

VIRTUAL COSPLAY MAGAZINE

APRIL 2026
HALYAR_COS
PH: @_HERO.CLICK

TABLE OF CONTENTS



2

APRIL 2026 EDITORIAL

Edited By Karlottini

6

CONVENTIONS OF THE MONTH - APRIL 2026

Edited By Virtual Cosplay

9

COSPLAY AND SEASONALITY

Edited By Giadapernarellaphotocosplay

14

GOOSEBUMPS - COSPLAYER STORY PT 6

Edited By dan.cosplay._ & saky.ycos

18

WE BACKCOMB!

Edited By saiyo_ko

32

INTRODUCTION TO 3D RESIN PRINTING PT 1

Edited By Droid.rust

40

ARTIST ALLEY - PT 3 @LATATAA.DRAWS

Edited By Dilan Pierro

53

senses on edge

Edited By _.aaakito

60

YOU AND THE CHARACTER PT 4

Edited By lisa.cosp_

67

VIRTUAL JUMP

Edited By Virtual Jump & Raamdeadman

84

THANKS

Edited By Virtual Cosplay





**APRIL
2026
EDITORIAL**

Edited By Karlottini
Ph: @kamisamaphoto

EDITORIAL OF THE MONTH APRIL 2026

Welcome back to a new editorial, a new month—the fourth one.

We mark 04 on the calendar of April, so let's take a moment to reflect on this number.

An even number, sharp, full of edges.



April 4th is a special day—the anniversary of the tragic death of Martin Luther King.



4 APRIL 1968

**THE TRAGIC DEATH OF
MARTIN LUTHER KING**



It is also, on the other side of the world, the deeply felt Qingming Festival, during which people in China honor the memory and connection with their ancestors, those who came before them, all the way back to the very gods who witnessed their origins.




5 APRILE



2026

In the Chinese value system, this loyalty and respect for one's lineage stand at the very top—an essential, unshakable principle.





In a historical moment like the one we are living in today, I will not turn this publication into a political debate or a piece of propaganda. However, I cannot miss the opportunity to invite you to reflect on everything that is happening, with respect for those who came before us—and those who came even earlier.



BUT LET'S GET BACK TO US

In this issue, we continue with some of the columns that have already accompanied us, while others take a pause, and others... who knows! This month, I'm pulling an April Fool's trick on you—I won't be previewing the articles in advance. I'll let you dive straight into the reading. Because, as they say, April is unpredictable... so who are we not to go along with it? ;)



YOUR EDITOR-IN-CHIEF
KARLOTTINI





BEST OF COLLAB

MARILYN_SPARDA

PH: @SAVER.91



CONVENTIONS OF THE MONTH APRIL 2026

Edited By Virtualcosplay_
Ph: @kevin_trentin_ph -

CONVENTIONS OF THE MONTH

ROMICS (36 EDITION) - NUOVA FIERA DI ROMA

9 - 12 April 2026

GIORNATE DELLE FIGURINE - ASTI

11 - 12 April 2026

FESTIVAL DI ILLUSTRAZIONE - TORTONA (AL)

11 - 12 April 2026

MELEGRANO COMICS - MELEGRANO (MI)

11 - 12 April 2026

VISARNO COSPLAY & CO - FIRENZE

18 - 19 April 2026

BECOMICS TORINO - LINGOTTO FIERE - TORINO

18 - 19 April 2026

BRIXIA COSPLAY AND NERD

18 - 19 Aprile 2026

PGCOMIX - PERUGIA

18 - 19 April 2026

LAKE COMO COMIC - CERNOBBIO (CO)

25 - 26 April 2026

ANCONA COMICS & GAMES - ANCONA

25 - 26 April 2026

BOLOGNA FUMETTO - BOLOGNA

25 - 26 April 2026

COMICON NAPOLI (26^A EDITION) - NAPOLI

30 April - 3 May 2026

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CONVENTIONS OF THE MONTH NORTH AMERICA

KALAMAZOO COMIC CON - MICHIGAN (USA)

10 - 12 April 2026

SC COMICON - SOUTH CAROLINA (USA)

11 - 12 April 2026

HUNTSVILLE COMIC & POP - ALABAMA (USA)

17 - 19 April 2026

CALGARY EXPO - CALGARY (CANADA)

23 - 26 April 2026

EUROP AND REST OF THE WORLD

POLYMANGA - LAUSANNE (SWITZERLAND)

3 - 6 April 2026

PRAGUE - PRAGUE (CZECH REPUBLIC)

10 - 12 April 2026

SUPANOVA - GOLD COAST (AUSTRALIA)

11 - 12 April 2026

SUPANOVA - MELBOURNE (AUSTRALIA)

18 - 19 April 2026

**MIDDLE EAST FILM & COMIC - ABU DHABI
(UNITED ARAB EMIRATES)**

24 - 26 April 2026

W
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COSPLAY AND SEASONALITY: CHOOSING THE PERFECT CHARACTER FOR SPRING

Edited By [giadapernarellaphotocosplay](#)
Ph: [giadapernarellaphotocosplay](#)



Hi everyone!

Sorry for the absence, but a lot has happened in the past few weeks!

Today I'd like to talk with you about **cosplay and seasonality**.

Have you ever thought about choosing your cosplay based on the season? Not just for a specific convention, but also considering **the climate and atmosphere of the time of year**.



With the arrival of spring, temperatures start to rise and nature fills with color. Personally, this is my favorite time of the year to organize **outdoor photoshoots**.



From a photographic point of view, spring often offers softer and more diffused light, which is perfect for highlighting the colors of a cosplay and the details of a costume.



One of my favorite places to shoot is definitely the Passeggiata del Giappone, located at the EUR Lake in Rome. Here, Japan donated beautiful cherry blossom trees to the city, which create a truly spectacular scenery during spring.

Have you ever been there?





The park offers many great spots for different types of photoshoots. The blooming trees vaguely recall Japanese landscapes and create a very interesting contrast with the modern architecture of the EUR district. Because of this, it's an ideal location for many characters: from fantasy cosplay to more modern characters, as well as heroines from shōjo anime.



Some perfect examples could be:
Sakura from Card Captor Sakura
Chii from Chobits
Sailor Moon
Marin Kitagawa from My Dress-Up Darling

But that's not all: you can also create romantic scenes or highlight characters from your favorite video games.



What about you?
Have you ever
visited this place, or do you know beautiful
spring locations in your city?
Let me know: what would be the perfect
location for photographing your cosplay?



BEST OF COLLAB

SASHAHANCOCK.COS
PH: @SAMUEL_LAZUCCA



GOOSEBUMPS COSPLAYER STORY PT 6

Edited By dan.cosplay_ & saky.ycos
Ph: @hyperfixated_gremlin_

CYBERBULLYING

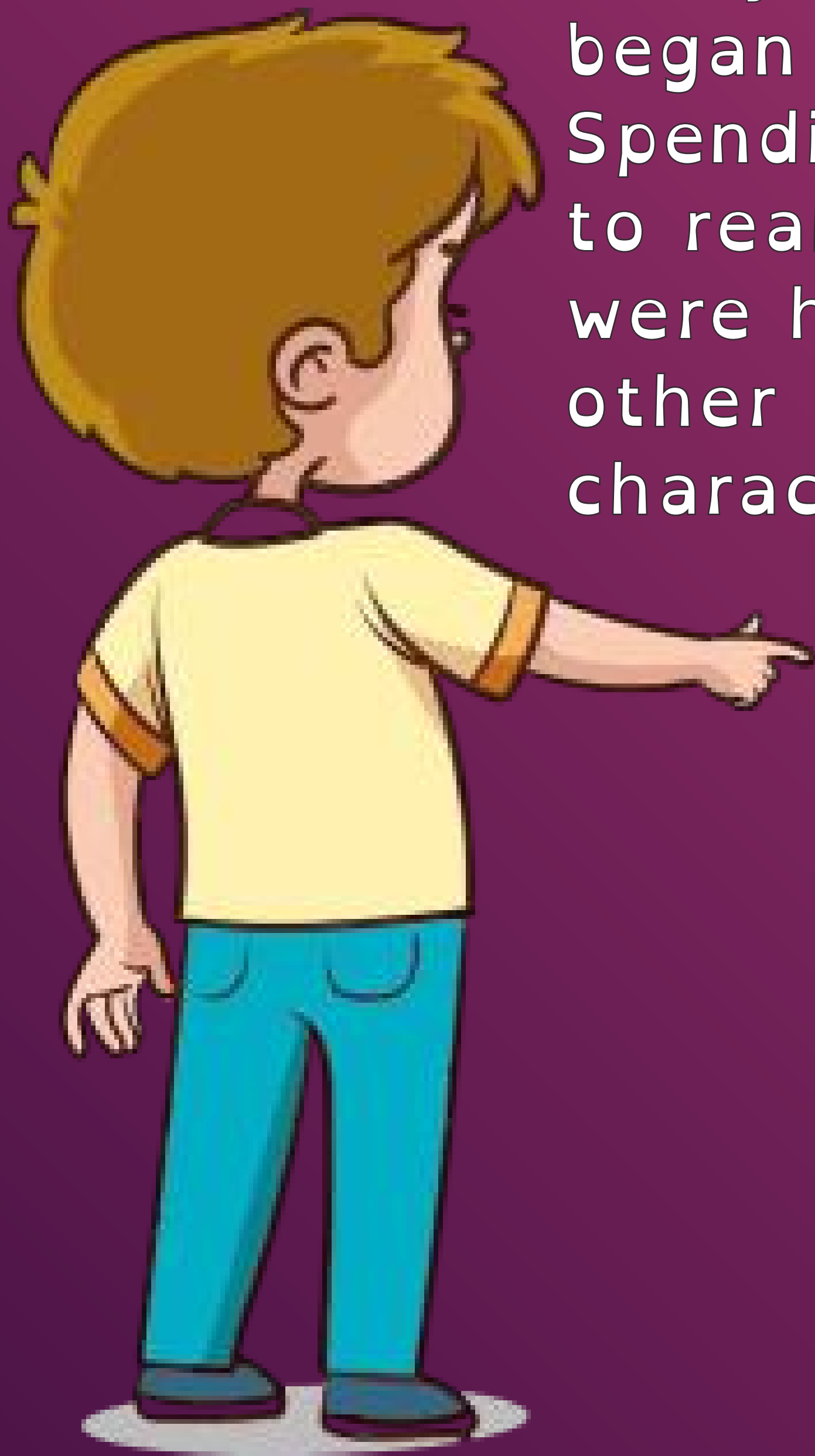
Hi, my name is Mia and I'm a teenager.

I've been a cosplayer for a couple years now and throughout my short experience I happened to find along my journey people that proved to be...bizarre.

Through Instagram I met another girl my age, she's also a cosplayer.

