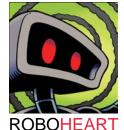


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COVER ART: Illustrated by Armando De La Cruz (2012) Colors by Guillaume Kimiora Chevolleau. Touch-ups by Malphunkson.

COVER DESIGN by Aruneshwar A Singh. Cover to graphic novel,

Templeton's Rise & Fall, Piscentor & Templeton ©2010-19 & created by Aruneshwar A Singh.

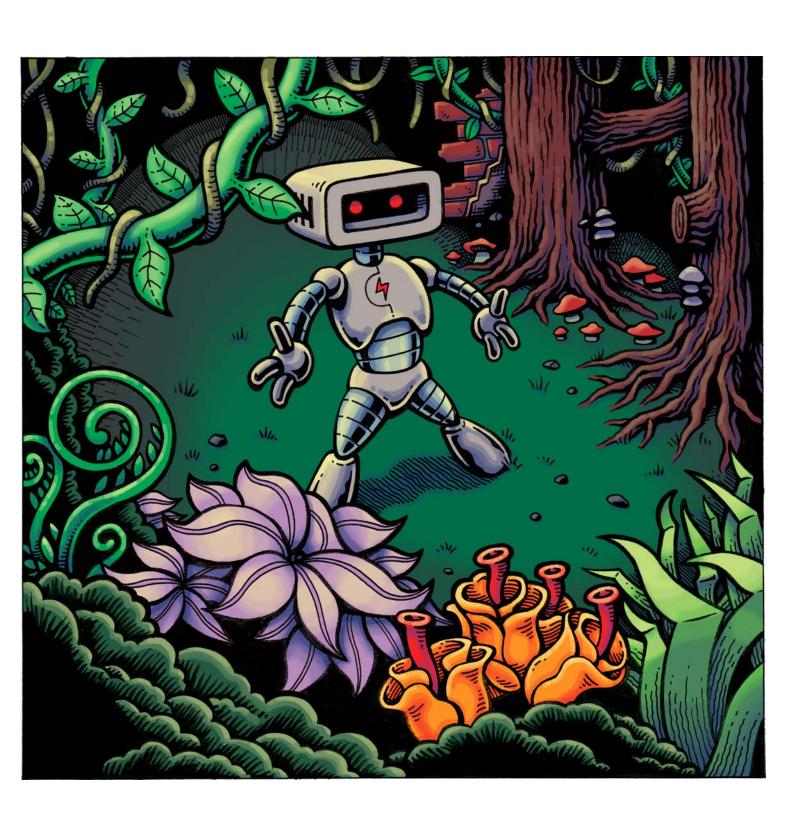


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ROBOHEART

Written By Sevans & Rebecca Evans. Art By Sevans



EDITOR'S OTE

For me, comic books as an art form, are the last bastion of free speech and self-expression. Something that is being for granted in the West and slowly eroded in my honest opinion.

This art form hasn't been shown or given the same amount of care and appreciation as other art forms. I say that as an artist who creates ceramic sculptures and multi-disciplinary works of art.

This lack of appreciation has bothered me for a while. This lowbrow view of comic books goes all the way back to the 50s, in New Zealand due to USA led belief that comics were creating a generation of degenerate youngsters. My friend and New Zealand comics historian Adrian Kinnaird would know more about that.

That was the last time they censored comics. Now we see it all around us in various forms across many entertainment mediums, ie. film, TV, gaming, anime etc. In the name of saving the world from bad people, bad opinions or ideas we have raised a generation unable to have dialog and disagreements without taking sides.

As you might have noticed this magazine has a large '...for adults', in the title. This came out of not wanting to censor any work that is offered to us or that we ourselves want to create, within reason. For me, comic books as an art form, are the last bastion of free speech and self-expression. Something that is being for granted in the West and slowly eroded in my honest opinion.

This art form hasn't been shown or given the same amount of care and appreciation as other art forms. I say that as an artist who creates ceramic sculptures and multi-disciplinary works of art.

Artists and writers censor themselves often on many levels so their work reaches the market they are targeting for the sale of their work.

I am an advocate of, and for, free expression, as long as what is being said, or stated, is not a call to violence against another human or living beings.

Art, as my sculptor tutor Chris Carey a dvised me, is about communication. What you are saying through your art must be clear so that the viewer and/or reader can understand it.

