The Eye

Beach, Village + Urban Living in Mexico
Huatulco · Issue 163
December 2026
FREE



Happy Holidays

Tlalpujahua: Christmas Town

Women in Mexico's Muralist Movement

Back in Paradise: Six Quick Answers to Get You Up to Speed in Huatulco

Getting Pesos in Your Pocket: A Practical Guide to Exchanging Money in Mexico

Cooking Classes

Chiles&Chocolate Cooking School

The best way to learn about a culture is through its food.







Our hands-on cooking classes offer an authentic and delicious way to connect with Mexican culture through its traditional flavors and techniques.

- Hands-on
- Classes in English
- Recipes
- Gift Bag
- Food and Drinks
- Transportation

Cost:
Adults: $115 USD
Children under 12: $75 USD

Pick-up: 9 am / Return: 1 pm

WEDNESDAYS

Mama's Kitchen

- Black Mole (*mole negro*)
- Yellow Mole (*amarillo*)
- Rice
- Handmade Tortillas
- Mezcal Margarita

FRIDAYS

Street Food

- Red and Green Salsas
- Handmade Tortillas
- Sopes
- Two Kinds of Taco Fillings
- Tlayudas
- Jamaica Margaritas

THURSDAYS

Fiesta

- Beef Picadillo Tamales
- Poblano Empanadas
- Guacamole
- Jicama, Cucumber, and Orange Salad
- Ancho Reyes Margarita

SATURDAYS

Seafood

- Totopos
- Fish Ceviche
- Rosemary Shrimp
- Shrimp Mousse
- Baja-style Fish Tacos
- Beer Micheladas

Gluten-free, dairy-free, vegetarian & vegan options available

Book Direct at HuatulcoFoodTours.com

"We had amazing food, learned a lot about the region … HIGHLY RECOMMEND!" — Lisa R., UK

"Street Food class is a gem! … we experienced an anthropological cooking class with Jane … in a small town." — Tom D., Canada

"Hands down the best cooking class I've ever taken — everything was delicious!" — John M., USA

Reserve your spot in the kitchen:

HuatulcoFoodTours.com

52 958 100 7339

Editor's Letter

"The art of life lies in a constant readjustment to our surroundings."
Kakuzō Okakura, The Book of Tea

In the past couple of days, while procrastinating over writing my editorial, I have heard of the unexpected deaths of two wonderful women: one in Huatulco and one in San Miguel de Allende. It is a reminder of the ephemeral quality of life. This moment is fleeting, always rolling into another moment, with no promise of it being better or worse, only different, because change is the only guarantee.

Since my mother died, I find myself envying people who complain about their parents. It is an odd stage of life when those ahead of you are gone, like standing in a line that is advancing too quickly. I feel too young, at 52, to be an orphan.

As we enter the season of holiday shopping, air travel delays, vacation rentals that fail to meet expectations, slow restaurant service, and the noise of late-night carousing, let us take stock of our blessings and enjoy the pure joy of being alive in a time when indoor plumbing is the norm.

In his book *Psychology of the Mexican: Culture and Personality*, Mexican psychologist Rogelio Díaz-Guerrero explored how cultural values influence people's responses to difficulties. He described a tendency in traditional Mexican culture toward adapting oneself to circumstances, contrasting this with an Anglo-American emphasis on actively changing one's environment. In simple terms, one approach asks, "How can I adjust to this situation?" while the other asks, "How can I change this situation?" His work offers an interesting perspective on cultural differences in dealing with frustration, although these are broad patterns rather than rules about individuals.

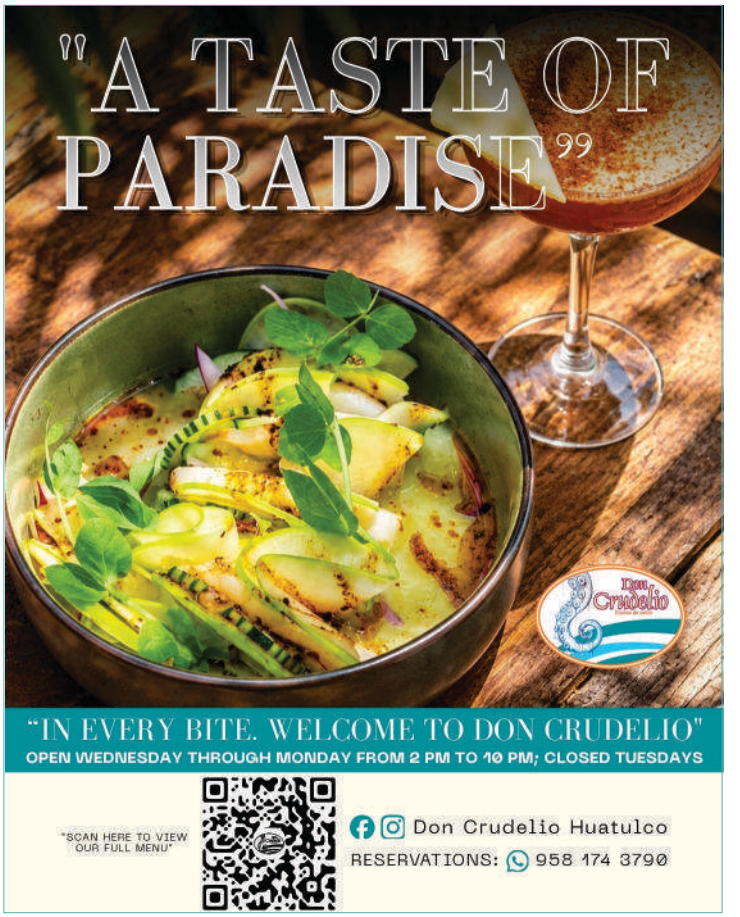
This holiday season, please be more adaptable. When something goes wrong, as it inevitably will, please do not share it with the world. With each complaint, you are reliving the moment and contaminating the person you are complaining to.

I cringe when I see social media posts from foreigners complaining about noise, a lack of hot water in their vacation rentals, or the suspicion that a waiter or taxi driver tried to rip them off. No one cares, and no one wants to know. Be adaptable. Be ready for the unexpected. Discomfort and challenging situations are how we learn and grow. Find ways to connect with others that don't involve enrolling them in your plight.

Life is short. Life is what you make it; let it be light. Tell people you love them. Give stuff away. Look strangers in the eye. Know that everyone is imperfect.

See you in January.

Jane



The Eye Team

Editor: Jane Bauer
Copy Editor: Alicia Flores

Writers: Estefanía Camacho Jiménez, Jan Chaiken, Marcia Chaiken, Julie Etra, Alicia Flores, Randy Jackson, Britt Jarnryd, Don Krim, José Palacios y Román, Carole Reedy, Nancy Reyes, Monserrat Sánchez Cruz, Kary Vannice

Cover Image: lovleah
Photography/Art: Yolanda M. López, Various Artists

Distribution: Renee Biernacki, Maggie Winter
Layout: Jane Bauer

Opinions and words are those of the authors and do not necessarily reflect the opinion of The Eye Mexico.

We welcome submissions and input.
To get involved, send us an email.
TheEyeMexico@gmail.com

Visit Us Online
www.TheEyeMex.com

In This Issue

Editor's Letter
By Jane Bauer
Page 3

Back in Paradise: Six Quick Answers to Get You Up to Speed in Huatulco
By Randy Jackson
Page 6

The Books That Defined 2026—And One That Transcended It
By Carole Reedy
Page 10

Exchanging Holidays
By Marcia Chaiken with Jan Chaiken
Page 12

The Art of Giving Back: Francisco Toledo and Rodolfo Morales: Two Masters Who Enriched Oaxaca
By José Palacios y Román
Page 14

The Currency of Connection: Trueque, Guelaguetza, and the Living Spirit of Exchange in Oaxaca
By Nancy Reyes
Page 17

From Mexico to the Met:
Opening Doors for Young Opera Singers
By Don Krim
Page 23

The Weight of Silence
By Monserrat Sánchez Cruz
Page 25

Handmade with Purpose: Supporting Rural Education in Oaxaca
By Britt Jarnryd
Page 27

Getting Pesos in Your Pocket: A Practical Guide to Exchanging Money in Mexico
By Kary Vannice
Page 28

Tlalpujahua: Christmas Town
By Alicia Flores
Page 30

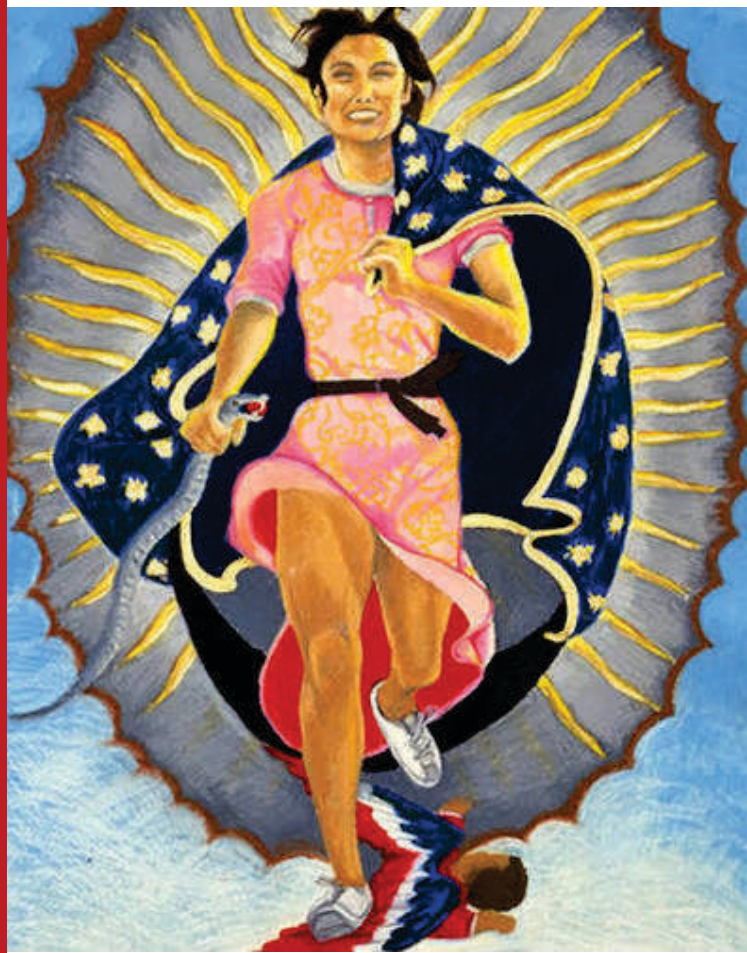
The Virgin of Juquila
By Alicia Flores
Page 31

Women in Mexico's Muralist Movement
By Estefanía Camacho Jiménez
Page 33

Common Spanish Words (and Some English) Derived from Nahuatl
By Julie Etra

Yolanda M. López (1942–2021) was a pioneering Chicana artist whose work challenged traditional representations of women, particularly within Mexican and Mexican-American culture. In her celebrated *Portrait of the Artist as the Virgin of Guadalupe* (1978), she reimagined the iconic religious figure as a strong, confident woman running forward in athletic shoes. Through painting, printmaking, and activism, López explored feminism, cultural identity, and the power of women to redefine their own images.

Day of the Virgin of Guadalupe is December 12th.



CANOPEA

TAILOR-DESIGNED | CUSTOM-MADE | TURNKEY-DELIVERED



ONLY 26 OCEANFRONT LOTS | 6 CURATED RENOWNED ARCHITECTS
EXTRA-HIGH PRIVACY | BENEATH THE NATIVE CANOPY

BY **ESENCIA DESARROLLOS**, THE **AWARDED DEVELOPER** OF ALMA
HUATULCO • OAXACA • MEXICO

WINNER
BEST **SUSTAINABLE**
REAL ESTATE
DEVELOPMENT FIRM
2026 - MEXICO

BUILD REAL ESTATE & PROPERTY AWARDS 2026

Back in Paradise:

Six Quick Answers to Get You Up to Speed in Huatulco

By Randy Jackson

When I return to Huatulco for the winter season, one of my first orders of business is catching up on what I might have missed. So, to satisfy my own curiosity, and likely yours, here are a few catch-up questions and the answers I was able to find.