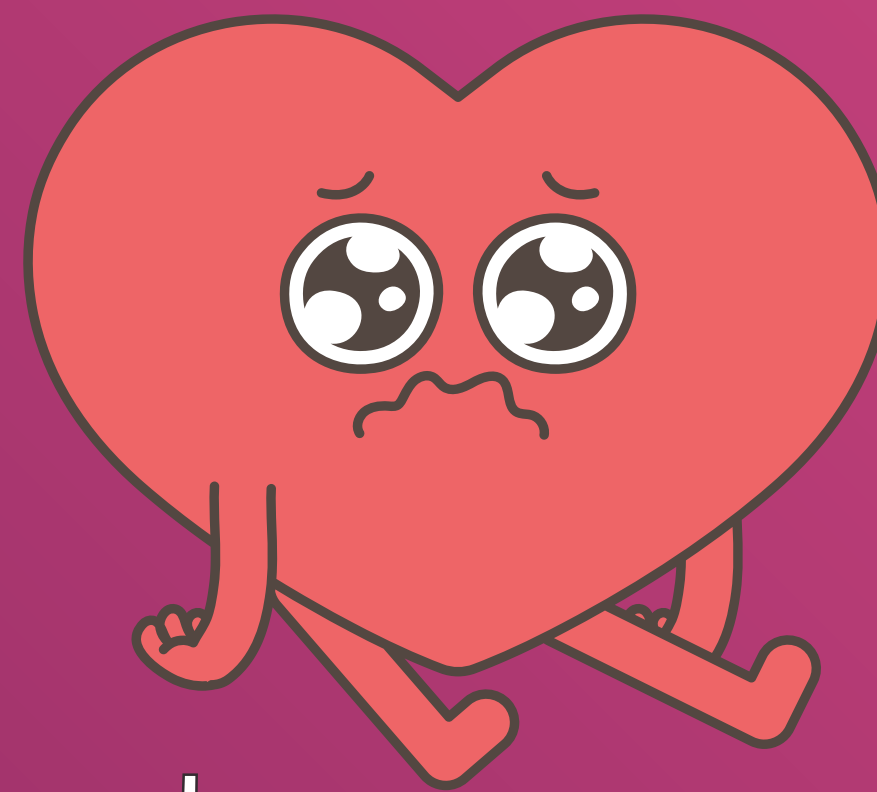
Everything was good until she began to show-off.

Spending time with her, I came to realize that her behaviours were heavily toxic; belittling other cosplayers of the same character was one of them.



Because of a huge crush I had for her, I didn't immediately notice those bad behaviours, and sometimes I even agreed with her.

After I understood her attitude, the fights started and led us apart entirely.



TOXIC

Since that moment I started receiving NGLs with insults and threats like 'ah everybody knows already, you're done for!'.
At first I was bothered by them but tried to ignore it, yet after weeks they started to make me anxious and I felt sick.

I know of people that blocked me on social media just because she told them to... so just, I wonder... what's up with y'all? Can't you think with your own mind? Why do you believe everything you're told without a doubts?

I know of people that blocked me on social media just because she told them to... so just, I wonder... what's up with y'all? Can't you think with your own mind? Why do you believe everything you're told without a doubts?

DAN'S COMMENTARY:

I have no words... I wish I did but all I have left are improper ones.



SAKY'S COMMENTARY:

it reminds me of a situation I lived through too, still inside of this world, when I was just at the beginning of my cosplayer 'path' and I only did it for fun and to keep company to a friend who spent fortunes in cosplays.



It was always a matter of comparison, I received a bunch of insults at first... then I stopped caring and started chilling.

If any NGLs get to you, don't pay them any attention 'cause those who hide behind anonymity are just cowards with their tails between their legs.





BEST OF COLLAB

JACK8904

PH: @GIADAPERNARELLAPHOTOCOSPLAY

Saiyo's



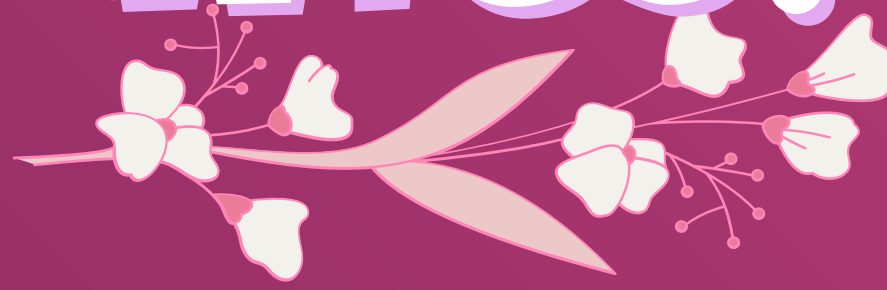
Wigs



WE BACKCOMB!

Edited By saiyo ko
Ph: @Rima.photographer

WE BACKCOMB! FOR SUPER FLUFFY WIGS!



Good morning and happy Easter dear Magazine's readers (and not), I am Saiyo and for those who are reading me for the first time, well, welcome among these pages! I hope with all my heart that this tutorial, and many others you find in the previous issues, could be useful for your big projects!

Good reading! ★

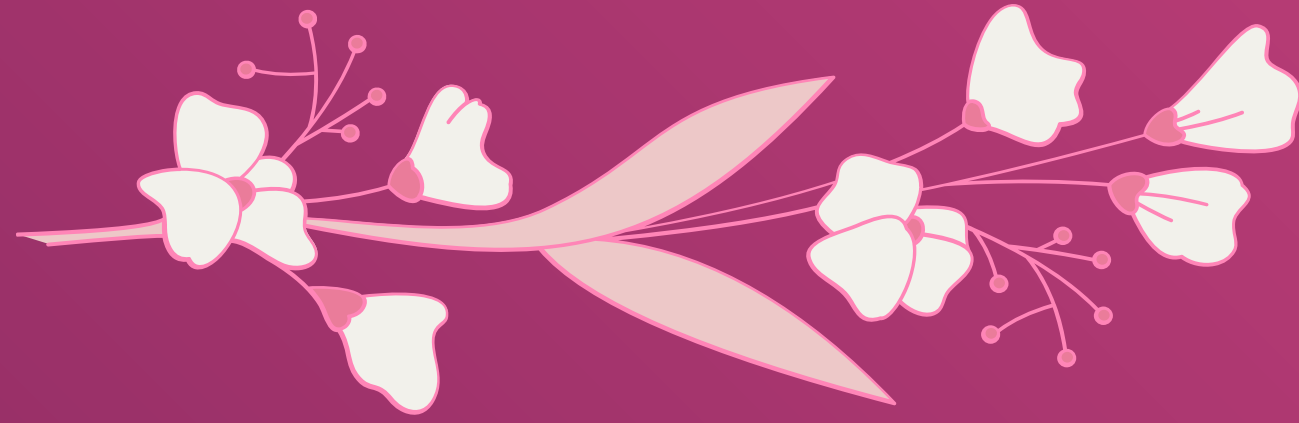
From



To



INTRODUCTION



To give life to your own wig of your heart or the cosplay project of your dreams, you need to have a sound base and, in wigmaking, it's the backcombing!

Fundamental ally for a bulky, solid and especially collaborative hairstyle, backcombing can either save your life or massacre irremediably the base, but! Learnt the method (we're going to see two this month), you only have to perfectionate it and adapt it to own needs and projects through constant practice.

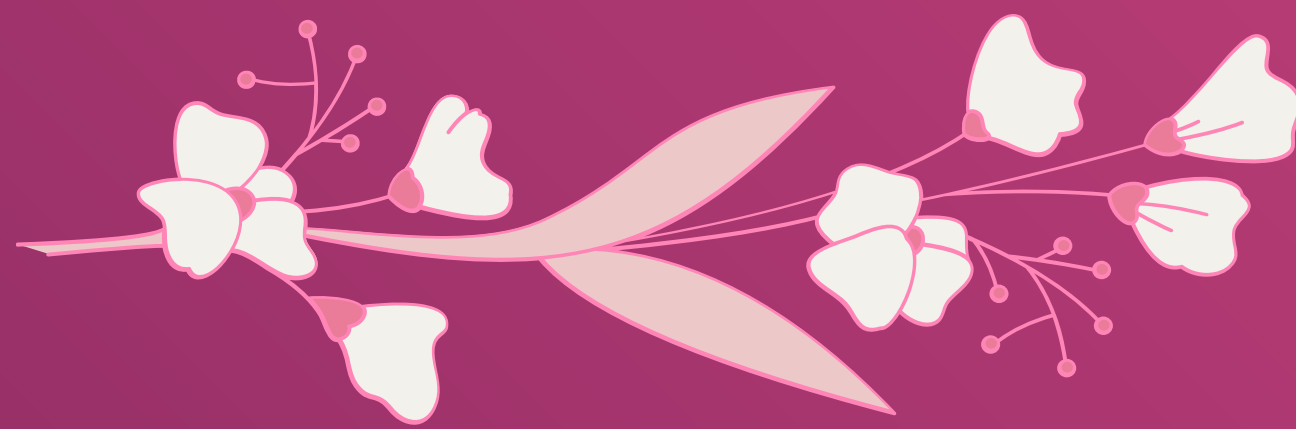
Is it easy said so, isn't it? Well, not exactly, so...

Cut the cackle, combs in your hands and go to work!

**FOLLOW US ON OUR
SOCIAL NETWORK**



TOOLS



As “Art Attack” teaches, the first phase of the work is the preparation of tools we’re going to use and, luckily, we know very well many of them, used them in other tutorials:

BACKCOMBING BY HAND

1. Comb for backcombing* or very fine-toothed comb
2. Smooth hair straighteners
3. Hair spray
4. Steamer

The comb for backcombing is composed of many plastic (or natural materials) semi-stiff bristles that forms a thick and compact brush-like head.

You can find it both speciality shop and online at risible prices.



BACKCOMBING BY CRIMPING IRON

1. Specific crimping iron
2. Streamer

It differs from the hair straighteners because of some inner “little mountains” but for the rest it works exactly like its classic sibling. They can be bought both small and big dimensions and with an amount of different “little mountains”.



I recommend to not exaggerate and take a standard dimension and with a quantity of “little mountains” not so high.



And here we wonder, what is it the difference between the two methods?

Easy: timings and the fibres final aspect!

Keep in mind that with the crimping iron you're going to "brand" fibres with a very visible wavy effect at accomplished work but you will save a lot of time especially with very long wigs. Moreover, you will tear much less hair from the base and for little thick wigs is ideal. But if you hate the effect produced by the crimping iron, so the backcombing by hand is the only solution, it will ask you much effort and time and especially more consideration during the steps but the final effect will be the same maintaining yet the fibre smooth and without brandings.



WE BACKCOMB WITH COMB!

We start the dance anchoring well our base to the little head with pins, we brush to remove every knot and we start to divide in small locks (I usually divide them in little strips created from the high to the low beginning from the front) helping us with hairpins.



