

Fascinated by Artistic Azabu ⑰

We have introduced more than 33 lords and warlords related to the Azabu region in this edition of "The Azabu Future Photo Studio," which is a testimony to how many daimyo mansions were here in Azabu. This time, we would like to introduce you to the apparel worn by the warlords, consisting of helmets and armors. We hope that you will get a sense of the strong consciousness towards "beauty" that people had in those days. Please focus your attention on the "Japanese design" that seems far removed from the bloodiness of the Warring States (Sengoku) of this period.

"Torii-zaka" Slope

Torii Hikoemon Mototada's armor was one of the theories behind the origin of the name of "Torii-zaka" Slope, which was featured in Vol. 31. In order to stem the Western forces in the Sekigahara skirmish in 1600, he stormed the Fushimi Castle with a small army and in the end, committed suicide with his sword. It is said that this was the armor that was left behind when Shigetomo Suzuki (known as Magoichi Saika) fought a duel with Mototada at that time. Shigetomo offered to return the armor to Mototada's son, Tadamasu. The anecdote is that Tadamasu was deeply impressed. It was donated to the Osaka Castle tower in 2004 by the descendants of the Suzuki family for preservation. It has been passed down that the helmet in the photo was made at the end of the Edo period and that the armor reflects the spirit of not forgetting to pay tribute to the enemy's "courageous soldier".

[Osaka Castle Tower Collection]

Two-piece cuirass with blue lacing
-owned by Mototada Torii



Important Cultural Property owned by Masamune Date
Black lacquer five sheets body armor

[Sendai City Museum Collection]

The Sendai Domain appeared in the paragraph explaining that "smallpox" was one theory for the origin of the name of "Imoarai-zaka" Slope introduced in Vol. 41. The nickname "Dokuganryu" (One-eyed Dragon) is derived from being blinded in one eye due to smallpox.

"Sendai-zaka" Slope which derives from Sendai clan's suburban residence is also located in Azabu, and has a deep connection with the Date Family.

A large crescent moon placket on Masamune's helmet was his trademark and the front part of his jet-black armor was very sharp while looking dignified and powerful. In fact, it was a combat armor concealing a very high defense performance that also worked well in a gun battle.

It was referred to as the "Sendai body" as the later lords or servants in the Sendai clan followed this armor format.



"Sendai-zaka" Slope

"Ichimi-zaka" Slope

Hiodoshi iron five-sheet body armor
-owned by Tadanao Matsudaira

[Ii Museum of Art Collection, entrusted by Fukui City History Museum]

Matsudaira Mikawanokami Tadanao was the other origin of the name of "Ichimi-zaka" Slope introduced in Vol. 29. Tokugawa Ieyasu's second son, Yuki Hideyasu's oldest son. He was the cousin of Tokugawa Iemitsu (third shogun) and Tokugawa Mitsukuni (Mito Komon), and was the 2nd feudal lord of the Matsudaira Echizen Fukui clan. He won against Nobushige Sanada (Yukimura) in the summer campaign of the siege of Osaka and was the first and foremost to enter into Osaka Castle, and was cited for the deeds of arms. He followed the footsteps of his father and grandfather, with strong fortitude running through his blood. The two side horns that grow from the helmet (corner) are miraculously the same as those on the helmet (the famous red helmet) owned by Sanada Yukimura. It was a very popular design in those days.



"Nadare-zaka" Slope

Owned by the 1st Lord Yoshinobu Satake
Biege-colored Kawatsutsumi Buddha body black yarn armor

[The SATAKE Historical Material Museum]

He appeared in the article on "Nadare-zaka" Slope in Vol. 37 because the Nakamura clan's Soma Family mansion was located around the bottom of the slope. He was the founding Lord of the Dewa Akita clan. Date Masamune is the older brother of his mother. What stands out is the bushy placket of the helmet, which represents the "caterpillar". The caterpillar was used as a motif because "caterpillars do not retreat," Satake was also the lineage of the eldest son of Hitachi Genji, and it is said that there was his sense of wit in Genji = caterpillar. A modest pride can be felt in the helmet.



Black painted armor with dark blue lacing
- owned by Yoshishige Satake

[The SATAKE Historical Material Museum]

Father of Satake Yoshinobu, who had the nickname of "Oni Yoshishige" and built the largest territory for the Satake Family during the Sengoku period. A brave general who even went to war with the Date Family. His wacky "caterpillar" above the helmet outperformed that of Yoshinobu's, and also spread to the side stand. However, it is not clear if the feathers were made from real birds. His armor in combat specifically for offense and defense, it is also why he was called "Oni Yoshishige". It seems that the helmet of the father and son from those days was called "Satake's Caterpillar".



62 dwarf helmet owned by Nobushige Sanada

[Ii Museum of Art Collection]

Widely known by his name of "Sanada Yukimura", he was known as the "brave warrior of Japan". His bravery in attacking the headquarters of Tokugawa Ieyasu in the summer campaign of the siege of Osaka has been documented in the feudal lords historical records, making him a heroic military commander in the war chronicles for future generations to come. Another keyword which depicts Sanada is "Sanada's Red Armor", and he is very famous for his full-body vermilion colored armor with the Sanada family crest of "Rokumonsen" (currency for the deceased to pay the fee for a boat to cross the Sanzu River) set in the center of his helmet, with Cervus horns protruding out to the side. There are many glorious stories of this helmet that he wore during the summer campaign of the siege of Osaka, which we would like to talk about in another opportunity. Although not clear in the photograph, the placket and side stand firmly remain. You can see a few of the red articulated plates attached to the back and sides of the helmet from between the white hair.

The summer campaign of the siege of Osaka should be called the era of the last battle of the Sengoku period. However, a shaft of light of Japan's best soldier still remains to this day.

There are many hidden anecdotes in the armors we introduced this time and there are many facts which are uncertain. However, it is amazing to think that these excellent designs have existed beyond a time of more than 400 years and that Azabu has a close relationship to them. Since art is created by humans, then the form of human relations surrounding this is in fact strangely connected. Many feudal lords and warlords are often from Tohoku and Hokuriku, although this is not coincidental. I would like to consider another chance to talk about this. I hope that a ray of light was felt in the "Japanese (wa) designs".

Owned by Ujisato Gamo
catfish tail helmet (Swallowtail-shaped helmet)

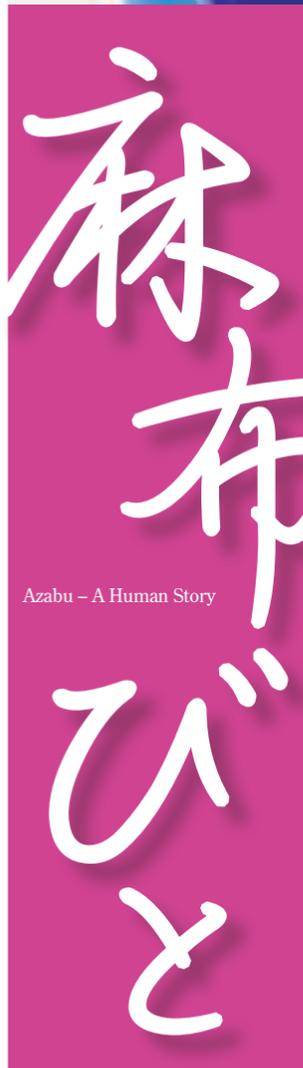
[Iwate Prefectural Museum Collection]

The helmet owned by Ujisato, the grandfather of Gamo Tadasato appears in Vol. 41 introducing the "Imoarai-zaka" Slope. The swallowtail-shaped helmet was given as a wedding gift when Otake no kata, his daughter (also a theory that it was his sister-in-law), was married to Nanbu Toshinao, the founder lord of the Mutsu Morioka clan. Since then, it has been called the catfish tail helmet by the Nanbu household for generations. There is a story: To motivate soldiers going to war, it was said that "if he was to be the vanguard, then for sure that he would not lose wearing a silver catfish tail helmet". This is because the vanguard of Ujisato wearing a helmet which stood out, is an image that was still remembered.