WHAT WAS THE SUMMER SEASON LIKE WEATHERWISE?

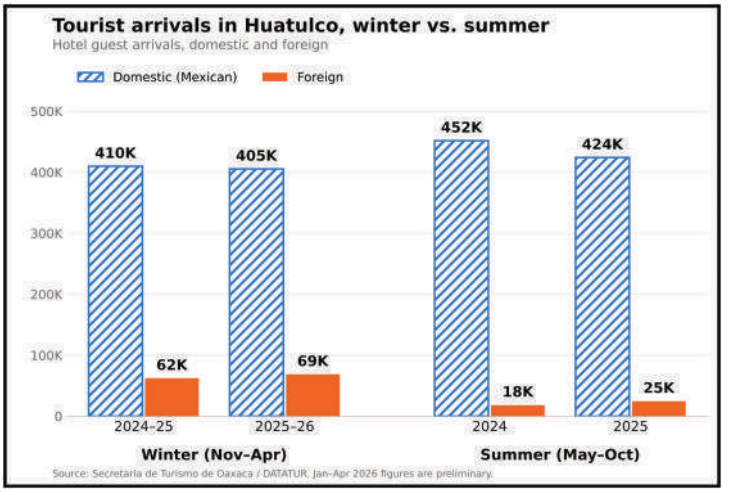
The typical weather pattern for the Oaxacan coast around Huatulco is for seasonal rains in May and June, followed by the *canícula*, a midsummer dry spell, in July and August. September is typically the wettest month and the peak of hurricane season.

This year largely followed that script, with some notable exceptions. The Oaxacan coast has seen drought year after year, and 2026 continued the trend. May and June brought some rain, though, by most accounts, less than usual; Tropical Storm Boris, which prompted alerts in early June, came ashore near the Guerrero border, a few hundred kilometres up the coast. July and August were hot and dry even by Huatulco standards. The September rains arrived late, from late September through mid-October, and when they came, they seemed plentiful, turning the forested hillsides a deeper green than I've ever seen at this time of year.

However, the late rains weren't enough to make up the year's rainfall deficit. One test of the drought's severity for me is whether the marsh along the walkway to Cacaluta has water. Nope, it's dry again this year.

HAS IT BEEN BUSY?

As seasonal residents, we get our own sense of how busy it is as we go about our lives here in the winter months. But it's good to have objective data, and for that we can look to the tourism statistics kept by the state of Oaxaca. (They count hotel guests only, so condo owners and Airbnb renters aren't included.)



The chart shows relatively flat year-over-year tourism numbers. The exception is the latest summer for which figures are available: summer 2025 was down about 5% from the previous year .

Tourism in Huatulco is fairly constant from season to season, at roughly 79,000 hotel guests a month in winter and about the same in summer. However, as the table shows, winter brings a much higher proportion of foreigners.

Huatulco hotel guests: winter vs. summer

Average monthly arrivals; winter = November–April, summer = May–October

Season	Avg tourists per month	Avg foreign tourists per month	Foreign share
Winter 2024-25	78,700	10,400	13%
Winter 2025-26	79,000	11,500	14%
Summer 2024	78,400	3,100	4%
Summer 2025	74,800	4,100	6%

Source: Secretaría de Turismo de Oaxaca / DATATUR, hotel guest arrivals. Jan–Apr 2026 figures are preliminary.

As for cruise ships calling at the port of Santa Cruz: same old, same old, and not a lot. Twenty-two ships called from November through April last season, and about the same number are expected this winter, usually three or four per month, with April the busiest month (seven ships).

ANY CHANGES IN THE GOVERNANCE OF HUATULCO?

Mexico has three levels of government: federal, state and municipal. In Huatulco, an additional public body is CIP Huatulco (*Centro Integralmente Planeado Huatulco*). It is an

agency of the State of Oaxaca, created by a decree published on March 15, 2025, after FONATUR handed over the operation of Huatulco's public services to the state in 2024.

Huatulco is part of the municipality of Santa María Huatulco, but for the specific coastal tourism zone FONATUR established, CIP Huatulco manages, operates, and maintains utilities and infrastructure. To many, the division of responsibility among the Municipality, CIP Huatulco, and FONATUR (which still owns the infrastructure the state operates, as well as undeveloped land), not to mention state and national authorities, feels like a shell game where the ball may never turn up under any cup. But for now, governing authorities remain unchanged from the previous year. Municipal elections will be held in June 2027. State Governor Salomón Jara, who can appoint or remove the director of CIP Huatulco, leaves office in November 2028.

ANY NEW CONSTRUCTION PROJECTS OR INFRASTRUCTURE UPGRADES?

Returning this winter, you'll notice more residential projects being completed than starting. Over the past several years, most construction in Huatulco has been condominium apartments for vacation-home buyers and holiday renters, a different direction from the large resort hotels in the original FONATUR plan.

These vacation condo projects are most noticeable in Santa Cruz, Chahué, and around El Tejón beach between Arrocito and Chahué. Between Santa Cruz and Crucecita, the Fifth Avenue pedestrian walkway shows this season's pattern of finishing existing projects rather than starting new ones. A walk along it shows that the buildings started in earlier years are finished or nearly so. Some lots remain empty, and at least one development site has a for-sale sign. People are living in some of the completed condos, and in the two-story retail building near the top of the hill, most of the ground floor now has various shops open for business.

In October 2025, PROFEPA (Procuraduría Federal de Protección al Ambiente), Mexico's federal environmental enforcement agency, ordered a stop to work at Paradise Cove, the large residential development overlooking El Tejón beach. More than a year later, it's hard to say whether that closure is still in effect. PROFEPA rarely, if ever, publishes updates. A recent visit found signs of construction, though at a slower pace than before the stop-work order. Finished units look occupied. The picture is similar at the Meridian condo building in Chahué, where environmental enforcement also halted work. Work there has clearly moved forward since the halt. Most units look finished or nearly finished, and quite a few are occupied.

As for new public infrastructure, no major water or sewer projects have been funded for the CIP. Government postings show routine maintenance: work at the sewage treatment plants, servicing of the eight drinking-water wells along the Copalita River, and pothole patching on some roads.

At a September 23 press briefing, CIP Huatulco Director General Lorenzo Lavariega Arista outlined six short and medium-term projects for drinking water, drainage and wastewater treatment, with a preliminary cost of about 689 million pesos (US$37 million). None had been approved or funded. The total is nearly six times the CIP's approved 2026 budget of 119.3 million pesos (US$6.4 million).

HAS THE GOLF COURSE REOPENED?

Short answer: Yes, the golf course appears to be open.
www.parotasgolf.com

REMIND ME AGAIN, WHAT ARE THE NEW TAXI RATES?

2026-27 TAXI FARES FROM SANTA CRUZ	
Destination	**Pesos**
Crucecita Centro	$50
Chahue	$50
Tangolunda	$90
Entrega	$120
Maguey	$120
La Bocana	$200
Aeropuerto	$300
Arrocito	$85
Conejos	$130
Organo	$100
Tejon	$65

Enjoy Huatulco.

Randy Jackson blends local reporting from the perspective of a seasonal Huatulco resident with explorations of life and change in Huatulco, Oaxaca, and Mexico. Email: box95jackson@gmail.com





Azucena Spa

Located in Tangolunda

Paraffin Pedicure

Softer, smoother, more hydrated feet—all while enjoying a moment of relaxation and well-being.

Book your appointment today:
+52 958 142 8201

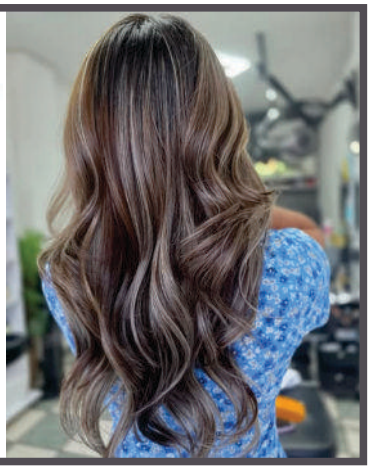
Pamper your feet, pamper yourself!

STUDIO 01

BEAUTY SALON

Haircut
Color
Style
Makeup

Ziba
Santa Cruz
WhatsApp:958 124 5286







ALVELŨ

Sabor de Mar

Calle Bugambilia 904, La Crucecita

Tuesday-Saturday
1pm-9pm
Sunday 1pm-7pm

Seafood Tacos
Handmade Tortillas
Must-visit in Huatulco!







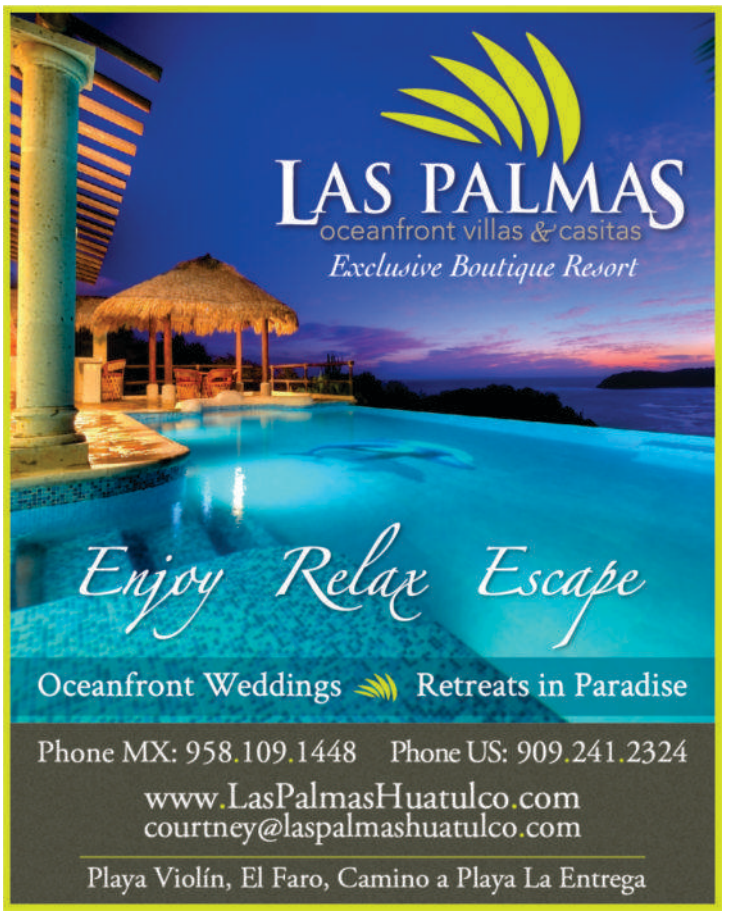
EL SABOR DE OAXACA

RESTAURANTE · MEZCALERÍA

Since 1994, our family at El Sabor de Oaxaca has been proudly serving authentic Oaxaca cuisine.

Now with air condition for you comfort.

Guamuchil 206, La Crucecita, Huatulco
(just off the main square)
Tel: 958 587 0060



Your next customer
is reading this.

Tu próximo cliente
está leyendo esto.

Info:
TheEyeMexico@gmail.com
WhatsApp: +52 958 100 7339





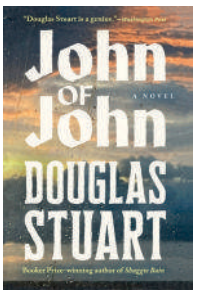
The Books That Defined 2026—And One That Transcended It

By Carole Reedy

What a grand year for readers. A handful of the best writers of our era published extraordinary novels, and more than once I became so absorbed that I devoured a book in two days, nearly nonstop.

In the November issue of *The Eye* I reviewed my seven top reads of the year…and saved the best for this last issue of 2026.

John of John by Douglas Stuart



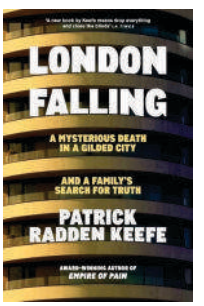
This novel is the masterpiece of the year. It would take more space than I have here to share the reasons why. All the essential elements of a *tour de force* are apparent on every page of the novel. This is a book that is profound and timeless.