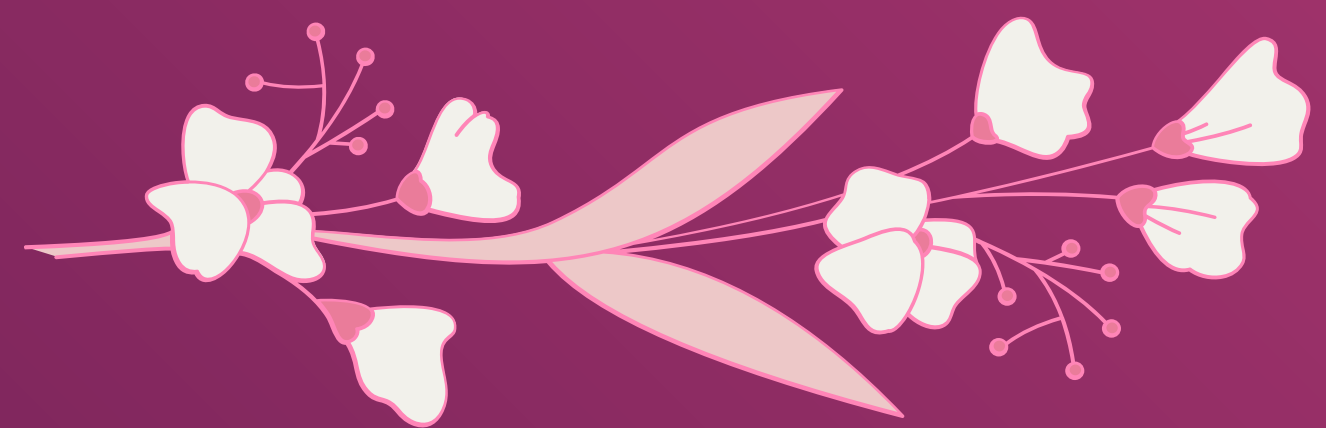
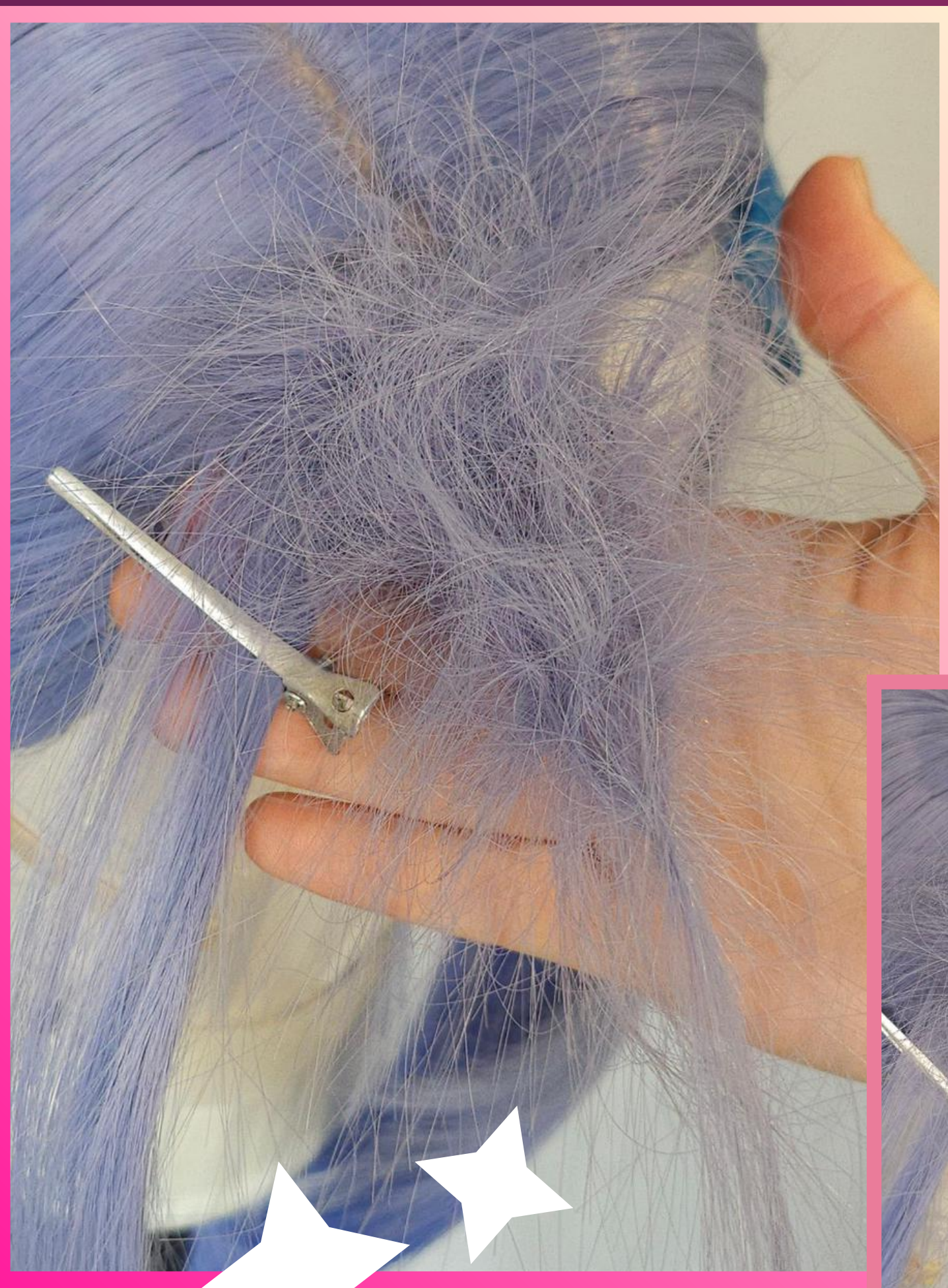
DON'T create too much thin locks or you will risk tearing the fibres or even the underlying cap.

Backcombing by hand demands a lot of energy and it's essential that during the process you don't damage anything.

Draw well high the lock, or horizontally depends on how much is it long, warm a little the fibres with the hair straighteners and start to brush low with the specific comb or fine-toothed comb while it's still hot/lukewarm.



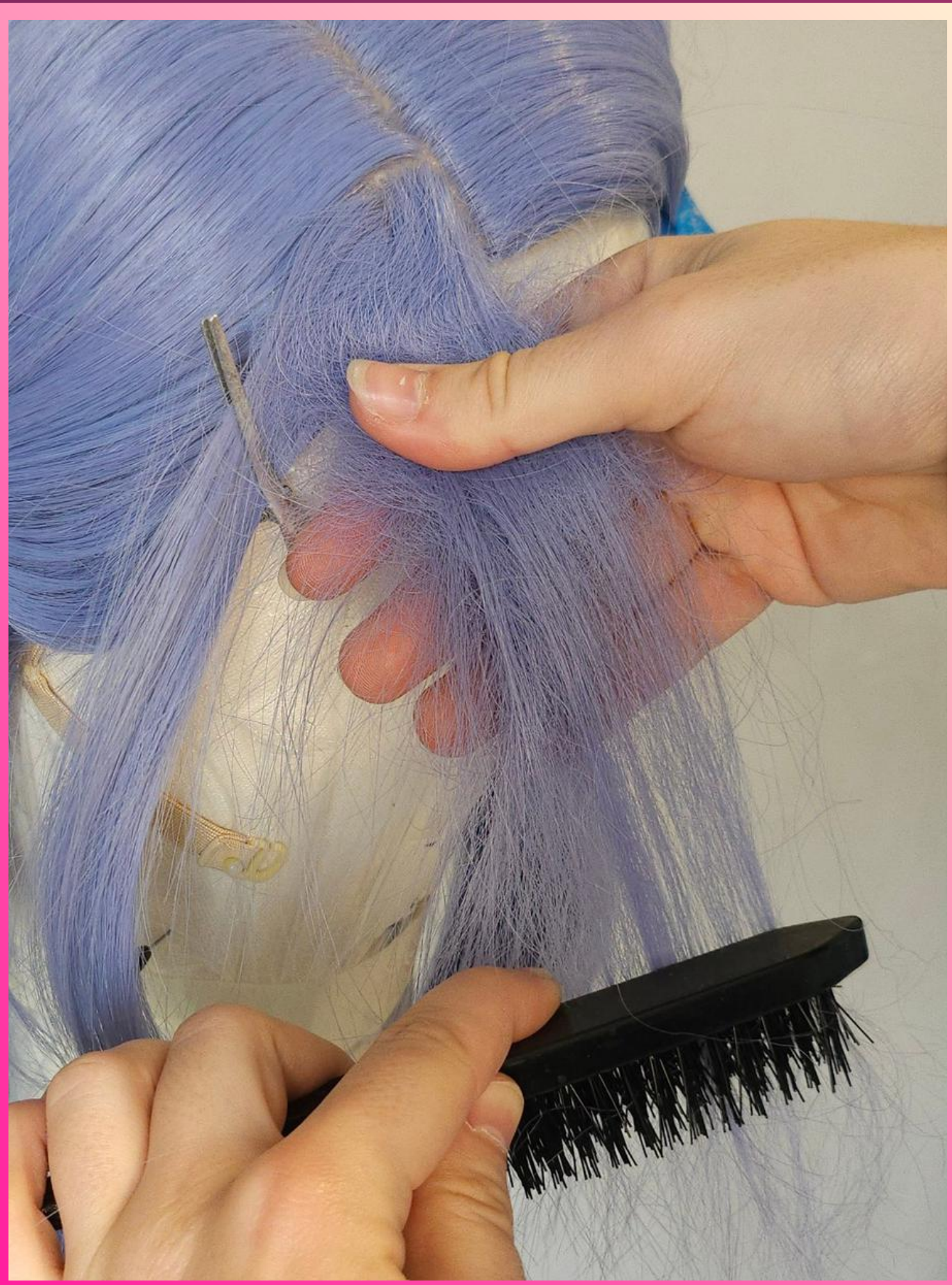
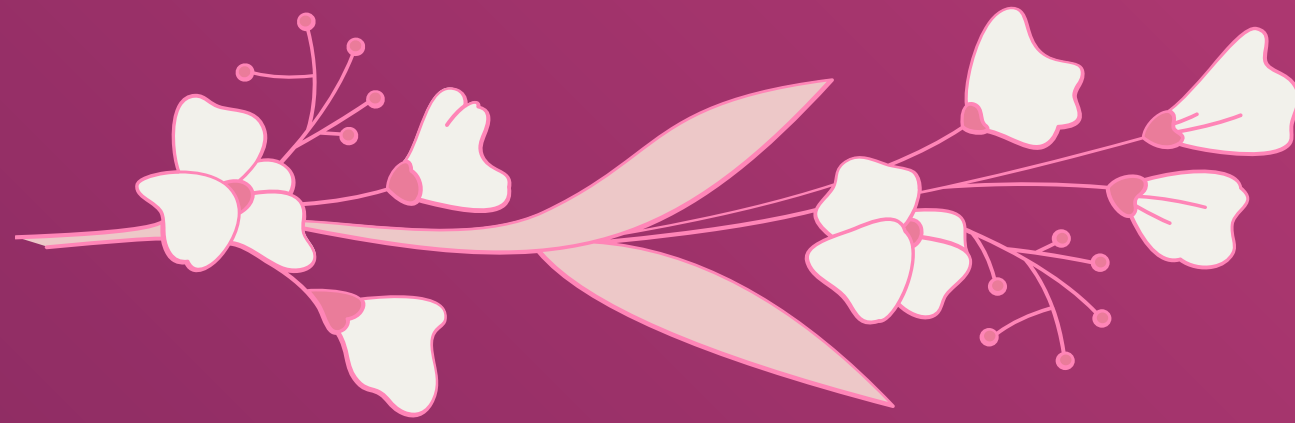
You will create a shapeless and uncombed skein.



If the lock remains where is splash some hair spray and let dry.



Repeat these steps on all the wig. The final result will be a monstrous mass of knots and hear that a first glance it seems ruined.



To un-backcomb the skein it will be enough brush locks well with the same comb used previously until it flows smoothly among fibres.



On the basis of how much swollen the base you could repeat more times the above-mentioned steps, I recommend you anyway to not exaggerate to not devastating completely the wig. Ah! If the ends are so ruined you're going to straighten a little before the styling.

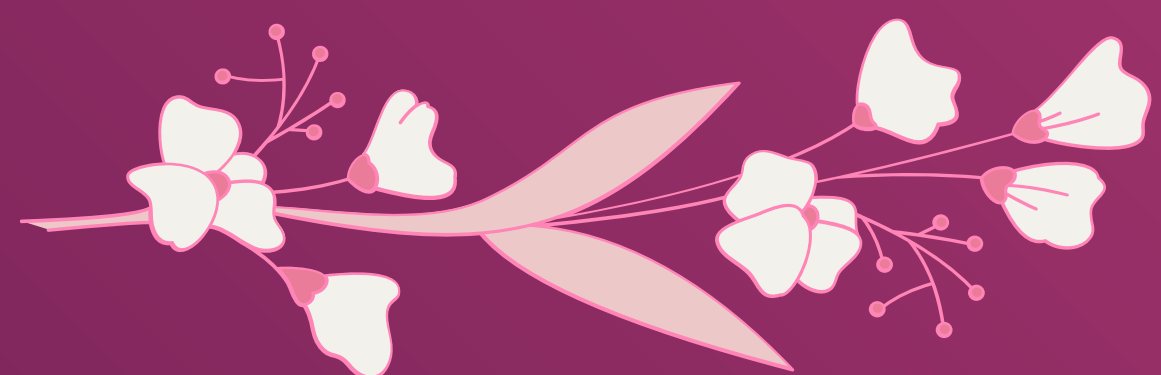
WE BACKCOMB WITH THE IRON!