"Imoarai-zaka" Slope

- Photographs and research provided by:
 - Akita Municipal Satake Archives
 - Ii Museum of Art
 - Iwate Prefectural Museum
 - Osaka Castle Tower
 - Sendai City Museum
 - Fukui City Regional History Museum
- Data Collection Support:
 - Shigeki Sudo commentary "Samurai Helmet picture book" (Shin Jinbutsu Ohashira Publishing 2010)
 - Special editing history group series [authorized edition]
 - Tetsuo Owada supervision Masao Takemura ed. "Illustration Combat helmet of the Warring States" (Gakken Co., Ltd. 2009)
 - Iwao Fujimoto supervision Kasahara Uneme ed. "Illustration Sengoku of change helmet" (Gakken Co., Ltd. 2010)
 - Author Mari Hashimoto "The COOL DESIGN of the Changing Helmets of Sengoku" (Shinchosha Co., Ltd. 2013)
 - "Augmented Minato-ku, Modern History Figure Collection Azabu Roppongi" (Minato City Local History Museum)



Azabu - A Human Story

AQUIRAX

XARIUQA

Mr. Akira Uno
(84 years old)

Illustrator



A typography work on a paper napkin depicted inside his atelier

To create artwork which is fun for me — that's what I think art is all about.

For this edition of *Azabu - A Human Story* we'd like to introduce Akira Uno, an illustrator representing Japan. He was awarded the Purple Ribbon in 1999 and was then asked to create the Azabu Juban Summer Festival poster by a resident who had read the article. He has continued to do since then. In addition, as an illustrator, he is also a graphic designer, curator (*1), stage artist and artistic director. We interviewed Mr. Uno who is still very active at the forefront of his work

The Charm of Azabu

We visited his atelier close to Patio in Azabu Juban one sunny spring afternoon. His wife warmly welcomed us in and told us that it has been close to 40 years since they had come to Azabu. Mr. Uno then started talking to us very gently.

Azabu Juban, which I didn't know, had about four cinemas and sangyo-chi(*2) near Zenpukuji Temple. It was difficult to explain Azabu geographically and it was inaccessible land until the subway starting running. When I came to Azabu Juban, I used to live at the end of the shopping street and there used to be a shopping arcade then, so it was a downtown sort of place. You could smell the burning sardines and pacific saury in the evenings. It now has an image of a flourishing commercial city where new things come but do not stay, so it's interesting to think that this is how the town will keep on changing now.

Azabu Juban Summer Festival

I heard that you started working on the summer festival poster of the year (1999) you were awarded the Purple Ribbon.

People started to know me as an illustrator through the media, and that's how I started working on the summer festival posters. I would make fans and T-shirts with illustrations and there really isn't any theme every year. However, only 2012 was different, and we resumed the summer festival after two years because of the earthquake in the Tohoku area. The system for participating in roadside shops changed, so I thought it should be something that gives a sense of something new, so I changed my illustration to one where you see a girl born from an egg with her hands reaching out and scooping goldfish (photo 1).

This signifies that the festival will undergo a fresh change, doesn't it.



1 Illustration for fan in 2012 (Photographed by Marika Oba)

For this year, I'm thinking of illustrating a woman from the era of the entertainment district and a girl talking on a thread phone. Do you know what a thread phone is? (laughs)

It's Nostalgic Nowadays...

Your illustration for Azabu expresses the past and current Azabu, but is our recent work similar to that image?

Yes. To prepare for my personal exhibition on the theme of nostalgia, I'm starting to draw my illustrations based on my motifs of the 60's. For example, in the illustration (photo2) that I created, incorporating the cut from Prévert's «L'âne le roi et moi» (photo 2) which Mr. Terayama (*3) liked, I have changed the bow in the hand of the prototype to a gun. I wonder if that, in a sense, is like aging? (laughs) The owner of my atelier runs a liquor shop, and since I've always liked typography, I have artwork using that, for example including words such as this BACARDI and evian (photo 3).



2 Jacques Prévert, Un poète % «L'âne le roi et moi» dans *Chanson du mois de mai* «L'âne le roi et moi» recorded in *Chanson du mois de mai* by poet Jacques Prévert above is the original format and what is depicted below is a parody
3 Illustration depicting the characters of evian

I notice illustrations that join the units of the cover design of *L'Amant*. There are so many pieces of work that continue to shine brilliantly. I asked about where he gets his aspiration to create ideas from his daily life.

Daily Life in a Town with Many Slopes.

You mentioned in your essay (reference 1) that Azabu is a town with many slopes. What about Roppongi, where your residence is?

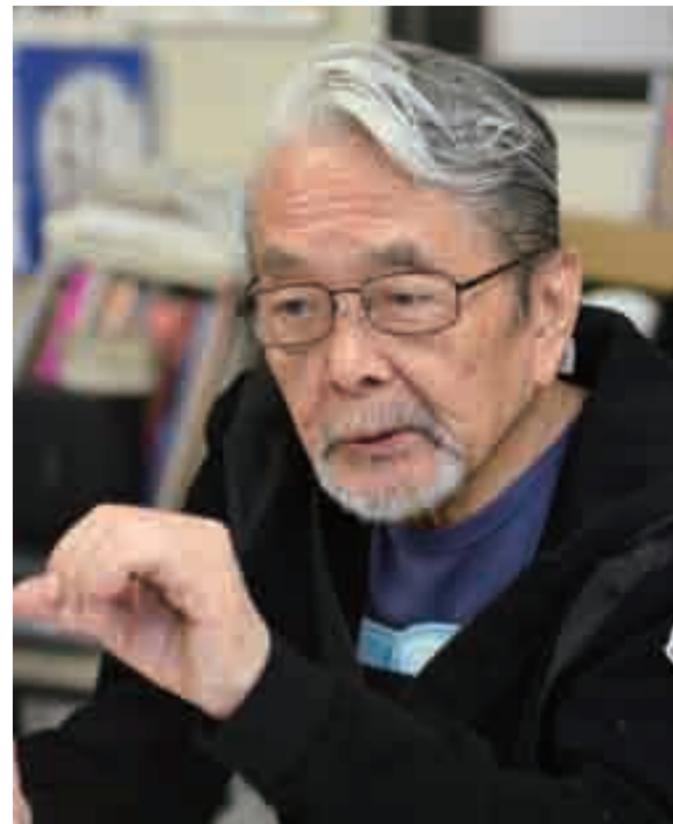
Otafuku-zaka Slope is close to where I live, and the slope becomes gentle mid-way up and then starts to slope down. It is said that the slope resembles otafuku (plump cheeks woman) because the middle of the face is low. What's interesting is that the profile was captured and replaced geographically. When I walk the slope I imagine to myself oh, this must be around the nose (laughs). I recently walk this slope quite often, and it makes me feel that my waist and hip balance are good because of the earth's center of gravity (laughs). The route I take is from Roppongi Hills or Kurayami-zaka Slope, and then I go around the Tsunamachi Mitsui Club or Higashi Azabu down to the shopping district, and then go into a coffee shop.

