

VIRTUAL
COSPLAY
MAGAZINE

JULY 2026
ALESSLOBBY

PH: @SONDERSOLUTION.PH

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JULY EDITORIAL 2026

Written by Mr.Comics_cosplay
Ph: mederophotos_c̄osplay



JULY EDITORIAL

2026

SHALL WE UNPLUG?

Here we go, everyone! July has arrived, and I'd say summer has decided to take no offense this year. If in June we were still wondering when the heat would arrive, I'd say we've now put that doubt to rest.

Whether you're already stranded somewhere relaxing, still stuck in the office or studying, dreaming of an air conditioner pointed directly at you, don't panic: we have the perfect remedy to unplug.



JULY EDITORIAL 2026

SHALL we unPLUG?

Before we begin, though, a little announcement. Our legendary Carlotta (aka Karlottini) has officially hung up her sewing needle for a while. She's taking a well-deserved break to recharge her batteries. But don't despair, we're not leaving you alone! For this month, I'm here again to hold the reins. Your dear old Mr. Comics is back: I promise not to cause too much trouble and to keep you company as you deserve.



JULY EDITORIAL

2026

SHALL WE UNPLUG?

What awaits you in this new issue? Well, you know what they say: the secret is the soul of commerce... and this time I won't reveal anything!

**TOP
SECRET**

I'd like it to be a complete surprise. Imagine the scene: you, the sound of the sea in the background (or the whirring of the fan, hey, anything goes!), an ice-cold drink in one hand and your smartphone or tablet in the other. All you have to do is flip through these pages, one click at a time, to discover all the goodies and exclusive content we've prepared for you.



JULY EDITORIAL 2026

SHALL WE UNPLUG?

I assure you, there's plenty to explore, excellent reading material, and, why not, some ideas to inspire your next projects.

So, set up your beach umbrella to avoid the annoying glare on your screen, get comfortable, and dive into the pages of this new issue, waiting to be discovered. Happy reading and happy holidays,

YOUR MR. COMICS

JULY





BEST OF COLLAB

MONI_CHWAN

PH: @MASSIMO11965



convention of THE MONTH JULY 2026

Written By Virtualcosplay_
Ph: @cmarvisions

MONTH cons

ITALY

MONZACON (SUMMER EDITION) OPIQUAD ARENA, MONZA (MB)

4 - 5 July 2026

SAN BEACH COMIX - SAN BENEDETTO DEL TRONTO (AP)

4 - 5 July 2026

FESTA DELL'UNICORNO - CENTRO STORICO DI VINCI (FI)

10 - 12 July 2026

ROLL!FEST - CENTRO STORICO DI BRACCIANO (RM), LAZIO

10 - 12 July 2026

ANGULUM COMICS - CITTÀ SANT'ANGELO (PE)

11 - 12 July 2026

SARNANO COMIX - CENTRO STORICO DI SARNANO (MC)

11 - 12 July 2026

SALICOMIX - SALICE SALENTINO (LE), PUGLIA

11 - 12 July 2026

RIMINICOMIX - PARCO FEDERICO FELLINI, RIMINI (RN)

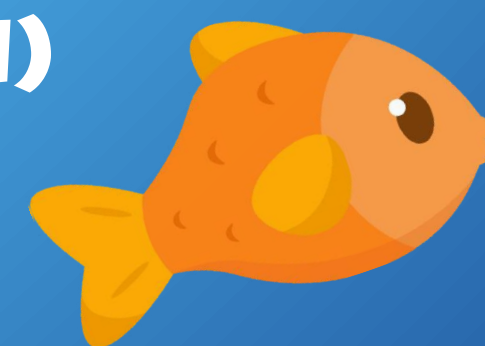
16 - 19 July 2026

FIUGGI COMICS&GAMES - PIAZZA MARTIRI DI NASSIRYA

25 - 26 July 2026

CUPRA PLAY&COSPLAY - LUNGOMARE PINETA CENTRALE, CUPRA MARITTIMA (AP)

Dal 31 July al 2 August 2026

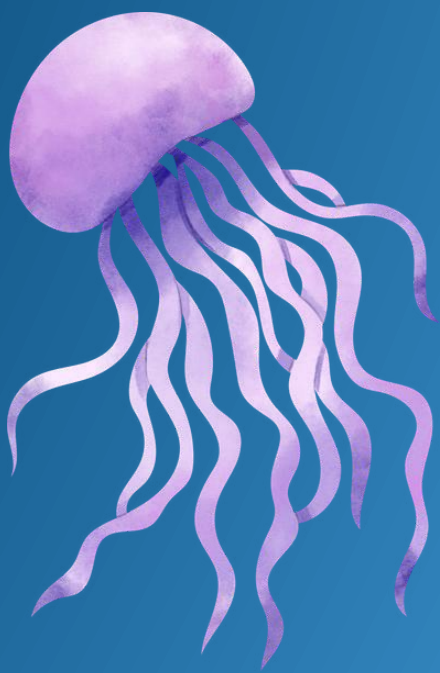


MONTH cons

UNITED STATES

ANIME EXPO (AX 2026) - LOS ANGELES CONVENTION CENTER
2 - 5 July 2026

**SAN DIEGO COMIC-CON INTERNATIONAL (SDCC 2026) -
SAN DIEGO CONVENTION CENTER, CALIFORNIA (USA)**
23 - 26 July 2026 (Preview Night 22 July)



