

before, in the late 1990s, opting for ambiguity in idiosyncratic *Listener* cartoons. As elsewhere, women have been hardly represented at all: Gillian Fraser contributed striking covers to the *PSA Journal* in the late 1970s and Helen Courtney's deceptively simple cartoons graced *Broadsheet* pages in the 1980s.

Perhaps ironically, since the early 1990s, when the New Zealand Cartoon Archive was established, in part to honour an exceptional cartooning tradition, and to build on the portfolio of very early David Low cartoons in the Turnbull,<sup>34</sup> there has been a grey period in the country's black and white art. As the established cartoonists have aged, their work showing signs of weariness, younger artists and designers with flair are, it seems, not interested in politics. Instead, several have established international reputations as creators of 'graphic novels'. More recently, the amalgamation of the *Dominion* and the *Evening Post* in Wellington has further reduced the handful of career cartooning spots. (In 2006 there are four metropolitan newspapers in New Zealand, with both in the South Island using the same cartoonist; in the mid-1970s there were eight metropolitans.)

When Malcolm Evans lost his job at the *New Zealand Herald*, the newspaper's proprietors looked across the Tasman for his replacement. Rod Emmerson is a talented cartoonist, but his winning of the Qantas cartooning award in successive years, before he had fully mastered the local political scene and its principal protagonists, may be a sobering commentary on the current state of editorial cartooning in New Zealand. As is the fact that three of the country's best cartoonists—Ball, Bromhead, and Hodgson—are not considered 'safe' for daily editorial cartooning duties.

## REFERENCES

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