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The Lake Chapala Society

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— Our mission is to promote the active participation of Lakeside's inhabitants to improve their quality of life lakeside.

— Our vision is a future where all Lakeside residents continually have a role in enriching the community's quality of life, vitality and prosperity through the exchange of knowledge, expertise, culture, heritage & language.

— *Nuestra Misión es promover la activa participación de los residentes de la Ribera de Chapala, para mejorar la calidad de vida en la comunidad.*

— *Nuestra Visión es un futuro donde todos los residentes de La Ribera participen continuamente en mejorar la calidad de vida, vitalidad y prosperidad de la comunidad a través del intercambio de conocimiento, experiencia, cultura, patrimonio y lenguaje.*

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INDEX / ÍNDICE

- 2 **Message from the President**
 - 3 **Mensaje del Presidente**
 - 4 **The Virgin of Zapopan, Jalisco's General**
 - 6 **The Lake Gonfoterio, Paleontological Heritage of the Lake**
 - 7 **El Gonfoterio del Lago, patrimonio paleontológico ribereño**
 - 8 **Tapalpa: A Magical Mountain Town**
 - 9 **Tapalpa: Un mágico pueblo de montaña**
 - 10 **Architect of the turn of the century (XIX-XX)**
 - 11 **Ernesto Fuchs, el arquitecto del cambio de siglo (XIX-XX)**
 - 12-13 **COVER STORY: Indigenous Nations: Possibilities for the Future**
 - LCS-1 **Events, Health Day**
 - LCS-2 **Driver's License, Intro to Lakeside, Intro to Spanish, Spanish Conversation, LCS Reaching Out, Classes**
 - LCS-3 **Open Circle, new procedure for Passport renewals, Attention Bibliophiles**
 - LCS-4 **5th Annual LCS Wine Tasting**
 - 14-15 **ARTÍCULO DE PORTADA: Pueblos Originarios: Posibilidades de Futuro**
 - 18 **What's Happening with the Feria?!**
 - 19 **¿Qué pasa con la Feria Maestros del Arte?**
 - 20 **Halloween Traditions**
 - 21 **Tradiciones de Halloween**
 - 22-23 **La Catrina & Día de Los Muertos**
 - 24-25 **Herbert Piekow**
 - 27 **Writings From Wilkes: Memories of My Childhood in Switzerland**
 - 28 **Mexican day of the Dead master class**
- COVER: Paul Hart**

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The Lake Chapala Society

President's Message

Eighteen months of coping with the pandemic has tested us all personally and professionally, mentally, and financially, spiritually, and practically. The Delta variant continues to prolong that challenging dance. Based upon casual surveys it appears that many Ex-pats have either received their vaccines here or taken opportunity to travel north of the border for vaccines there. The politics of wearing masks that consumes the US population, is not the big factor here.

While reflecting on the toll the virus has taken on us all, it has become extra important to savor the good that befalls us amid the wreckage that has been laid to many of our plans and to many of our families and friends. During this time we have been very committed to the growth of LCS and dedicated much energy to the LCS 2.0 long range plan that provides the foundation for an even stronger Society that can serve the greater community.

It's in that spirit that I'm so pleased to share some positive news. The staff, Board of Directors, members, and volunteers have kept very busy during the past 18 months. We have kept focus on the Jalisco health protocols and we work with our key volunteers to open programs as properly as we can. We may have not won any races yet, but we are accomplishing important milestones of returning to a new normalcy.

For this month's President's message, I would like to focus on some of the things we do for the Mexican Community here at Lakeside.

Through our Student Aid program, we continue to provide financial aid to around 40 local students who want to better their lives. We have sponsored multiple conversational English workshops for 50 students of TecMM this year as part of our work with the local school system.

We have established the LCS Mexican Advisory Council, made up of leaders in the Mexican community to help expand our efforts within the community.

We are also getting things ready to reopen our English as a Second Language classes. These were delayed based on State of Jalisco guidelines. These ESL classes attract over 500 students per semester each year.

LCS's Children's Art Program is back. We have started with the older children on Saturday mornings and will continue to grow this program, following protocols. Also, Huarachess Chess Club is back too. This chess club continues with their teaching, practicing and sharing at LCS campus, it demonstrates the possibilities that exist when people from different backgrounds share together.

At LCS 100% of our employees are Mexican and have families to support. We also have students from the TecMM doing their social work and internships at LCS, we were fortunate to be able to hire one of them to work in the administration office.

For my birthday I hosted a Concert in the Park which raised over \$1 million pesos for the Chapala Cruz Roja to help with their building needs.

When the Feria Maestros del Arte had to cancel their annual fair, we opened the campus of LCS to host a Holiday ornament sale to support Mexican Artists and are collaborating on a fall event as well.

I serve on the Pueblos Mágico committee which is intended to better our community by providing more jobs and higher income to the Mexican community here in Ajijic.

Through our relationship with the US Consulate we provide services that also assist Mexicans with US Passport renewal and translations.

The Woman's embroidery and empowerment program, meets weekly and has great benefit to the community. The campus also provides space for a Nursing program, for local students who want to develop a nursing career.

My Concerts in the Park series so far has had 17 Latino artists perform as well as local tech crew support. I am also currently working on a concert especially for the Latin community.

We have met with the new Mayor of Chapala and continue to engage with this new administration. We maintain a very important place at the table for collaborations with our local government.

We host the Holiday Fair with local artists, the Tequila Tasting supporting local merchants, employees, and more local distilleries. There are discussions about establishing programs to support local restaurants, which most of us Ex-pats are very committed to.

Many of our Board Members are engaged with activities related to the Mexican community. Such is the case of Larry and Glorine with the Food Bank Lakeside; Emile, Brian and Rick collaborate with the Foundation for Lake Chapala Charities, Christy continues her engagement with local Mexican music artists with the Band Los Amigos and *Linaje Bohemia*; Yolanda Martinez is president of The Red Cross Board, and fulfills many roles in the community and Michael Searles has been an important part of the recycling project and helping small businesses survive through the pandemic.

All this is just to remind us of the important collaborations that continue to exist and grow between the Mexican community and LCS. We continue to challenge ourselves and our members to construct bigger and better projects in which we all may participate together, as one community. There are many challenges that are common to us all. LCS is moving forward but wants to do it by reaching out to all the different communities that share a desire to improve the quality of life at Lakeside.

You, our valued members, and financial donors, make these things possible. Membership alone helps to maintain our housekeepers, gardeners, campus maintenance and gardens, but it is your donations to our annual fund that makes all these other programs possible. Donations can be made on our website or by stopping by our office. Luis, our Executive Director as well as myself are available to meet with you to discuss ways that you can make a difference. [Click here](#) to Donate on line now.

Sincerely, Steve Balfour



The Lake Chapala Society

Mensaje del Presidente

Dieciocho meses de lucha contra la pandemia nos han puesto a prueba a todos personal y profesionalmente, mental y financieramente, espiritual y prácticamente. La variante Delta sigue prolongando ese desafiante baile. Basándonos en encuestas casuales, parece que muchos extranjeros han recibido sus vacunas aquí o han aprovechado la oportunidad de viajar al norte de la frontera para vacunarse. La política de uso de cubrebocas que consume a la población estadounidense, no es el gran factor aquí.

Mientras reflexionamos sobre el impacto que el virus ha causado en todos nosotros, se ha vuelto más importante saborear lo bueno que nos ocurre en medio de los estragos que han sufrido muchos de nuestros planes, familiares y amigos. Durante este tiempo hemos estado muy comprometidos con el crecimiento de LCS y hemos dedicado mucha energía al plan a largo plazo LCS 2.0, que sienta las bases para una Sociedad aún más fuerte que pueda servir a la comunidad en general.

Es con ese espíritu que me complace compartir algunas noticias positivas. El personal, la Junta Directiva, los miembros y los voluntarios se han mantenido muy ocupados durante los últimos 18 meses. Nos hemos centrados en los protocolos de salud de Jalisco y trabajamos con nuestros principales voluntarios para abrir programas de la manera más adecuada posible. Puede que aún no hayamos ganado ninguna carrera, pero estamos logrando importantes hitos para volver a una nueva normalidad.

Para el mensaje del Presidente de este mes, me gustaría centrarme en algunas de las cosas que hacemos por la Comunidad Mexicana aquí en Lakeside.

A través de nuestro programa de ayuda estudiantil, seguimos proporcionando ayuda financiera a unos 40 estudiantes locales que quieren mejorar sus vidas. Hemos patrocinado talleres de inglés conversacional para 50 estudiantes de TecMM este año como parte de nuestro trabajo con el sistema escolar local.

Hemos establecido el Consejo Asesor Mexicano de LCS, formado por líderes de la comunidad mexicana para ayudar a ampliar nuestros esfuerzos dentro de la comunidad.

También estamos preparando las cosas para reabrir las clases de inglés como segundo idioma. Éstas se retrasaron debido a los lineamientos del Estado de Jalisco. Estas clases de ESL atraen a más de 500 estudiantes por semestre.

El Programa de Arte para Niños de LCS está de vuelta. Hemos comenzado con los más grandes los sábados por la mañana y continuaremos haciendo crecer este programa, siguiendo los protocolos. Además, el Club de Ajedrez Huarachess también está de vuelta. Este club de ajedrez continúa con sus enseñanzas, practicando y compartiendo en el campus de LCS, esto demuestra las posibilidades que existen cuando personas de diferentes orígenes comparten juntos.

En LCS el 100% de nuestros empleados son mexicanos y tienen familias que mantener. También tenemos estudiantes del TecMM haciendo su servicio social y prácticas en LCS, tuvimos la suerte de poder contratar a uno de ellos para trabajar en la oficina de administración.

Para mi cumpleaños organicé un Concierto en el Parque que recaudó más de 1 millón de pesos para la Cruz Roja de Chapala para ayudar a sus necesidades de construcción.

Cuando la Feria Maestros del Arte tuvo que cancelar su feria anual, abrimos el campus de LCS para organizar una venta de adornos navideños para apoyar a los artistas mexicanos y estamos colaborando en un evento de otoño también.

Yo sirvo en el comité de Pueblos Mágicos que tiene la intención de mejorar nuestra comunidad proporcionando más puestos de trabajo y mayores ingresos a la comunidad mexicana aquí en Ajijic.

A través de nuestra relación con el Consulado de EE.UU. proporcionamos servicios que también ayudan a los mexicanos con la renovación del pasaporte de EE.UU. y las traducciones.

El programa de bordado y empoderamiento de la mujer, se reúne semanalmente y tiene un gran beneficio para la comunidad. El campus también ofrece espacio para un programa de enfermería para estudiantes locales que quieren desarrollar una carrera de enfermería.

Mi serie de Conciertos en el Parque ha contado hasta ahora con la actuación de 17 artistas latinos, así como con el apoyo del equipo técnico local. También estoy trabajando actualmente en un concierto especialmente para la comunidad latina.

Nos hemos reunido con el nuevo alcalde de Chapala y seguimos colaborando con esta nueva administración. Mantenemos un lugar

muy importante en la mesa de colaboraciones con nuestro gobierno local.

Organizamos la Feria Navideña con artistas locales, la Cata de Tequila apoyando a los comerciantes locales, a los empleados y a más destilerías locales. Hay discusiones sobre el establecimiento de programas de apoyo a los restaurantes locales, con los que la mayoría de los expatriados estamos muy comprometidos.

Muchos de nuestros miembros de la Junta Directiva están comprometidos con actividades relacionadas con la comunidad mexicana. Tal es el caso de Larry y Glorine con el Banco de Alimentos Lake-

side; Emile, Brian y Rick colaboran con la Fundación para la Caridad del Lago de Chapala, Christy continúa su compromiso con los artistas locales de música mexicana con la Banda Los amigos y Linaje Bohemio; Yolanda Martínez es presidenta de la Junta de la Cruz Roja, y cumple con muchos roles en la comunidad y Michael Searles ha sido parte importante del proyecto de reciclaje y de ayudar a los pequeños negocios a sobrevivir durante la pandemia.

Todo esto es para recordar las importantes colaboraciones que siguen existiendo y creciendo entre la comunidad mexicana y LCS. Seguimos desafiándonos a nosotros mismos y a nuestros miembros para construir mayores y mejores proyectos en los que podamos participar todos juntos, como una sola comunidad. Hay muchos retos que nos son comunes a todos. LCS está avanzando, pero quiere hacerlo acercándose a todas las diferentes comunidades que comparten el deseo de mejorar la calidad de vida en Lakeside.

Ustedes, nuestros valiosos miembros, y donantes, hacen que estas cosas sean posibles. La membresía por sí sola ayuda a mantener a nuestras amas de llaves, jardineros, mantenimiento del campus y jardines, pero son sus donaciones a nuestro fondo anual las que hacen posible todos estos otros programas. Las donaciones se pueden hacer en nuestra página web o pasando por nuestra oficina. Luis, nuestro Director Ejecutivo, así como yo mismo, estamos disponibles para reunirnos con usted para discutir las formas en que usted puede hacer una diferencia. Haga clic aquí para donar en línea ahora.