In this edition of Sunspot you will find laughter, sadness, joy, horror, fear, pain, anger and malice. All feelings that real people have.

But it's all pure fantasy and that's what comic books as an art form has mostly been for almost a century. As we head into the next century comics books will continue to break boundaries and continue be to at the forefront of free expression. Well, that's my hope.

We at Plunge Enterprises with Rising Sun Comics, hope to bring you the best the comics we can

But, Mousie, thou art no thy lane [you aren't alone] In proving foresight may be vain:

The best laid schemes o' mice an' men

Gang aft a-gley, [often go awry] An' lea'e us nought but grief an' pain.

For promised joy.

From Robert Burns' poem To a Mouse, 1786

offer from our own creators, along with topical articles and interviews with those in the Independent Comics Community and Fandoms around the world.

We plan to offer insight into fandom and show why we love the comic book art form so much.

Also, we have put together our very first Plunge Indie Comic Convention, here in Whangarei, New Zealand on July 13th.

The hope is to promote comics and to offer an opportunity for learning about the independent industry and the art form so we can help the next generation to continue creating and enjoying comics for generations to come.

I had planned for us to have this out by July 2019, but with finances being tired up with printing comics www.risingsuncomics.com- and with Plunge! convention, I had to postpone getting Sunspot into a print run. Best laid plans, right?

-With that being said, I hope you enjoy this teaser for our crowdfunding project starting January.

We will have the project on IndieGoGo or Kickstarter.

Please support this endevour and help fund Independent Content Producers and Creators.



December 2019 @malphunkson













COSTUMES COMPS & GNOATION

To say Sonja the Hobbit loves Cosplaying is an understatement. She will go anywhere there is a Cosplay event on hand.

Having spent a year in New Zealand, both she and her partner returned home to Croatia and so I discussed over Skype what got her interested in Cosplay.

Sunspot: How did you get into cosplay.

Sonja: It was basically an accident. I decided to go on an Halloween event dressed up as the Mad Hatter because I was obsessed with that character. I really wanted to do that costume and then a friend told me that I'm actually making a cosplay. I didn't know anything about cosplay at that time. After making the whole costume I was really happy with the result and the

reactions of the people at the event was awesome.

Then I googled what cosplay is and how to get more engaged with it. And so it all began.

Sunspot: Now that you do cosplay and are heavily involved in the scene, what is it that you like about cosplay?

Sonja: I think it's the making of the costumes. For me, it's the most interesting part.

I try to make costumes with all sorts of stuff. If I make a really good costume, but invest less in the material costs, that its an awesome feeling.

If a costume looks really great and is really expensive, I think, 'Hmm, how can I make it more affordable for other people?' Basically making a cosplay is very expensive when you think about the cost for materials, paint, etc. But if you recycle everything, you can make a cosplay

ealand Kinnaird Comic Book Interview by Ayla Miller @ oon_the_recOrd Adrian Kinnaird is a fearth

Adrian Kinnaird is a familiar name to those who follow the New Zealand comic scene and has spent more than 18 years promoting and supporting the art form. Currently senior editor at Bateman Books, Adrian has been heavily involved as a cartoonist, writer, publisher and promoter.

The talented artist also co-founded Earth's End Ltd, a boutique publishing company, and published From Earth's End: The Best of New Zealand Comics which offers overview of the history of New Zealand Comics.

captured your imagination?

Pooh. I was four-years-old and loved the characters, but love my parents had already brought me all the A.A. Milne books, so my dad picked up comic at a Trade Exchange Store. I liked picture books, but this changed everything - something about the pacing and storytelling across panels in the comic book drew me into a different world and I couldn't get enough of comic books and uniaue that reading experience. Soon after I read my first comic I started trying to draw and create my own I've never stopped and (although I've been doing more writing than drawing in the last few years, but I'm hoping to change that soon).

You're known for being a strong supporter of New Zealand comic artists and writers. What is your favourite thing about New Zealand comics and why?

