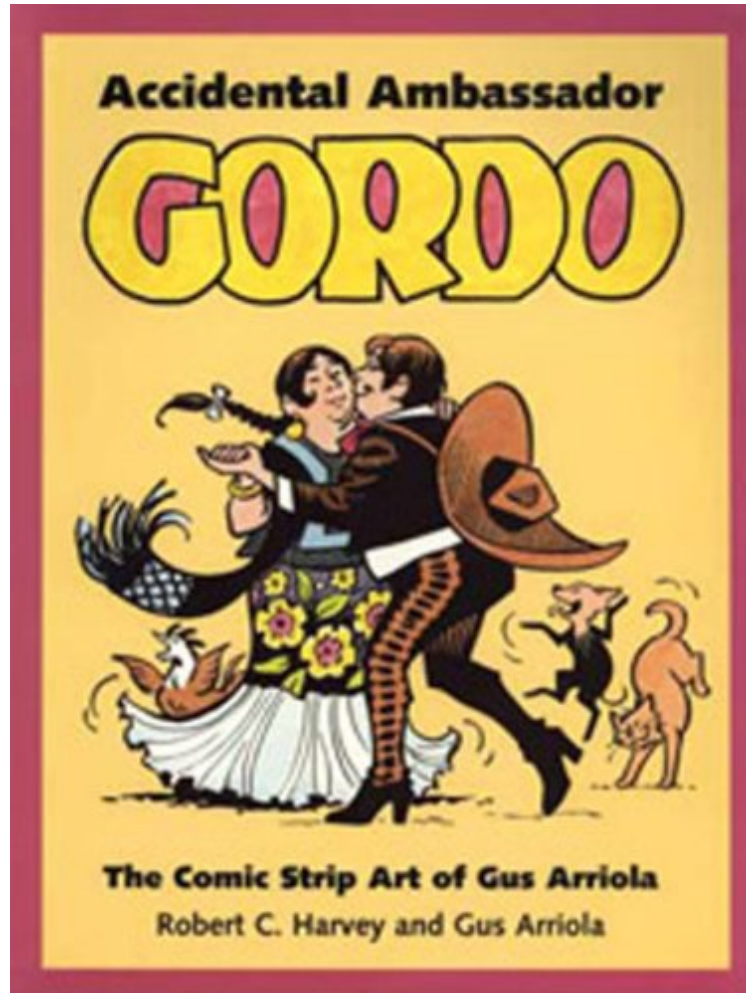


(Free pdf) Accidental Ambassador Gordo: The Comic Strip Art of Gus Arriola

Accidental Ambassador Gordo: The Comic Strip Art of Gus Arriola

Robert C. Harvey, Gus Arriola

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Robert C. Harvey, Gus Arriola : Accidental Ambassador Gordo: The Comic Strip Art of Gus Arriola before purchasing it in order to gage whether or not it would be worth my time, and all praised Accidental Ambassador Gordo: The Comic Strip Art of Gus Arriola:

0 of 0 people found the following review helpful. A Gem for your libraryBy Sheila R.This is a delightful book! Lovely biography AND by samples from several years of this marvelous strip, we see Pepito grow up. Also, some "Gordo Gossip" ...I didn't know that Tehuana Mama (Gordo's housekeeper...she's one of my favorite characters) had been married 5 times! Oh, how I loved Arriola's "Gordo," and looked forward to reading it every day. It was a huge part of my childhood. Marvelous characters...Poet and Poosy Gato and Coronadoreally rang my bells. This strip wasn't childish...Gus did not "talk down" to us kids. I loved it all. And I deeply appreciate this book. But I do wish there were more strips! 1 of 1 people found the following review helpful. Memories from the comics of my youthBy Lance C.