The story begins in a phone booth in Glasgow, Scotland, the story materializes on a small island off the coast of Scotland where every element of the population is isolated, thus leading to suspicion, petty misunderstandings, deceptions, and erratic behaviors.

Cal, son of John, is returning from college in Glasgow to his home there. Cal is gay, thinking he is alone in that fact and believing it must remain hidden. The novel's events center around his father, estranged mother, sympathetic grandmother, and a variety of neighbors who are not always as they seem. Life is apparently as complicated on a small island as it is in a big city.

Every element in this story is treated as a character, and each one influences the others. Stuart knows how to pace the universal conflicts, emotions, and actions of his characters. Brilliance at its apex.

London Falling by Patrick Radden Keefe



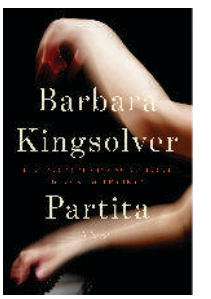
Keefe is a highly respected investigative journalist who is also gifted in the fine art of storytelling. His blockbuster *Say Nothing* might be the finest synthesis put to paper of "The Troubles" in Ireland in the last century.

From the beginning of this book, we're engaged as we watch a young man fall from a high-rise building in the heart of London. Accidental or intentional? This sets us on a path to learn about the criminal elements that have seeped into British society and are destroying its traditional underpinnings.

Another significant element in the book, brought to my attention by several friends, is that of the role of the young man's relationship with his parents. Just 19 at the time of his death, a lack of parental guidance seems like a mystery since there was no physical distance between him and his parents.

The book's cast of characters may come from faraway places, but they share a singular motive: greed.

Partita by Barbara Kingsolver



Kingsolver has justifiably been praised and is famous for her page-turning novels that take us to a world outside our cultural comfort zone. We recall her blockbusters *The Poisonwood Bible* and *Demon Copperhead*, the latter a takeoff of the beloved Charles Dickens 19th century *David Copperfield,* a novel still read in schools and literary circles to this day.

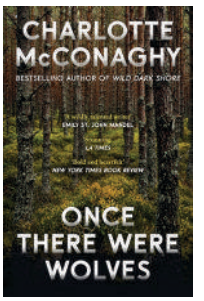
Music lovers will appreciate the care with which Kingsolver integrates the main character's love of classical music into the story. Her passion for the art, the interference of love, and the consequences of conflicting decisions set the stage in this tale of passion.

The deep satisfaction of her musical talent shifts with circumstances throughout the book, showing that there is more than one way to calm a person's interior genius.

Kingsolver is a pianist. She has played classical music since childhood, but knew early on she would not be one of the select few to become successful enough to make it a career. She had many interests and, fortunately for us, finally settled on literature and writing.

In this era of cuts in arts budgets, it's more important than ever to appreciate and keep alive that which touches our soul. *Partita* helps us prioritize our choices.

Once There Were Wolves by Charlotte McConaghy



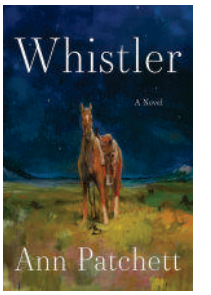
Elements of popular mystery, juxtaposed with the chilling recounting of the reintroduction of wolves to Scotland, contribute to the success of this brilliantly paced novel.

In it the reader is taken to Scotland, with flashbacks to Australia and Alaska, where we become engaged in the worldwide effort to return these majestic animals to their home in an effort to restore the flora and fauna of the region.

Family stories add color, life, and suspense to the book's serious themes. A cast of varied characters as well as a close twin relationship lie at the core of the novel. The main character is one of the strongest women in modern literature.

McConaghy's other two recent novels, *Wild Dark Shore* and *Migrations*, are equally compelling, with vivid characterizations. I highly recommend both of these riveting, revealing novels.

Whistler by Anne Patchett



When all is said and done, Anne Patchett simply delivers a fine story.

Novels such as *Bel Canto*, set in Peru and featuring an opera star, the Shining Path political group, and a Japanese diplomat demonstrate this author's versatility. People and book locations vary, ranging from missionaries in Africa to opioid addiction in Appalachia. Her ability to empathize never falters.

Patchett's latest has garnered praise from virtually all literary venues. Don't be fooled by the horse on the cover- it's not a book for equestrians. Instead it delivers a complex tale demonstrating family miscommunication and the consequences of decisions.

The story begins in a museum where a man tells his wife that she is being observed by someone nearby. This leads us to the woman's past, the misunderstandings and interpretations of events that influence the lives of all those involved with her.
A quick and satisfying read!

We literature lovers were fortunate this year to read grand novels from well established as well as new writers. Here's hoping 2027 can keep the pace.

Carole Reedy has been writing for The Eye since 2011. She is an avid reader who has made Mexico her home for many years.



Exchanging Holidays

By Marcia Chaiken with Jan Chaiken

Exchanging holidays has been one of our greatest delights during the decades we've spent in Mexico. We've celebrated Jewish holidays with non-Jewish friends, and they've welcomed us into their own traditions. Over the years, these celebrations have brought our families together, crossing languages and generations.

At first, the youngest members were reluctant to speak each other's languages. But as their English and Spanish improved, they discovered another language all preteens share: giggles and eye-rolling at their elders' stories. Now they're grown, many living far away, and some of our oldest and dearest family members are no longer with us.

One of the most memorable ways that exchanges occurred was through sharing foods that are traditionally served on specific holidays. For Passover, which commemorates the Biblical exodus from Egypt, family members arriving from the United States brought boxes of matzoh that were difficult to find in Huatulco. As a result, customs officials at airports stopped them for long explanations of matzoh and why they were bringing it to Huatulco. Our non-Jewish Passover guests were less than delighted with matzoh (it is, after all, called "the bread of affliction"), but chicken soup with matzoh balls was a great hit at our Passover dinners. When we ultimately switched our Passover celebrations to the United States, we received protests from friends in Mexico about missing chicken soup and matzoh balls; so we provided them with some containers in advance that could be frozen until Passover. We later learned that rather than being frozen, they were immediately consumed.

For our part of the exchange, we always enjoyed the January 6 Three Kings Day and the delicious Rosca de Reyes that is served on that holiday. One year, our friend Edith attended several Kings Day parties and turned out to be the person who found the little baby figurine hidden in the Rosca at each party. This obligated her to prepare and serve tamales on Día de la Candelaria (February 2) to all the people who had attended the Three Kings Day events. That was the year I learned how to make tamales. Since I had a larger and more workable kitchen, Edith and I started tamale-making in the morning of February 1 and by late afternoon had steamed enough tamales to fulfill Edith's obligations and also to stuff ourselves and fill a shelf in our freezer. As it happened, I was a natural tamale maker since the proper consistency of the masa filling is the same as for the batter for matzoh balls.



For many years, on one of the eight days of Chanukah (the Jewish Festival of Light in December), we had a large number of Huatulco friends and neighbors over to our home to light the Chanukah candles with the blessings and then to have supper including traditional latkes (potato pancakes). Preparation of latkes requires frying in a lot of oil. So I set my alarm for 4:30 a.m. and after peeling many pounds of potatoes, grating them with onions and shaping them into pancakes, I fried more than 100 latkes and flash-froze them before the sun rose. A dozen were always set aside for our dear friend Carminia who, having grown up with Jewish friends in Mexico City, really appreciated the labor and love latkes take. After an hour or so of cleaning oil off the stove, wall and floor, I was ready for Chanukah.

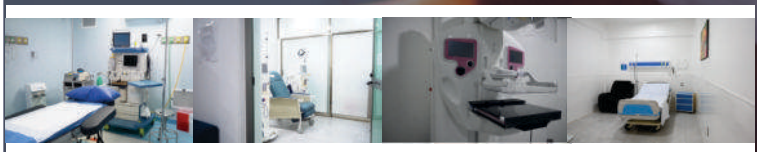
Christmas Eve was often spent with Carminia and her family, some of whom had just returned to Mexico from The Hague. Carminia's Christmas dishes often varied and were always delicious, but one appetizer never changed: bacalao (cod). Just as I set aside latkes for Carminia, she always set aside bacalao for us. We've tried other preparations of bacalao in restaurants and they ranged from rather horrid to okay. From this we realized that Carminia's bacalao was always to be remembered but never to be repeated.

The final Jewish holiday we enjoyed sharing in Mexico – especially with the other *The Eye* writers and staff --is *Tu B'Shevat*, the New Year of the Trees. We Eye folks each brought a dish containing fruits or nuts and spent a lovely afternoon talking about trees that had particular meaning in our lives. The dishes were creative, as were the stories about trees. As usual, we wound up talking about books we've read and enjoyed – often on e-books to preserve trees.

Drs. Marcia and Jan Chaiken published many research reports on criminal justice policy issues and have been married for over 63 years.

CENTRO MÉDICO OROMED

- Hospitalization
- Operating rooms
- Pharmacy
- Laboratory
- X-ray
- General Doctor
- Ginecology
- Internal Medicine
- General Surgery
- Traumatology
- Pediatrics
- Electrocardiogram
- Dermatology
- Urology
- Plastic and Reconstructive Surgery
- Cardiology
- Neurology
- Nephrology
- Psycology
- Nutrition
- Aesthetic Medicine
- Gastroenterology
- Coloproctology



24/7 Emergency Services

LOTE 3 MANZANA 9, SECTOR L. BAHÍAS DE HUATULCO
Office Numbers: 958 121 4104 - 958 587 2297

Huatulco Food Tours

Walking Food Tour

A Walking Food Tour is a fun way to discover Mexican culture in a personal way. Join us for a delicious journey through the streets of La Crucecita, Huatulco! Enjoy seeing where the locals shop, eat, and hang out.

Our guide will meet you and take you on a culinary adventure. During the tour, you will taste at least seven different snacks, so be sure to bring an appetite!





Morning Tours
Tuesdays and Thursdays 10am

Evening Tours
Wednesdays and Saturdays 5pm

Cost: USD $75 per person
Includes food, drink, and a gift bag.
WhatsApp 958 100 7339

www.HuatulcoFoodTours.com

The Art of Giving Back

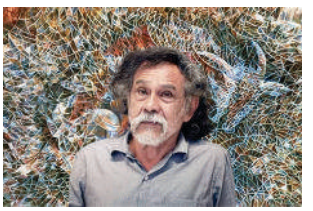
Francisco Toledo and Rodolfo Morales: Two Masters Who Enriched Oaxaca

By José Palacios y Román

Oaxaca has given the world some of Mexico's most remarkable artists—creators whose work reflects the history, traditions, and imagination of their homeland. Yet their contributions extend far beyond the paintings and sculptures they produced.

I had the privilege of sharing a sincere friendship with two of these extraordinary men: Francisco Toledo and Rodolfo Morales. Both were exceptional artists, but they were also generous individuals who understood that artistic success carried a responsibility to the communities that had shaped them.

Francisco Toledo: Living Myth and the Earth's Metamorphosis



Francisco Toledo (1940–2019) left a profound mark on my memory and affection. In his paintings and graphic works, death loses its solemnity to become a continuous metamorphosis: a realm where the human body merges with nature—iguanas, bats, toads, and crickets—and where flesh and bone naturally reintegrate into the flow of life.



To share a relationship with Toledo was to step into a universe shaped by ritual, fable, and an almost sacred simplicity. His vision of death did not seek easy sentimentality or traditional folklore; it was visceral, erotic, and at the same time deeply compassionate.

For him, skeletons and spirits did not inhabit a distant realm, but the very ground we walk upon, floating through the Oaxacan air on his iconic amate-paper kites, where souls and collective memory find the lightness to soar.

His generosity extended far beyond his visual art. Toledo gave Oaxaca his transformative spirit, founding and supporting cultural centers, libraries, and art workshops that expanded opportunities for entire generations.

His contributions helped make art, literature, and cultural education accessible to a broader public. He understood that creativity flourishes when knowledge, resources, and opportunities are shared.

In his legacy, the end of life is merely a transformation returning us to our origins, reminding us that true art belongs to its soil, yet transcends time itself.