The unique variety of stories \$\int_{\ell}^{\alpha}\$ and styles. They are largely 🕻 self-produced, usually by one creator person's imagination worldview. They can be extremely personal and quirky What's something you're really

Sunspot: Can you remember - running the gamut from excited are always surprising and never boring! My theory about Adrian: Yes. It was a Gold-Key that is it's so hard to create issue of Disney's Winnie the and publish comics in NZ, that people only do it if they really comics and have

about happening unlimited the first comic you ever read? highly stylised and polished, currently in the New Zealand What was it about comics that to rough and ready. NZ comics comic industry. Are there any new trends forming/themes coming out?

> The explosion of diversity and representation creators and

content.

he Best of New Zealand

and reflect that something to say - it's pure and unfiltered creativity.

Internationally and locally we've seen huge progress in this department, in the last 10 years particularly. The

distribution of the internet has played a big part in leveling the playing field for small press publishers and communities to share their stories. The NZ comics industry (using that term loosely, as we don't really

have established publishers like other countries eg. the US and UK) has always been an open opportunity for people willing to publish their own work - but it does seem a cultural shift was needed to create that inclusive space for more voices to emerge. It's taken some time and confronting conversations within the NZ comics community, but I think we're now seeing the positive growth from those discussions and a whole new generation of diverse creator coming in and creating comics in a way we never conceived of even 5 years ago - and they don't need anyone's approval or permission to share their stories!

What advice would you give those wanting to get into the comic book industry in New Zealand?

Put pen to paper, or stylus to tablet and create your comic! There is literally nothing stopping you from telling your story and getting involved.



MY PET る る NINJA

WRITTEN BY RYAN DALY ART BY ANDREW DIMASE & ANDREW CRAVEN



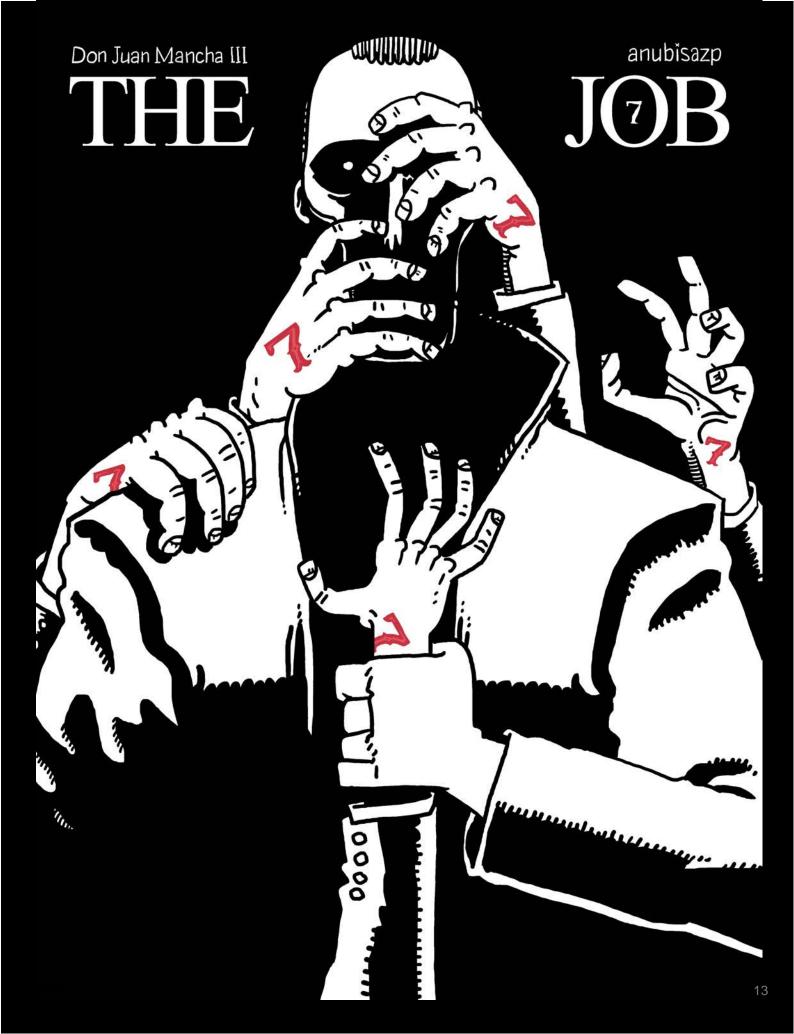












FROMRIMANY

Verena Pschorn has a job many can only dream about - she gets paid to read the latest fantasy and sci-fi books.

