

CARTOGRAPHER'S NOTES

Map of the Sandwich Isles by Artist / Cartographer Blaise Domino

The same spirit of adventure that propelled the original migrants to Hawai'i was never more evident than during the time of Capt. James Cook's rediscovery of the Islands.

For this reason, I have chosen this volatile and pivotal point in the history of these two dynamic and disparate cultures.

I have attempted to balance the natural beauty of the land and the Hawaiian culture with historical personalities and events.

It is my purpose to create beauty within this context. Mindful of accuracy and imagery which convey this spirit of discovery, nature and cultural exchange, I have chosen symbols and devices not always chronologically correct.

Old maps to me represent a quiet authority and grace that as keepers of history and information occupy a unique place in art.

To satisfy art lovers, historians and map purists, the following will seek to enlighten and enrich your experience of the "MAP OF THE SANDWICH ISLES."

The Hawaiian Islands were named by Capt. Cook "The Sandwich Isles" in honor of the Earl of Sandwich, First Lord of the British Admiralty who sponsored Cook's voyages of discovery.

I have taken a modern approach in designing an old map, thus the viewer at first glance may notice that the islands are contemporary in shape and, while proportionally correct, are moved closer together to accommodate the composition.

The border, an important design element, is slightly awry, as are the longitude and latitude lines and degree numbers. In this, the old world inaccuracies survive.

The art work on each side can be viewed separately or read as one bay. The mountains on the left and above the cartouche are intended to represent a generic Hawaiian landscape, while on the right above the compass, Kealakekua Bay is more specific although somewhat romanticized.

The cartouche has two out-of-chronology elements at the top: the crown is from King David Kalākaua, a later time in the history of Hawai'i. I particularly like the appearance of this crown and it acts as a precursor of the European influence to come. The armorial seal, located at the bottom, was awarded to Capt. Cook posthumously by his government in appreciation for his significant contribution in exploration and chartmaking.

The ship *Resolution* and chief Kalanioupu'u's canoes and company are closely representative. As the chief sails out to welcome Capt. Cook, I have depicted this momentous event with gifts and music, drums, rattles and conch along with ceremonial staffs and weapons. After all, they were ostensibly going out to meet *Lono* the god of the *Makahiki* (harvest) and they must have been joyous and apprehensive.

The compass was designed again from the stand point of the two cultures coming together. Elements from the statehood coin of 1959 and *tapa* (cloth) make up the design flavor. Also, I have substituted the older Hawaiian seal of the *Ali'i* (royalty), two male chiefs, with the modern male chief and female Liberty.

Kealakekua Bay is positioned above the compass, which is pointing to the upper left corner, creating a more dynamic composition but does not represent true or magnetic north. Note the change in spelling of the bay on the island of Hawai'i where Capt. Cook was killed (*Karakakooa Bay*). Further each island has the spelling which reflects what the Europeans thought they heard the Hawaiians saying. Most of these names are phonetically close, although it is unclear how they derived *Atooi* from Kaua'i.

Each island has been represented topographically with the same treatment that I used on the Official State of Hawaii Transportation Map (1981-1999). Geologically there has been little change. Kilauea was erupting then as now. And to show more realism, I display a 45 degree angle aerial view.

With limited space, each image must be carefully chosen to convey the spirit of each locale. Starting in the upper left corner:

KAUA'I (*Atooi*) has a sacred heiau (temple) at the location of Capt. Cook's first sighting of Hawai'i. The yellow broad bill headpiece was a design particular to this island.

O'AHU (*Woahoo*) was the breadbasket of the Hawaiian islands and abounded with agriculture and aquaculture. The Rainbow Man petroglyph was specific to that area (Nu'uano).

MOLOKAI'I (*Morotoi*) was well known as the island of strong *Mana* (Spirit) and this sorcery image was used in sacred rituals.

LANA'I (*Ranai*) has the "flying men" petroglyph.

MAUI (*Mowee*) was ruled by the powerful and famous tattooed "tabu" chief Kahekili who, it was said, would spare the life of a law breaker if he were to pass on his dark tattooed side.

HAWAI'I (*Owhyee*) was where Capt. Cook first landed and was subsequently killed after a misunderstanding over the theft of one of Cook's boats. The war temple and personal temple of Kamehameha I were very sacred places. The petroglyphs appear to represent family and are specific to those areas shown.

The inset (upper right corner) has a two globe world map. In maps of this period it would be more common to use a close-up of Kealakekua Bay. I have opted instead to use this world map in part because it is more visually interesting and as the annotation below indicates, this map shows Hawai'i's location for only the second time and was the first map noting the site of Capt. Cook's death. This redesigned map by Samuel Dunn also affords me the opportunity to place myself in an historical cartographic context (see scroll).

Interpreting history through an old map, I have on occasion chosen esthetics over literal accuracy. I have done so because I wanted to emphasize the natural wonder of Hawai'i and the beauty of old maps while conveying the spirit of both cultures.