Rodolfo Morales: The Nostalgia of Souls and Small-Town Mourning





Rodolfo Morales (1925–2001), the grand gentleman of Ocotlán de Morelos, was another artist whose generosity was inseparable from his creative vision.

On Morales's canvases, death leaves behind loud drama to dress itself in immense nostalgia and tenderness. In his paintings, there is a gentle coexistence between the living and the souls that float among the church arches, bell towers, and plazas of Oaxacan towns.

His mythical brides flying through melancholic skies, his women draped in dark shawls, and his small-town wakes do not represent final loss, but the living presence of memory.

The souls in his work are guardian figures who walk naturally among us, wrapped in a palette of pastel tones, transparencies, and dreamlike blues that endow death with a profound spirituality. To speak of Morales's generosity is to remember a man who gave back to his community much of what art bestowed upon him.



Through his foundation in Ocotlán de Morelos, he dedicated himself to restoring former convents and altarpieces across the Central Valleys, planting trees, and supporting local culture.
His efforts helped preserve the architectural and cultural heritage of the communities that inspired his paintings. Rather than separating his artistic success from his origins, Morales invested in the places and people that shaped his imagination.
His legacy teaches us that mourning is not abandonment but an enduring form of love that watches over the temples, memory, and land of Oaxaca.

A Lasting Legacy
Francisco Toledo and Rodolfo Morales approached art through different visions, but they shared a profound devotion to Oaxaca.

Toledo created institutions that continue to nurture imagination and cultural expression. Morales helped restore historic buildings and preserve the traditions of the communities he loved.

I had the privilege of knowing these two extraordinary men, and what remains with me is not only the power of their artistic visions, but the generosity with which they shared their success.

Their greatest legacy may be that they gave Oaxaca far more than works of art. They gave it places to remember, opportunities to create, and cultural treasures that will continue to inspire generations they will never meet.

Copalli Art Gallery



Boulevard Benito Juárez, Tangolunda
Tel.: 958 124 7493

Looking for local art?
Come visit us
www.copalliartgallery.com








·Casa D Vida·

MEDICINA & TERAPIAS NATURALES

Cellular Regeneration & Wellness

Bahías de Huatulco, Oaxaca

Casa D'Vida is a comprehensive Cellular Regeneration Center that combines integrative medicine, structured clinical protocols, and therapeutic hospitality in a natural environment of exceptional environmental quality.



INTEGRATIVE CLINICAL MODEL

Casa D'Vida's operational approach is based on proprietary protocols structured under the principles of integrative medicine and systemic regulation. Its primary therapeutic lines include:

- Structured systemic detox programs (7, 14, and 21 days)
- Mitochondrial regeneration and metabolic optimization
- Advanced anti-inflammatory strategies
- Medical ozone therapy and specialized IV therapy
- Classical acupuncture and herbal medicine

We address contemporary conditions such as chronic inflammation, persistent fatigue, executive burnout, metabolic disorders, and accelerated aging. Each patient is individually evaluated to design a personalized program focused on cellular restoration, metabolic balance, and functional improvement. Clinical processes are structured to provide ongoing monitoring, measurable progress tracking, and continuous support.

Medicine, Nature, and Life in Motion.

Schedule your personalized consultation. Bahías de Huatulco, Oaxaca
Located in Santa Cruz Marina Huatulco, in front of the chapel, second floor.

Tel: +52 722 360 7382
Monday - Friday: 9:00am - 5:00pm
Saturdays: 9am - 2pm
clinica@casadvida.com
https://www.facebook.com/Casadvida

Book your consult appointment today and embark on your journey of healing transformation.

The Currency of Connection:
Trueque, Guelaguetza, and the Living Spirit of Exchange in Oaxaca

By Nancy Reyes

December is widely understood as a season of gathering, gift-giving, and year-end reflection. In today's global economy, exchange is often measured primarily through market rates, financial contracts, and digital transactions. Yet across Mexico—and particularly throughout the valleys, mist-shrouded mountains, and coastlines of Oaxaca—the spirit of exchange (*el intercambio*) has long carried a deeper social and cultural resonance. Long before modern monetary systems became widespread, many Indigenous communities across Mesoamerica developed social systems grounded in reciprocity: between neighbors, between highland villages and coastal coves, and between human communities and the natural environment.

In our region, exchange functions not merely as an economic mechanism, but as a system of cultural values, a social bond, and a reflection of how human communities maintain connection and mutual support.

El Trueque: Barter and Local Commerce

To observe exchange in its longstanding cultural context, one can visit weekly open-air markets (*tianguis*) in places like Tlacolula de Matamoros or smaller trading posts across the Sierra Mixe and Central Valleys. While monetary transactions now dominate most commerce, the practice of *el trueque* (barter) continues in certain market and community contexts. Here, alongside cash sales, some farmers, elders, and artisans occasionally exchange goods directly. A bundle of firewood gathered from oak forests might be traded for a basket of avocados, or wild mountain honey exchanged for handcrafted earthenware pottery or heirloom corn. *El trueque* persists not simply out of economic necessity, but as a practice of direct, face-to-face transaction rooted in mutual agreement. Rather than replacing modern commerce, barter remains a complementary practice where value is negotiated through personal interaction, shared utility, and community relationships.

The Botanical and Culinary Exchange: Seeds and Synthesis

Beyond regional markets, Mesoamerican agricultural and cultural knowledge contributed foundational crops to global food systems. The movement of plant species across the Atlantic and Pacific—often referred to as the Columbian Exchange—fundamentally reshaped worldwide agriculture and food traditions. However, this historical exchange was also inextricably bound up with colonial expansion, coercion, land displacement, and profound social inequality.



At the same time, communities in what is now Mexico incorporated introduced ingredients into established culinary traditions. In Oaxaca, this process led to a dynamic culinary synthesis. Native staples such as maize, cacao, squash, and chile peppers were combined with introduced livestock, wheat, citrus, and spices. A hot cup of Oaxacan chocolate, whisked to a froth with a wooden *molinillo*, reflects both ancient Mesoamerican cacao traditions and introduced ingredients like sugarcane and cinnamon. This ongoing synthesis demonstrates how agricultural traditions evolve through historical exchange, adaptation, and cultural resilience.

Guelaguetza and Tequio: Reciprocity and Collective Work

The social practice of exchange is also reflected in the concept of *guelaguetza*, a term associated in linguistic and historical studies with Zapotec terms such as *guendalezaa* or *guendalizaá*, associated with offering, reciprocity, mutual aid, and fulfillment.

While the term is widely recognized today through the annual summer cultural festival in Oaxaca City, historical analysis shows that *guelaguetza* primarily describes an ongoing social practice of interpersonal and interfamily reciprocity. When a household prepares for a major life event or community celebration, neighbors and relatives contribute goods, food, or assistance, creating a reciprocal social bond in which support is returned when needed in the future.

This practice exists alongside *tequio*, a term deriving from the Nahuatl *tequitl*, which refers to customary, communal, and often unpaid labor organized for shared public works—such as maintaining roads, repairing municipal buildings, or managing water infrastructure.

Together, these traditions highlight how collective effort and mutual assistance sustain community life. For many Oaxacan communities, wealth is also measured by what people are willing to share and exchange with one another.

Nancy's Top Three Places to Visit

For travelers and culture enthusiasts seeking to experience this living spirit of exchange and heritage while sightseeing in Oaxaca, these three destinations offer an opportunity to explore the region's market traditions, culinary synthesis, and community life.

El Tianguis Dominical de Tlacolula de Matamoros — Tlacolula Sunday Market

Located approximately 30 kilometers east of Oaxaca City in the Central Valleys, the Sunday *tianguis* of Tlacolula is often described as one of the oldest continuously operating open-air markets in Mesoamerica. Visiting on a Sunday offers travelers a chance to experience longstanding trading traditions, including occasional practices of *el trueque* (barter), as Zapotec vendors from surrounding mountain villages gather to sell and sometimes trade produce, earthenware ceramics, handwoven palm goods, and traditional breads.

Walking through its aisles—fragrant with roasted chiles, copal incense, and freshly pressed tortillas—offers a vivid window into traditional commerce, foodways, and community exchange. While cash transactions are now common, the market remains a place where personal relationships, local knowledge, and direct exchange continue to shape the experience of buying and selling.



Mercado Benito Juárez and Mercado 20 de Noviembre — Oaxaca City Center

Situated just steps from the historic Zócalo in Oaxaca City, these adjoining markets form a bustling civic and culinary heart of the state capital. Mercado Benito Juárez showcases the material culture of Oaxaca, with stalls offering artisanal leather goods, embroidered textiles, wooden *molinillos*, and local produce.

Next door, Mercado 20 de Noviembre—known for its sensory *Pasillo de Humo* (Smoke Aisle)—celebrates Oaxaca's culinary synthesis. Visitors can sample grilled meats, rich moles, quesillo cheese, and traditional frothed chocolate. Together, the markets reflect how local ingredients, Indigenous traditions, and ingredients introduced through global exchange continue to shape contemporary Oaxacan cuisine.

Santa María del Tule and Teotitlán del Valle — The Central Valleys Craft Route

A short drive east of the capital brings visitors to Santa María del Tule, home to the Árbol del Tule, a monumental Montezuma cypress (*Taxodium mucronatum*) recognized for having the greatest trunk circumference of any living tree. More than a natural wonder, the tree stands as a powerful symbol of longevity, ecological connection, and local stewardship.

Continuing along this historic route leads to Teotitlán del Valle, a Zapotec community renowned for its handwoven wool rugs and tapestries. Visitors can explore family-owned workshops to observe how artisans work with natural dyes, including cochineal, indigo, and marigold. These practices reflect both a long Zapotec artistic lineage and the ongoing adaptation of traditional knowledge within contemporary craft.

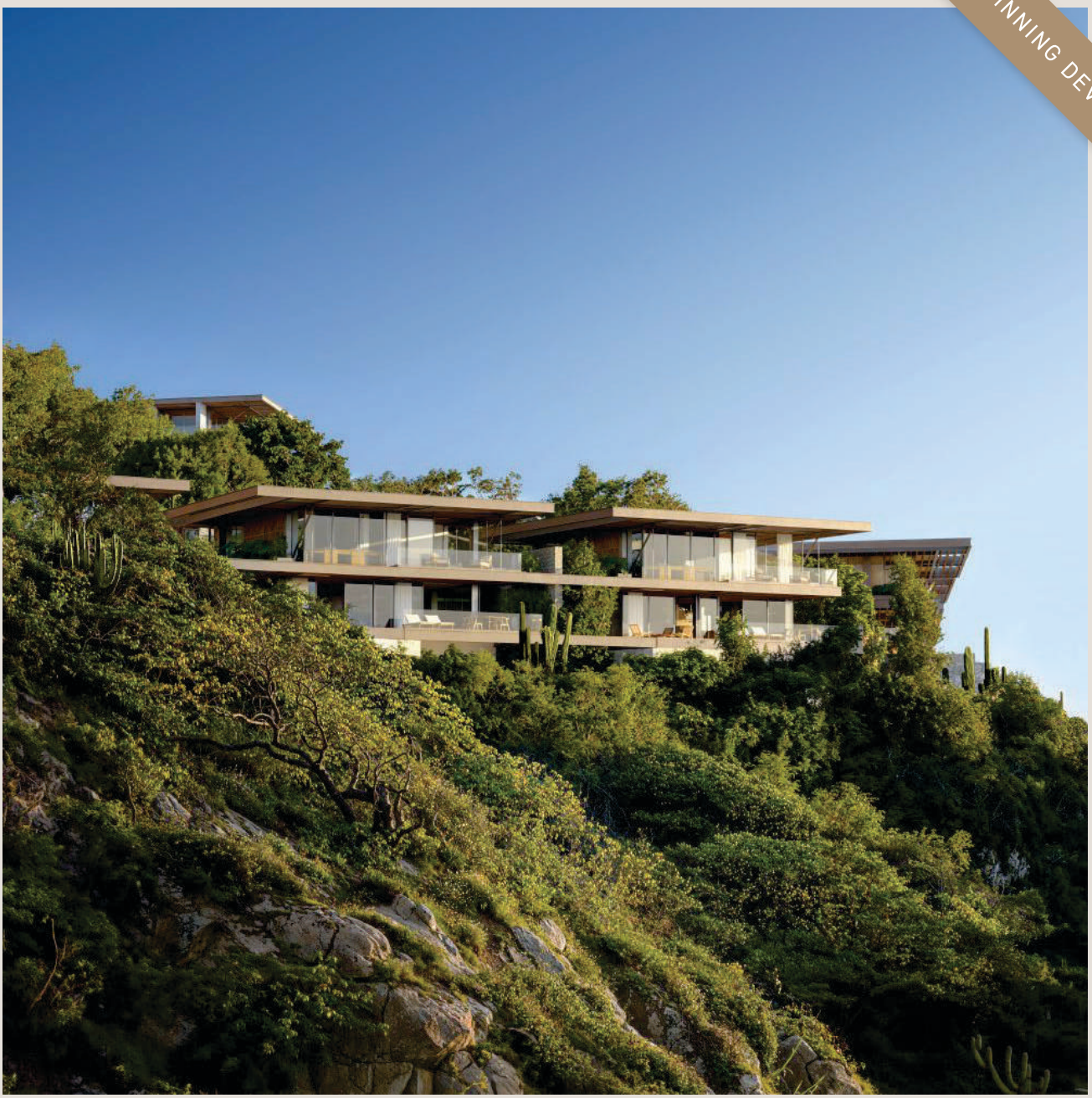
A Closing Reflection

In Mexico, a familiar *refrán* captures this spirit of shared responsibility: *"Hoy por ti, mañana por mí"*—today for you, tomorrow for me. As the year comes to a close in December, the theme of exchange encourages us to reflect on the networks of care and reciprocity that sustain our communities.

