



The articles which were written in Japanese are directly translated into English.

Let's Heighten "Regional Potential" in order to Secure Safe School Routes

A Cheerful and Bright Underground Pedestrian Crossing Featuring Creative Works of Art

Azabu Elementary School students use an underground pedestrian crossing for their school route at the Iigura Katamachi crossing where there is heavy traffic. The Azabu Regional City Office, in under collaboration with the Azabu Elementary School 4th grade, started to exhibit drawings by them on the wall of the underground pedestrian crossing from 2007, in order to heighten the safety of the school route. By having those using the underground pedestrian crossing feel an affinity for the students, it has enabled us to draw more "eyes" to be on the watch for their heightened safety. This has also created "a place for the elementary school and the people of the region to communicate" and has strengthened "a sense of solidarity between people" heightening regional potential.

Neighboring community members, office workers and many other people have been using the underground pedestrian crossing more frequently, feeling an affinity towards the exhibited "drawings" of the children. The pedestrians enjoy looking at the drawings and this result in them watching out for the children. Having their drawings on exhibit for the regional community creates a good memory for the 4th graders.

Comments from Mr. Yoshiharu Suzuki, Principal of Azabu Elementary School

We are placing importance on rich inspiration and sensitivity. We teach the children to use their creativity and to have fun when they are drawing. The children's living area is large and they are very bright and cheerful. It is also not unusual to see children of different nationalities in this region. It provides the children with opportunities to participate in their regional society by exhibiting their drawings.

Although we are in the city, I hope that we can educate the children to feel that this school is their home.



All the drawings exhibited on the walls are full of inspiration and bright and carefree.

Drawings by the children full of dreams. We hope that those who see them feel an affinity and that this school route contributes to heighten regional potentiality.



The bright underground pedestrian crossing (Interviewed and written by: Kazue Asakawa)



At The Unveiling Ceremony of the Exhibition for the Paintings

The Unveiling Ceremony of the Iigura Katamachi Underground Pedestrian Crossing took place on Dec. 21, 2011, attended by the Director of the Tokyo Metropolitan No. 1 Construction Office (the road administrator), the Principal of Azabu Elementary School, Azabu Elementary School 4th graders, members of the PTA and guardians, the chairman of Asanohamachi, and the Azabu Police Department that protects the safety of the region. Shouts of joy from the children could be heard as they found their own drawing or the drawings of their friends the moment the red and white curtain covering the wall came down and the drawings appeared.

The "Drawings" on Exhibit

The 4th graders exhibit their drawings on both sides of the wall of the underground pedestrian crossing for 2 years. The drawings from new 4th graders are alternated in every year. Drawings which have been exhibited for 2 years are printed on "resin plates" and presented to the 6th graders when they graduate.

The children looking at the drawings after the unveiling



"A house grows together with the family living in it. To me, the house I built is like my child." said architect, **Ben Matsuno**.



To give children power for life

Reading material for parents and children

KIDS' Hello Work



(Top) He showed us some actual plans and explained them to us.

(Bottom) Mr. Matsuno also teaches some classes at a college. He was very enthusiastic when talking to the children.

My Motivation Was Being Good At Drawing

The theme for this edition is the work of an architect. Two 1st grade Junior High School students visited Ben Matsuno, a certified architect, at his office in Higashi Azabu to interview him.



Design drawings with many ideas written on them and architectural models.

What kind of work do you do?

I design and draw the plans of buildings based on the request of the client. I usually meet with the client once or twice a month, take time to listen to their thoughts and use 6 to 12 months to design the building. I first draw up a plan with a free hand and little by little draw up the details. I complete the plan by writing in the type of wood to be used in the end to finalize the plan.

What motivated you to become an architect?

I was good at drawing and manual arts from when I was in elementary and junior high school and wanted to find a job in which I could use this talent. I first thought of becoming a painter but decided to become an architect because I thought it was easier to understand how this job could contribute to people and society. I, therefore, decided to major in architecture when I applied for university.

