

"SHANGHAI" Local Post: The 1865 Large Dragon Provisionals

1 Candareen, (Printings #22/30) This group was issued when the rate for the town letters was reduced from 2ca to 1ca, hence a 1ca stamp was needed, with antique numerals, Apart from introducing the new value of 1ca, this group marked also the first appearance of laid paper, final "N" of "CANDAREEN" is far from the vertical line at the right and the numerals are much below the line of the word.



print #22
1ca blue

on laid paper, bottom inner frame line near omit



print #23
1ca blue

on laid paper, the top center panel must have loosened with the result that the letters in ""SHANGHAI L.P.O." as well as the top three compartment lines shifted their vertical positions wildly, these shifts vary greatly



print #29
1ca blue

central design is wildly spaced from the lines above and below it, minimal inking, giving blurred impressions



print #30
1ca blue

"CANDAREEN" curves inward causing a crooked appearance in the word, "O" of L.P.O." raised above the rest of the word

varieties include left frame line missing at bottom left corner

1 Candareen (printings #38/39) Roman numeral, period after "O" of "L.P.O." inverted, "CANDAREEN" has a curvature in it giving a crooked appearance in the word



print #38
1ca blue

ink dots above and below the "yin" character, "1 CA" raised above "NDAREEN"



print #39
1ca blue

on laid paper, same setting as print #38

1 Candareen, (Printings #48/64) Numeral "1" changed back to antique type, print numbers #48/49 known with the "Ningpo Type" SLP-N" cancellation, numeral dropped below the lines of "CANDAREEN", "SHANGHAI" very close to the lines at left



print #48
1ca blue

the bottom line is lower than the line over "pu"



print #49
1ca blue

the bottom line is higher at left than in #48, nearly level with the line over "pu", numerals "1" very thin and missing its serif



print #52
1ca slate blue

some over inking on period after "CANDAREEN" appearing as a second period



print #63
1ca blue

as a result of a rather drastic cleaning, some characters were damaged and required retouching, this happened to the "shu" and "yin" characters



print #64
1ca blue

as 63 but broken "pu" character

1 Candareen (printing #69) Modern numeral, of the last group of these stamps that were regularly issued, "SHANGHAI" set near to the line at left



print #69
1ca blue

on wove paper, numeral 1 dropped below the line of "CANDAREEN" "O." of "L.P.O." set higher than the rest of the word

2 Candareens, (Printings #1 / #26) Chinese "*liang*" (left tablet, top character) for the word two. Chinese "*er*" in same position on printings #40 / #78. Prints #1 to #14 have narrow setting of "I.P.O." (5mm). "CANDAREENS" is plural on all prints except #25 and #26 which show the singular "CANDAREEN". The numeral "2" is in antique form. Wove paper, sometimes showing a faint mesh paper, was most often used. Laid and pelure papers will be noted.

liang 兩 *er* 二



print #1
2ca gray black

the central dragon wood block has exceptionally delicate lines that are only found on this printing, "SHANGHAI" is very near the vertical line at left (~.5mm) the horizontal rules below "SHANGHAI" at top are in a straight line with the short rules at the sides



print #6
2ca black

"SHANGHAI" inscription now centered at top, the vertical line to left of the central block is smudged, the numeral "2" is raised above the baseline of "CANDAREENS".



print #10
2ca black

the rule below "SHANGHAI" is missing below the "SH"



print #13
2ca black

generally blurred impressions, "2 CANDAREENS" is shifted to the right but the distance between the "2" and the vertical line at its left is 2mm which is slightly shorter than in print #14



print #14
2ca black

clear impression, numeral "2" is slightly further from the vertical line at left (it is now 2.25mm from the line)



print #21
2ca black on wove
print #21a on pelure

center block is very close to the line below, but is separated by a wide space from the line above, the numeral "2" is on the same baseline as "CANDAREENS"



print #25
2ca gray black on wove

singular "CANDAREEN", the base line of the Chinese "*kung*" character in bottom right corner is on a level with the bottom of "CANDAREEN" and the horizontal line above is raised above the line to its left



print #26
2ca black on laid paper

singular "CANDAREEN", the base line of the Chinese "*kung*" character in bottom right corner is dropped significantly and the horizontal line above is now only lightly raised above the line to its left

