

THE MAGICAL SPELL
OF SAUL MANDEL
An American Illustrator



MANDEL





ACKNOWLEDGEMENTS

Dedicated to the Family.

A Big Thanks to:

My wonderful husband Jeff for supporting and encouraging me through thick and thin. I love you.

Angela Giglia for helping me put this catalogue together and help with organizing it.

Joseph Lewczak for legal stuff.

David Goldman for words of guidance moving one step at a time.

Cynthia Zipser for her writing letters.

Ronnie Semler for being a collector and helping me with my first event at your winery.

For being collectors: Aubrey and Rich, Chet and Carol, Joyce Ludin, Margot, Cynthia, Eric, David, Adrienne and Alan, Dom and Britt, Wayne and Jeanne, Kimberly and Jonathan, Jeremy and Katie, Cindy and Larry, Simon, and Angela...and anyone else I may have forgotten.

To all of you who stood by me through it all.

All I can say is this is a labor of LOVE and Thank You for being on this journey with me!

The Art of Saul Mandel ©Suzanne Mandel Canter/Illustrations Only

If you are interested in purchasing original art, prints, glycees or curating a gallery show on The Art of Saul Mandel, please contact Suzy Mandel Canter.

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www.theartofsaulmandel.com**

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This art collection is not a complete listing of the body of work and much of these images are from slides and prints. Many of the originals are housed in private collections.

Sorry for the low light, quick photo shots taken with an iPhone.

*“Mandel’s work remains within the
traditions of classic graphic art,
and is worthy of note for its individuality,
success in communicating, and
informed intelligence.”*



Saul Mandel

*“Whoever calls him on a project knows
that his solution will surely be
unique, cheery, brightly colored and
unfailingly optomistic.”*



ICONIC ART



AMADEL

DON'T BE A LITTERBUG



*“A graphic art approach with humor
and imagination that conveys friendliness
and tenderness.”*



ICONIC ART

LOVE

USA 22





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*“Mandel’s work has worn well
in the faddish world
of American Graphic Arts.”*



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*“His method has been
described as “thought and dream, trial and
rejection,” and his images that are
economical in
visual presentation and
unmistakable in meaning.”*



THE ART OF SAUL MANDEL

American Illustrator:1926-2011. Born in New York City in 1926, Saul Mandel studied art at the High School of Industrial Arts in Manhattan and upon graduation married his high school sweetheart, Seba before going into the military. During World War II he served in the Hawaii-based Art Unit attached to U.S Army Intelligence. with the task of disseminating important information to an audience scattered throughout the Pacific theatre. Upon returning to civilian life in 1945.

Mandel began his career in the commercial arts designing record album covers from his studio in Manhattan. He was the commercial artist and designer best known for creating the Jolly Green Giant and the Puppy Dog Love stamp for the U.S. Post Office. His other iconic artwork for Bank of America, IBM, Lufthansa, TWA, Guinness Beer, State Farm Insurance, General Motors, AT & T, Johnson & Johnson, Time Life, Boy Scouts of America, Air France, LIVE AID, and the United Nations is recognized worldwide. Mandel also contributed as an illustrator to such magazines as Woman's Day, Purchasing and Parade Children's Book.

In 1986, Graphis stated that Mandel, "deliberately set out to achieve a style that was universal in language and appeal. To this deliberation he added out of his own nature a habit of humor allied to a love of all things childhood. From this there has resulted a style that is simple, smiling and naive, at once widely understood by young and old, by the ingenuous and the sophisticated."

He has been awarded by advertising societies and publications including *The Society of Illustrators* and the *New York Art Directors Club*, *The Chicago Art Directors Club* and among many others, including *Communication Arts Magazine* and *Graphis*.

Many of his paintings are in the permanent collections of *The Museum of American Illustration*, *The Air Force Museum*, *The New York Zoological Society*, *The Israel Museum*, *The Hebrew Arts Institute*, and numerous prestigious private collections in the United States and Abroad.

For the majority of his life he lived and worked in Jericho, New York with his wife, Seba and their five children. Seba was a writer and together, they managed Saul's career, which spanned over seven decades.

He is a true National Treasure.



Saul Mandel
American Illustrator



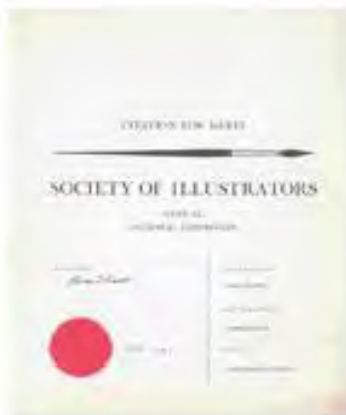
LIST OF CLIENTS

USPS
Advertising Council
Air France TWA
Pan Am
Lufthansa
RCA Victor
Epic Records
RCA Camden
Columbia Records
Columbia Masterworks
VOX
Apollo Records
Hiram Walker
Guinness
Hoffman Mixers
Chevrolet
Ford
Hertz
Tenneco
Band-Aid
Calaadryl
Jolly Green Giant
Folger's
Pepsi Cola
Morton Salt
Lipton Tea
Wrigley's Gum
Egg Council
IHOP
Mars Milky Way Bar
Lindt Chocolates
Nabisco
Bikoo Chocolates
Velda Farms Mr. Yum
Lions Maid
Sterling Salt
Zee
Post Cereal
Nestea
Orange Juice
Alcoa

Color by Number Disneyland
Junior Baby Food
Polycrest Carpets
Dupont
Hart Skis
Pfizer
IBM
State Farm
Life Magazine
Colgate Toothpaste
Live Aid
Capezio
Pepto Bismol
Naldecon Cough Syrup
Bubble Bath Soap
Berlitz
Yellow Pages
3M
Vigoro
Caprolan
Polycrest
Kool Cigarettes
Montclair Cigarettes
Kent Cigarettes
Admiration Cigars
Youngstown Steel
Lambropoulos
Boy Scouts of America
Milk
Don't be a Litterbug
Cat Ballou Movie Poster
Life Magazine
Donut Parade
Purchasing Magazine
Huston Magazine
Parents' Magazine
Family Circle Magazine
Woman's Day Magazine
Colorforms
Parade Book
Kaphart



AWARDS





ADVERTISING COUNCIL

Advertising Council
c. 1962-1964



COLLEGE
IS AMERICA'S
BEST FRIEND

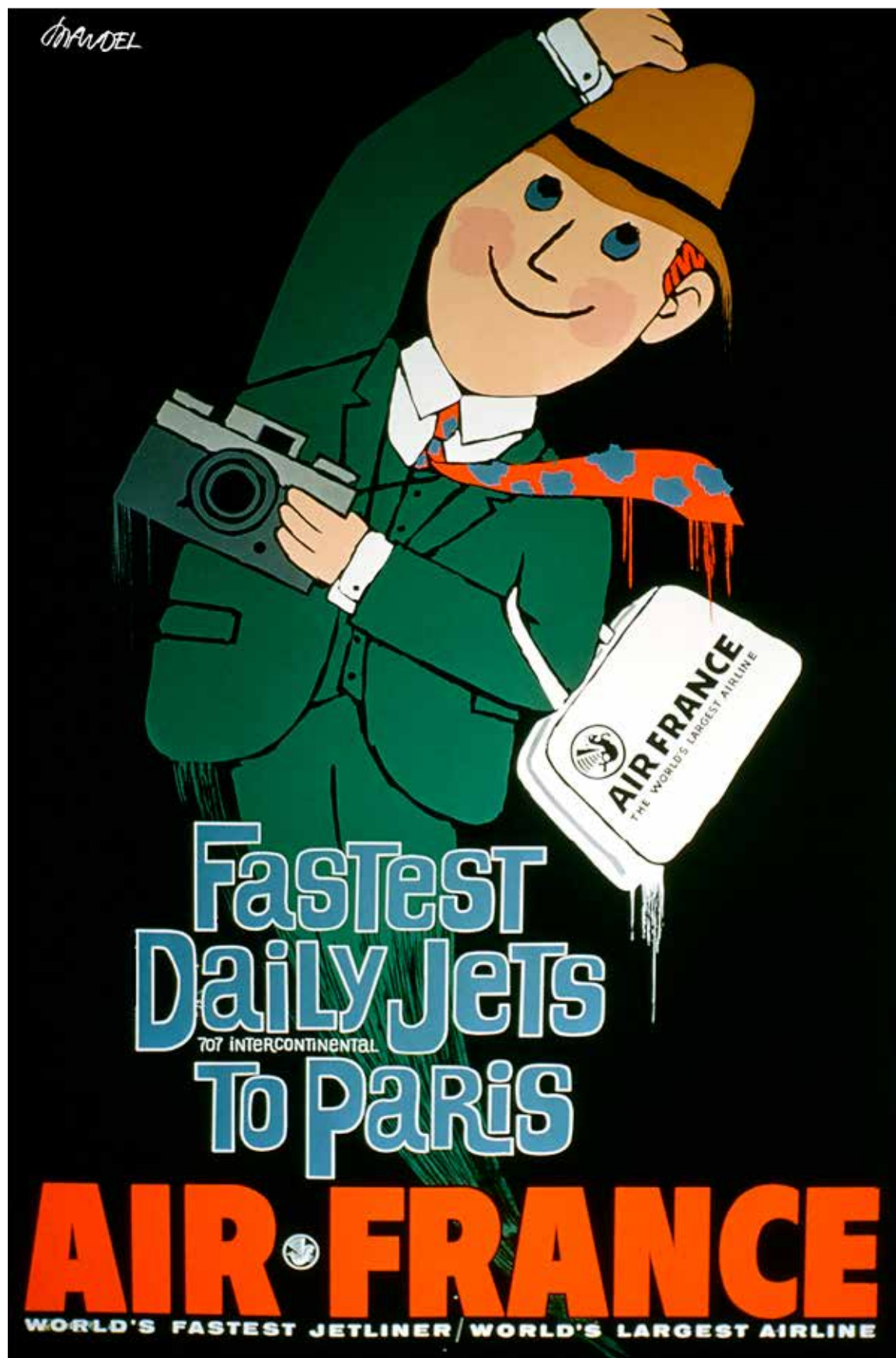
SUPPORT THE COLLEGE OF YOUR CHOICE







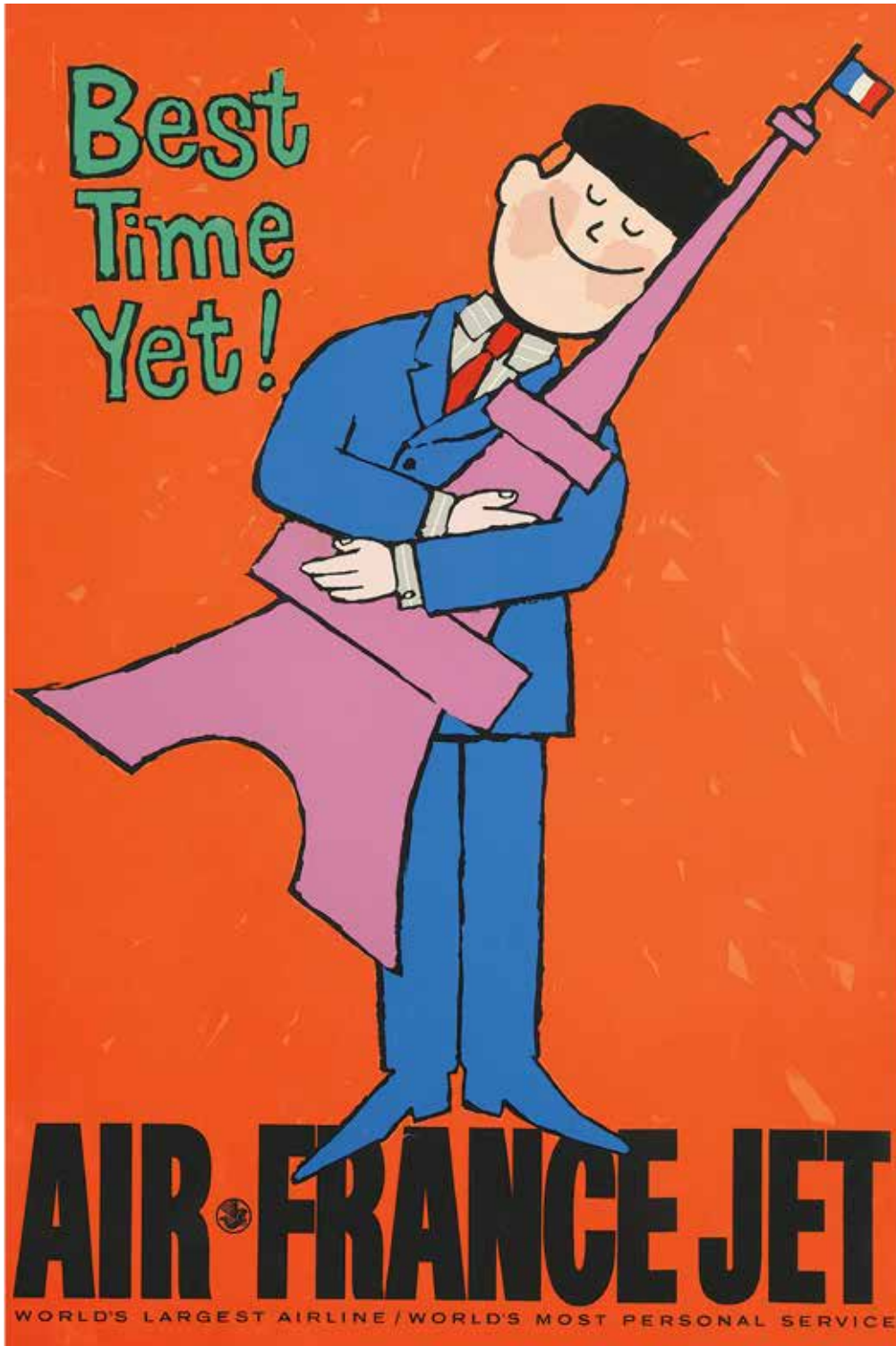
AIRLINE



Air France Poster Series
c. 1960s



AIRLINE



Air France Poster Series
c. 1960s



Lufthansa Art
c. 1960s



Aviation Illustration
Air Force Museum



Airline Newspaper Ad



AIRLINE

BRAVO! TWA NON-STOP TO ROME



VOILA! TWA NON-STOP TO PARIS



TALLYHO! TWA NON-STOP TO LONDON





AIRLINE



TWA Poster Series
c. 1960s



KLM Newspaper Ad
c. 1960s



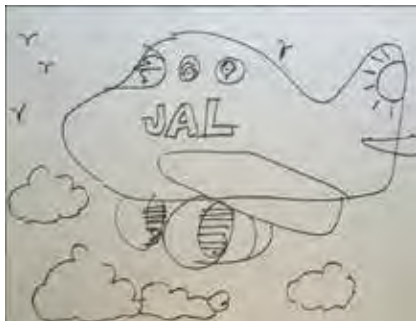
PAN AM Newspaper Ad
c. 1960s



AIRLINE



Lufthansa
Agency: D'arcy Advertising
c. 1960s



JAL drawing
c. 2009



AIRLINE

Restfulness is a trip on LUFTHANSA

The quiet time begins the moment you step aboard your Lufthansa Boeing 707. Murmured conversation mingles with the tinkles of ice and glasses. Soft music plays a soothing accompaniment to the plane's softly lighted décor. Your big, cradling seat invites you.

Your cares are left behind with the hushed whoosh of the engines. Your flight is nearly silent. You feel you could whisper, and the world would hear.

Relax your way world-wide with us, won't you? For the kind of easy-going travel that has made us one of the top 4 airlines to Europe, call your Travel Agent. Or Lufthansa German Airlines—offices in all principal cities of the U.S.A. and Canada.

Timeliness is a trip on LUFTHANSA

Rest your world-wide with you from world to world to Europe. The others in Lufthansa. We have an exact and well-coordinated schedule (strong evidence) to ensure the smoothest journey you can take from here to there.

And that's why you find us here, a home of timeliness. For the best of the best, we are the best.

For more information, please call your Travel Agent. Or Lufthansa German Airlines. Offices in all principal cities of the U.S.A. and Canada.

Trustworthiness is a trip on LUFTHANSA

For Lufthansa, it's not just the quality of the service, but the quality of the people who provide it. The Lufthansa crew is made up of the best of the best, and they are the ones who make your trip so special.

For more information, please call your Travel Agent. Or Lufthansa German Airlines. Offices in all principal cities of the U.S.A. and Canada.

Worldliness is a trip on LUFTHANSA

For Lufthansa, it's not just the quality of the service, but the quality of the people who provide it. The Lufthansa crew is made up of the best of the best, and they are the ones who make your trip so special.

For more information, please call your Travel Agent. Or Lufthansa German Airlines. Offices in all principal cities of the U.S.A. and Canada.

friendliness is a trip on LUFTHANSA

For Lufthansa, it's not just the quality of the service, but the quality of the people who provide it. The Lufthansa crew is made up of the best of the best, and they are the ones who make your trip so special.

For more information, please call your Travel Agent. Or Lufthansa German Airlines. Offices in all principal cities of the U.S.A. and Canada.

friendliness is a trip on LUFTHANSA

For Lufthansa, it's not just the quality of the service, but the quality of the people who provide it. The Lufthansa crew is made up of the best of the best, and they are the ones who make your trip so special.

For more information, please call your Travel Agent. Or Lufthansa German Airlines. Offices in all principal cities of the U.S.A. and Canada.

Lufthansa Print Ads
Agency: D'arcy Advertising
c. 1960s



AIRLINE



Togetherness is a trip on LUFTHANSA

... it's a little nicer for all the family than on most airlines, because our considerate, cheerful people take special care that you'll all be cozy together and have exactly what pleases each of you. Ask your Travel Agent about our all-

client, friendly service. He'll agree it's helped make us one of the top 4 airlines flying to Europe. Ask, too, about our extensive tour program and new low fares. Lufthansa-German Airlines Offices in principal cities of the U.S.A. and Canada.



Graciousness is a trip on Lufthansa

A high red rose to grace your place at dinner, the elegance of Rosenthal China to favor you as an honored guest, soft velvet-covered clothes hangers to help you look as fine as you'll feel. Graciousness is little things, little things that mean a lot, all over Lufthansa's world-wide system.

Our pleasure is yours. This maxim, put into practice, has made us one of the top 4 airlines to Europe. May we find your next trip abroad? For reservations, please call your Travel Agent. Or Lufthansa German Airlines—offices in all the principal cities of the U.S.A. and Canada.



Lufthansa Print Ads
Agency: D'arcy Advertising
c. 1960s





ALBUM COVERS



David Oistrakh
Columbia Masterworks
1956



Dick Leibert
Dick Leibert



Shostakovich
Columbia Records



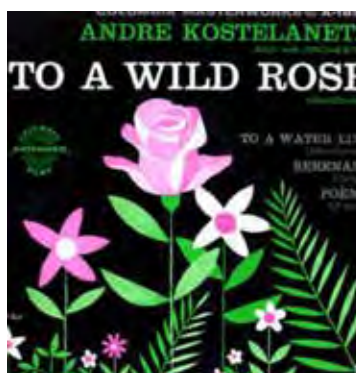
Richard Crooks
RCA Camden



Cat Anderson
Apollo Records



J.C. Heard
Apollo Records



André Kostelanetz
Columbia Masterworks



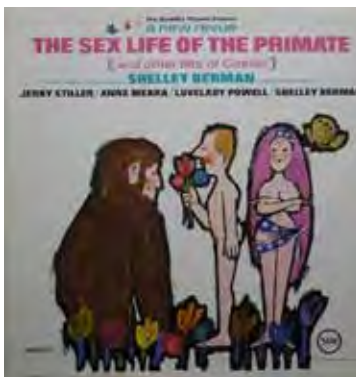
Liberace
Columbia
1956



The New Christy Minstrels
Columbia Records
1965



Various – Having Wonderful Time, Wish You Would Hear..
Columbia Records
1955



Shelley Berman
Verve Records
1964



Al Goodman
RCA Victor
1950



ALBUM COVERS



Bernstein
Camden Records
1955



The Trapp Family Singers
RCA Camden



Igor Stravinsky
Columbia Masterworks



Franck
VOX
1955



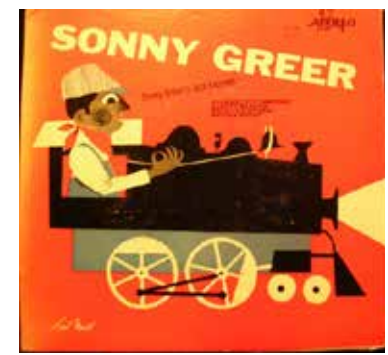
The Mariners
Columbia Records
1955



Les Thompson
RCA Victor
c 1952



Neal Hefti And His Orchestra
Epic Records



Sonny Greer
Apollo Records



Mendelssohn
Label: Unknown



Grimm's Fairy Tales
Label: Unknown



Coleman Hawkins
Apollo Records



Victor Herbert's Eileen
RCA Camden



ALCOHOL ADS



Hiram Walker Ad
c. 1960s



Hiram Walker
c. 1960s



Hoffman Mixers Ad
c. 1960s



Guinness Ad
c. 1960s



AUTOMOBILE AND GAS





AUTOMOBILE AND GAS



Flying A Service

Agency: Reach, McClinton
& Co, Inc.

c. 1950s-1970s





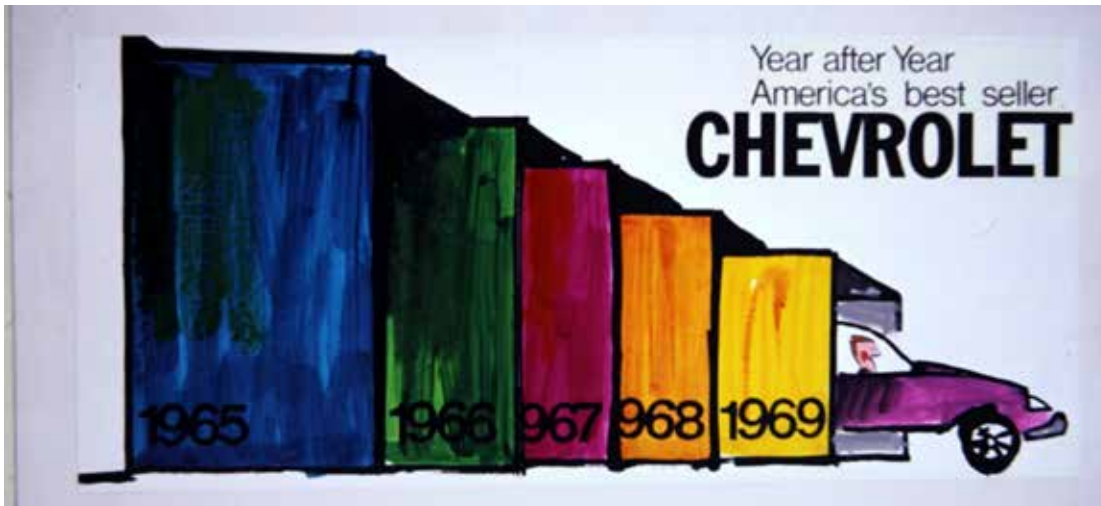
AUTOMOBILE AND GAS



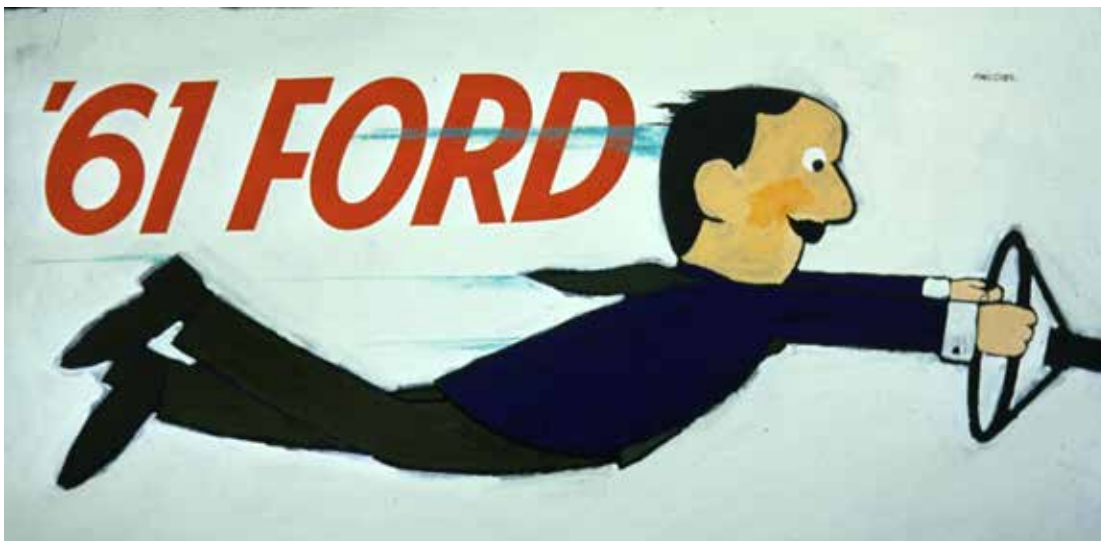
Flying A Service
c. 1960s



Gulf Oil
c. 1960s



Chevrolet
c. 1960s



Ford
c. 1960s





AUTOMOBILE AND GAS



Chrysler-Plymouth Ad
c. 1960s-1970s



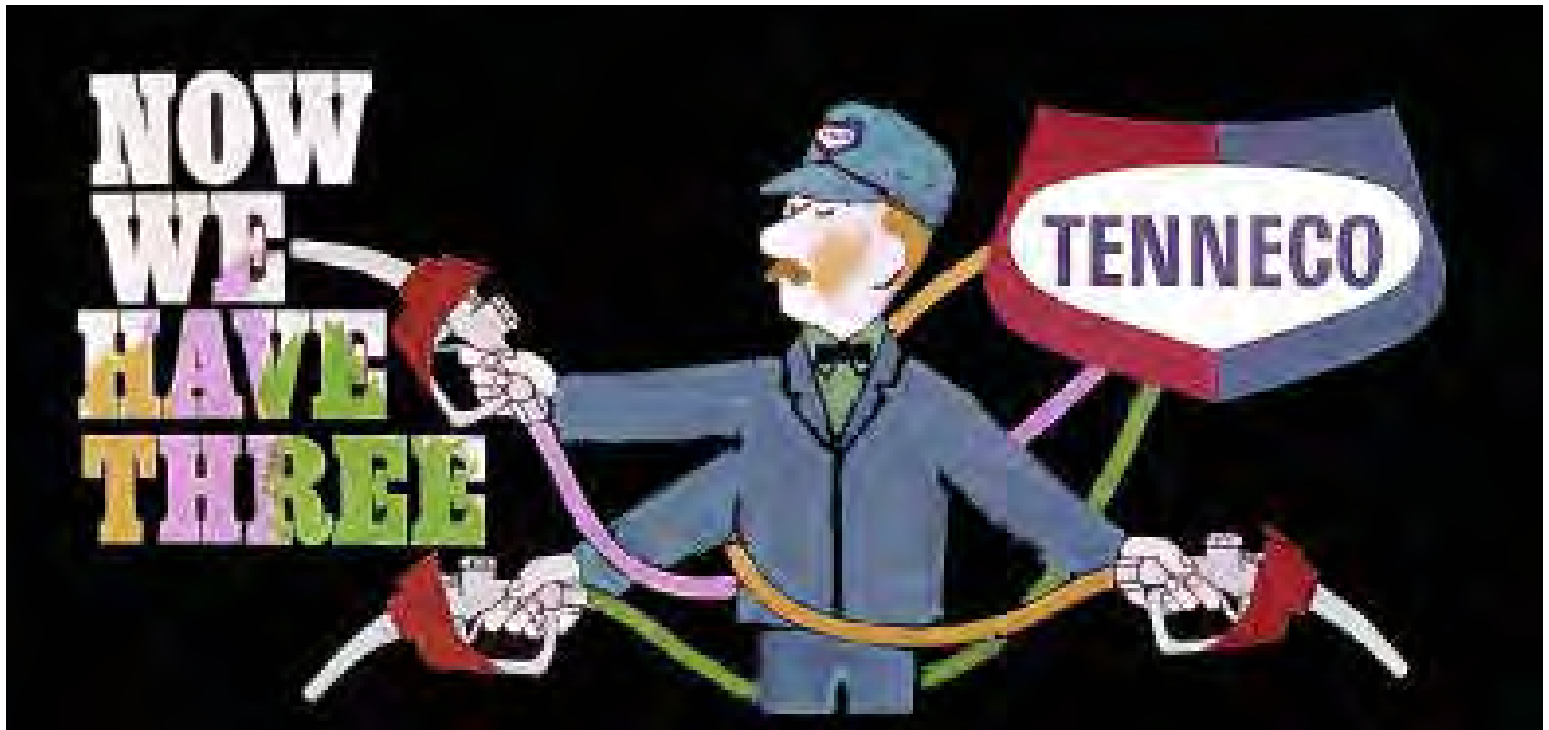
Chevrolet
c. 1960s-1970s



Hertz Rental Car
c. 1960s-1970s



AUTOMOBILE AND GAS



Tenneco
c. 1950s-1960s





AUTOMOBILE AND GAS

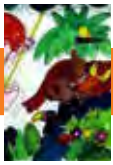


Tenneco
c. 1950s-1960s



BANK OF AMERICA

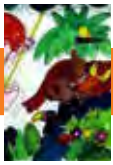




BANK OF AMERICA



Bank of America
c. 1970s

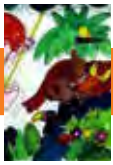


BANK OF AMERICA



Bank of America
c. 1970s





BANK OF AMERICA

Let's get
BETTER Acquainted



Win trips and chips.
With personal, courteous service. Saul Mandel

Let's get
BETTER Acquainted



Our Instant Cash protects you
against bounced checks.

Let's get
BETTER Acquainted



Saul M

Let's get
BETTER Acquainted



Saul Mandel

Let's get
BETTER Acquainted



Carry our Travelers Cheques
whenever you travel.

Saul Mark

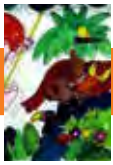
Let's get
BETTER Acquainted



Ask for your free
Family Financial Planning Kit.

Saul Mand

Bank of America
c. 1970s



BANK OF AMERICA



The better we know our customers, the better we can serve them.
Saul Mandel



We can help you buy a better buggy.
Saul Mandel



We have a checking account
for every need.
Saul Mandel

**Introducing the checks
that let you know
they're tax deductible.**



Saul Mandel

The complete
guide to Personal
Choice Checking.



Bank of America
Safe Deposit Box.



Don't wait
to remodel.
Wait to pay.