Compared to classical backcombing the crimping iron will shorten a lot of timings but it doesn't mean that the work will be less hard actually...

ANYWAY, to our delight, the initial steps are the same that is we anchor the base, we brush the fibres and divide in locks. This time however I recommend the various locks thin and the most similar possible among themselves so having a homogeneous crimping on all the wig.



Set up the iron following carefully the maximum grades supported by the base fibres (I recommend avoiding surpassing 180°) and, hanging the iron horizontally and the locks well drawn low you start to crimp from the seam.

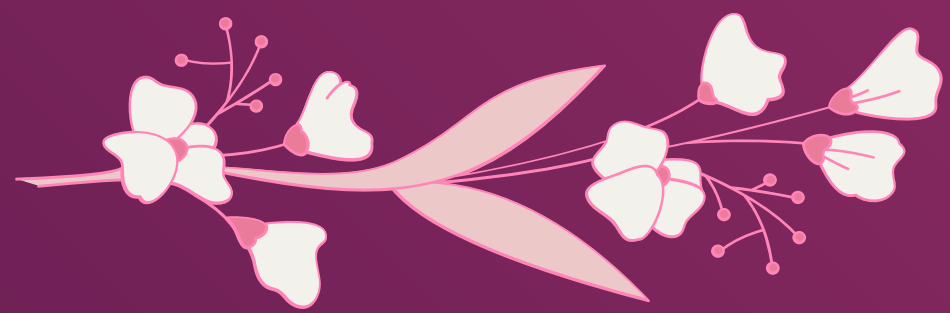


Squash well and pause between 5 and 8 seconds on the established point. You will see so fibres retreat a little forming the iconic wavy branding.



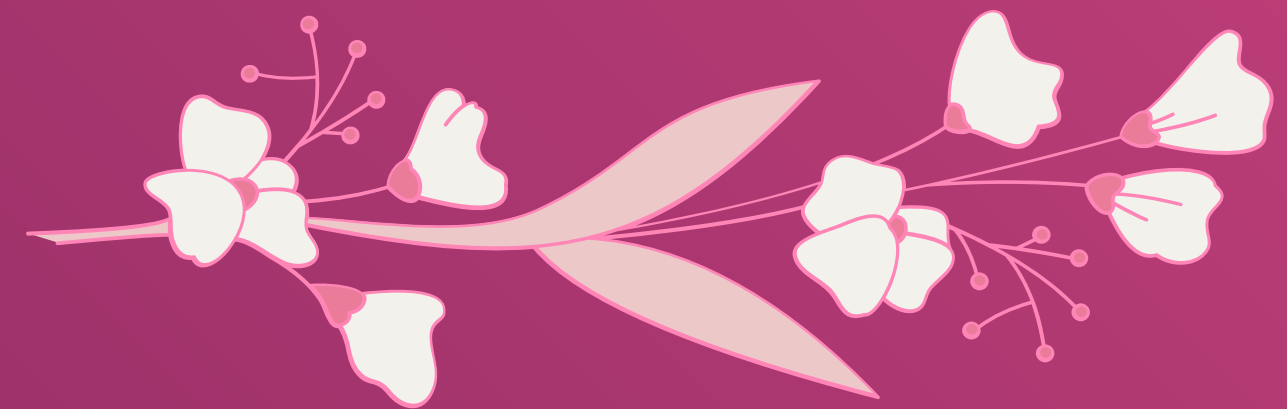
You remember that more you will insist and more it will be marked.

Still hot fibre you brush delicately with the fine-toothed comb and pass by again the lock with the crimping iron going up and down on all the length if you prefer a more swollen effect and to mask the wavy effect.



I, moreover, backcomb with the specific comb the lukewarm fibre, especially on the cap, to make "full" the scalp and cover maybe possible holes buy this is a passage you can avoid.

In the end, to smooth the base maintaining it well crimped, you can both pass fast the crimping iron with you had backcombed and using the streamer with the fine-toothed comb:



the lock become damp with the steam and you brush it accurately from the scalp to the end until it is still hot and wet, then you can dry it.



Remember that the branding will not disappear completely so, before using this method, be sure that the waving won't bother you to completed job!



CONCLUSION AND LITTLE SPOILERS

And we arrive at the end of the tutorial, what say if not
THANK YOU!

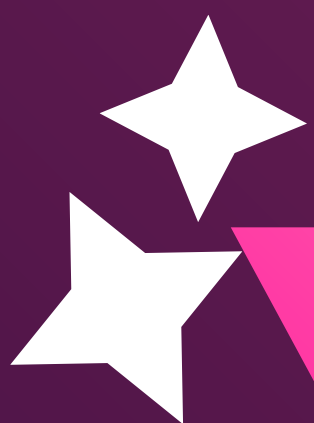


You are more and more to follow the amazing adventures of wigmaking branded VirtualCosplay and I cannot be happier. Together with you I study, learn, improve and share, in a community spirit increasingly strong and unite. **So**

beautiful!

The feature, anyway, has officially become a bimonthly appointment and, in the June issue we're going to face the fear of many people (even the mine honestly) to become finally experts: the false hairline!

Have you already began to shake? Me yes, but it's all sane performance anxiety hahaha.



From Saiyo it's all, back to the other Magazine authors and creatives, BYE!





INTRODUCTION TO 3D RESIN PRINTING PT 1

Edited By droid.rust
Ph: @edoardo__amati



INTRODUCTION TO 3D RESIN PRINTING

After dealing with the base concepts of 3D filament printing (FDM) in the last article, now we are gonna deal with 3D resin printing from the same point of view: the most popular in the amateur scene is the one called MSLA (Masked Stereolithography)



and what you probably already know is that this one allows you to print pieces with a high level of details and a degree of finish almost definitive, on the contrary of FDM where the piece, even if printed with the max quality, always has some visible lines of printing and may need more processings.

For those who are just starting the first worry could seem to learn the printing software, blinder through the printing parameters, exposition times and more, but there are less visible aspects that it is best to know before deciding if starting or not this task.

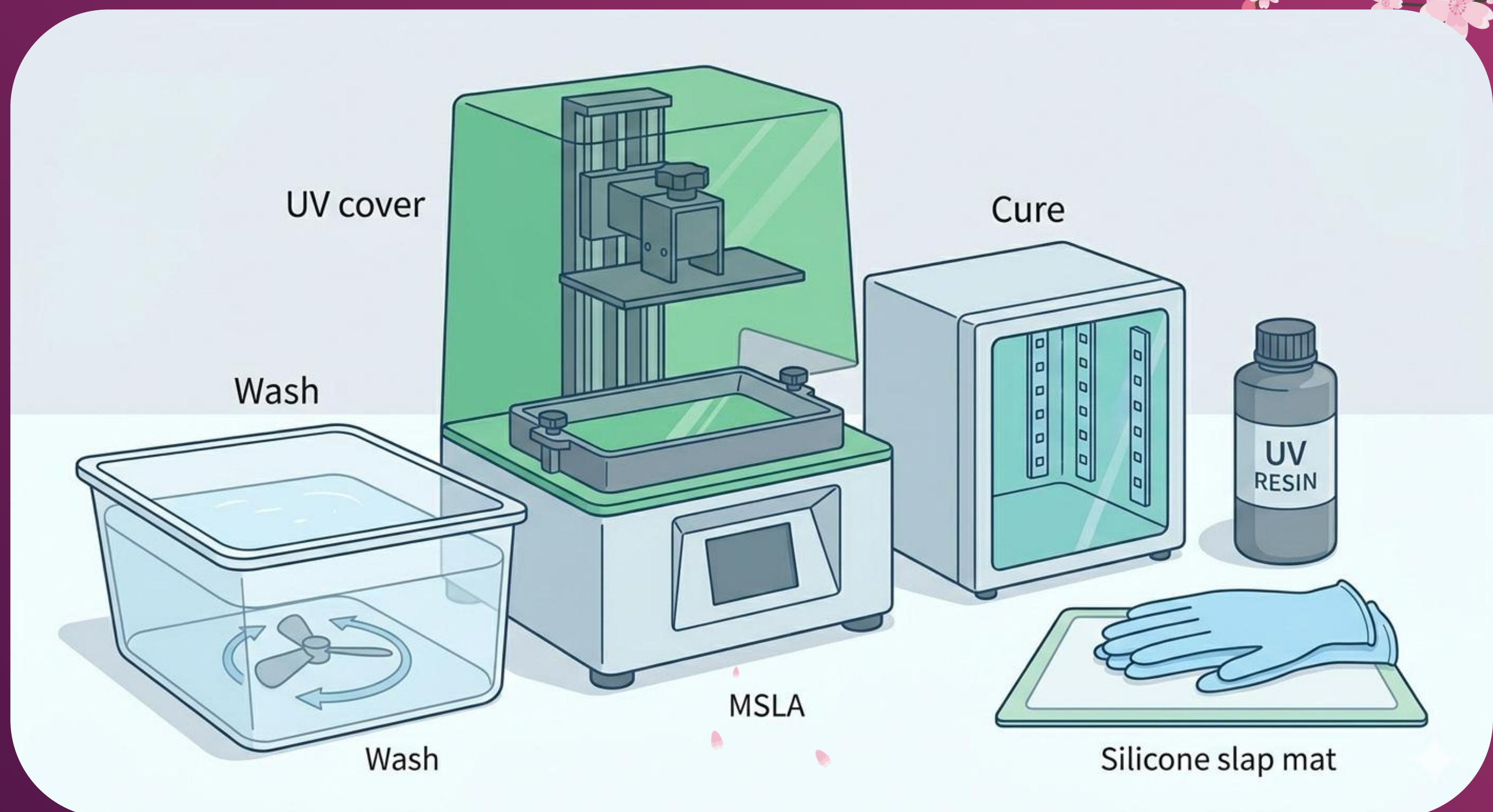
We are gonna divide these aspects in setup and security.

COOL



SETUP

To print you will not only need the printer, but you will also have to set up a more elaborated work zone: as soon as the pieces come out of the printer, in fact, they will have to be profusely washed, usually in isopropyl alcohol (IPA), dried and after that their outer surface will have to be finalised (“cured”) with an ultraviolet light source (UV).



Washing: it can be done with a simple container big enough to contain the max volume of the printing of your printer, to fill with IPA: they are on the market (and often sold in bundle with the printer) container with automatic systems to stir the liquid inside, to speed up the work, but if you are a beginner also a normal container, some hard-bristled brushes and good elbow grease you can reach the same result.

