

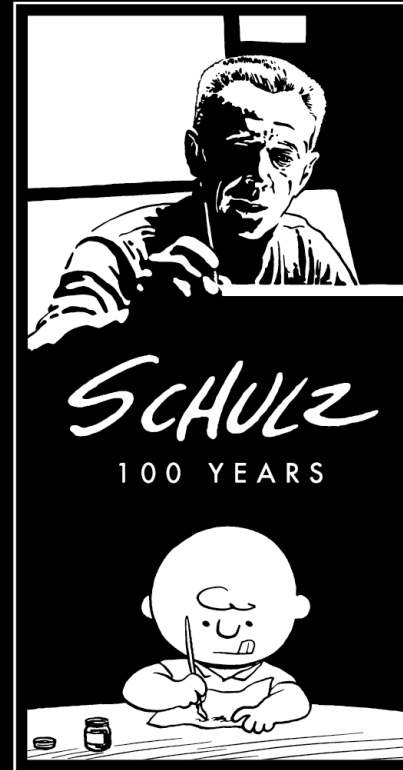


SCHULZ

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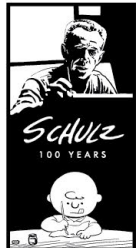
S T U D I O





SCHULZ CENTENNIAL 2022

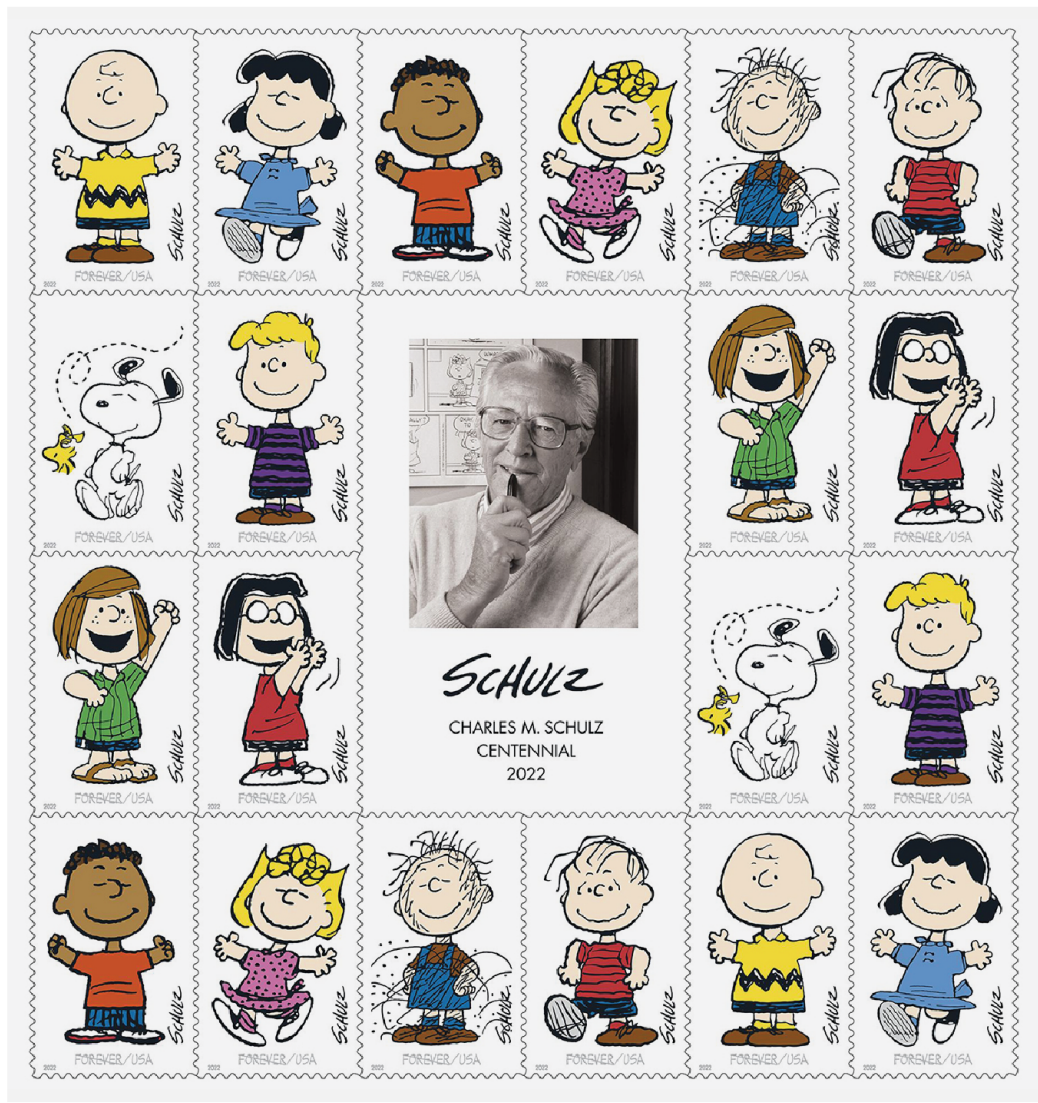




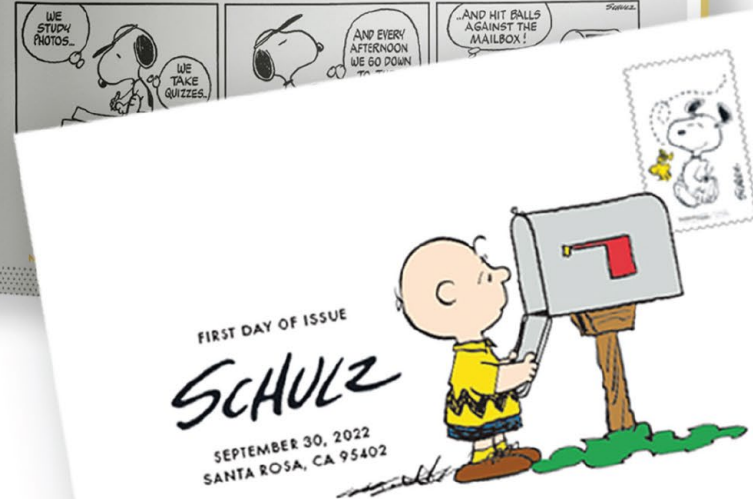
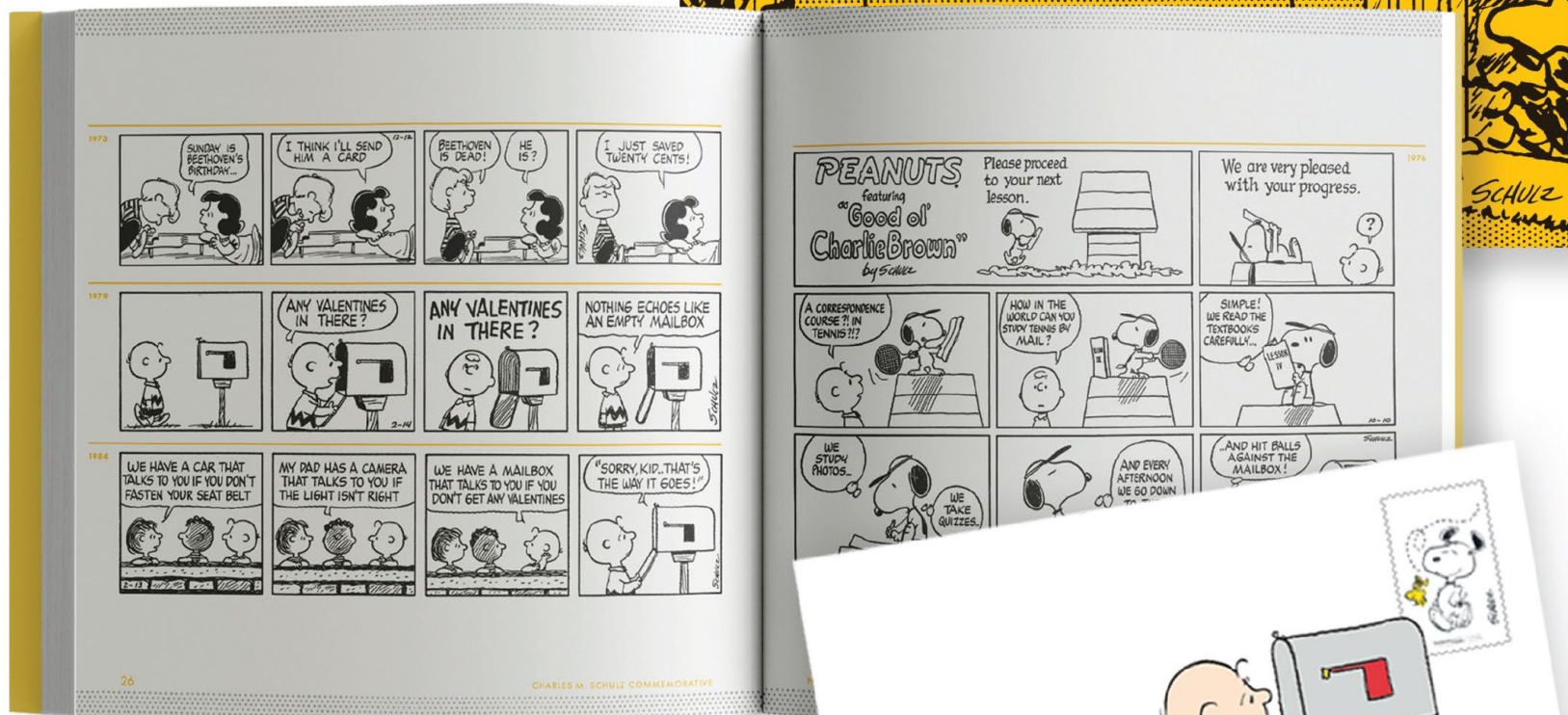
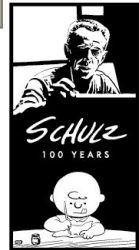




