Verena grew up in Germany speaking both English and German which put her in the fortunate position of being able to translate and edit fantasy and scifi novels for Games Workshop.

In 2018 Verena travelled earth, to New Zealand and something she could take with her whilst providing the security of a guaranteed income. Before long she had packed her bags and hopped on a flight to 'middle-earth.' The knowledge that Games Workshop existed in this new foreign land gave her some assurance that she would soon find her 'crowd.'

"Where there is Games

Workshop Warhammer or any kind checking grammar. of nerd culture it is very likely that there are All the novels she works people who play role playing games or read sci-fi or are interested in fantasy movies. The whole nerd culture is so big you can be pretty sure there will be people around who like what you like," she says.

Coincidentally, the Warhammer universe is sometimes described as being a cross between Early modern Germany and Tolkein's middle-S O the combination of worlds translating work was was something that Verena was perhaps already unconsciously drawn to

> typically begins with the English original text which she translates into German, as well as editing other previously

My school friends and I were always really interested in fantasy. It was just something different.

or translated texts and

IN THE GRIM **DARKNESS OF** THE FAR **FUTURE THERE** IS ONLY WAR.

WARHAMMER 40K

on are part of the Warhammer universe which are written to create a richer universe for the players.

"Games Workshop have a pretty big publishing company part that specialises in novels and novellas in the Warhammer universe. They've got a fantasy Her translation work part - Warhammer Age of Stigma and a sci-fi setting which is Warhammer 40k which is set in the year 40,000. These two parts make up the Warhammer universe."

> Read the full article by Ayla Miller in the upcoming print version..



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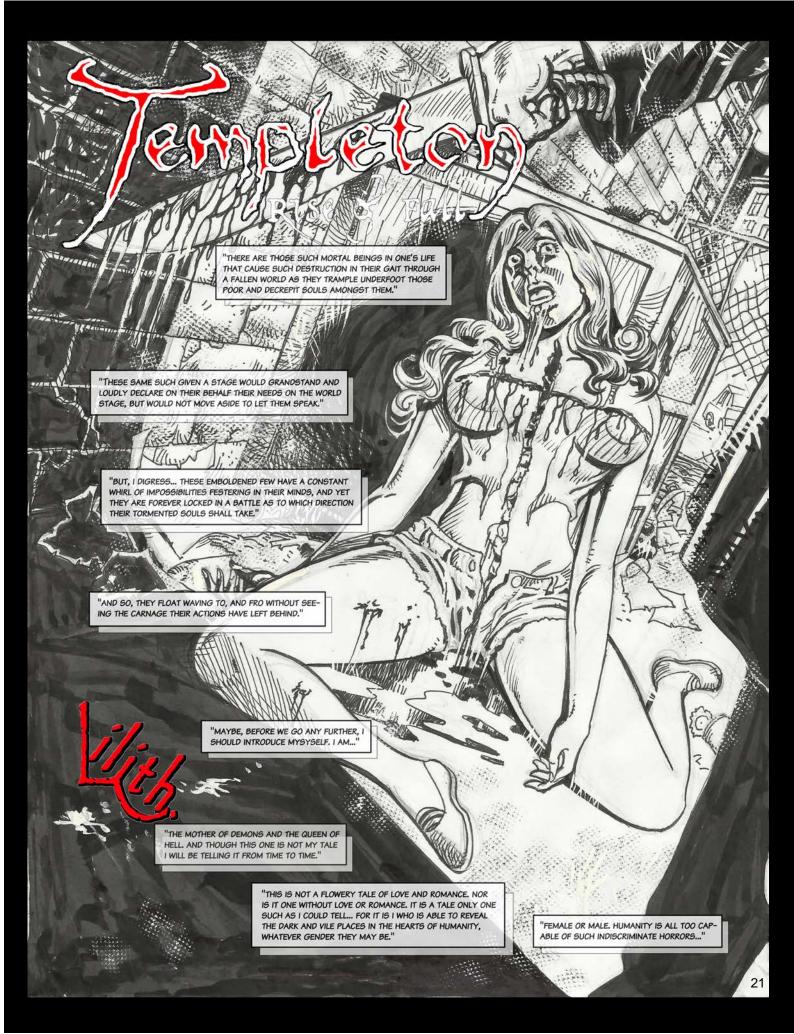


















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