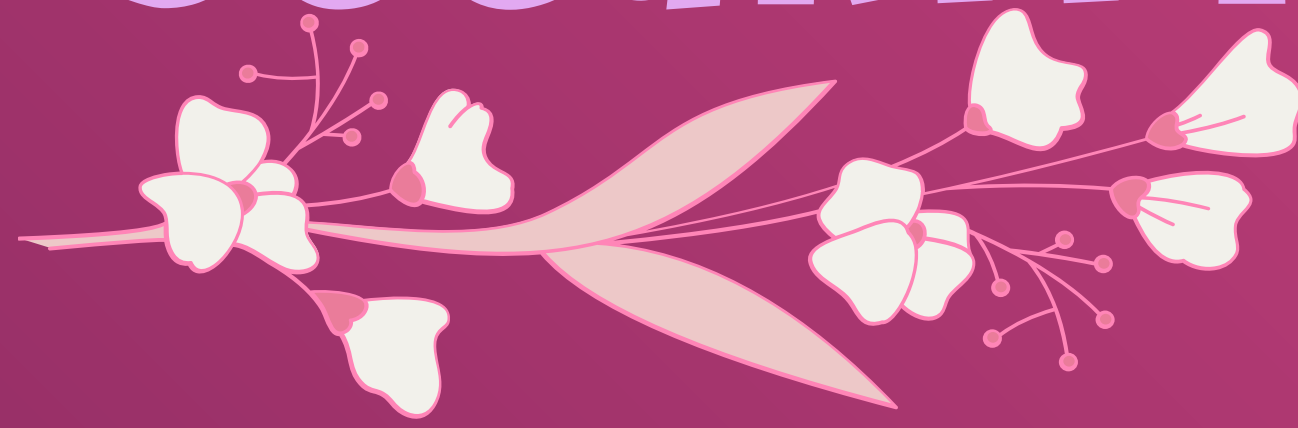


Why do we wash them? When the piece comes out of the printer on its outer side it is coated with still liquid resin, and we need to make sure to remove this thin layer completely before moving to the next steps.

"Care" UV: after having completely dried the piece (compressed air or hairdryer will be good), all the surface of the piece needs to be finalised by exposing it, for several minutes to UV light: here amateur way is discouraged (ex, UV flashlight), a UV care zone is relatively cheap and this also is often supplied in bundle with the printer: this will allow you to expose the model evenly and to establish accurate exposition times. For the exposition times you will also refer to the labels provided by the resin manufacturer.



SECURITY



Toxicity: the resin used by the printers is toxic: you must avoid skin contact, avoid direct inhalation and of course drink it (was it necessary to say? You could never know...). To start you will need to make sure that you can place the printer and all the related kit in a well-ventilated zone, surely not in your room where you sleep or in your balcony, where direct sun rays will compromise the whole process.

It is mandatory to use nitrile gloves, as well as protective glasses: an active filter mask is highly recommended, mostly for vapours emitted by alcohol (fig3). If you happen to touch the resin with your fingers, immediately and profusely wash your hands with water and soap and in the meantime, avoid touching other parts of your body, especially eyes and mouth.



Disposal: IPA you use in the container to wash the pieces with the time it will saturate with resin and will need to be replaced: it is absolutely forbidden to throw it in the drain! In addition to being banned, it is a damage to the environment and will end up polluting the water that sober or later we will drink so NO.

Looking here and there you will notice that there are resins that can be washed in water: this is true, but during the washing the resin will pollute the water anyway and this cannot absolutely be disposed in the environment: when the washing container is saturated you collect the liquid in another container and take it to the waste collection center of your city, where they will have a specific area for chemical waste.



**See you next
MONTH FOR PART
2!**



BEST OF COLLAB

LADY_NARWAIN
PH: _ KARMAPH _



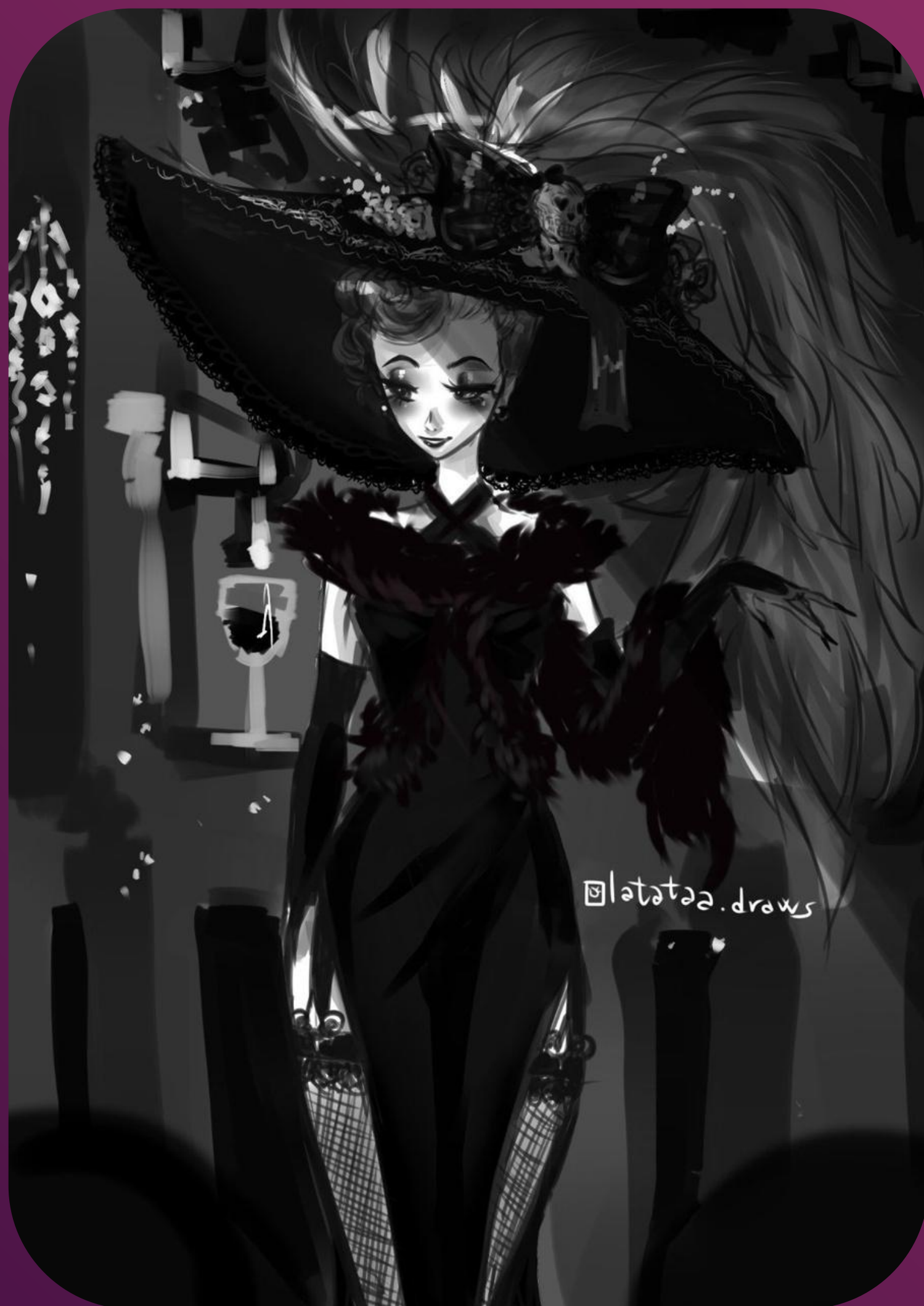
ARTIST ALLEY EP 3
INTERVIEW TO @LATATAA.DRAWS

Edited By Dilan Pierro
Ph: latataa__

INTRODUCTION

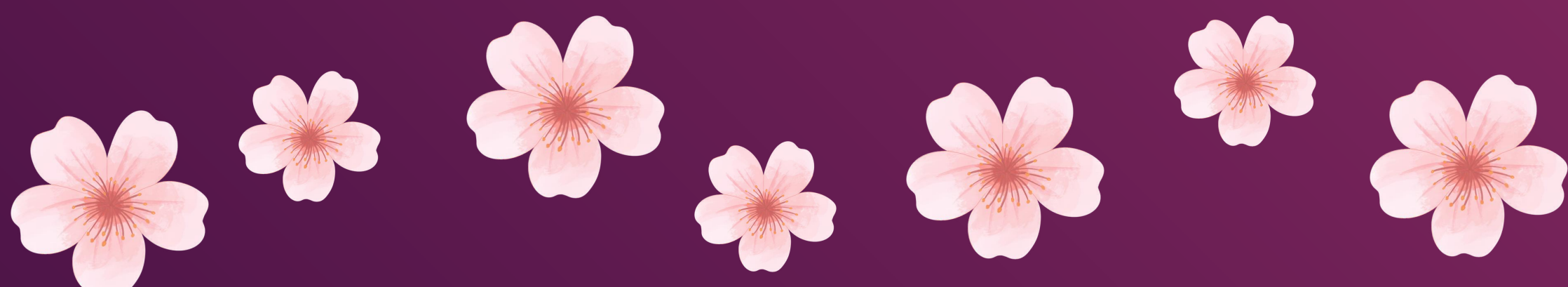
Hello everyone! Let me introduce myself. My name is Marta, aka Latata. I'm a self-taught illustrator and animator. For me, art is a way to express what I can't usually communicate with words, and adapting it to animation allows me to bring it even more to life, which is what I tried to do with our cosplay community's mascot: Hikaru.

SOME OF MY WORKS



1. LET'S START WITH A BANG! WHAT WAS THE MOMENT YOU REALIZED HIKARU WAS TRULY "COMING TO LIFE" DURING THE MAKING OF THE PROJECT? THE PREMIERE TOOK PLACE ON THE GARDAÇON STAGE... WHAT WAS IT LIKE? TELL US ALL ABOUT IT!

Since Hikaru represents Virtual Cosplay, I can say that the character's "coming to life" in this case is due precisely to the fact that our community is embarking on an incredible journey and we're achieving great goals. One of the new things we decided to bring was this short animated series, in which all the issues present in the cosplay world will finally have a voice.



THE PREMIERE ON STAGE AT GARDACON IN MARCH 2026!

The Gardacon premiere was a moment full of emotion and also a lot of excitement, both for me and my colleagues, given that it's a new project, something that has never been seen at Italian conventions.

The response was overwhelming, and we can't wait to continue working on all the other episodes and share our project with an ever-wider audience!