### CHARLES M. SCHULZ

On the centennial of the famed cartoonist's birth, this issuance celebrates Charles M. Schulz (1922–2000) with stamps featuring his beloved "Peanuts" characters. The sheet of 20 stamps includes 10 different designs that showcase Charlie Brown, Lucy, Franklin, Sally, Pigpen, Linus, Snoopy (with Woodstock), Schroeder, Peppermint Patty, and Marcie. The characters form a frame around a 1987 photograph of the cartoonist whose vivid imagination gave great humor and humanity to "Peanuts."

Debuting in 1950, "Peanuts" garnered hundreds of millions of readers worldwide. Its original cast included Charlie Brown and Snoopy, soon joined by Lucy, Linus, and others. Each character reflects Schulz's rich imagination and great humanity. Charlie Brown, at the heart of "Peanuts," is often defeated but always resilient. Schulz's resonant stories found humor in life's painful realities including rejection, insecurity, and unrequited love.

ART DIRECTOR: GREG BREEDING    EXISTING ART BY: CHARL

1952

1966

1980

1994

Charles M.  
**SCHULZ**  
FIRST DAY OF ISSUE  
September 30, 2022  
Santa Rosa, CA 95402



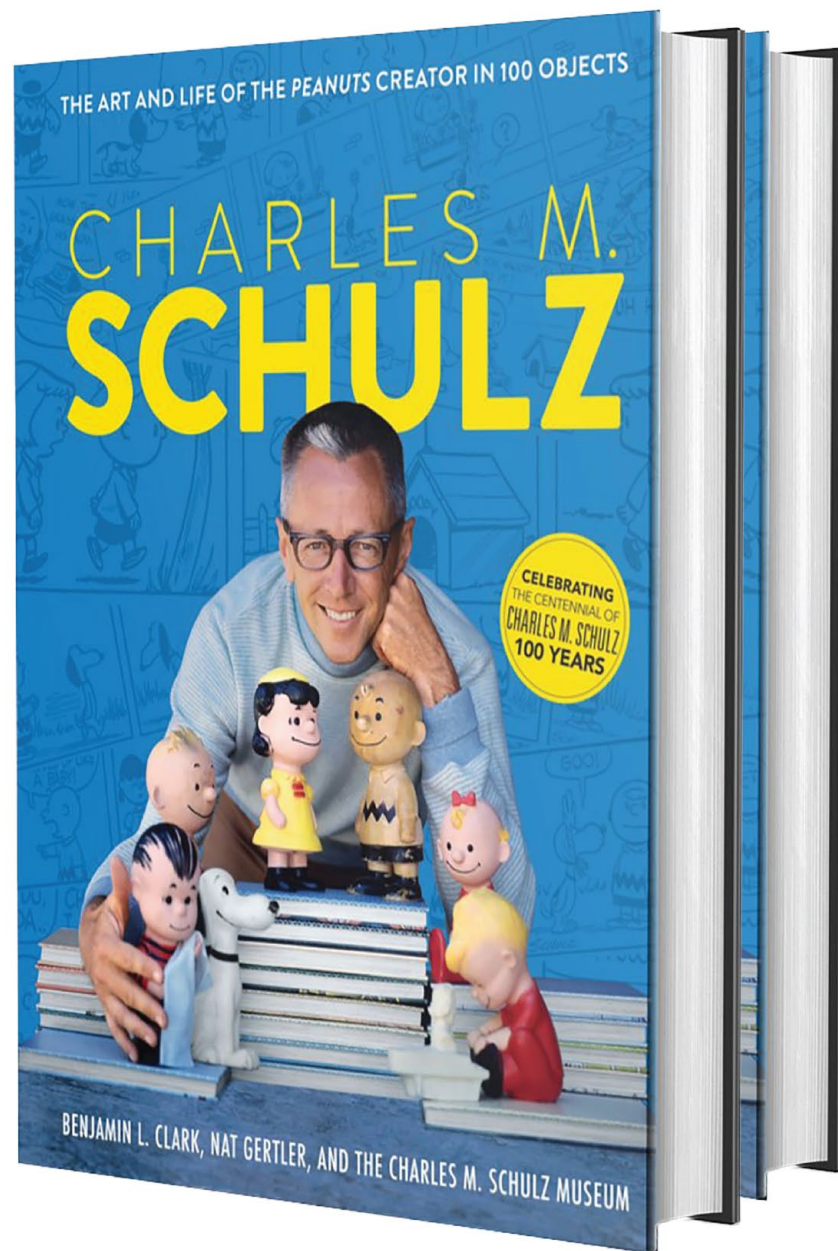
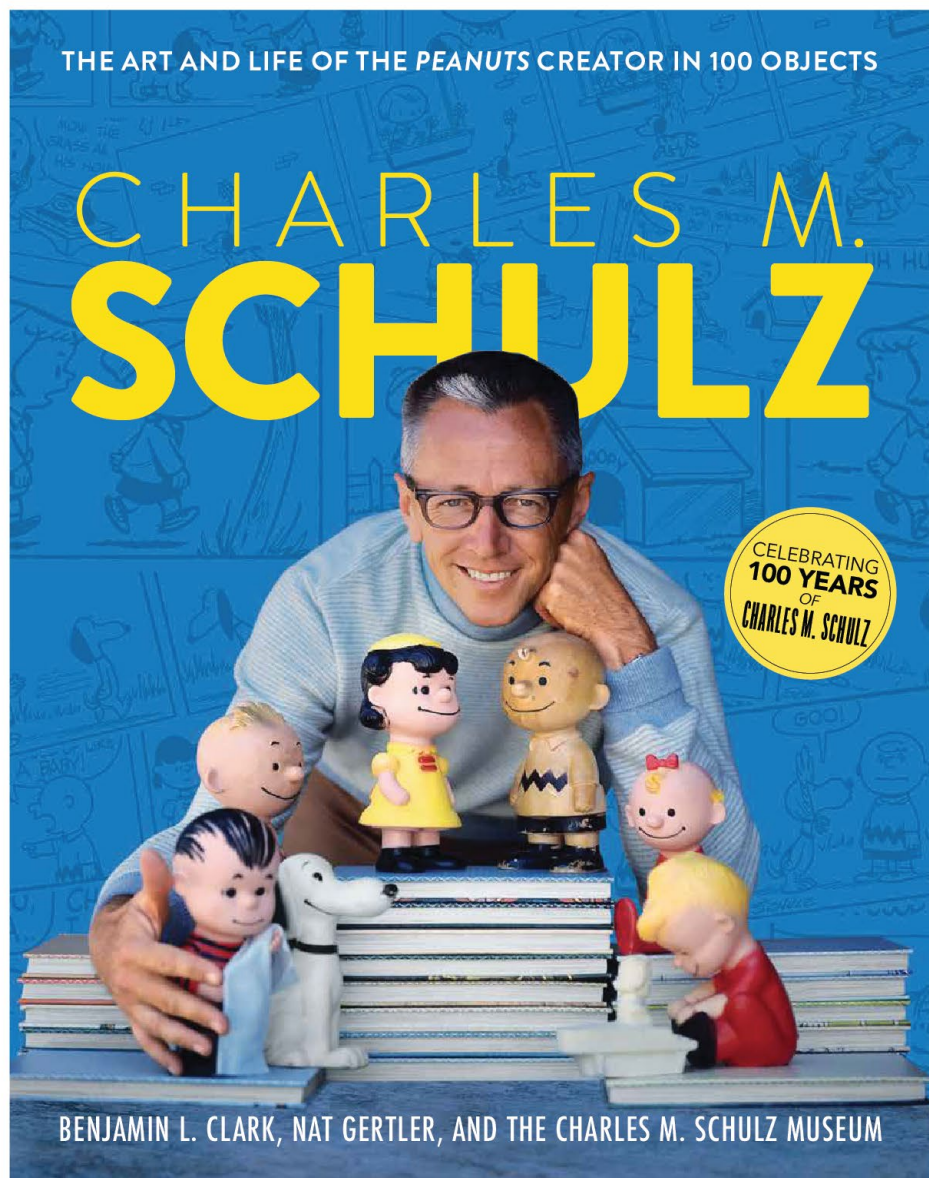




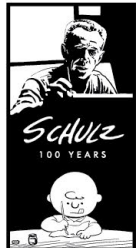












## 74 | THE PRIMARY DRAFTING TABLE

The Redwood Empire Ice Arena may be known as “Snoopy’s Home Ice,” but for a while it was pretty much Schulz’s home as well. In 1971, Sparky and Joyce were preparing *Coffee Grounds*, their twenty-eight-acre estate, for sale. With the studio being cleaned out, Sparky needed a place to work until his new studio was built, and so he set up his things, including this, what would become his drafting table, on the arena’s mezzanine level. Schulz once told *For Better or For Worse* cartoonist Lynn Johnston that he would retire once he wore a hole through the board, something he never achieved.