What has made you happy in this job?

The first is when I can make my client happy when I have completed the building I've designed. The second is when I am invited, for example, to a barbecue party from a client who has lived in the house I have designed for several years and told by him how comfortable the house is and to see how big their children have grown up. I would say the first joy would be 60% and the second joy would be 98%.

What were some hardships you encountered?

I actually enjoy my work very much so I don't feel any hardship. I would say that it is difficult though when I get an offer by a family to design a house and each member has their request and can't reach an agreement. But, on the other hand, it makes me happy when they can agree on their opinions.

What kind of person is suited to be an architect?

I think it would be someone who is interested both in "people" and "buildings". In addition, because this is a creative job, someone who likes to draw is suited for this job as well.

Do you have any advice to people who are interested in working as an architect?

There's plenty of houses available for the population in Japan. So, you don't need to build a lot. I would like to say that it's not the number of houses you build, but to build houses which are "interesting" and "fun".

Impression of the interview

I was able to feel the depth of an architect's job after interviewing Mr. Matsuno. I also felt that it was a specialized field and a difficult job. The stories he told us during the interview were interesting and informative. I would like to utilize this experience in my school life and in deciding my academic course.



Atrium courtyard of a house and office designed by Mr. Matsuno



At Iwabuchi By Perry
Owned by the Embassy of the United States of America

麻布の軌跡

"The Phenomena of Azabu"



They lived at what was then 44
Sakuradamachi, Azabu.

Edited by the Minato Local History Museum
Enlarged Minato City History Collection Published
by Azabu/Roppongi
Compiled from the Tokyo Post & Telegraph Office
(Complete Map of Azabu-ku, Tokyo)(1896)



Perry's home in Boston after they returned from Japan
Photograph courtesy Junko Ono Rothwell

Thomas Sergeant Perry (1845-1928), the brother's grandson of the famous Commodore Perry known for his leading role in the opening of Japan to the West, his wife, Lilla Cabot Perry (1848-1933) an Impressionist style painter and their children arrived in Japan from Boston in 1898 and lived in Moto Azabu.

Story of The Perry Family During The Meiji Period

Thomas Perry, Professor at Keio University

Thomas Perry graduated Harvard University, finished his studies in Europe, and after teaching at his alumnus, was a literary critic in Boston before coming to Japan. Perry in his later days was quoted as "born as a man for books, lived his life with books...." And was indeed a "bookworm" who wrote over a dozen books, for example on "English Literature in the 18th Century", and "History of Greek Literature", etc.

Yukichi Fukuzawa of Keio Gijuku Univeristy sent a letter to C.W Eliot, President of Harvard University in 1898 asking him to introduce a teacher to head the English Literature Division of the Keio Gijuku University Department. The terms and condition were as follows: a. To reside in Tokyo for 3 years, b. To teach English Literature, English and grammar, c. 20 hours of lecture every week, d. Annual income of 3,000 yen for the 1st year, 3,300 yen from the 2nd, 3,600 yen from the 3rd year, e. To pay the round trip expense, 500 yen one way, however, no round trip fee in case less than 3 years, f. Contract renegotiation and renewal after three years, g. To arrive by May 1st, of that year.

With Eliot's recommendation, Perry decided to come to Japan. In making up his mind, there were other reasons as well. He became acquainted with Japan's Ukiyo-e and not only expressionisms of Japanese paintings through his wife Lilla, who lived in France studying painting, but he was also aware that Japanese arts' "artistic simplicity" had influenced Impressionist style painters. In addition, he knew about the relationship his great uncle had with Japan. Perry arrived in Japan, alone, on May 3rd.

Fukuzawa, elated that Perry had accepted the position, sent a letter to politician, Shigenobu Okuma, dated May 9th of the same year. It was a letter inviting him to a garden-party he was going to open on May 16th at his second house (the current Keio Gijuku Yochisha Primary School) in Hiroo to introduce the newly appointed President of Keio Gijuku University, Eikichi Kamata and Perry. It is there that he says, "Mr. Perry is the brother's grandson of the famous Commodore Perry who has a deep relationship with our country..."