Whether through a direct trade in a local market, a shared meal, or communal work, exchange remains a vital way of maintaining social connections. As we move through this season of reflection, these enduring practices remind us that generosity, cooperation, and mutual support remain among our most meaningful cultural inheritances.

Nancy Reyes, PhD in Language Sciences, blends teaching with storytelling to bridge profound connections to Mexico's layered culture.

AWARD WINNING DEVELOPMENT



ALMA

YOUR ARCHITECTURAL SANCTUARY

OCEANFRONT COMMUNITY | BLEND OF ARCHITECTURE AND NATURE

ENHANCED INTIMACY | 2 TO 4 BEDROOM VILLAS & CONDOS



DESIGNED BY RENOWNED MEXICAN ARCHITECTS
JJRR/ARQUITECTURA & MÓDICA-LEDEZMA



Set amongst the lush landscape of Huatulco, ALMA embraces visual integration, low height, low density, sustainable design, and an elevated living experience.

With perfectly framed ocean views, ALMA calls to those in search of a balance of nature and architecture.



CLOSE TO THE CITY, FAR FROM THE CROWD

ALMA is **embraced by Playa Órgano** and **Playa Violín**, nestled between the National Park and the Lighthouse. **It boasts jungle trails to virgin beaches**, impressive sea views, **300 meters of oceanfront** (1,000ft), along with miles of biking lanes, sunrises and sunsets.

While **feeling completely secluded**, enjoy a short **4-minute nature drive** to the conveniences of **Santa Cruz**, and an **8-minute drive to La Crucecita**.

Huatulco's first sector dedicated to **modern architecture integrated into nature** will **forever remain quiet and preserved** thanks to the presence of the **National Park,** as well as **low density** and **low height** regulations. Bike, walk, jog or drive into town easily via a scenic road in perfect condition, all while relishing the silence of a **one-of-a-kind neighbor: Huatulco's National Park**.

www.alma-huatulco.com • hola@alma-huatulco.com

From Mexico to the Met: Opening Doors for Young Opera Singers

By Don Krim

"I was back home in Zacatecas, teaching in a tiny voice academy, trying to make ends meet. One of my students brought me a mug from the Metropolitan Opera in New York. She said, 'You HAVE to go there!' And I thought, 'No way!' I had no money, no visa; I had never been on an airplane."
— Yunuet Laguna, 2018 competition winner



For years, I've listened from backstage as extraordinary young Mexican voices filled the Nigromante Theatre at Bellas Artes and the halls of San Francisco Church in San Miguel de Allende. These weren't ordinary performances. They were auditions that could change the course of a singer's career.

And not just any auditions: young Mexican singers are competing for the opportunity to be heard at the Metropolitan Opera in New York. Already selected by audition video from more than 1,000 singers, they now compete in the Mexico District round. Those who advance travel to Denver, Colorado, for the regional competition, where winners may continue to the semifinals and ultimately the finals on the Met Opera stage.

Mexico, specifically San Miguel de Allende, became the first Met Opera district outside the United States. Until its establishment eight years ago, it was virtually impossible for a Mexican singer to be heard at this level — not because of lack of talent (Mexicans have a rich vocal history and powerful instruments, as can be heard in in mariachi music,) but because of barriers to access, including immigration requirements and financial constraints.

Mexico has a long tradition of vocal performance, including zarzuela, brought from Spain, and its own operatic history. Mexican singers such as nineteenth-century soprano Ángela Peralta and contemporary tenor Rolando Villazón have achieved international recognition. Yet for many talented young singers, reaching the international opera stage remains difficult, particularly because of financial and logistical barriers.

Since the Mexico District competition began, sponsored by the San Miguel MetOpera Trust, 460 young Mexican singers have auditioned before Metropolitan Opera-certified judges. Of those, 39 advanced to auditions in the United States, and 18 received prizes. Three reached the final rounds and performed on the Metropolitan Opera stage.

Yunuet Laguna has covered three roles at the Met and made her solo debut on its stage in March 2022. For a singer who once thought an airplane ticket to New York was beyond her reach, the journey illustrates what access to an international audition can make possible.

Coming from 26 Mexican states, these young singers are expanding Mexico's presence on the international opera stage. Their journeys begin with an opportunity to be heard, and for some, that opportunity begins in San Miguel de Allende.

Upcoming Met Opera Auditions

- December 2, 2026: Mexico District Auditions, Bellas Artes, San Miguel de Allende. Open to the public and livestreamed.
- January 3–8, 2027: Regional Competition Preparation Week, Puebla.
- February 13, 2027: Rocky Mountain Regional Competition, Denver.
- March 13–14, 2027: Winners' Concerts.

The Met Opera lends its name to these auditions, but the district itself is self-supporting. Like the singers themselves, financial support is welcome from supporters throughout Mexico
www.sanmiguelmetoperatrust.org

For more information, contact Joan Mitchell at **jmitchell@smametoperatrust.org**

Don Krim has served as backstage manager for the Mexico District Metropolitan Opera Auditions in San Miguel de Allende for several years. He is President and Development Director of Jóvenes Adelante (jovenesadelante.org).



HYPERBARIC HUATULCO

Calle Huatulco 1
Santa Cruz, Huatulco
+52 958 124 6663
hyperbarichuatulco@protonmail.com
www.hyperbaric-huatulco.com

More Oxygen. More Energy. Better You.

Whether you're recovering from surgery, healing a wound, managing chronic fatigue, or simply optimizing your health-

hyperbaric oxygen therapy can help accelerate recovery, reduce inflammation, and boost cellular regeneration.

Book your first session today and feel the difference

Tel: +52 958 124 6663
HyperbaricHuatulco@protonmail.com
www.hyperbaric-huatulco.com

Healing one breath at a time



Hyperbaric Therapy – speeds healing and energizes at a cellular level



Photo-Biomodulation – reduces inflammation, relieves pain



Ozone Steam Sauna – detoxifies and boosts immunity

Coastal Interiors

YOUR OCEANFRONT DREAMS—DESIGNED, DELIVERED, DONE













FROM CONCEPT TO CREATION, YOUR ONE STOP FOR CUSTOM DESIGN

info@coastalinteriorshuatulco.com | +1 403 846 8823 | @thecoastalinteriors | Palacio Huatulco L 4-5. Tangolunda

www.coastalinteriorshuatulco.com

The Weight of Silence

Memory, Marches, and the Demand for Zero Impunity

By Monserrat Sánchez Cruz

Following the recent deaths that have shaken Bahías de Huatulco, the coastal community is raising its voice to break through indifference, make gender-based violence visible, and demand justice and remembrance for every single case.



In recent months, the deaths of Norma Hernández and Zaira Marbelli Hernández have shaken the Huatulco community. The cases of Zaira Marbelli and Norma make it clear that women's safety is still not a real priority for the government. Marbelli and Norma were reportedly found dead in the same room on the same property just a few months apart—according to local news outlet *Sol de la Costa*. The loss of these two women is not merely a figure in official statistics that tends to minimize the violence experienced day after day: they are stolen lives demanding a thorough and transparent investigation; their names represent the constant cry of a community that refuses to normalize danger and demands real guarantees of security for everyone.

The problem is neither isolated nor recent; the statistics are alarming. According to data from the Executive Secretariat of the National Public Security System (SESNSP), more than 500 femicides have been registered in the country so far in the year 2026. However, reality surpasses official figures when considering cases that go unreported; based on figures issued by official institutions, nine to ten women are killed per day in Mexico, yielding a remarkably high figure. In Mexico, there are approximately 67.6 million women, representing 51.7% of the country's total population, of whom 51.6% have experienced psychological violence, 49.7% sexual violence, 34.7% physical violence, and 27.4% economic or patrimonial violence.

At the regional level, Oaxaca historically ranks as one of the entities with the highest rates of violence against women. According to official records from the Group of Studies on Women (GESmujer), dozens of violent deaths of women are recorded annually in the state, concentrating heavily in regions such as the Central Valleys, the Coast, and the Isthmus of Tehuantepec.

Nonetheless, society's dissatisfaction clashes head-on with institutional complacency—the lack of congruence between the reality lived on the streets and the sluggishness with which justice mechanisms operate. The primary factor persisting in this landscape is that investigations are initiated under the protocol of intentional homicide or accident, meaning initial expert assessments fail to focus on a gender perspective and the correct classification of the crime. Secondly, there is a deep distrust toward government institutions, as less than 10% of Mexican women who suffer physical or sexual assault file a formal complaint out of fear of revictimization, lengthy processes, and systemic inefficacy. Finally, there is a severe shortage of trained personnel and temporary shelters to safeguard women's safety.

Institutions and Society

Faced with the massive scale of the crisis, actions to tackle the problem are divided into two fronts. On the public sector side, specialized prosecutor's offices for crimes against women have been established, gender-based violence alerts have been issued, and reforms such as the Olimpia Law—which punishes digital violence—have been approved. Meanwhile, in civil society, collectives have focused on providing legal and psychological support to victims, independently recording unreported figures, and above all, organizing marches and demonstrations that serve as a reminder and a cry challenging institutional and societal apathy.

It is a warning that the authorities' silence will not extinguish the demand for justice.

What happened locally is not an isolated event, but rather the reflection and reality of a profound systemic crisis running through the entire Mexican territory—a country where gender-based violence has escalated and dangerously normalized. Femicides continue to claim the lives of many women day after day across the nation, and the response of government institutions comes under scrutiny whenever families demand timely investigations, bogged down and tainted by indifference, indolence, and an alarming impunity that abandons not only the victims, but also their families.

This scenario becomes even more complex when closely examining the local context. In a municipality like Huatulco—where the image presented to visitors celebrates the beauty of its bays, tourism, and an image of safety and tranquility—it is precisely here that resistance surges and gains strength against an inefficient system that predominates not just in the state, but throughout Mexico. There is a troubling disconnect in media coverage that reduces femicides to single-day news briefs, cold statistical data, or random scapegoating just to pacify society.

Naming the victims, assuming a commitment, engaging in activism, and informing oneself from a place of empathy are not merely an act of symbolic recognition; it is a vital awakening for societal consciousness regarding what happens in our environment. It means rejecting the narrative that revictimizes and turns victims into mere investigative files. Keeping these demands alive requires questioning the official discourses, ideologies, and social structures prevalent in our country.