Sinceramente, Steve Balfour



The Virgin of Zapopan, Jalisco's General

By Dra. Alejandra Aguilar Ros

The Virgin of Zapopan is a figure about 40 cm. high, which belongs to the artistic genre known as "Traveling Virgins" or "Mounted Virgins." They were made of cane and corn paste in the sixteenth century to accompany the evangelizers (missionaries). When evangelizing western Mexico, Franciscans hung them around their necks or mounted them on horseback in front of them, to take them to different indigenous towns. Among these kinds of virgins known in Jalisco are the virgins of Santa Anita in the municipality of Tlaquepaque, the Virgin of San Juan in San Juan de Los Lagos, and the Virgin of Talpa in the municipality of Talpa de Allende.

The Zapopana, as it is also known, arrived at the town of the same name, brought by Fray Antonio de Segovia after the Mixtón War in 1541. This historical war sealed the fate of the indigenous people of the area when they lost to the Spaniards. Zapopan, by then repopulated with indigenous allies, gladly welcomed this image, which very soon after its arrival was said to start performing miracles. Nevertheless, this was not well known until almost 100 years later for fear that the Spaniards would take possession of the image.

The first of these miracles was the cure of blindness in an Indian from a nearby village. However, the most famous miracles were the resuscitation of two infants. The first involved the daughter of an in-

digenuous woman from Zoquipan, who, in tears, begged the Virgin to give her dying daughter back to her. The story says that the girl awoke to the astonishment of everyone. The second miracle was more spectacular and gave La Zapopana the definitive fame of miraculous. The son of a Spaniard who took his wife to see the Virgin injured himself while playing with a stick. Using it as a sword, he fell on it and died. The desperate family placed the image of the Virgin on his chest and to the disbelief of everyone the child woke up.

From then on, the Virgin of Zapopan was linked to the area, and her cult also spread among the Spaniards. These miracles were first made known with the ecclesiastical announcements of 1641, which saw the first mention of these miracles. They were later made official in 1653 and the miraculous tradition of the image was founded, thus creating the first Marian sanctuary of the diocesan territory of Zapopan. That year, La Zapopana also got the Virgin of the Expectation title, relating her to the cult of the Immaculate Conception.

Today, more than 400 years later, the Virgin of Zapopan is the object of a singular devotion. From May 20 to October 9 each year a replica of her image makes a pilgrimage to all the neighborhoods and colonies of Zapopan, preceded by celebrations and processions organized by the churches and local faithful. From October 9 to October 11, she stays in the Cathedral. At dawn on the 12th, she leaves her sanctuary, in the midst of one of the most crowded processions in the country. In 2019, before the pandemic, it was attended by almost two million people.

The pilgrimage, or *romería*, begins after the 5:00 a.m. mass, with people already waiting in the streets, having established their place during the night in order to see the Virgin pass by. The swirling trails and drums of sixty-five thousand dancers precede the procession, formed into more than a hundred groups to dance for her. The dancers recreate the indigenous identity that has always been denied in this city, but which is also visible in the many peddlers of indigenous origin that participate in the celebration.

The parish groups go behind the dancers, and, after them in a special carriage, the Virgin in her *niche*, surrounded by her Guard of Honor. Behind them go the *pajareros*, men carrying tall cages full of birds that fill the air with their trills. Today these are all traditional characters, filled with nostalgia.

With the pandemic, the "procession of the Virgin" to her sanctuary became virtual. This is the first time this has happened since 1734 when this procession began. The operation included street closures so that the pilgrims would not approach the Virgin and while the procession, without the faithful and without dancers, was made physically, it was transmitted on television and online. To the sadness of the faithful, this year the authorities have again decided that the "patroness of lightning and storms" will have a similar procession in order to avoid large crowds. However, it is very likely that like last year, the faithful will congregate anyway, lining the fences that will be used as barriers.

For some, faith moves mountains, and this year, we can expect alternate pilgrimages and lighted cell phones behind the Virgin, but from a distance.



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The Lake Gonfoterio, Paleontological Heritage of the Lake

By Gabriel Vázquez Sánchez, General Director, Aipromades

At the beginning of the 21st century, Lake Chapala experienced a severe three-year drought that retreated from the shore leaving large extensions of its bed uncovered. On Thursday, April 13, 2000, Juan Santos Enciso, a resident of Santa Cruz de la Soledad, went to the lake with his family to spend a day in the countryside. He was walking looking for stones to make a campfire when he stumbled upon what he thought was the root of a tree. He stopped to look at it carefully and it seemed to him that it had the shape of a bone. As he tried to remove it, he realized it was of a larger size and continued to stir around until a large part of the skeleton of a large tusked animal was exposed on its side. "It must be the remains of a mammoth," he thought, and alerted the authorities of the Municipality of Chapala.

The news spread quickly and many people went to see the skeleton. Juan himself organized the protection of his find, fencing it in and setting up guards until three days later Professor Oscar J. Polaco, a researcher from the Laboratory of Archaeozoology of the National Institute of Archaeology (INAH), who was working in the recently inaugurated Museum of Paleontology of Guadalajara and who was a specialist in Pleistocene fauna, arrived to analyze the find and issue a first report. It did not take him long to identify the species and the importance of his discovery: it was definitely not a mammoth, it was a prehistoric animal, a gonphotherium, its skeleton was almost complete and its state of preservation was extraordinary.

The work of cleaning and rescuing the bones lasted all Easter week of that year and involved a legendary team of specialists for Jalisco Paleontology: Federico Solórzano Barreto and Otto Schöndube. Due to their fragile state, they were sent to the Laboratory of the Museum of Paleontology, where they were given conservation treatment, replicas were made to assemble a model for exhibition and the original bones were kept.

There was a debate about their final destination, since the community of Chapala demanded their safekeeping in the old train station, at that moment still in the process of being rehabilitated as a Culture Space. However, the magnitude of its scientific value forced its custody in the Museum of Paleontology of Guadalajara where it is



in permanent exhibition and where it fulfills its role of spreading knowledge. There the specialists completed the story: 27,500 years ago, a 60-year-old male *gonphotherid*, suffering from arthritis, was trapped in the mud of Lake Chapala. The mud of the lake substrate preserved his remains until Juan discovered the most complete and well-preserved specimen of *Stegosmastodon primitivus* of its species in the world.

They are an extinct family of *proboscideans*, which lived between the Miocene and the Holocene. It had morphological characteristics similar to those of the elephants we know, 2.8m tall at the shoulder, weighing more than 5 tons, with straight frontal defenses. It fed mainly on grasses, although it also included other grasses such as tender shoots of trees and various vegetables that it found in ecosystems with climates usually of a temperate to warm type.

The natural riches of the lake, such as the *Gonfoterio*, the petroglyphs jealously guarded by the mountains and the vestiges of ancient peoples that populated the shore constitute an important paleontological and archeological heritage. This important biocultural wealth is being revalued and must be integrated into the awareness and knowledge of our land. Therefore, it is still a citizen demand to manage that a replica of the *Gonfoterio* be housed in some Lakeside institution and return to this ancient neighbor, a reference of our time and a sign of identity for our community.

Museum of Paleontology of Guadalajara. Av. Dr. R. Michel 520, corner with Calz. González Gallo, Guadalajara 44460 Guadalajara, Jalisco, Mexico.

El Gonfoterio del Lago, patrimonio paleontológico ribereño.

Por Gabriel Vázquez Sánchez, General Director, Aipromades



A inicio del siglo XXI, el Lago de Chapala experimentó una severa sequía de tres años que replegó la ribera dejando grandes extensiones de su lecho al descubierto. El jueves 13 de abril del año 2000, Juan Santos Enciso, vecino de Santa Cruz de la Soledad, acudió al Lago con su familia para pasar un día de campo. Caminaba buscando piedras para hacer una fogata cuando tropezó con lo que pensó era la raíz de un árbol. Se detuvo a observarla detenidamente y le pareció que tenía la forma de un hueso. Al intentar extraerla se percató que tenía una magnitud mayor y siguió removiendo alrededor hasta que se expuso de costado gran parte de la osamenta de un animal de grandes colmillos. “Deben ser los restos de un mamut”, pensó, y avisó a las autoridades del Ayuntamiento de Chapala.

La noticia se difundió rápidamente y muchas personas fueron a ver la osamenta. El mismo Juan organizó la protección de su hallazgo, cercando y montando guardias hasta que tres días después arribó el profesor Óscar J. Polaco, investigador del Laboratorio de Arqueozoología del Instituto Nacional de Arqueología (INAH) quien estaba trabajando en el recién inaugurado Museo de Paleontología de Guadalajara y quien era especialista en fauna pleistocénica, para analizar el hallazgo y emitir un primer dictamen. No tardó mucho tiempo en identificar la especie y la importancia de su descubrimiento: definitivamente no era un mamut, se trataba de un animal prehistórico, un gonfoterio, su osamenta estaba casi completa y su estado de conservación era extraordinario.

Los trabajos de limpieza de los huesos y su rescate se extendieron toda la semana santa de aquel año e incorpo-

raron a un equipo de especialistas legendario para la Paleontología de Jalisco: Federico Solórzano Barreto y Otto Schöndube. Por su estado de fragilidad fueron enviados al Laboratorio del Museo de Paleontología, donde se les dio tratamiento de conservación, se realizaron réplicas para armar un modelo para exposición y se resguardaron los huesos originales.

Hubo un debate acerca de su destino final, ya que la comunidad de Chapala demandaba su resguardo en la antigua estación de Tren, aún en proyecto de ser rehabilitada como Casa de Cultura. Sin embargo, la magnitud de su valor científico obligó a su custodia en el Museo de Paleontología de Guadalajara donde se encuentra en exhibición permanente y donde cumple con su rol de divulgación del conocimiento. Ahí los especialistas completaron la historia: hace 27,500 años, un gonfoterio macho, de 60 años y enfermo de artritis quedó atrapado en el fango del Lago de Chapala. El barro del sustrato lacustre conservó sus restos hasta que Juan descubrió el ejemplar de *Stegomastodon primitivus* más completo y en mejor estado de su especie en el mundo.

¿Qué es un Gonfoterio? son una familia extinta de proboscídeos, que vivieron entre el Mioceno y el Holoceno. Tenía características morfológicas semejantes a las de los elefantes que conocemos, de 2.8 m de altura al hombro, con más de 5 toneladas de peso, con defensas frontales rectas. Se alimentaba principalmente de pastos, aunque también incluía otras hierbas como brotes tiernos de los árboles y de diversos vegetales que encontraba en ecosistemas con climas usualmente de tipo templado a cálido.

Las riquezas naturales del Lago, como el Gonfoterio, los petroglifos guardados celosamente por las montañas y los vestigios de pueblos antiguos que poblaron la ribera constituyen un importante patrimonio paleontológico y arqueológico. Esta importante riqueza biocultural está siendo revalorada y debe ser integrada en la conciencia y conocimiento de nuestra tierra. Por ello, sigue siendo una demanda ciudadana gestionar que una réplica del Gonfoterio sea albergada en alguna institución ribereña y volver a este antiguo vecino, un referente de nuestro tiempo y una señal identitaria para nuestra comunidad.

Museo de Paleontología de Guadalajara. Av. Dr. R. Michel 520, esquina con Calz. González Gallo · Guadalajara 44460 Guadalajara, Jalisco, México.

Tapalpa: A Magical Mountain Town

By Harriet Hart

For the last year and a half, my husband and I have escaped the monotony of the COVID lockdown by taking a weekly drive to somewhere scenic. My personal favorite is the mountain town of Tapalpa, only two and a half hours from Lakeside.

“It’s a lovely location, situated at about 1,950 metres (6,400 ft.) And is one of the 83 designated “*Pueblos Mágicos*”, or magic towns found throughout Mexico,” writes Suzanne A. Marshall. “Tapalpa was the fifth town to earn this designation that is only awarded to towns with real natural beauty; cultural richness, traditions, historical relevance and more.” Tapalpa means “place of coloured earth” and is derived from the ancient *Nahuatl* language spoken by the Aztecs and many of Mexico’s indigenous civilizations.

Tony Burton, author of *Western Mexico A Traveler’s Treasury*, also has high praise for Tapalpa: “Largely because of the strict enforcement of building regulations which mandate tile roofs, wooden doors, windows wider than they are tall, and so on, Tapalpa retains a picture-book appearance, despite rapid growth in the past few decades. It has been discovered by rich Tapatíos . . . by artists in search of a relaxing yet creative atmosphere . . . and by day-trippers who come to enjoy the cool mountain air . . .”

As one of those day trippers, I’ve visited this *Pueblo Magico* several times over the years, once in search of Jalisco’s novelist Juan Rulfo with my book club, another time with a van full of visitors from New England. Often, my husband and I have followed John and Rosemary Keeling on birding expeditions there. The Keelings like to visit Tapalpa every two or three months because there are several species of birds (none of them migratory) that live in the forests there; the elevation is another 1,500 feet higher and one can spot slated throated redstarts, white breasted nuthatches, Arizona woodpeckers and buff breasted flycatchers, to name just a few. John reminded me that the birds are in the trees on the north side of Tapalpa, while meadows of wild flowers are in the open fields on the south side of town.