EUROPE AND REST OF THE WORLD

COMIC CON OPEN AIR - ASIAT PARK, VILVOORDE (BELGIO)
4 - 5 July 2026

**JAPAN EXPO PARIS 2026 - PARC DES EXPOSITIONS DE
PARIS-NORD VILLEPINTE**
9-12 July 2026

WORLD COSPLAY SUMMIT (WCS 2026) - NAGOYA (GIAPPONE)
Dal 31 July to 2 August 2026



**FOLLOW US ON OUR
SOCIAL NETWORK**



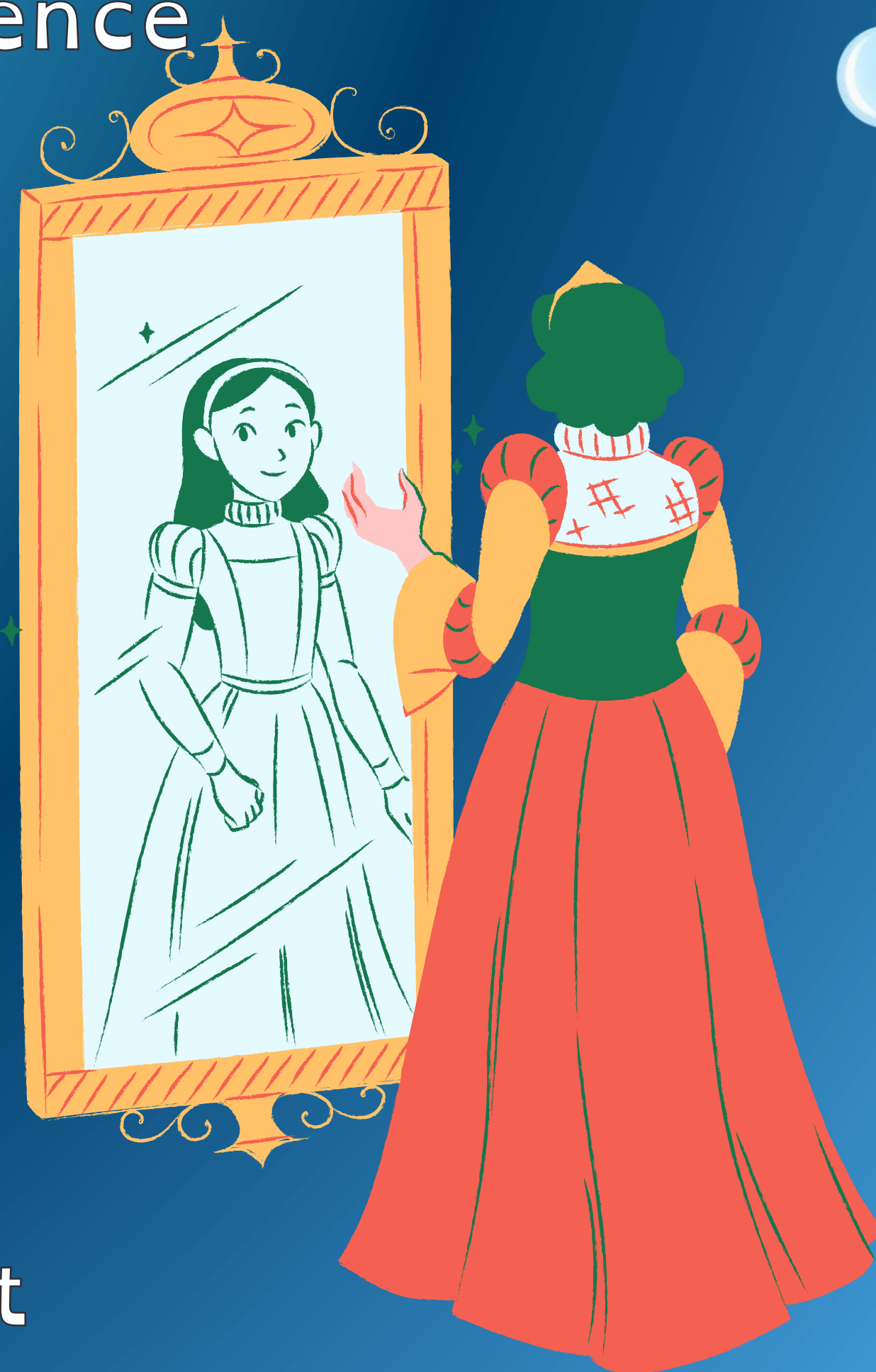
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COSPLAY AND PSYCHOLOGY

Written by andrearumore.psy
Ph: andrearumore.psy

Cosplay, from psychological point of view, is more than an ordinary hobby: it represents a tool able to positively influence the psycho-social wellness of people, promoting self growth and improving the perception of oneself. Filling own favourite characters' shoes and participate to cosplay events stimulate creativity, help to develop emotional and relational competences and represent a means of release which permit to best manage stress.