The illustration on the paper napkin of the Starbucks located along the Azabu Juban Boulevard is displayed on the wall of his atelier, making one feel that he is always connected with the people of the town (photo 4).

Coffee Shop as His Starting Point

The coffee shop you mention that you drop by on your walk - you must like it. I understand that you started painting under the influence of your father, and that you used to spend a lot of time at the coffee shop your mother owned?

Yes, I like coffee shops. There were many customers who would spend a long time in the coffee shop my mother ran, so there were newspapers, literary magazines and weekly magazines, and the illustration cut by Shohachi Kimura (*4) for *Hana no Shogai* by Seiichi Funahashi on Mainichi Newspaper was superb. I thought it was cool that the painter fills in the parts with his work around the area that the author is not able to write about. I think that I was



Profile

Born in Nagoya City in March, 1934. He created posters for Shuji Terayama's Tenjo Sajiki and newspaper ads (Tokyo ADC Silver Award) for Max Factor in the 1960's. JAAC Special Prize. JAAC Membership Award Kodansha Publishing Culture Awards for Illustration Cuts. Red Bird Illustrations Award. 1999 - Purple Ribbon, Japan Picture Books Award. 2010 - The Order of the Rising Sun Many Other Award. Representative work *Akira Uno Chronicle*, *Shanhai Ijin Shōkan* (original work of Shuji Terayama) 2016 Shiseido's #MajolicaMajorca became a big hit among young girls on social media. He established his own brand QXQX in 2017 (photo 5)



5 Merchandise for a brand, expressed by joining the name AQUIRAX(Akira) with the sound of a little girl's laughter QXQX(kusukusu)
6 The 6th edition of postcards for adults, which went on sale at post offices nationwide

strongly influenced by Shohachi Kimura's illustration cuts in my aspiration to become an illustrator and graphic designer.

A Designer & An Illustrator

My senior classmate said to me, "Your work is lyrical. It's no fun, it's sentimental. You have to be more imaginative". This was when I created a drawing for the brochure of a play when I was a high school student. He talked about the imagination of an artist, and I thought that if the designer is expected to convert the message of what someone has said, and if what was expected of me was to transmit something which changes the world, then perhaps that didn't suit what I was doing. That was the point when I became a designer.

Regardless of whether you're a graphic designer or something else, I thought, at the time, that as long as you could leave something interesting behind as a result, that would be art itself. We are not living in a time of complexity, so I sometimes think that so as long as you think out of the box of what "art should be", "design should be" or "illustration should be" and depict something that you could have fun with, then it's fine.

His shining eyes and smile were very impressive. Mr. UNO, thanks very much for allowing us time to talk to you.

*1 Curators; Professionals who collect documentation for cultural facilities such as museums, store, exhibit and do research. Mainly consisting of conducting operations from the planning of the work to showcasing it.

*2 Sangyo-chi; The three entertainment district enterprises: eating houses, geisha houses, meeting places for assignations, etc. It was the entertainment zone until the first half of the 20th century.

*3 Shuji Terayama; Born in 1935 and passed away at a young age of 47. Japanese poet, dramatist and hosted Tenjo Sajiki. He left behind many literary works such as *Iede No Susume*.

*4 Shohachi Kimura: Born in Nihombashi in 1893. Painter, essayist and printmaker. Participated as a guest in the founding of Shun'yō-kai. His illustration cuts for *Bokutou Kidan* (A Strange Tale from East of the River) by Kafu Nagai in 1937 was highly appraised and he also did work for Jiro Osanagi.

References

1. Akira Uno, *Teihon Bara No Kioku* (Rittorsha 2017)
2. Minato City Local History Museum(ed.) *Augmented Minato-ku, Modern History Figure Collection Azabu Roppongi* (Minato City Local History Museum 2010)
3. Marguerite Duras Translated by Toru Shimizu *L'A mant* (Kawade Shobo Shinsha 1985)

地域社会
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ゆくえ

24

"The Local Community"

Let's Start Doing Something That's Fun!

Culture Seminar

A Visit to Minato Fureai Hall Above Hiroo Station

Minato Fureai Hall is operated by the Minato Senior Citizens' Employment Guidance Center. Although the word "hall" is used, it is directly connected to the Hiroo Station (exit 4) and operates on the 3rd and 4th floor. Two courses are conducted here: a computer class and culture course. This time we visited the culture course.



A small entrance area right near exit 4 of Hiroo Station. An elevator can be found right away.

A Variety of Courses by Minato City Sr. Citizens as Teachers

A variety of over 20 courses are offered, consisting of health related courses, dancing, creative work, language, art and literature. The classes are two hours per week at around ¥1,000 yen each time (*), which is quite reasonable in comparison to private cultural centers. This is made possible because the teachers are members of Minato Senior Citizens' Employment Guidance Center, and it takes advantage of the experience, knowledge and skills of the members that have been cultivated over many years. There also seems to be a sense of contribution as a gift to the local community. On the other hand, a wide range of students can apply regardless of age or whether they reside in Minato City or not. We visited two classes to see who was teaching and who the students were.

*Each course lasts for 3 months. You can participate in the first class free of charge.



The receptionist is also a member of the Minato Senior Citizens' Employment Guidance Center

● **Minato Fureai Hall**
Business Hours / 9:30—17:30
Holidays / Sundays, National Holidays and 12/27—1/5
Telephone / 03-5475-1305
5-1-25 Minami Azabu, Minato City
Building above exit 4 of Tokyo Metro Hibiya Line "Hiroo Station".
(Reception on 4F) <http://www.minato-sc.or.jp/fureai>

Salsa Dance

Feeling More Than Form!
Enjoy a Sense of Freedom with
this Dance Born in Central and
South America



Midori Miyazawa

Ms. Midori Miyazawa is a graduate of a sports university. She has been an instructor of various programs such as aerobics and creative dancing at fitness clubs for many years. She first encountered salsa dancing was 18 years ago, and she became mesmerized by it. The best part of salsa dancing, she said, was the uplifting feeling you get and a sense of openness as if you're free and unleashed from daily notions. She started to pursue a new field as she reached the age of the so-called silver generation last year. Her strong will of wanting to spread salsa to more people, and to share it with many people, as well as a desire to contribute to promoting healthy life in the community, drove her to open this class.

The sound of the cheerful Latin rhythm of the salsa music and the sweet mellow voice of a male vocal flows through the classroom. "Loosen the power of the knee, then your body moves like a wave", "Dancing is about feeling the sound with your body", "What's important isn't the form, but your body swaying to the sound", "When you hear the rhythm of Latin music, your body reacts." "It makes you feel cheerful." Ms. Miyazawa continued to explain the world of salsa as she danced at the same time. The students were all swaying as they liked. There was a sense of openness as everyone drifted along to the sounds, innocently forgetting about their age and place.

Everyone was a beginner. One commented, "I got quite a lot of household chores done while I put salsa music on at home" and another said, "I've lost quite a lot of weight."



Students posing like salsa dancers with the teacher



Salsa dancing is basically done in pairs. In the latter half of the lesson, students take turns and pair with the teacher

Storytelling and Reading Out Loud

Teach the secret of
dialogue to the other
party



Go Ito

Mr. Go Ito is a veteran actor who started out from The Mingei Theatre Company. He currently supervises Ad-Hoc Theatre Company and is active as an actor and director at the Azabu Engeki Ichi (a joint project between a nonprofit theatrical group which is active in Minato City and Azabu Civic Center). From the very first encounter, he told us about the secret of communicating by saying, "If you try to say [hello] a semitone higher than usual, then you can easily transmit your feeling over to the other person."