At this time of year, these mountain meadows are

awash with colorful wildflowers. Rosemary (who can identify birds and flowers) tells me they are pink and yellow cosmos. The cosmos flower is native to Mexico. Spanish priests named them “cosmos”, a direct derivative of “*kosmos*” from the Greek — meaning world order. The priests thought the evenly placed petals symbolized the order and harmony of the universe.

There are over 20 known species of cosmos, but all belong to the *compositae* genus, members of the *Asteraceae* family, which includes daisies, sunflowers and asters. Spanish explorers took them home to Spain in the 1500s, where the seeds were collected and propagated. A cultivated variety was introduced to American gardens in the 1800s.

In addition to their ornamental value, cosmos flowers have medicinal uses. In Brazil, the flower has long been used to treat malaria. It also contains lutein, a compound said to have powerful anti-inflammatory and antioxidant properties. More romantically, the cosmos is the birth flower for the month of October and the flower given to couples on their second wedding anniversaries.

Tapalpa also boasts an unusual rock formation, *Las Piedrotas*, huge boulders set in a broad meadow, overlooking a stream. The *Piedrotas* are seven kilometers along the road to Chiquilistlán. This is another great place to spot birds, and to bask in the peace and quiet of the natural setting. When I first visited Tapalpa one could wander freely among these rocks; now they are fenced off and at the moment, closed to tourists as many tourist sites are. You can still, however, admire them from the roadway.

The town itself is a great spot to explore; there is a lovely plaza with an unusual modern red brick church that some (like author Tony Burton) find “ugly”, but which I personally like. It has a fine set of stained glass windows depicting the authors of the Christian gospels. Nearby stands a museum, and a good restaurant overlooking the plaza.

So, if you’ve got a case of cabin fever, I recommend taking a day trip to Tapalpa. Let the fresh mountain air, the smell of pines, the beauty of the meadows and the picturesque town, restore your spirits.

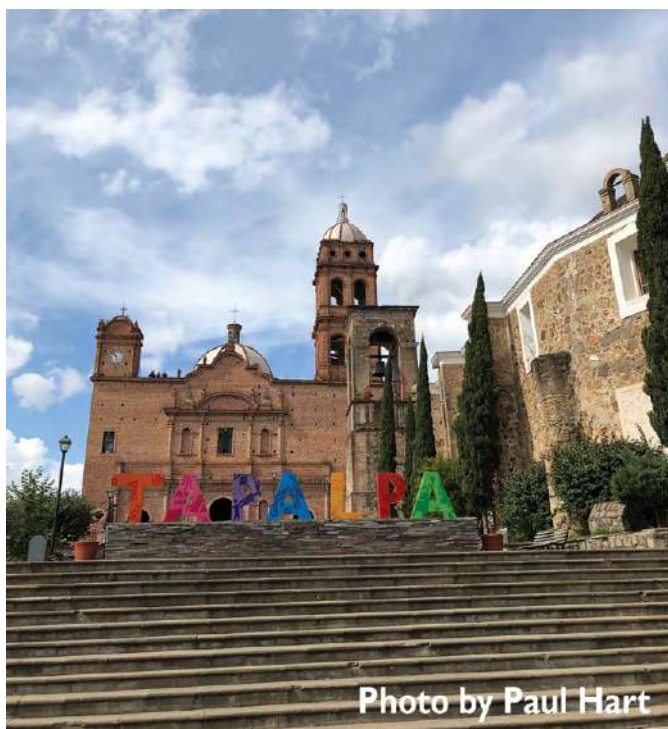


Photo by Paul Hart

Tapalpa: Un mágico pueblo de montaña

Por Harriet Hart

Durante el último año y medio, mi esposo y yo hemos escapado de la monotonía del encierro de COVID haciendo un viaje semanal a algún lugar pintoresco. Mi favorito es el pueblo de montaña de Tapalpa, a sólo dos horas y media de Lakeside.

“Es un lugar encantador, situado a unos 1,950 metros y es uno de los 83 “Pueblos Mágicos” que se encuentran en todo México”, escribe Suzanne A. Marshall. “Tapalpa fue el quinto pueblo en obtener esta designación que sólo se otorga a pueblos con verdadera belleza natural; riqueza cultural, tradiciones, relevancia histórica y más”. Tapalpa significa “lugar de tierra coloreada” y deriva de la antigua lengua náhuatl que hablaban los aztecas y muchas de las civilizaciones indígenas de México.

Tony Burton, autor de *Western Mexico A Traveller's Treasury*, también tiene grandes elogios para Tapalpa: “En gran parte debido a la estricta aplicación de las normas de construcción que obligan a tener techos de teja, puertas de madera, ventanas más anchas que altas, etc., Tapalpa conserva un aspecto de libro de imágenes, a pesar del rápido crecimiento de las últimas décadas. Ha sido descubierta por tapatíos ricos... por artistas en busca de una atmósfera relajante y creativa... y por excursionistas que vienen a disfrutar del aire fresco de la montaña...”

Como uno de esos excursionistas, he visitado este Pueblo Mágico varias veces a lo largo de los años, una vez en busca del novelista jalisciense Juan Rulfo con mi club de lectura, otra vez con una furgoneta llena de visitantes de Nueva Inglaterra. A menudo, mi marido y yo hemos seguido a John y Rosemary Keeling en sus expediciones de observación de aves. A los Keeling les gusta visitar Tapalpa cada dos o tres meses porque hay varias especies de aves (ninguna de ellas migratoria) que viven en los bosques de allí; la elevación es de otros 1,500 pies más alta y uno puede ver colirrojos de garganta pizarrosa, trepadores de pecho blanco, pájaros carpinteros de Arizona y mosqueros de pecho buff, por nombrar sólo algunos. John me recordó que los pájaros están en los árboles del lado norte de Tapalpa, mientras que los prados de flores silvestres están en los campos abiertos del lado sur de la ciudad.

En esta época del año estos prados de montaña están inundados de coloridas flores silvestres. Rosemary (que sabe identificar pájaros y flores) me dice que son cosmos rosas y amarillos. La flor del cosmos es originaria de México. Los sacerdotes españoles las llamaron “cosmos”, un derivado directo del griego “kosmos”, que significa orden mundial. Los sacerdotes pensaban que los pétalos colocados uniformemente simbolizaban el orden y la armonía del universo.

Se conocen más de 20 especies de cosmos, pero todas pertenecen al género *Compositae*, miembros de la familia *Asteraceae*, que incluye margaritas, girasoles y ásteres. Los exploradores españoles los llevaron a España en el siglo XVI, donde se recogieron y propagaron las semillas. En el siglo XIX se introdujo una variedad cultivada en los jardines estadounidenses.

Además de su valor ornamental, las flores de cosmos tienen usos medicinales. En Brasil, la flor se utiliza desde hace tiempo para tratar la malaria. También contiene luteína, un compuesto al

que se atribuyen potentes propiedades antiinflamatorias y antioxidantes. Desde el punto de vista romántico, el cosmos es la flor de nacimiento del mes de octubre y la flor que se regala a las parejas en su segundo aniversario de boda.

Tapalpa también cuenta con una inusual formación rocosa, Las Piedrotas, enormes rocas situadas en una amplia pradera, con vistas a un arroyo. Las Piedrotas están a siete kilómetros de la carretera a Chiquilistlán. Este es otro gran lugar para avistar aves, y para disfrutar de la paz y la tranquilidad del entorno natural. Cuando visité Tapalpa por primera vez se podía pasear libremente entre estas rocas; ahora están valladas y, de momento, cerradas a los turistas como muchos sitios turísticos. Sin embargo, todavía se pueden admirar desde la carretera.

El pueblo en sí es un gran lugar para explorar; hay una bonita plaza con una inusual y moderna iglesia de ladrillo rojo que algunos (como el autor Tony Burton) encuentran “fea”, pero que a mí personalmente me gusta. Tiene un buen conjunto de vidrieras que representan a los autores de los evangelios cristianos. Cerca hay un museo y un buen restaurante con vistas a la plaza.

Así que, si tienes mucho stress, te recomiendo que hagas una excursión de un día a Tapalpa. Deja que el aire fresco de la montaña, el olor de los pinos, la belleza de los prados y el pintoresco pueblo, te devuelvan el ánimo.

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Architect of the turn of the century (XIX-XX)

By Arabella González

Ernesto Fuchs was a German engineer and architect who emigrated, first to the U.S. and then to Mexico, as a representative of an American machinery company. He arrived in Guadalajara in 1895 to establish a branch office, but after a year of residing in the city, he resigned and started his own business. Fuchs was a multi-faceted man because he was a scientist, urban planner, cartographer, inventor, and architect. He developed and promoted the first colony to the west of the city, the so-called *Colonia Francesa*, the first “hygienist” colony in the country. The Colonia Francesa, of only 20 blocks, is today little known by this name because it was absorbed into the perimeter of what is now called *Colonia Americana*. He built there about 20 residences with the historicist language of the time. Beautiful villas of European and American influences that contrasted with what was built for nearly 400 years in the city, architecture of Spanish heritage; in which the wall predominated over openings, houses built with sidewalks, rooms around a central courtyard.

Fuchs’ architecture represented a change and a novelty for the time because he introduced the chalet concept: houses with surrounding gardens, country details, gabled roofs, towers, and large windows in keeping with the revivals, so fashionable in various American cities, and whose styles and new architectural vocabulary was received by correspondence through the magazine *The Inland Architect and News* records. Although Fuchs incorporated his own particular stamp, among other things, because he designed ornamental moldings in which he reproduced architectural elements of antiquity to include them in his residences and which, in time, he would also market under the name of *Eurka*. Some of these figures, made with a cement mixture that he patented, still survive today.

An example of this is the house located at 1784 Justo Sierra Street and, above all, the house at Ramos Millán on the corner of Justo Sierra. It is worth mentioning that, in the beginning, his works were not well received by the locals, “small feudal castles,” a local critic called them.

Therefore, his first clients were foreigners like him, primarily French, who commissioned his first works, but which today are emblematic of Guadalajara at the turn of the century, among them: the Clover Lawn House, on Avenida La Paz 2000, corner of Atenas Street; *Villa Clémentine*, on Hidalgo Avenue 1393, corner of Progreso; a house on Contreras Medellín 556, or the house with a tower on Libertad Avenue 1903, right in front of the now called *Vía Libertad*. One of his most important buildings was the extension of the *Fábricas de Francia*, a project with which he earned local fame, but which unfortunately was demolished to make way for the extension of Juárez Avenue in 1948.



Despite all this, Ernesto Fuchs is little known. Although his economic activities in the region were prosperous, he had to flee with his family to the U.S. due to a diplomatic conflict with foreigners living in Guadalajara. Sometime later, he returned to the city without his family in an attempt to reactivate his business. Later his wife Carlota would join him, but when she died in 1942, Fuchs was hospitalized for senile dementia in the psychiatric hospital *San Juan de Dios*, where he would die that same year in an unfortunate financial situation. His remains lie in the *Mezquitán pantheon*.

Today, we know this extraordinary character because the architectural historian Jesús Najer Fierro found part of his archives at the University of Texas. At *Arquitónica* publishing house, we have rescued this research from by recognizing a singular character who left us an essential link in the history of Guadalajara, materialized in the form of beautiful mansions that survive today in various neighborhoods of this city. Unparalleled testimonies of a period of splendor.



Example of molding on Ramos Millán house on corner of Justo Sierra (actual photo)
Ejemplo de Molduras en Casa en Ramos Millán esquina Justo Sierra (foto actual)



Casa Clover Lawn

Ernesto Fuchs, el arquitecto del cambio de siglo (XIX-XX)

Por Arabella González

Ernesto Fuchs fue un ingeniero y arquitecto alemán que emigró, primero a Estados Unidos y después a México, como representante de una empresa estadounidense de maquinaria. Llegó a Guadalajara en 1895 con la intención de establecer una sucursal, pero al año de residir en la ciudad, renunció y emprendió sus propios negocios. Fuchs fue un hombre polifacético, porque además de arquitecto, fue científico, urbanista, cartógrafo e inventor. Él desarrolló y promovió la primera colonia al poniente de la ciudad, la llamada Colonia Francesa, conocida por ser la primera colonia “higienista” del país. La Colonia Francesa de apenas 20 manzanas, hoy es poco conocida con este nombre porque ha sido absorbida dentro del perímetro de lo que hoy se denomina Colonia Americana. Y allí construyó cerca de 20 residencias con el lenguaje historicista del momento, villas de influencias europea y estadounidense que contrastaban con lo que se había estado construyendo por cerca de 400 años en la ciudad, arquitectura de herencia española en la que predominaba el muro sobre vanos, casas construidas a paño de banquetas, habitaciones alrededor de un patio central.

La arquitectura de Fuchs significó un cambio y una novedad para la época, porque introdujo el concepto de chalet: casas con jardines circundantes, detalles campestres, techos a dos aguas, torreones y grandes ventanales en coherencia con los revivals, tan de moda en diversas ciudades estadounidenses, y cuyos estilos y nuevo vocabulario arquitectónico lo recibían por correspondencia por medio de la revista *The Inland Architect and News records*. Aunque Fuchs incorporó su sello particular, entre otras cosas porque diseñó molduras ornamentales en las que reproducía elementos arquitectónicos de la antigüedad para incorporarlos en sus residencias y que, con el tiempo, también comercializaría con el nombre de Eurka.