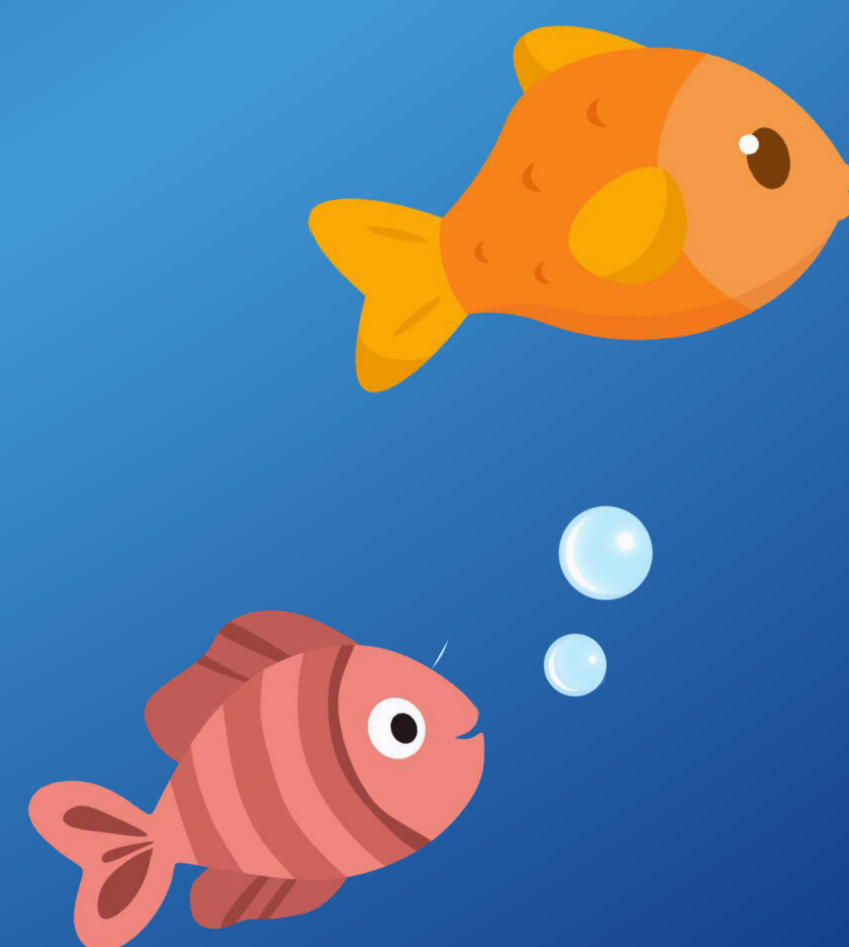


**FOLLOW US ON OUR
SOCIAL MEDIA**

From psychological point of view, cosplay contributes to strengthen the self-efficacy sense: the creative process into the planning and the realization of a cosplay stimulate people imagination and creativity, and each project concluded grows cosplayers' self-esteem. In general, cosplay is often associated with positive emotions like joy, personal satisfaction and sense of realisation.

Interpreting a character permits also to explore aspects of own personality that in everyday life is hard to express, like security, determination or extroversion.