Bank of America
c. 1970s



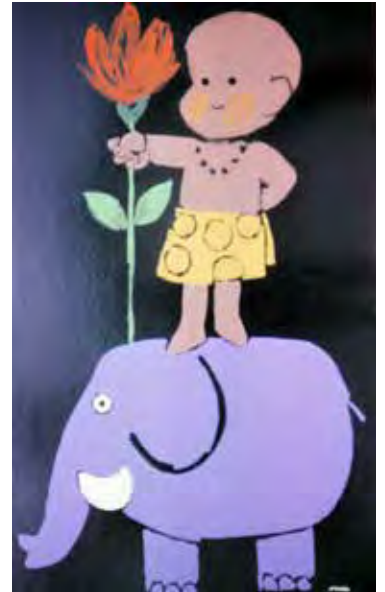
BILLBOARDS IN TIMES SQUARE



Installing Painting in Times Square
1964



BILLBOARDS IN TIMES SQUARE

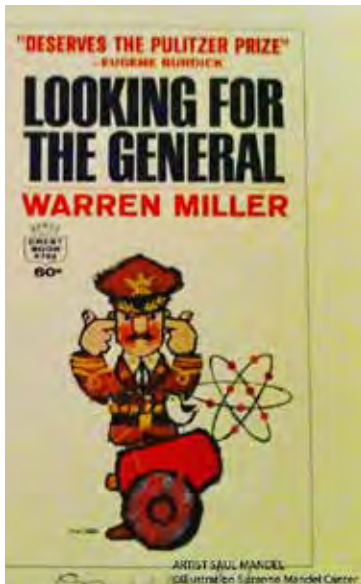


Paintings
Times Square
1964





BOOK COVERS



Book Covers
c. 1960s-1970s



BOOKLETS



Mediatric
c.1950s



BOOKLETS



Pamorama Newsday
c. 1950s



Daily News Booklet
c. 1950s



Vifort Booklet
c. 1950s



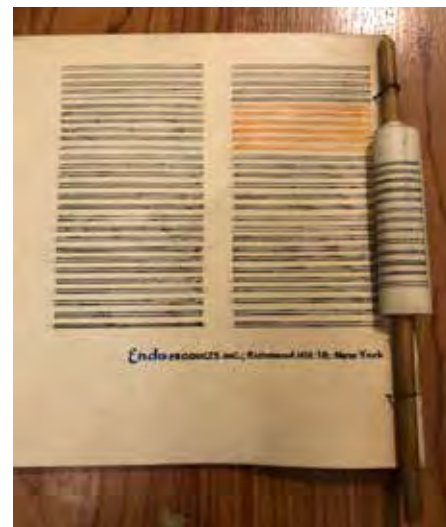
BOOKLETS



Disneyland Brochure Design
c. 1950s-1960s



Wella Booklet
c. 1950s





BOOKLETS



Bristol Myers Spanish Booklet
c. 1993





BOOKLETS



Polycrest Carpet Booklet
c. 1960s





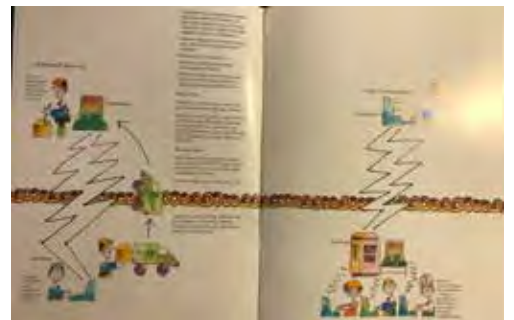
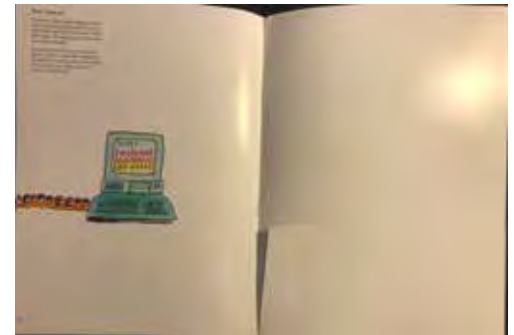
BOOKLETS

Dupont Booklet
c. 1990s



Long before there was a telephone, there were business—people. They were already making profits on international deals, financing complex projects, and shipping goods around the world.

So when the telephone came along, it's not surprising that some of them were skeptical.





CARPETS



Kapart Carpet
c. 1960s

MANDEL

WHAT'S GROWING ON?

It's a great thing to be Kapart-style comfort. Sleepygro™ is a great thing to be — and every bit as "growable" with the baby from its patented no-sweat shoulder to its great square toe. For beautiful girls and funny boys in this "freedom look" you've heard and a generous one that allows for those diapers! It's completely wash-

40 weeks, needs no ironing. In pink, blue or red for him or her... one size fits birth to 20 pounds... fits 25 to 30 pounds. Each of these styles at Lord and Taylor, New York and branches. Bambergs and branches. At all five stores. For the store I write: Kapart Creations, Inc., 112 West 34th Street, New York, N.Y. 10018.

KAPART



CARPETS



Caprolan Carpet
c. 1960s





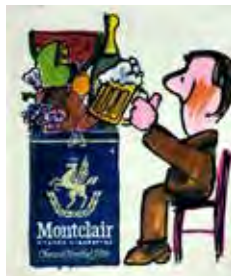
CIGAR & CIGARETTE



Kool Cigarettes
c. 1960s



Montclair Cigarette



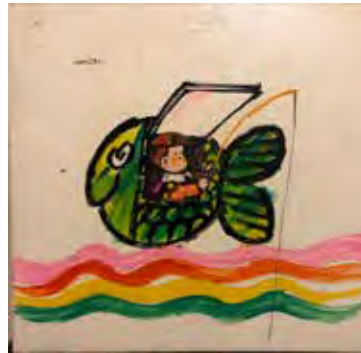
Admiration Cigar



Kent
Agency: Lennen & Newell
c. 1960



CHILDREN'S ART

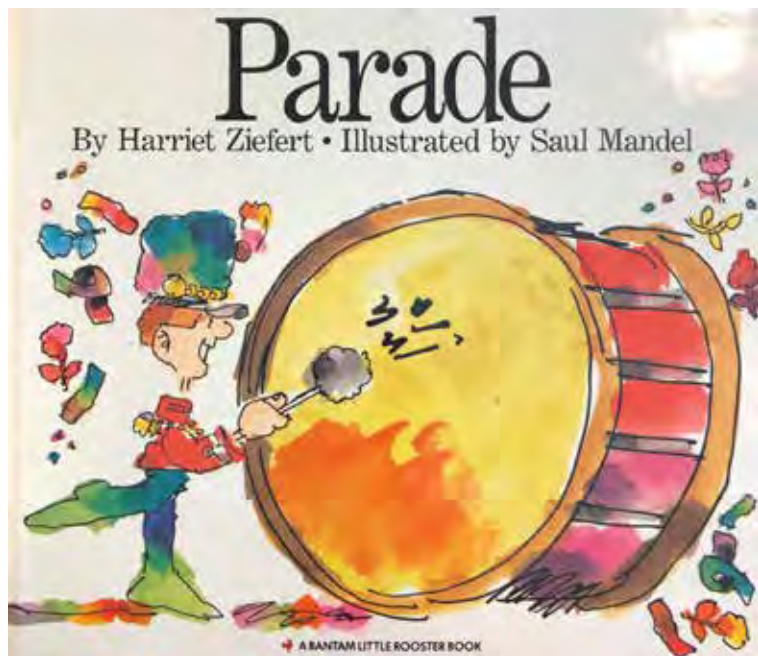


Children's Art
c. 1950s-1960s

Capezio Ads
c. 1950s-1960s



Girls Dressing Up
c. 1960s

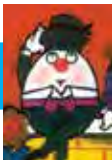


Parade Children's Book
c. 1990



Parade Children's Book
c. 1990





Humpty Dumpty

Humpty Dumpty

a Mother Goose Tale

Now, this much-loved children's favorite fable in Colorforms' magic plastic. There's a surprise inside, too. Now youngsters can put Humpty "together again"! Larger pieces for easy play by little fingers, along with verse for mother to read.

a Colorforms toy

a Colorforms toy

Humpty Dumpty



Humpty Dumpty

a Mother Goose Tale

Now, this much-loved children's favorite fable in Colorforms' magic plastic. There's a surprise inside, too. Now youngsters can put Humpty "together again"! Larger pieces for easy play by little fingers, along with verse for mother to read.



a Colorforms toy

149

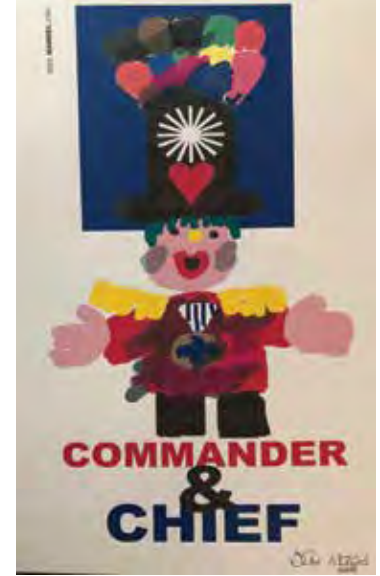
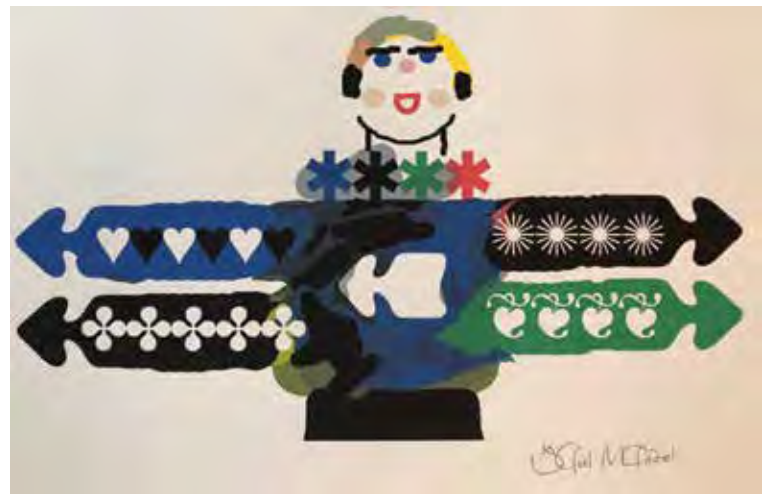
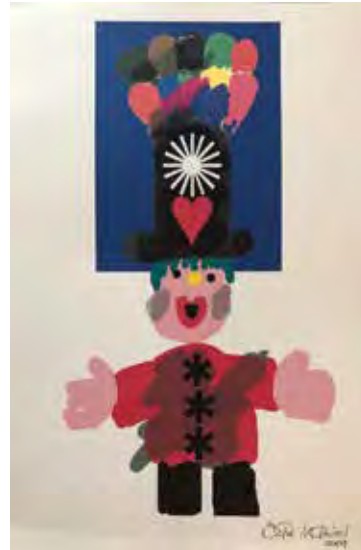
© 1964 Colorforms Manufacturing Co.
Printed in U.S.A.



COLORFORMS



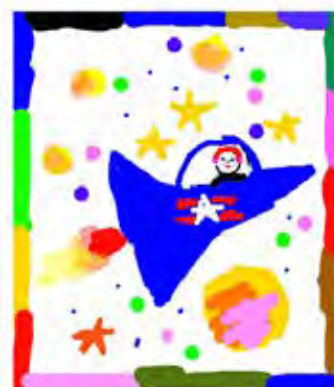
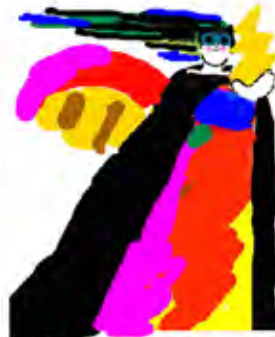
Colorforms
c.1960s



Digital Art
c. 1999-2011



Digital Art
c. 1999-2011



Digital Art
c. 1999-2011



Digital Art
c. 1999-2011





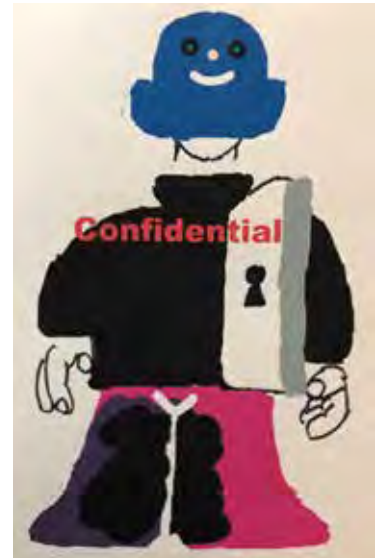
Digital Art
c. 1999-2011



Digital Art
c. 1999-2011



Digital Art
c. 1999-2011

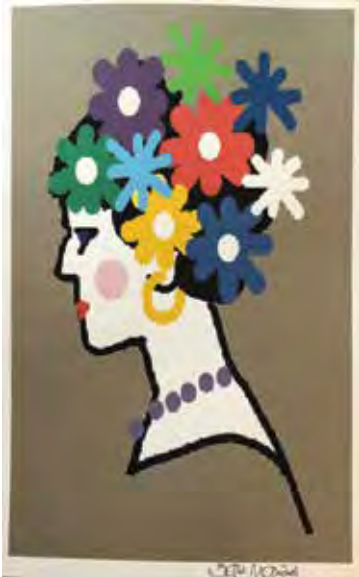




Digital Art
c. 1999-2011



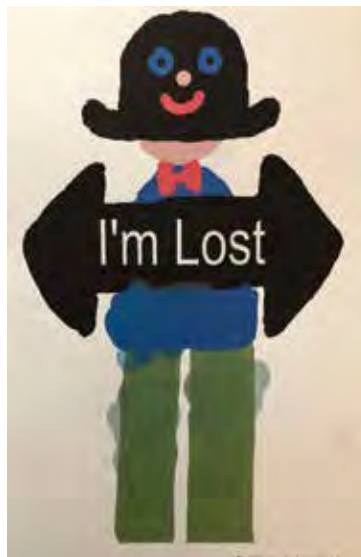
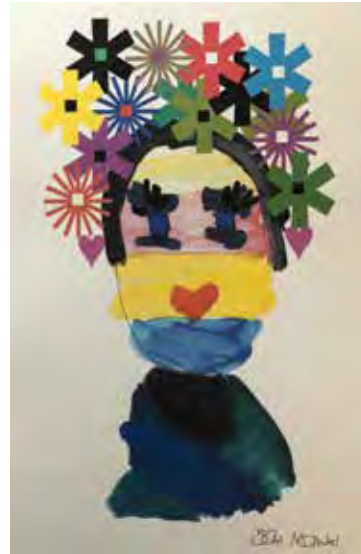
DIGITAL ART



Digital Art
c. 1999-2011



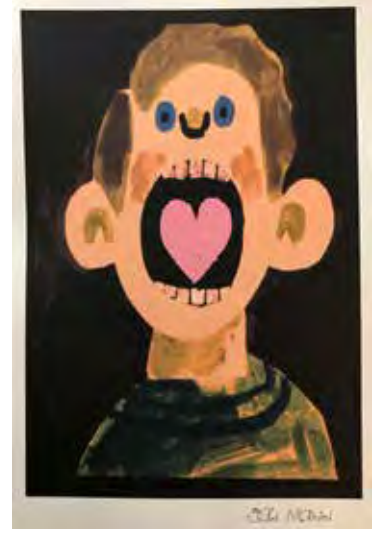
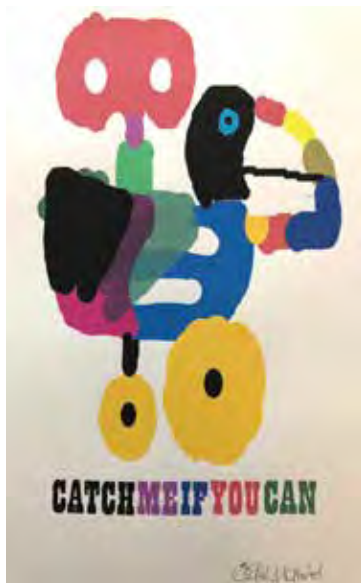
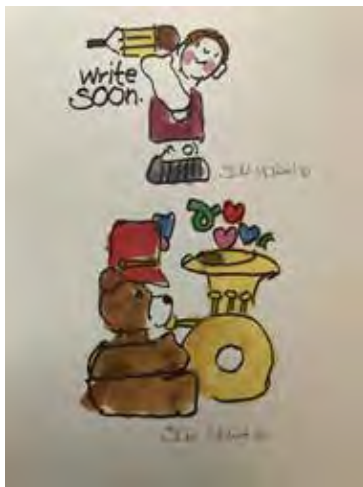
DIGITAL ART



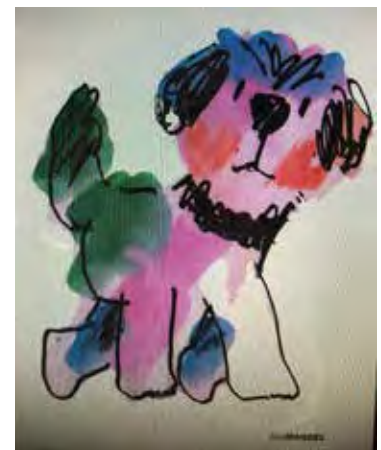
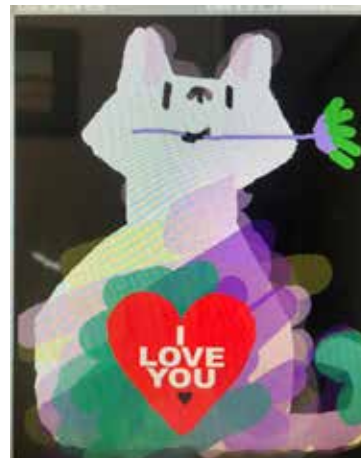
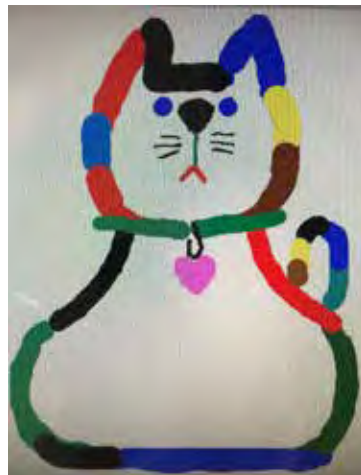
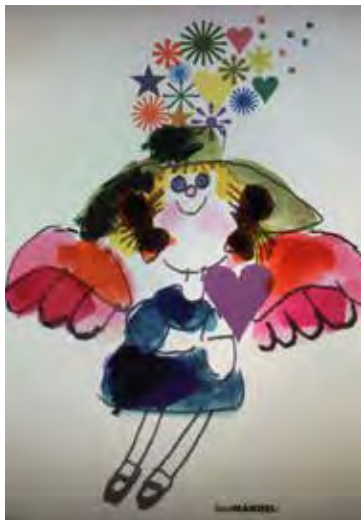
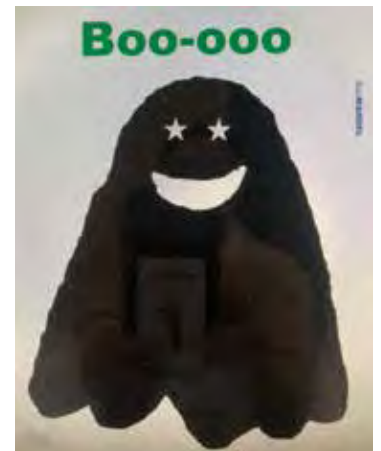
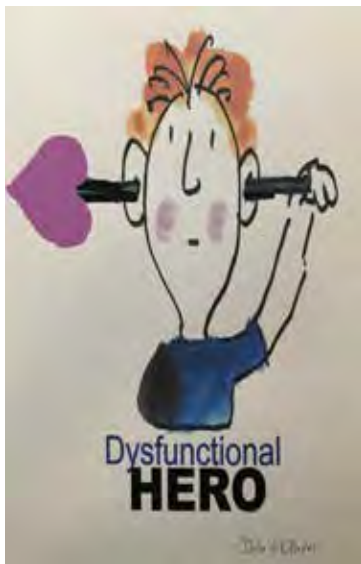
Digital Art
c. 1999-2011



DIGITAL ART



Digital Art
c. 1999-2011



Digital Art
c. 1999-2011



Digital Art
c. 1999-2011





Dani Mazar



Dani Mazar



Dani Mazar



Dani Mazar



Dani Mazar



Dani Mazar



Dani Mazar



Dani Mazar

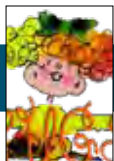


Dani Mazar



Dani Mazar

Digital Art
c. 1999-2011



EMOJIS

Sending An Angel



©SaulMandel

Happy Anniversary



©SaulMandel

Happy Birthday



©SaulMandel

Happy Chanukah



©SaulMandel

Feel Better Soon



©SaulMandel

Good Luck



©SaulMandel

Stickers available for a suggested donation of 10 dollars for all 10 individual stickers used for personal use as many times as you like!



Have A Great Day!



©SaulMandel



©SaulMandel

Emojis

Hand Painted and Digital Art
c. 2000-2011



FOOD AND DRINK



Jolly Green Giant Character
Agency: Leo Burnett
c.1950s-1970s



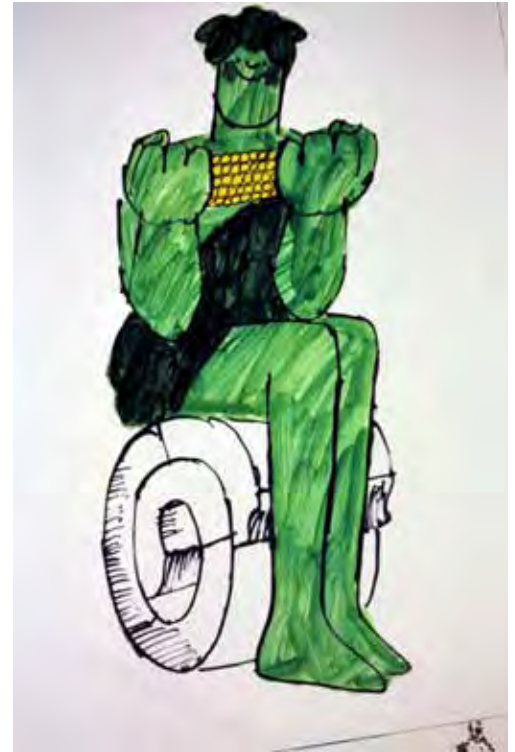
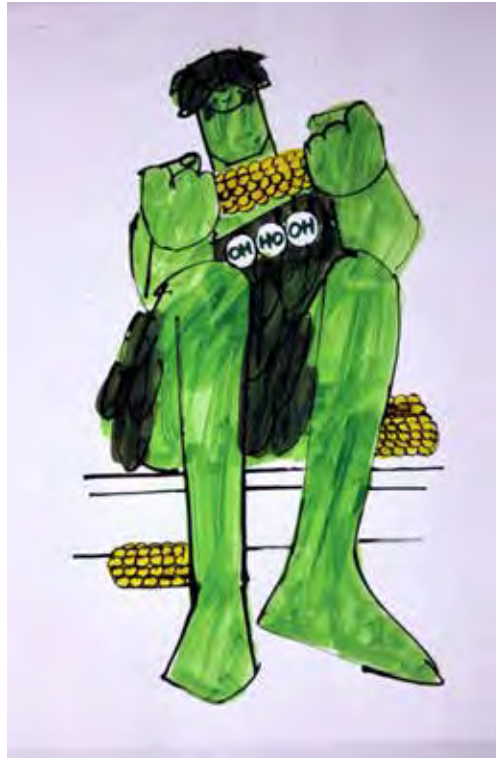
FOOD AND DRINK



Jolly Green Giant Character
Agency: Leo Burnett
c.1950s-1970s

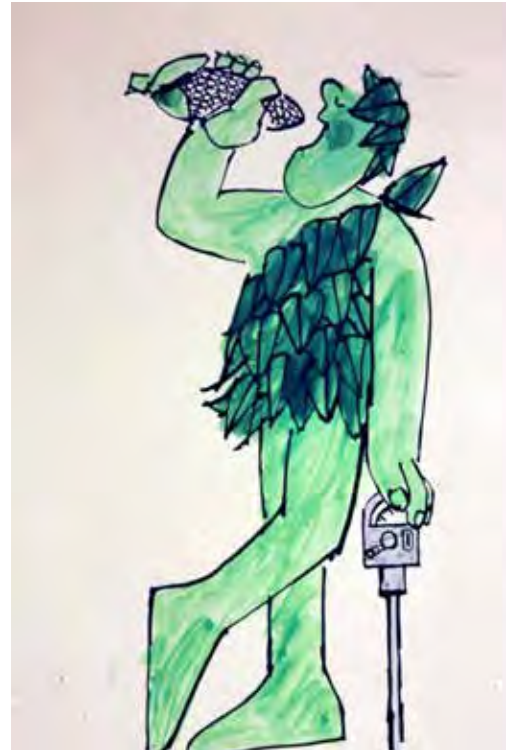


FOOD AND DRINK





FOOD AND DRINK





FOOD AND DRINK



Jolly Green Giant Character
Agency: Leo Burnett
c.1950s-1970s





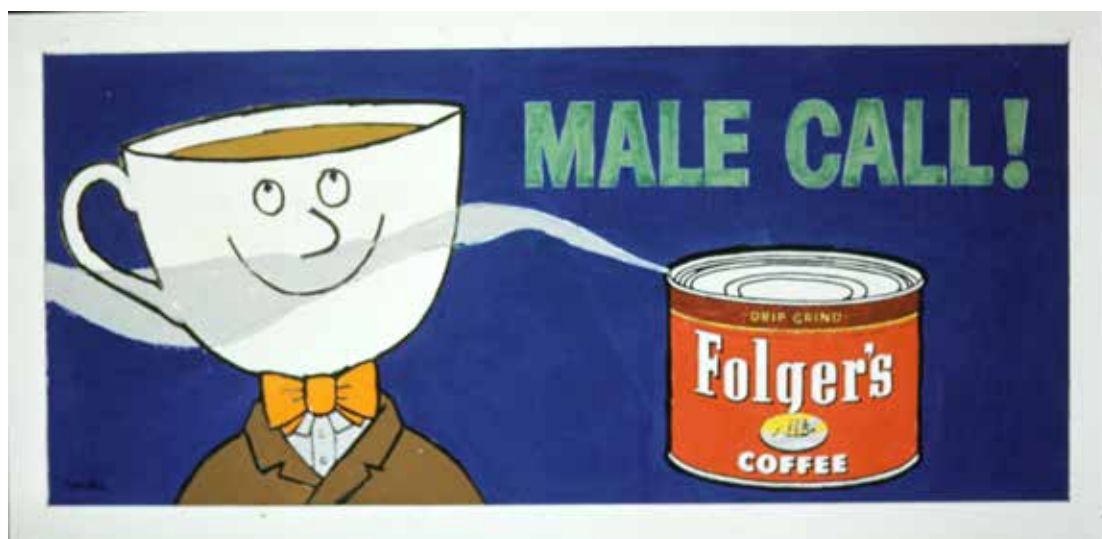
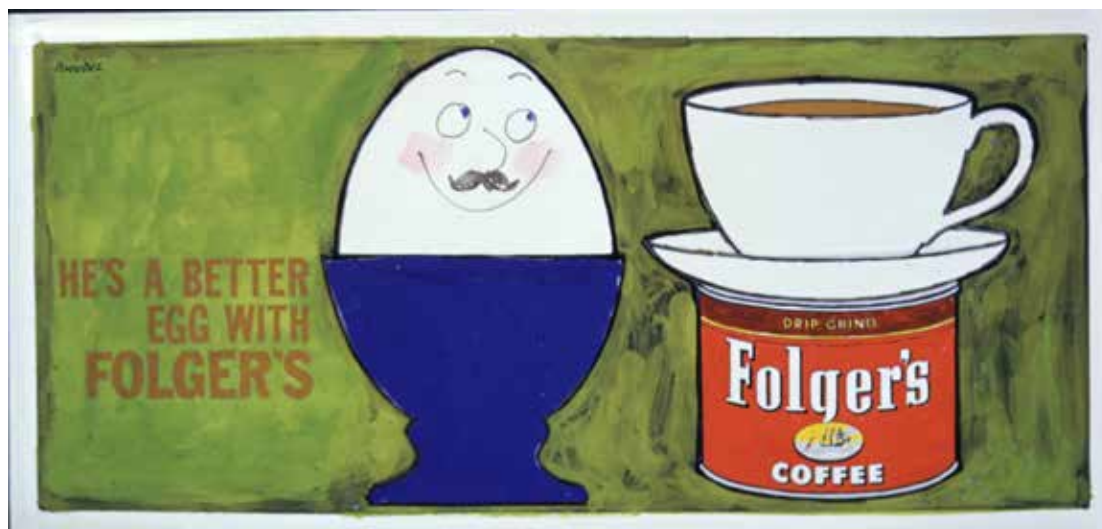
Folger's Coffee Billboards
c. 1960s