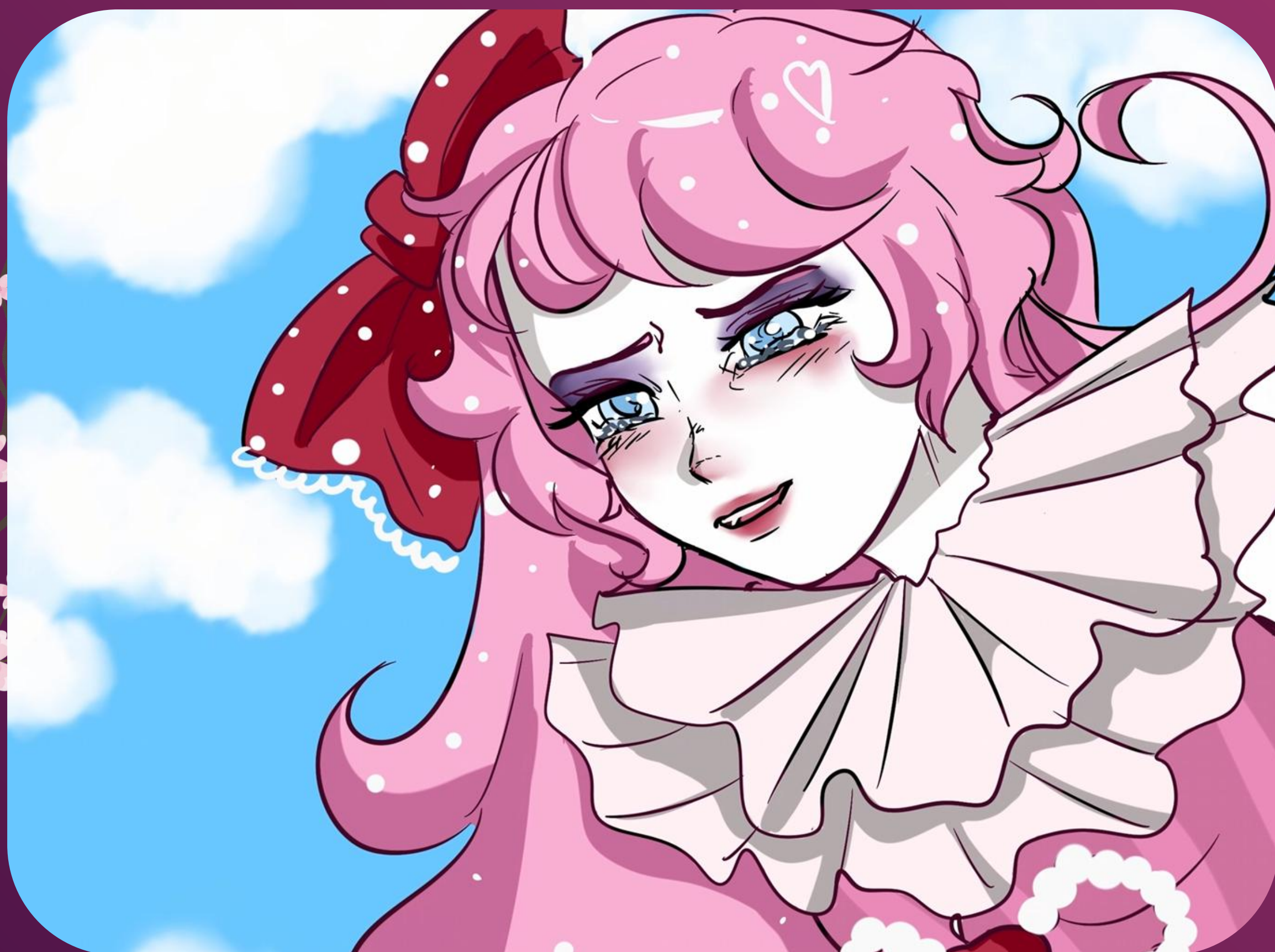
2. WHAT WAS THE BIGGEST CHALLENGE IN TURNING HIKARU INTO AN ANIMATED CHARACTER AND NOT JUST A SIMPLE ILLUSTRATION?

In this case, the character animation wasn't my job. I was tasked with drawing the entire short. The only challenge, if it can be called that, was the technique used for this style of animation, also known as "tweening animation," in which each individual part of the layer is separated (background, character, any decorations, etc.) and, in turn, the character parts to be animated (head, hair, limbs, torso, legs, etc.). Since I'm more experienced with traditional frame-by-frame animation, drawing the different separate parts was more unusual, but it definitely helped me practice!



3. THE PROJECT ALSO ADDRESSES THE TOXIC ASPECTS OF THE COSPLAY COMMUNITY. HOW IMPORTANT WAS IT FOR YOU TO PORTRAY THIS SIDE VISUALLY?

Absolutely impactful and also very personal. I started cosplaying much later than many of my colleagues and friends, and in just one year, after having already gained a general understanding over the years, I realized that there are countless issues and toxicities surrounding the cosplay world, and addressing them in this series is fundamental for me.



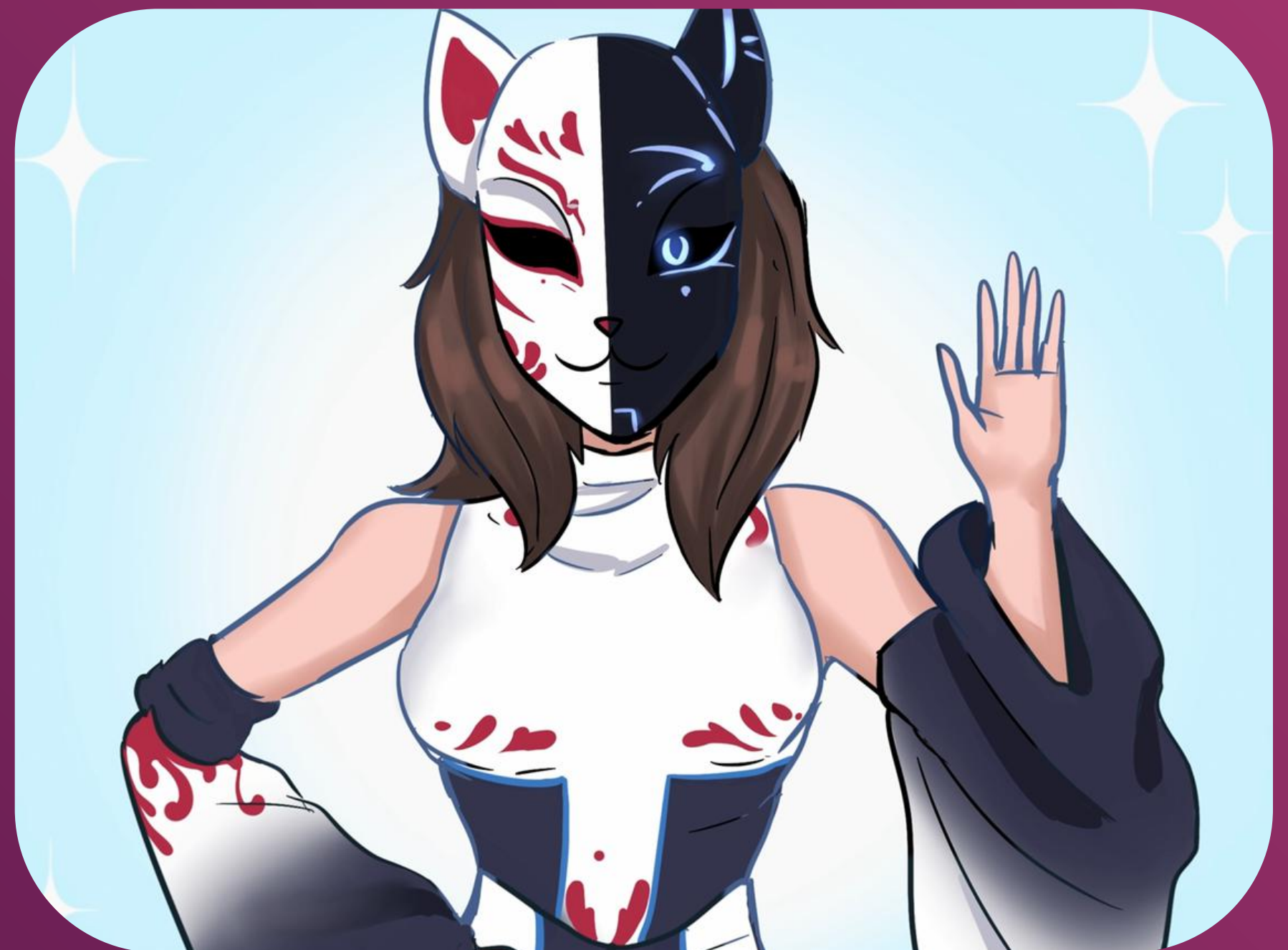
4. HOW MUCH OF YOUR PERSONAL STYLE WENT INTO HIKARU'S DESIGN? DID YOU HAVE TO ADAPT TO THE PROJECT OR DID YOU HAVE COMPLETE CREATIVE FREEDOM?

As for Hikaru's design and the entire short, there's definitely something of my own, although for time reasons and to speed up the work, I used a style I usually use for meme drawings that I occasionally upload to my page. I drew and colored them with bright colors and without the highlights and shadows that make the drawings less semi-realistic.

Let's just say I had to adapt in this sense, since my

illustrations have a specific setting and much less bright colors, in addition to being an example of semi-realism mixed with the

manga style that has been my constant companion all my life.



5. WHEN YOU WORK ON A CHARACTER, WHAT DO YOU START WITH FIRST: PERSONALITY, STORY, OR DESIGN?

Generally, when I work on a character, I start with their background and personality, because they're what help me structure the entire design that follows.

Another trusty assistant is music!

For example, the idea for Maria's cosplay came to me while listening to a song called "Possession" by Melanie Martinez.

There are songs that resonate with my way of creating art and help me develop stories, characters, color palettes, moodboards, and much more!



6. HOW MUCH HAS THE WORLD OF COSPLAY INFLUENCED YOUR ARTISTIC WORK? DOES IT INSPIRE YOU OUTSIDE OF THIS PROJECT?

Cosplay has been a plus in my life, and I'm trying to integrate it into my work as an illustrator as much as possible.

I often listen to music and imagine myself in a character's shoes. One thing I've found fundamentally interesting is the performative side of cosplay, and I'm working on a new format that combines cosplay with drawing.



7. IS THERE AN ILLUSTRATION OR SCENE FROM THE PROJECT YOU'RE PARTICULARLY PROUD OF? WHY THAT ONE IN PARTICULAR?

The most beautiful part to create was when Maria (the name of the protagonist of the first episode) enters her state of despair, which allows the ancient spirit of the mask she's wearing to awaken.

It's not only my favorite part in terms of production but also on an emotional level, because I felt connected to the character I created. I felt her pain during those scenes, and in my head I even said, "Maria, you're strong and you can overcome anything and everyone."



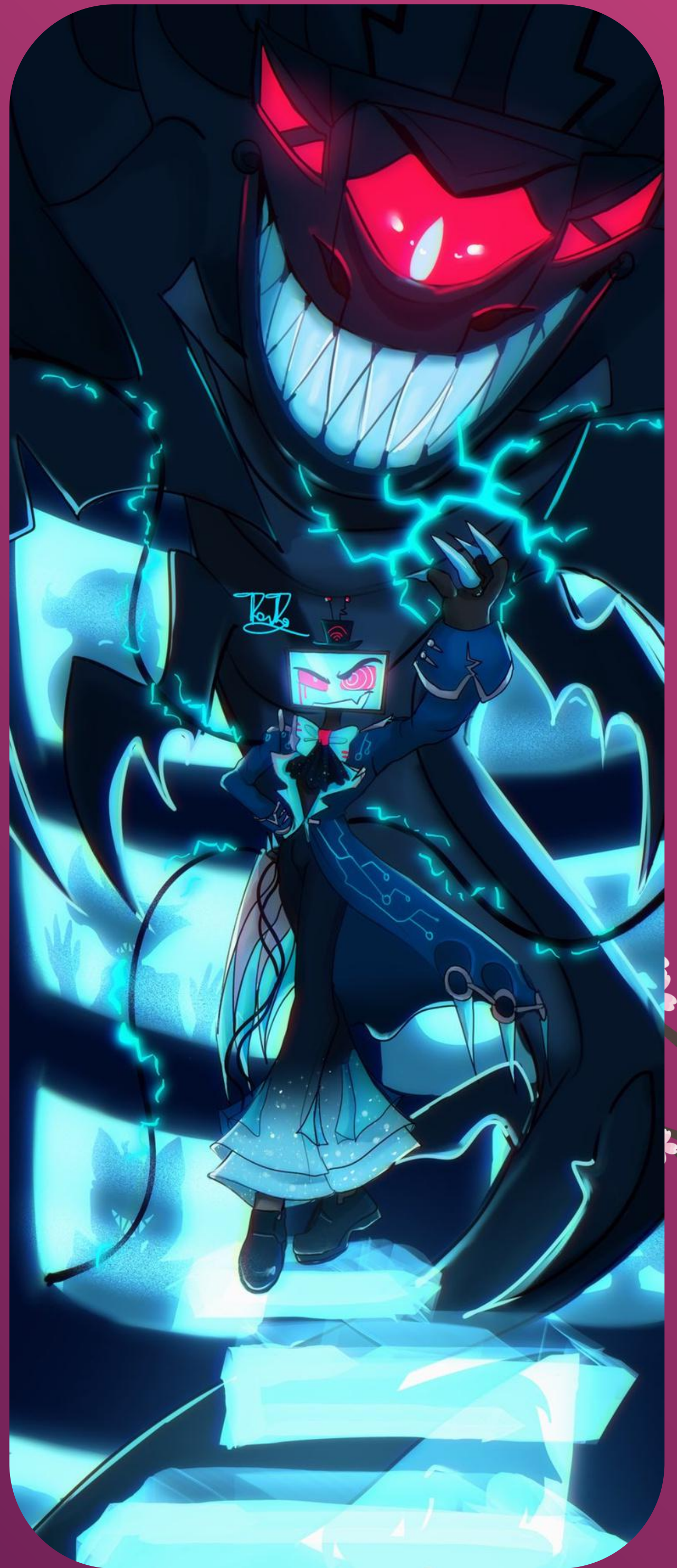
7. IS THERE AN ILLUSTRATION OR SCENE FROM THE PROJECT YOU'RE PARTICULARLY PROUD OF? WHY THAT ONE IN PARTICULAR?