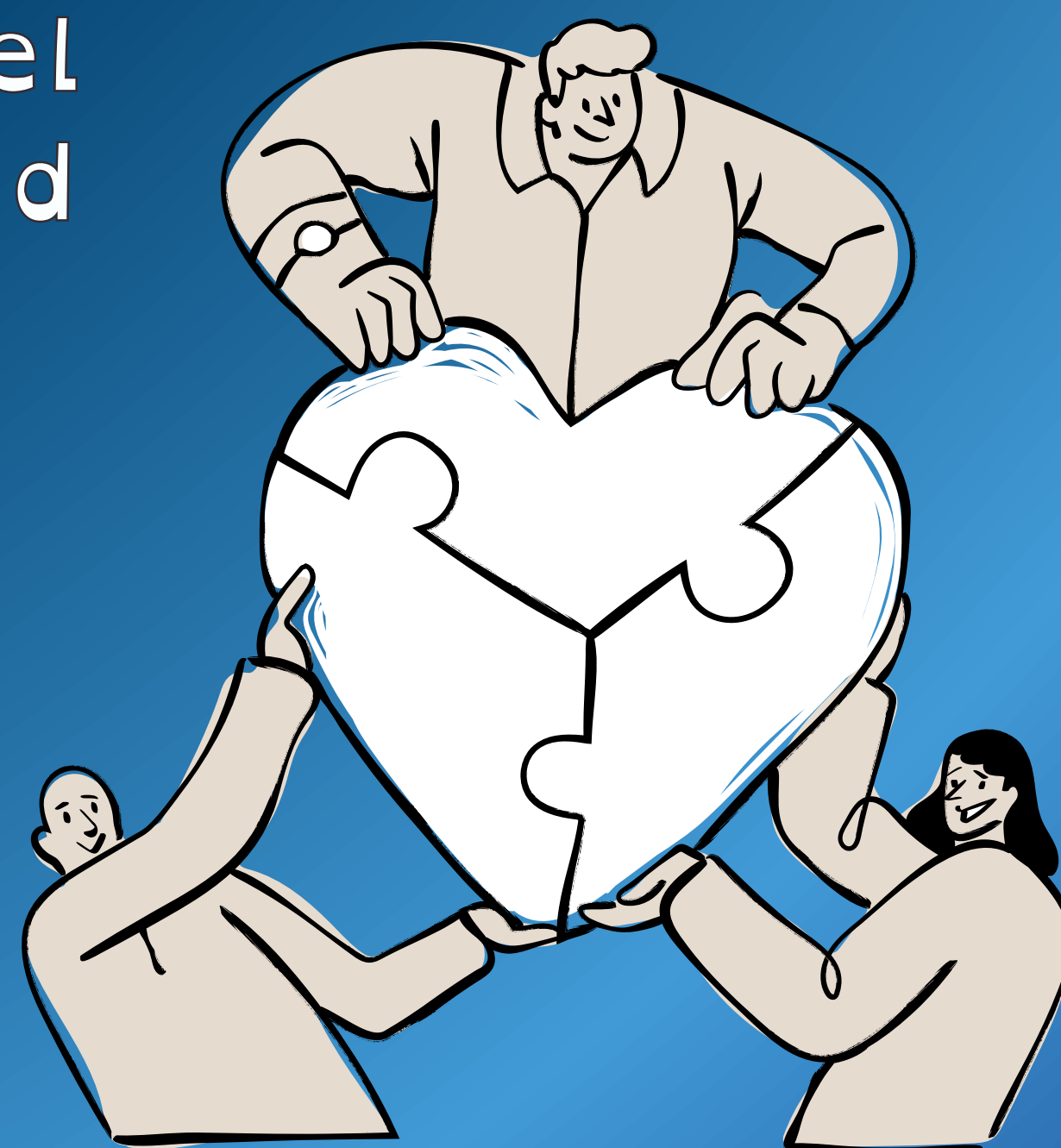
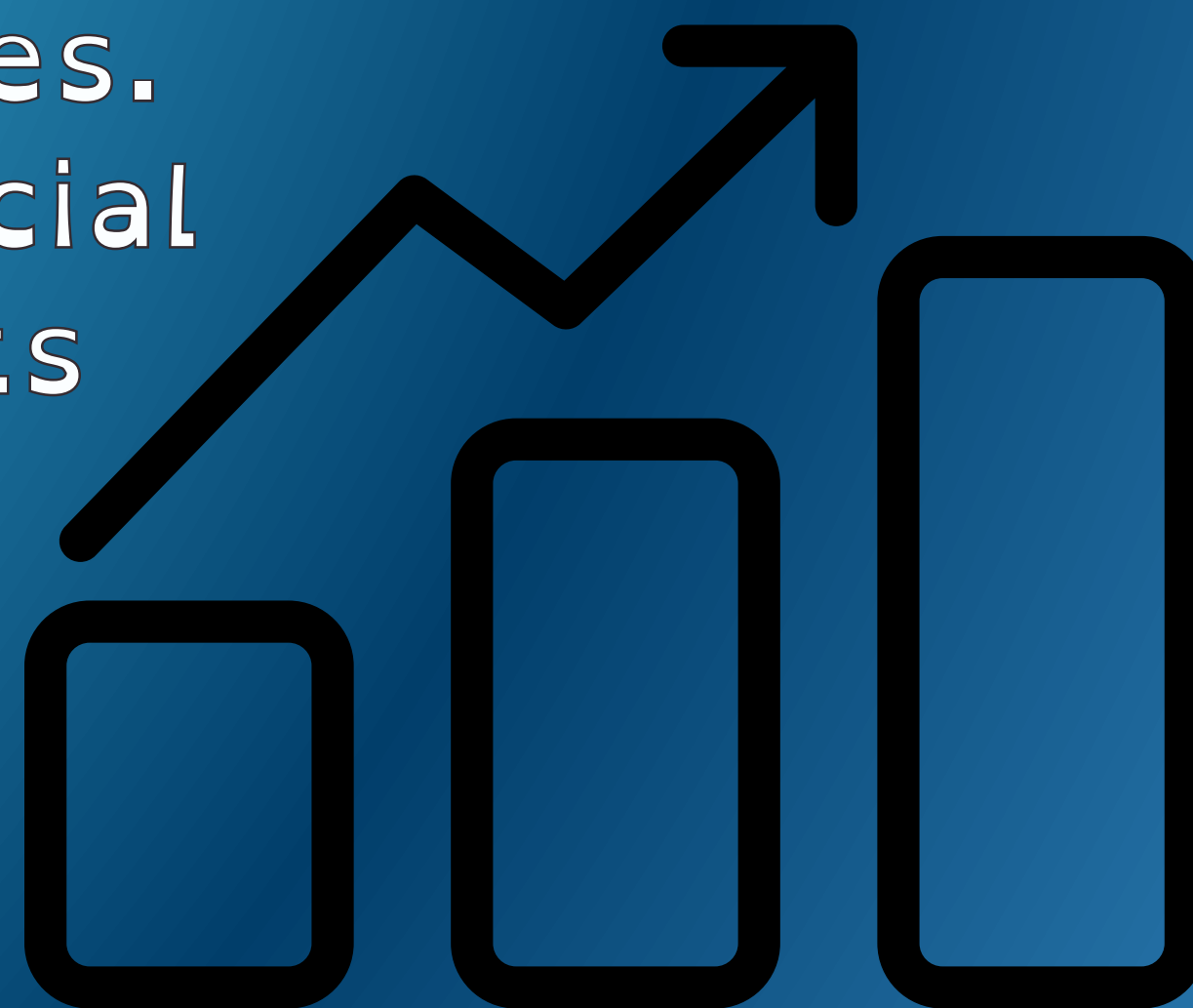
Positive
Vibes
Only



In time, these experiences can change in bigger self-confidence and a more positive perception of own capacities. But it is especially to a social level that cosplay shows its incredible value.

Cosplay community offers a comfortable space and, generally, not judgmental, where you can share passions, learn new artistic abilities and know people with similar interests to owns.

Many cosplayers tell to feel seen, included and valorised thanks to the cosplay community – this sense of belonging can contribute possible isolation feeling, loneliness and social anxiety, creating precious occasions of connection and mutual support.



Conventions, in particular, represent environments where who lives in relational difficulties can feel safe and find the courage to interact with others, receiving often encouragement, appreciation and positive feedback.

To many enthusiasts, cosplay represents a growth space, personal expression and belonging. An activity that helps to give meaning to free time, to build authentic relationships and developing a bigger self-awareness.



Quotes:

Beltran, D. M., Jamira Jelean Buton, Lacson, M. J., Mendoza, M. C., & Peralta, E. (2025).

Cosplay and mental health: Exploring how cosplaying promotes positive mental health.