FOOD AND DRINK



Folger's Coffee Billboards
c. 1960s





Pepsi Cola
c. 1970s



DELIGHTFUL NEW DESSERT WITH A FRENCH FLAVOR





FOOD AND DRINK



Pepsi Cola
c. 1950s





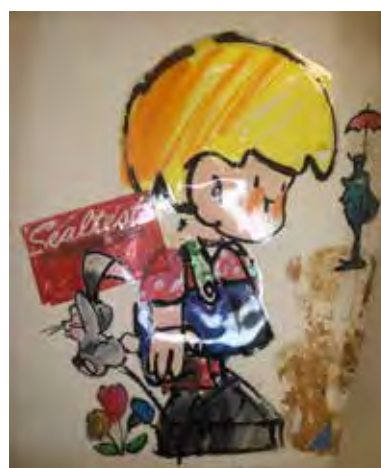




FOOD AND DRINK



Lipton Ice Tea Ads
c. 1960s



Wrigley's Doublemint Gum
c. 1960s



Heinz
c 1960s



FOOD AND DRINK



CUTE LITTLE DEVILS LOVE 'EM



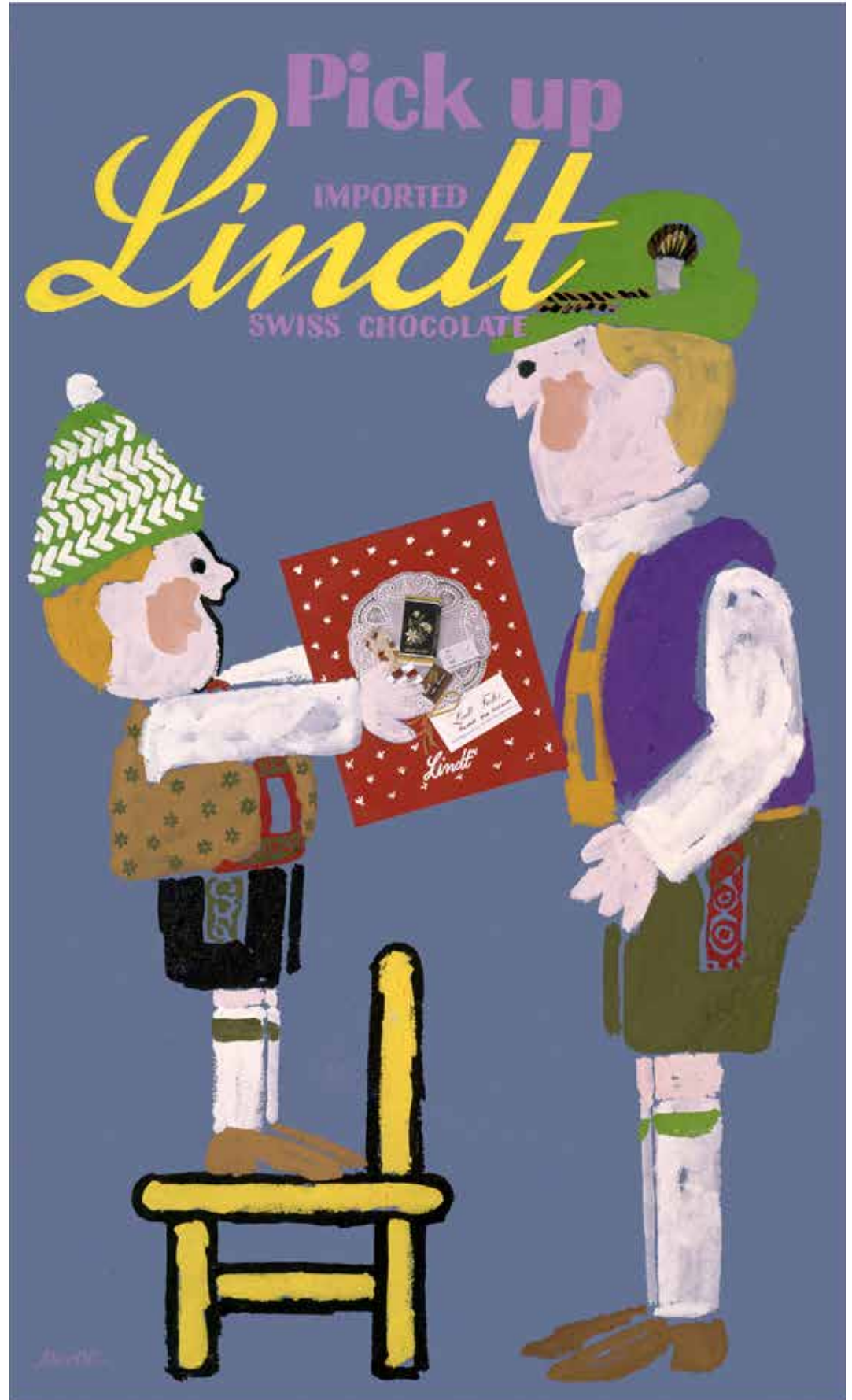
FOOD AND DRINK



WYDEL

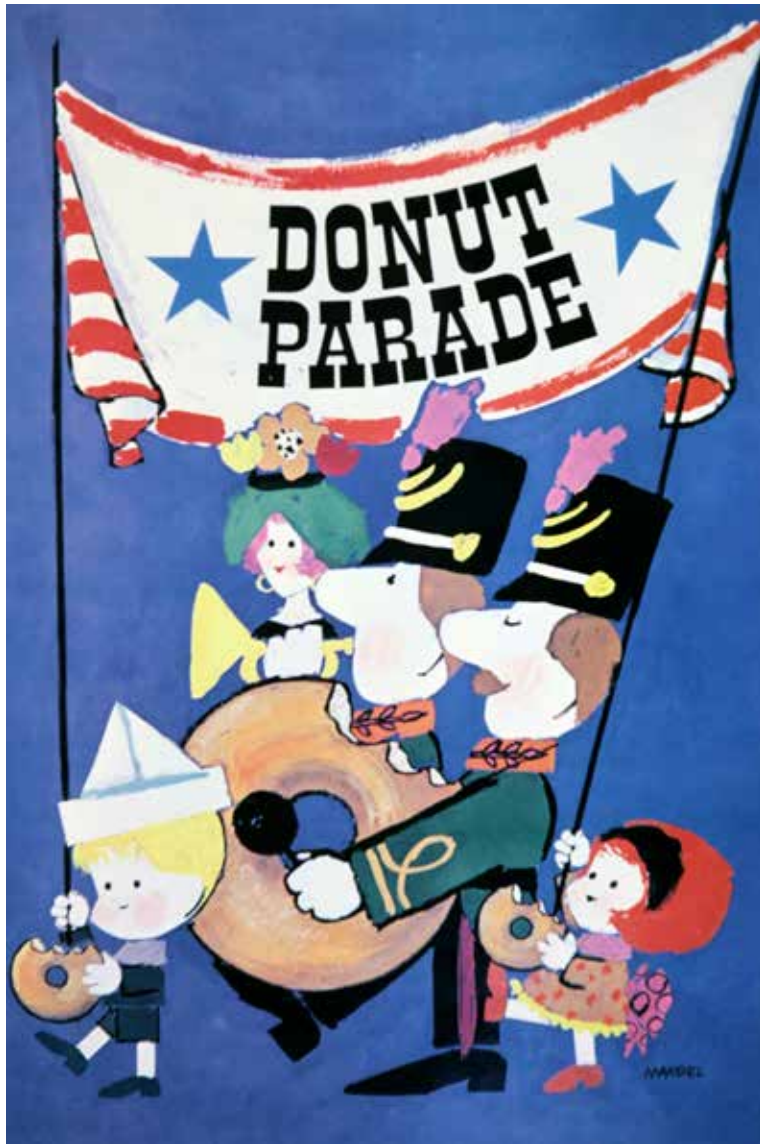


Lindt Chocolates
c. 1960s





Lindt Chocolates
c. 1960s



Donut Parade Poster
c. 1950s



Bokoo Chocolate
c. 1960s

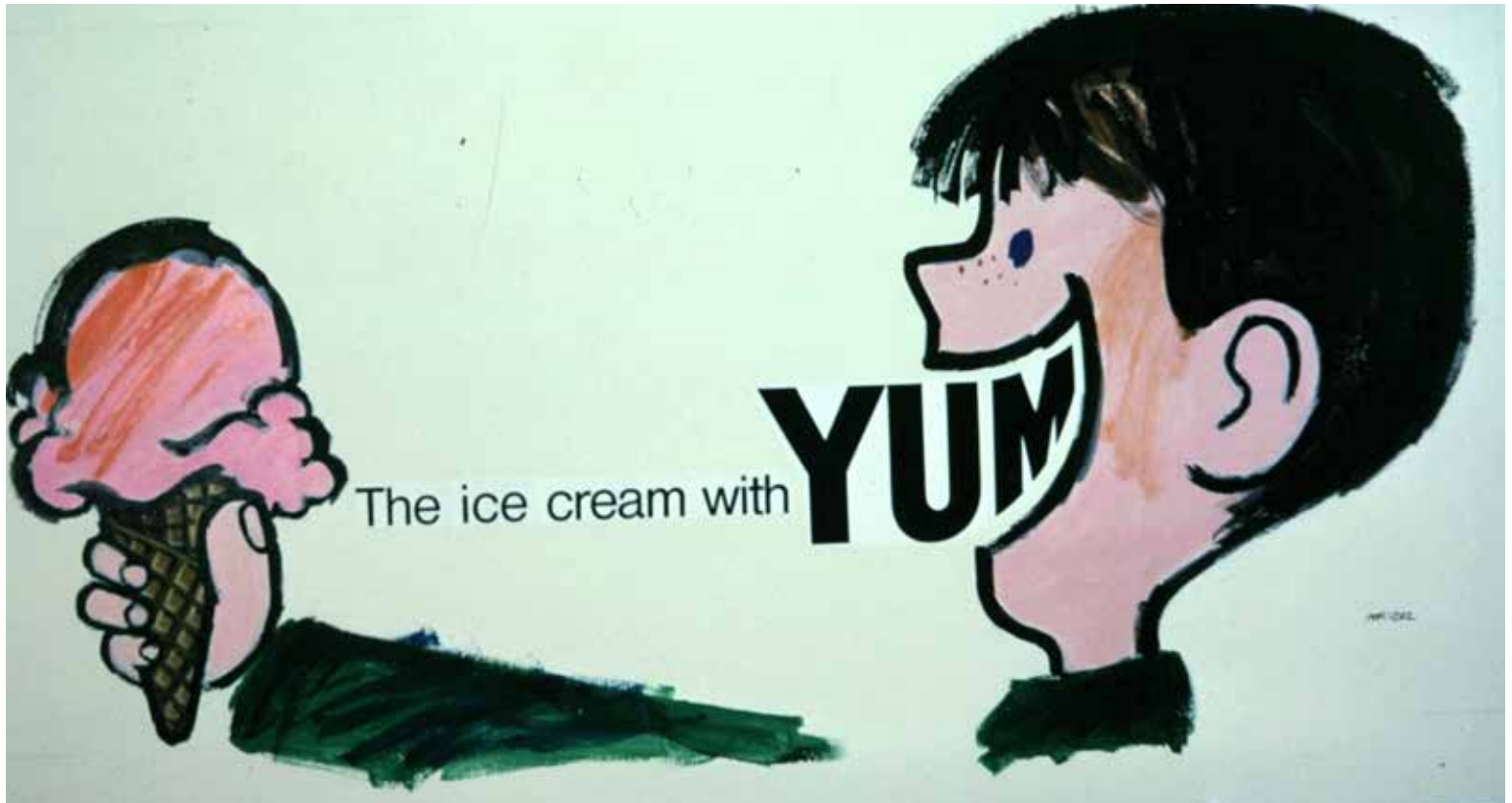


Nabisco Snacks
c. 1950s



Mr. Yum
c. 1960s





Mr. Yum
c. 1960s





FOOD AND DRINK





Lyons Maid
c. 1960s



Zee
c. 1960's



IHOP
c. 1970s





FOOD AND DRINK



Sterling Salt
c. 1950s



FOOD AND DRINK



Post Cereal Package Design and Ads
c. 1950s



FOOD AND DRINK



Orange Juice TV Commercial & Ad
c. 1960s



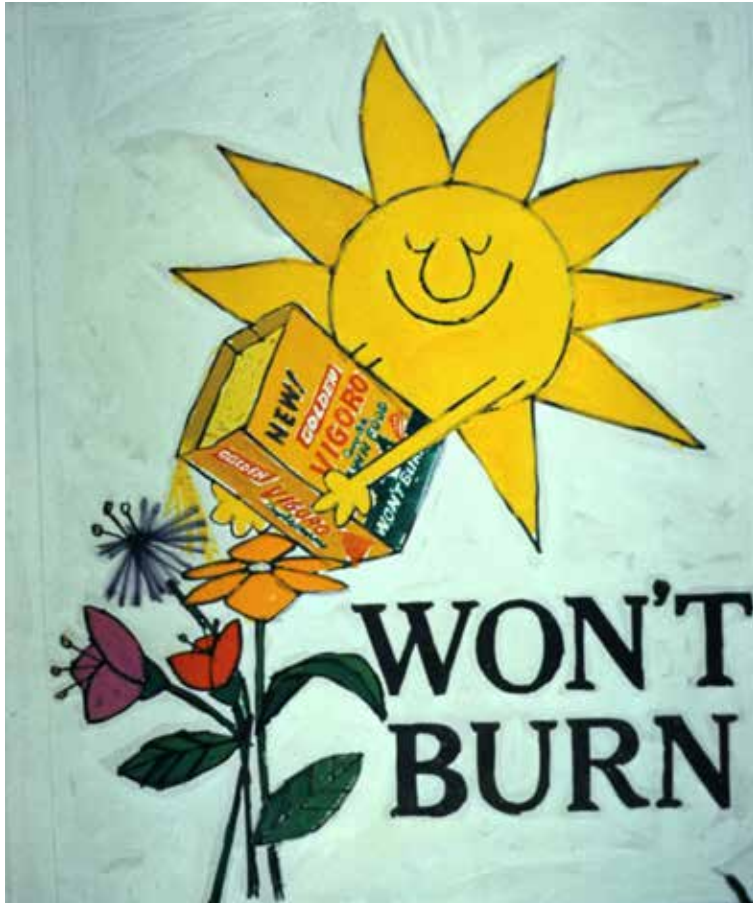
Nestea Ad
c. 1960s



Alcoa Ad
c. 1960s



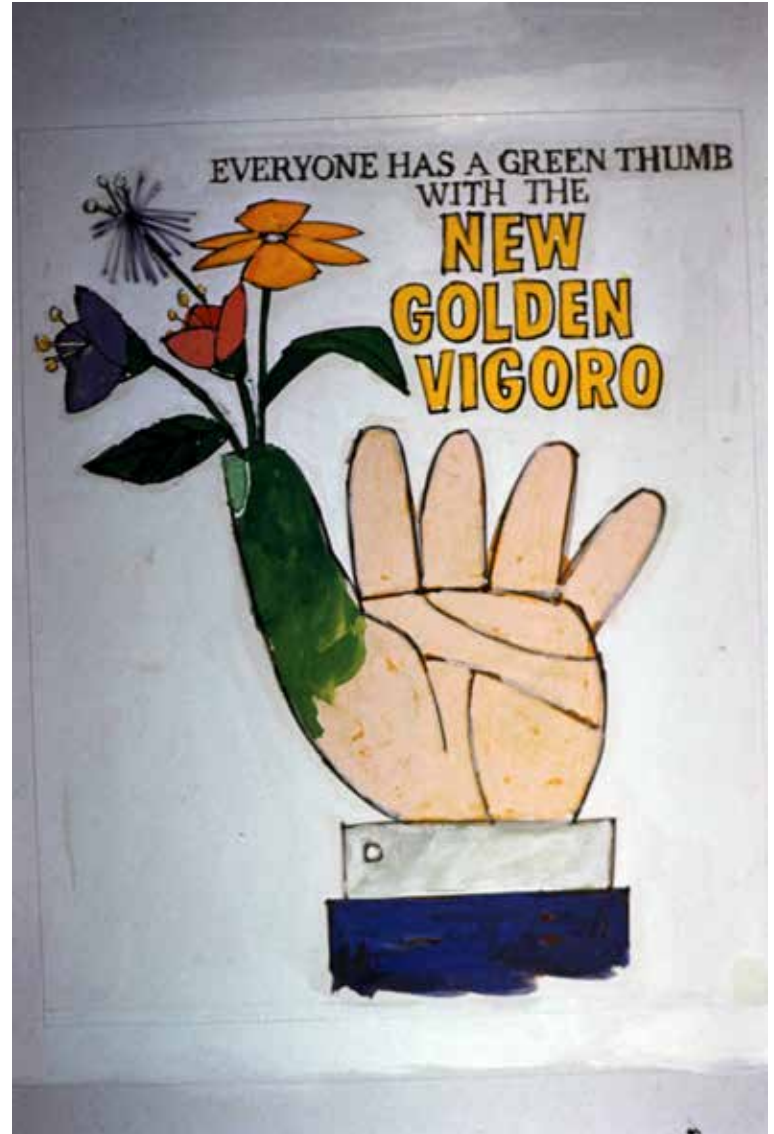
GARDEN PRODUCTS



Vigoro Garden Products
c. 1950s



Vigoro Ads
c. 1950s





HART SKIS

MANDEL



always close to my
HART
Metal Skis



HART SKIS



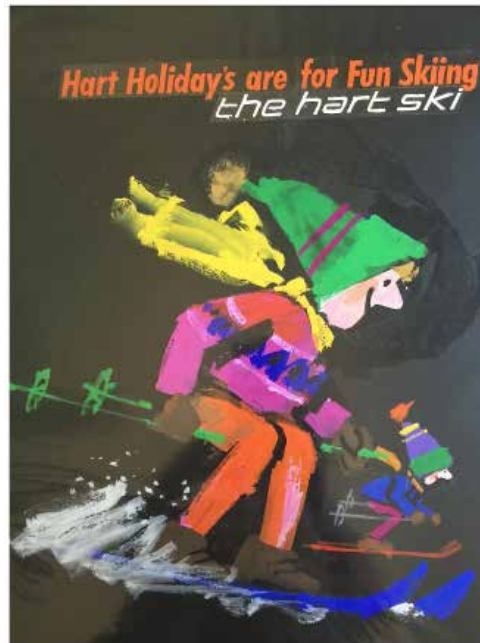
Hart Skis Poster Art & Ads
c. 1960s

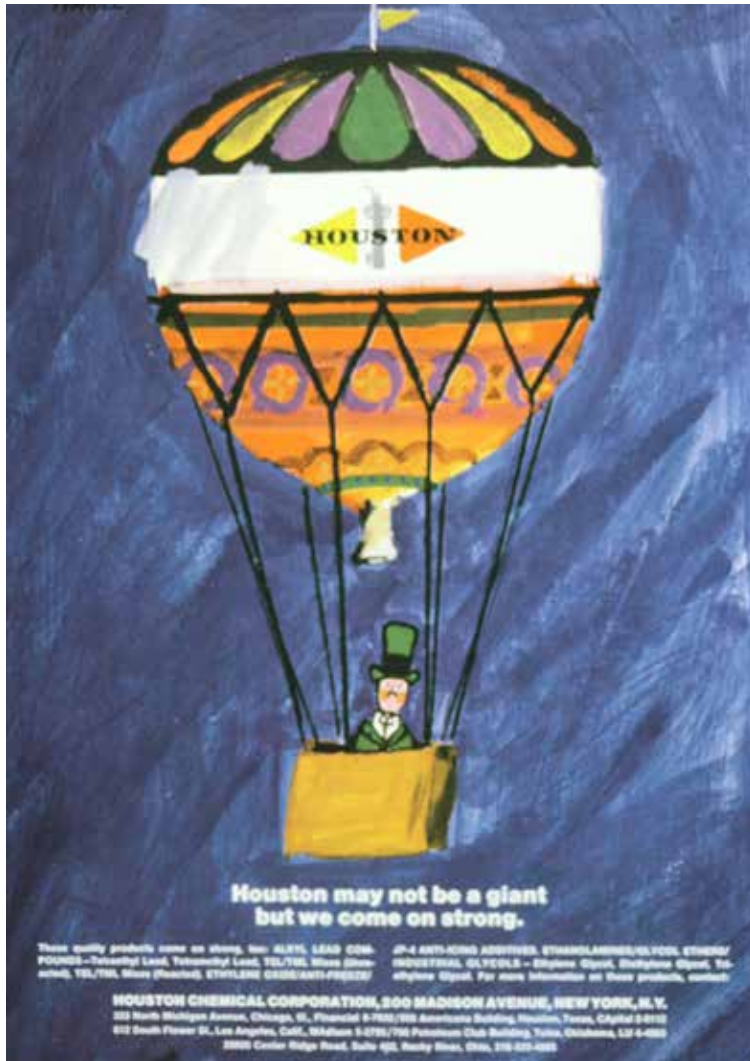


HART SKIS



Hart Skis
c. 1960s



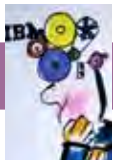


Houston Magazine
c. 1965



IBM

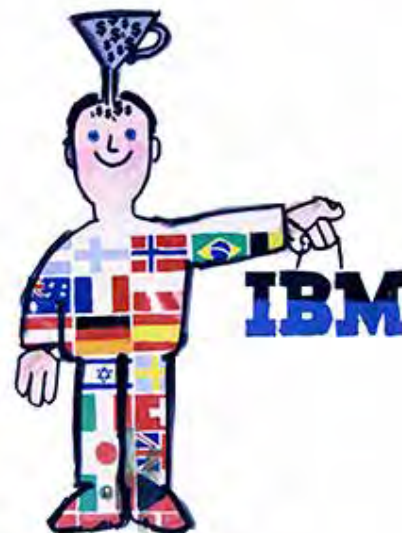




IBM



IBM
c. 1960s-1970s





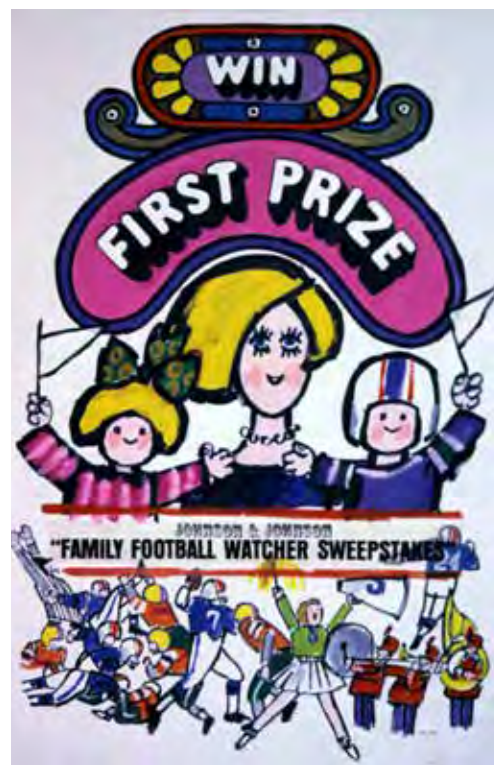
JOHNSON & JOHNSON



Band-Aid
c. 1960s-1970s



JOHNSON & JOHNSON



Band-Aid
c. 1960s-1970s





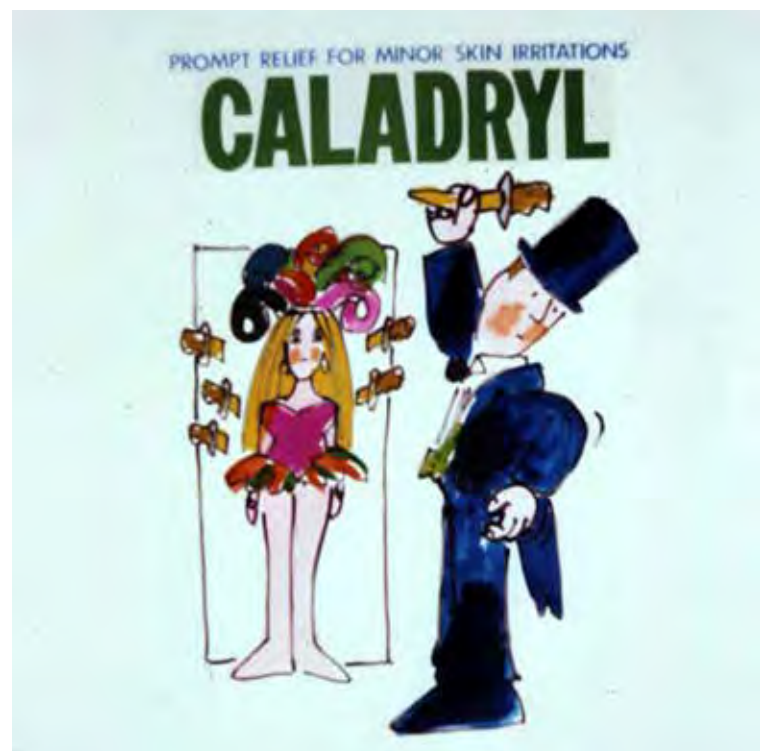
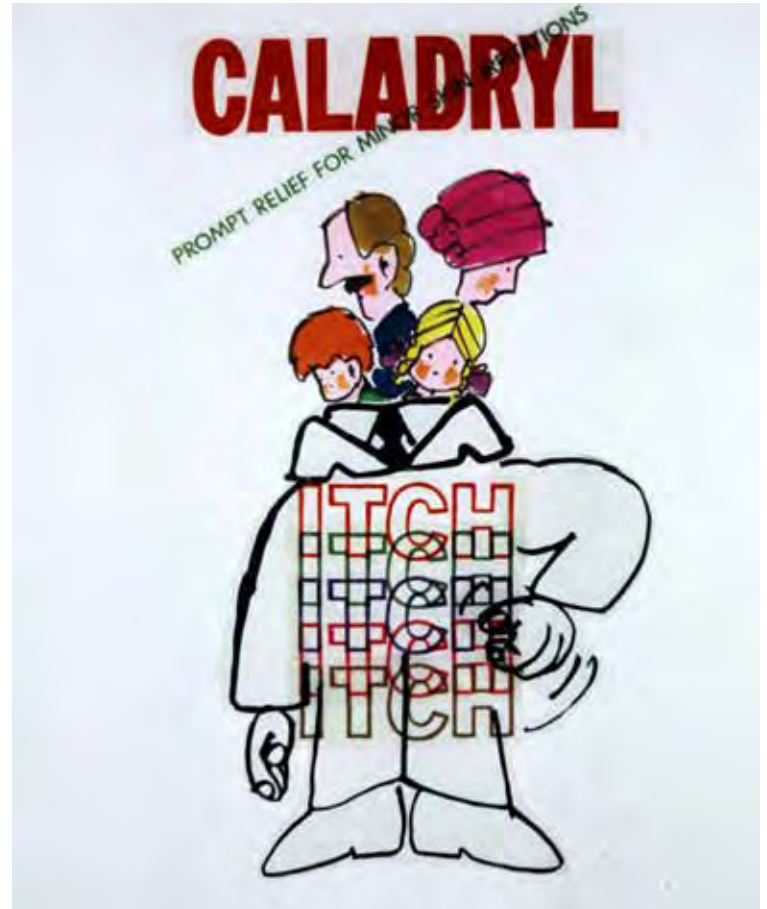
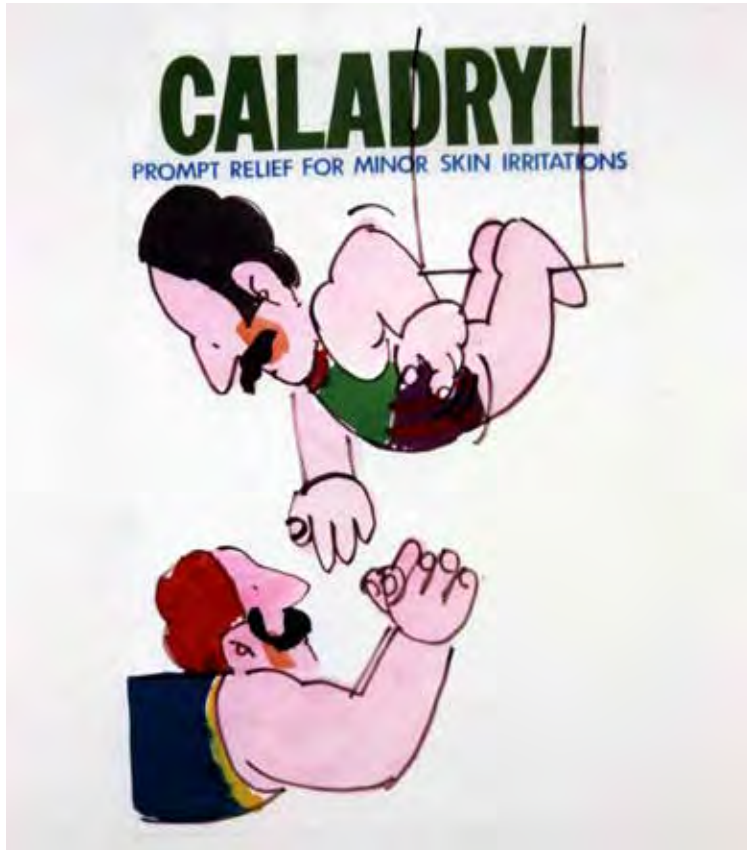
JOHNSON & JOHNSON



Band-Aid
c. 1960s-1970s



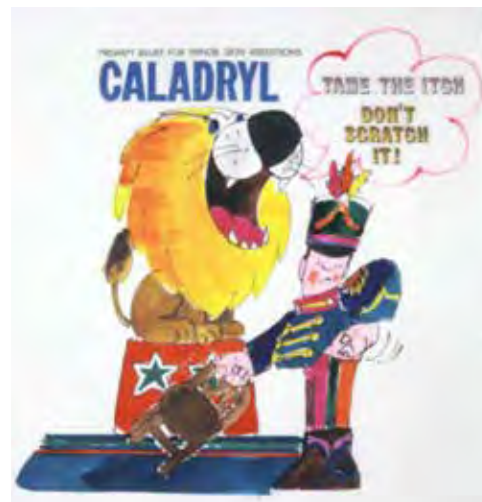
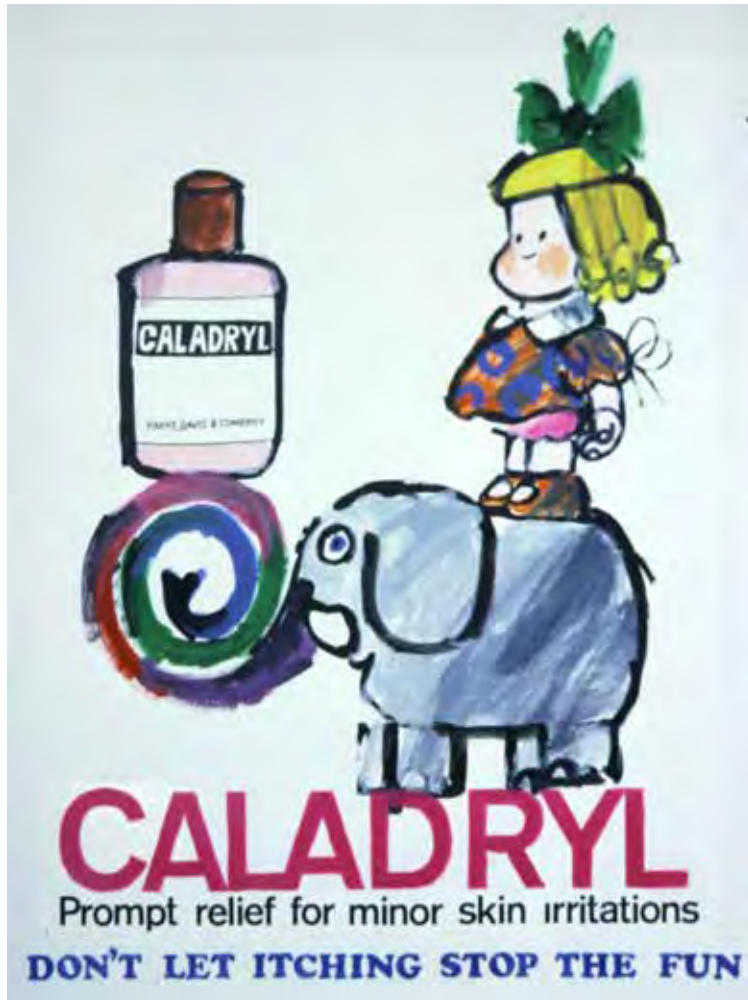
JOHNSON & JOHNSON