He teaches vocalization in his seminar by using his originally produced textbook based on his knowledge and experience of teaching theater at a special school. He provides detailed advice to his students as they read out literary work. In reading aloud a work that the writer wrote without assuming it would be read aloud, he says the trick is to try to capture the feelings of the writer carefully.



While also pointing out the students' reading habits, he does it in a friendly tone.

"Let's try to pause when there is a turn in the story so the person listening can have time to think about it.", "Look at the listeners to see their reaction when you take a breath.", "Long vowel sounds are important. For example, how you pronounce the word 'cooking' can change the taste in a way." He provides specific and deep meaning in his explanations, and in a way, it's like a course of teaching Japanese to Japanese people.

It seemed like there was a free and easy atmosphere among the students where they could talk about each other's impressions. There was a student who said that he enjoyed looking for the next book at the library. We were told that some of Mr. Ito's students went on to join the theater company he supervised.

Our impression of the two teachers was that both wanted to convey what they liked and what they excelled in, and to use their intangible talent for the sake of others. We were sure that the other programs offered were also conducted by overwhelmingly talented teachers of the silver generation.

● Interview Cooperation by: Minato Senior Citizens' Employment Guidance Center



His Excellency Mr. Samir Mohamed KHAMIS

Republic of Yemen

Area: 555,000 sq. kilometers
(Approx. 1.5 times of Japan)
Population: Approx. 27,470,000 people (2016 / U. N.)
Capital: Sana'a
Head of State: President Abdrabbuh Mansur Hadi
Assembly: Bicameral legislature with an elected President, an elected 301-seat Assembly of Representatives (term 6 years). There are 111 members in the Shura Council appointed by the President; however, this Council does not have legislative power.

Republic of Yemen

Reference website and map provided by the Ministry of Foreign Affairs of Japan
<http://www.mofa.go.jp/mofaj/area/yemen/index.html>

Interview Support by: Embassy of the Republic of Yemen in Japan

Visiting Ambassadors 44

From the "World" of Azabu



YEMEN

Visiting the World Heritage Site from an Embassy Building in Azabu

This interview was realized by the Ambassador contacting the Regional City Office after he had read a back number of *The Azabu*. The Ambassador showed his enthusiasm for this interview by inquiring in advance about whether he should wear a national costume. The editing staff said at the beginning of the interview that they will be prompt as they only have 90 minutes for the interview. In response, he said with a smile, "Oh, Tokyo time?" and then told the staff that they could take their time to interview him.



Old Walled City of Shibam, Hadramawt
©Makimura Rei



Rock Palace



Entrance to the embassy



Yemen folk art. In the center is the scimitar (Janbia)

About Japan

The interview first started by asking him about his impression of Japan. He said that, from the smiles and warm hospitality he received from the people who welcomed him at the airport when he arrived, he felt encouraged that he would be able to blend in with Japanese society. He said that there was so much to learn from Japan's national character, as exemplified in its continued steady recovery even though it has been affected by so many earthquakes. He talked about the positive attitude and effort, as well as disciplined lifestyle of the people, and said that he admires the clean streets that are maintained.

The Ambassador said he loves visiting World Heritage sites, and even looked at the note he had made "so as not to make any mistakes on the names of the places" as he told us he had visited Nikko, Mt. Fuji, Kyoto, Hiroshima and Miyajima. While it depends on the weather, he also enjoys walking in the parks of Tokyo on a nice day and likes to come in touch with nature.

About Food

The Ambassador told us that he is quite enthusiastic about trying new menus and that his favorite Japanese food is shabu shabu. This is because he enjoys being involved in the cooking process and not just eating something that is simply served. In Yemen, the only meal one cooks and eats is BBQ.

When we asked him what a specific Yemen dish would be, he introduced us to saltah which is a stewed dish of meat, rice and vegetables made using "fenugreek," which is a spice. This is a dish that the Ambassador's mother had taught his wife to make. In other words, the dish represents the taste of mother's home cooking, and is also a popular national dish. Its recipe will probably be handed down from generation to generation. We were told that it is normally eaten with flat bread.

The dough is flattened and baked in the oven right away, and you can see many women selling this in the markets of Yemen. This bread, which is called "Lahoh," is also known as "Malug". It is a spongy, pancake-like bread, and was introduced first in Yemen. It is generally eaten for breakfast or lunch, together with honey made in Yemen. Lahoh is also eaten with a spread of sour-tasting seasoned puree with ground salt consisting of

green chili, tomato, cucumber and herbs.

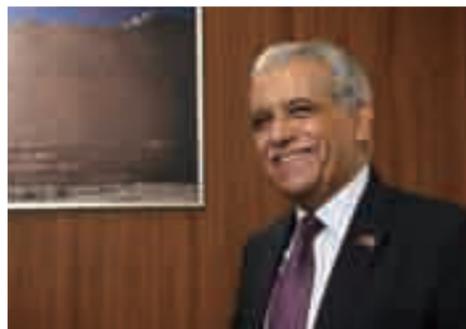
World Heritage and Folk Art of Yemen

The Ambassador told us that he is thinking of going on a sightseeing tour of his country after returning to Yemen from his assignment as a diplomat. He said he likes world heritage sites and never tires of visiting the four world heritage sites. He explained to us by showing the pictures displayed inside the embassy and said, "I would like the Japanese people to visit the four sites after the state of affairs has calmed down. Each location has different features". These sites are: San'a, a city surrounded by walls; the Old Walled City of Shibam known as "Manhattan of the Desert;" the Historic Town of Zabid where many of the oldest mosques stand in Yemen; and, Socotra Islands, the "Indian Ocean of the Galapagos" and its unique ecosystem. Each and every one of these locations showcases unique expressions of Yemen. It is unfortunate that they have been designated as heritage in crisis, which have been seriously damaged due to the recent conflicts.

He gave us a detailed explanation of Yemen's folk art such as anklets, necklaces and Scimitar (Janbia), which he had prepared to show us. Even in modern Arabic countries, Yemen is the only country where the Janbia is used as an accessory on the national costume. It is a form of proof that the man has become a full-fledged warrior, which is similar in concept to the former Japanese samurai.

Queen of Sheba

The conversation at the end of the interview was about the "Queen of Sheba". The Queen of Sheba is a figure who is mentioned in the Quran and Hebrew bible and her kingdom is said to be where the current Yemen is located. She listened to the voices of the people and was the queen who built the first democratic state. The Ambassador told us that everyone is proud of her, and that they are following in the footsteps of the Queen of Sheba by not allowing dictatorship as a republic. His strong commitment toward protecting freedom left a deep impression on us.



Corner of the Old Walled City of Shibam, Hadramawt ©Makimura Rei



Zabid City ©Makimura Rei



The Old Town of Sana'a



Socotra Islands

At the end of our interview, which exceeded "Tokyo Time", the Ambassador's wife offered us baked sweets with jam, which is a traditional sweet of Yemen that she had asked the embassy staff to prepare. It was very delicious.



Traditional baked sweets from Yemen

Embassy of the Republic of Yemen
http://www.yemen.jp/index_j.php

The Azabu Future Photo Studio

— Dogenji-zaka Slope, which had Survived Redevelopment —

Dogenji-zaka Slope

This is a slope that had survived re-development and was able to keep its name, despite being surrounded by Arc Hills and also hit by large re-development projects such as the Izumi Garden. The Dogenji shrine, which is the origin of the name of this slope, still overlooks the area from above the slope. It's a relatively small slope compared to the other slopes, but has remained standing even in the face of large-scale redevelopment. In that sense, this elegant slope is worthy of praise. It has done a good job of remaining there!