This is to say that in Maria, I see and hear many young men and women with the same problems they need to learn to manage: remember, kids, it's not social media that controls you, your life, and your passions, but you who control all of it.

Greetings, thank you for this interview <3



SOME OF MY WORKS



SOME OF MY WORKS





BEST OF COLLAB

GPISAPRETTYGIRL

PH: _ KARMAPH _



**senses on edge: my
“FIRST TIME” AMONG
THE (HEARING)
GIANTS OF COSPLAY**

Edited By [_ .aaakito](#)

senses on edge: my “FIRST TIME” AMONG THE (HEARING) GIANTS OF COSPLAY

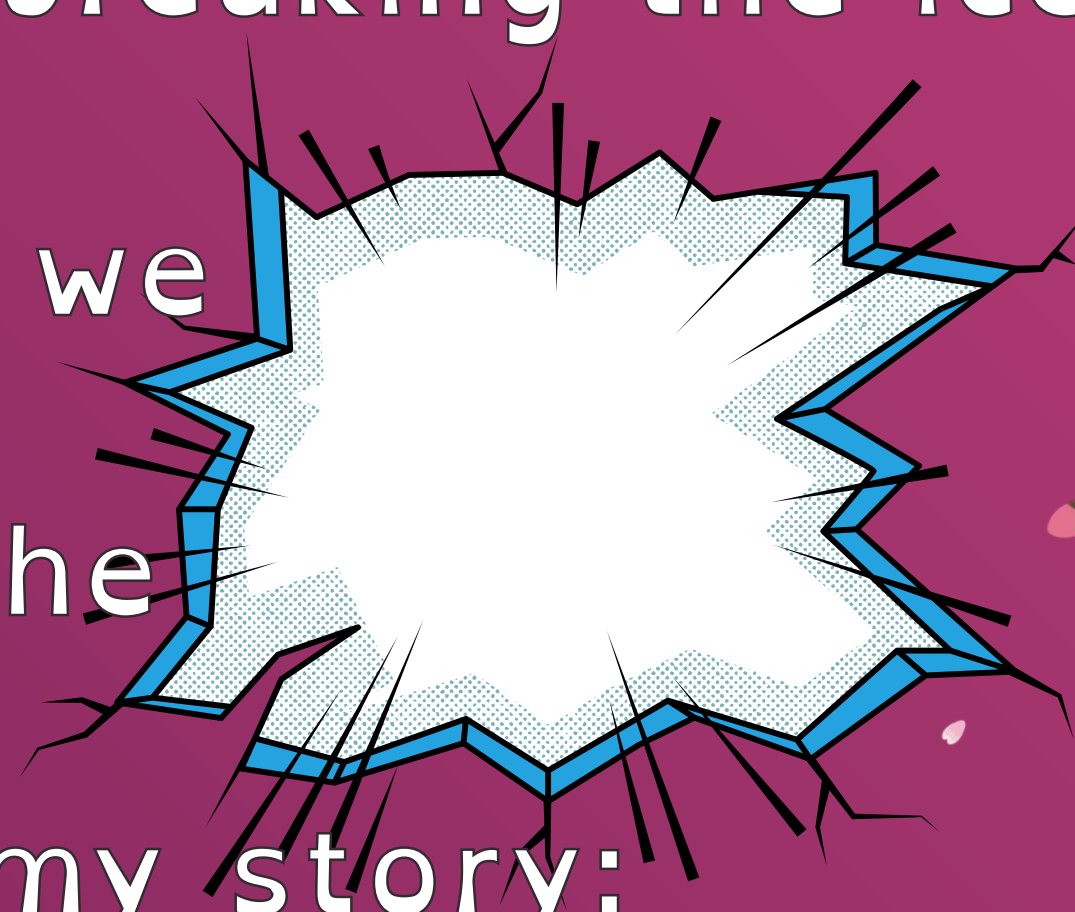
Hello everyone! After breaking the ice with the first posts about deafness, today we switch gears.

I want to take you in the heart of the action, telling you a piece of my story: my first time as deaf cosplayer among a mass of hearing people.

Imagine the scene: you cross the gates and... boom.

An explosion of colours, gigantic wigs, shining armours and a sea of people.

For a hearing person, the convention is a din of music and screams; for me, it's a crazy visual chaos, beautiful but definitely overwhelming.



THE DISORIENTATION moment

I admit: at the beginning I felt a little as an alien landed on a planet without instruction booklet. Moving between a hearing crowd can make you feel isolated, even if you are surrounded by thousands of people. I was seeing lips moving everywhere, laughs I didn't get the source and that constant fear: "What if someone call me and I go straight making the figure of the snob?".

There was the tension, and it was all on my shoulders. But then, something kicked off.

I understood that I couldn't stay an isle in the middle of the sea. So I brought out my "superpowers": cheerfulness, tenacity and an endless dose of dedication.



STOP THE TIME (AND PEOPLE!)

Instead of clamming up in my shell, I decided to make “my” world **accessible** to others. How? Simply taking the initiative.

I understood that communication it’s not a thing that just happens, it’s something we build together.

Although the misunderstandings are around the corner in a so chaotic environment, I never surrender.



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STOP THE TIME (AND PEOPLE!)

I started to stop people, to block other cosplayers with a touch on the shoulder and a toothy smile, saying with naturalness the magic sentence:

“Hey, sorry, can you repeat? I’m deaf, I didn’t hear!”



Declaring my deafness with proudness and without embarrass changed everything.

I saw the wonder on the others’ eyes changing immediately in curiosity and wish to connect.

Stopping someone to ask to repeat it means force people to see you in the face, to slow down, to establish a true contact.



THE VICTORY OF CHEERFULNESS

Thanks to my tenacity in wanting to understand and make myself understood, that initial tense climate disappeared. My energy changed every potential obstacle in an inclusion moment.

I showed to myself (and others!) that you don't need to hear sounds to fully live the magic of a convention: it's enough using well your eyes, your heart and a pinch of brazenness.



At the end of the day, I wasn't anymore the disoriented cosplayer of the morning.

I was a girl who won her challenge, showing that the passion for cosplay speaks a universal language that goes so beyond the sound.



DO WE TALK A LITTLE?

I hope you liked this little piece of my world! But the most beautiful thing is the discussion, so don't be shy: follow me to don't lose the next chapters of this journey and write me of course to make me questions! Are you curious to know how I read the labial with cumbersome cosplays? Do you want recommendations about how approach a deaf cosplayer in conventions without making gaffes? Or maybe do you want say hello to me? I am here, ready to answer you with all my cheerfulness. I'm waiting for you in the comments and in the DMs!



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YOU AND THE CHARACTER PT 4

Edited By [lisa.cosp_](#)

TU E IL PERSONAGGIO

Welcome back to the "YOU AND THE CHARACTER" makeup series ^3^.

Today we'll talk about a character who has been cosplayed extensively, a cunning, cold, and manipulative character: MAKIMA



Makima's makeup focuses heavily on the eyes, aiming to convey a sense of uneasiness and mystery.

As we already know, the base is the same (foundation, contouring, powder, etc.), but I'd like to point out that there are various options for the eyes:

Elongated eyes:

The eyes can be structured with eyeliner only on both the upper and lower lash lines; or with black pencil, if more pronounced, as the look should be intense and magnetic.

Obviously, the pencil should be blended with a thin or angled brush.

Eyeshadows range from nude shades like beige or light/dark brown to more colorful shades like peachy pink or pale orange, to be applied to the fixed or mobile eyelid and under the lower lash line.

False eyelashes are suitable for widening or making the eyes look bigger; both wispy and banded styles are suitable.



Big eye:

The makeup is the same except for the lines, which are missing the lower one. Apply the classic eyeliner with a winged tip, starting from the bottom of the eye and working outward, but it must be short.

I recommend eyeliner because it's bold, defines the eye more, and lasts a long time.



Eye with drawn-in eyelashes:

The makeup features small strokes drawn with eyeliner (normal or even thinner), reminiscent of the Korean eye or the small lashes she has in the anime/manga.



It's also helpful to combine different styles: both drawn-in lashes and an elongated, larger eye, and to add a lower lid effect with nude brown eyeshadow and a lighter concealer to enhance the contrast.



Using a white pencil, either inside the eye on the lower lash line or slightly overhanging it, helps to enlarge the eyes, just like those of an anime character.

There are also various options for lips:

- Matte lipstick: nude (outlined with a lip pencil of the same color or a darker one, blended to create a volumizing effect)
- Red or pink/fuchsia lip gloss
- Nude glossy lipstick.

- Eyebrows in the same color as the wig, to be drawn in again, covering your own or using the methods already explained in the dedicated section.

- Blush: It adds color and vitality to the makeup; I recommend a peach or beige/light brown blush. It's not to be ruled out, as it helps to give expression to your face in your photos.

Apply to the cheekbone, working from the inside out toward the temples, with a soft brush or sponge (if it's a cream).

