to note that these events and publications were created by a multidisciplinary group of experts. The two books were the first examples of their discussions on advertising in a forum. Advertising is not just an art form nor a mere tool of commerce; neither is it used solely for state propaganda. This unique forum—where experts in different fields, including aesthetics, commerce, psychology, and military studies, expressed this new idea—led to the creation of the magazine *Advertising World*, which was launched shortly afterward and continues its publication to this day.

This paper covers a two-year period of events. In the 1921 book, *War Posters*, experts articulated their realization that the captivating, expressive power of wartime posters could be used in commercial advertising. In the following year, this understanding was further elaborated in *Poster*, a book of illustrations and essays by a group of painters, which led to an exploration of modern advertising expression.

Their realizations may seem obvious in light of modern society's values. However, in the period from 1921 to 1922, there were still no professional magazines discussing advertising in Japan³⁷. This predates the publication of Shizuka Nakagawa's 1925 book *Advertising and Publicity* (Taisho 14, 1925)³⁸, a treatise on business studies. The two books examined in this paper were the first Japanese collections of articles on advertising design, published just prior to the full-scale modernization of advertising in Japan. Their publication had a major impact on the next generation. For example, Hiromu Hara, a famous designer active during and after World War II, recalled being influenced by *Poster*³⁹. These two books described the awakening brought about by the World War I Poster Exhibition

35. Murakumo, K. (1922). Poster and Art. In *Poster*. pp. 25-26.

36. Tamamura, Z. (1922). Japan's Poster World. In *Poster*. p. 19.

37. *Advertising and Display*, the predecessor of Japan's first advertising industry magazine, *Advertising World*, was first published in 1924.

38. Shizuka, N. (1924). *Advertising and Publicity*. Tokyo: Houbunkan.

39. Hara, H. (1967). Wartime Posters. In *Fragments of Japanese Advertising Art History 6. Design, 1*, Tokyo: Bijyutsu-syuppannsya, p. 60. (In

as a major event, the awareness of the commonality between wartime propaganda and commercial advertising, and the appreciation of German Expressionism via posters. This paper points out the exhibition as an important and noteworthy event, a prelude to the modernization that would begin in Japanese advertising in the immediate aftermath.

Japanese)

Sugawara, K. (1921). Poster as a Stimulus. In *War Posters*. Osaka: *Asahi Shimbun*, p. 35.