<https://doi.org/10.13140/RG.2.2.35018.89282>

Yorath, B. A. (2022).

Cosplay and mental health: A thematic analysis.

<https://doi.org/10.15126/THESIS.900522>





FANTASTIC PLACES AND WHERE TO FIND THEM ep 2

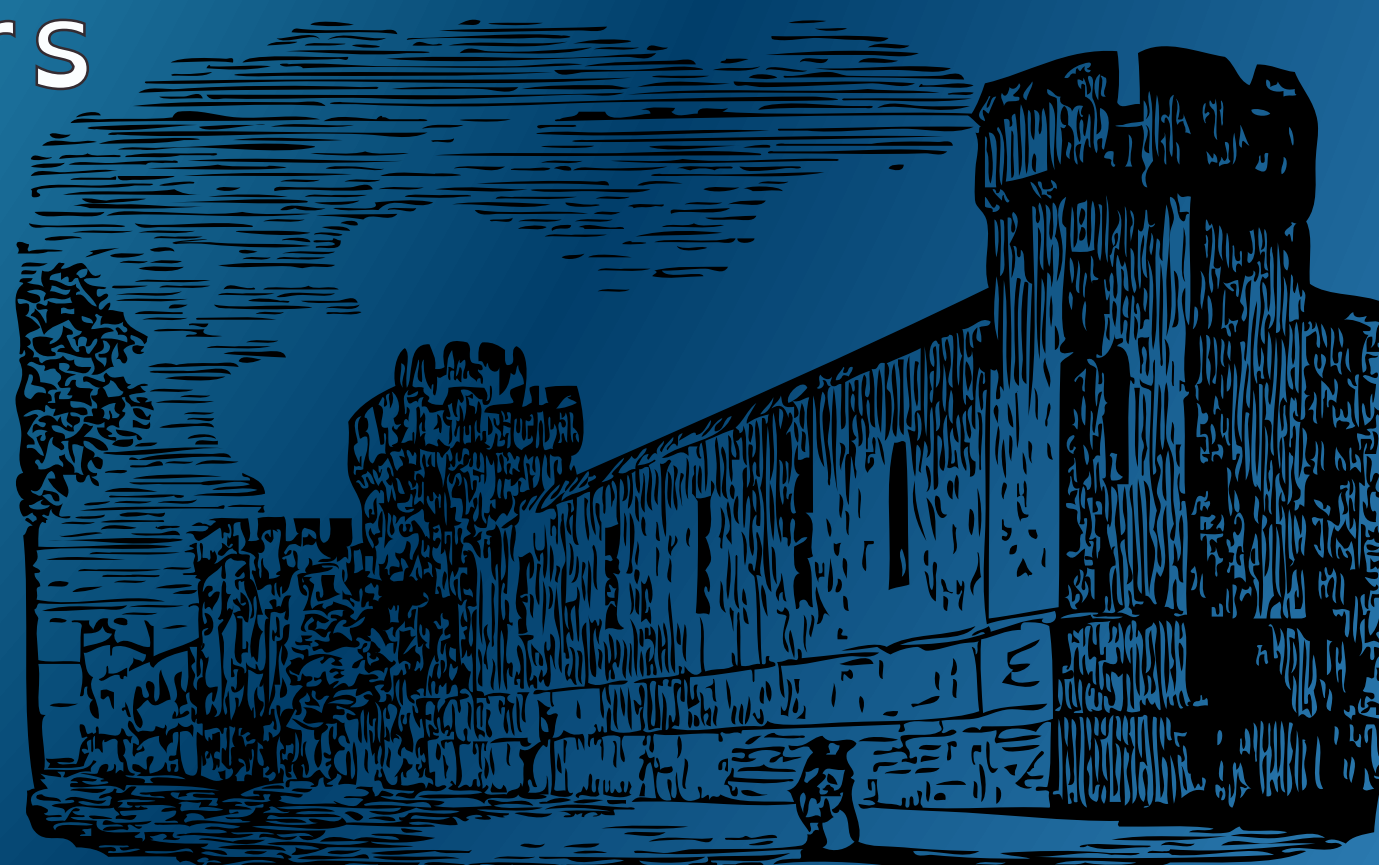
Written by Ardyn_barton
Ph: Google

Hi everyone, I'm Ardyn and I'm your personal virtual tour guide dedicated entirely to the world of cosplay.

First of all, I wanted to thank you for the comments and suggestions I received on the first issue. I decided to accommodate the requests of those who requested more locations in their regions. In particular, I received requests for three regions in particular. And to bring them all together, I decided to address a single type of location that could unite them all. So today I invite you to sit back and embark on a special journey, in which we will explore history and art thanks to the unique backdrop of the Castles.



Always symbols of the architectural majesty of the Medieval Ages, castles are the jewel in the crown of every setting. From fantasy to historical, from steampunk to Victorian; having the walls or towers of such a building behind you always makes a difference in every shot. But not only that, a castle can offer its immense frescoed halls, or its carefully preserved antique furniture to lend to every shot; a combination of qualities and characteristics that can guarantee shots that are always different and complete for every set. Furthermore, it's always a pleasure to shoot in the heart of history, marveling at the many jewels our homeland can offer us.



If you're ready to embark on this adventure, mentally pack your bags as adventurers, wizards, knights, and heroes, because we're attacking four regions. Let's go!

Rocca di Vignola

Located in the province of Modena, about halfway between Modena and Bologna, Emilia Romagna boasts a fortress dating back to the 12th century, perfectly accessible and well-maintained. The Rocca is a mighty quadrangular fortification on multiple levels.