Therefore, the debate on this extensive topic must not be considered closed; it will continue to burn and exist in every corner of the country. On the contrary, this article is a call to action and shared responsibility. What has been exposed throughout this text demonstrates that gender-based violence and femicides can no longer be interpreted as isolated tragedies or sporadic occurrences; they are active, ongoing manifestations of structural failures involving the state, institutions, and social dynamics that have opted for silence and normalization for years.

The memory of those we now miss is not extinguished by the passage of time or an overlooked file; it stays alive with every voice heard, every march flooding the streets, and every space of debate where injustice is called by its name.







Handmade with Purpose: Supporting Rural Education in Oaxaca

By Britt Jarnryd

Every Saturday, the Huatulco Organic Market (MOH) brings people together to discover handmade crafts, connect with the community, and support local initiatives.

Among the participating organizations is Fundación El Sueño Zapoteco A.C. / Bacaanda Foundation, an organization dedicated to creating educational opportunities for children and young people in underserved rural communities.

At the foundation's stall, visitors will find handcrafted items made from natural materials by local artisans, volunteers, and friends of the organization. Each piece represents the time, creativity, and dedication of people who share a commitment to education.

Purchasing one of these handmade items provides more than a unique gift or souvenir of Huatulco. Proceeds help support students and teachers in rural schools, where access to educational resources can make a meaningful difference.

Visitors can also purchase a school supply package for a student or teacher. Foundation representatives are available at the market to explain how these contributions work and share information about the organization's educational projects.

Beyond the Saturday market, El Sueño Zapoteco / Bacaanda Foundation welcomes visitors to its offices and handicraft shop, where they can learn more about its work and explore other ways to become involved.

Whether you're a Huatulco resident or visiting for the season, a stop at the foundation's market stall offers an opportunity to discover locally made crafts while contributing to rural education in Oaxaca.

Visit Fundación El Sueño Zapoteco A.C. / Bacaanda Foundation at the Huatulco Organic Market every Saturday.

Transform a Child's Future in Rural Oaxaca



For nearly 18 years, El Sueño Zapoteco A.C. / Bacaanda Foundation has been creating Smart Rural Schools—equipping classrooms with technology, training teachers, and connecting communities through education. Your donation helps provide satellite internet, digital tools, and ongoing support for rural teachers—giving hundreds of children access to opportunity.

Be part of the change.
Sponsor a school.
Support a teacher.
Keep kids connected.
Donate today at www.bacaanda.org

El Sueño Zapoteco A.C. Bacaanda Foundation
Authorized nonprofit in Mexico, the U.S., and Canada

Getting Pesos in Your Pocket: A Practical Guide to Exchanging Money in Mexico

By Kary Vannice

Whether you're coming to Mexico for a week or escaping the cold north for the winter, you're going to want some pesos in your pocket. Much of Mexico still functions as a cash economy, and sooner or later you'll find yourself at a restaurant, shop, or taco stand where a credit card won't get you very far. Oftentimes, only a good old-fashioned bill will pay the bill.



If you're arriving at an international airport, this will likely be your first opportunity to exchange dollars, euros, or other foreign currency into Mexican pesos before you even leave the terminal. But before you step up to the counter, it helps to understand the exchange rates, the documentation you'll need, and your other options for getting pesos.

Money exchange counters typically display two rates: compra and venta, meaning "buy" and "sell." These terms describe the business's side of the transaction. When you hand over dollars and receive pesos, the business is buying your dollars, so the compra rate is the one you'll want to look for.

Exchanging money is a business, and providers cover their expenses and make a profit by buying currency for less than they sell it for. That's why you'll see two different rates.

If the buying rate is 18 pesos per U.S. dollar, your US$100 gets you 1,800 pesos before any separate fees. But if you decide to buy those same US$100 back at a selling rate of 19, you'll need 1,900 pesos. That difference is why "no commission" doesn't mean the exchange costs you nothing: the cost is built into the rate.

Airport counters offer convenience, but it might make more sense to just exchange enough to cover your immediate expenses if it means getting more pesos once you reach your destination.

In larger cities, you'll find currency exchange offices called casas de cambio and centros cambiarios. They may offer better rates, but you always want to look for their official authorization or registration posted inside. This way, you know you're dealing with a legitimate business. They function the same way as those in the airports, but there's no "set" exchange rate. It's worth comparing rates—you may get more pesos for your money just down the street.

Exchanging money at a bank is also an option, especially in smaller communities where exchange offices may not exist. However, it's important to know that not every bank exchanges foreign cash for visitors without accounts. Banco Azteca offers currency exchange to noncustomers and handles U.S. dollars, Canadian dollars, and euros, although availability can vary by branch.

When exchanging money at a local bank, you'll need to bring your original, valid passport. For cash exchanges, banks will record your information and may make a copy of your passport. Don't assume that a photograph on your phone, a foreign driver's license, or a passport card will be accepted. Many banks have daily or monthly limits, too, so you can't always exchange large amounts at once. Check the bank's current limits for noncustomers before you go.

Of course, most places in Mexico also have ATMs available for using your debit card. This means you can travel without carrying large amounts of cash, although you may have to pay both local ATM fees and fees from your home bank. Daily withdrawal limits apply here, too.

One thing to watch for: an ATM may offer to convert your withdrawal into your home currency. You can generally decline this conversion without cancelling the withdrawal. Your card issuer or network will then handle the conversion, often at a more favorable rate. The local ATM fee may still apply. The same goes for paying by credit card: if you're offered a choice of currencies, paying in pesos generally avoids the merchant's conversion rate.

If you're only going to be in the country for a few days and you're staying in a resort destination, you may find that some grocery stores and restaurants accept foreign currency (usually U.S. dollars), which can save you a separate exchange trip. Most will display their exchange rate, and you can expect to get any change in pesos.

Another option worth exploring is a money-transfer service that will allow you to send money to yourself from your home account. You can use services like Xoom to send yourself money from your domestic account and collect it in pesos at places like Banco Azteca and even some convenience stores. Western Union and Remitly also support sending money to yourself and offer cash pickup in Mexico.

But this requires thinking ahead. You'll have to set up your account, link your payment method, and complete any verification while still at home. Before sending money, compare the transfer fee and the number of pesos you'll receive. List yourself as the recipient using your name exactly as it appears on your passport, then bring your passport and transaction number when you go to collect your cash.

Sending and receiving limits apply. Your sending limit may depend on your country and level of verification. Additional verification can raise that allowance, but the places where you receive the money may have lower daily or monthly limits, and that is the number you'll really want to pay attention to.

One last pro tip… If your foreign bills aren't in good condition, the bank or exchange house may refuse to accept them. Before leaving home, inspect all your bills. If you go to the bank to get money before you leave, request the newest bills they have. And, if possible, do the same when you receive pesos. Damaged bank notes may be difficult to spend or may be refused by businesses. Bills in good condition on both sides of the transaction will make your life a lot easier.

It's also likely that you will be given large-denomination bills when you receive your pesos. Again, if possible, request a variety of bills because small change can be hard to come by in Mexico. It's not uncommon to be told "No hay cambio" (We don't have change for that). If you try to pay a small tab with a large bill, you might be out of luck.

Whether you're here for a few days or a few months, knowing how to get pesos will make your time in Mexico a little easier. With a bit of preparation and some smaller bills in your pocket, you'll be ready when only a good old-fashioned bill will do.

Kary Vannice is a writer and energetic healer who explores the intersections of culture, consciousness, and daily life in Mexico.

Huatulco's Best Asian Food

THAI PEI
ASIAN FOOD

Bugambilia 301
La Crucecita
Tel: 958 117 9193
Facebook: Thai-Pei Huatulco
Instagram: thai_peihuatulco

Open 2 pm - 9:30 pm
Closed Tuesdays



Vacation Rental in Bocana

This entire villa is designed for you to disconnect, relax and be one with nature. From our rooftop pool terrace, enjoy views of the Pacific Ocean while sharing meals and conversations with family and friends. Watch the pelicans, surfers and fishermen, stroll barefoot along the beach, and escape the demands of everyday life.



Sleeps up to 10 people

6 Bedrooms with A/C
7.5 Bathrooms
Pool
Starlink Wi-Fi

Reservations:
AnaPaulaAldacoRu@gmail.com





Tlalpujahua: Christmas Town

By Alicia Flores

The name Tlalpujahua comes from Nahuatl and is commonly translated as “spongy earth,” a reference to the area's soil. The town's history, however, is anything but soft. For centuries, gold and silver mining shaped its economy, attracting workers and creating considerable wealth. When mining declined during the twentieth century, families faced unemployment and the difficult decision of leaving in search of work.

Then came an unexpected opportunity: Christmas ornaments.



From Gold to Glass

In the 1960s, Joaquín Muñoz Orta and his wife, María Elena Ruiz Villagrán, returned to Mexico after spending time in the United States, where they had learned about the Christmas decoration business. They eventually established a workshop producing blown-glass ornaments in Tlalpujahua.

Their enterprise, Adornos Navideños, founded in 1965, introduced skills that would spread throughout the community. Workers learned the techniques, and many eventually established workshops of their own. What began as a family business became an important source of employment and a new identity for the town.



The process is fascinating. Artisans heat glass tubes over a flame until the material softens, then blow carefully to create delicate spheres. Once cooled, the ornaments receive a reflective coating before being painted and decorated by hand. Some are simple, traditional Christmas balls. Others feature flowers, landscapes, religious images, or intricate patterns. The range of colours and designs seems endless.

Unlike factory-produced plastic decorations, each handmade ornament carries small differences. Those imperfections are part of its character, evidence of the hands that created it.

Today, the craft is passed between generations. For many families, Christmas is not a few weeks of celebration but a year-round occupation involving glassblowing, painting, packaging, and selling.

A Town Dressed for Christmas

Tlalpujahua was designated a *Pueblo Mágico* in 2005, recognizing its historical character, cultural traditions, and appeal to visitors.



The town itself is worth exploring beyond the ornaments. Narrow streets climb between colourful houses, while the imposing Santuario de Nuestra Señora del Carmen overlooks the historic centre. Its elaborate interior is a reminder of the prosperity that mining once brought to the region.

Visitors can also explore the former Dos Estrellas mine, which offers another perspective on the town's past. The contrast between its mining history and today's delicate glass ornaments is striking.

And, of course, there is the annual *Feria de la Esfera*, the Christmas ornament fair, held during the autumn months leading up to December.

The fair brings together artisans selling thousands of ornaments in every imaginable shape, size, and colour. It is an opportunity to purchase directly from producers, meet the people behind the decorations, and appreciate the skill involved.

For anyone accustomed to buying Christmas decorations in a department store, watching an artisan transform a glass tube into a shimmering ornament offers an entirely different experience.

More Than Christmas Decorations

There is something particularly Mexican about the story of Tlalpujahua. The town took a craft learned elsewhere, adapted it, and made it part of its own cultural and economic identity.

The ornaments now travel far beyond Michoacán, finding their way onto Christmas trees in homes throughout Mexico and abroad.

Yet the town's appeal extends beyond the holiday season. Its mountain setting, architecture, traditional foods, and other crafts make it a destination throughout the year. Visitors can enjoy regional dishes such as corundas and uchepos, browse pottery and stonework, or simply wander through the historic centre.

For travellers exploring Michoacán and central Mexico, Tlalpujahua makes an appealing destination, particularly during the months when the ornament fair is underway.

Christmas decorations are often sentimental objects. Families bring them out year after year, remembering where they were purchased, who gave them as gifts, or the people who once hung them on the tree.

In Tlalpujahua, those memories begin long before December, in workshops where artisans patiently shape glass over a flame.

The town's greatest achievement may not be that it celebrates Christmas all year, but that it transformed a tradition into a livelihood, exchanging the gold and silver of its past for something equally treasured: a craft that connects generations.

The Virgin of Juquila

By Alicia Flores



Every December, thousands of pilgrims make their way to the small mountain town of Santa Catarina Juquila, Oaxaca, to honour the Virgin of Juquila, one of Mexico's most beloved religious figures.