The book is NOT a simple collection of Gus Arriola's cartoons, but rather a combination of a biography of the man and his cartooning style as it evolved. As a child, I read Gordo in the Pittsburgh Press, I had no idea then that he was such an interesting person nor that his comic strip had had such a wide ranging influence. This book will be of interest to anyone who read this strip when it ran or to anyone interested in cartooning as a business or an art. 7 of 7 people found the following review helpful. Great memories from childhood. By tzefirah. Like so many others here, I remember Gordo fondly from a very young age. The bright colors on Sunday appealed to me. So did the combinations of adult themes and animal themes. Gus Arriola was the first person in my life to bring home to me that life is life, animal or human. The cartoonist has a great sense of humor and a unique drawing style. The book is essentially the story of the life of Gus Arriola, which is an interesting one, interspersed with many, many samples of his cartoons, both daily and Sunday. So this book has to be taken as a biography rather than as a compendium of the cartoonist's work. This story of the life of Gus and Mary Frances Arriola is a nice one, full of laughter and good friends and fulfilling work. It is also very, very good to relive some of the cartoon moments that are also provided. No, this book is not the complete works of Gordo, and I would like to see that happen someday soon. But in its own right, it's a great book. If you like cartoons and have an interest in cartoonists, you should have fun with this one.

The comic strip Gordo was published in U.S. newspapers for forty-four years (1941-1985). For almost all of this run its creator Gus Arriola was the most visible American of Mexican descent working as a syndicated cartoonist. At its peak Gordo appeared in 270 newspapers and was the more widely circulated and longer-running of only two American comic strips set in Mexico. Gordo recounted the humorous adventures and amorous preoccupations of a portly Mexican bean farmer, whose name, Gordo, means "fat." Among the supporting cast were his perspicacious nephew, the menagerie of their farm animals, and citizens of their village. Originally, the characters played to the stereotypes of Mexicans as portrayed by Hollywood and in popular culture. When Arriola realized that in the U.S. his comic strip was the only mass-circulation medium that portrayed Mexicans, he began taking pains to reflect accurately the traditions south of the border. Gordo was transformed forthwith, and its chubby hero became, more by accident than by plan, an ambassador for Mexico and its culture. Converting his protagonist to a tour guide in the 1960s, Arriola was able to regale American readers with many aspects of Mexican folklore, history, and art in an entertaining but informative fashion, winning awards and accolades for his efforts. Because animals and insects in the strip were among its stellar attractions, Arriola was creatively positioned to stump for ecological concerns. He was one of the earliest in popular culture to do so. Profusely illustrated with runs of the strip from various periods, the book traces Arriola's artistic evolution and celebrates the cartoonist as a supremely inventive stylist whose artwork always displays design qualities unusual for a comic strip. His stunning Sunday fiestas of color and design are exemplified with eight pages of full-color reproductions. This is the first book focused exclusively on Gus Arriola and the first that extensively examines the Mexican milieu as portrayed in American comics.

From Booklist. During its 44-year run, "Gordo" stood out on newspaper pages, not just because of artist Arriola's distinctive style, but because its Mexican setting and cast gave U.S. readers authentic if humorously exaggerated exposure to Latin American culture. (Remarkably, Arizona-born Arriola never went to Mexico until the strip was 20 years old.) The strip's eponymous star was lovable despite or, perhaps, because of his inveterate laziness and skirt chasing. His colorful supporting cast included nephew Pepito, housekeeper Tchuana Mama, and a household menagerie that served as a furred and feathered Greek-style chorus. The daily strips, especially in the early years, offered an ongoing narrative that brought Arriola's skills at characterization and wordplay to the fore, and Sunday installments gave full rein to his sense of design and color. Harvey provides perhaps too much detail, including anecdotes about Arriola's friends and his early career as a Disney animator, but still leaves plenty of room for the cartoons. Arriola retired "Gordo" in 1985. It is still fondly remembered, and this volume is an overdue tribute to a classic strip. Gordon Flagg. Copyright American Library Association. All rights reserved. From the Inside Flap. A biography of the notable Mexican American cartoonist and an appreciative history of his creation. About the Author. Robert C. Harvey, a comics historian and critic, is a cartoonist who writes for The Comics Journal, Comics Buyers' Guide, and Cartoonist PROfiles. Among his books are The Art of the Funnies: An Aesthetic History (1994) and The Art of the Comic Book: An Aesthetic History (1996). Both are published by the University Press of Mississippi.