Narrow, Meandering and Steep

"Spain Slope," located nearby, still attracts bustling crowds with the cherry trees lining the street. In contrast, the slope that is right next to it stands out with its quiet elegance. It is narrow and winding, and on top of that, steep. It seems to symbolize the bygone days of Azabu and while I don't mean to be repetitive, when you think of all the large-scale re-development that has taken place around it, it is indeed impressive that it has remained standing.

It is also known by another name, "Dogen-zaka" Slope. It is a strange coincidence that there is a slope with the same name in Shibuya, as well as Spanish Slope.

(Just to let you know, this is purely a coincidence, and the two are not related.)

The Stage for Storytelling (Rakugo)

Let's change the story and talk about the Edo period. The Dogenji-zaka Slope area was

called "Azabu Tanimachi". This was where the other hero of the story "Rice Bowl in the

Well" (I do no Chawan), lived. Known as "Waste Man Sebei," he hated things that were not fair. He was also known as "honest man Sebei". "Waste Man" in our present day would mean a "recycling vendor". It's a very refreshing story and if you do not know it, please go to watch this storytelling performance. Let me fill you in here briefly about this story.

It is one of the classic comic story repertoires and can be classified as a "love story" and "samurai story," but is also sometimes performed as a "comic story". It is also said to have been the base of the story titled, "The Origin of the Hosokawa Bowl Mansion". The story goes that honest man Sebei, by a freak coincidence, happened to get sandwiched between two honest and stubborn samurais, and an unexpected turn of events takes place from the dialogue between these people. In a sense, the story of these three people has a happy ending, with a touch of human warmth that can be felt in the exchange between each of these honest characters, which is depicted comically. Needless to say, it is a fictional work, but it blends in well with the current atmosphere of Dogenji-zaka Slope.

Dogenji Temple

According to the Dogenji signpost, "Dogenji Temple has been standing on the top of the slope from the beginning of the Edo period. In honor of the temple, the slope was named Dogenji-zaka Slope or Dogen-zaka Slope". I don't mean to repeat myself again, but this "temple has been standing from the beginning of the Edo period" even as it encountered this much re-development! Although it's not in the passage of the storytelling, I don't think it would be standing to this day if it didn't have a "stubborn persistence" to it.

There is a temple gate on the left side, halfway up the slope, and on the right is a towering big tree.

It has probably been quietly watching over the changes that have been taking place in the town.

Although the roads are winding, an honest slope with a "stubborn persistence" still remains in Tanimachi where honest man Sebei used to live.



2011: Looking over at the direction of former Azabu Tanimachi, where it is said "waste man" Sebei used to live. While the dwellings no longer exist, the name remains in the form of "Tanimachi Junction" where the Metropolitan Expressway No. 3 Shibuya route and the downtown loop merge.



1977: The shopping district of former Azabu Tanimachi. Roppongi 1 chome- 1, is on the left side of the street, and on the right side is 1 chome-3. The building at the top is probably the Embassy of Spain. Photograph provided by: Shoichi Sakurai.



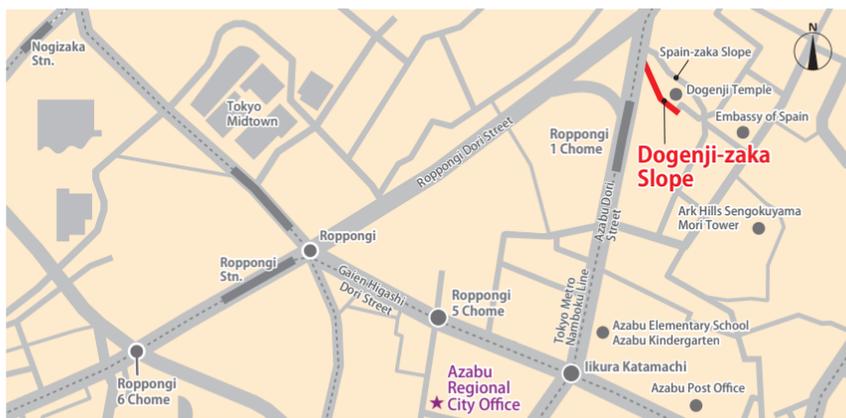
1973: Overlooking former Tanimachi from the slope on the north side of former Tansumachi. Photograph provided by: Shoichi Sakurai.



Overlooking the Dogenji Temple gate climbing up from the bottom of the slope. The blue sky shines brilliantly. The area is surrounded by condominiums and buildings.



Toward the middle from below the slope. You can probably see that it's a steep slope. About the Azabu Future Photo Studio



About the Azabu Future Photo Studio?

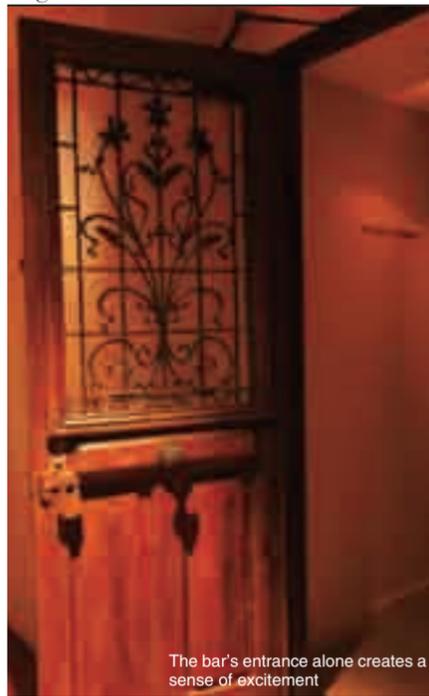
Since 2009, the Azabu Regional City Office has been organizing activities with Azabu Future Photo Studio in an endeavor to capture the changes to the cityscape of Azabu. They've been working together with local residents and businesses to collect old photographs of the Azabu region, as well as taking photographs at fixed-point locations.

Through the collection and preservation of things from the Azabu region, these activities are designed to preserve and pass down historical and cultural resources that are familiar to long-time local residents down to future generations, as well as expanding their utilization in the future. At the same time, the project aims to make the history and culture of the town known to even more people, contributing to the deepening of their affection for the town.

The Azabu Future Photo Studio is looking for old photographs.