The Virgin of Juquila is a small wooden image of the Virgin Mary, measuring approximately 30 centimetres tall. Her story dates to the 16th century, when, according to tradition, a Dominican friar brought the image to Oaxaca. It eventually came into the possession of an Indigenous man in the village of Amialtepec.

Legend tells of a fire that destroyed the building where the image was kept. Although the Virgin's face darkened from the smoke, the figure survived. This was considered a miracle, and devotion to the image began to spread throughout the region.

Today, the Virgin is housed in the Sanctuary of Our Lady of Juquila, where pilgrims come to pray, give thanks, and ask for help with everything from illness to family difficulties. Many arrive on foot, sometimes walking for days. Others travel by bicycle, motorcycle, or bus. Some carry flowers, candles, or small offerings known as *milagritos*, representing prayers answered or favours requested.

Her feast day is December 8, the same day the Catholic Church celebrates the Immaculate Conception. During the days leading up to the celebration, Juquila fills with pilgrims, music, religious processions, food vendors, and families who return year after year.

For many Oaxacans, the pilgrimage is a family tradition passed from one generation to the next. Some travel to fulfil a promise made during a difficult time; others simply come to express gratitude.

The Virgin of Juquila is more than a religious image. She represents faith, hope, and the enduring importance of pilgrimage in Mexican cultural life.

Huatulco Holiday Calendar

December & January Traditions and Celebrations on the Oaxaca Coast

December 12 *Día de la Virgen de Guadalupe*	A major religious celebration honoring Mexico's patron saint, with masses, music, and processions throughout the region.
December 16–24 *Las Posadas*	Nine evenings that reenact Mary and Joseph's search for lodging, with processions, songs, piñatas, and traditional food.
December 24 *Nochebuena*	Christmas Eve, a time for family gatherings, traditional dinners, and midnight mass, with celebrations often continuing late into the night.
December 25 *Navidad*	Christmas Day, a relaxed holiday often spent with family and friends.
January 6 *Día de los Reyes Magos*	The Day of the Three Kings, when children receive gifts and families share the traditional Rosca de Reyes, a ring-shaped sweet bread.
February 2 *Día de la Candelaria*	A cherished tradition when families share tamales and atole, marking the end of the Christmas season.



Café Juanita

Supper Club

3 course dinner
and a cocktail

Tuesday nights are for fun dishes
that aren't on our regular menu.
*vegetarian and mocktail option available

Tuesday 6pm - 9pm
450 pesos
Reservations: 958 100 7339

December Menus

Tuesday, December 1
Rosemary Paloma
Spinach, Orange & Toasted Almond Salad
Chicken with Salsa Verde and Potatoes
Honey Lemon Cake



Tuesday, December 8
Cucumber Chile Margarita
Jícama, Carrot & Lime Salad
Cochinita Pibil Tacos
Coconut Tres Leches Cake

Tuesday, December 15
Irish 75
Lettuce, Potato, Mustard & Herb Salad
Beef Stew
Bread Pudding with Whiskey Sauce

Tuesday, December 22
Grapefruit Thyme Spritz
Arugula, Cucumber & Parmesan Salad
Lemon Pasta with Zucchini and Shrimp
Strawberry Cake

Tuesday, December 29
Americano
Roasted Beet, Goat Cheese & Pecan Salad
Roast Pork with Dijon Mustard, Honey & Thyme, with Mashed Potatoes
Lime Pie

www.cafejuanitahuatulco.com

Women in Mexico's Muralist Movement

By Estefanía Camacho Jiménez



It was 1945, and Mexican muralism enjoyed financial backing, popularity across social classes and creative freedom. Yet the movement was no stranger to machismo, wielding the power to exclude anyone outside its inner circle of painters.

Journalist Rubén Salazar called it a "nascent dictatorship in painting" in 1947, introducing María Izquierdo's criticism of an incident a couple of years earlier that had "painters who have not turned themselves into demagogues" or professional geniuses up in arms.

Izquierdo challenged Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros for appointing themselves mural painting's "judges." "Who granted them their standing as muralists when they first painted?" she asked. Education Secretary José Vasconcelos had "trusted" their abilities without consulting other painters, she recalled.

Her accusation against the muralists, already known as the "Big Three," followed a canceled commission. The Department of the Federal District, now Mexico City, had hired her to paint a mural in its headquarters. Its chief, Javier Rojo, whose position was the equivalent of today's Mexico City head of government, had offered a substantial payment. But after months of delays, she was told the project had been canceled. The justification was her supposed "lack of experience with mural technique," which allegedly made her unfit for a project of that scale.

Rivera, Rojo and Siqueiros reached that decision at a closed-door meeting, and Izquierdo was threatened with demands to return the payment.

The Beginning of the Muralist Movement

Mexican muralism is generally traced to 1921–22, when Rivera began painting murals at the Colegio de San Ildefonso. Orozco and Siqueiros followed. Vasconcelos, already heading the Education Secretariat, backed them with a clear vision of a new wave of thought celebrating mestizo identity, one that would endure through the late 20th century.

In the wake of the Russian and Mexican revolutions, artists and intellectuals drew on these ideals. Gerardo Murillo, known as Dr. Atl, and Saturnino Herrán had already laid the groundwork by rejecting the European academic conventions institutionalized under Porfirio Díaz's dictatorship. Instead, they sought to capture the daily lives of peasants and workers, and to portray mestizo bodies. The Big Three added the Spanish Conquest, Mexican independence and Benito Juárez's Reform era to their subjects.

During muralism's centennial in 2022, Eduardo Vázquez Martín, coordinator of the Antiguo Colegio de San Ildefonso, described the three as "cultural evangelists" for Vasconcelos's vision of a reconciled, socialist, postrevolutionary Mexico.

Vasconcelos saw documentary, didactic art as a tool for the educational crusade of the 1920s: nationalism as a political creed, historian and curator Luis Vargas Santiago explained in a 2021 lecture. "He said true artists should work for art and religion, and modern religion was the socialist state organized for the common good."

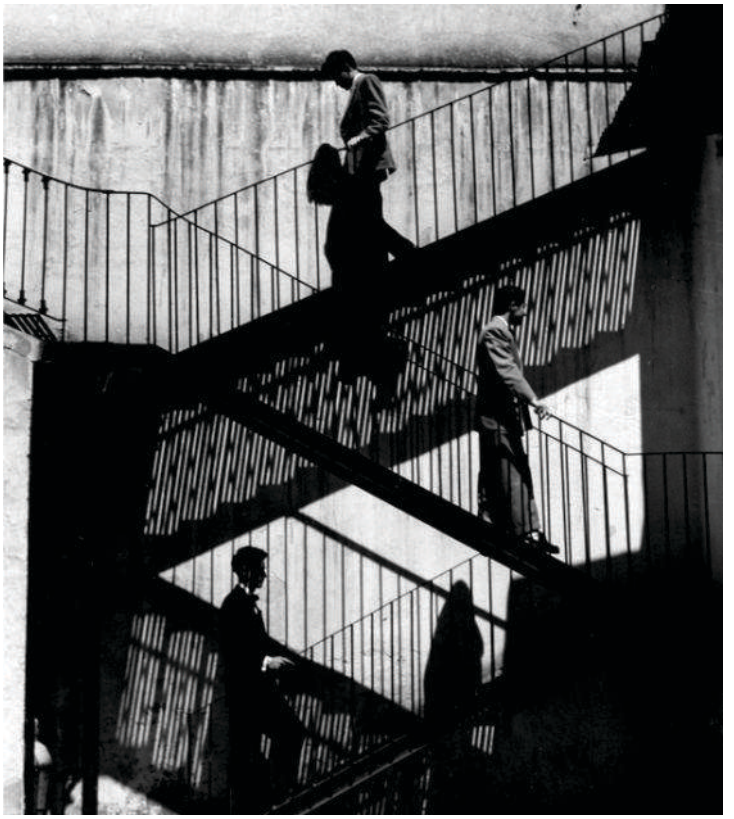
These were the movement's most distinctly "Mexican" subjects. Rather than representing specific Indigenous groups, the murals portrayed the population as a whole: men and women in clothes made from white manta cotton, sombreros and huipiles, full-figured women, brown skin, bare feet and huaraches. Daily life unfolded through trades and work in schools, plazas and markets, through protests, revolution, festivals and life in the countryside.

María Izquierdo: Undeniably Talented

Born in Guadalajara in 1902, Izquierdo had trained at the Education Secretariat's Academy of Sculpture and Painting, where she honed her talents in the visual arts. Still young in 1929, though already divorced from a childhood marriage and a mother of three, she had earned the support of Rivera himself, then director of Bellas Artes.

Izquierdo's criticism, presented alongside Salazar's reporting, identified what she saw as a real monopoly. Vasconcelos had helped establish it around Rivera, who retained his unofficial status as Mexico's preeminent muralist. He kept that position through the political changes following a different education secretary under Plutarco Elías Calles.

Izquierdo approached many of these postrevolutionary subjects in her own distinctive way, feeling a duty to show a part of her country. Her first exhibition at Bellas Artes came in 1929; in 1930, she became the first Mexican woman to exhibit at New York's Arts Center. Unlike her male contemporaries, she also placed women at the center of her paintings, depicting voluptuous bodies with erotic details in warm, earthy colors. To these she added celestial elements and delicately rendered faces, as in *Music* (La música, 1945) and *Allegory of Liberty* (Alegoría de la libertad, 1937).



Such features led to her work being classified as surrealist—a somewhat European reading. After encountering her work in Mexico, Antonin Artaud invited her to exhibit in Paris.

Aurora Reyes also embraced postrevolutionary and communist ideals. She attended high school with Frida Kahlo, who became a close friend. Considered Mexico's first woman muralist, Reyes taught art in public schools for most of her life. Her activism informed *Attack on Rural Women Teachers* (Atentado a las maestras rurales), painted in 1936 at the Centro Escolar Revolución, near the Balderas metro station, where it was readily visible.

Lola Álvarez Bravo: First Woman Photomuralist

Another woman who worked with Izquierdo was Dolores Martínez de Anda, better known as Lola Álvarez Bravo, born in Jalisco in 1903. Her career leaned toward institutional photography, documenting rural and urban life. Rather than romanticizing landscapes, she brought a journalistic eye to the Mexico that emerged after the revolution. She and Izquierdo crossed paths in the League of Revolutionary Writers and Artists (LEAR); she also worked alongside another photographer of the period, Tina Modotti.

Her work for an Education Secretariat magazine brought collaborations with Kahlo, Tamayo, Rivera and Siqueiros. Some of Kahlo's best-known photographs were taken by Álvarez Bravo at the couple's Coyoacán home. She is also considered Mexico's first woman photomuralist, using the medium to address technology and capitalism.



Álvarez Bravo organized the celebrated 1953 tribute and gallery to Kahlo while she was still alive. Already seriously ill and forbidden by her doctor to attend her own celebration, Kahlo was brought in on her bed.

The Path Toward Greatness for Kahlo

Born in 1907, Kahlo became an artistic, commercial and tourist icon of Mexico. She was part of these women's lives, as they were part of hers. Beyond their art, generation and shared politics, friendship connected them in a country progressive enough for women to move beyond competing with one another, yet still resistant to their challenging the voices that monopolized authority.

Kahlo had entered the art world young. By 18, she had learned drawing and printmaking, but began painting regularly only after the 1925 accident that left her bedridden for an extended period. Through Modotti, she met Rivera, 21 years her senior. After they married, he moved to Detroit for the *Detroit Industry Murals* commission. Kahlo never stopped painting, portraying the physical suffering that followed her accident, along with miscarriages and difficulties carrying a pregnancy after repeated surgeries.

What the Water Gave Me helped launch her international career, as did the foreign gaze of André Breton. The French artist, considered surrealism's founder, applied the label to her

work. She rejected it, but the classification made her paintings more readily legible to international audiences, Mexican writer Valeria Luiselli argues in The Guardian.

Breton arranged a Kahlo exhibition in 1938. She traveled on her own, with greater independence from her marriage, amid her journeys between Mexico and the United States. Still, she had the backing of Rivera's contacts, whom he suggested inviting for the opening: politicians, curators, journalists, collectors and millionaires. Magazines were captivated by her. Her Tehuana clothing helped present her not only as the wife of Mexico's foremost muralist but also as a modern Mexican woman with talent and a sense of fashion. Breton also brought her work to Europe, where the subjects she explored drew admiration.