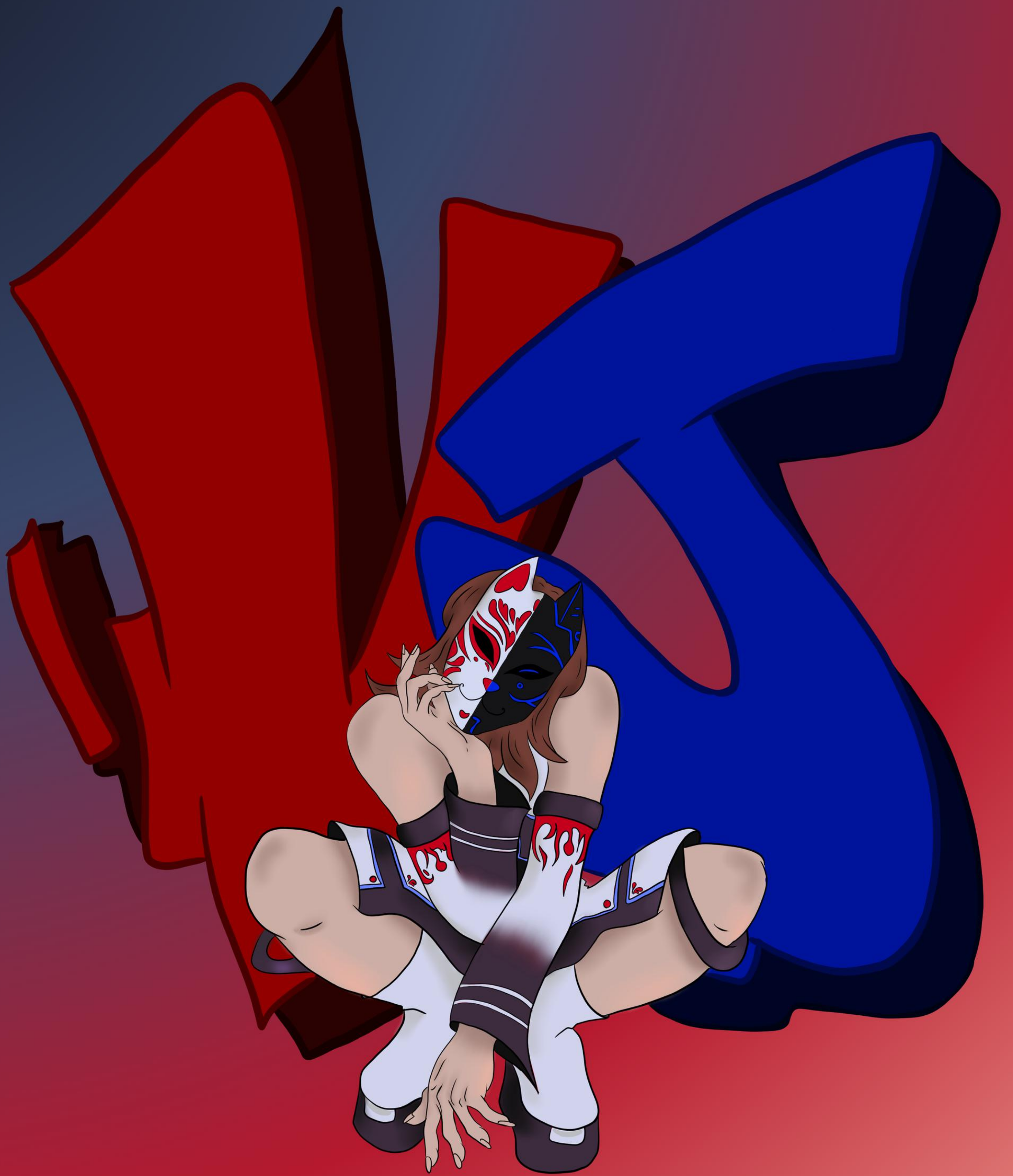


This concludes the column. If you have any requests, please let me know, and if you'd like to see a specific character, I can dedicate an entire article to it. I'm available for any questions. Thank you always for your support! ^3^

Feel free to not necessarily follow these tips or to do it however you like; the important thing is that you look good and feel more comfortable!



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VIRTUAL JUMP

Edited By Virtual Jump & raamdeadman



ANIME OF THE MONTH APRIL 2026

Edited By Virtual Jump & raamdeadman

ANIME OF THE MONTH: ONE PIECE - THE ELBAPH SAGA

The moment we've dreamed of since Little Garden is finally here.

After Egghead's shocking revelations, the Straw Hat Crew arrives in the legendary Land of the Giants.

One Piece officially enters the Elbaph Saga, and the world of anime will never be the same again.



WELCOME TO THE LAND OF THE GODS

Forget futuristic technology: Elbaph takes us back to the roots of adventure. Colossal forests, mountains that touch the sky, and the shadow of the world tree, Yggdrasil, dominating the horizon. The Viking aesthetic mixed with Oda's folklore promises to give us the most iconic frames of recent years.



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WHY IT'S APRIL'S event:

The Fate of Saul and the Books of Ohara:
The Chickens Come Home.

Elbaph isn't just a new island, it's the world's library and the place where the secrets of the Empty Century reside.

Luffy and Loki: Seeing Gear 5
unleash itself among
mountain-sized warriors will be
a visual treat.

Toei Animation is lining up its best
directors for this debut, eagerly
awaiting the reveal of Prince Loki!

Usopp, it's your moment: This is
the month when our favorite
sniper must finally become the "brave
warrior of the seas." Fans' expectations for
him are sky-high.



WHY IT'S APRIL'S event:

If March was the month of discovery with Akane-banashi, April is the month of history.

No matter how many new anime releases, when One Piece lands on Elbaph, everything else fades into the background. Is this the beginning of the end, the prologue to the Laugh Tale?



Akane -banashi

And so,
here
begins
a **story**.



**PEARL OF THE
MONTH
APRIL 2026**

Edited by Virtual Jump & raamdeadman



PEARL OF THE MONTH: AKANE-BANASHI

While the anime world is rocked by the season's giants and the usual highly anticipated sequels, there's one title quietly stealing the hearts of critics and true fans. It has no superpowers, no giant robots, and it doesn't take place in a fantasy world. We're talking about Akane-banashi, the anime that transforms the art of words into a veritable battlefield.

WHAT ARE WE TALKING ABOUT?

The story follows Akane Osaki, a girl with a steely goal: to become a "Shin'uchi" (top-level master) in the world of Rakugo, the ancient Japanese art of theatrical comic storytelling.

But it's not just a question of talent: Akane wants to redeem the honor of her father, unjustly expelled years earlier by a rigid and ruthless system.



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A SHONEN... WITHOUT PUNCHES

The magic of Akane-banashi lies in its pace. Although it's based on theatrical monologues, the tension is as intense as a Jujutsu Kaisen fight.

The Performances: Every time Akane takes the stage, the direction transforms her words into dynamic images.

Breath management, facial expressions, and comic timing become "blows" delivered against formidable opponents.

The Growth: It's a pure learning experience.

Watching Akane study the classics and clash with the conservative hierarchy of masters is incredibly satisfying.



WHY IS IT THIS MONTH'S "PEARL"?

In a market often saturated with familiar tropes, this series brings a breath of fresh air.

It's elegant, visually crafted by the studio (insert 2026 animation studio, e.g. , Pierrot or CloverWorks), and capable of moving you to a story told by someone sitting on a cushion with a fan in hand.

The Verdict: If you're looking for a story of determination, respect for tradition, and a touch of healthy rebellion, Akane-banashi is this month's must-watch.

Don't miss it just because it's "no punches": it will keep you glued to the screen much more than many generic shonen battle anime.





ANIME RELEASES OF THE MONTH APRIL 2026

Edited By Virtual Jump & raamdeadman



Always
a
Catch

Release
1 APRIL
2026



Release
2 APRIL
2026

Dr. STONE
ドクターストーン
SCIENCE FUTURE



That
Time I Got
Reincarnated
as a
Slime

Release
3 APRIL
2026



Release
3 APRIL
2026

The
Angel
Next Door
Spoils Me
Rotten

79

唄の
Akane Banashi



あかね
RELEASE
4 APRIL
2026



Release
4 APRIL
2026

魔入り
ました!
IRUMA-KUN

ワンピース
ONE PIECE




Release
5 APRIL
2026

Release
6 APRIL
2026

とんがり帽子の
アトリエ





THE MOST
HERETICAL
LAST BOSS QUEEN
FROM VILLAINESS TO SAVIOR

Release
7 APRIL
2026



Release
8 APRIL
2026

Re:ZERO
-Starting Life in Another World-



Fallen
Angel
of the
Highway
DETECTIVE CONAN

Release
10 APRIL
2026



Release
11 APRIL
2026

Mission:
Yozakura
Family

81

杖剣のウイストリア

TVアニメ放送1周年

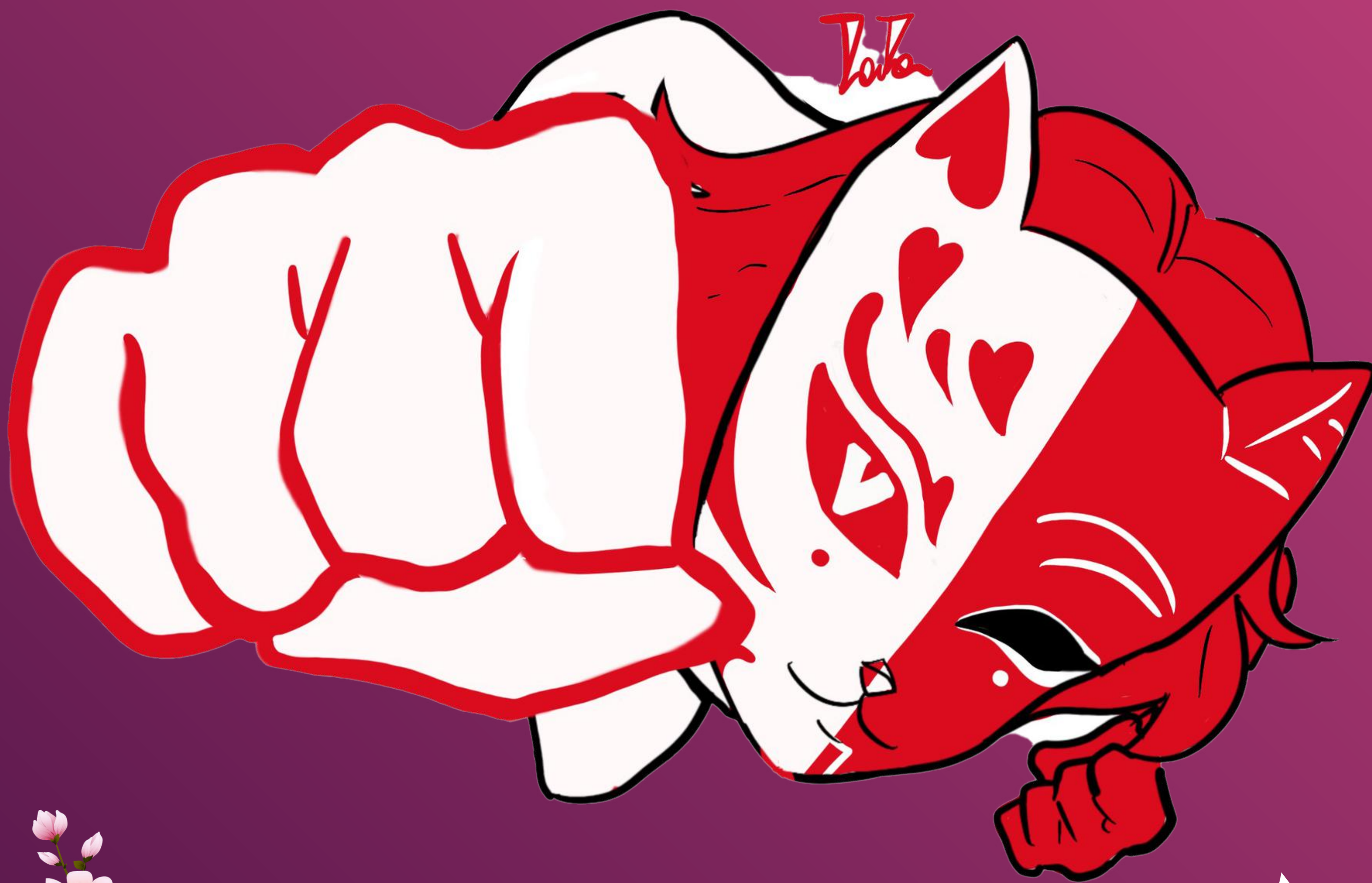
Wistoria
Wand & Sword

RELEASE
12 APRIL
2026

RELEASE
24 APRIL
2026

劇場版響け! Sound! Euphonium
ユーフォニアム
♪ ~誓いのフィナーレ~

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WE BACKCOMB!

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*Thank
you*



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Thanks!

THANKS