He invited over 300 people to this garden-party including prominent political figures such as Hirobumi Ito, Kaoru Inoue, Tsugumichi Saigo etc. There was a banner with "Welcome Mr. Perry" written in English and Japanese, official speeches, fireworks, sword dancing, traditional Japanese dancing and Perry wrote in his biography that the meal presented that day was as gorgeous as presented to Commodore Perry in 1854.

John LaFarge, (1835 - 1910), painter and brother-in-law of Thomas Perry came to Japan in 1886 because he was interested in the Ukiyo-e. It was Tenshin Okakura (1863 - 1913) who took care of him then. Tenshin and LaFarge got along well and became good friends with Tenshin calling him a master of American painting. They later dedicated their books to each other, Tenshin's "The Book of Tea" and LaFarge's "An Artist's Letters from Japan".

Tenshin Okakura, resigned from his position as Principal of Tokyo School of the Arts (the current Tokyo University of the Arts) in 1898 and established the Japan Art Academy. A reception for the opening of the Japan Art Academy was held at Shiba Koyokan Hall (where the Tokyo Tower now stands) in July of the same year, with over 100 people related to art and literature being invited such as painter, Taikan Yokoyama. It is said that Tenshin invited Perry to this occasion as his wife Lilla's arrival to Japan was delayed and also made him an honorary supporting member of the Academy. He also invited Perry to his home in Yanaka to a traditional Japanese meal brought in courses.

Perry was very cautious as not to be impolite to those who were nice to him when they invited him to small group

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Junko Ono Rothwell, Lilla Cabot Perry, An Impressionist who painted Meiji Japan (junkonorothwell.com/LillaPerry.pd)
Katherine M. Bourguignon, Impressionist Giverny, A Colony of Artists. in Monet and the

dinners, however, it is said that he felt a difference in western style dining compared to the Japanese style which was sitting on the floor and eating with chopsticks.

Lilla Perry, an Impressionist Style Painter

In 1874, Lilla who was 26 years old got married to Thomas Perry who was 29 years old and the two were blessed with 3 daughters. Lilla wrote poetry and started painting when she was 36 years old. This can be attributed to the fact that some of the elite society of Boston Protestants who were powerful in the financial, economic, educational and religious world in the late 19th century was also influenced by new ideas and developed a culture which believed that art was a significant factor of social structure. Lilla brought up as a member of the elite Cabot family, studied painting and enrolled in an art school in Paris and later developed into a painter through her encounter with Monet. The Perry Family travelled back and forth to France after 1887 in which Lilla was greatly inspired by Monet's artistic philosophy and moved her residence near Monet's studio in Giverny which was close to Paris. She also formed a close friendship with Monet's wife, Alice. Lilla was in Giverny for nine summers including long stays until 1909. Inspired by Monet, she started to paint in oil and pastel, and, not only that, became a supporter of him, purchasing his works but also is said to have introduced Impressionist style painting to her brothers and friends in Boston.

Thomas Perry, 53 years old along with Lilla, 50 years old and their 3 daughters returned for his new post. Their address in Tokyo according to their oldest daughter, Margaret's letter was "44, Sakuradamachi Azabu Tokyo", which is probably the current Moto Azabu 3 chome - 4. Lilla visited Nikko, Karuizawa, Kamakura and Gotemba to paint Mt. Fuji and through her sketches she came to enjoy living in Japan and also went to see the peonies at Honjo Yotsume, wisterias at Kameido Tenjin Shrine, and the iris at Horikiri. In addition, Lilla was very good at portraits and drew her maid, Tsune and many others. These portraits still remain.

The Perry Family would at times convert the 1st floor of their house in Azabu into a music room, prepare cakes and bread and having the maids make sandwiches, would invite legations from Austria, France and England along with their families, to enjoy music. There is a painting by Lilla, titled "The Trio" which is that of her 3 daughters playing the piano, violin and cello. (The bottom painting: The house in Azabu, a music recital in their Japanese style room).