Todavía hoy sobreviven algunas de estas figuras realizadas con una mezcla de cemento que él mismo patentó, ejemplo de ello es la casa que se ubica en la calle Justo Sierra 1784 y, sobre todo, la casa de Ramos Millán esquina Justo Sierra. Cabe mencionar que, en sus inicios, sus obras no fueron bien recibidas por los locales, “pequeños castillos feudales”, las llamó un crítico

local. Por ello, sus primeros clientes fueron extranjeros como él, franceses en su mayoría, que le encomendaron sus primeras obras, pero que hoy son emblemáticas de la Guadalajara del cambio de siglo, entre ellas: la Casa Clover Lawn, en la avenida La Paz 2000, esquina calle Atenas; Villa Clémentine, en Av. Hidalgo 1393, esquina Progreso; casa en Contreras Medellín 556, o la casa con torreón en la avenida Libertad 1903, justo enfrente de la hoy llamada Vía Libertad. Uno de sus edificios más importantes fue el de la ampliación de las Fábricas de Francia,

proyecto con el que se granjeó fama local, pero que por desgracia fue demolido para dar paso a las obras de ampliación de la avenida Juárez en 1948.

A pesar de todo lo anterior, a Ernesto Fuchs se le conoce poco, pues si bien sus actividades económicas en la región fueron prósperas debió salir huyendo con su familia a Estados Unidos debido a un conflicto diplomático que tuvo con extranjeros residentes en Guadalajara. Tiempo después regresó a la ciudad sin su familia, en un intento por reactivar sus negocios, más tarde se reuniría con él su esposa Carlota, pero al morir ella, en 1942, Fuchs fue internado por demencia senil en el hospital psiquiátrico San Juan de Dios, donde moriría ese mismo año en una lamentable situación financiera. Sus restos yacen en el panteón de



Mezquitán.

Hoy tenemos conocimiento de este personaje extraordinario gracias a que el historiador de arquitectura tapatío Jesús Najar Fierro encontró parte de sus archivos en la Universidad de Texas, y en la editorial Arquitónica rescatamos esta investigación para valorar a un personaje singular que nos legó un importante eslabón de la historia tapatía, materializada en forma de bellas casonas que hoy sobreviven en diversas colonias de esta ciudad. Testimonios insobornables de un periodo de esplendor. villas of European and American influences that contrasted with what was built for nearly 400 years in the city, architecture of Spanish heritage; in which the wall predominated over openings, houses built with sidewalks, rooms around a central courtyard.



COVER STORY

Indigenous Nations: Possibilities for the Future

By Luis F. Pacheco

Mexico's cultural richness lies in its diversity. One cannot understand the country without it. Perhaps the most important universal value, says Amin Maalouf, is that no culture disappears. When a culture is lost, a world is lost. And with it, valuable possibilities to build more humanizing vital projects, to flourish.

Inclusion, diversity, equity, and access are vital issues in contemporary societies. Approximately 40% of the U.S. population and 31% of the Canadian population are black, Asian, indigenous Hispanic, or a national heritage that could make them a person of color (or visible minority to use a Canadian term). In Mexico, 17 million people belong to one of the groups that make up ethnic diversity, own about one-fifth of the national territory, its natural resources one of its sources of pride.

The great challenge of diversity inclusion is that it does not occur naturally. The repetition of behaviors and social patterns throughout history inevitably leads us to establish roles and stereotypes that become normalized and rigid. Talking about diversity and inclusion implies breaking the status quo and shaking up entrenched structures. To implement actions that lead us to include this diversity, we must at least make an effort to consider that there are others in different and much more vulnerable situations.

Access and inclusion are social, historical debts for people who have been excluded because of their culture, their gender identity, their disability, their appearance, etc.

What in discourse may seem a reality, in practice, may fall short. That is the paradox of inclusion and diversity in Mexico. According to a PageGroup survey, only three out of ten organizations in our country are intentionally inclusive.

Mexico recognizes itself as a pluridiverse country, with great contrasts, especially in economic and cultural matters. One of the groups that have been systematically violated throughout history is undoubtedly the indigenous

peoples. There are 16,933,283 indigenous people in Mexico, representing 15.1% of the total population. However, the country's indigenous population continues to face numerous challenges daily.

Sixty-eight indigenous nations are living in Mexico. Each one speaks their own native language. They are organized into 11 linguistic families and are derived from 364 dialectal variants. This is not a minor fact, since in Mexico, one of the factors used to identify someone as indigenous is precisely the use of a particular language.

The indigenous communities continue to be the most vulnerable to the situation of inequality; 69.5% of the indigenous population, 8.4 million people, experience a situation of poverty, and 27.9%, 3.4 million people, extreme poverty. In addition, 43% of speakers of an indigenous language have not completed primary education, while 55.2% work in low-skilled manual jobs.

The vision of national development has also been imposed on indigenous territories through large infrastructure projects without considering their participation, needs, and aspirations, which puts at risk the survival of the peoples as collective entities.

Throughout history, there have been numerous rebellions of indigenous nations against the Mexican State. Some of the best known are: The Caste War in the Yucatan peninsula that began in 1847; the so-called Chamula Rebellion in Chiapas in 1869 and the Yaqui War in Sonora, which lasted between 1870 and 1880. The State has been profoundly violent in the way it confronted and punished these rebellions. These armed resistances can be traced back to the very recent uprising of the Zapatista Army of National Liberation in 1994.

Indigenous movements and organizations representing communities exercise a broad convening power. They historically have been fundamental in the processes of social change, such as voting rights, human rights, environmental protection, marriage equality, education, etc.

As mentioned above, cultural diversity is a feature of all societies. Therefore, it is essential to recognize that it is also present within the different indigenous nations. They are far from being a homogeneous people, culturally speaking.

Even so, we have much to learn from their organizational and governance structures: their communality. This organization form is based on an assembly structure that does not generate a political class. In it, public service is lived as a service. Servants or positions do not imply an economic remuneration; there is no campaign to occupy the position; it can even be said that people do not want it because it means a year of service without salary. It is an option to create a life in common, "to make a life together."

From doing this, one interprets one's existence, the society in which one lives, the environment that surrounds us, and what we could call the supernatural world. Although this is an abstraction, it has very concrete expressions in indigenous life, such as in land, life, and work.

In short, the communities of indigenous peoples can share with us and teach us how to reconstruct fundamental dimensions of life and social organization. This requires, first of all, disarticulating the ideas and daily practices that pretend to make us believe that we should not question the conditions in which we live. Perhaps in this way, by re-imagining and discovering what we can forge with other cultures, we can respond to the Zapatista call "to build a world where many worlds fit".



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ACTIVITIES & EVENTS

Pull Out

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Main Gate: Monday to Friday 9:00 a.m. - 2:50 p.m. | Saturday 9:00 a.m. - 1:50 p.m.

LESSONS (M)

Basic Principles of Drawing/Painting	T 9-11	
		Email jorge.garcia003@gmail.com
Children's Art	SAT 10-12, Invitation only	
Exercise	M+W+F 9-9:50	
Hurachess Club*	SAT 12-1*	
Intermediate Hatha Yoga	T+TH 2-3:30	
Introduction to Lakeside zoom	8 October, 9-12	
Introduction to Lakeside	15 October 9-12	
Introduction to Spanish (S)	7,14,21 Sept, 12-1:30, Cost	
Line Dancing, redheadinmexico@gmail	T + TH 10-11:15	
Low Impact Aerobics	M+W 10-11	
Mudlarks Pottery Introduction to Ceramics (S)	M+F 11-1	Cost + registration
Mudlarks Pottery Open Studios (S)	M+F 10-2	
PEP & Prueba Mexico Series (S)	See the LCS website + Cost	
Portraiture for Beginners (S)	TH 12-1:30	zoearmiger@gmail.com to register
Stretch & Balance, harry_bertram@hotmail.com	T+TH 8:45-9:45	
Spanish in Action classes (español en acción)	See LCS website or in the office for more info	
Tech Help via Email	lcs.tech.training@gmail.com	
Write to a Prompt Writers' Group	TH 10-12	

LIBRARIES (M)

Book Library	M-Sat 10-1:30
DVD, Books on Tape & Library of Congress Talking Books Library. To order books on-line, you must use a computer or a tablet/iPad. It is not possible to order using a cell phone. Go to lakechapalasociety.com & select libraries/English.	

SOCIAL ACTIVITIES (M)

Bridge4Fun	T+F 1-4:30
Discussion Group	W 12-1:30
English/Spanish Conversation* Open to public	Sat 12-1:30*
Everyday Mindfulness Zoom, barbarahildt@gmail.com	M 10:00
Game Group	TH 1-4
HOT Science Zoom, hotsciencelcs@gmail.com	T 1:45
Scrabble	F 11:30-1:30
Tournament Scrabble	T 12-1:50

HEALTH INSURANCE*

Hospital San Antonio	TH 10-12
IMSS & Immigration Services	M+T 10-1
	Call for Appointment 333-157-9472 No sign up
Lakeside Insurance	T+TH 11-2

HEALTH & LEGAL SERVICES*

Becerra Immigration	TH 10:30-12:30
Intercam Banking Services	M-F 10-1
La Pueblita	2nd & 4th T 10-12
Optometrist Claravision (S)	TH 9-4
	Call for appointment 331-411-1178
Skin Cancer Screening (S)	2nd+4th W 10-12:30
	Sign up at LCS office
Solbes & Solbes	2nd Monday 10 to 12.

SERVICE & SUPPORT GROUPS*

Al-Anon (Spanish)	M 6-7:30, W 5:30-7:30
ASA Board Meeting	Last W, 10:30-12
Dementia Support Group	T 11:30-1:30
Diabetes Support Group	Zoom, 1st F 11:00 welchk4diabetes@gmail.com
Information Desk	M-Sat 10-1:30
Lakeside AA	M+TH 4:30-5:30
Needle Pushers	T 10-11:45
Open Circle	Sun 10:30-11:30
Pueblo Magico	M 6-9
Toastmasters	M 7-9

NEW ACTIVITIES:

- **Dementia Support Group:** Tuesdays, 11:30-1:30, Maestro patio (old smoking patio). Join our caregiver's support group. The goal is to offer caring support for those dealing with spouses who have dementia. We will get acquainted; share stories and offer positive examples of things we have found to be helpful. Contact Cathey Merrill, 713-253-3537, mexamigos@att.net
- **La Pueblita** returns on the 2nd & 4th Tuesdays from 10-12 on the blue umbrella patio to discuss living options and membership plans for residential living at the La Pueblita.
- **Mudlarks Pottery Introduction to Ceramics:** Open to members, covers basic hand building techniques, glazing & finishing. Meets Monday & Friday, 11 am to 1 pm. Fee: Per calendar month: \$500 MN, plus \$500 MN for 12 pounds of clay. Registration limited to 6 participants, register after the 25th of the previous month.
- **Mudlarks Pottery Open Studio:** Open to members who have completed one month Introduction to Ceramics — chance to work independently. Meets Monday & Friday, 10am-2pm. Fee: Per calendar month: \$500 MN. Clay may be purchased as needed, \$500 MN for 12 pounds. Registration for Open Studios is any time.
- **Solbes & Solbes**, the 2nd Monday of the month from 10-12 on the Blue Umbrella patio area. Legal assistance in civil, family and criminal matters. Everything related to wills, divorces and all kind of contracts.

LCS HEALTH DAY

LCS will offer a health day for current LCS members only in mid November 2021. Details are to be determined. Shots to be offered include: Flu, 5Year Pneumonia, Pevnar 13 Pneumonia. Proof of current LCS membership status is required prior to preregistration and payment. Attendees will be assigned a time for their shots to be given. Receipt of payment must be presented to receive shots. Cash only, no credit cards accepted. Health Day is NOT open to the public.

DRIVER'S LICENSE

ALFREDO PÉREZ

Fee: \$400 Monday, from 3 to 4:30 pm

We will provide you with the necessary knowledge to obtain a new license or to renew it. Material will be sent over email previous to the class.

Oct 04 class & 13 visit to the Driver's License office

INTRODUCTION TO LAKESIDE

RACHEL MCMILLEN

Online \$400 Friday Oct 15 From 9 am to 12 pm
In person \$600

Monday, Oct 04 From 9 am to 12 pm

Where exactly is Lakeside, Lakeside Communities, Ajijic Village, Fiestas and LCS. Health & Medical, Eating Out - Eating In, Money - Banks & ATM's, Churches, Entertainment & Recreation, Transportation, Accommodation & Utilities. There's always a world to know.

INTRODUCTION TO SPANISH

INEZ DYER Tuesday, Oct 05, 12 & 19
Fee: \$350 From 12 noon to 1:30 pm

3-sessions class. The instructor will introduce learners to Spanish pronunciation, some vocabulary and social protocols.