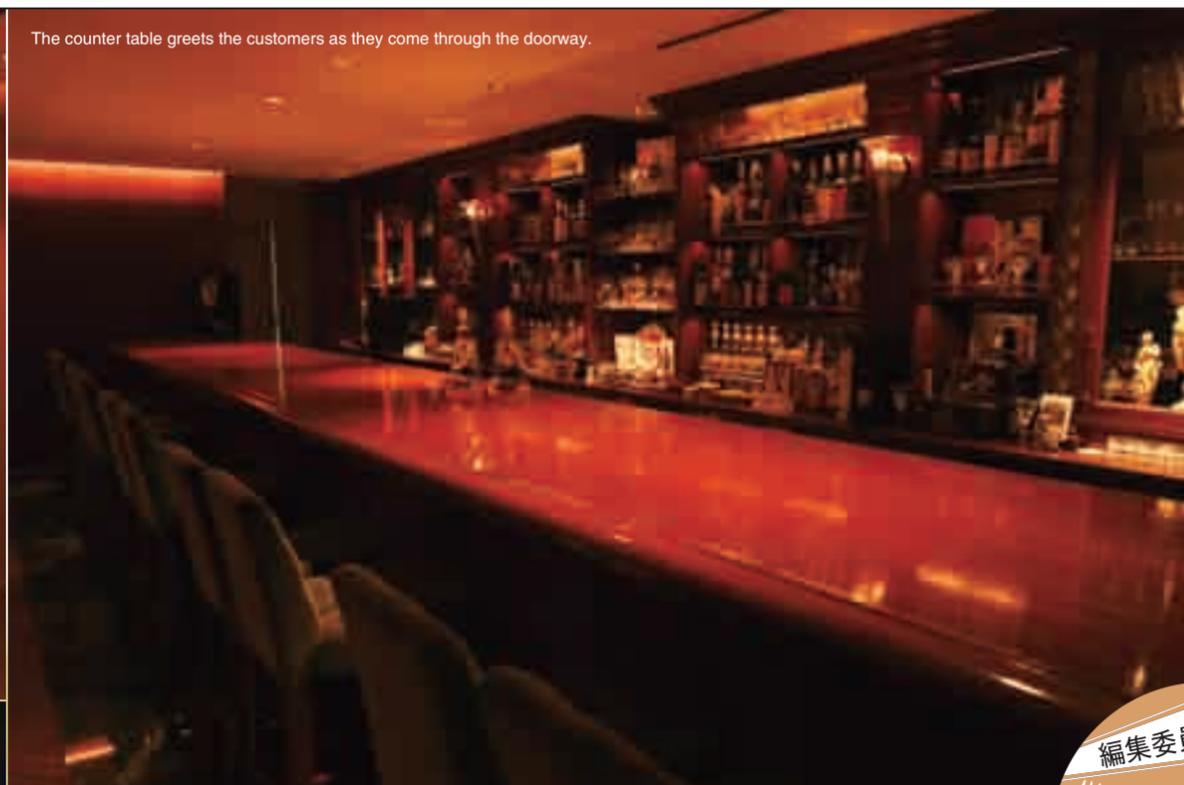
If you have any old photographs of the Azabu region that you feel should be preserved and passed on with a view to the future, please contact the Azabu Regional City Office. For details, please contact the Community Policy Subsection, Collaboration Project Section, Azabu Regional City Office.

Inquire: Tel: 03-5114-8812



The bar's entrance alone creates a sense of excitement

The counter table greets the customers as they come through the doorway.



"Alo Alo" which he won with at the national Awamori cocktail contest. It is made by mixing a yoghurt liqueur with fresh grapefruit juice, and is completed with a pomegranate grenadine syrup.



Mr. Komai won in the 2013 active professional bartender competition, in which bartenders who have passed the professional bartender certification exam can compete, with this original cocktail titled "Hana Maiko - tradition of beauty".

An Authentic Bar Where Grownups Can While Away the Night



The word "bar" is very much a grownup's world. An authentic bar is one that has a bartender who specializes in making cocktails. It's a truly classic bar. One comes across essays that talk about the bars in Ginza as a place where authors, painters and men of culture hang out. The bars also appear a lot in Western films. I'm sure that many people are interested to find out what happens to the handsome man and beautiful woman who have been talking intimately at a bar with an elegant atmosphere. I'm sure you've heard about "martini," a gin-based drink which is known as the King Of Cocktails, as well as "salty dog" and "screwdriver" which are vodka-based drinks. What kind of place is this bar? We visited "BAR CENTIFOLIA," located in Azabu Juban and which has created quite a buzz since it opened in 2017.

Enjoying Cocktail

As you open the heavy door of the bar located on the 6th floor of the building facing the Azabu Juban Street, an elegant single plank counter catches your eye. This counter is 7m long and 1m wide, and is made from an African Guibourtia tree. There are bottles and antique glasses beautifully lined up in the back. Classical music is played in this medieval, European bar atmosphere. The hustle and bustle of downstairs is forgotten as you step into this tranquil luxurious space. The interior has been created to reflect the image of works by the early Baroque Italian art sculptor and architect Bernini (1598-1680). Mr. Yuzo Komai, the owner described his bar to us with a crisp and a friendly smile.

Mr. Komai started aspiring to be a bartender when he was 18 years old. He spent his years as an apprentice in the prestigious bars of Fukuoka and Hakata. He then came in first place in bartending competitions five times, including four times at the nationwide bartenders competition and once in Taiwan, and became known as a legendary bartender. He waited until the time was ripe and opened his own bar here in Azabu Juban in 2017. He is currently still the youthful age of 29.

He is going to make us "Lejay Chocolatre," the drink that he made when he became the overall champion of the Suntory Cocktail Award in 2014. We get to see technique of Japan's No. 1 bartender.

He puts Lejay Caramel, Mozart R.G, 12 Year Old Bowmore 12, cream and rock salt into the shaker and starts shaking very strongly with the look of someone going into a serious fight. He first stands at a 90 degree angle to you, then faces you directly after he finishes shaking and then pours the cocktail into the glass. He tops it off with a cookie, chocolate and arazan and voila, it is complete. It's a sweet cocktail made with caramel and chocolate



His powerful shaking overwhelms those watching him.

liqueur; however, he uses whiskey as an accent to complete the taste. All his movements until he served it to the customer were so perfect that I was fascinated.

He is truly a legendary bartender, from his gesture of breaking the ice, strong shaking, until he pours the drink into the glass.

Particular About Everything He Uses

The bar is lined with hundreds of bottles along with brandy which cost several hundred thousand yen, casually lined up to create the one and only world of Komai. The drink menu is infinite. Of course, he also serves non-alcoholic drinks. His carefully selected appetizers such as chocolate and nuts are served to the customers.

Fresh fruit cocktail is a popular drink at his bar. The knife he uses to cut the fruits is made by Takeshi Saji, a master traditional craftsman of Echizen, Fukui Prefecture, which he has continued to use since his days in Hakata. It's a traditional cutlery forged by a third generation blacksmith.

The action of mixing the ingredients and ice with a bar spoon is called stirring, and bartenders even have a preference about the length and material of the bar spoon they use. Mr. Komai's preference is nickel silver, which is heavier than stainless steel. Since he takes advantage of the rebound when turning the spoon with his fingertips, he can't use anything that is light. We forgot about the time passing by as we listened to him tell us about the story behind the one-of-a-kind antique glasses that line the counter behind him. A refined performance unfolded as we watched his gestures, from breaking the ice to how he wiped the long glass.

You will probably feel at home while drinking at a bar so as long as you can overcome the first threshold. You can drink alone, go there on a date and even entertain guests on the sofa. So, why not enjoy a deep night at this bar and forget about your daily life?



Each and every one of the glasses are carefully polished beautifully. One-of-a-kind antique glasses in a line.



A 20 year old French brandy inside an eggshell. Mr. Komai's talent allows him to acquire this rare one-of-a-kind brandy.

The bar's name 'CENTIFOLIA' is the name of a type of rose. It is said that it has 100 petals.

Mr. Komai explained that if one petal represents one year, he hopes his bar will last for 100 years, showing his dedication. His wish of wanting to blend in with the community and to be deeply rooted has already come true, because he has already captured the hearts of many fans.

● BAR CENTIFOLIA
Lamuse Azabu Juban Bldg. 6F, 1-6-5 Azabu Juban, Minato City
Telephone / 03-6455-4479
Business Hours / 17:00 - Last
Regular holiday / Open every day
FB / <https://www.facebook.com/barcentifolia/>

His handmade tool box where he keeps his bar spoon and knife which he uses for making decorations from fruits and herbs.



The Minato City Basic Plan/Azabu District Basic Plan Has Been Revised

A Comfortable Cosmopolitan Cultural City to Continue Leaving in with Safety and Peace of Mind as Life's Priority
 ~ Aiming at "AZABU" that connects with the region and to the world ~

The "Minato City Basic Plan/Azabu District Basic Plan" which was established in March, 2017, has been revised by the Azabu Regional City Office in March this year based on the changes in the surrounding region, based on verification of the achievements and challenges with regard to the measures.