The main elements are:

Three main corner towers; an internal courtyard where the different construction phases and the use of Panaro pebbles and bricks are clearly visible; the Rocchetta, the oldest part of the fortification; Frescoed rooms from the 15th century; the Contrari Chapel; walkways and defensive structures with crenellations and defense systems.

Please remember that for each visit to the fortress, you must reserve an entrance ticket (at a cost of 10 euros) during the opening hours. Friday, Saturday, and Sunday:

from 9:30 am to 1:30 pm and from 3:00 pm to 6:30 pm. You must also notify the facility privately (easily contactable by email: info@roccadivignola.it) of each photo shoot you intend to take, specifying that the photos are amateur ones.



Castello di Sirmione

The Scaligero Castle in Sirmione is one of the most iconic photo locations in Italy. For amateur sessions, a full ticket costs \$10 and can be purchased at Musei Italiani.

The most evocative spots for capturing the architecture include: the Darsena; the inner marina with its characteristic battlements; the patrol paths, offering unique views of the water and the rooftops of the village; and the Mastio Tower, accessible via a steep staircase (approximately 146 steps), offering a 360° view of Lake Garda.



Castle opening hours: Tuesday to Sunday,
8:30 a.m. to 7:15 p.m. (last admission one
hour before closing time). Closed on Mondays.

Contact:

drm-lom.roccascaligera@cultura.gov.it

This marvelous
lakeside fortified
structure is easily
accessible and is
located directly
on Lake Garda in
the province of Brescia!



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Castello di Santa Severa

The Best Spots for Cosplay in the Castle:
The Beach Below the Walls, perfect for characters related to water, pirates (e.g., Pirates of the Caribbean, One Piece), or warriors in lone armor at sunset; The Village Alleys, the stone arches and antique wooden doors are ideal for dark fantasy or historical atmospheres (e.g., The Witcher, Game of Thrones, Assassin's Creed); The Outer Walls, offering a clear view of the sea, excellent for epic poses with capes blowing in the wind.



Directly overlooking the Tyrrhenian Sea in the province of Rome, it is undoubtedly one of the most popular historic destinations for all Cosplayers from Lazio, easily accessible via the connection to the Italian capital.

Summer Hours (June 26 to August 30, 2026):

Tuesday to Sunday: 5:00 PM to 12:00 AM;

Monday: weekly closing day. Contact:

info@castellodisantasevera.it



Our column today has come to an end. Our Italian castles have dominated the show, and I hope they'll provide inspiration for your dream sets.

Please remember to contact the venue management bodies in advance via their respective email addresses. Each location has specific rules to follow. To avoid any issues upon arrival, it's always best to respect the location and those managing it, describing every aspect of the set you have in mind.

DON'T FORGET



What would you like to see in the next issue? Maybe something more urban and modern? Or will we go sci-fi? And above all, which region would you like me to focus on? Comment and tell me your ideas and favorite places to further enrich our Virtual Guide.