Caladryl
c. 1960s



JOHNSON & JOHNSON

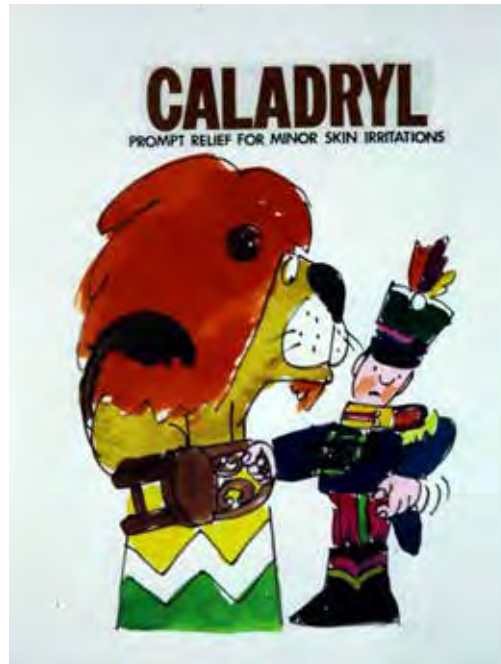
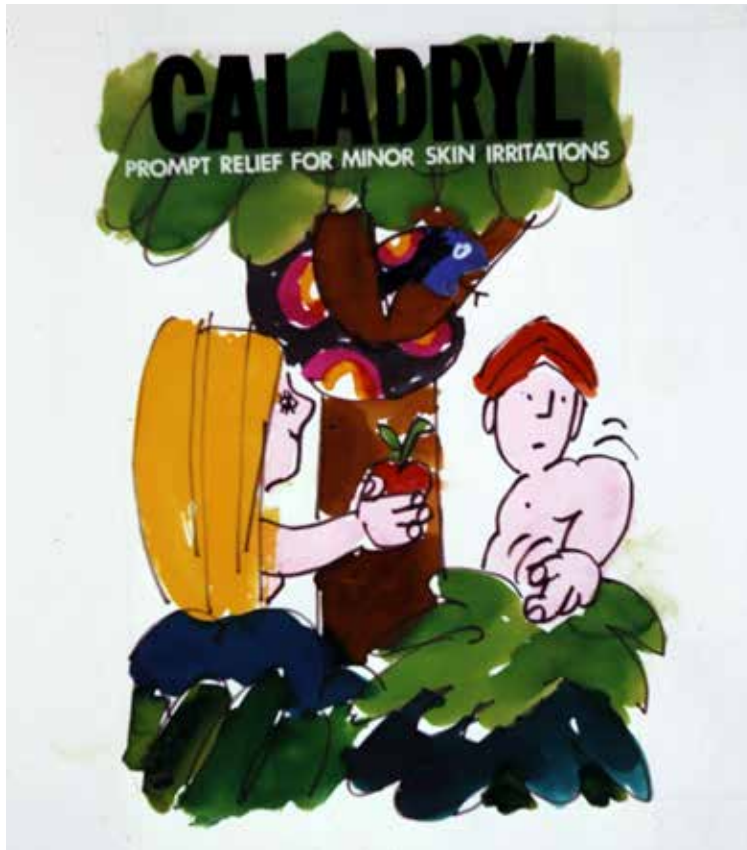


Caladryl
c. 1960s

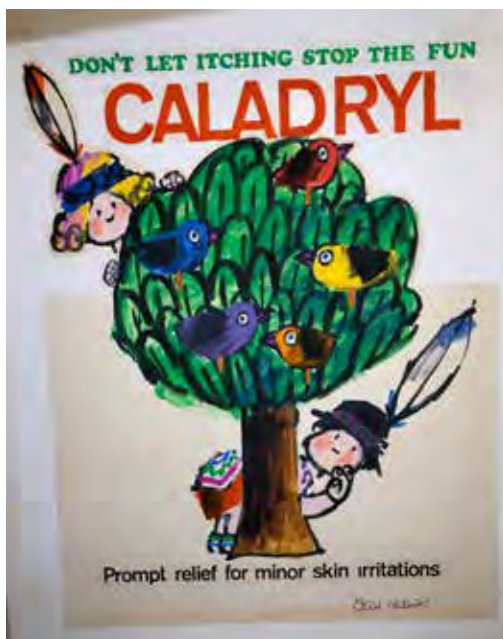




JOHNSON & JOHNSON

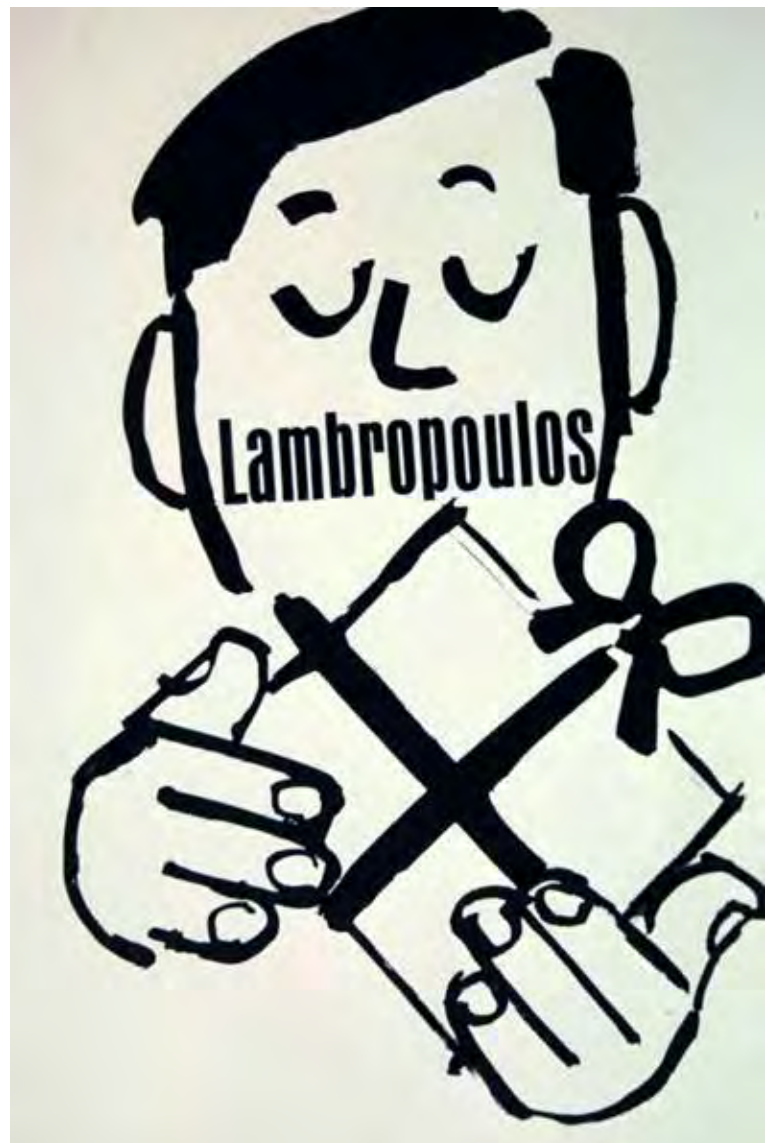
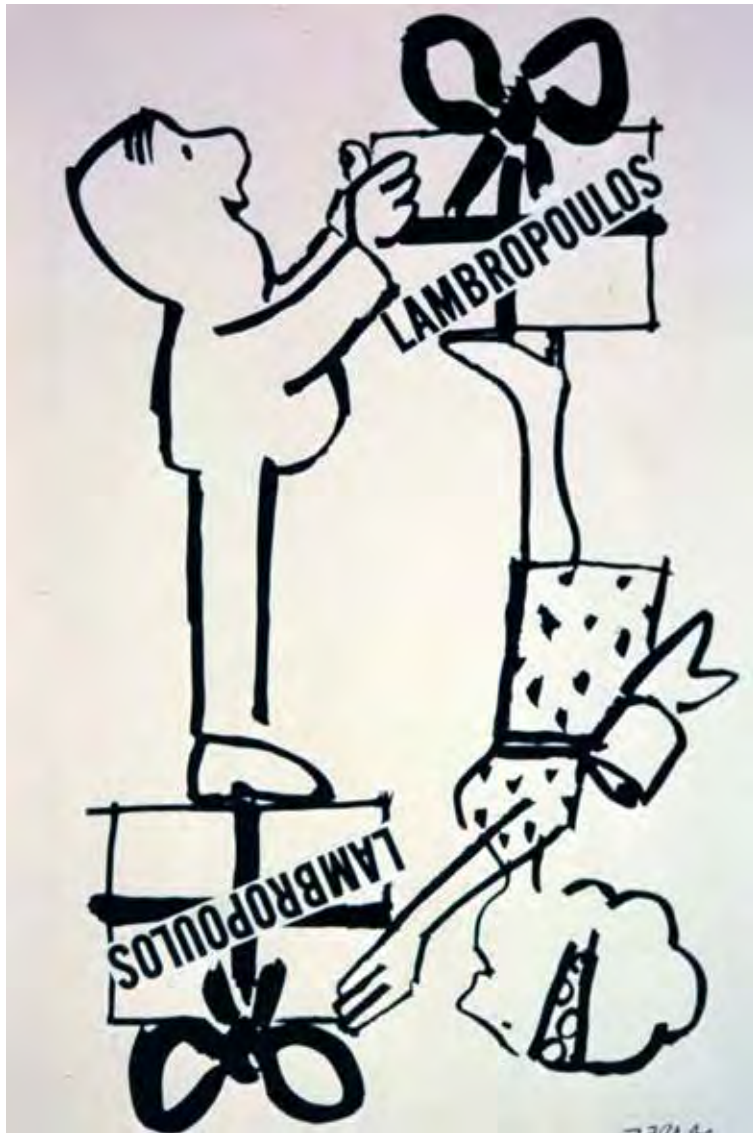


Caladryl
c. 1960s





LAMBROPOULOS



Lambropoulos
c. 1960s-1970s



LIFE MAGAZINE

LIFE
households
buy **MORE**
CIGARETTES
than the top
two brands sell



BIGNESS IS A FACT OF LIFE

Life Magazine

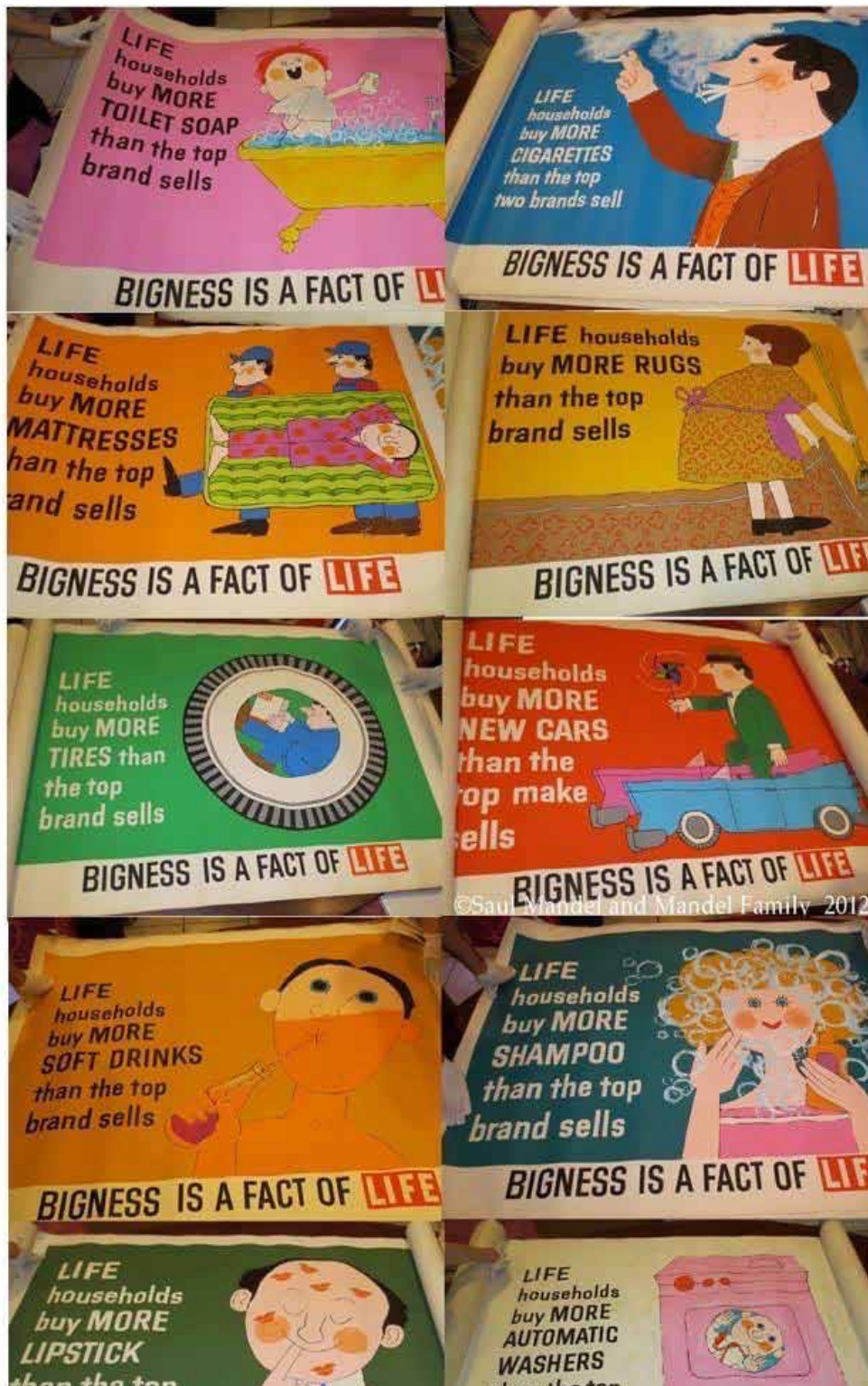
Agency: Young & Rubicam Advertising
c. 1950



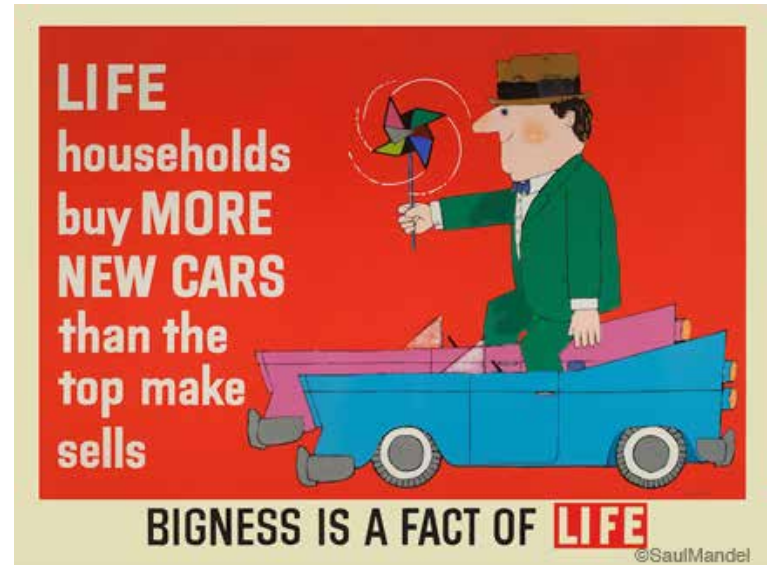
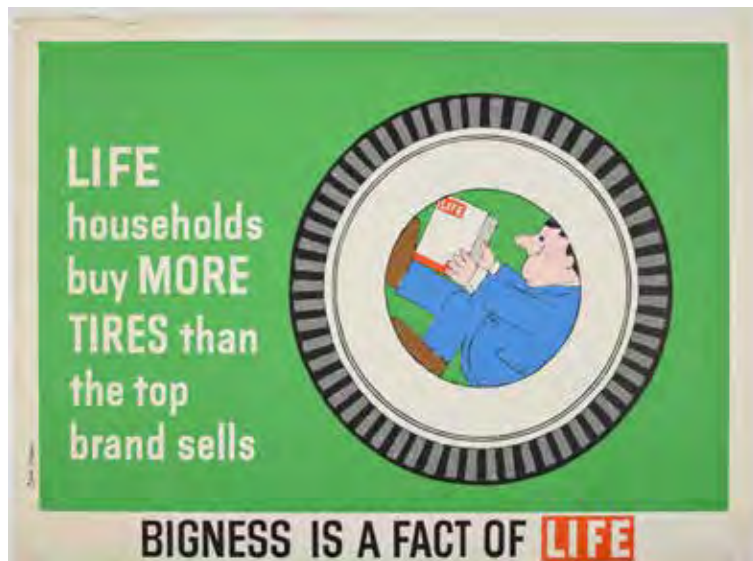
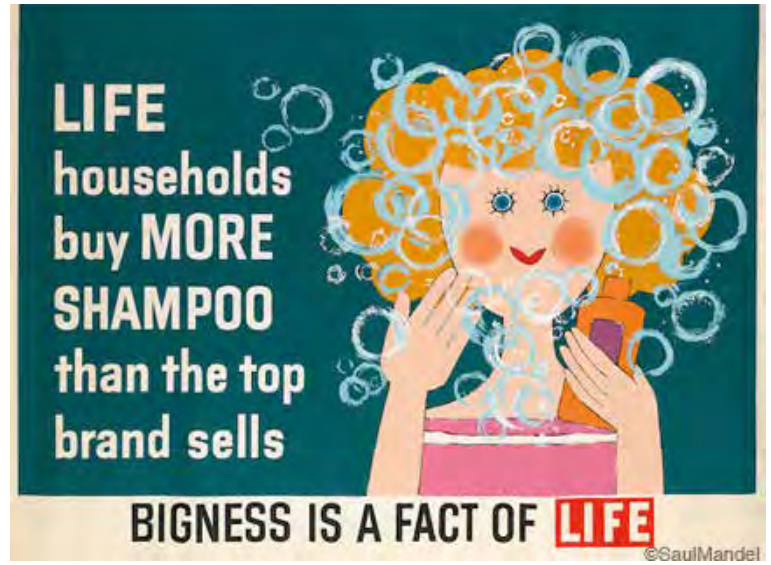
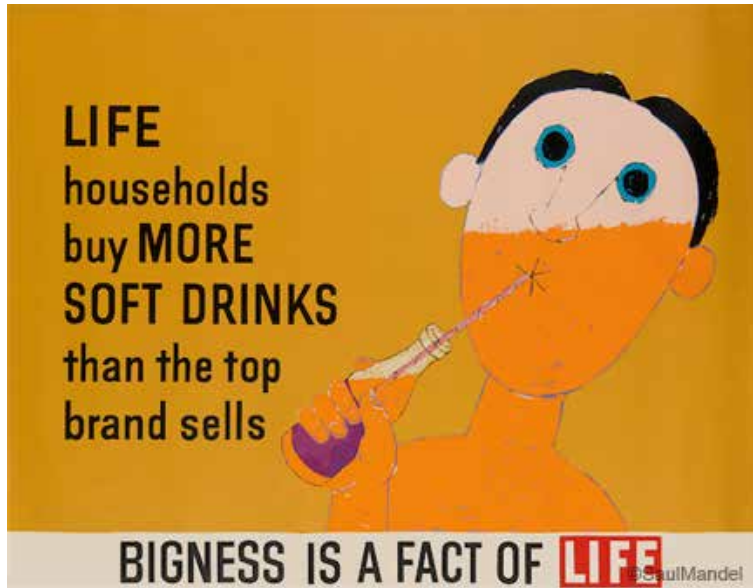
SAUL MANDEL

EARLY 1960'S LIFE POSTERS 46" x 59"

Contact : Suzanne Canter suzymandel@hotmail.com
mandelcanter@yahoo.com 818-706-8611



Life Magazine
Agency: Young & Rubicam Advertising
c. 1950



Life Magazine
Agency: Young & Rubicam Advertising
c. 1950



LIFE
households
buy **MORE**
BEER
than the top
six brands sell



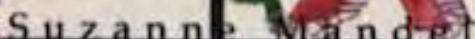
BIGNESS IS A FACT OF LIFE

Life Magazine

Agency: Young & Rubicam Advertising
c. 1950



Live Aid Storyboard
c. 1980s





MEDICINE CABINET



Colgate Toothpaste

Agency: Young and Rubican. Copyright owned by Colgate
c. 1990s



Men's Shave Ad

c 1950s



Cough Syrup Ad

c. 1960s



Pepto Bismol

c 1960s

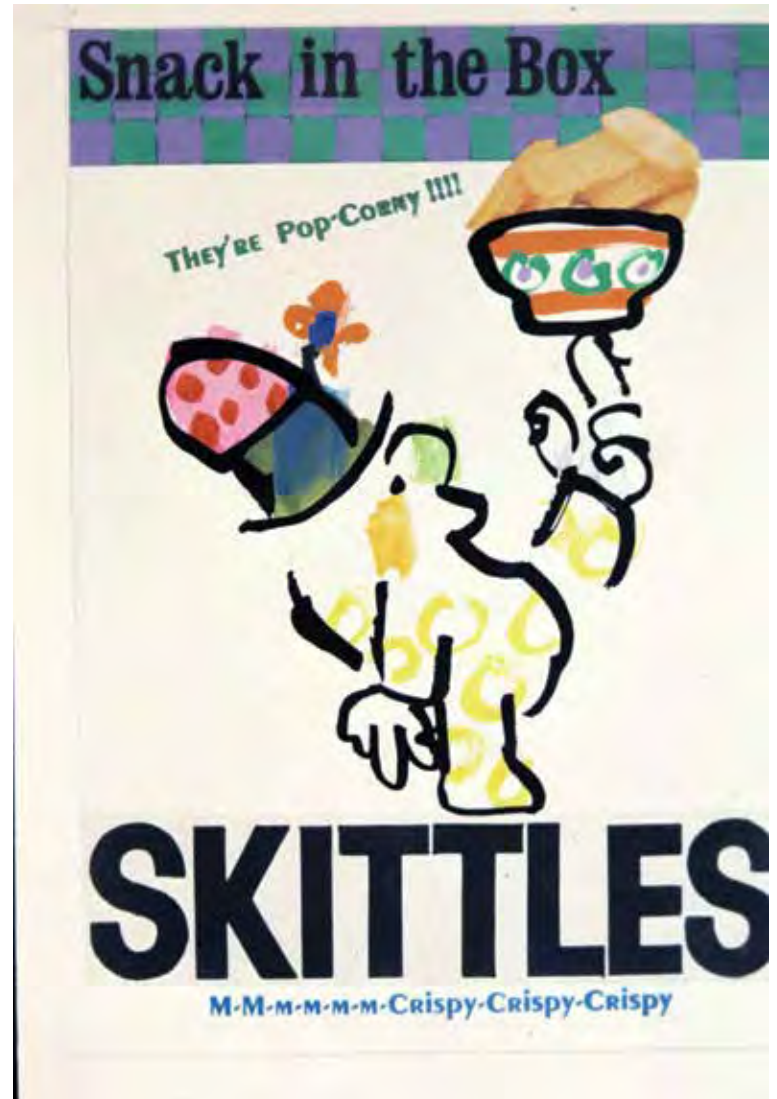
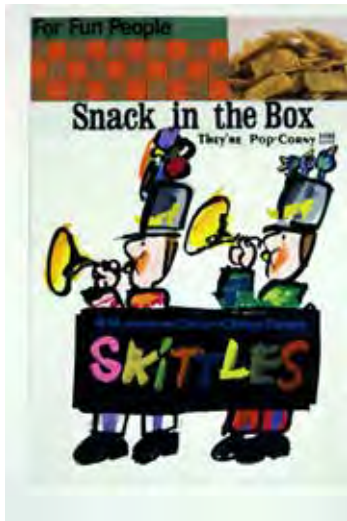


Bubble Bath

c. 1960s



PACKAGE DESIGN



Skittles Package Design
c. 1970s

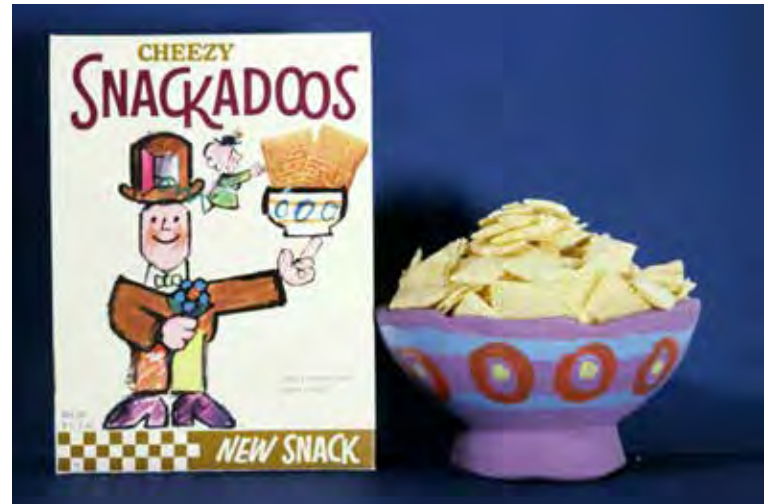




PACKAGE DESIGN



Snackaroos Package Design
c. 1970s





PACKAGE DESIGN



Snackaroos
c. 1970s



Harbisons/Velda Farms
c. 1960s



Oak Farms
c. 1960s



125



PAINTINGS



Egg Council
c. 1970s



Girl In Pelican's Beak
c. 1960s



PAINTINGS



Man in Alligator Sipping Drink
c. 1960s



Coming To America
c. 1960s



Man with Hat
c. 1960s



PAINTINGS



Man in Hot Air Balloon



Girl with Bird



Upside Down Couple



Man Holding a Flower Standing
c. 1960s



Clown Walking
c. c. 1950s



Elephant Bus



Flower Girl



PAINTINGS



Angel Girl Riding Cat



Angel Holding Candle
c. 2000
Collaboration with Suzy



White Bird on Flowers



Girl Wearing Hat



Girl Standing on Elephant



PAINTINGS



Cowboy, Bird and Horse



Pink Background Cat
c. 1960s



Frozen Man



Children's Illustration
c. 1958



Angel Girl with Lantern



Cat and Mouse
c. 1950s-1960s



Silver Cat with Bow
c. 1950s-1960s



Train with Conductor
c. 1958-1962



Man and Woman Painting Each Other
c. 1958-1962



911 Painting
2001



PAINTINGS



Man in Pelican's Beak



Boat and Sun Blue Background
c 1958-1962



Man Climbing out of House



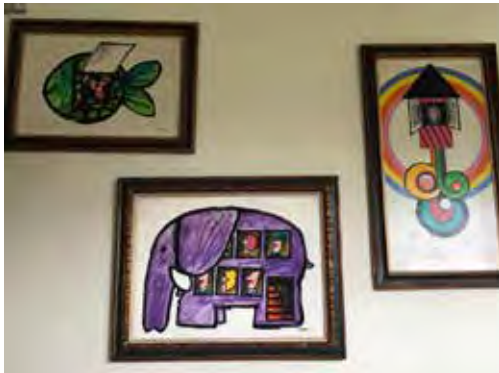
Woman with arms in air
c Early 1960s



Driving America
c 1958-1962



PAINTINGS





PARENTS AND FAMILY CIRCLE MAGAZINES



Parents' Magazine
c. 1960s

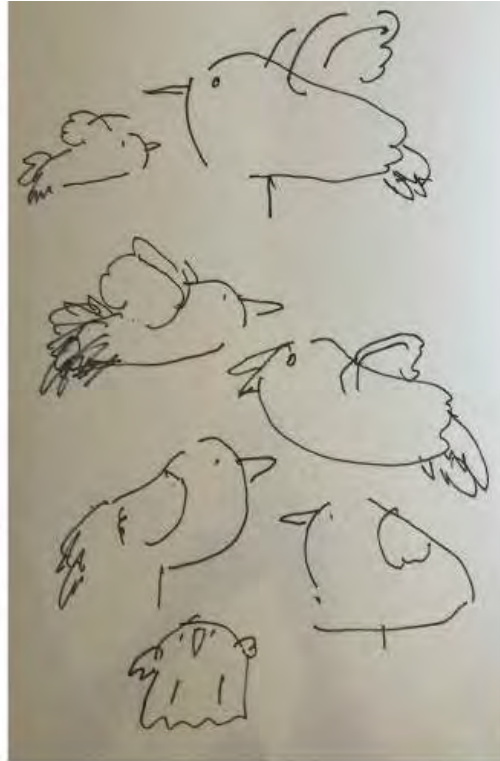
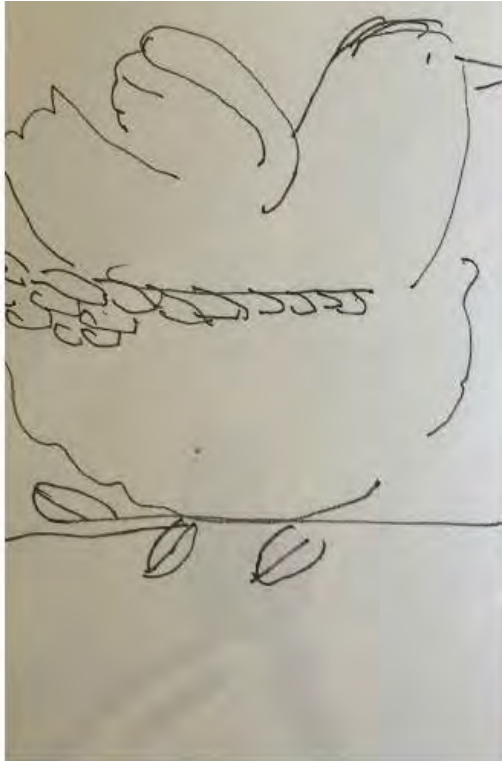