2 Candareens, (printings #40 and #41) The top Chinese character "*er*" in the left tablet is now the simplified Chinese character for two, "CANDAREENS" is in the plural with "CAN" being raised above the "DAREENS" and both printings have a raised period after "O" of "L.P.O.", both printings were made from the same forme and have identical characteristics



print #40
2ca black on laid paper

on laid paper and raised period after "O" of "L.P.O."



print #41
2ca black on wove paper

on wove paper and raised period after "O" of "L.P.O."

2 Candareens, (printings #51 / #65) Top Chinese character in the left tablet is "*ehr*", modern numeral "2" font used for print #51 and antique numeral font for prints #54 and #65, "CAN" of "CANDAREENS" is raised slightly



print #51
2ca gray black on wove

the bottom serif on the modern numeral "2" is at a midpoint level with the "C" of "CANDAREENS", the bottom frame line appears to bend downward at right



print #54
2ca grey black on pelure

the top of the antique numeral "2" is on the same level as the top of the letter "C" of "CANDAREENS", the line under central block slants downward at right while the bottom frame line slants upward at right



print #65
2ca black on toned wove

the antique numeral "2" extends equally above and below the "C" of "CANDAREENS", the line below the center block as well as the bottom frame lines are level

2 Candareens, (printings #70 and #78) Top Chinese character in the left tablet is "*ehr*", both have modern numeral "2" font



print #70
2ca black on wove paper

legs of the second "N" of "CANDAREENS" are broken, top of the serif of the numeral "2" is on the level of the word "CANDAREENS"



print #78
2ca black on poor quality wove paper

top of the serif of the numeral "2" is on the level of the bottom of the word "CANDAREENS", the second "N" of "CANDAREENS" is not broken

3 Candareens, (Printings #34/45) Antique numerals, numeral "3" set lower than the line of "CANDAREENS"



print #34
3ca red

terra-cotta brown on wove paper, "CANDAREENS" looked crooked in its appearance



print #37
3ca red

on wove, period after "O." of "L.P.O." inverted, "C" raised above "ANDAREENS"

print #37a

print #37a - on laid



print #45
3ca red

terra-cotta brown, the bottom center panel must have loosened with the result that "CANDAREENS" shifted its positions wildly, these shifts vary greatly causing many different crooked looks to it

3 Candareens (printings #50/55) Antique numeral on print #50, while #53/55 contain a modern numeral



print #50
3ca red

some copies show the lower portion of "L" of "L.P.O." completely missing so that the inscription appears to read "I.P.O."

50a on pelure



print #53
3ca red

"CANDAREEN" in the singular



print #55
3ca red

bottom inner frame line slopes downward from left to right

3 Candareens, (Printings #66/71) Contains modern numerals, contains retouched "shu" and "pu" characters, no period at the end of "CANDREENS"



print #66
3ca red

the "3" is nearer to the "CANDREENS" than the vertical line to the left of it



print #67
3ca red

the "3" is nearer to the vertical line to the left of it than it is to "CANDREENS"



print #71
3ca red

of the last group of stamps regularly issued, break in "yin" character

4 Candareens, (printings #2 / #15) "CANDAREENS" is plural on all prints. Prints #2 to #15 have narrow setting of "L.P.O." (5mm). Wove paper, sometimes referred to as mesh paper, was most often used, laid paper and pelure are noted where they exist.