“

For me, Sparky’s desk has always been the gravitational center of the cartooning universe. The object around which the rest of us orbit. The closest thing we cartoonists have to a Mecca. For there was no cartoonist who had a greater impact on those of us who followed.

When I had just become syndicated and got to see Sparky’s studio for the first time, the one thing I wanted to do was touch that desk. Like it somehow had healing powers. From its unbelievably worn finish (how much does one have to draw to even do that?) to the notion that all the characters I held so dear were birthed right there on that surface, that desk was borderline magical.

—Stephan Pastis, creator of *Pearls Before Swine*



164 CHARLES M. SCHULZ

“

I’ve visited the Schulz Museum numerous times over the years, and no matter how awestruck I was by the artwork on display, I’ve always found myself spending the most time in Sparky’s re-created studio. I’ve literally stared at this drafting table, with its smudges and worn-down wood grain, and had something close to a religious experience. Okay, maybe that’s a bit extreme, especially in the context of Mr. Schulz’s deeply held faith, but it’s an experience that has been genuinely moving and emotional for me. It’s incredible to be mere inches away from the surface on which so many strips that meant so much to me were created.

But as a physical object, the drafting table itself has been a source of inspiration. Now more than ever, there’s a great cultural focus on ‘the next new thing,’ and it feels like so many of my peers are constantly finding new technological ways of working. As someone who is both a bit of a Luddite and generally change averse, I take comfort in the knowledge that the greatest cartoonist in the world used the same wooden table for decades, and with nothing more than paper, pen, and ink, created one of the true apexes of the art form.

—Adrian Tomine, cartoonist, *Killing and Dying* and *The Loneliness of the Long-Distance Cartoonist*

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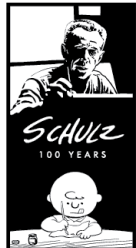
The first time I was invited into Charles Schulz’s studio, I was excited, nervous, and shy. Sparky was welcoming and easy to be with as he showed me around. I was surprised by how homey his area was. The studio building itself is like a spacious bungalow, with perhaps six people working in comfortable, well-lit offices. His family and staff had wanted to do some upgrades, so, at the time, most of the building’s interior had been redone. Sparky’s private space, however, had been out-of-bounds. He didn’t want anything changed, so the room where he worked remained as it had been for many years. He loved being surrounded by familiar things. I wandered about looking at the worn carpet, comfy chairs, family photos, and mementos, not really believing I was there!

The first thing a cartoonist wants to see when visiting other cartoonists is their work space. You want to see the pens they use, the paper, what kinds of pictures they have on the wall, where the lights are, and what kind of drafting table they work at hour after hour! Sparky’s table was an old one. It was wood with a particularly well-scuffed patch right in the middle. I was surprised to see that he worked on such a rough surface. Running my hand over his drafting table, I asked, referring to the deeply worn patch, ‘What’s this from?’ And without missing a beat, Sparky replied, ‘Hard work.’

I felt a bit foolish, but he was right. After almost thirty years of drawing cartoons on a similar surface, my own drafting table now has a worn patch right in the middle. I’m waiting for a young, new cartoonist to look at it and ask, ‘What’s this from?’ I will say, ‘Hard work!’ But I’ll give Sparky the credit. He knew how to write a good punch line!

—Lynn Johnston, creator, *For Better or For Worse*





## 67 | STUFFED SNOOPY

Having had big successes with first their *Peanuts* date books and then the *Happiness Is a Warm Puppy* hardcover and the series of books that followed, Determined Productions did not feel constrained to stick with printed goods. It quickly moved on to such items as pillows in the shape of the characters (pillow dolls). But when the company launched the first proper plush Snoopy in 1968, it created a whole new field for itself. It put out Snoopy in a variety of sizes and with different costumes. You could buy separate outfits to put on your Snoopy. When Snoopy's sister Belle appeared briefly in the strip in 1976, it gave Determined an excuse to produce female beagles and accessories. A series of fashion events followed, with top-name designers making outfits for Snoopy and Belle dolls.