Family Circle Magazine
c. 1960s





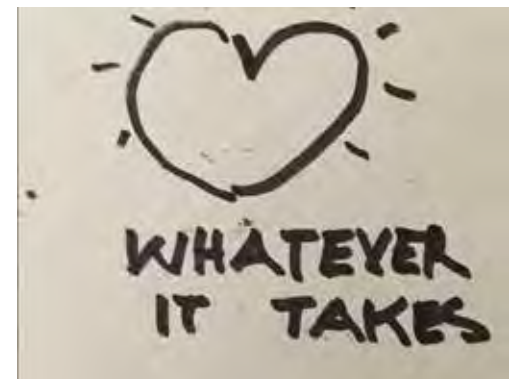
PEN AND INK



Drawings
c. 2000s-2011



Berlitz Ad
c. 1960s









Pfizer
c. 1950s-1960s



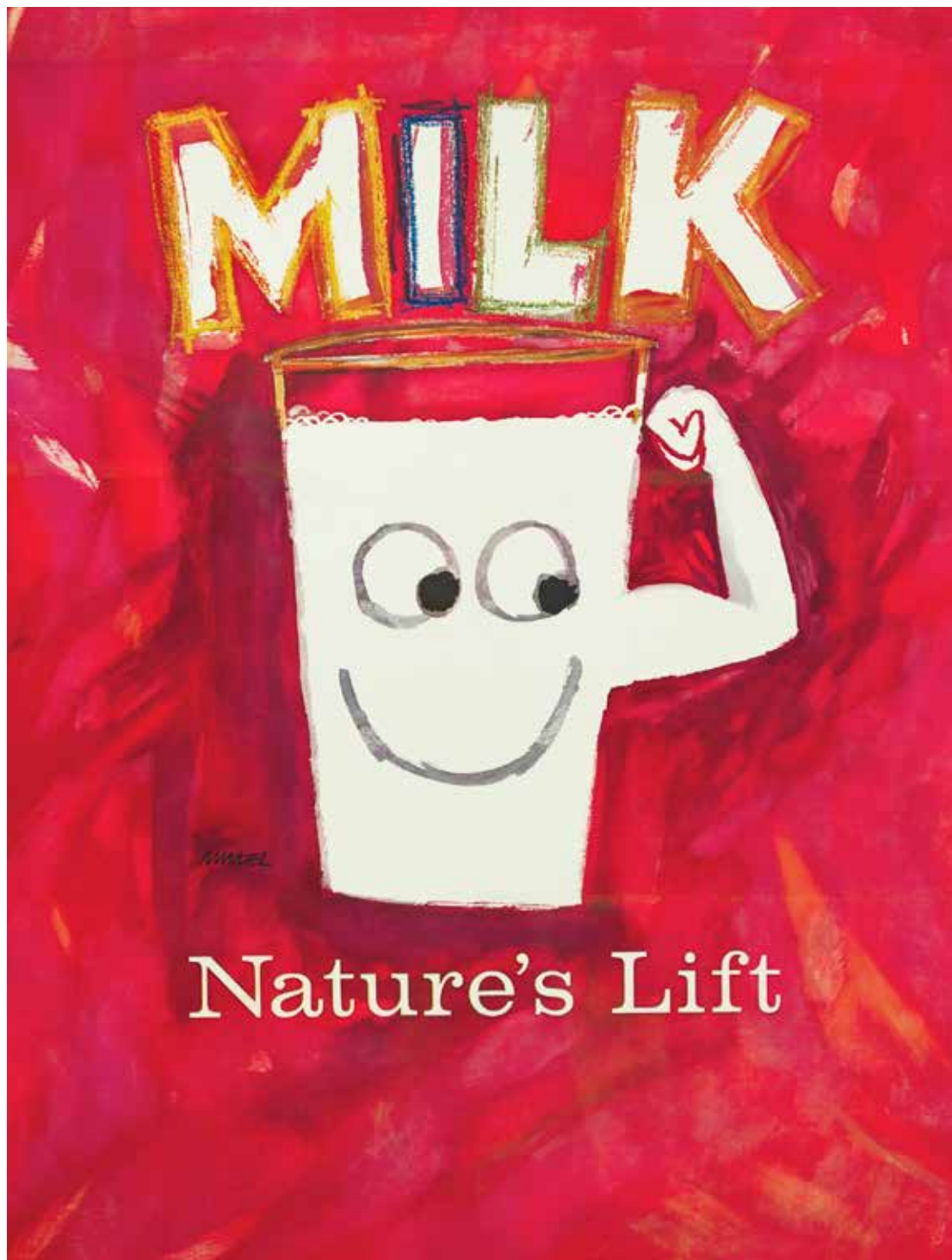
Pfizer
c. 1950s-1960s



3M
c. 1950s-1960s



POSTERS



American Dairy Association/Milk
Agency: Needham Harper & Steers
c. 1960

These 11 posters can be seen
in the permanent collection of
the Poster House Museum

119 W. 23rd Street
New York, NY 10011

Bigness is a Fact of Life

College Is America's Best Friend

Milk Series

Boy Scouts of America/More
Boys Need Scouting

TWA/Paris

TWA/London

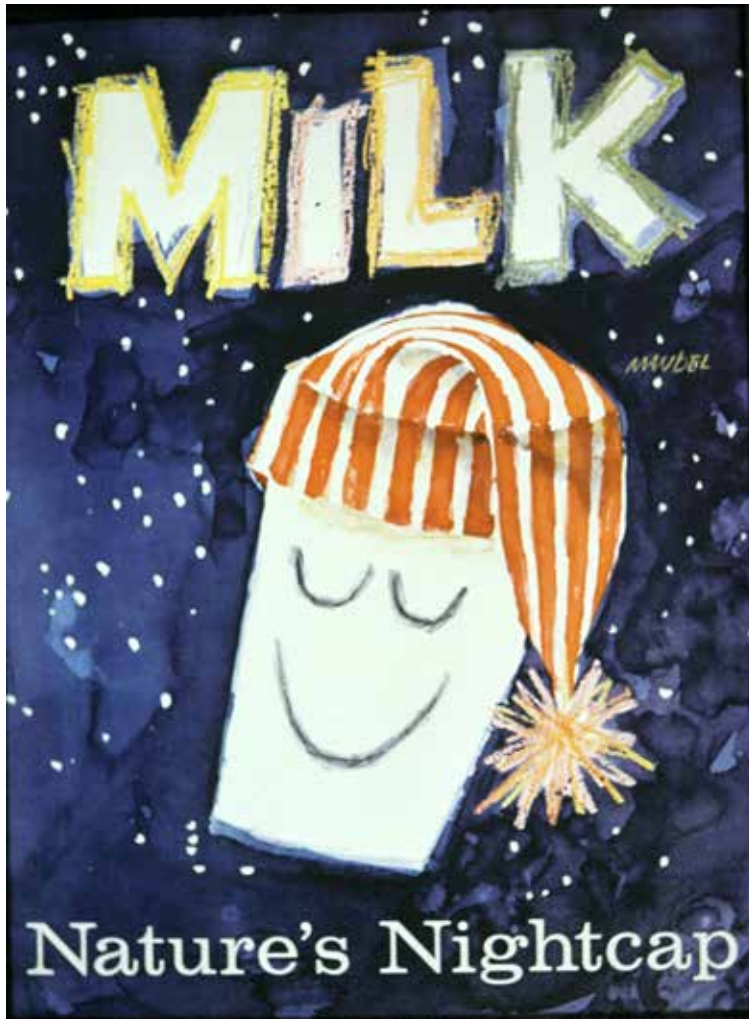
TWA/Rome

Time for Travel

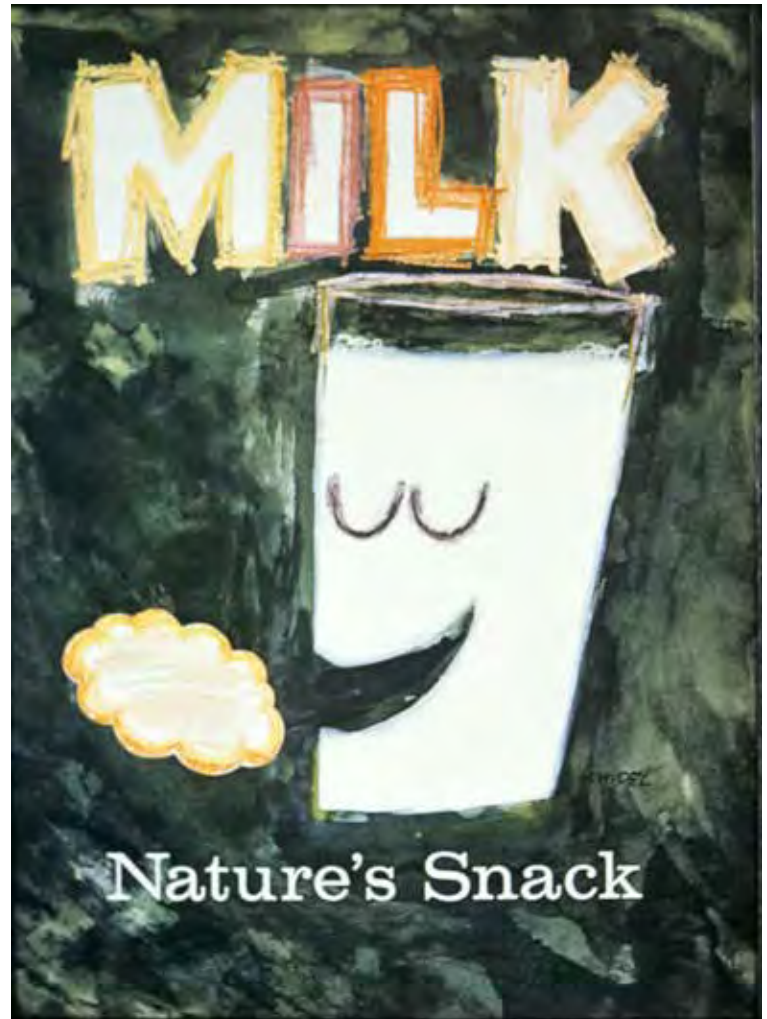
Every Litter Bit Hurts



POSTERS



American Dairy Association/Milk
Agency: Needham Harper & Steers
c. 1960



American Dairy Association/Milk
Agency: Needham Harper & Steers
c. 1960



Cat Ballou
c 1965



AARP Convention Poster
c. 1986



Boy Scouts
c. 1960s



Boy Scouts
c. 1960s



POSTERS



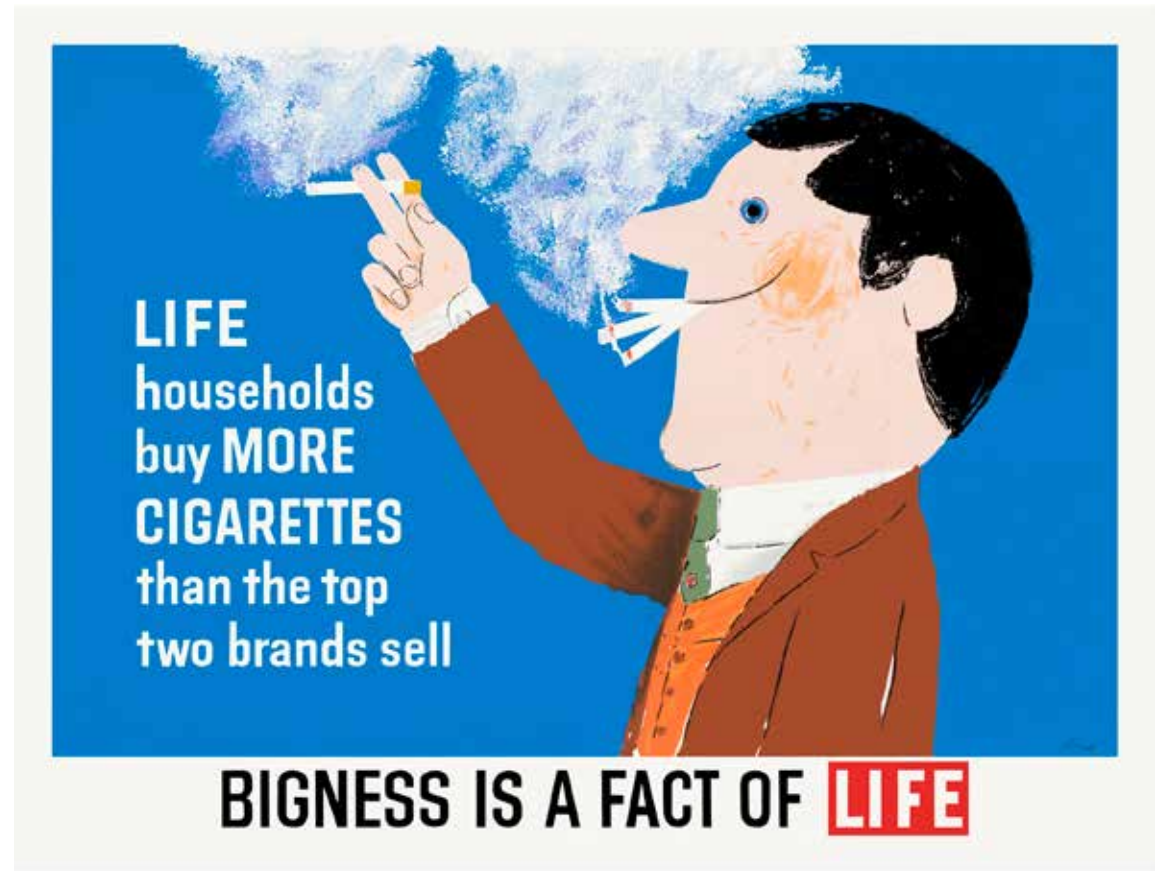
Temp Tee Cream Cheese
c. 1950s



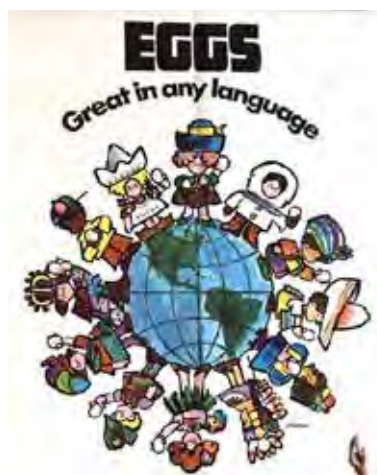
Downtown Week
c. 1959



The Horse's Mouth



Bigness is a Fact of Life
c. 1959

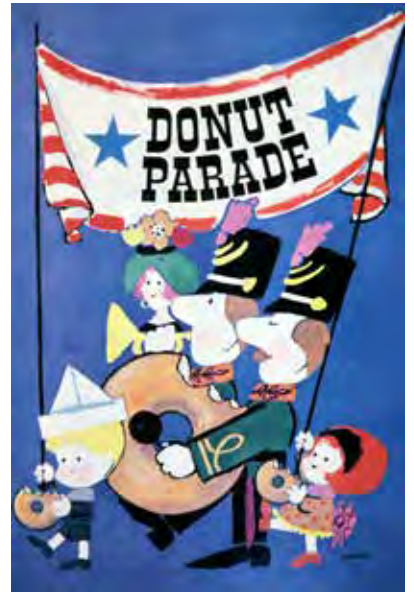


Egg Council
c. 1960





Time for Travel - Time Life Co.
Agency: Young & Rubican
c 1950s



Donut Parade
c. 1950s



c. 1980s



POSTERS



Posters
c. 1950s-1980s



BRAVO! TWA NON-STOP TO ROME

TWA Non-Stop
c. 1960



VOILA! TWA NON-STOP TO PARIS



TALLYHO! TWA NON-STOP TO LONDON





POSTERS



**COLLEGE
IS AMERICA'S
BEST FRIEND**

SUPPORT THE COLLEGE OF YOUR CHOICE



College Is America's Best Friend

c. 1960



Don't Be A Litterbug

c. 1960

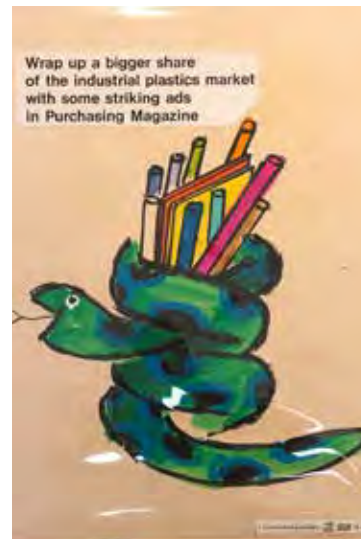


Every Litter Bit Hurts

c. 1960



PURCHASING MAGAZINE



Purchasing Magazine
Agency: Darcy Advertising Agency
c. 1965



PURCHASING MAGAZINE

Disarm OEM components buyers with hard-sell product facts in Purchasing Magazine



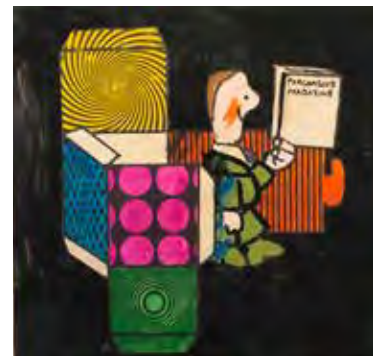
Get more Value Analysts to think plastics by showing their true colors in Purchasing Magazine



Multiply your production item sales by creating brand preference with PAs in Purchasing Magazine



Uncover new packaging leads with 4-color ROP ads in Purchasing Magazine



Purchasing Magazine
Agency: Darcy Advertising
Agency
c. 1965



PURCHASING MAGAZINE

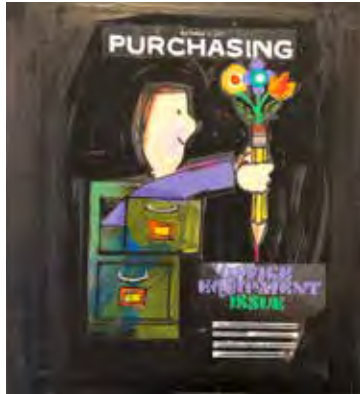


Purchasing Magazine
Agency: Darcy Advertising
Agency
c. 1965





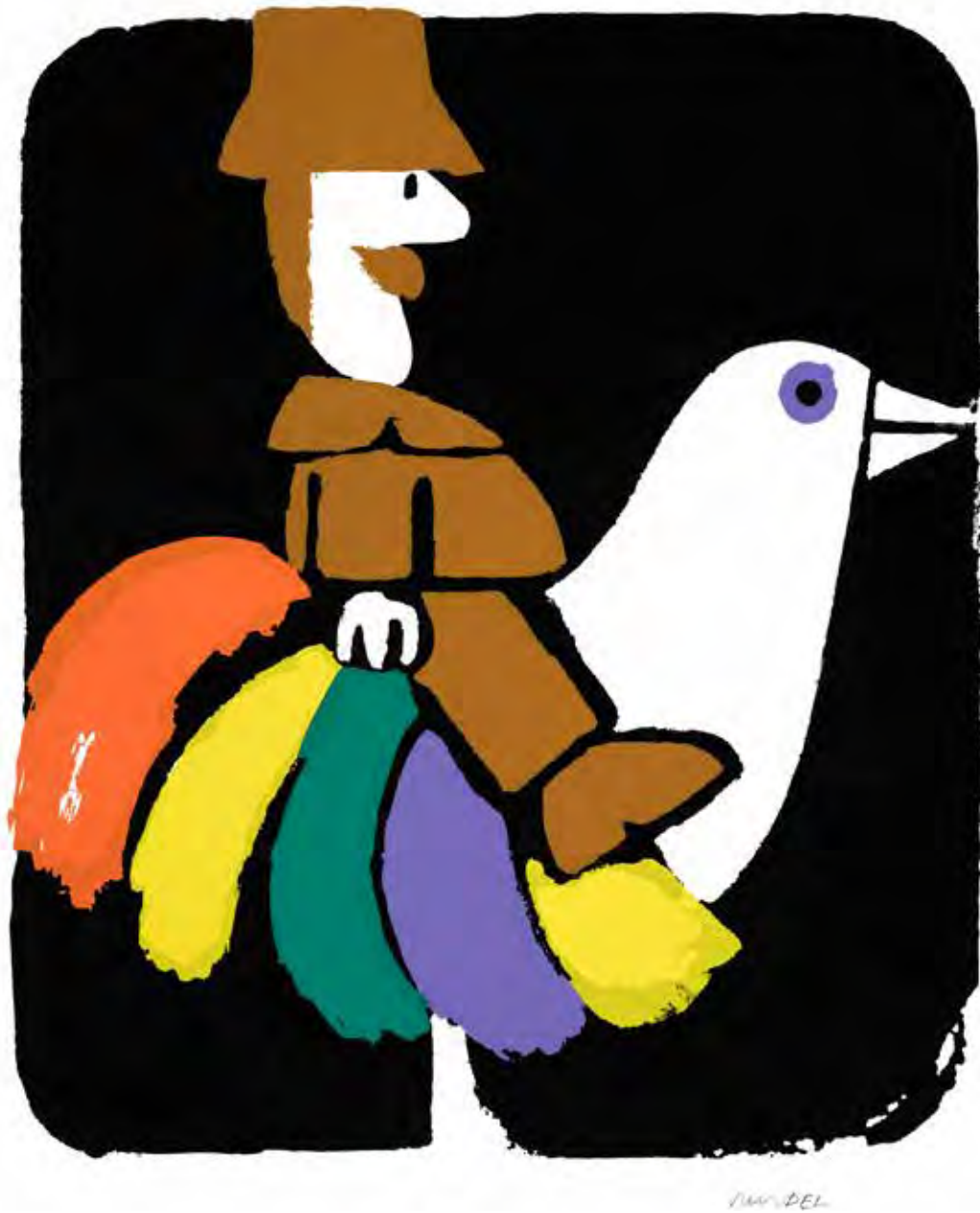
PURCHASING MAGAZINE



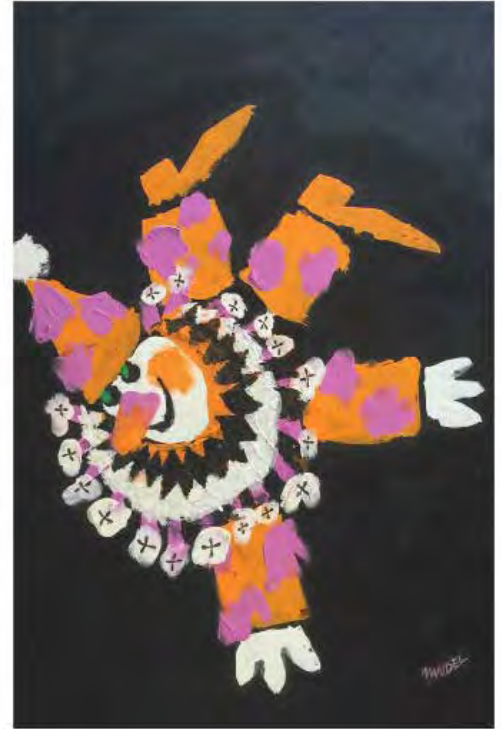
Purchasing Magazine
Agency: Darcy Advertising
Agency
c. 1965



SILKSCREEN



Silkscreens
c. 1950s-1960s

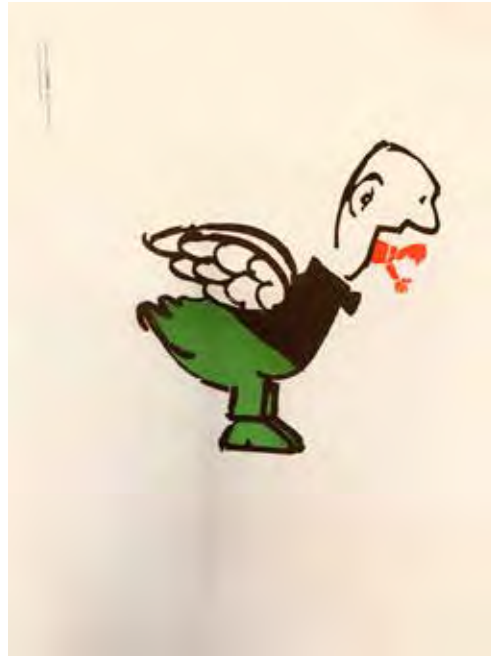


Cartwheeling Clown
Silkscreen c. 1950s





SILKSCREEN



Silkscreens
c. 1960s

NBC Silkscreens
c. 1950s





STAMPS AND USPS

LOVE

USA 22



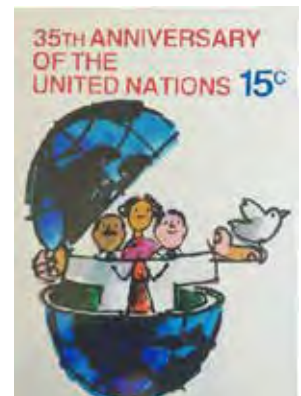
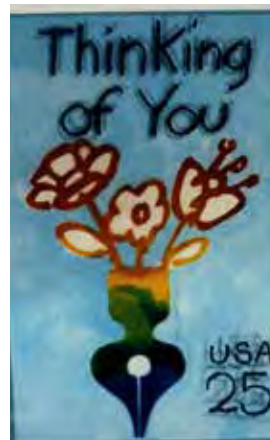
Puppy Dog Love Stamp
c. 1986 ©USPS



STAMPS AND USPS



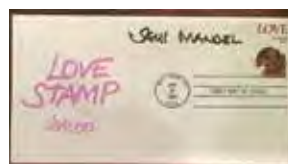
Various Stamps
c. 1980s-1990s



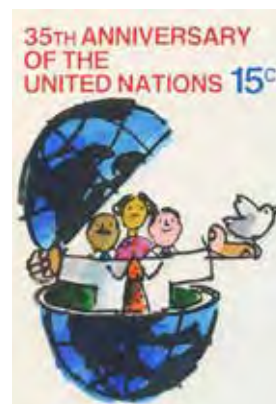


STAMPS AND USPS

Stamps
United Nations Science
and Technology
c. 1990s



USPS Love Stamps
c. 1980s





STAMPS AND USPS



Saul Mandel's Puppy Dog LOVE USPS 22Cent Stamp and grandson, Zachary Canter USPS Stampin The Future 33 Cent Stamp are the only grandfather-grandson stamps in the world that we know of!



STATE FARM



State Farm Insurance
Agency: Needham Harper & Steers
c. 1960




STATE FARM





State Farm
c. 1960s




STATE FARM




Heap big Savings! Yes, the next time you're ready to buy car insurance, (1) check State Farm's famous low rates—rates so low that careful drivers may save \$10...\$20...\$30... even more. And (2) check State Farm service—so outstanding that people insure more cars with us than with anyone else. (Isn't this what you want? The car insurance known for both big service and big savings?)





Get it straight from the horse's mouth. Ask State Farm about (1) its low insurance rates for careful drivers—rates so low that one out of two saves \$10...\$20...\$30...or even more. And (2) check State Farm service—so outstanding that people insure more cars with us than with anyone else. (Isn't this what you want most? The best car insurance possible? And at the lowest possible cost?)




Our claim service speaks for itself. When you buy car insurance, (1) check State Farm's national claims network of full time men—largest of all and on call everywhere. And (2) check State Farm's low rates for careful drivers—rates so low that one out of two saves \$10...\$20...\$30...or more. (Isn't this what you want most? The best car insurance possible? And at the lowest possible cost?)



Use your head—and SAVE! Next time you buy car insurance, (1) check State Farm's low rates for careful drivers—rates so low that one out of two saves \$10...\$20...\$30...or more. And (2) check State Farm service—so outstanding we have been the world leader now for 20 straight years. (Isn't this what you want most? The best car insurance possible? And at the lowest possible cost?)



Sharpen up and save!!!! Next time you buy car insurance, (1) check State Farm's low rates for careful drivers—rates so low that one out of two saves \$10...\$20...\$30...or more. And (2) check State Farm service—so outstanding that people insure more cars with us than with anyone else. (Isn't this what you want most? The best car insurance possible? And at the lowest possible cost?)



State Farm
c. 1960s

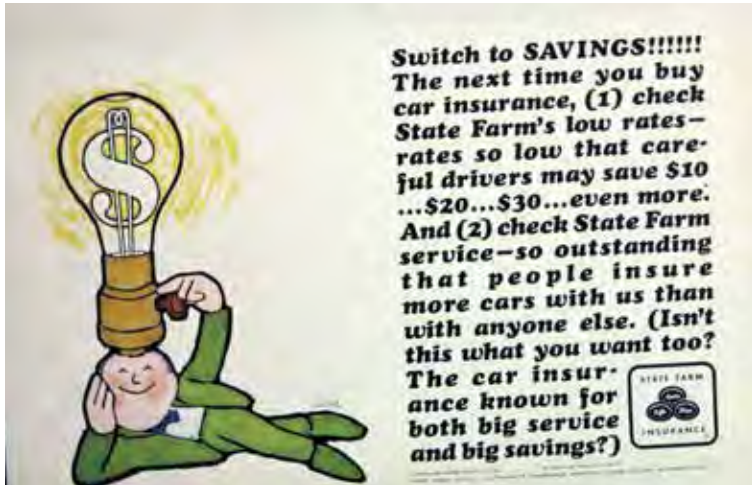


MONEY TALKS! So the next time you're ready to buy car insurance, (1) check State Farm's famous low rates—rates so low that careful drivers may save \$10...\$20...\$30...even more. And (2) check State Farm service—so outstanding that people insure more cars with us than with anyone else. (Isn't this what you want? The car insurance known for both big service and big savings?)