print #2
4ca yellow

"SHANGHAI" is very near the vertical line at left (~.5mm)



print #8
4ca yellow

"SHANGHAI" is set nearer the line above it than below it, "CANDAREENS" is near the vertical line at right (space between the period and the line is about .5mm)



print #9
4ca yellow on wove

center block is very close to the lines above and below it

print #9a on pelure



print #15
4ca yellow orange

orange yellow, "CANDAREENS" is near the vertical line at right (space between the period and the line is about .5mm)

4 Candareens (printing #20) Error showing Chinese "*mace*" character at center of left tablet instead of "*fen*" (candareens).

mace 錢



print #20
4ca yellow on pelure

mace error

4 Candareens, (Printings #24/28) All printed with antique numerals, "CANDAREEN" is in the singular form of the word for all. Wove paper, sometimes referred to as mesh paper, was most often used, laid paper and pelure are noted where they exist.



print #24
4ca yellow

on wove, center block is widely separated from the lines above and below it, shorts lines in NW and NE corner are reversed, upper line now turns downward, "CANDAREEN" in a fairly straight line, minor variety shows "CAND" below "AREEN"



print #27
4ca yellow on laid

ink dot under the "AR" of "CANDAREEN", outer frame lines broken

also exists with papermaker watermark



print #28
4ca yellow

on wove, outer frame lines broken, "pu" character broken, ink dot under the "AR" of "CANDAREEN"

4 Candareens (printings #42/44) Chinese font for denomination is mace (10) rather than candareen (1). "CANDAREENS" near the vertical line at right (space between this line and the "S" of "SHANGHAI" is about (~.1/2mm)



print #42
4ca yellow

either printing #42 or #42a, is an extremely elusive stamp , and probably one of the rarest stamps among all of the "SHANGHAI" Large Dragons



print #44
4ca yellow

period after "O" in "L.P.O." is almost normal, wide spacing between center block from the top and bottom frame lines

4 Candareens, (Printings #56/68) All numerals are antique, broken "*yin*" character on prints #56/57, printings #56/57 differ in the position of the center die relative to the top and bottom lines.



print #56
4ca yellow

center die is much closer to the bottom line, bottom inner frame line sloped up on left side



print #57
4ca yellow

center die is about equally distant between the lines, inner bottom frame line near omitted



print #68
4ca yellow

second "N" of "CANDAREENS" is broken, both the top Chinese character, "*shu*" in the right panel and lower left character "*pu*" are retouched

4 Candareens (printings #72) Modern numeral, of the last group of stamps issued



print #72
4ca yellow

break in the "*yin*" character

6 Candareens, (Printings #33/46) Antique numerals, all contain the word "CANDAREENS" being curved appearing very crooked, numerals "6" raised above the line of "CANDAREENS"



print #33
6ca red

line above "CANDAREENS" set much lower than the horizontal lines above "pu" and "kung" characters



print #36
6ca red

inverted period after "O" of "L.P.O." very blurred and over inked impressions on central panel, bottom inner frame line slopes left to right



print #46
6ca red

central design is widely separated from the lines above and below it, very light ink

6 Candareens (printings #58) Antique numeral



print #58
6ca red

broken "yin" character

6 Candareens (printings #73) Modern numeral, of the last group of stamps printed and regularly issued



print #73
6ca olive green

broken "yin" character

8 Candareens, (Printings #3 / #16) "CANDAREENS" is plural on all prints. Prints #3 to #16 have narrow setting of "L.P.O." (5mm). Wove paper, sometimes referred to as mesh paper, was most often used, laid paper and pelure are noted where they exist.



print #3
8ca green

""SHANGHAI"" is very near the vertical line at left (~.5mm), some examples include gaps between "SHANGH" and "AI" or gaps between "SHAN", "GH" and "AI"



print #7
8ca green

""SHANGHAI"" is set nearer the line above it than below it, CANDAREENS is near the vertical line at right (space between the period and the line is about .5mm)



print #11
8ca green

center block is very close to the lines above and below it, numeral "8" raised higher than the line of "CANDAREENS", slightly omit characters on outer right panel



print #16
8ca green

""SHANGHAI"" is set nearer the line above it than below it, only one complete sheet of six of this printing is known, line over "kung" character set very high