SPANISH CONVERSATION

Fee: \$650 pesos (2 classes/week for 3 weeks)

Beginners: Mon & Wed Nov 29 Dec 15
from 9-10:20am

Intermediate: Mon & Wed Nov 29 - Dec 15
from 11-12:20pm

Advanced: Tue & Thu Nov 30 - Dec 16
from 9-10:20am

This course will offer you the linguistic skills to carry out day-to-day activities in Spanish with the simulation of real situations, guided conversations, questions, description of images and interactive activities.

Enrollment at LCS Office or LakeChapalaSociety.com
MEMBERS ONLY. Registration requires payment. There is no refund.
We will follow COVID protocols with no exception.

MEXICAN MANNERS

ALFREDO PÉREZ Thursday, Oct 14
Fee: \$350 from 1 - 3:30pm

Cultural shock is a normal part of life when you move to another country. Learn why the behaviour of your new neighbors differs from your own. Our intention it help you understand cultural differences and promote real and positive coexistence.

MEXICAN SALSAS

ANA MORENO Monday, Oct 25
Fee: \$400 from 12 to 1:30pm

Learn how some of the favorite Mexican salsas in the region are made. What ingredients you need, how and where to buy them. How Mexicans use them. What food you can dress with them.

POZOLE MÍO!

ANA MORENO Wednesday, Oct 27
Fee: \$500 from 11am to 1pm

Let's focus on what this heritage from the Pre-Hispanic times is now for the Mexican culture. The pozoles will prepare are Pozole Blanco, Pozole, Rojo, Pozolillo and will talk about some variants.

FROM CACAO TO THE TABLE

ANA MORENO Friday, Dec 03
Fee: \$650 from 10am to 1pm

LCS and Casa Cacau bring you this must-take class to flavor up your day! In this workshop you will learn to identify and recognize the fruit of cocoa, study the process cocoa goes through from seed to the end result of a delicious table chocolate.

Enrollment at LCS Office or LakeChapalaSociety.com
MEMBERS ONLY. Registration requires payment. There is no refund.
We will follow COVID protocols with no exception.



LCS REACHING OUT PROGRAM

Look under Activitites
Post Life & Emergency Planning.

www.LakeChapalaSociety.com



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10:30 IN THE GARDEN AT
LAKE CHAPALA SOCIETY
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CHECK THE SCHEDULE AND
MAKE YOUR RESERVATION
WWW.OPENCIRCLEAJIJIC.ORG

Presentations are subject to change
During this period, we recommend bringing a hat and bottled water, and please remove containers upon departure.
Use of mask it's mandatory and temperature checks on entry.



ATTENTION BIBLIOPHILES

By Cate Howell

Even with the Covid Delta variant still taking unwary victims, LCS has slowly returned to a resemblance of "normal." Face masks are required everywhere on campus, and hand sanitizer is available at entry gates as well as at the café, which is open, and at all offices and desks where volunteers are working to help you. The Library allows people to come in to browse and books are checked out and renewed either in person or online. One big difference from the last year and a half is that WE ARE AGAIN CHARGING LATE FEES for overdue books, a great big 2 pesos/day.

Books can be looked up in our database online. Go to the LCS website, www.lakechapasociety.com. In the middle of the page you will see a blue line across the screen, click on "library" and a small drop-down menu will open beside it. Move your cursor to "English," click on that and another menu will open, offering you several options – browse new arrivals, browse at random through the database, or search for a specific book by title, author or genre.

For those unfamiliar with genres, the genre of a book is the general category of subject matter. Fiction books have about a dozen different genres, such as science fiction, western, romance, crime fiction, mystery/suspense, thriller/intrigue, historical fiction, family relationships and so on. Non-fiction books have a much larger number of genres, including everything from architecture, archaeology, politics and government, to an assortment of history genres, depending on the part of the world you are interested in. Other genres include religion/spirituality, finance, psychology, parapsychology, travel guides, philosophy, geography and travel, true crime, cooking, home decorating, biography/autobiography, and many others.

Our library also offers books printed with oversize type, for people with vision problems. These are catalogued as Large Print, and are all grouped in one area of shelving in the middle room, for ease of browsing. So if you're tired of reading on your iPad or Kindle, come in and find some old-fashioned books that give you the pleasure of holding a book and turning real pages. Check out our online catalog and then come in and join all our other members who have already discovered our great library!

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Office 10:00 am - 1:30 pm
Monday through Saturday,
or at LakeChapalaSociety.com



Monday October 18, 2021
"Cultural History of Mexico"
Online Presentation through Zoom
By Veronica Valdovinos Riddell

6:00 PM Ajijic Time
7:00 PM Toronto Time



**Participation
Donation:
Minimum \$200
pesos
per person**

Veronica will provide a "bird's eye-view" of the rich history of Mexico. Her talk will provide an understanding of how Mexico has developed and changed over time.

You will get a sense of the incredible cultural history of Mexico and the political turmoil that has accompanied Mexican history.

Veronica is well-known to many ex-pats who live in Ajijic for her incredible tours to all parts of Mexico and this presentation will reflect the wealth of her experience.

If you want to get a good understanding of Mexico's past, present, and future, this talk will provide you with a veritable treasure of information."

Visit our website to Register & Donate to Participate

Mark your Calendars for these upcoming Events



Annual General Zoom Meeting 2021
Thursday November 18, 2021
10:00 am Ajijic Time, 11:00 am Toronto time
Registration and Further Details to Follow.



Wednesday December 8, 2021
"Holiday Sweet Treats"
Zoom Cooking Class
with Chef David Jahnke
Registration and Further Details to Follow

ARTÍCULO DE PORTADA

Pueblos Originarios: Posibilidades de Futuro

Por Luis F Pacheco

La riqueza cultural de México radica en su diversidad. El país no se entiende sin ella. Quizás el valor universal más importante, dice Amin Maalouf, es que ninguna cultura desaparezca. Al perder una cultura se pierde un mundo. Y con el, valiosas posibilidades de construir proyectos vitales más humanizantes, para Vivir Bien.

La inclusión, la diversidad, la equidad y el acceso son cuestiones vitales en las sociedades contemporáneas. Aproximadamente el 40% de la población estadounidense y el 31% de la canadiense son negros, asiáticos, indígenas hispanos, o de una herencia nacional que podría convertirlos en una persona de color (o minoría visible para usar un término canadiense). En México, 17 millones de personas pertenecen a alguno de los grupos que forman parte de la diversidad étnica, poseen alrededor de la quinta parte del territorio nacional y sus recursos naturales son unos de los orgullosos del país.

El gran reto de la inclusión de la diversidad es que no ocurre de manera natural. La repetición de conductas y patrones sociales a lo largo de la historia nos lleva, inevitablemente, a establecer roles y estereotipos que se normalizan y

se vuelven rígidos. Hablar de diversidad e inclusión implica un rompimiento del status quo y sacudir estructuras enraizadas. Para implementar acciones que nos lleven a incluir a esa diversidad tenemos que, por lo menos, hacer el esfuerzo de pensar que existen otros en situaciones distintas y mucho más vulnerables.

El acceso y la inclusión son deudas sociales tanto históricamente como en la actualidad para las personas que han sido excluidas por su cultura, su identidad de género, su discapacidad, su apariencia, etc.

Lo que en el discurso puede parecer una realidad, en la práctica se puede quedar corto, esa es la paradoja de la inclusión y la diversidad en México. De acuerdo con una encuesta de PageGroup, sólo tres de cada diez organizaciones en nuestro país son intencionalmente inclusivas.

México se reconoce como un país pluridiverso, con grandes contrastes sobre todo en materia económica y cultural. Uno de los grupos vulnerados sistemáticamente a lo largo de la historia son sin duda los pueblos indígenas. En México hay 16.933.283 indígenas, que representan el 15,1% de la población total. Sin embargo, la población indígena del país se sigue enfrentando cotidianamente a numerosos desafíos.

En el territorio mexicano habitan 68 pueblos indígenas, cada uno hablante de una lengua originaria propia, las cuales se organizan en 11 familias lingüísticas y se derivan en 364 variantes dialectales. Este dato no es menor, ya que en México, uno de los factores que se utilizan para señalar a alguien como indígena, es precisamente por el uso de una lengua

Las comunidades originarias continúan siendo las más vulnerables ante la situación de desigualdad, el 69.5% de la población indígena, 8.4 millones de personas, experimenta una situación de pobreza, y el 27.9%, 3.4 millones de personas, de pobreza extrema. Además, el 43% de los hablantes de alguna lengua indígena no concluyeron la educación primaria, mientras que el 55.2% se desempeña en trabajos manuales de baja calificación.



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La visión de desarrollo nacional también ha sido impuesta en los territorios indígenas a través de los grandes proyectos de infraestructura, sin considerar su participación, necesidades y aspiraciones, lo que pone en riesgo la supervivencia de los pueblos como entidades colectivas y su territorio.

A lo largo de la historia, han existido numerosas rebeliones de pueblos indígenas contra el Estado mexicano. Algunas más conocidas son: La Guerra de Castas en la península de Yucatán que comenzó en 1847; la llamada Rebelión de Chamula en Chiapas en 1869 y la Guerra del Yaqui en Sonora, que duró entre 1870 y 1880. El Estado ha sido profundamente violento en la manera en que enfrentó y castigó estas rebeliones. Estas resistencias armadas pueden rastrearse hasta llegar al muy reciente levantamiento del Ejército Zapatista de Liberación Nacional en 1994.

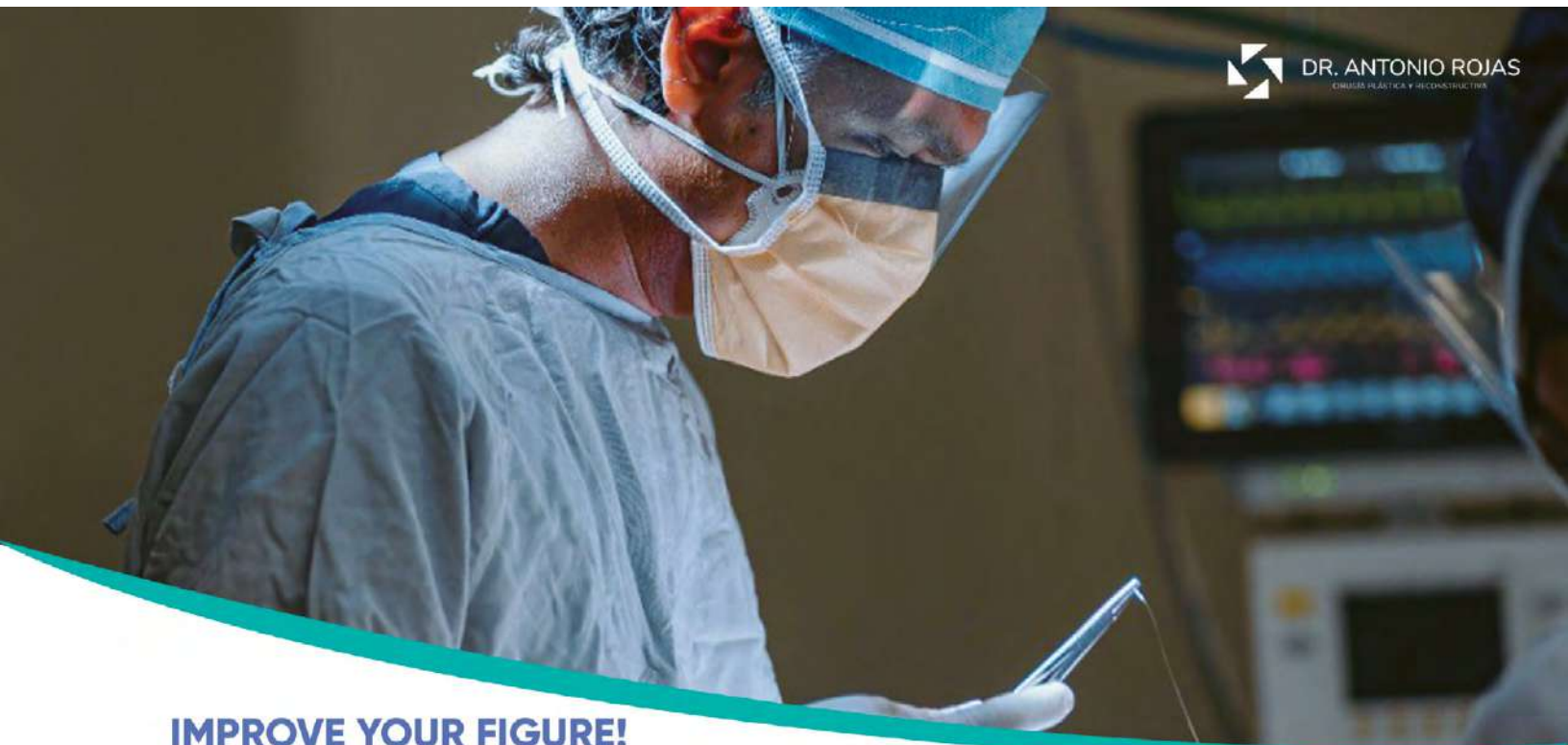
Los movimientos indígenas y las organizaciones que representan a las comunidades, ejercen un amplio poder de convocatoria e históricamente han sido fundamentales en los procesos de cambio social, como el derecho al voto, los derechos humanos, la protección del medio ambiente, la igualdad matrimonial, la educación, etc.