Their youngest daughter, Alice, returned to Japan as the wife of Joseph C. Grew, the Ambassador to Japan in 1932. He is also known as a pro-Japanese.

The Perry's return to Boston in 1901 and Lilla continued to paint in the Impressionist style for the rest of her life. The Perry Family has been the bridge between Japan and the United States since the days of Commodore Perry.



"The Trio," Collection of the Harvard Art Museum, Fogg Art Museum

Image Number: 80677 Accession Number: 1952.117
Artist: Lilla Cabot Perry "The Trio, Tokyo Japan" Date: 1898-1901
Oil on canvas
Dimensions: 756 x 100 cm (29 3/4 x 39 3/8) framed: 88 x 113.4 x 44 5/8 x 2 in.)
Credit Line: Harvard Art Museum/Fogg Museum, Friends of the Fogg Art Museum Fund 1952.117
Copyright Photo: Imaging Department ©President and Fellows of Harvard College

Artists of Giverny curated by Katherine M. Bourguignon and Shunsuke Kijima(The Nishinon Shimbun)
Impressionism in Boston, Illustrated Book. edited by Nagoya/BostonMuseum of Fine Arts (Nagoya/Boston Museum of Fine Arts)

Kikuya Funayama, Bald Eagle and Cherry Tree (Aki Shobo)
Yuko Matsukawa, Japan as Domestic Space: Lilla Cabot Perry at the Turn into the Twentieth Century. The American Review44 (The Japanese Association for American Studies)

Interview Cooperation by:
U.S. Embassy Reference Service
Junko Ono Rothwell, U.S based artist
Professor Yoshio Miyama, Keio University
Professor Patricia Sippel, Toyo Eiwa University
Harvard Art Museum

We would like to thank everyone who cooperated in providing us with data, advice and in the interviews.

(Interviewed by: Akira Mori, Shiori Ito Written by: Akira Mori)
The original article is written in Japanese.



Romania
 Area: Approximately 23.8 sq. km (almost the same as Honshu)
 Population: Approximately 21,460,000 people (as of 2010)
 Capital: Bucharest (population approximately 1.94 million people)
 Ethnic Groups: Romanian (89.5%), Hungarian (6.6%), others
 Languages: Romanian (official language), Hungarian
 Religion: Romanian Orthodox Christian (87%), Catholic (5%)
 Government: Unitary semi-presidential republic
 Head of State: President Traian Băsescu
 Legislature: Bicameral (Upper House 137 seats, Lower House 333 seats)

Information from the Ministry of Foreign Affairs
<http://www.mofa.go.jp/region/europe/romania/>

Romanian Ambassador Extraordinary and Plenipotentiary to Japan: Ph.D. Radu - Petru ȘERBAN
 Interview cooperation by the Romanian Embassy

Romania

Visiting the Ambassador 18
 From the "World"
 of Azabu

National character cheerful, naturally, Romania



- 1 The city of Brașov located in center of Romania
- 2 Plate in front of the Embassy
- 3 National emblem
- 4 The Embassy, official residence and quarters have been located in Azabu since 1979

Walking past the “Ambasada României” plague set in the stonewall, we proceeded up the stairs and into the embassy, where we shook hands with Mr. Petre Stoian, Minister Plenipotentiary Charge d'affaires. Mr. Stoian, as tall and solid as the basketball player he was back in college, yet soft-spoken with friendly eyes, explained that he is currently serving an interim duty until a new Romanian ambassador to Japan is assigned. And though temporarily this time around, he is certainly not a newcomer to Japan. This is his third post with the embassy, having served here on and off since 1997. Taking into account his years as a student at Tsukuba University, Mr. Stoian has lived in Japan for about a decade.