Japan's embrace of *Peanuts* was launched when student Teruko Banno brought a plush Snoopy home from New York. Her father Michio Banno, then head of the manufacturing company Familiar, reached out to the US State Department to help in securing a license to produce *Peanuts* items.

The trademark conflict that had prevented Determined Productions from using the Snoopy name on stuffed dolls led to the Elka Toy & Novelty Manufacturing Corporation filing a lawsuit in December 1967 against United Feature Syndicate, then the owner of *Peanuts*. An agreement was negotiated, and the conflict came to a final and irrevocable end in February 1971, when Elka transferred its trademark to the syndicate.



Birthday presents for children with December birthdays can be challenging. Santa usually brought a doll, but how can we make the birthday special? For birthday number three in 1975, the large, plush Snoopy was the perfect solution. He fit into her arms perfectly and was ideal for snuggling as she went to sleep. Now gray and rather worn, her Snoopy enjoys a comfortable retirement, still dressed in the blue cotton shirt made many years ago by my mother for one of my dolls, which fits him perfectly.

—Lucy Shelton Caswell, a volunteer since the Schulz Museum was in the planning stages, a trustee since its opening

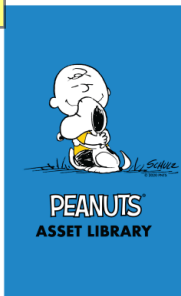






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Character Body Angle

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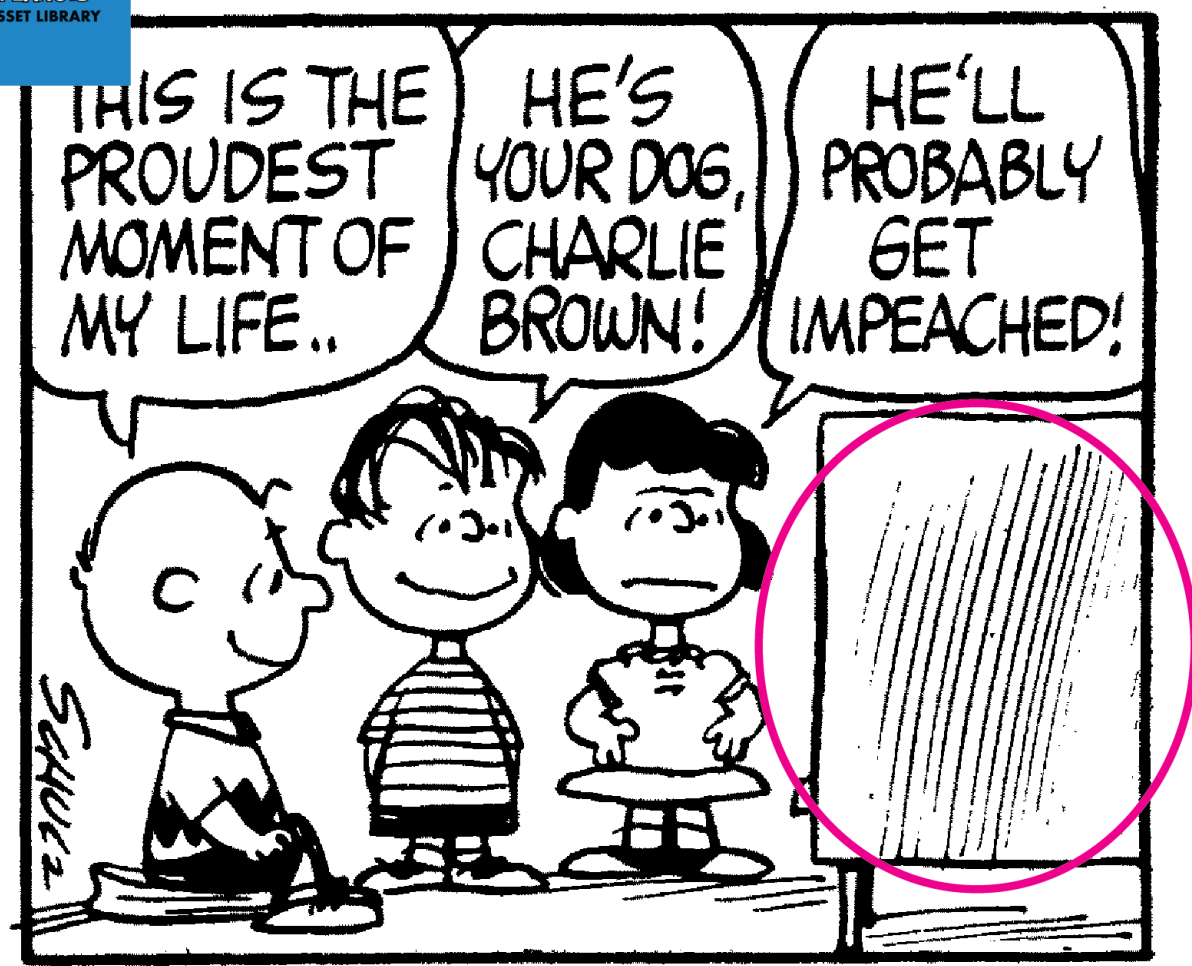
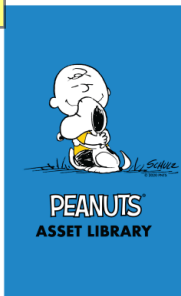
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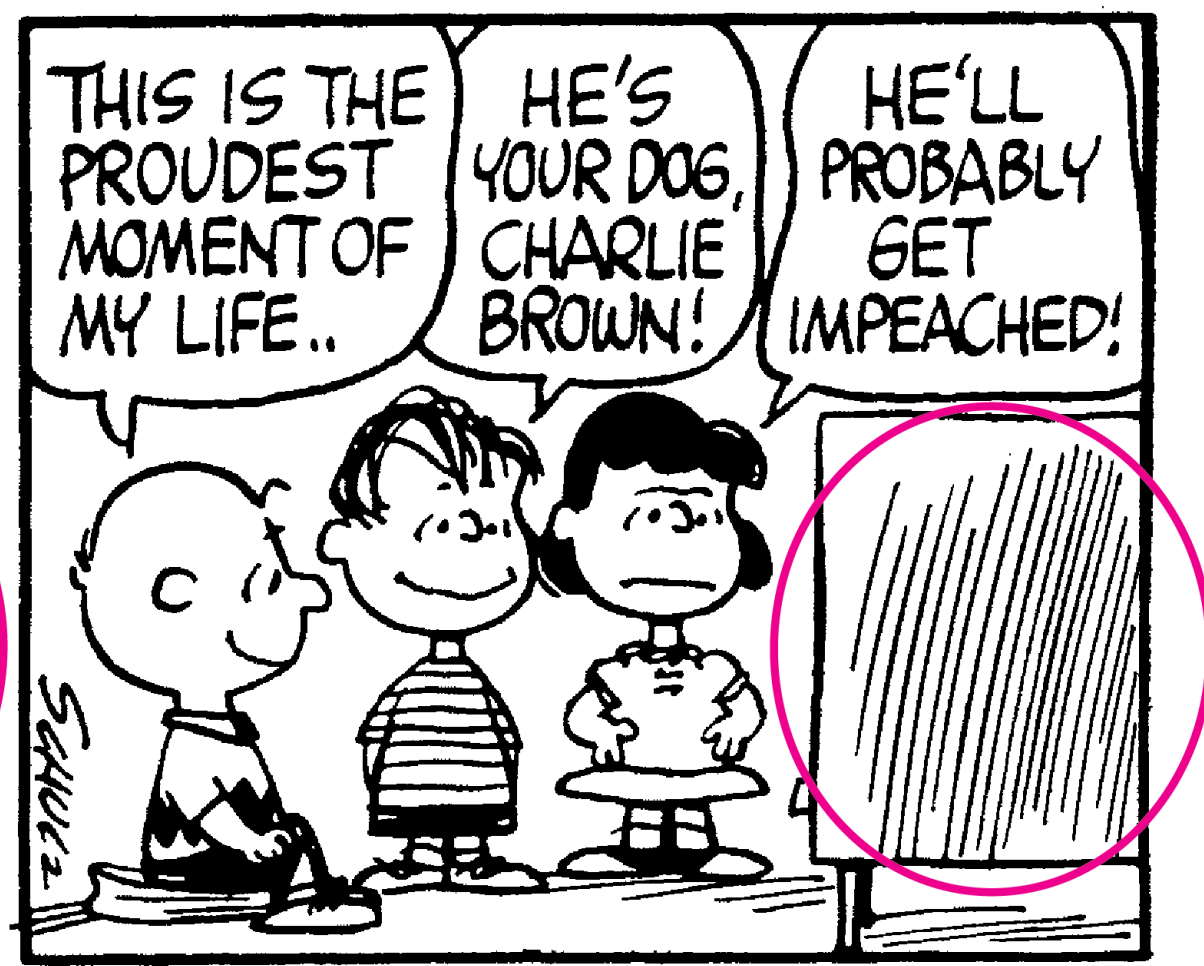
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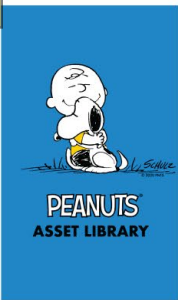