Como hemos dicho anteriormente, la diversidad cultural es un rasgo propio de todas las sociedades. Por ello, es importante reconocer que esta presente también

al interior de las diferentes naciones indígenas. Ellas distan de ser pueblos homogéneos, culturalmente hablando.

Aun así, tenemos mucho que aprender de sus estructuras organizativas y de gobierno: la comunalidad. Esta forma de organización se basa en una estructura asamblearia que no genera clase política. En ella el servicio público se ve como servicio. Los servidores o cargos no implican una remuneración económica, no se hace campaña para ocupar el puesto; incluso se puede decir que la gente no lo desea pues implica un año de servicio sin salario. Es una opción para hacer la vida en común, "hacer la vida entre todos juntos". A partir de este hacer es que se interpreta la propia existencia, la sociedad en la que se vive, el entorno que nos rodea y lo que podríamos llamar el mundo sobrenatural. Aunque se trata de una abstracción, tiene expresiones muy concretas en la vida indígena como la tierra, la vida y el trabajo.

En suma, las comunidades de los pueblos indígenas pueden compartírnos y enseñarnos como reconstruir dimensiones fundamentales de la vida y la organización social. Eso pasa, primero por lograr desarticular las ideas y las prácticas cotidianas que pretenden hacernos creer que no debemos cuestionar las condiciones en las que vivimos. Tal vez así, re imaginando y descubriendo lo que con otras culturas podemos forjar, es que respondamos al llamado Zapatista para construir un mundo donde quepan muchos mundos.



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Feria Maestros del Arte


What's Happening with the Feria?

By Marianne Carlson, Founder

Michoacán

- Hilario Alejos Madrigal (Grande Maestro), Piñas (pineapple pots)
- Tata Tali Neftalí Ayungua Suárez (Grande Maestro), Earth-tone & green pottery
- Adelaida Carlos Victor , Ocumicho clay figures & masks
- Familia de Alvaro de la Cruz López, Catrinas
- Tania Domínguez Gallegos , Paper from lirio
- Elena Felipe Felix/Bernardina Rivera (Grande Maestras), Olla towers (round water pots)
- Guadalupe García Rios, High-fire ceramics
- Manuel Jerónimo Reyes (Grande Maestro), Black ceramics
- Laureano Martínez Guzmán, Catrinas
- Juan Miguel Morales, Ceramics
- Juan José Orta Ramos, Hand-carved masks
- Delfino Victor Sánchez, Wood mirrors, masks, etc.
- Luisa Alcantar Moncada, Toys
- J. Sergio Velázquez García, Hand-hammered copper
- Miguel Zapala Silva , Hand-crafted guitars, wood toys

Jalisco

- Arcelia Barbero Gómez, Handmade mirrors
- Oswaldo Alvarado Jimón, *Barro bruñido y Bandera* (burnished & pottery colors of Mexican flag)
- Jose Luis Cortez Hernández, *Barro bruñido*
- Israel Ibarra M. (son of Martin Ibarra), Ceramics
- Don Pedro Mendoza Navarro, White *serapes*,
- Gerardo Ortega López, *Barro betus* (varnished with pine oil)
- Angel Ortiz Gabriel y Angel Ortiz Arana, *Barro bruñido*
- Pablo Pajarito González (*Grande Maestro*), *Barro canelo* (*cinnamon pottery*)
- Juan José Ramos Medrano, *Barro betus*
- Arnulfo Vázquez Rodríguez (*Grande Maestro*) y Jaime Eduardo Vázquez Cortes, *Barro bruñido*

Other States:

- Isabel Mendoza, Jalisco/Popatillo y Roberto Domingo Mejia Muñoz, Mexico/Popotillo-(straw painting)
- José Abraham y José Manuel Ruiz Salazar, Mexico/Carved bone
- Odilon Merino Morales, Oaxaca/Huipiles (textiles)
- Zeny Fuentes Santiago, Oaxaca/Alebrijes
- Leobardo Espiritu Rocha y Julio Laja Chichicaxtla, Puebla/Amate (bark paper)

We will be taking special measures to protect buyers and masks will be mandatory, as well as temperature checks and use of sanitizing hand gel. For information, contact Arvada Parrish 33 2257 2993 (WhatsApp) or email parrish.arvada@gmail.com.

Cancelling Feria Maestros del Arte in 2020 and 2021 has left not only Feria volunteers heartbroken, but also all 170 artisans who would have exhibited at the event and taken home monies that often are the majority of their yearly income.

The Feria's mission is to educate people and promote Mexican folk art, which is disappearing from the art scene at an alarming rate due to changes in the global marketplace. Artisans sell their work, for the most part, face-to-face to buyers, stores, or at events if they're lucky enough to be invited, and Covid-19 has made that impossible and/or very unsafe. Just when it looked like Covid might be down-trending, along comes the Delta variant and here we are again, distancing, more masking, etc.

Mexico has lost many artists to Covid-19; many others have been close to death or lost family members. In an effort to maintain sales for them during the pandemic, the Feria has turned its website over to selling, continuously placed "sale posts" on Facebook and Instagram, and have sold upward of \$850,000 pesos worth of folk art to-date.

We have also hosted two mini-Ferias on Lake Chapala Society's grounds and the third is now in its planning stages.

- In December 2020, we sold holiday ornaments and decorative items for 24 artisans.
- Another 24 artisans sent their work to be sold at our 2021 Mother's Day Mini-Feria featuring textiles, and
- Just recently, volunteers Linda Yoshino and Mark Magers held a pop-up event at Its Kinda Bazaar in Riberas del Pilar selling more textiles before returning them to the artists.
- All events were organized and manned by Feria volunteers.

The next Mini-Feria will be held November 5 and 6 from 10 a.m. to 4 p.m. at the Lake Chapala Society. We are bringing a truckload of ceramics, copper, and other art from Michoacán, as well as inviting ceramic artisans from Tonalá — a total of 30 artists, all of whom have had a very difficult time making ends meet during Covid. Artisans themselves will not be in attendance — Feria volunteers will sell their work for them and profits will be deposited into their bank accounts. Here is the November line-up of artisans:



¿Qué pasa con la Feria Maestros del Arte?

Por Marianne Carlson, fundadora

La cancelación de la Feria Maestros del Arte en 2020 y 2021 ha dejado desconsolados no sólo a los voluntarios de la Feria, sino también a los 170 artesanos que habrían expuesto en el evento y se habrían llevado a casa un dinero que a menudo constituye la mayor parte de sus ingresos anuales.

La misión de la Feria es educar a la gente y promover el arte popular mexicano, que está desapareciendo de la escena artística a un ritmo alarmante debido a los cambios en el mercado global. Los artesanos venden sus obras, en su mayoría, cara a cara a los compradores, a las tiendas o en eventos si tienen la suerte de ser invitados, pero Covid-19 ha hecho que eso sea imposible y/o muy inseguro. Justo cuando parecía que el Covid iba a bajar, llega la variante Delta y aquí estamos de nuevo, distanciándonos, enmascarándonos más, etc.

México ha perdido a muchos artistas por el Covid-19; muchos otros han estado a punto de morir o han perdido a familiares. En un esfuerzo por mantener las ventas durante la pandemia, la Feria ha volcado su sitio web a la venta, ha colocado continuamente “posts de venta” en Facebook e Instagram, y han vendido más de \$850,000 pesos en arte popular hasta la fecha.

También hemos organizado dos mini-Ferias en los terrenos de Lake Chapala Society y la tercera está ahora en sus etapas de planificación. En diciembre de 2020, vendimos adornos navideños y artículos de decoración de 24 artesanos. Otros 24 artesanos enviaron sus piezas para ser vendidas en La Mini-Feria 2021 Día de las Madres, y recientemente, los voluntarios Linda Yoshino y Mark Magers celebraron un evento pop-up en It's Kinda Bazar en Riberas del Pilar para vender más textiles antes de devolverlos a los artistas. Todos los eventos fueron organizados y atendidos por voluntarios de la Feria.

La próxima Mini-Feria se llevará a cabo el 5 y 6 de noviembre de 10 a.m. a 4 p.m. en Lake Chapala Society. Vamos a traer un camión cargado de cerámica, cobre y otras obras de arte de Michoacán, así como invitar a los artesanos de cerámica de Tonalá — un total de 30 artistas,

todos los cuales han tenido un tiempo muy difícil para llegar a fin de mes durante Covid.

Esté atento a Conexiones para obtener más información sobre la miniferia de noviembre. Tomaremos medidas especiales para proteger a los compradores y será obligatorio el uso de cubre bocas, así como controles de temperatura y el uso de gel desinfectante para las manos. Para obtener información, póngase en contacto con Arvada Parrish 33 2257 2993 (WhatsApp) o con el correo electrónico parrish.arvada@gmail.com.



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Halloween Traditions

By Harriet Hart

Every year as Halloween approaches, I load up on more candies than the year before and listen to my expat friends bemoan the fact that this American holiday has caught on here in Mexico, overshadowing Day of the Dead that is traditional here. They think it's a shame that an American highly commercialized holiday like Halloween is taking over. I wonder how many Americans and Canadians realize that their Halloween traditions were actually imported from Britain and transplanted to the continent of North America, and relatively recently.

Halloween became popular in America in the early 1900s, having originated 2000 years ago in Ireland. It marked the Celtic New Year and was originally called *Samhain*, which means "summer's end" in Gaelic. The ancient Celts celebrated *Samhain* with bonfires, games and pranks. They believed that during this time, the veil between our world and the spirit world was thinnest, and the ghosts of the dead could mingle with the living. These ghosts could disguise themselves in human form, knock on doors, and ask for money or food.

Gradually, over the centuries, Halloween evolved into a night for neighborhood pranks. When I was a teenager, I confess to joining a gang of mischievous kids who knocked over outhouses (this was in the 1950s before indoor plumbing came to my home town). The next day the town policeman rounded up the boys (the girls were considered too ladylike for such pranks) and made them spend the afternoon righting the overturned biffies, not nearly as much fun as tipping them over.

Ghosts became kids in costumes, candy replaced food and money, and mischief night was slowly transformed into trick or treating. Doorways and front yards are now decorated with images of witches riding on broomsticks, black cats, bats and spiders. Jack-O--Lanterns are placed on window ledges to add to the ambiance. All these symbols are ancient in origins.

During *Samhain*, a pagan goddess known as the *Crone* was honored. She was also known as the Old One or Earth Mother and symbolized wisdom, change and the turning of the four seasons. The Celts believed that after death all souls went into a cauldron, which symbolized the Earth Mother's womb. The goddess stirred the cauldron and old souls could be reborn. Over time, regrettably, the Earth Mother became a witch and the cauldron of life her bubbling, evil brew. The witch's broomsticks, once walk-

ing sticks that elderly woman used as they navigated dark woodlands, became instruments of flight!

It is unclear when witches first arrived on the historical scene, but one of the earliest biblical references is in 1 Samuel when King Saul sought assistance from the Witch of Endor. Witches were used to contact the dead and became associated with evil, to the point that in the Middle Ages witch hunts across Europe resulted in 80,000 women being put to death. Single women, widows and other women on the margins of society were persecuted. Other Halloween symbols closely associated with witches include black cats; if elderly, solitary women accused of witchcraft owned cats (called Familiars) these pets were considered demonic animals that had been given to their owners by the Devil.

Bats and spiders were also considered the evil companions of witches. Many superstitions surrounded them; if a bat flew around your house three times it meant someone inside would die soon; if a spider was spotted on Halloween it meant the spirit of a deceased loved one was watching over you. Mercifully, we have stopped hunting and killing witches, and the ones depicted on Halloween have become more comic than tragic.

My favorite, much less sinister Halloween tradition is the Jack-O-Lantern. Celtic folklore tells of a drunken farmer named Jack who tricked the Devil, but his trickery resulted in being turned away from Heaven and Hell after he died, leaving him to wander in the darkness of purgatory. Jack made a lantern from a turnip and a burning lump of coal the Devil threw his way, using it to guide his lost soul. In memory of Jack,

the Irish carved faces into turnips to scare evil spirits away, and replaced the lump of coal with a candle. When the potato famine forced the Irish to flee to North America in 1846, they brought this tradition with them, substituting pumpkins for the turnips. Who hasn't carved a face on a pumpkin and placed a candle inside to mark Halloween? Better yet, purchase a ceramic one made by an enterprising Mexican artisan for sale on the roadside.

So, on October 31, when Mexican children dressed as ghosts and witches, or more modern figures like Spiderman or Batman, arrive on your doorstep chanting "We want Halloween," give them candy and remember, customs and superstitions are handed down through time, crossing oceans, traversing continents, and changing along the way, often for the better.



Party guests dressed up as witches date back to the 1950s here at Lakeside. This photo is from the Neill James archives. / Los invitados a las fiestas disfrazados de brujas se remontan a los años 50 aquí en Lakeside. Esta foto es de los archivos de Neill James.