Knowing both cultures as well as he does, Mr. Stoian pointed out that the similarities and differences between the Romanian and Japanese is a “very deep subject.” Both people, for instance, have a wonderful sense of hospitality, but express themselves differently. The Romanians are spontaneous and cheerful, while the Japanese are disciplined and polite. Similarly when asked a question, an uncertain Japanese person will say he will check with his boss. The Romanian, on the other hand, will do his best to answer on the spot. Both, Mr. Stoian feels, are honorable. The Japanese are eager not to err or create a misunderstanding. The Romanians are eager to please.

Interestingly, the study of Japanese gained popularity about a decade or two years ago, and today, Romania boasts about 2,000 college students of the language. University students focus on the literature, traditional arts and spiritual aspects such as zen. Children, too, by way of the manga, have developed a fascination with the language, eager to watch their favorite characters on TV without having to depend on

the subtitles. Though high on the list of holiday destinations, costly fares, plus a lack of direct flights prevent many Romanians from visiting Japan. Mr. Stoian noted that the number of Japanese tourists visiting Romania is comparatively low compared to other European countries, and expressed his hope that he can change this as well.

The Romanian Embassy, along with the ambassador's official residence, is located in current Azabu location from 1979. While tucked into a quiet residential area, it enjoys proximity to central government agencies. When asked about the embassy's local activities, Mr. Stoian talked about an event which was started to promote friendship between the two nations and support the Romanian Music Society in Japan. Each summer since 2005, the winner of this Romanian International Music Competition receives a trip to Romania which includes music festival performances and a chance to record their first CD overseas. In August of last year, a “Views of Romania” exhibition was also held at the Minato City Takanawa Civic Center prominently featuring the work of Japanese photographer Kosei Miya from northwestern Romania.

Our approximately one-hour interview passed quickly, unveiling new discoveries about Romania that we definitely want to pursue.



Romania embassy coverage day: December 12, 2011
 (Interviewed by: Mei Nagai, Ryoza Yamashita, Keiko Orito, Shiori Ito, Tomoe Kato Written by: Mei Nagai, Tomoe Kato)

Recruiting of Foreign Nationals for Community Volunteer Activities in Azabu.

Wouldn't you like to learn more about Azabu by participating in local community volunteer activities? You don't have to be worried about participating since English interpreters will be there to assist you for the activities. If you would like to communicate with people in local area or would like to share information about the community, please come join us. We are looking forward to meeting you at the activities.

■ Eligibility

Foreign nationals who live in Minato City or belong to an office or school in the City and are 20 years old or older.

■ Duration

Conducted once or twice a month for about one hour each time at nighttime, beginning in September. We will inform you later about the schedule.

■ Activities

Cleanup, Patrol

■ Location

Around Roppongi Crossing

*There will be no pay for this volunteer work.

■ Application

Azabu Regional Office Collaboration Project Section, 03-5114-8802

To Our Readers Please let us hear your comments.

Please let us hear your comments about our articles or topics you want to be taken up. We would like to use them as reference to make an even more attractive newsletter.



Bandanas with former town names printed on them will be given as gifts to the readers who send in their comments or opinions.

Please contact the following with your name, age, address and occupation.
 By telephone: 03-5114-8812 (8:30 a.m. to 5 p.m. Monday through Friday)
 By fax: 03-3583-3782



This community information paper is planned and edited by the local residents. We accept application for a member of the editorial board at any time. Who can read and communicate in Japanese is recommended.

Roppongi Temporary Bicycle Parking Lot Opened in March, 2012! No Parking Zones for Bicycles Have Also Been Designated

Roppongi's Temporary Bicycle Parking Lot were opened in March, 2012 and are now available in use.

No parking zones for bicycles have also been designated along with the opening of the temporary bicycle parking lot. Please be aware that bicycles left in no parking zones will be removed immediately.