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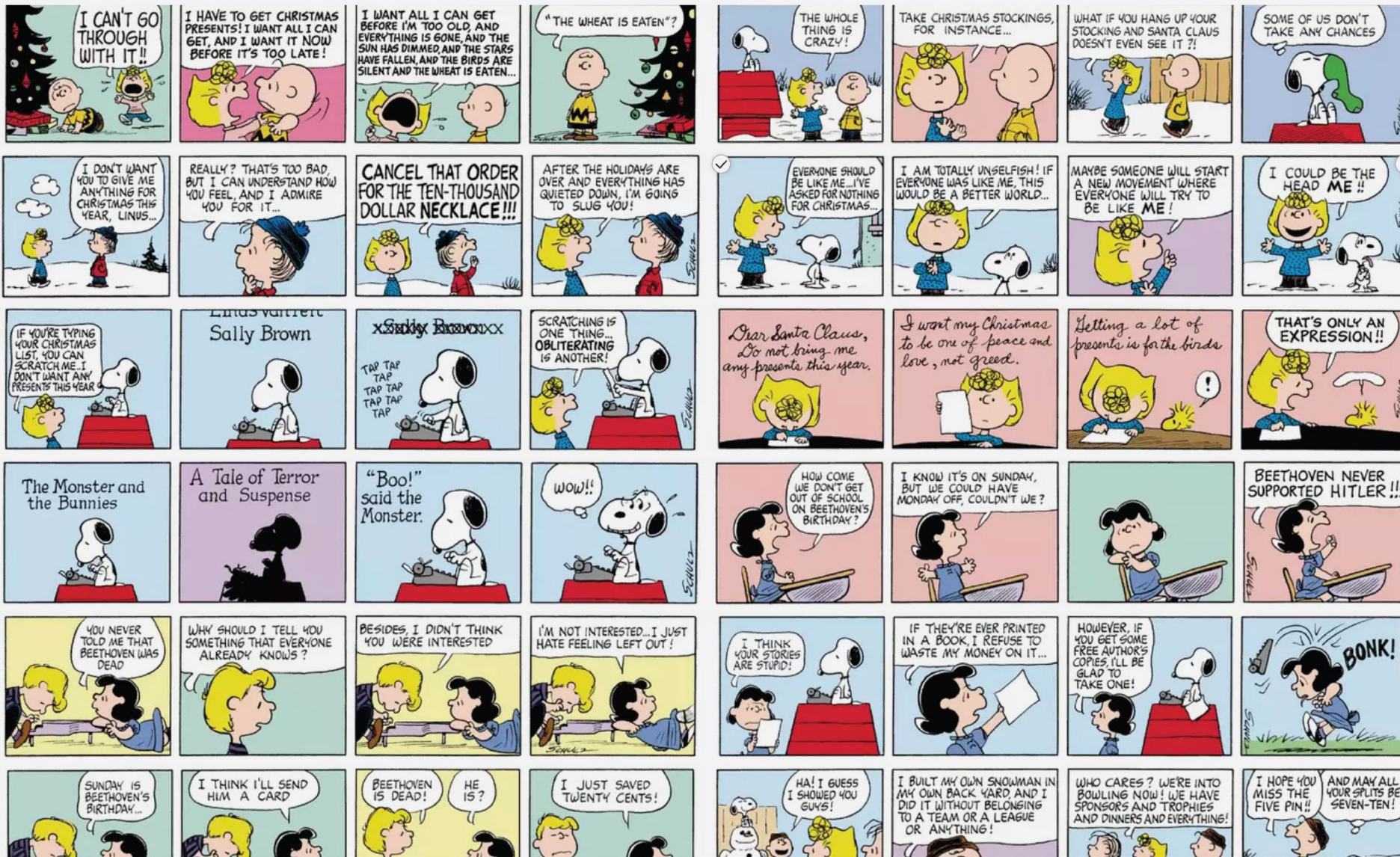


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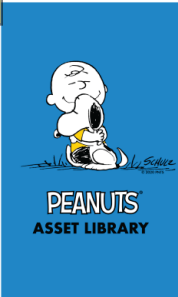
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HEY, THAT LOOKS PRETTY GOOD...

Parent

FROM A DISTANCE, I'D NEVER RECOGNIZE YOU...

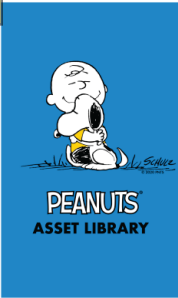
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LET'S TRY IT WITHOUT THE PIPE...

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