Cada año, cuando se acerca Halloween, me lleno de más dulces que el año anterior y escucho a mis amigos extranjeros lamentar el hecho de que esta fiesta estadounidense se haya impuesto en México, eclipsando el Día de los Muertos que es tradicional aquí. Piensan que es una pena que una fiesta tan comercializada como Halloween se esté imponiendo. Me pregunto cuántos estadounidenses y canadienses se dan cuenta de que sus tradiciones de Halloween fueron en realidad importadas de Gran Bretaña y trasplantadas al continente de América del Norte, y hace relativamente poco tiempo.

Halloween se popularizó en América a principios del siglo XX, habiendo tenido su origen hace 2000 años en Irlanda. Marca el año nuevo celta y originalmente se llamaba Samhain, que significa “fin del verano” en gaélico. Los antiguos celtas celebraban el Samhain con hogueras, juegos y bromas. Creían que, durante esta época, el velo entre nuestro mundo y el de los espíritus era más fino, y los fantasmas de los muertos podían mezclarse con los vivos. Estos fantasmas podían disfrazarse con forma humana, llamar a las puertas y pedir dinero o comida.

Poco a poco, a lo largo de los siglos, Halloween se convirtió en una noche de bromas vecinales. Cuando era adolescente, confieso que me uní a una pandilla de niños traviesos que derribaban las letrinas (esto ocurría en los años 50, antes de que llegara la fontanería a mi ciudad). Al día siguiente, el policía del pueblo reunía a los chicos (a las chicas se las consideraba demasiado femeninas para esas travesuras) y les hacía pasar la tarde enderezando los retretes volcados, lo que no era tan divertido como volcarlos.

Los fantasmas se convirtieron en niños disfrazados, los caramelos sustituyeron a la comida y al dinero, y la noche de las travesuras se transformó poco a poco en “truco o trato”. Los portales y los patios delanteros se decoran ahora con imágenes de brujas montadas en escobas, gatos negros, murciélagos y arañas. Las linternas se colocan en los alféizares de las ventanas para aumentar el ambiente. Todos estos símbolos son de origen antiguo.

Durante el Samhain se honra a una diosa pagana conocida como la Arpía. También se la conocía como la Vieja o la Madre Tierra y simbolizaba la sabiduría, el cambio y el paso de las cuatro estaciones. Los celtas creían que después de la muerte todas las almas iban a un caldero, que simbolizaba el vientre de la Madre Tierra. La diosa removía el caldero y las almas viejas podían renacer. Con el tiempo, lamentablemente, la Madre Tierra se convirtió en bruja y el caldero de la vida en su burbujeante y maligno brebaje. Los palos de escoba de las brujas, que antes eran bastones que las ancianas utilizaban para navegar por los oscuros bosques, se convirtieron en instrumentos de vuelo.

No está claro cuándo llegaron las brujas a la escena histórica, pero una de las primeras referencias bíblicas se encuentra en 1 Samuel, cuando el rey Saúl pidió ayuda a la bruja de Endor. Las brujas se utilizaban para contactar con los muertos y se asociaron con el mal, hasta el punto de que en la Edad Media la caza de brujas en toda Europa se saldó con la muerte de 80,000 mujeres. Las mujeres solteras, viudas y otras mujeres marginadas de la sociedad fueron perseguidas.

Otros símbolos de Halloween estrechamente asociados a las brujas son los gatos negros; si las mujeres ancianas y solitarias acusadas de brujería poseían gatos (llamados Familiares), estas mascotas se consideraban animales demoníacos que habían sido entregados a sus dueños por el Diablo.

Los murciélagos y las arañas también eran considerados compañeros malignos de las brujas. Había muchas supersticiones en torno a ellos: si un murciélago volaba tres veces alrededor de tu casa, significaba que alguien dentro iba a morir pronto; si se veía una araña en Halloween, significaba que el espíritu de un ser querido fallecido estaba velando por ti. Afortunadamente, hemos dejado de cazar y matar brujas, y las que se representan en Halloween se han vuelto más cómicas que trágicas.

Mi tradición favorita de Halloween, mucho menos siniestra, es la de la linterna. El folclore celta habla de un granjero borracho llamado Jack que engañó al Diablo, pero su artimaña le valió para ser apartado del Cielo y del Infierno tras su muerte, dejándole vagar por la oscuridad del purgatorio. Jack fabricó una linterna con un nabo y un trozo de carbón ardiendo que el Diablo le lanzó, y la utilizó para guiar su alma perdida. En memoria de Jack, los irlandeses tallaron caras en los nabos para ahuyentar

a los espíritus malignos y sustituyeron el trozo de carbón por una vela. Cuando la hambruna de las papas obligó a los irlandeses a huir a Norteamérica en 1846, se llevaron esta tradición con ellos, sustituyendo los nabos por calabazas. ¿Quién no ha tallado una cara en una calabaza y colocado una vela en su interior para celebrar Halloween? Mejor aún, comprar una de cerámica hecha por un artesano mexicano emprendedor.

Así que, el 31 de octubre, cuando los niños mexicanos disfrazados de fantasmas y brujas, o de figuras más modernas como Spiderman o Batman, lleguen a tu puerta coreando “Queremos Halloween”, dales dulces y recuerda que las costumbres y supersticiones se transmiten a través del tiempo, cruzando océanos, atravesando continentes y cambiando por el camino, a menudo para mejor.



La Catrina & Día de Los Muertos

By Marianne Carlson



Black ceramic/
cerámica negra
Catrina



Wood/Madera Catrina

chief, Día de Los Muertos festivities unfold over two days in an explosion of color and life-affirming joy. Sure, the theme is death, but the point is to demonstrate love and respect for deceased family members by dressing up with funky makeup and costumes, holding parades and parties, singing and dancing, and making offerings to lost loved ones in a joyous rather than somber fashion.



Ceramic/cerámica
Catrina



Catrina Talavera

La Catrina was originally created by José Guadalupe Posada in a 1910 leaflet as an illustration, and later named and painted dressed up by Diego Rivera in one of his murals. It became an iconic figure in Mexican culture representing death and the way Mexicans face it. Posada's leaflet was named by "Posada La Calavera Garbancera", describing a person who was ashamed of his/her Indian origins and dressed imitating the French style while wearing lots of makeup to make his/her skin look whiter.

In 1948, Diego Rivera who considered Posada his artistic father, made the mural "Sunday Evening's Dream" in which he represented 400 years of Mexican history. In this masterpiece, Rivera depicts the end of an era destroyed by the Revolution war, and the beginning of a new cycle as a modern and more impartial Mexico. Rivera not only painted the Garbancera dressed up, but also named her "La Catrina." Catrin(a) is slang for elegant or well dressed and it refers to rich people. Thanks to Diego Rivera, the skeleton lady became an iconic image in Mexico's culture and is traditionally used during the Día de Los Muertos (Day of the Dead).

In 1982, sculptor and painter Juan Torres reproduced La Catrina in clay for the first time. Torres who lives and works in Capula, a pottery town near Morelia, Michoacán, with a tradition dating from pre-colonial times, created a folk-art style that has been imitated in many other pottery centers in the country and the calavera garbancera has been depicted in many other Mexican folk art styles — wood, papier mâché, talavera pottery and clay.

Día de Los Muertos is a Mexican holiday celebrated alongside the Catholic celebrations of All Saints' Day and All Souls' Day, — November 1 and 2. The multi-day holiday involves family and friends gathering to pray for and to remember friends and family members who have died.

Día de los Muertos is not a Mexican version of Halloween. Though related, the two events differ greatly in traditions and tone. Whereas Halloween is a dark night of terror and mis-

The rituals all have symbolic meaning. The more you understand about this feast for the senses, the more you will appreciate it.

- Día de Los Muertos originated several thousand years ago with the Aztec, Toltec, and other Nahua people, who considered mourning the dead disrespectful. Death is a natural phase and the dead are still members of the community, kept alive in memory and spirit — and during Día de los Muertos, they temporarily returned to Earth.
- ◆ The centerpiece of the celebration is an altar, or ofrenda, built in private homes and cemeteries. These aren't for worshipping; rather, they're meant to welcome spirits back to the realm of the living.
- ◆ The ofrendas are loaded with the "favorites" of the dead — pan de muerto (bread of the dead often featuring anise seeds and decorated with bones and skulls made from dough), water to quench thirst after the long journey, family photos, and a candle for each dead relative. If one of the spirits is a child, you might find small toys on the altar.
- ◆ Cempasuchiles (marigolds) are the main flowers used to decorate the altar and its petals strewn about guide wandering souls back to their place of rest.
- ◆ The smoke from copal incense, made from tree resin, transmits praise and prayers and purifies the area around the altar.
- ◆ Sugar skulls are decorated with crystalline colors.
- ◆ Drinks, including pulque (sweet fermented beverage made from agave sap); atole (thin warm drink made from corn flour, cane sugar, cinnamon, and vanilla), and hot chocolate.

Día de Los Muertos is an extremely social holiday that spills into streets and public squares at all hours of the day and night. Dressing up as skeletons is part of the fun. People of all ages have their faces artfully painted to resemble skulls, and, mimic the calavera Catrinas.

I recommend embracing this incredibly fun and colorful holiday. Hopefully, you will then understand remembering loved ones through Día de los Muertos celebrations is more meaningful (and fun) than the somber traditions in other parts of the world.

La Catrina & Día de Los Muertos

Por Marianne Carlson

La Catrina fue creada originalmente por José Guadalupe Posada en un folleto de 1910 como ilustración, y más tarde fue nombrada y pintada vestida por Diego Rivera en uno de sus murales. Se convirtió en una figura icónica de la cultura mexicana que representa la muerte y la forma en que los mexicanos la afrontan. El folleto de Posada fue bautizado por “Posada La Calavera Garbancera”, describiendo a una persona que se avergonzaba de sus orígenes indios y se vestía imitando el estilo francés mientras llevaba mucho maquillaje para que su piel pareciera más blanca.

En 1948, Diego Rivera, que consideraba a Posada su padre artístico, realizó el mural “Sueño de domingo por la tarde”, en el que representó 400 años de historia de México. En esta obra maestra, Rivera representa el fin de una era destruida por la guerra de la Revolución, y el comienzo de un nuevo ciclo como un México moderno y más imparcial. Rivera no sólo pintó a la Garbancera vestida, sino que la llamó “La Catrina”. Catrin(a) es argot de elegante o bien vestida y se refiere a la gente rica. Gracias a Diego Rivera, la dama esqueleto se convirtió en una imagen icónica en la cultura de México y se utiliza tradicionalmente durante el Día de Muertos.

En 1982, el escultor y pintor Juan Torres reprodujo por primera vez La Catrina en arcilla. Torres, que vive y trabaja en Capula, un pueblo alfarero cerca de Morelia, Michoacán, con una tradición que data de la época precolonial, creó un estilo de arte popular que ha sido imitado en muchos otros centros alfareros del país y la calavera garbancera ha sido representada en muchos otros estilos de arte popular mexicano: madera, papel maché, cerámica de talavera y barro.

El Día de Muertos es una fiesta mexicana que se celebra junto con las celebraciones católicas del Día de Todos los Santos y el Día de los Fieles Difuntos, el 1 y el 2 de noviembre. La fiesta dura varios días, se reúnen familiares y amigos para rezar y recordar a seres queridos fallecidos.

El Día de Muertos no es una versión mexicana de Halloween. Aunque están relacionados, ambos eventos difieren mucho en cuanto a tradiciones y tono. Mientras que Halloween es una noche oscura de terror y maldad, las festividades del Día de Muertos se desarrollan durante dos días en una explosión de color y alegría por la vida. Es cierto que el tema es la muerte, pero el objetivo es demostrar el amor y el respeto por los familiares fallecidos, disfrazándose con maquillaje y disfraces extravagantes, celebrando desfiles y fiestas, cantando y bailando, y ha-

ciendo ofrendas a los seres queridos perdidos de una manera más alegre que sombría.

Todos los rituales tienen un significado simbólico. Cuanto más entienda esta fiesta, más la apreciará.

- ◆ El Día de los Muertos se originó hace varios miles de años con los aztecas, toltecas y otros pueblos nahuas, que consideraban una falta de respeto llorar a los muertos. La muerte es una fase natural y los muertos siguen siendo miembros de la comunidad, manteniéndose vivos en la memoria y el espíritu, y durante el Día de Muertos, regresan temporalmente a la Tierra.



- ◆ La pieza central de la celebración es un altar, u ofrenda, que se construye en casas y cementerios. No son para rendir culto, sino para dar la bienvenida a los espíritus al reino de los vivos.

- ◆ Las ofrendas están decoradas con los “favoritos” de los muertos: pan de muerto (a menudo con semillas de anís y decorado con huesos y calaveras de masa), agua para calmar la sed tras el largo viaje, fotos de la familia y una vela para cada familiar fallecido. Si uno de los espíritus es un niño, se pueden encontrar pequeños juguetes en el altar.

- ◆ Los cempasuchiles son las principales flores utilizadas para decorar el altar y sus pétalos esparcidos guían a las almas errantes de vuelta a su lugar de descanso.

- ◆ El humo del incienso de copal, hecho de resina de árbol, transmite alabanzas y oraciones y purifica el área alrededor del altar.