The Rivera–Kahlo circle was a hotbed of artistic and intellectual activity, with dangerous emotional and professional entanglements. Rivera's influence could derail Izquierdo's commission—a scandal discussed for decades—and help advance Kahlo's career, however modestly. She had not always sought that breakthrough; otherwise, she might have pursued it earlier, when she met Rivera or accompanied him to the United States.

Mexican and international audiences adored them, whether as guests welcomed into their home and studio or as Europeans captivated by an exoticized vision of Mexican artists and the revolutionary avant-garde. “They thought I was a surrealist, but I wasn't. I never painted dreams. I painted my own reality,” Kahlo explained before her death in 1954.

Researchers describe Rivera as helping create “the new symbols needed to build that propaganda machine.” He also helped decide who could participate. His influence shaped careers, but the artists' talent and mastery would speak to posterity.

Izquierdo struggled to recover financially or emotionally from being sidelined by Rivera. She completed part of her mural project to demonstrate her ability, but never received the recognition she deserved in her lifetime as a pioneer. She died in 1955, ten years after the canceled commission. Her declaration, “It is a crime to be a woman and have talent,” endures as a warning or an accusation. The space intended for her mural remains empty in Mexico City, and her work is widely admired and respected today.

Estefanía Camacho Jiménez is a freelance Mexican journalist working across media and digital magazines. She is a specialist in gender, SMEs, economics, and business.

The Eye
Call for Submissions



Are you a storyteller, writer, or photographer?

We’re always looking for creative voices and new perspectives that explore life in Mexico — its people, culture, cuisine, travel, and ideas.

Upcoming themes for 2027:

January — Goats
February — Rainbow of Love
March — Geometry
April — Earth Sciences
May/June — Music

If you have an idea, photo essay, or finished story that connects to one of these themes, we’d love to hear from you.

theeyemexico@gmail.com
Guidelines: theeyemex.com/faq

Tell your story. Share your Mexico.

Huatulco English-language AA meeting

Please join us every Monday at 6:30 pm and Thursday at 9:00 am for a wonderful English-language meeting of Alcoholics Anonymous at Hotel Gran Juquila Huatulco.

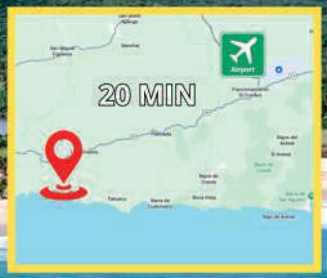
YOUR LEGACY FACING THE PACIFIC

TU LEGADO FRENTE AL PACIFICO

Potable water, underground utilities, paved access, security, and maintenance

Agua potable, luz subterránea, acceso pavimentado seguridad y mantenimiento

ZAPOTENGO / POCHUTLA



UNIQUE RESIDENTIAL LOT WITH VIEW AND ACCESS TO THE BEACH

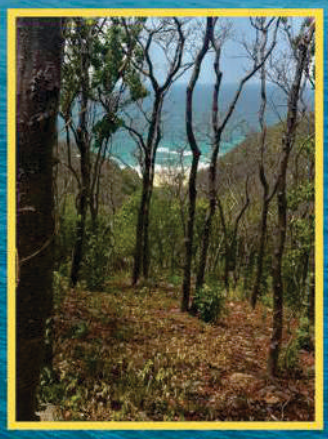
UNICO LOTE RESIDENCIAL CON VISTA Y ACCESO A LA PLAYA

INF. 9581139128
DIRECT DEAL





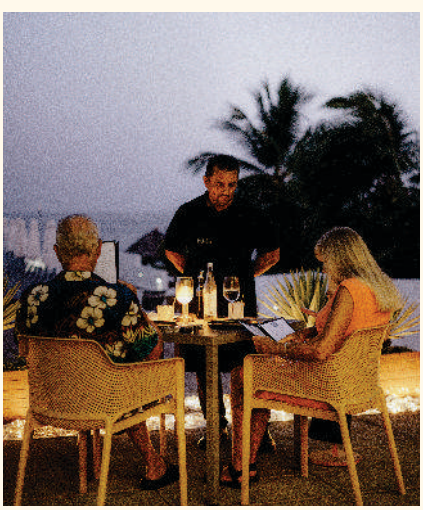




BLÜ HUATULCO



Indulge yourself with fresh inspired *food*, *drink* and *ocean views*, from our beachfront patio or **air conditioned dining space.**





Thursday to Tuesday: 12 PM - 10 PM
Wednesday: 5pm - 10pm

Located at Sea Soul Beach Club
Chahue, Huatulco

www.bluhuatulco.com.mx | Reserve vía opentable.com | (+52) 958 100 3223

LEAD

THE FUTURE

REAL ESTATE **LAW FIRM IN MEXICO**

Lead The Future is a bilingual Mexican law and tax firm protecting foreign real estate investors. We conduct legal due diligence, identify risks and safeguard your investment before you commit. Our team coordinates every legal, tax, notarial and banking step of your closing. From your first deposit to your final deed, your interests come first.



Meet Attorney
@mexicolaywer
Instagram

> Every property looks good in a brochure. My Commitment is to uncover what it does not show, protect everything you invest, and stand by your side until your property in Mexico is legally and securely yours.
>
> *Adrian Sanchez*
> *CEO LEAD THE FUTURE*

BUYING PROPERTY IN MEXICO?

THREE THINGS INTERNATIONAL BUYERS SHOULD KNOW.

Can I buy a home in Mexico if I don't live there?

Yes. Foreign buyers can hold property in Mexico through a fideicomiso (bank trust) or another legal vehicle for the acquisition. You don't need to live in Mexico, or hold residency, to buy. We help you choose the structure that fits.

Can I buy without setting foot in Mexico for the

Yes. With a power of attorney, we handle the process on your behalf: the acquisition vehicle, the notary, the registration and the payments. Many of our clients sign from Canada.

Can I leave the property to my children, or buy it for

Yes. Through a fideicomiso or another legal vehicle for the acquisition, you can name your beneficiaries or leave a will in Mexico, so the property passes to your family without a probate process here. We set that up as part of the purchase, not as an afterthought.

BOOK A CONSULTATION WITH MÉXICO LAWYER

Discuss your property investment in Mexico and how to protect it before you buy.

info@leadthefuturemx.com and include code MEXLAWYER10 to receive a FREE 20-minute consultation.

OUR MAIN AREAS:

- Real Estate Transactions
- Due Diligence, contracts
- Tax Planning
- Immigration Support
- Legal Representation

Presence in Huatulco, Riviera Maya, Tulum, Cancún, Los Cabos, Punta Mita, and Yucatán.

www.leadthefuturemx.com +52 951 226 62 40 info@leadthefutremx.com

Common Spanish Words (and Some English) Derived from Nahuatl

By Julie Etra

Nahuatl is the language of the Mexica (also known as the Aztecs) and is still spoken, mostly in central Mexico, by about 1.5–1.7 million people. (Numerous other Indigenous languages are spoken throughout the country; in Oaxaca alone, 23 languages are recognized, not including dialects or whistled speech.) It has its origins in Mesoamerica and belongs to the Uto-Aztecan language family, with roots tracing back to pre-Nahua peoples who migrated from the southwestern United States and northwestern Mexico into central Mexico between the fifth and seventh centuries CE. Many Nahuatl words can be recognized by the *tl, itl*, and *lli* at their ends. Mexican Spanish includes numerous words with Nahuatl origins and roots, including words for nature, people, places, and things, and often replaces the tl with e.

Pronunciation

The x in Nahuatl is pronounced like sh in English. The *tl* is difficult to describe and pronounce, with a soft l. The double *ll* is not pronounced as a 'y,' as in Spanish (in Mexican and other dialects, but not in Argentina); instead, it is held a little longer on the tongue. As for the symbols or diacritical marks above the letters, you will notice that some Nahuatl words listed below contain them while others don't—a peculiarity of the translations I researched. An accent mark above a letter indicates where the emphasis falls. The macron, a straight horizontal line or bar, indicates a long vowel.

Origins of the name Oaxaca

I have read that the conquering Spaniards had difficulty with the pronunciation, which helps explain why words were commonly adapted into Spanish forms. A primary example is the name of the state of Oaxaca (pronounced phonetically in English as 'wahaca'). Although Zapotec is widely spoken in the state, the name Oaxaca comes from the Nahuatl word Huaxyacac can be translated as the point or nose of the guaje or huaje tree, or the place where the huaje tree grows, with Huāx referring to the tree and yacatl meaning place. As an aside, the huaje tree (Leucaena leucocephala) is a widespread, fast-growing tree in the pea family. It obtains nitrogen through a symbiotic relationship with nitrogen-fixing bacteria and is very useful for hedgerows. It produces fruits (vainas in Spanish, or pea pods) containing tasty, pea-like seeds, available seasonally in many local markets. The vaina is also tasty when young and tender.

I have organized this limited selection of words into categories, with the Mexican Spanish word first, followed by the original word in Nahuatl and then the English equivalent, if one exists. It is interesting to note the words that have carried over into English, and, being a botanist, I had no idea that mesquite trees, a common name in English, had a Mexica namesake.

Mexican Spanish	Náhuatl	English
Food		
aguacate	*ahuacatl*	avocado
chili	*chīlli*	chili pepper (not a sweet pepper)
chipotle	*chipotl*	chipotle
chocolate	*chīlli*	chocolate
comal	*comalli*	griddle
elote	*elotl*	corn (on the cob)
esquite	*izquitl*	corn kernels
guacamole	*ahuacamolli*	guacamole
Jalapeño	*Xalapa*	jalapeño ("someone from Jalapa")
tamal	*tamall*	tamale
tomate	*tōmatl*	tomato
Plants and Animals		
ajolote	*āxōlōtl*	axolotl
chapulín	*chapolin*	grasshopper
coyote	*coyotl*	coyote
guajalote	*huexalotl*	turkey
ocelote	*ōcēlōtl*	ocelot/bobcat
mapache	*mapachtli*	raccoon
mezquite	*mizquitl*	mesquite (leguminous tree)
nopal	*nohpalli*	cactus pad (edible)
pochote	*pochotl, puchotl*	kapok tree
tecolote	*tecolotl*	owl
tlacuache	*tlacuatzin*	opossum
Xoloitzcuintle	*xólotl y itzcuintli*	xolo (hairless dog endemic to Mexico)
zopilote	*tzopilotl*	buzzard, vulture
Objects and Daily Life		
chicle	*tzictli*	chewing gum
cuate	*cuātl*	kid, guy
jícara	*jícara*	bowl made from a gourd
petate	*petlatl*	woven mat
popote	*chapolin*	drinking straw
tianguis	*tianquiztli*	open-air market

ENTRE TIERRAS

An 8-Course Culinary Experience
Fridays — Pick-up at 5 pm
Huatulco, Mexico

Cost: $2,200 pesos per person
Includes transport, all food and drinks

Entre Tierras is an intimate dinner rooted in the flavors of Oaxaca — shaped by the seasons, guided by local ingredients, and nourished by the act of gathering.

Each course tells a quiet story — of land and labor, of memory and migration. Food has never stood still; it moves, adapts, and connects. Entre Tierras honors that movement — between time, place, and people.





Created and prepared by
Chef Jane Bauer

Spots are limited. Book early
www.EntreTierrasHuatulco.com

BEACHSIDE LIVING | POOL + ROOFTOP | BOARD STORAGE | UNDERGROUND PARKING | COMMERCIAL SPACES | INVESTMENT OPPORTUNITY

INTRODUCING

SERENE COASTAL LIFESTYLE **OLAS**





STUDIO, 1 & 2 BEDROOM CONDOS

Starting at **$225,000 USD**

$4,162,500 MXN

BAYSIDE REAL ESTATE

PW REAL ESTATE

MX (+52) 958.587.4543 | OLASbocanahuatulco.com

COMMERCIALIZED BY BAYSIDE | DEVELOPED BY PW