The Contents of Roppongi Temporary Bicycle Parking

Contents	Capacity	Usage	Fee	Hours
No. 1 Temporary Bicycle Parking Lot	88 (Bicycles Only)	Registration Only	General:1,800 yen/month Students:1,300 yen/month	From 04:45 to 25:15
No. 2 Temporary Bicycle Parking Lot	209 (Bicycles Only)	Hourly	Free for the first 2 hours and 100 yen for every 8 hours after that	24 hours
No. 3 Temporary Bicycle Parking Lot	52 (Bicycles Only)	Hourly	Free for the first 2 hours and 100 yen for every 6 hours after that	24 hours

*For regular usage (prior registration required)
Apply to: Saika Parking Co. Ltd. Tel: 3667-4978 (09:00 - 17:00 except Sundays & National Holidays)
Registration can also be made by accessing Saika Parking's website.
<http://www.cyca.co.jp>

Bicycles are convenient and safe vehicles to ride, however, when left on the streets, can become an obstacle and unsafe to pedestrians causing injuries and accidents. They can also be an obstruction to evacuation and rescue operations during times of disaster.

We would like to ask for everyone's understanding and cooperation in eliminating illegally parked bicycles from the Roppongi region in order to create a safe, secure and comfortable environment for pedestrians.



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

Information from Azabu Regional City Office

We Ask for Your Cooperation in Abiding to the Minato City Smoking Rules

Announcement from Azabu Regional City Office

Parks and playgrounds for children are all non-smoking
Smoking is prohibited on the streets and outdoors public areas such as parks.
Smoking is only allowed at designated smoking areas.

What are the Minato City Smoking Rules?

Minato City is aiming to prevent secondhand smoking and promote environmental beautification by prohibiting smoking in streets and public areas such as parks in all areas of Minato City. Initially, the smoking rule applied to smoking on the road or smoking-and-walking on the streets. From April 1, 2011, the rule has been extended to cover areas such as parks where people can freely go in and out and all outdoors public places. Smoking is absolutely prohibited in parks and playgrounds.

The Minato Smoking Rules are:

- 1.To be considerate of those who don't smoke
- 2.No smoking in any areas other than designated smoking areas
- 3.No discarding cigarettes on the road

Minato Smoking Rules Activities

■Awareness Campaign

Campaign activities are being executed with the cooperation of Minato City residents, companies, and administrative institutions, with the aim of informing people of the "Minato City Smoking Rules" and improving the urban landscape.

■PR Activities Using Stickers & Posters

Road stickers are being used mainly around the vicinity of stations to call attention to the "Minato City Smoking Rules." Awareness activities are also being carried out through posters and outdoor visuals (Vision Street).

■Patrols & Awareness Activities

The Azabu Regional City Office also has awareness patrol members wearing the "Minato City Smoking Rules" symbol mark, giving guidance and conducting awareness activities to encourage people, including non-residents who commute to work or school, not to smoke on the streets.

Minato City will continue to promote the "Minato City Smoking Rules." We appreciate your understanding and cooperation.



Campaign Image Character
The Tobacco Ghost
"Tobaccobake"

Inquiries

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Azabu Regional City Office
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AZABU

● Location of the newsletter: Roppongi 1 chome, Roppongi, Hiroo, Azabu Juban subway station, Minato Library, Azabu Library Service Center, Appy Azabu, Azabu Regional City Office etc.

● Usage of articles, illustrations and photographs in this newsletter is prohibited.

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Editor's Note

There is a steep hill called "Torizaka" when going towards Minami Azabu from the Azabu Regional City Office. The Azabu region is known for its many hills, however, it's quite interesting once you start looking into how the hills were named. There's quite a lot of theories as to the origin of the name Torizaka. There is a theory that it derived from "Nino torii" (second archway) of the Azabu Hikawa Shrine which was located in Miyamuracho. There is another theory that it derived from the fact that the residence of Mamoru Tamba Torii was located here. This whole area was where the samurai residences were located during the early period of the Edo which then changed to mansions from the Meiji period. It's fun to walk the hills which are surrounded even to this day by mansions, imagining about the old Edo days. (Yasuhiko Ozaki)

The original article is written in Japanese.

"Minato Call" information service.

Minato call is a new city information service, available in English every day from 7 a.m.-11 p.m.

*English speakers are also available

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