BEST OF COLLAB

ALLYXCOS

PH: @PEIPIS.PH

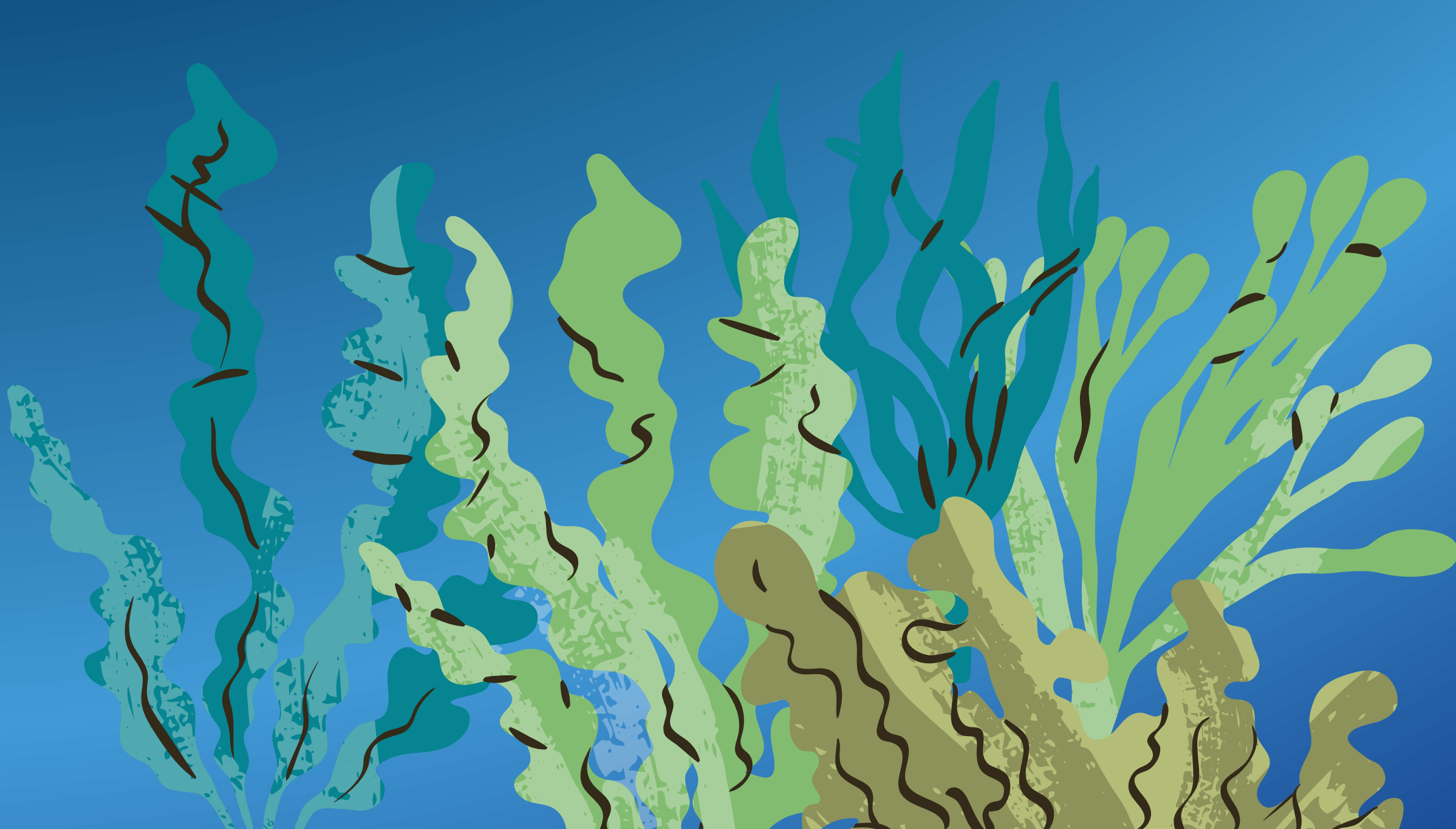
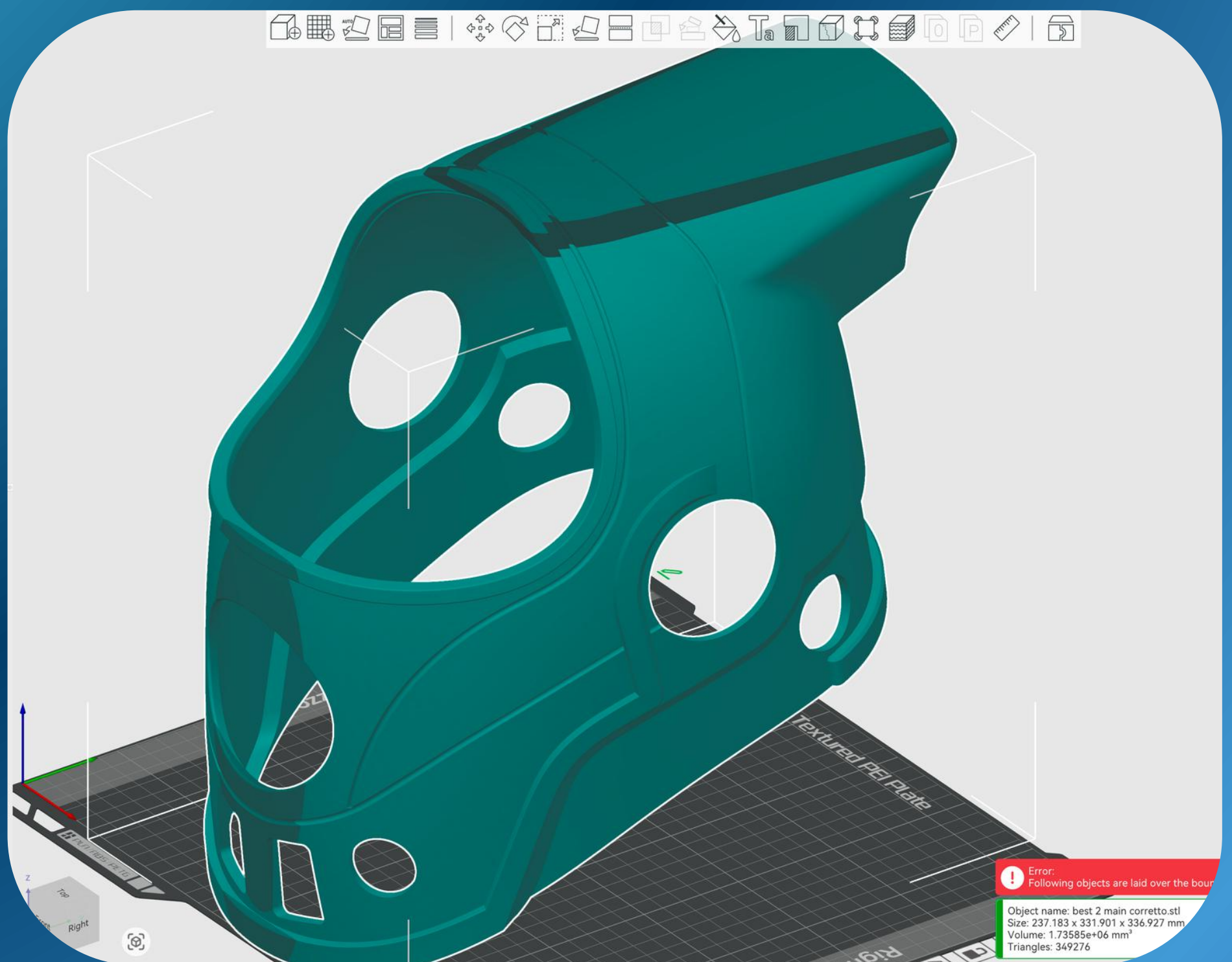