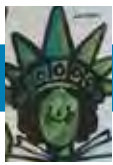




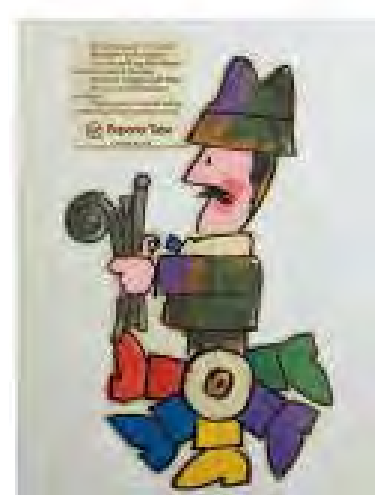
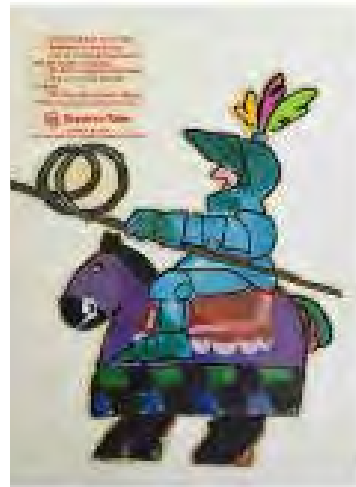
STATE FARM



State Farm
c. 1960s



SUPERIOR TUBE



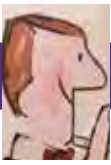
Superior Tube
c. 1960s



TV COMMERCIALS



Ben-Gay
c. 1960s



TV COMMERCIALS



Jolly Green Giant
c. 1960s



Chemstrand Carpets
c. 1960s





TV COMMERCIALS



Orange Juice
c. 1960s

Kaopectate
c. 1960s



TV PROMOTIONAL



NBC, CBS, ABC Promotion
c. 1960s-1970s



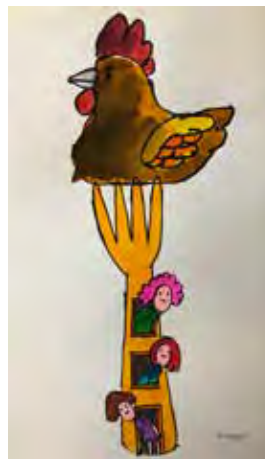
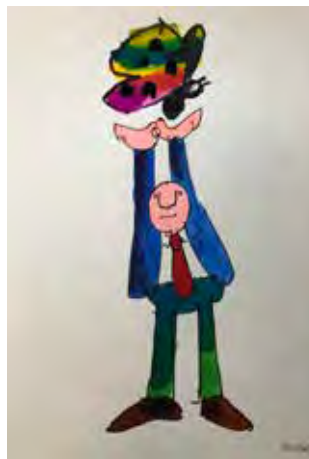
WATERCOLOR



Watercolors
c. 1980s-1990s

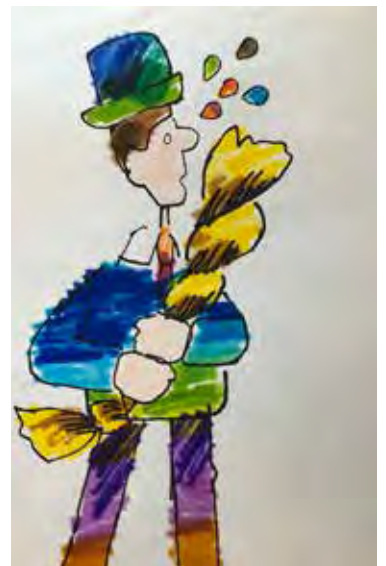
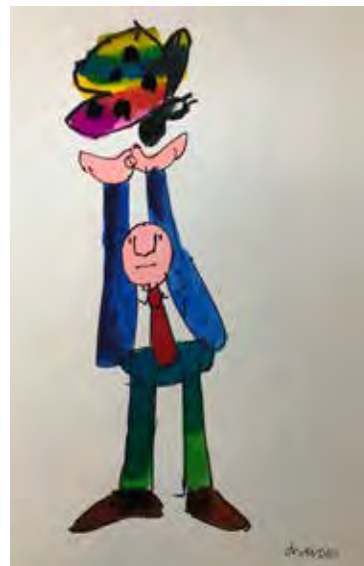


WATERCOLORS





WATERCOLORS



Watercolors
c. 1980s-1990s



Watercolor Booklet
c. 1980s



Watercolor and Mixed Media
c. 1980s-2000s



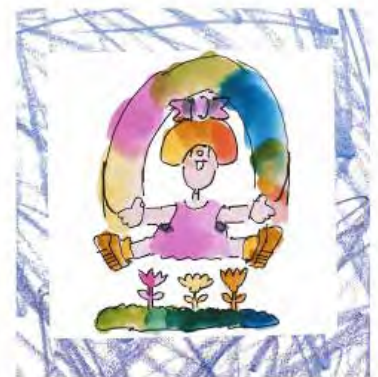
WATERCOLORS



Watercolor and Mixed Media
c. 1980s-2000s



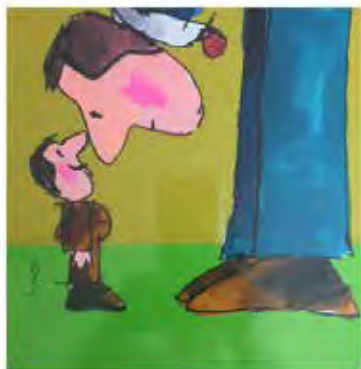
WATERCOLORS



Watercolor and Mixed Media
c. 1980s-2000s



WATERCOLORS

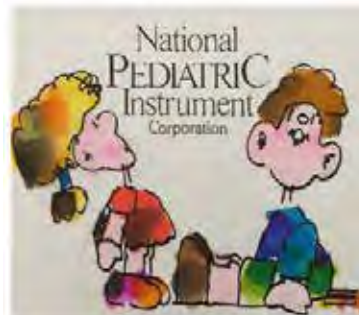


Watercolor and Mixed Media
c. 1980s-2000s





WATERCOLORS



Watercolor and Mixed Media
c. 1980s-2000s

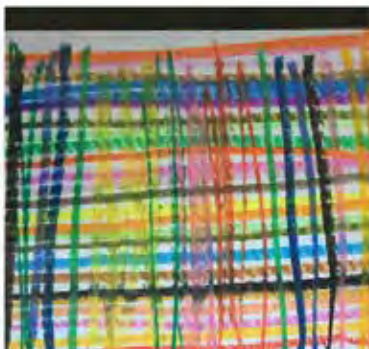




WATERCOLORS



Mixed Media
c. 2000s-2011





WINE LABELS



Wine Series Chardonnay
c. 1960s



Wine Series Red Wine
c. 1950s



Canter Vineyards
c. 2010



Woman's Day Magazine
Agency: Direct
c. 1970s-1980s













Woman's Day Magazine
Agency: Direct
c. 1970s-1980s







Woman's Day Magazine
Agency: Direct
c. 1970s-1980s











WOMAN'S DAY MAGAZINE

Woman's Day Magazine
Agency: Direct
c. 1970s-1980s









WOMAN'S DAY MAGAZINE



Woman's Day Magazine
Agency: Direct
c. 1970s-1980s









WOMAN'S DAY MAGAZINE

Woman's Day Magazine
Agency: Direct
c. 1970s-1980s













WOMAN'S DAY MAGAZINE



Woman's Day Magazine
Agency: Direct
c. 1970s-1980s



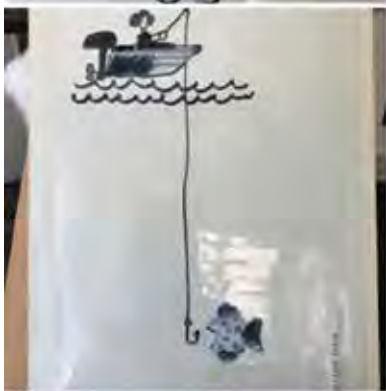




WOMAN'S DAY MAGAZINE



Woman's Day Magazine
Agency: Direct
c. 1970s-1980s











WOMAN'S DAY MAGAZINE

Woman's Day Magazine
Agency: Direct
c. 1970s-1980s









WOMAN'S DAY MAGAZINE

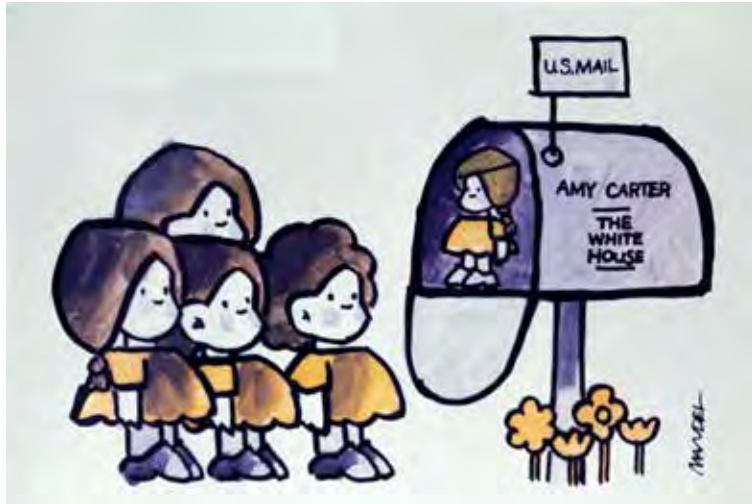


Cook Book Cover





WOMAN'S DAY MAGAZINE



Woman's Day Magazine
Agency: Direct
c. 1970s-1980s

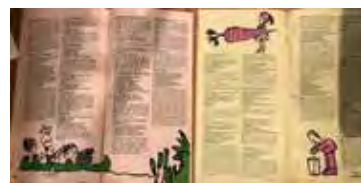




WOMAN'S DAY MAGAZINE



70s
Woman's Day

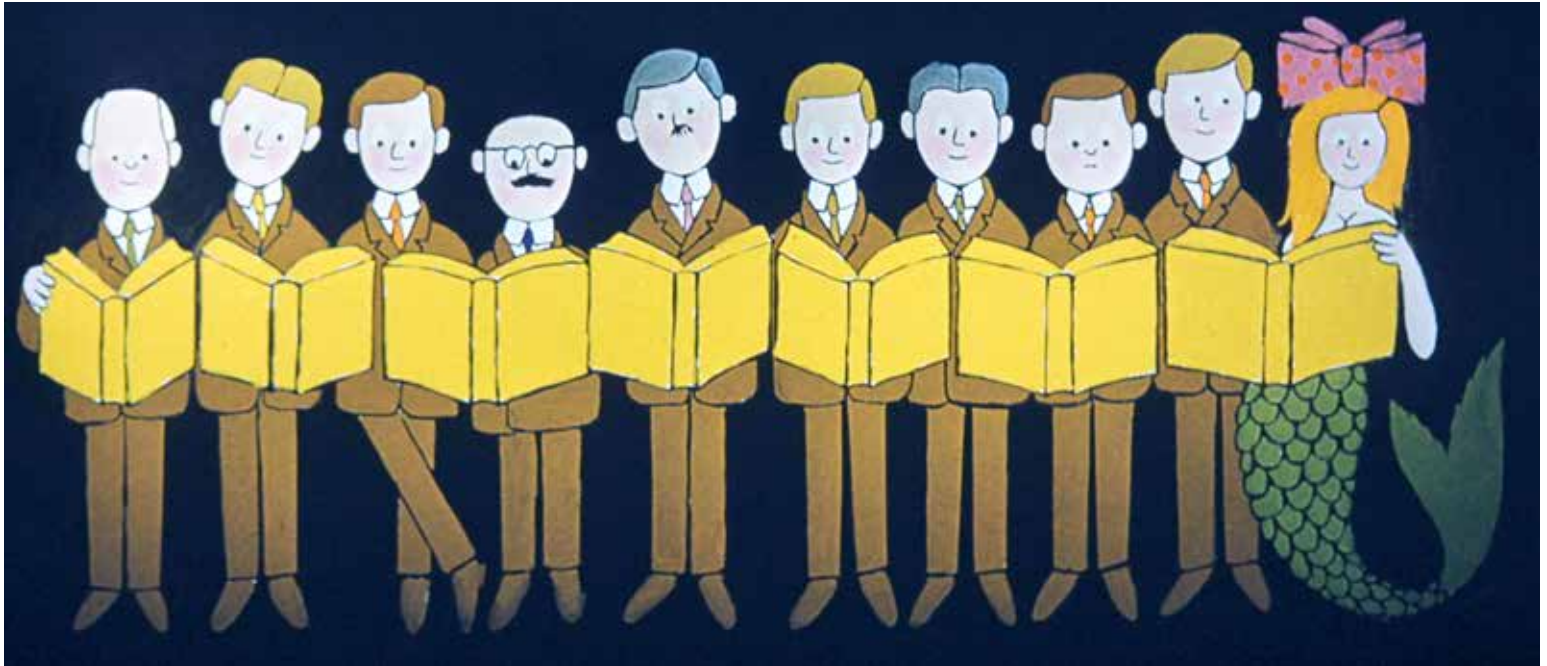


**Woman's Day Magazine
Special Insert Cookbooks**
Agency: Direct
c. 1970s-1980s





YELLOW PAGES

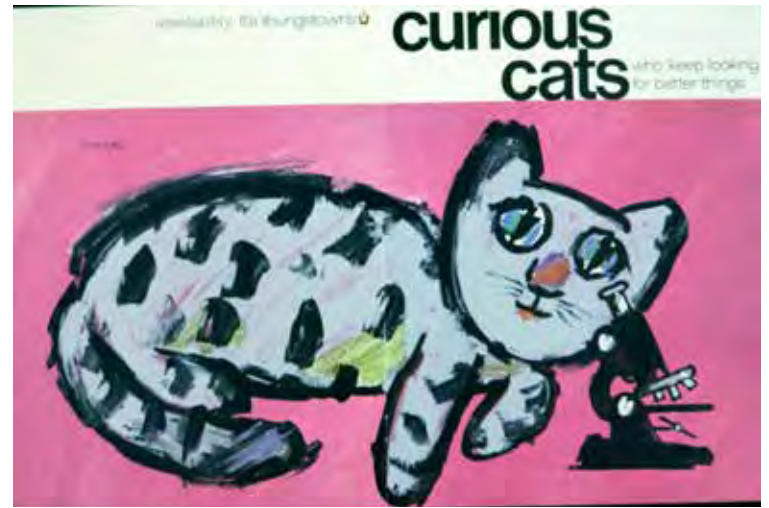


Yellow Pages Ads
c. 1960s





YOUNGSTOWN STEEL



Youngstown Steel Ads
c. 1960s-1970s



*“Love and imagination is really what went into
every one of my paintings.”*

-SaulMandel

Saul Mandel (1926-2011) was the commercial artist and designer best known for creating the Jolly Green Giant and the Puppy Dog Love stamp for the U.S. Post Office. His other iconic artwork for Bank of America, IBM, Lufthansa, TWA, Guinness Beer, State Farm Insurance, General Motors, AT & T, Johnson & Johnson, Time Life, Boy Scouts of America, Air France, LIVE AID, and the United Nations is recognized worldwide. Mandel also contributed as an illustrator to such magazines as Woman's Day, Purchasing and Parade Children's Book.

He won multiple coveted Awards of Excellence from The Society of Illustrators, The New York Art Directors Club, and The Chicago Art Directors Club, to name a few. But perhaps his most acclaimed artwork is the iconic Jolly Green Giant. “I had the most fun with it [Green Giant] because nobody inhibited me on what I was trying to do or how I did it.” Another well-known ad campaign was for Johnson & Johnson Band Aids. It was one of the first campaigns to make a product consumer-friendly for children. It changed the way kids viewed cuts and scrapes in the early 1970's. They used a band-aid, whether they cut themselves or not. It became a way of life. Mandel spent much of his life in Jericho, New York before moving to Cranbury, New Jersey in 1991. His daughter, Suzy Canter, taught her father the computer program, Photoshop in 1999. As a result, his work, always intrinsic to the times, adapted to the ever changing Art World.

Ms. Canter recounts, “Growing up in Jericho where his studio was built in the early 60's was always an adventure. I used to love reading his library of books he had and watch him create. His studio was two levels; painting upstairs, and printmaking and photography downstairs. We had a secret door to the studio downstairs that no one knew about, except for us. I loved playing with all of his art supplies, printing press and pastels. He never cared if I used them.”

She remembers him as a happy kind of man, who was all about the family. Ms. Canter states, “Later on in my early teens, I started assisting my father in his studio. My father shaped my creative life. I became an artist and a published children's book illustrator, too.” Mandel would spend winters with his daughter painting together at her home studio in Agoura Hills, California.

Since his passing on August 14, 2011, Ms. Canter has been instrumental in creating awareness of her father's legacy. Please visit www.theartofsaulmandel.com.”



THE ART OF SAUL MANDEL/PRESS



Saul Mandel's work had been exhibited for three consecutive years by the United States Information Agency as part of their traveling exhibition of outstanding American Illustrators and Designers in the United States of America. These exhibitions toured Eastern and Western Europe.

Many of Saul Mandel's paintings are in the permanent collections of The Museum of American Illustration, New York, The Air Force Museum, Washington, D.C., The New York Zoological Society, New York, The Israel Museum, Jerusalem, The Hebrew Arts Institute, New York and numerous prestigious private collections in the United States and abroad.

Member of The Society of Illustrators.

CREATOR OF THE JOLLY GREEN GIANT CHARACTER.
DESIGNER AND ILLUSTRATOR OF THE 1986 "LOVE" POSTAGE STAMP.

Official Citation from The Postmaster of the United States for the 1986 "LOVE" POSTAGE STAMP.

Photograph and biography in the Special Edition of select 1986 United States Postal Service full color book of Mint Commemorative Stamps.

SAUL MANDEL SCHOLARSHIP presented to a outstanding incoming student at the Art Institute Of Fort Lauderdale.

PUBLISHED:

20 Years of Award Winners, Hasting House 1981.
16th Edition, Who's Who in American Art.
17th Edition, Who's Who in American Art.
21st Edition, Who's Who in The East.
1986 Edition, Contemporary Graphic Artist.

PROFESSIONAL PUBLICATIONS:

The Graphis Annual and Graphis Magazine, Switzerland.
Idea Magazine, Japan
Modern Publicity, England
Art Direction Magazine, USA
CA Magazine, USA
Upper & Lower Case International, USA

All of the above publications have major feature stories and editorials of Saul Mandel's work.

AWARDS:

Gold Medals, Awards of Excellence and Merit:

The Society of Illustrators.
The New York Art Directors Club.
The Chicago Art Directors Club.
The Minneapolis Art Directors Club.
The Philadelphia Art Directors Club.
The Connecticut Art Directors Club.
The Institute of Outdoor Advertising.
Creativity on Paper, National Exhibitions Award.
The CA Communications Exhibitions Award.
HUMOR '87, Exhibition and Award.
New Jersey Art Directors Club, Exhibition and Award

ACQUISITIONS:

Solomon Schechter Hebrew Arts School Permanent Collection.
Sloan Kettering Medical Center Permanent Collection.
Society of Illustrators Scholarship Collection.
New York University Medical Center Permanent Collection.



THE ART OF SAUL MANDEL/PRESS



MANDEL, Saul 1926-

PERSONAL: Born January 21, 1926, in New York, N.Y.; son of Jack (an independent contractor in the building trades) and Ethel Mandel. **Education:** Graduated from High School of Industrial Design, New York City; attended Pratt Institute, New York City, 1946—. **Home and studio:** 163 Maytime Dr., Jericho, N.Y. 11753.

CAREER: Freelance illustrator, cartoonist, designer, and painter, 1946—. Associate professor of concept illustration, Syracuse University, 1982—.

Military service: U.S. Army, 1944-46, served in art unit of Army Intelligence. **Member:** Society of Illustrators, New York Art Directors Club, American Institute of Graphic Arts.

AWARDS, HONORS: Award of Excellence from Society of Illustrators, 1963; Gold Medal in Thirty-Fifth National Outdoor Advertising Competition from Institute of Outdoor Advertising, 1971; Gold Medal for best illustration from Connecticut Art Directors Club, 1978.

EXHIBITIONS: U.S. Information Service American Designers Traveling Exhibition to Eastern Europe, 1963-65; "Children from Around the World," Allied Chemical Building, New York City, 1964; Sicherheit Lernen Unfälle Vermeiden, International Plakatwettbewerb, Essen, West Germany, 1981; Japan Design Foundation, Senba Center, Osaka, Japan, 1982; (one-man show) Museum of American Illustration, New York City, 1983.

SIDEGLITS: Born in New York City, Saul Mandel studied art at the High School of Industrial Design and upon graduation went into the military. During World War II he served as head of a Hawaii-based art unit attached to U.S. Army Intelligence and charged with the task of disseminating important information to a broad, variegated audience scattered throughout the Pacific theatre. As a result of his wartime experiences, he developed a profound belief in the power of non-verbal, visual communications and returned to civilian life determined to devote himself to understanding and employing that power. As Stanley Roberts wrote in *Graphics*, Mandel "deliberately set out to achieve a style that was universal in language and appeal. To this deliberation he added out of his own nature a habit of humor allied to a love of children and the things of childhood. From this there has resulted a style that is simple, smiling and naive, at once and



Self-portrait of Saul Mandel. (© 1984, Saul Mandel. Printed with permission.)

widely understood by young and old, by the ingenious and the sophisticated."

The portfolio accompanying this appraisal offers strong support for it: a series of rude, lively, and colorful works evoking, at first glimpse, the watercolors or fingerpaintings adorning the walls of a second or third grade classroom. But closer application—which the paintings invite through their cheerful naivete—reveals a subtle intelligence at work, one whose aim is not merely to charm the casual eye, but to catch, hold, and inform almost subliminally. The bright colors attract, the unsophisticated draftsmanship does not patronize, and the basic message is transmitted without resort to any written text. Roberts suggests that the briefest exposure is sufficient to convey the essence of a Mandel



WHO'S WHO IN AMERICAN ART 1991-92

19TH EDITION

MANDEL, SAUL

ILLUSTRATOR, PAINTER

b New York, NY, Jan 21, 26. *Study*: Studied fine arts, figure study & painting at Pratt Inst. *Work*: Mus Am Illus, New York; Air Force Mus, Washington, DC; New York Zoological Soc; Israel Mus, Jerusalem; and others. *Conn*: Five Postage Stamps, 79, One Postage Stamp, 81, Love Postage Stamp, 86, US Postal Serv. *Exhib*: US Info Serv Am Designers Traveling Exhib, E Europe, 63-65; Children from Around the World, Allied Chemical Bldg, New York, 64; Sicherheit Lernen-Unfälle Vermeiden, Int Plakatwettbewerb, Essen, WGer, 81; Japan Design Found, Semba Ctr, Osaka, Japan, 82; one-man show, Mus Am Illus, New York, 83; Sabbath Art Gallery, Glen Cove, NY, 83. *Teaching*: assoc prof concept commun, Southampton Col, 82. *Awards*: Award of Excellence, Soc Illusrs, 63; Gold Medal, 35th Nat Outdoor Advert Competition, Inst Outdoor Advert, 71; Gold Medal for Best Illus, Conn Art Dir Club, 78. *Bibliog*: Articles in Graphis Mag, Idea Mag, Art Direction, Mod Publicity, CA Mag, Upper & Lower Case Int. *Mem*: Soc Illusrs; NY Art Dir Club; Am Inst Graphic Arts. *Media*: Mixed. *Publ*: Twenty Years of Award Winners, Hasting House,



LOVE



One wild free in of all the weight and pain of life," wrote Sophocles in 400 B.C., "That word is love." Since the dawning of civilization, people love expressed love in their music, their art, their

work and their words. Love is the great goodness which shapes the universe and infuses it with a spirit of friendship and goodwill toward others. It is the central, driving force within that enables people of all ages and experiences

to overcome incredible odds.

The way we express love can range from a simple act of kindness like cheering up a friend to a lifelong commitment like marriage. One of the ways we express love is through our pets. Cuddly

puppies and furry kittens come to us with unconditional love, completely free of judgment. By caring for pets, we are bringing joy and happiness to them and to ourselves.

Whether we choose to express love by caring for a pet, singing a song, writing a letter or sharing a warm moment with a friend, this magical emotion embodies our finest dreams, our fondest hopes and our strongest desires. Love will endure because, as Percy Bysshe Shelley wrote, "Its familiar voice wears not out."

Issued: January 30
New York, NY



MANDEL

Saul Mandel's first postage stamp design—the 1986 Love stamp—features his unique rendition of his own "real life" pet cockapoo, "Poppy Dog." Though Mandel is well-respected for his lighthearted watercolor and acrylic paintings, his best known creation is the "Jolly Green Giant" character seen by millions of television viewers around the world. Many of Mandel's other works are on permanent display at the Museum of American Illustration in New York and the Israel Museum in Jerusalem.



What better represents love's basic, universal appeal than an innocent child and a friendly pet? Through their delightful union, we are often moved to some of life's most memorable and enduring moments.



Puppy Love Is a Postal Pet

By Bill Bleyer

This year's Love Stamp is a dog. No, not that type of dog. It's too early to tell how many of the 325 million stamps, the U.S. Postal Service's fifth Love Stamp since 1973, will remain in post office drawers.

This year's Love Stamp is a real dog, as in Puppy Dog, which is what Jericho artist Saul Mandel calls the canine that provided the inspiration for the stamp design.

"I submitted several sketches with the normal type of hearts and flowers," explained Mandel, 60, who is best known for creating the Jolly Green Giant character in 1961. "As an afterthought, I submitted a sketch of my dog, who is always by my feet when I paint."

The committee that chooses stamp designs loved Puppy Dog and passed that design on to the postmaster general.

Why a dog to symbolize love? "For me a dog is a very loving creature," Mandel said. "A dog is caring."

The stamp will remain on sale

A Postscript, Page 23

until a new design comes along. It remains to be seen if brides-to-be will find Puppy Dog appropriate for mailing wedding invitations, which has been one of the most popular uses of the other Love Stamps.

Puppy Dog the stamp doesn't look all that much like Puppy Dog the pet. Or any real dog for that matter. The real dog is a beige 12-year-old cockapoo, a mixture of cocker spaniel and poodle, with small ears. The painted dog is brown with yellow toes and huge floppy ears.

"I have received a lot of comments about why didn't I draw a realistic dog," Mandel said. He answered that none of his paintings are realistic. "It's my own interpretation. The direction they gave me was that they wanted something that was friendly and would appeal to everybody."





THE ART OF SAUL MANDEL/PRESS

This is my diversion," he said of his hobby, which was clearly divided into categories such as Brownies, bad, outrageous and snacks. "It makes shopping more enjoyable."

Mr. DeMartini said his father did all the family food shopping so now he does too. "He taught me the value of a dollar and how to look for pricing," Mr. DeMartini said. "I guess I'm carrying on a tradition." His wife, Helen, he said, is delighted with the arrangement.

Archdiocese spokesman said Mr. DeMartini proudly held up his shopping receipt and proclaimed: "I saved \$4.49 on a \$7.91 bill."

Art You Can Lick

IF YOU mailed a Valentine last week, you probably used an original Saul Mandel to do it.

The United States Postal Service's newest "love" stamp, which was released this month in time for St. Valentine's Day, was designed and illustrated by Mr. Mandel of Jericho. The 22-cent stamp has a watercolor sketch of a snout-like brown puppy with "love" printed above it.

The stamp "is one of the most prestigious things I've ever done," said Mr. Mandel, an award-winning freelance designer and illustrator who counts among his credits the creation of the Jolly Green Giant character.

Mr. Mandel said he was selected about two years ago by a national committee to design the love stamp. "They said to me this is a love stamp, come up with a concept," he said.

The puppy dog idea "seemed to be a natural," he said, adding that his own pooch, a 12-year-old mutt named Puppydog, served as a model for the stamp. "They said to me this is a love stamp, come up with a concept," he said.

When the stamp was released a few weeks ago, Mr. Mandel said, he went to his local post office in Jericho to buy a couple of sheets. The postal worker there said he had an autograph book of the stamp, he said, and people are still coming asking for it.

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Not Making the Grade

NO undergraduate got a "D" at the State University of New York at Stony Brook last semester — at least temporarily.

Two or three hundred last semester's graduates, all the 2,500 D's that students received were sent to the other workings of the registrar's computer. By when undergraduate students received their grades in the mail last month, nobody got a D.

"We got very few complaints," said Alex F. intercollegiate. If the computer had notified the 15,000 A's in the 18,000 B's, it might have been a different story.

The problem occurred when the registrar's computer was reprogrammed recently for the first time since its installation in 1982, Mr. Ode said. The new program, in error, made all the B's into about 36 students to inadvertently receive the same grades from the university.

However, all has now been corrected. For those students who worked a little harder and received a D-plus, they never even knew there was a problem. The computer correctly printed out the 323 D-pluses. "Those kids got their grades," Mr. Ode said.

Howard C. DeMartini, Deputy County Executive of Suffolk County, with his coupon organizer

Saul Mandel with poster-sized replica of his "love" stamp



Long Island Press

New York Times Press

The Acorn
Serving the Arts, Culture, and Education Community
June 12, 2008

Local artist documents her father's 50-year career in advertising
By Stephanie Bernick Bernick@stephanie.com

Susan Mandel Carter of Agoura Hills always knew that her father, Saul Mandel, was a talented artist, animator and graphic designer in the advertising field. Seeing the scope of his career in pictures, she's been moved to tell his story.

In paying tribute to her father's life in advertising, Mandel Carter stayed from her usual work as a children's book illustrator to produce an award-winning 11-minute documentary, "Saul Mandel: 50 Years of Advertising."

The first big-screen film was a tribute "Telly" aired in the category of film and video. Telly Awards recognize local, regional and cable television work from throughout the U.S. and the world, including commercials and programs made for TV, film and video productions, and commercials and other work created for the World Wide Web.

Saul Mandel, now 92 and still living in Long Beach, was the man behind scores of iconic advertising campaigns. He created the Jolly Green Giant in the 1950s, as well as advertising campaigns for Lipton Tea, Folger's Coffee and many other product brands. Mandel conceived up the "Puppy Dog Love" stamp series in the 1960s, a promotion that spawned a line of merchandise still available for purchase at the post office.

Mandel Carter said she turned from selling her memories about her father to collecting conversations with him so she wouldn't "lose anything."

"That is probably why I even got into making movies — to remind me to remember," she said.

Mandel's advertising art made everyday ads and scraps on KODAK film and allowed her to collect with his campaign for Blind Art adhesion packages for Johnson & Johnson. In the 1970s, he produced a video poster with, for example, milk emerging on monkey bars while sporting Bono-Aids. The poster all won national awards.

"You look to put the tape on whether they were found or not," Mandel says in the film, "I was a fan thing."

Mandel's advertising expertise spanned all industries, including automobiles, airlines, milk, candy, alcohol and a variety of nonprofit groups, such as the Boy Scouts of America and the Advertising Council.

Mandel's talents grew, however, and the Jolly Green Giant "I had the most fun with it," he said in the documentary. "Nobody exhibited me in what I did, what I tried to do and how I did it."

For Mandel Carter, documenting her father's life as an artist was a labor of love. So much so that she wants to expand the film into a longer documentary.

"I have a lot more footage, animation and movie footage from the 1950s through the '70s," Mandel Carter said. She is seeking additional funding to complete the project.

Mandel Carter even got her son, Zachary Carter, involved in the project. Carter and his friend Jeff Carter built 18 animated the soundtrack for the video. Carter said Carter was the "musical soul behind everything" and he was responsible for providing the "conceptual input for the music."

"We used to communicate through music, what my grandfather was feeling at the time," Carter said. The boys, playing two acoustic guitars, recorded live songs in all for the film, "Dad's Love & Co." Carter said.

Growing up, Carter didn't realize his grandfather was such a prolific artist. After seeing the breadth of work his grandfather created, he felt he ought to be an advertising art leader.

"He was much more of a family man," Carter said. "My never talked about his work. He liked to keep that separate."

"Three generations of the creative gene has definitely gone down from my father through me and to my work," Mandel Carter said. "I like my father and my husband, but the day I see of life is not about me but about his legacy."

Mandel is happy with the documentary, his daughter said. And he's happy with the artist's life he lived for a half-century. "It was a gift that I was given, and I thank God for it," he said.

A gala to celebrate the release of the film and to exhibit Mandel's advertising art and paintings is scheduled for the fall.

For more information, email Mandel Carter at Bernick@stephanie.com.

The Acorn Press

SAUL MANDEL JOINS HYERS/SMITH

Saul Mandel, noted illustrator and designer, has joined the corporate and marketing communications firm of Hyers/Smith, Inc. Mr. Mandel's creative advertising and promotion work has won twenty major national awards, and samples of his work have



been selected by the U.S. Information Agency for exhibit throughout Europe and Asia. At Hyers/Smith, Mr. Mandel will direct creative efforts for several clients, planning the creation and production of brochures, reports, audio/visual programs, and promotional materials. Mr. Mandel lives with his wife in Jericho, Long Island and is an active member of the Society of Illustrators and the N.Y. Art Directors Club. He also creates fine art serigraphs, which have been exhibited at major galleries in New York and Chicago.

Hyers-Smith Press



Stamp Collector

January 11, 1985 — 41.00 in circulation

For People Who Love Philately

Puppylove

Cuddly canine projects dog-eared appeal on this year's Love issue

By BELMONT FARIES
Contributing Editor

WASHINGTON — The 1985 Love stamp was unveiled before a television audience of millions at midnight on New Year's Eve as a giant reproduction of its design was lowered slowly from the tower of the Washington's Old Post Office building.