8 Candareens (printing #19) Error of Chinese value font at center of left tablet is "*mace*" instead of "candareens".

mace 錢



print #19
8ca green

mace error

8 Candareens, (Printings #32) Antique numerals, the left end of the line of "CANDAREEN" is about level with the short line over "pu", the final "N" of "CANDAREEN" is still far from the vertical line at the right, "CANDAREENS" in the singular



print #32
8ca olive green

light blurring, "kung" character slightly sloped left to right

8 Candareens (printings #43) Antique numeral, impressions very much blurred from uneven inking, particularly for the center block, wide spacing between the center block and the lines above and below it



print #43
8ca green

the period after "O" of "L.P.O." is raised halfway to the middle of the line, broken or near omit frame lines

8 Candareens (printings #59) Antique numeral, broken "yin" character,



print #59
8ca green

blurred and smudged ink to the point that the dragon head is hardly discernable

8 Candareens (printings #74) Modern numerals, of the last group of stamps issued



print #74
8ca green

break in "yin" character

12 Candareens, (Printings #35/47) Roman numeral "1" and antique numeral "2", "CANDAREENS" curved appears crooked in the word



print #35
12ca red

period after "O" of "L.P.O." inverted



print #47
12ca red

heavy or blurred ink, wide spacing between central panel and lines above and below it

12 Candareens (printings #60/61) Antique numerals, broken "*fen*" character



print #60
12ca red

top frameline overlaps top end of right frameline, "CA" raised above "NDAREENS"



print #61
12ca red

bottom inner frame line sloped downward left to right, "CANDAREENS" slightly crooked in appearance although almost normal

12 Candareens (printings #75) Modern numeral, of the last group of stamps printed and regularly issued



print #75
12ca red

broken "*yin*" character

16 Candareens, (Printings #4 / #18) "CANDAREENS" is plural on all prints. Wove paper, sometimes referred to as mesh paper, was most often used. Prints #4 to #17 have narrow setting of "L.P.O." (5mm), laid paper and pelure are noted where they exist.



print #4
16ca red

"SHANGHAI" is very near the vertical line at left (~.5mm) the horizontal rule below "SHANGHAI" at top are in a straight line with the short rule at right



print #5
16ca red

"SHANGHAI" is set nearer the line above it than below it, "CANDAREENS" is near the vertical line at right (space between the period and the line is about .5mm)



print #12
16ca red

"CANDAREENS" is near the vertical line at right (space between the period and the line is about .5mm), center block is very close to the lines above and below it



print #17
16ca red

on pelure, "CANDAREENS" is near the vertical line at right (space between the period and the line is about .5mm)



print #18
16ca scarlet red

on pelure, the only 16ca stamp with both Roman "I" and wide setting of "L.P.O."

16 Candareens (printing #31) The numeral "1" in printing #31, which was Roman in all the earlier printings of the 16ca, is now changed to Antique types, "CANDAREEN" in the singular, the left end of the line of "CANDAREEN" is about level with the short line over "pu", the final "N" of "CANDAREEN" is still far from the vertical line at the right



print #31
16ca red

numeral 1 lower than numeral 6, "CAND" lower than "AREEN", the period after "CANDAREEN" has dropped below line

16 Candareens, (Printings #62) Antique numerals, characteristic of "CANDAREENS" having a slight concave curvature in the word giving a crooked appearance



print #62
16ca red

blurred ink making central panel and some outer characters hardly discernable

16 Candareens (printings #76/77) Of the last group of these stamps that were regularly issued, broken "yin" character



print #76
16ca red

modern numerals, scarlet color



print #77
16ca red

modern numerals, brownish-red color