Also prominent during this rich period in New Zealand cartooning were Garrick Tremain and Jim Hubbard, both more in the Lodge, Heath, and Scales tradition than some of their contemporaries. A well-established landscape painter living in Queenstown, Tremain took advantage of the new communications technology to become the *Otago Daily Times* cartoonist in 1988. Today, his chuckle-provoking work is syndicated to a handful of the provincial newspapers now more interested in running regular editorial cartoons. Hubbard, originally a commercial artist, joined his hometown Napier *Daily Telegraph* as editorial artist and cartoonist in 1985. There was a stint as *Dominion* cartoonist until 1992 and today, more innovatively, his cartoons are displayed, and available, on the New Zealand Press Association's website.

Shapers of national identity

Editorial cartoons have played a part in creating a visual New Zealand identity and in shaping and reinforcing a number of stereotypes. 'Zealandia'—imagined by poets as early as the 1850s in timeless Grecian costume, bare-footed, hair loosely knotted—was given substance as a national symbol by a number of cartoonists from the mid-1860s until the new century (see illustration on page 9).[33] Before too long New Zealanders were, though, showing a preference for the kiwi, with Trevor Lloyd probably the first artist to use the flightless, near-blind bird to symbolise New Zealand.

Over the decades, there were marked changes to the cartoon stereotypes of the groups that dominated the political and economic scene. In the years following J. C. Blomfield's scene-setting 1905 cartoon (see illustration on page 11), the farmer lost his American look, the cheerful worker evolved into the leering IWW [Industrial Workers of the World] agitator or brutish 'Red Fed'; the roly-poly capitalist was to become the exploiting 'Mr Fat'. Pre-war and during 1914–18, unions and Labour were the enemy in political cartoons. Syndicalism was a giant, wriggling snake; agitators puffed huge cigars as they trampled unwilling workers underfoot. By the 1930s the farmer was now just another New Zealander in open-necked shirt and gumboots and Mr Fat had disappeared, even from Labour party publications. The most pervasive cartoon stereotype remaining was of the militant unionist and he was more and more likely to be a watersider.

Editorial cartooning in New Zealand has largely been an Anglo-Saxon male preserve. However, the short roll call of Māori cartoonists includes Oriwa Haddon; Harry Dansey, better known as the first race relations conciliator; James Waerea, *Truth* cartoonist during the 1990s, after Wrathall's lengthy stint; and Anthony Ellison, who drew tough, uncompromising cartoons for several dailies and weeklies