It was the third year for an instant tradition at the District of Columbia government's civic New Year's party, which drew a crowd of 100,000 to Pennsylvania Avenue.

The new Love stamp was competing for television coverage with New York City's traditional welcome to the new year, signaled by the dropping of an illuminated ball (since 1981 a "Big Apple" at the Allied Chemical building on Times Square).

A few seconds on the national television networks, at a time when a huge audience is guaranteed, represents more publicity for a new issue than any but a few Space stamps have ever received.

The Old Post Office, pictured on a 1983 Historic Preservation postal card, was renovated that year as the Pavillon, a commercial, entertainment, and cultural center bringing life to what had been a deserted area of downtown Washington at night.

As with all four previous Love stamps, the design by Saul Mandel of Jericho, N.Y., will have its enthusiasts and its detractors. It is a that of a cuddly, brown puppy, head tilted inquiringly, tail ready to wag, no doubt suggested by the Charles M. Schulz definition, "Happiness is a warm puppy."





Noted designer Saul Mandel explains to students at the Art Institute of Philadelphia how to design an award-winning storyboard.

Top Artists Share Skills With Students

NEW YORK—Top American designers and illustrators conducted their annual series of workshops at The Design Schools this summer. These noted artists and designers lectured, critiqued student artwork and often gave special assignments. The series is an important part of career preparation that brings students and instructors in close contact with the professional world. By all reports, this year's series was a success.

"Great!" was how Nora Vesely, Art Institute of Fort Lauderdale student, described illustrator Franklin McMahon's week-long visit to her school. Mr. McMahon, an artist-reporter, has won several Emmy awards for his television documentaries. Instead of using a camera to report current events, he relies on his drawing pad.

Mr. McMahon lectured, showed films of his work and took students to a local shopping mall. "The idea was to tell the story, in a drawing, of an American shopping center," explains the artist. "And the kids did a good job."

Besides being favorably impressed with students, Mr. McMahon also had positive comments about the school. "The institute is very progressive," he says. "Its interest in video and computer graphics seems more developed than other places I've been to. That's helpful for jobs in advertising and publishing."

Pro Charms Students

Saul Mandel, another "Summer Pro," charmed students and faculty at the Art Institute of Philadelphia. Mr. Mandel, best known as creator of the Jolly Green Giant, is equally at home designing, illus-

trating and working in film and animation. Evidently, he was also at home with the students. "They're super," he says. "They couldn't get enough of me and I couldn't get enough of them."

Faculty Impressed

At the Art Institute of Pittsburgh, noted illustrator Tom Allen held workshops and met informally with students and faculty. Mr. Allen's drawings have appeared

in *Esquire*, *Sports Illustrated*, *The New Yorker* and *Playboy*.

"Mr. Allen's talk with the faculty was excellent," recalls John Weinberg, Director of Education at the Institute. "They were really taken with his artwork and his ability to communicate."

Those same skills endeared illustrator Brad Holland to students at the Art Institute of Adams. Mr. Holland is best known for the surreal pen-and-ink drawings he does for *The New York Times*, *Playboy* and *Time*. However, there was nothing surreal about his frank talk with students on the professional world of commercial art.

Shows How It's Done

Illustrator Robert Heindel, whose elegant drawings grace the pages of *Redbook*, *Good Housekeeping* and *Sports Illustrated*, held workshops at the Colorado Institute of Art. He showed the various stages in his work so that students could trace the development of an illustration.

Students Want More

Out at the Art Institute of Houston, 22 local pros addressed students on careers. The guests, all noted design professionals from the Houston area, focused on the business aspects of art careers and corporate job options.

Employment Assistance Director Vicki Brackens thought she'd given students all they could handle. "We had 10 speakers in the morning and 11 in the afternoon," she says. "Still, the students wanted more. I call that a success."



Saul Mandel is an illustrator as well as a designer. He describes his unusual, cartoon-like style as "graphic, design illustration." Mr. Mandel is probably best known as the creator of the lovable Jolly Green Giant.

design, activities and programs that prepare students for careers in visual communications, photography, interior design and fashion illustration. Fall 1982.

ART INSTITUTE OF PHILADELPHIA
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

The Design Schools





The Philadelphia Inquirer people/home/entertainment

◆◆◆ Thursday, August 26, 1993

section



Icons



Saul Mandel, known in the advertising world as 'the friendly illustrator'

The man who put the smile on the face of the Green Giant

By Maryanne Conheim
Inquirer Staff Writer

Once upon a time, bigger was better.

That may be why, in 1928, the Minnesota Valley Co. got itself a Green Giant (to help peddle peas to America).

But as time passed, bigness went out and intimacy came in. Enter the Jolly Green Giant, a simpatico, leaf-clad character whose creator, Saul Mandel, has built a national reputation in the fiercely competitive world of advertising as "the friendly illustrator."

"I created a warm, friendly giant," said Mandel, a free-lance illustrator and graphic designer who is in town this week as guest lecturer at the Art Institute of Philadelphia. The design school, at 1422 Chestnut St., is part of

a national chain.

"My style is a very friendly style," Mandel said. "People can relate to it. That's why most of the campaigns I've worked on have been fairly successful."

One such campaign was his series of "Let's Get Better Acquainted" ads for Bank of America. ("We'll finance almost anything that's fun," proclaims a brochure promoting vacation loans.) The bright, cheery scenes dominated by warm, happy faces seem to have been drawn by — or perhaps for — a whimsical child.

But at 56, Mandel is no child, and from his appearance, no one would guess his profession. With an out-sized mustache and a striped sweater, he looks less like an artist than like a model for one of

Norman Rockwell's all-American Saturday Evening Post covers. Mandel could be anyone's favorite uncle.

His favorite artists are American illustrators and graphic designers. Rockwell, he says, "is a master, as far as I am concerned."

Critics have dismissed Rockwell, one of America's all-time favorite artists, as mawkishly sentimental. But, says Mandel, "I don't think there's anything wrong with being sentimental. ... We have enough suffering and heartache. Why do you have to throw it in people's faces? I'd rather look on the brighter side."

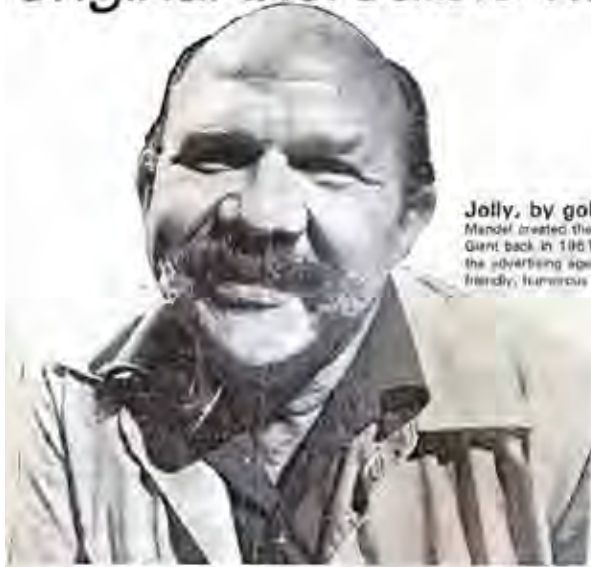
He feels that his perennial optimism is "one of the important factors that have kept me acceptable for such a long time to the magazines and corporations. If you start having

(See GIANT on 3-D)



Saul Mandel created the Jolly Green Giant

Few words, good graphics and the original incredible hulk took form



Jolly, by golly: Saul Mandel created the Jolly Green Giant back in 1961 and says the advertising agent wanted a friendly, humorous character.

By Rene Bradley
Special to the Sun-Tattler

Everyone knows the Jolly Green Giant and his vegetable garden and "ho-ho-hos." But how many of you know Saul Mandel?

Mandel is a "free lance designer and (illustrator)" whose other titles include communicator and part-time lecturer. But his main claim to fame might well be that he is the creator of the Jolly Green Giant.

Mandel's design is the one pictured in newspaper and magazine advertisements, not the one used on television or seen on vegetable cans.

"I didn't design or create the words for Jolly Green Giant and I did not design all the Jolly Green Giants. There are three....I developed the particular character used now," says Mandel.

He recalls in 1961 he was called by the Leo Burnett Advertising Agency and asked to create "a sophisticated, warm, friendly type of green giant" for New York Magazine.

He responded with "good old jolly, and by golly, the ad ran for three years.

Mandel says when he is given an account, "They tell me their objective and I will come up with a concept for that objective."

Mandel's style generally reflects his own good humor. He had become known for his humorous drawing style and the Jolly Green Giant reflects that same outlook.

Mandel says, "I made the character and I made up what he would be doing."

Using a "European poster technique" with his work, Mandel says, "If someone can understand what you're saying you're a communicator."

(Mandel defines the technique as using as few words and as graphic a drawing as possible to make a point.)

"It doesn't matter if you say it through pictures, words, or actions as long as you communicate. My philosophy is to bring it down to the simplest denominator without a lot of words."

"The Green Giant is always identified with, but it is not the only thing I've done....There have been a lot of accounts and good people. I don't think I've had an account that ran as long as the Green Giant," adds Mandel.

Mandel's work includes ads for such diverse firms as State Farm Insurance Companies, Kent Cigarettes, and Bank of America. He has also designed five postage stamps and was creative manager for the New York Daily News.

Mandel visited the Art Institute of Ft. Lauderdale last week to conduct workshops and lectures with students at the Institute. "I started to do this lecture series because it's a fun outlet," he says.

Showing students his work and fielding questions, he notes "This is a good change. You learn from coming into a school as you contribute. It gives you an insight into what's happening."



THE ART OF SAUL MANDEL/PRESS

Recently your Green Giant Broker previewed our 1965 Pack advertising and promotion program with you — and had you enter our Big Green Sweepstakes.

At that time we announced that **everyone** who entered the sweepstakes would receive a special Mystery Prize. The Giant, never one to let mysteries lie around unsolved, went right to work on this one.

The solution? This year's Mystery Prize is enclosed. It's a set of custom designed coffee mugs for your office. They're the insulated type made specially for us by the West Bend Thermo-Serv people.

The mugs are decorated with drawings of the Green Giant from his New Yorker Magazine series. They were done by the well-known New York artist, Saul Mandel.

Thanks for entering our Sweepstakes. We hope you like the Green Giant coffee mugs.

Lyle Polsfuss

Lyle Polsfuss
Green Giant Company





The man who made the Green Giant jolly

GIANT, from L-D

a negative outlook, you end up with depression and burnout."

Mandel, a Long Island resident who over the years has worked for some of the country's top advertising agencies, finds it easy to create campaigns that give big companies a warm and friendly image, because in his view the corporations really are warm and friendly.

"I'm a strong believer in enterprise," he said. "My parents were immigrants. They had nothing and I had nothing. I worked myself up from literally having to move from apartment to apartment because we didn't have the next month's rent, to feeling at home in corporate offices because of my talent."

"Corporations have been very accepting of me, and that's why it's easy for me to defend them. Today, they're all into community relations. I think you're getting more money from the big corporations into the community than you are from individuals. Look what companies like Exxon, Mobil, and Arco are giving to the cultural arts."

When Mandel works for a corporation, he usually comes up not only with "visualizations" and illustrations, but with an entire marketing strategy. "I'm a concept individual," he explains. "I worked with GM when they were first promoting the Vega, and I was called in for a concept, working as a team with a writer. That included everything down to what the carpeting should look like in the showroom, and the drapes."

Recently, he even designed a series of postage stamps for the U.S. Postal Service. The Postal Service doesn't want him to describe them before they come out sometime in 1983, but, he confides, "It's definitely a warm and friendly series."

Mandel first drew the huggable Green Giant for a New Yorker magazine ad in 1961, and continued to do him for the print media until 1979, when the company, by then called the Green Giant Co., was bought by a conglomerate. He did not, however, create the giant whose ho-ho-hos are familiar to a generation of television viewers—that particular giant, says Mandel, is a real actor with a Herschel Bernardi voice-over and was

provide useful and desirable products and advertising is largely constructive because "it informs people."

But doesn't it also create the desire for things people might not need, like closets full of designer jeans? "How about the people who don't have designer jeans?" Mandel responds. "It's keeping people updated, upscale. . . . I don't know if it's good, bad or what, but it must have some good in it, or so many people wouldn't go for it."

Only once, in the early 1970s, did Mandel resign an account because he disapproved of the product.

"I styled the Kent cigarette commercials that really made Kent a success. But when I did that I was a smoker, and I didn't care about the hazards of smoking. I walked away from that account after I lost a parent and a dear friend to cancer."

His agency subsequently lost the account. "They tried to have somebody imitate my style, but it didn't work out. I was sorry, but on moral grounds I really didn't want to work on a cigarette account."

Although his parents hoped he would choose a career in law or medicine, Mandel always wanted to be an artist. "I don't think there was ever anything else I wanted to do from the time I was 13," recalls Mandel, who studied at Pratt Institute in New York and is currently a board member of the Society of Illustrators.

He doesn't like the term "commercial artist," preferring to describe himself as a "visual communicator."

"Commercial" puts a negative tone on what we're all working and trying to do," he explains. "We'd like our paintings to be collectible like anyone else's."

"Collectible" is an art-world term for something that costs a lot, but probably will cost a lot more next year. Mandel's paintings currently sell for \$25,000, a price that most young artists would consider mind-boggling, but still modest compared with those of a superstar like Rockwell, whose paintings sell for six figures.

"It's a very competitive business," he says. "It's not a 9-to-5 kind of thing. It's a lot of concentrated work. If you

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THE ART OF SAUL MANDEL/PRESS



Saul Mandel shows some of his sketches of the Jolly Green Giant.

'Warm, friendly' images are key to his success

By GERALDINE BAUM
Miami Staff Writer

The first Green Giant was a hunched, grumpy-looking man like a fugitive from a nightmare than the kind of guy who hustles large peas in the Midwest.

Lee Sumner, who gained his measure of fame in the ad game, created the Green Giant for Minnesota Valley Co. in 1928.

Over the years, the Green Giant cleaned up his act a bit and took a mother's advice: He stood up straight and projected an upbeat, dependable, clean-cut American image.

But still, no smile. Just a lot of serious "ho, ho, ho" that sometimes left folks feeling ho-hum.

It wasn't until 1961 when Saul Mandel drew the Green Giant for an ad in New Yorker magazine that he was transformed into a jolly fellow, sending his way through the valley of peas.

Saul Mandel — illustrator, designer, art director, painter and, this week, lecturer at the Art Institute of Fort Lauderdale — lightened up the Green Giant for the print media and made him an appealing, almost whimsical personality.

"I created a friendly, warm giant," said Mandel, a 56-year-old with a oversized mustache and the bumpy nose of a Yuletide character known for ho-ho of his own.

"I've gotten the reputation of being the friendly illustrator," he noted. "My illustrations are warm and friendly."

Now when he's hired to do a project — whether to design a multi-media advertisement campaign for Bank of America or a postage stamp for the U.S. government — his clients know what to expect.

"They want a Mandel drawing because of my signature and my concepts," he said. "They know I bring a unique style to my work."

Lecturing students Tuesday morning, he explained, "You have to have your own style and stick with it. You start with a concept for each drawing and keep working on it until you have something you want to use."

Coming up with a finished product may mean throwing away 300 sketches.

"I work two or three days on an idea sometimes," he said.

For the past 35 years, Mandel has carved out a national reputation in the fiercely competitive world of advertising, design and illustration.

His trademarks are bright colors, smiling people, flowers and cartoon-like cherry scenes.

He has done paintings that hang on living rooms walls of the affluent and posters that herald Broadway plays. He has designed television commercials as well as magazine covers.

But Mandel stressed: "It wasn't easy to build a reputation."

Born in Brooklyn to a father who wanted him to be a lawyer and mother who wanted him to be a doctor, he early disregarded their dreams and worked on his own.

He capoled his way into a New York high school for artists and graduated at the top of his class.

"They told me I had no talent," he said with a laugh. "I proved

them wrong."

After school he went to work in a New York art studio. His job consisted of erasing unnecessary lines on other artists' work and sweeping floors.

During World War II, he was drafted and wound up working in Hawaii, sketching and photographing battles in the Pacific for intelligence officers.

After the war he went to Pratt Institute in Brooklyn and married the girl next door. They have four children.

Much the same as his parents preached a professional career for him, Mandel encouraged his children to pursue art. They took that advice the same way he did.

"I wanted all my kids to be artists," he said. "But they wanted to do what they wanted to do."

All the preaching, however, was not wasted: One son is painter by avocation and is displaying his work this week in a Boston gallery.

"You have to be practical and earn a living," he said. "But while I was in the armed forces, or doing whatever I was doing, I always remembered my ultimate goal. So I took painting at University of Hawaii during the war. And did other things with my art on the side."

Today, he tells budding artists they need not starve while they're waiting to be famous.

"There's big money in the field of communications," he said Tuesday. "You just have to find what you can do and do it."

EYE EXAMINATIONS For Eye Glasses

\$15

With Purchase





SPECIAL EDITION

Noted Designer to visit AIFL

Saul Mandel, noted designer and illustrator, will visit the Art Institute of Fort Lauderdale the week of July 20th to conduct student workshops, share ideas about ad design, lecture and meet informally with students and faculty. A nationally known communicator, he is equally at home designing, illustrating, art directing or working with film and animation.

CREATED JOLLY GREEN GIANT

The familiar Jolly Green Giant is one of Mandel's most famous creations. He developed the original cartoon figure for the Leo Burnett agency in Chicago, and the friendly giant has "Ho, Ho, Ho'd" his way through print ad illustrations, television commercials, store displays and promotional material.

Mandel describes his style as "a poster style or, you might say, graphic design illustration. The idea comes across visually, even without a copy line." When asked how his unique, cartoon-like style of illustration evolved, Mandel



I've been meaning to speak to you about that "Ho, Ho, Ho!"

chuckled. "That was really an accident. When I started out in advertising agencies, I used to do my comps quickly in that rough style. The client would approve the idea and then tell us to make sure we used the artist who did the comp -- they liked his style!"

CONSULTANT TO MAJOR AGENCIES

After attending art school, Mandel joined the service during World War II and was assigned to an art and design unit in the "Little Pentagon" in Hawaii. Returning to New York after the war, he worked as an advertising agency art director before forming his own design studio.

As a consultant for major advertising agencies in San Francisco, Chicago and New York, Mandel has created ad campaigns for clients such as the Bank of America, General Motors and Lufthansa Airlines. Most recently, he served as creative services director for New York's Daily News, where he supervised artists, writers, photographers and the production and multimedia staffs.

An active member of the American Institute of Graphic Arts, Mandel also serves on the board of directors of New York's prestigious Society of Illustrators. His work has appeared in CA magazine, Graphis and the "Graphis Annual." He has been honored with gold medals and awards of excellence from the Society of Illustrators and art directors clubs in New York, Chicago, Philadelphia and Minneapolis.

Look for the Jolly Green Giant on July 20th!





'Warm, friendly' images are key to his success

By GERALDINE BAUM
Herald Staff Writer

The first Green Giant was a humpbacked grump who looked more like a fugitive from a nightmare than the kind of guy who nurtures large peas in the Midwest.

Leo Burnett, who gained his measure of fame in the ad game, created the Green Giant for Minnesota Valley Co. in 1928.

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THE ART OF SAUL MANDEL/PRESS



EXCLUSIVE TO YOU IN YOUR CITY

FEATURE ARTICLES
FOR IMMEDIATE RELEASE

A CHILDREN'S CHRISTMAS GREETING IN A MOST SOPHISTICATED CORNER OF THE WORLD:

CHILDHOOD HAS AN AGE SPAN AT CHRISTMAS AS CHILDREN FROM THREE TO THREE-SCORE BRING THEIR DESIRES AND PLANS AND PUT THEM UNDER THE TREE OF HOPE. But Christmas is very specially for the small ones and to illustrate it a temporary monument has been erected in one of the most sophisticated corners of the globe. The new custodians of the Allied Chemical Tower, formerly the Times Tower in the heart of Times Square in New York City, have created the world's largest Christmas card and dedicated it to the children of the world.

The enchanting card, alive with brightly illustrated children of every nationality, depicts them greeting everyone within seeing distance in his own native tongue.

It is a reminder to all men of good will that no matter what the name of difference between the ideas and language of men, any man was once as small and pure of purpose as the children shown there.

The whole message of Christmas is painted into the faces of the children on this giant card, which stands 100 feet long and 12 feet high, running the full length of the historic building. The figures, created by Saul Mandel, an unknown artist, are gentle and appealing as they offer a litany of Merry Christmas wishes strong together to create a powerful Christmas chorus.

The Allied Chemical Tower is located at the crossroads of the world, in the very heart of the district where sophistication has been a part of its daily pulse and where flagrant shams of every kind have become so rampant that citizens of all nationalities and creeds have become irate. Perhaps the temporary mass immersion of children into this area will bring not only new brightness but a new and better era to a shabby street. From the children of the world, Merry Christmas or Feliz Navidad, Buon Natale, Joyeux Noël, Fröhliche Weihnachten, Gesellige Kerstnaak, Gledelig Jul, God Jul...., and from the Hawaiian tots, Mele Kalikimaka.

NEW YORK WORLD-TELEGRAM AND SUN, TUESDAY, DECEMBER 10, 1943



Paintings of children from various lands highlight long Christmas card on Allied Chemical Tower.

Tower Owner Plays High in Card Game

What must be the world's largest Christmas card, a ten-foot-long, was unveiled today on to beam the historic tower's

seasonal greetings but the new owner, Allied Chemical, it seems, favors stationary stationery.

The first of a series of holiday greetings which Allied will post while its new headquarters is undergoing renovation, the Cinemasized card gets the Yuletide message across in 16 languages.

The theme of the greeting—painted in sections by 37-year-old Saul Mandel in his Jericho, L. I. garage—is "Christmas belongs to children all over the world; to them and to you

season's greetings from Allied Chemical."

Though he appreciated the tremendous assignment, Mandel, pacing up and down Broadway looking over his work, said he had one disappointment. He usually paints all of his Christmas cards every year, but was so busy with Allied's this year he had to go out and buy a couple of boxes.

He'd be glad to December you shipped in November. This year there are 8 days shipping time between Thanksgiving and Christmas.



Saul Mandel holds models of the sketches he painted for Times Square.

LI Artist's 14 Giant Yule Cards To Brighten Face of Broadway

Saul Mandel of Jericho, a highly successful commercial artist, ordered up 16 gallons of oil paint a week ago and began work on what is one of the largest Christmas cards in the world.

It's really 14 Christmas cards—each four feet wide and eight feet tall. They're going up today on the Allied Chemical Corp. Building in Times Square.

The new building is actually the old Times Tower which is being renovated by Allied for its world headquarters.

Mandel's 14 paintings, each showing a child from a different area of the world, will be placed on the Broadway side of the building—in about the same place as the old New York Times news bulletins used to travel in flashing lights. They were trucked into Manhattan over the weekend.

THE OFFICIAL unveiling of the card takes place today, with Mandel on hand to put on the finishing touches.

The 37-year-old artist started work on the 14 pic-

tures last Monday in his home-studio at 163 Maytime Drive. He worked 20 hours a day, finishing the job just before dawn on Saturday.

"I've never painted so fast in my whole life," he said. "But it was fun and I think people are going to get a kick out of this Christmas card."

The 14 children represent their native lands and are dressed accordingly. The nations are the United States, India, Mexico, Italy, China, France, the Netherlands, Ireland, Russia, Ball, Norway, Greece and Germany. The 14th painting covers the continent of Africa.

THE UNITED STATES painting, which Mandel was to finish today when it was placed on the building, shows a smiling boy dressed as an Indian shooting a bow and arrow.

"Merry Christmas" will be printed atop each painting, in the appropriate language. A sign running the full width of the 14 paintings will say, "Christmas belongs to children all over the world. To them, and to you, Merry Christmas from Allied Chemical."

The Norway painting is

perhaps the most unusual. It shows a boy wearing a Viking hat inside a sardine can with his lid peeled back. A sardine is by his side.

The Russia card shows a fur-coated little girl wearing a cosack hat. For Italy, Mandel has painted a Venetian gondola, steered by a boy wearing a sailor's jumper.

MANDEL SAID he hopes to show the paintings in an exhibit after the Christmas season. His four children—two boys aged 14 and 16 and two girls aged 5 and 9—helped him mix the paints for the job.

The Brooklyn-born artist's studio is lined with awards of excellence for advertising art. One of his most famous paintings, done for the dairy industry, shows a picher of milk with a smiling face. The handle is drawn in the shape of an arm with a flexed muscle.

Mandel was asked if he designed his own Christmas cards. "No," he grinned. "I've been too busy painting these. I've already purchased my own Christmas cards at the neighborhood stationery store."





Saul Mandel of Jericho and His 'Christmas Cards'

Here's an Artist Who Displays His Yule Cards on City's Mantel

By Joseph Gelmis

Jericho—Saul Mandel sent his Christmas cards out early this year. It took a truck to haul just 14 of them into Manhattan. Today, they're brightening a corner of Times Square.

Mandel is a 37-year-old Jericho resident who succeeds at having his cake and eating it too. An artist, he makes art pay as a free lance illustrator and designer. He works in a studio, which is located in his attractive seven-year-old split level house at 163 Maytime Dr.

Mandel's ingenuity was put to the test last week by the Allied Chemical Corp. The firm,

which is refurbishing the 26-story former Times Tower building it purchased for a world headquarters, decided it wanted to decorate the 168-foot long ledge that juts from the structure on the Broadway side. Mandel, winner of numerous advertising art awards, was commissioned to do the job.

The ledge is between 10 and 22 feet off the ground—at a point where the old lighted news bulletins once flashed by. Mandel chose to fill it by painting 14 cards, each 4 feet tall and four feet wide. The cards, topped with borders of evergreen wreaths, show children from various parts of the world. "Merry Christmas," in each child's native language, is printed alongside the paintings. A sign, running the 168-foot length of the ledge reads: "Christmas belongs to children all over the world. To them, and to you, Merry Christmas from Allied Chemical."

The Greek card depicts a boy coming out of a Trojan horse. The Norwegian card shows a sardine can peeled back far enough to reveal a boy wearing a Viking hat. A skintone is at the boy's side. In addition, there are cards for Russia, India, Mexico, Italy, China, France, the Netherlands, Ireland, Bali, Germany Africa and the United States.

Mandel used about 24 gallons of oil paint on masonite panels—a new medium for him. He got his expert advice on how to paint on masonite from Long Island lumberyards. The panels were too big to fit in his home studio. So Mandel had to work on them in his unheated garage. To meet the firm's deadline, Mandel worked about 20 hours a day from Monday to Friday last week. The panels were raised into place over the week end and are to be dedicated today.



CONTEMPORARY GRAPHIC ARTISTS • Volume I

him a total creative force. He has done it all: concepts, design, illustration, photography, newspaper ads, posters, cartoons, training films, TV commercials, brochures . . . His list of clients stretches from Bank of America to *Woman's Day Magazine*, with dozens of equally prestigious names in between. But whoever calls him on a project knows that his solution will surely be unique, cheery, brightly colored and unfailingly optimistic."

Mandel's work remains within the traditions of classic graphic art, and is worthy of note for its individuality, success in communicating, and informed intelligence. It has garnered praise in many quarters, and the fact that it has been so widely exhibited testifies to the artist's international reputation.

BIOGRAPHICAL/CRITICAL SOURCES: Stanley Roberts, "Saul Mandel," *Graphis*, August, 1958; *20 Years of Award Winners*, Hastings House, 1981; Marion Muller, "Saul Mandel," *Upper & Lower Case*, August, 1984; *Who's Who in American Art*, 16th edition, Bowker, 1984.



An illustration. (© 1980, Saul Mandel. Printed with permission.)

graphic and reports that studies of ad effectiveness carried out during the 1950s consistently rated his work among Madison Avenue's best.

His method has been described as "thought and dream, trial and rejection," and his results produce images that are economical in visual presentation and unmistakable in meaning. He depends for immediate attention, as Roberts points out, on "the compelling power of color—offered with an uninhibited, even primitive generosity," but it is the almost ideographical simplicity of his message that finally puts it so effectively across. For example, an ingenious rendering of a man's head turns the gaping mouth into an open furnace door, wherein orange and blue flame leaps, and the exaggerated nose into a fingerpost-like protuberance pointing to the package of Kool cigarettes he holds: without a word of text, Mandel has come up with an image the client could not have projected more convincingly by employing a legion of singing, dancing penguins. Roberts observes in his analysis of this facet of Mandel's talent as a communicator, "Words assail us on all sides, they implore and insist. Mandel is meanwhile dedicated to the proposition that 'One picture is worth a thousand words.' Not *is*, he cautions, but *can be*, when the picture is inseparable from its message."

Mandel's work has worn well in the faddish world of American graphic art. He recreated the famous Green Giant character in the 1960s, was chosen to design six postage stamps for the U.S. Postal Service in 1979 and 1981, and has won a number of awards from prestigious professional societies.

Writing in *Upper & Lower Case*, the international journal of typography, Marion Muller summed up Mandel's career this way: "The only way to describe all his activities is to call



An illustration. (© 1980, Saul Mandel. Printed with permission.)



THE ART OF SAUL MANDEL/PRESS

SAUL MANDEL SAUL MANDEL



1. A study of advertisement for designer's own
- 2-3. Original paintings
4. Magazine advertisement used as a series for Green Glass Co. Super Tube
5. A study of advertisement used for Parker Davis Co. medicines
6. Original painting
7. A study of advertisement used for Johnson & Johnson Co.

8. A study of advertisement used for Johnson & Johnson Co.
9. A study of advertisement used for Johnson & Johnson Co.
10. 12 Original paintings
11. Magazine advertisement used as a series for Green Glass Co. Super Tube
12. Magazine advertisement used as a series for Green Glass Co. Super Tube

1. Study of advertisement for designer's own
2. 3 Original paintings
3. Magazine advertisement used as a series for Green Glass Co. Super Tube
4. A study of advertisement used for Parker Davis Co. medicines
5. Original painting
6. A study of advertisement used for Johnson & Johnson Co.
7. Original painting

8. Portrait design of Super Tube for West Virginia Pulp & Paper Co. "Well Known Designers Series"
9. 12 Original paintings
10. Magazine advertisement used as a series for Green Glass Co. Super Tube
11. Magazine advertisement used as a series for Green Glass Co. Super Tube



THE ART OF SAUL MANDEL/PRESS



Few artists achieve a style as successful and individual as Saul Mandel, New York designer. His work is simple, child-like, realistic, life, not sexual, René McNally, Sacoryl or any one of his blue chip accounts can attest to that. The trick, and it's not an easy one, is his isolation of one point to be made. Then he renders it so that it reaches and amuses both the child and the sophisticate. Often so effectively that copy is needless.