In this revision, efforts were made to reflect the suggestions and opinions received from the participating citizens' organization, Association for Discussing about Azabu (Azabu-oKatarukai), at the "Azabu District Basic Policy Decision Sectional Meeting."

Efforts will be made to further promote efforts to resolve regional problems through participation and cooperation towards projects to be recorded in the Azabu District Basic Plan.

*The planning period is for 6 years from 2015, and covers the last three-year period from 2018 to 2020.

For the Azabu District Basic Plan, access here
Minato City website:
<http://www.city.minato.tokyo.jp/>



Azabu District Basic Plan

The Plan incorporates measures for resolving local issues and further enhancing the appeal of the Azabu area while taking into consideration proposals from sectional meetings and, after reviewing them, proposes a plan for multiple years (2018-2020). It is a plan that covers nine community projects specific to the Azabu Regional City Office.



"Environmental Beautification Activity" Roppongi Safety and Peace of Mind Project



Mina-yoku members generating ideas to make the district better

Inquiries: Community Policy Subsection, Collaboration Project Section, Azabu Regional City Office
 Tel: 03-5114-8812



District Projects

District projects are measures and solutions provided to reflect the Azabu district's circumstances and specific challenges based on a three-year annual plan, and by focusing to tackle these businesses in order to increase the attractiveness of the Azabu district.

9 District Projects Tackled by the Azabu Regional City Office

Roppongi Safety and Peace of Mind Project
 -Towards a Roppongi with Zero Violation-

Disaster Prevention Related Projects "Region & Offices"
 -Towards Building A Further Mutual Assistance System-

"Minna-de-Ecotto Project"

"Mina-Yoku" Project

 AZABU WORLD FESTA

The Azabu Future Photo Studio
 - Passing Down Memories to the Future Generations -

Regional Exchange Projects

Regional Salon "Chokotto Tachiyori Café"

Exploring the Charm of Azabu - Azabu Master Lab -

Three projects each will be introduced from the next issue (Version 45, Sept. Issue)



mark indicates a new district project



Toward a Roppongi with ZERO Violations. Our Slogan is "ZERO ROPPONGI" —Roppongi Charter for Safety and Peace of Mind

The more closely rules are observed, the better we can enjoy our freedom. We are promoting this project to ensure that the many people of a variety of cultures who gather in Roppongi can maximize their freedom and enjoyment.



Campaign activities with neighborhood associations, resident's associations, store associations, businesses, and concerned administrative organizations are conducted with the main themes being "Cleaning and Enlightenment Activities" and "Patrol for Prevention of Touting". If you are interested in our activities, please do not hesitate to contact us, just as in the previous year.

Shops and businesses that support the Charter are being recruited.

Minato City is developing the "Roppongi Charter For Safety and Peace of Mind" Certification System for Recommended Businesses as part of efforts to increase awareness of the Charter. Shops and businesses that support the Charter are always being recruited.

We would like to further aim at spreading the awareness of the town rules by taking the opportunity presented by 2018, which marks the 5th anniversary of the enactment of the Roppongi Charter.

Eligibility: Businesses etc., located in, or active mainly in the Roppongi District (Roppongi 3-chome to 7-chome and Akasaka 9-chome).

Application: Send your application by post or submit it in person to the Collaboration Project Section, Azabu Regional City Office.
 * The names of the certified businesses, etc., will be posted on the Minato City website and published in community newsletters as "Recommended Businesses, etc."

Inquiries: Collaboration Project Subsection, Collaboration Project Section, Azabu Regional City Office.
 Tel: 03-5114-8802

For the "Roppongi Charter for Safety and Peace of Mind", access here
Minato City website <http://www.city.minato.tokyo.jp/> ➔

Roppongi Charter for Safety and Peace of Mind

Search



A New Symbol Mark for Minato City has been Designed

The motif is a "shop curtain" dyed in the image colors, representing the six urban images (*) of the City Promotion Strategy. The three split curtains swaying in the wind follows the shape of the letter "M" for Minato City.



* The Six Urban Images

1. A city that accepts diversity openly, both domestically and globally.
2. A city alive with colors and the history of culture and art.
3. A city that is safe and offers peace of mind.
4. A convenient city that offers great convenience and accessibility.
5. A captivating city with a beautiful cityscape.
6. A city that is vibrant and wrapped in warm kindness.

Support in Cleaning Graffiti!

Graffiti not only is disrupts the city's aesthetics, but also causes uneasiness to the residents and passers-by, and also leads to the onset of crime. We will be taking action to stop graffiti to protect the city so everyone can live comfortably and with peace of mind.

Targeted Graffiti:

1. Owners or management etc. of buildings with graffiti
2. Organizations involved in community safety and environmental beautification activities of the town council and residents' association etc

How to provide support:

1. Lending and providing stain erasers and rags
2. Seeking the help of professionals to erase graffiti when it is not possible through the above actions

Expense: Free of Charge

Application Procedure: Contact the Collaboration Project Section of each regional city office or the Disaster Prevention Subsection, Community Safety Promotion Section

* Please contact the Living Safety Subsection in advance

Inquiries: Living Safety Subsection, Disaster Prevention Section, Disaster Prevention and Crisis Management
 Tel: 03-3578-2272

Collaboration Project Subsection, Collaboration Project Section, Azabu Regional City Office. Tel: 03-5114-8802



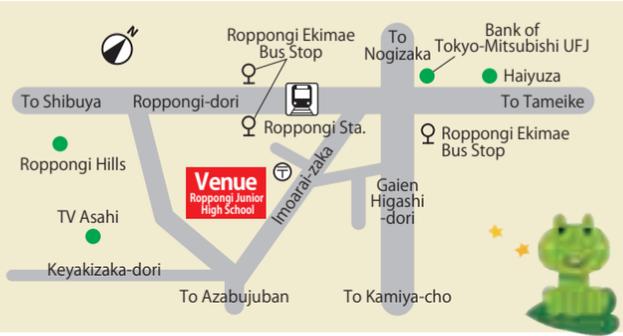
Information from Azabu Regional City Office

2018 Minato City Disaster Prevention Drills will be conducted (Azabu Site) - Experience and Learn from Disaster Prevention Drills! -

Date and Time **November 4 (Sun), 2018**
9:30 am – 11:30 pm

* The schedule and contents are subject to change depending on the elections etc.
* This event may be held only in the gymnasium, if the weather conditions are bad. Contact Minato Call (City Information Service) at 03-5472-3710 on the event day.