- ◆ Las calaveras de azúcar se decoran con colores cristalinos.
- ◆ Las bebidas, como el pulque (bebida dulce fermentada hecha con savia de agave); el atole (bebida caliente y fina hecha con harina de maíz, azúcar de caña, canela y vainilla), y el chocolate caliente.

El Día de Muertos es una fiesta extremadamente social que se extiende por las calles y plazas públicas a todas las horas del día y de la noche. Vestirse de esqueleto es parte de la diversión. Personas de todas las edades se pintan la cara para asemejarse a calaveras e imitar a las Catrinas de calavera.

Le recomiendo que se apunte a esta fiesta increíblemente divertida y colorida. Con suerte, entenderás que recordar a los seres queridos a través de las celebraciones del Día de Muertos es más significativo (y divertido) que las sombrías tradiciones de otras partes del mundo.

Herbert Piekow

By Harriet Hart



Lakeside has more than its share of colorful characters and my dear friend Herbert Piekow stands out among them. Back in 2007, when I was on the organizing committee for the Lake Chapala Writers Conference, Jessica Morrell from Portland, Oregon was the keynote speaker.

“You’ve got to meet my friend Herbert,” she said. “He’s involved in the Willamette Writers’ Conference and he’s moving here to Lake Chapala. He’d be a wonderful resource for you.”

And so it came to pass. Herbert agreed to serve on the planning committee for the Lakeside conference, and continues to play a key role to this very day. Organizing a conference involves finding speakers, a venue, a caterer, choosing a theme that appeals, working with others to advertise the event, take registrations, and ensure that everyone is happy at the conference itself — speakers, committee members, registrants. Herbert made it all happen while continuing to volunteer for the Willamette conference, and thanks to his contacts, recruited prominent presenters including screenwriter Cynthia Whitcomb, novelist Robert Dugoni and editor Jessica Morrell. In 2011, I attended the Willamette event with Herbert, and saw for myself his major contribution, running the ‘Meet an Agent’ portion of the largest, oldest writing conference in America.

Herbert became an integral part of our local writing community, regularly attending the Friday writers’ group that meets at La Nueva Posada twice monthly where he read from his own works and critiques the writing of others with skill, kindness and diplomacy. He participated in a novel writing group begun years ago by the late Jim Tipton, and has completed three novels since moving to Lakeside. He writes numerous articles for the local publications: *Conecciones* and the *Ojo del Lago*, and when they were still publishing, *The Chapala Review* and the on-line *Living at Lake Chapala*. His favorite subject is Mexican history.

And consider this . . . Herbert’s first language isn’t even

English — it’s French. Born in France from a French mother and a Russian Jewish father who did not survive the war, Herbert and his mother relocated to the USA after the war ended. “I attended six grade schools in eight years.” Those were difficult times, but Herbert’s new family finally settled in Oregon where he obtained a Bachelor of Science degree

in 1967 and was on his way to obtaining a Masters when the opportunity to work as a geologist on the Tarbella Dam in Pakistan presented itself.

In Pakistan, he became responsible for distribution of the materials to construct the dam that arrived from around the globe. This led him to the vice-presidency of the Trans Timber & Trading Company; Herbert travelled the globe buying lumber and loading ships for over 10 years. He speaks with particular fondness for New Zealand and South Africa.

After he met Jack, the pair returned to Oregon and lived there until their retirement in 2007. Jack was a prominent floral arranger and did flowers for prestigious events like presidential inaugurations and

the Academy Awards. Herbert assisted, rubbing shoulders with some fascinating celebrities. Just don’t get him started on Martha Stewart!

Herbert and Jack chose Lakeside as their retirement destination after considering Merida and San Miguel. “We just knew this was the place as soon as we saw it.” Jack passed away a short time later, and Herbert subsequently met and married Gustavo. They recently celebrated their sixth wedding anniversary. Herbert loves being part of Gustavo’s Mexican family and often plays the role of host in their home in Guadalajara. However, his heart remains at Lakeside and he keeps in close contact with the writing community here.

Herbert’s *joie de vivre* can be summed up by his personal philosophy: “Life is a banquet, and I’m not about to miss any meals.” Aren’t those of us who call him friend fortunate that he loves Mexican cuisine so much?



Herbert W. Piekow & Harriet Hart
Conecciones External Editor



Lakeside tiene más que su cuota de personajes pintorescos y mi querido amigo Herbert Piekow destaca entre ellos. En 2007, cuando estaba en el comité organizador de la Conferencia de Escritores del Lago de Chapala, Jessica Morrell, de Portland, Oregón, fue la oradora principal.

“Tienes que conocer a mi amigo Herbert”, me dijo. “Está involucrado en la Conferencia de Escritores de Willamette y se está mudando aquí al Lago de Chapala. Sería un recurso maravilloso para ti”.

Y así fue. Herbert aceptó formar parte del comité de planificación de la conferencia de Lakeside, y sigue desempeñando un papel fundamental hasta el día de hoy. Organizar una conferencia implica encontrar ponentes, lugar, servicio de catering, elegir un tema atractivo, trabajar con otras personas para promover el evento, aceptar inscripciones y asegurarse de que todo el mundo esté contento durante el evento: ponentes, miembros del comité, asistentes. Herbert lo hizo todo mientras seguía siendo voluntario en la conferencia de Willamette y, gracias a sus contactos, reclutó a destacados ponentes, como la guionista Cynthia Whitcomb, el novelista Robert Dugoni y la editora Jessica Morrell. En 2011, asistí al evento de Willamette con Herbert, y vi por mí misma su mayor contribución, dirigiendo la parte de “Conoce a un agente” de la conferencia de escritura más grande y antigua de América.

Herbert se convirtió en una parte integral de nuestra comunidad local de escritores, asistiendo con regularidad al grupo de escritores de los viernes que se reúne en La Nueva Posada dos veces al mes, donde leía sus propias obras y criticaba la escritura de los demás con habilidad, amabilidad y diplomacia. Participó en un grupo de escritura de novelas iniciado hace años por el difunto Jim Tipton, y ha completado tres novelas desde que se mudó a Lakeside. Escribe numerosos artículos para las publicaciones locales Conexiones y el Ojo del Lago, y cuando aún se publicaban, The Chapala Review y la revista en línea Living at Lake Chapala. Su tema favorito es la historia de México.

Y considere esto... el primer idioma de Herbert ni siquiera es el inglés, es el francés. Nacido en Francia de una madre francesa y un padre judío ruso que no sobrevivió a la guerra, Herbert y su madre se trasladaron a los Estados Unidos después de la guerra. “Asistí a seis escuelas primarias en ocho años”. Fueron tiempos difíciles, pero la nueva familia de Herbert se instaló finalmente en Oregón, donde obtuvo una licenciatura en Ciencias en 1967 y estaba en camino de obtener un máster cuando se presentó la oportunidad de trabajar como geólogo en la presa de Tarbella, en Pakistán.

En Pakistán se hizo responsable de la distribución de los materiales para construir la presa que llegaban de todo el mundo. Esto le llevó a la vicepresidencia de la Trans Timber & Trading Company; Herbert viajó por todo el mundo comprando madera y cargando barcos durante más de diez años. Habla con especial cariño de Nueva Zelanda y Sudáfrica. Después de conocer a Jack, la pareja regresó a Oregón y vivió allí hasta su jubilación en 2007. Jack era un destacado arreglista floral y se encargaba de las flores de eventos prestigiosos como las inauguraciones presidenciales y los premios de la Academia. Herbert asistió, codeándose con algunas celebridades fascinantes. No le hagas hablar de Martha Stewart.

Herbert y Jack eligieron Lakeside como destino para su jubilación tras considerar Mérida y San Miguel. “Supimos que éste era el lugar en cuanto lo vimos”. Jack falleció poco después; Herbert conoció y se casó con Gustavo. Recientemente han celebrado su sexto aniversario de boda. A Herbert le encanta formar parte de la familia mexicana de Gustavo y a menudo hace de anfitrión en su casa de Guadalajara. Sin embargo, su corazón permanece en Lakeside y se mantiene en estrecho contacto con la comunidad de escritores de aquí.

La alegría de vivir de Herbert se resume en su filosofía personal: “La vida es un banquete, y no pienso perderme ninguna comida”. ¿No tenemos los que le llamamos amigo la suerte de que le guste tanto la cocina mexicana?



We're baaaaack! The ASA Garden Shows at LCS have returned – we were “on hold” since January 2020, and are now bigger and better than ever!

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WRITINGS FROM WILKES

These writings are from the LCS Wilkes Center, or Biblioteca, a beehive of activity, Galeana 18 in Ajijic, two blocks from the LCS main campus. For 20 years, a cadre of volunteers have taught ESL to the Mexican Community, gratis. There are several levels of study. Volunteer teacher and author Carol Bowman recently asked her Level 4 students to try their hands at creative writing. We are proud to announce that Writings from the Wilkes will become a regular feature of this magazine. We will not edit these pieces as a way of demonstrating how much progress these talented, hard working students have made.

Memories of My Childhood in Switzerland

By Dieter Harry Huber Odermatt

I was born in Zurich, Switzerland in 1953. My home town is Winterthur, a city which is about 50 km north east of Zurich. When I was 4 years old my parents decided to move to Feldbach which is really a small place. We were living on the top of a hill, with a beautiful view overlooking Lake Zurich, and below us was a very nice vineyard. That's probably why I love wine so much!

In winter our father made us an ice field. My brother and I helped as well as we could, bringing snow to the back yard. My father then made it even and level and later in the afternoon he sprayed the field with water from a hose. The next day it was ready to start using it. For us, that was an attraction of a special kind. Having an ice field or rink in the back yard and even playing a little bit of hockey was great. Also we enjoyed a lot making a snowman or just having fun playing with the snow.

My father had his offices in Zurich so he had to drive there in the morning and in the evening he came back. I remember he had a light-blue colored Ford with a folding top. I also remember on Sundays, from time to time, we went to the restaurant which was in the Railway Station. We boys were dressed in our Sunday



outfits with ties and jackets.

Before I became 7 years old, we moved to Zurich, because of school. The first day my mother brought me to the school and afterwards, it was kind of close to where our apartment was, so I normally walked to school and back again. By tram it was only like 2 stations.

The apartment was on the fifth floor, but this building had an elevator. Just across the street, was the Lake with a nice installation of public baths. Normally in summer time when the weather was nice, we went for a swim in the lake.

I went to the same elementary school for 6 years where we learned German. In the street we were speaking Swiss German, which is different, but in the newspapers and TV, German was used.

During this time my parents bought a piece of land above the Lake of Zug. The place was called "Braeffet," actually very close to Arth which was like a 90 minute drive from Zurich. It was really in the countryside, with a nice view of the mountains and lake. We only had one neighbor and we shared a pool with them. Normally, when we had holidays we spent summers, autumns or spring time there. Next to our house there was a farmer and his family and they had a lot of cows. Therefore they made all those nice products: like milk, cream, butter and cheese. Wow, what a treat with all those fresh products.

In 1963 the architect, Bert Allemann, built this unique countryside home. The foundation is concrete and the north wall is also concrete, holding the soil back. It's built into a mountain slope. The special design of this house was that there are four triangles with a height of 6 meters. And the roof came down to the ground. It was a 2 story home with 3 bedrooms and 2 bathrooms. On the second floor was the entrance coming from the driveway. There was a deep staircase to the lower level; on the right were the living room and a nice fireplace and on the left side was a long wooden table which was connected to the kitchen, 1 small guest toilet, a storage room and a cellar. The entire house was built of wood.

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Funeraria San Francisco tiene el compromiso de ofrecer una asistencia digna, honesta y con el mayor compromiso de servicio al cliente.

Our Services / Nuestros Servicios

Cremation	<i>Cremación</i>
Inhumations	<i>Inhumaciones</i>
Ecological Urns	<i>Urnas Ecológicas</i>
Wooden urns	<i>Urnas de madera</i>
Wooden coffins	<i>Ataúdes de madera</i>
Hospital collections	<i>Recolecciones en hospitales</i>
Pickups in airport	<i>Recolecciones en aeropuerto</i>
Sailing chapel for memorial services	<i>Capilla de velacion para memorial services</i>
Embalment (body preservation)	<i>Embalsamamiento (conservación de cuerpos)</i>
Advance payments for cremation or burial	<i>Pagos en adelantado por cremación o inhumación</i>
Exhumation procedure	<i>Tramite de exhumación</i>
Death certificate	<i>Acta de defunción</i>
Legal advice on death proceedings for insurance charges	<i>Asesoría legal en tramites de defunción para cobros de seguros</i>

English Spoken
Bilingue

24-Hour Service
Servicio las 24 Hrs.

Consular Services
Servicios Consulares

E- mail: sanfranciscofuneral@gmail.com

Chapala: López Cotilla # 298
Tel. (376) 765-2053, 765-7507 Cel. 33 1263 0914

Atotonilquillo: Hidalgo # 184
Tel. (376) 737-0314 Cel. 33 1082 7088

San Luis Soyatlan: Pablo Estrada # 4
Tel. (376) 764-0445 Cel. 33 1497 2245