Poster for Rand McNally
Art Director: Irving Grutler
Agency: Franklin Spier



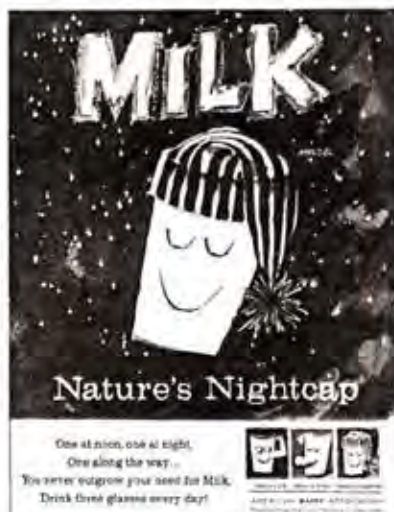
Pfizer Ad
Art Director: René Vidrine
Agency: McMenus, John & Adams



Experimental



Outdoor poster for Folgers Coffee
Art Director: Charles Adoramy
Agency: Cunningham & Walsh



National ad for American Dairy Association
Art Director: Harry Cordesman
Agency: Campbell-Mithun, Inc.



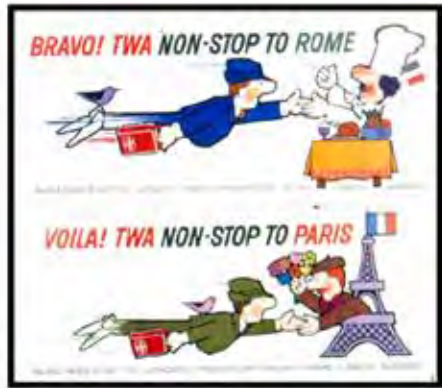
Cover for American Home Magazine
Art Director: William Bowman



National ad for Gull Gas
Art Director: Arthur Sells
Agency: Young & Rubicam



SELF PROMOTION



itherness is a trip on LUFTHANSA



friendliness is a trip on LUFTHANSA



Worldliness is a trip on LUFTHANSA



Timeliness is a trip on LUFTHANSA



Restfulness is a trip on LUFTHANSA



happiness is a trip on LUFTHANSA



Frivolousness is a trip on LUFTHANSA



Sumptuousness is a trip on Lufthansa



Unfortunately, our sweepstake prize won't fit in the mail.



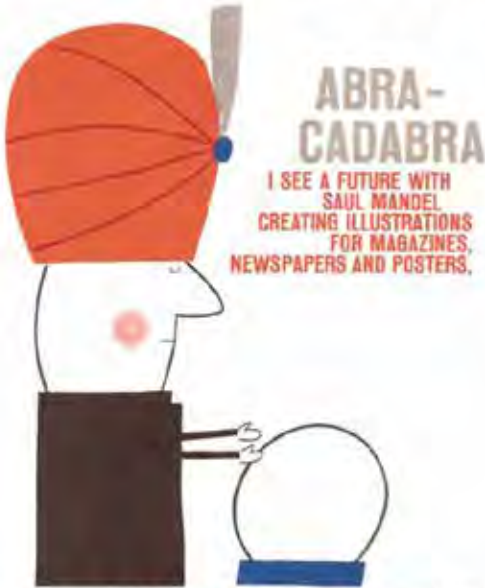
PAN AM

©2007 Saul Mandel



SELF PROMOTION

DESIGNER * ILLUSTRATION WITH IMAGINATION SAUL MANDEL



SAUL MANDEL IS CREATING ILLUSTRATIONS
FOR MAGAZINES, NEWSPAPERS AND POSTERS,

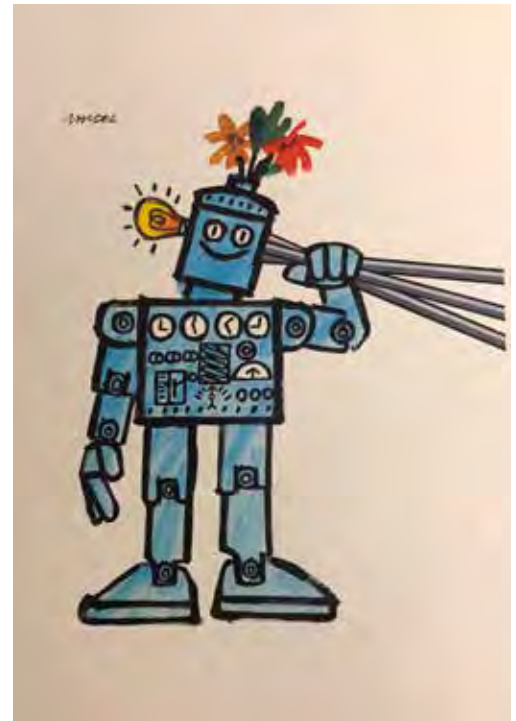
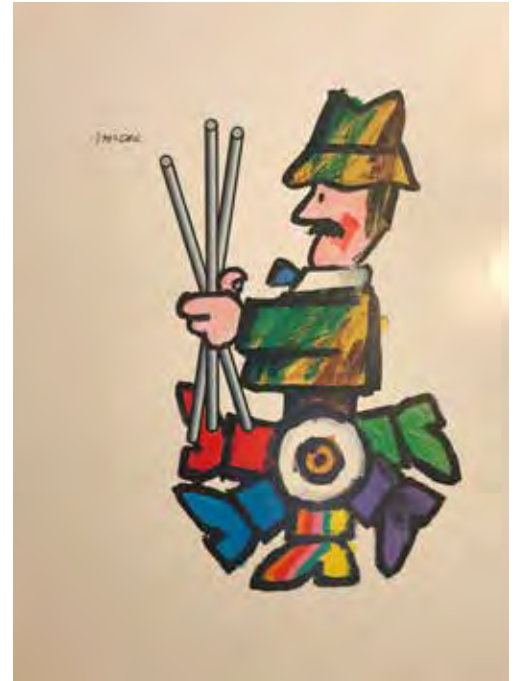


MEANWHILE... BACK AT THE RANCH
SAUL MANDEL IS CREATING ILLUSTRATIONS
FOR MAGAZINES, NEWSPAPERS AND POSTERS,



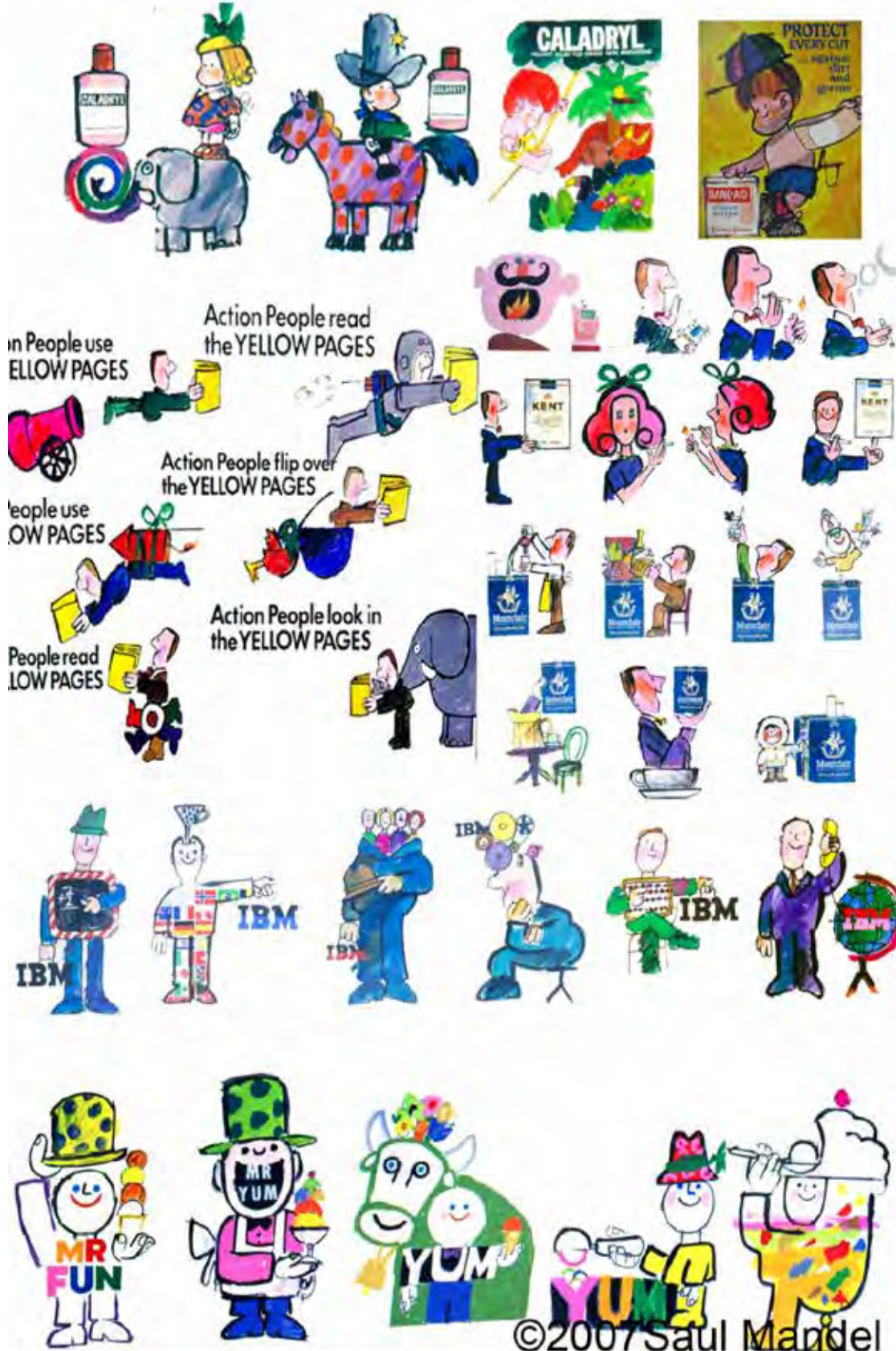


SELF PROMOTION





SELF PROMOTION



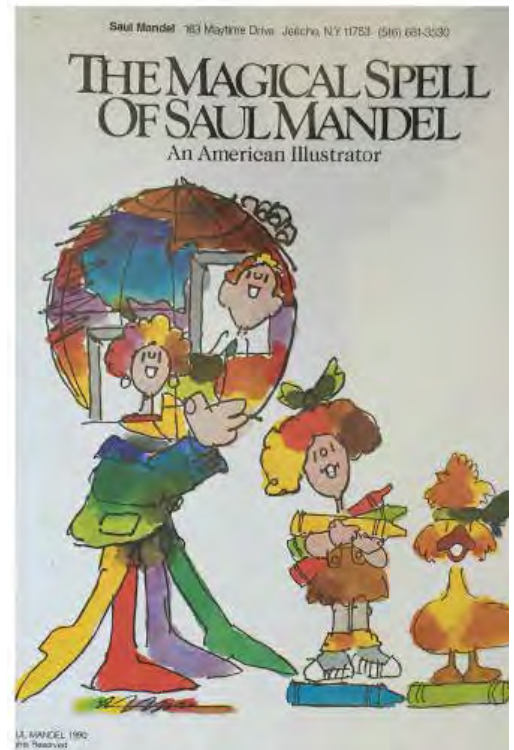


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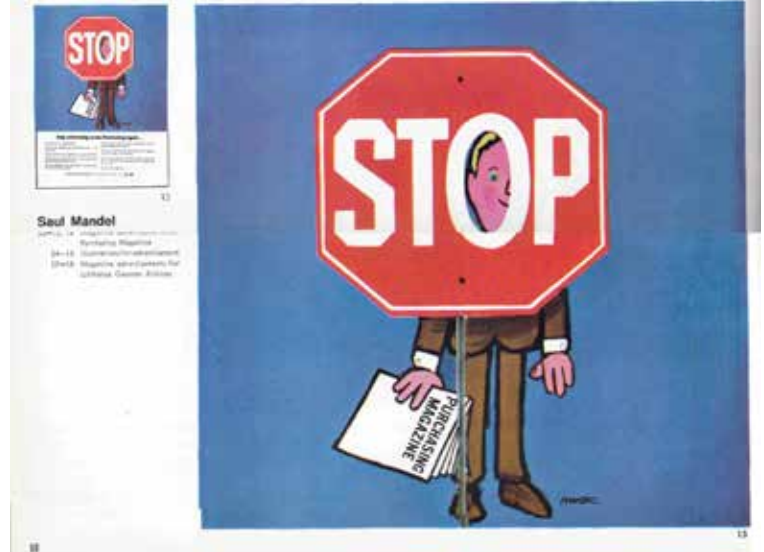


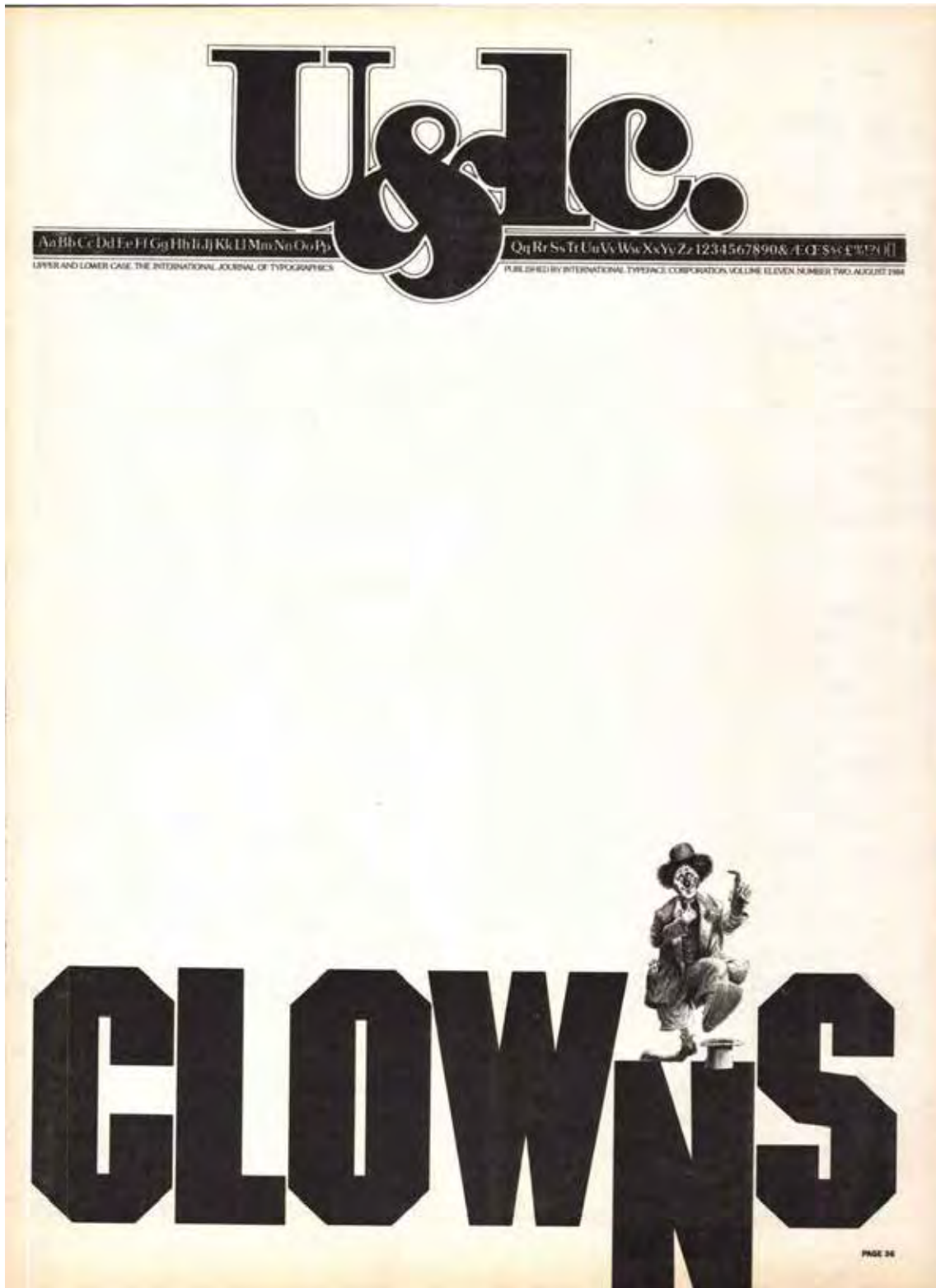
GRAPHIS MAGAZINE FEATURE



Graphis Magazine









Permanent Exhibit at the Airforce Museum





SLIDES





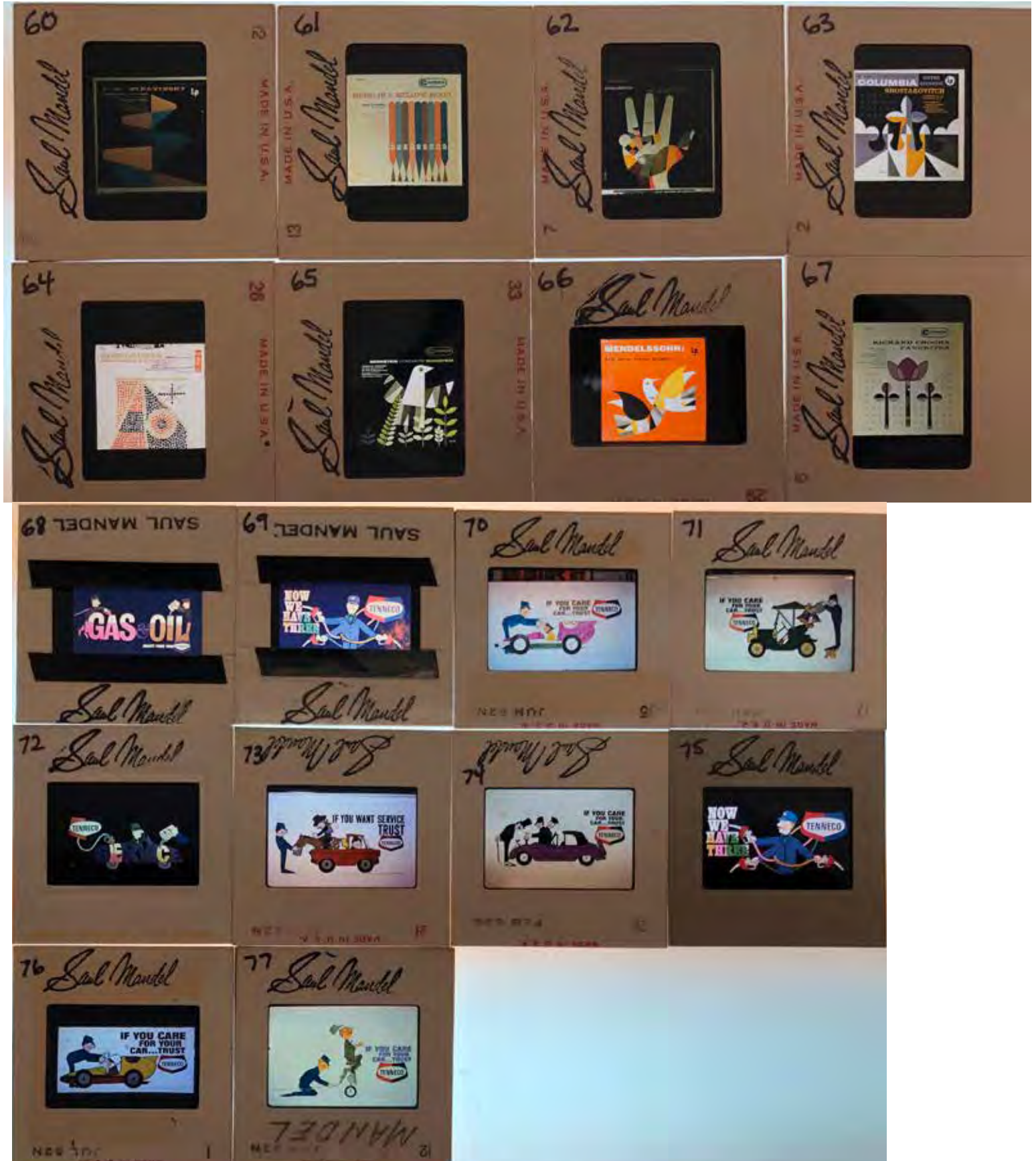


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SLIDES

237 Saul Mandel

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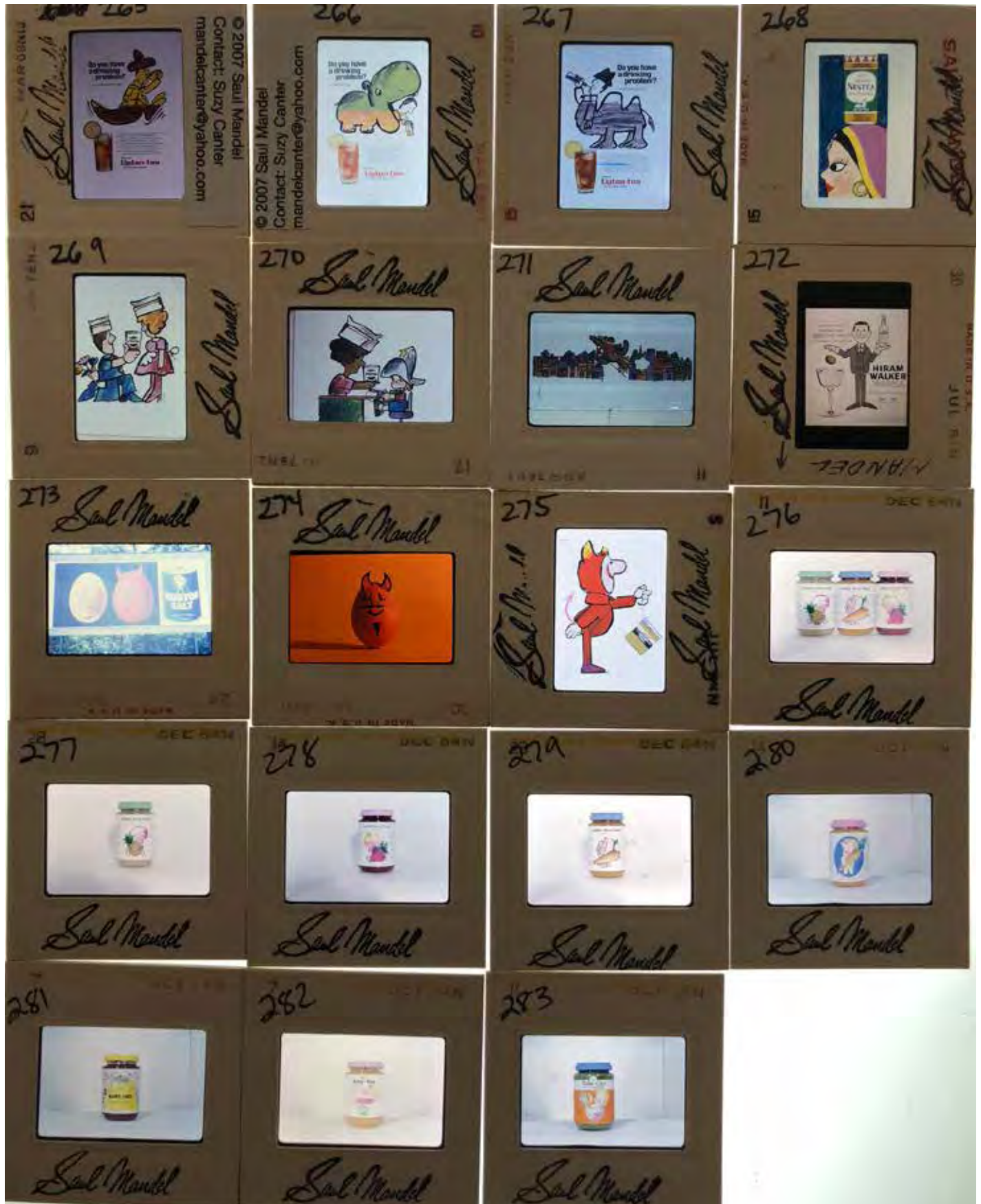
254 Saul Mandel

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Contact: Suzy Canter
mandelcanter@yahoo.com



SLIDES







SLIDES







SLIDES







SLIDES

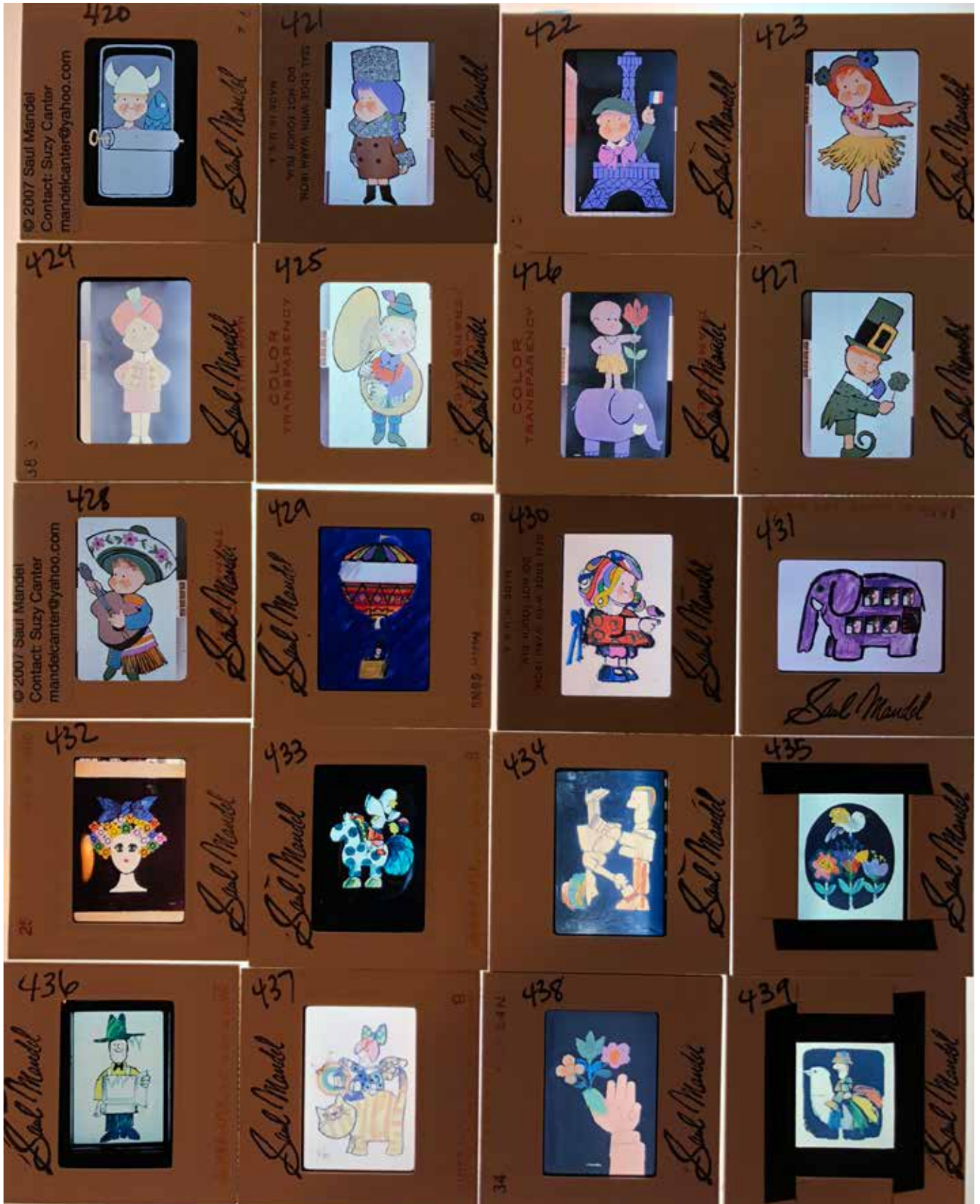




SLIDES









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SLIDES





SLIDES





SLIDES



Purchasing Magazine
Cover Art



SAUL MANDEL

Master Artist

Saul Mandel's work had been exhibited for three consecutive years by the United States Information Agency as part of their traveling exhibition of outstanding American Designers and Illustrators from the United States of America. These exhibitions toured Eastern and Western Europe.

Many of Saul Mandel's paintings are in the permanent collections of The Smithsonian Museum, Washington DC. The Museum of American Illustration, New York. The Air Force Museum, Washington DC. The New York Zoological Society, New York. The Israel Museum, Jerusalem, Israel. The Hebrew Arts Institute, New York and numerous private collections in the United States, Europe and Asia and the United Nations.

United Nations Stamps Print, President William Clinton, White House Collection.

Creator of the JOLLY GREEN GIANT Character.

Designer and Illustrator of the United States Postal Service, 1986 LOVE Stamp.

Designer and illustrator of the United Nations Postal Administration 1992 SCIENCE AND TECHNOLOGY FOR DEVELOPMENT, Six Stamps Set.

Designer and Illustrator, WUFUNA, LIMITED EDITION FINE ART PRINT, FIRST DAY OF ISSUE COVER and CACHET in association with the United Nations Postal Administration, "Science And Technology For Development", 1992 Six Stamp Set.

Photograph and biography with stamp of Saul Mandel in the United States Postal Service 1986 Commemorative Edition Book.

Photograph and biography with stamps of Saul Mandel in the United Nations Postal Administration 1992 Commemorative Edition Book.

A Saul Mandel Scholarship, presented to a outstanding incoming student at the Art Institute of Fort Lauderdale.

PUBLISHED

20 Years of Award Winners, Hasting House 1981
Who's Who in American Art
Who's Who in the East
Contemporary Graphic Artist, 1986 Edition
The Graphis Annual and Graphis Magazine, Switzerland
Idea Magazine, Japan
Modern Publicity, England
Art Direction Magazine, USA
Communications Magazine, USA
Upper & Lower Case International, USA

GOLD MEDALS, AWARDS OF EXCELLENCE

The Society of Illustrators
The New York Art Directors Club
The Chicago Art Directors Club
The Minneapolis Art Directors Club
The New Jersey Art Directors Club
The Philadelphia Art Directors Club
The Connecticut Art Directors Club
The Institute of Outdoor Advertising
Humor '87, Exhibitions award
Creativity on Paper, National Exhibitions Award
The Communications Magazine, Exhibitions Award



LEGENDARY ADVERTISING PROGRAMS

Green Giant Company
Kent Cigarettes
State Farm Insurance
Bank Of America
General Motors
Lufthansa Airlines
Air France Airlines
TWA Airlines
Pan Am Airlines
Allied Chemical
CBS
NBC
AT&T
Monsanto
IBM Corporation
NEC Corporation
Chemstrand
RCA Records
CBS Records
American Dairy Association, Milk Council
Bank Of America
Life Magazine
New York Time
Gulf Oil
Tenneco Oil

LEGENDARY EDITORIAL AND BOOKS PROJECTS

Time magazine
Money Magazine
Fortune magazine
McCall's Magazine
Ladies Home Journal
Seventeen Magazine
Woman's Day Magazine
Parents Magazine
Bantam Books
Fawcett Books





FAMILY



If you are interested in purchasing original art, prints, glycees or curating a gallery show on
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smandelcanter@icloud.com

www.theartofsaulmandel.com



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