Site Minato City Roppongi Junior High School Grounds and Gymnasium 6-8-16 Roppongi, Minato City

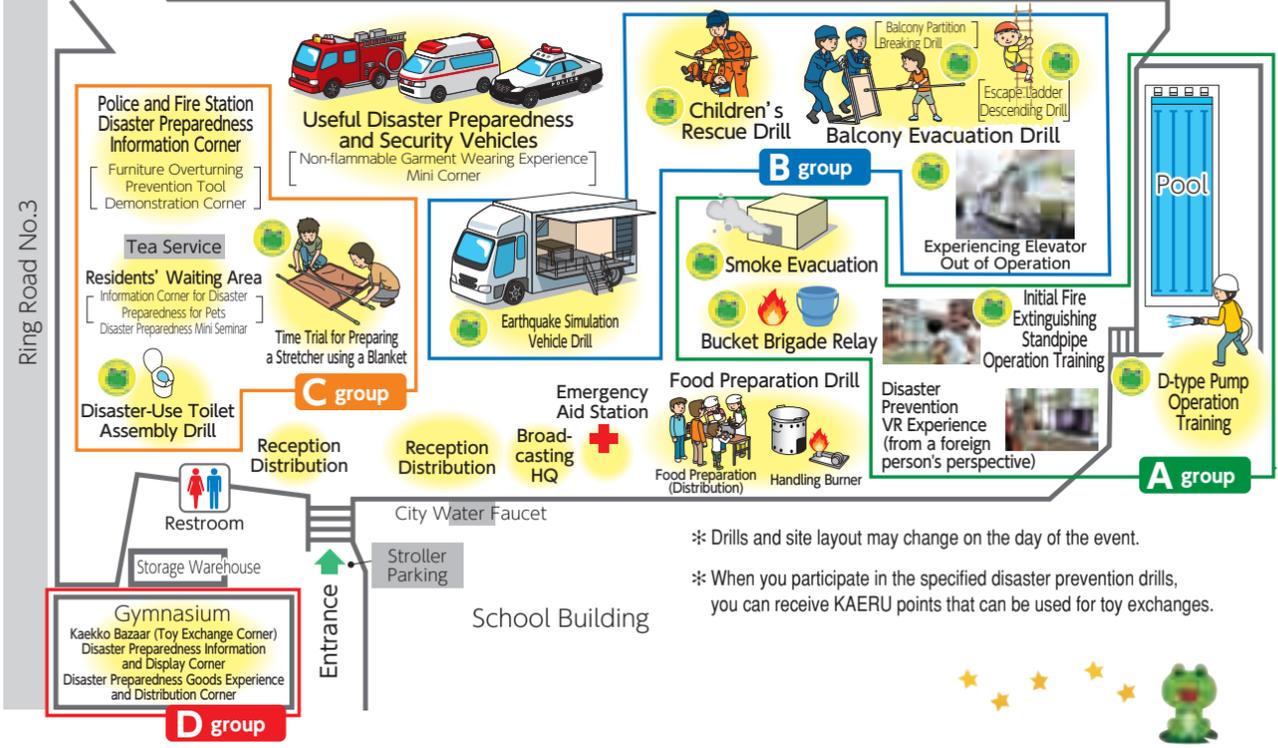


Bring your toys that you no longer play with.

Co-located Event

What is "Let's Go! KAERU Caravan?"
This is a new type of disaster preparedness program, where disaster preparedness drills are combined with the toy exchange event "Kaekko Bazaar." In this program, participants gain disaster prevention knowledge and skills while enjoying the event.
<http://kaeru-caravan.jp/en.html>

Site Map



Time Table

9:30	Opening Ceremony Kaekko Bazar (Toy Exchanging)
10:00	Disaster Prevention Drill Experience-based Program
12:00	Kaekko Auction * It will be closed when there are no more toys to be exchanged.

Disaster Preparedness Drill Tour with English interpreters

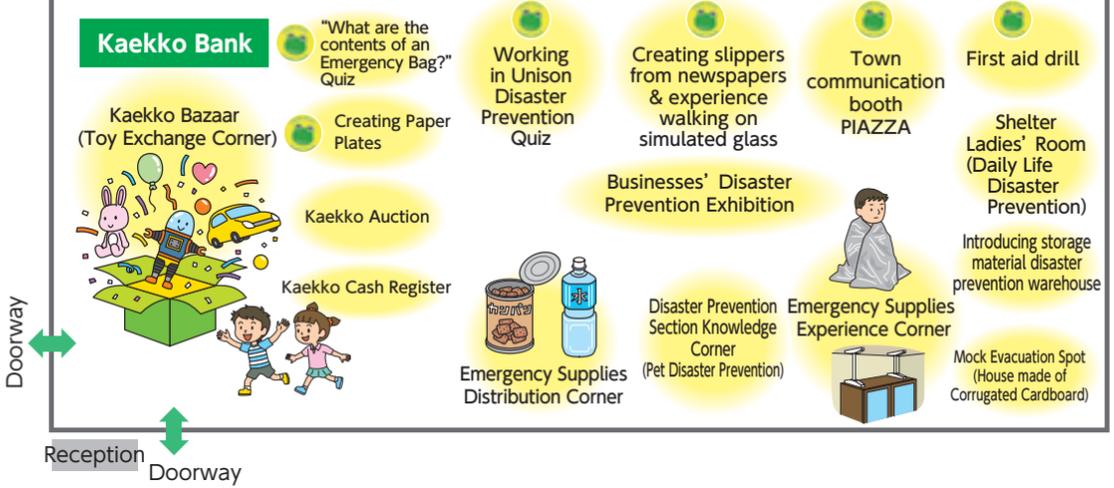
The Minato City Disaster Prevention Drills (Azabu Site) welcome foreign participants. Casually join our disaster prevention drill tour to visit training sites and practice training. You will be accompanied by English-language interpreters.



Time 10:00 am – 12:00 pm
Admission Free (Advance application is required)

- Application Period:** From Oct. 1 (Mon) to Nov. 2 (Fri), 2018
- How to apply:** Please call providing the following information: (1) your name, (2) your address, (3) your telephone number, (4) Japanese level.
- Tel:** 03-5472-3710 Minato Call (City Information Service) (English language service provided)
Telephone Answer Service Time: 9:00am to 5:00pm

Gymnasium Guide Map



Admission Free

Anybody can participate in these drills. Come to the site to join us on the day of the event.

Inquiries: Collaboration Project Subsection, Collaboration Project Section, Azabu Regional City Office
Tel: 03-5114-8802

Going shopping? Visit our local shopping streets.

Please send us your comments or requests regarding **The Azabu**

Please send your application with your address, name, occupation (school name), telephone number, and the reason why you are interested (in Japanese or English, format and number of letters have not limit), and deliver directly, mail, or fax to the following:
Community Policy Subsection Collaboration Project Section, Azabu Regional City Office, 5-16-45, Roppongi, Minato City, Tokyo (106-8515).
Tel: 03-5114-8812 Fax: 03-3583-3782

We are looking for **Editorial Staff**

You can also access this newsletter from the Minato City website.

AZABU
Locations of the Newsletter: Roppongi 1-chome, Roppongi, Hiroo, Azabujuban and Akabane-bashi subway stations, The Chii Bus, Minato Library, Azabu Library, Minami-azabu Iki-Iki Plaza, Nishi-azabu, Iki-Iki Plaza, Iigura Iki-Iki Plaza, Azabu Civic Center, Azabu Regional City Office, etc.
Usage of articles, illustrations, and photographs from this newsletter is prohibited.

- | | |
|-----------|-------------------|
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| | Emi Yonezawa |

Editor's Note
It's been approximately seven years since I started living in Azabu. I love this town where the old and new mix together. I was first a fan of "The Azabu." However, I started to feel strongly that I want to know more and that I also want to write a certain type of articles, so I started participating in the Editorial Meeting from six months ago. During the meetings, I still enjoy the interview episodes written by the editorial staff from a "reader's perspective". However, I feel a greater sense of affinity than before when I get hold of the final draft. I hope to be able to be the one transmitting information one day.
(Mizuho Nishimori)
The original article is written in Japanese.

"Minato Call" information service.
Minato call is a city information service about services provided by City Hall, facility guide, event information, etc., available from 7:00am to 11:00pm everyday.
* English speakers are also available.
Minato Call :
Tel: 03-5472-3710 Fax: 03-5777-8752
E-mail: info@minato.call-center.jp