BIG IDEAS, SMALL BUILD PLATES: HOW TO 3D PRINT GIANT OBJECTS PT 1

Written By droid.rust
Ph: mauro_petrolati_mein_bestes_ii

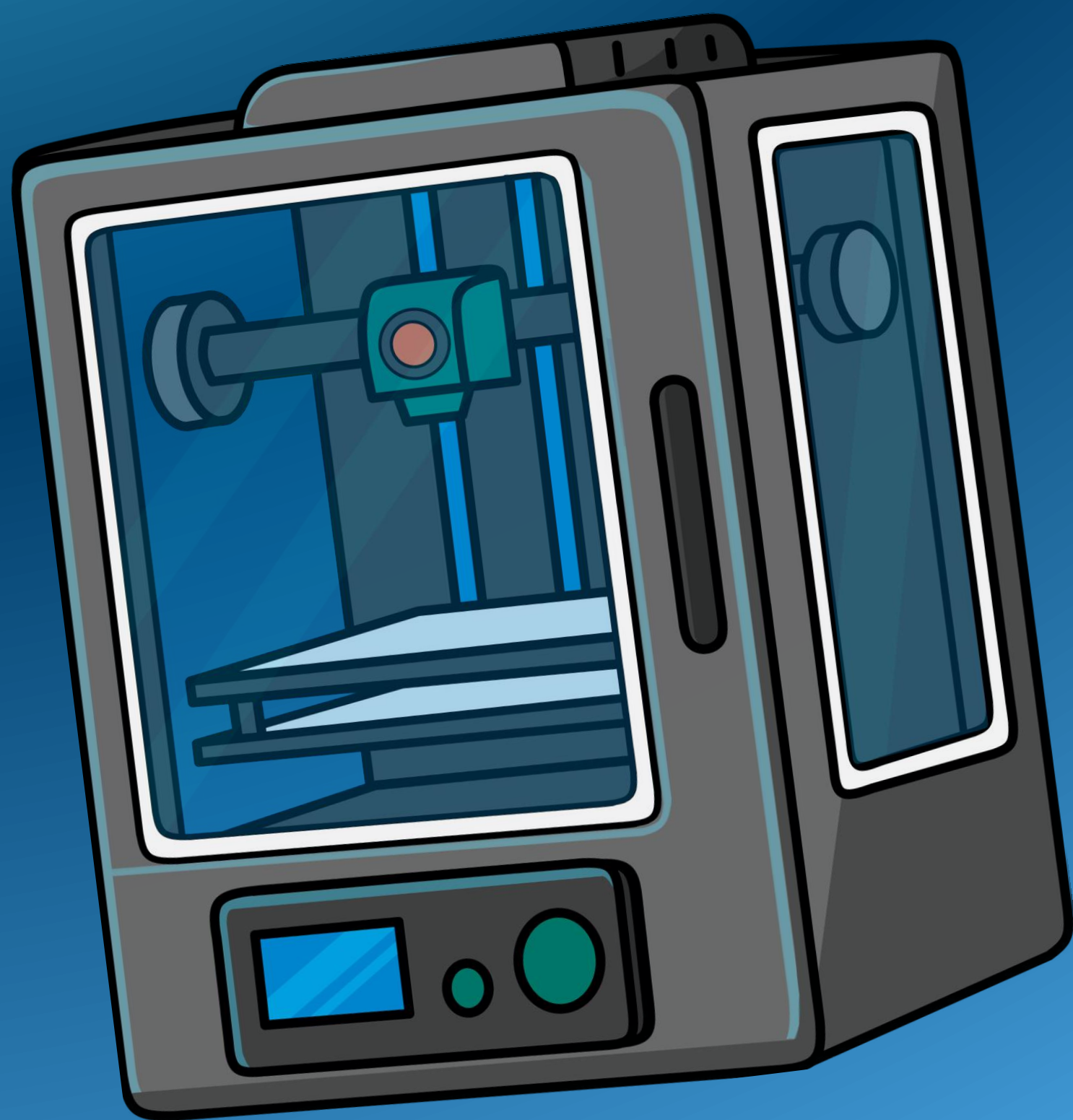
You finally found the perfect 3D model. It's a life-sized knight helmet, or a beautiful 1.5-meter sword. You download the file, drag it into your slicing software, and... reality hits you with a bright red error message: "Model exceeds build volume"

Don't worry! You don't need to spend thousands of dollars on an industrial printer. The solution is simple and cheap: it is called splitting (or segmentation).



In this beginner's guide, we will learn how to take a huge object, "slice" it strategically into smaller pieces, print them separately, and assemble them perfectly. To do this, we will use two of the most popular and powerful software tools right now: Bambu Studio and OrcaSlicer. Why split a model? (Beyond the obvious)

The main reason is space, but there are other great benefits to splitting an object:



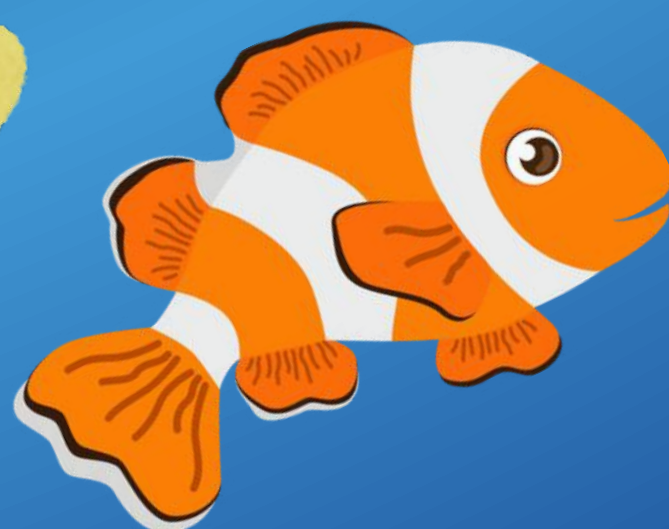
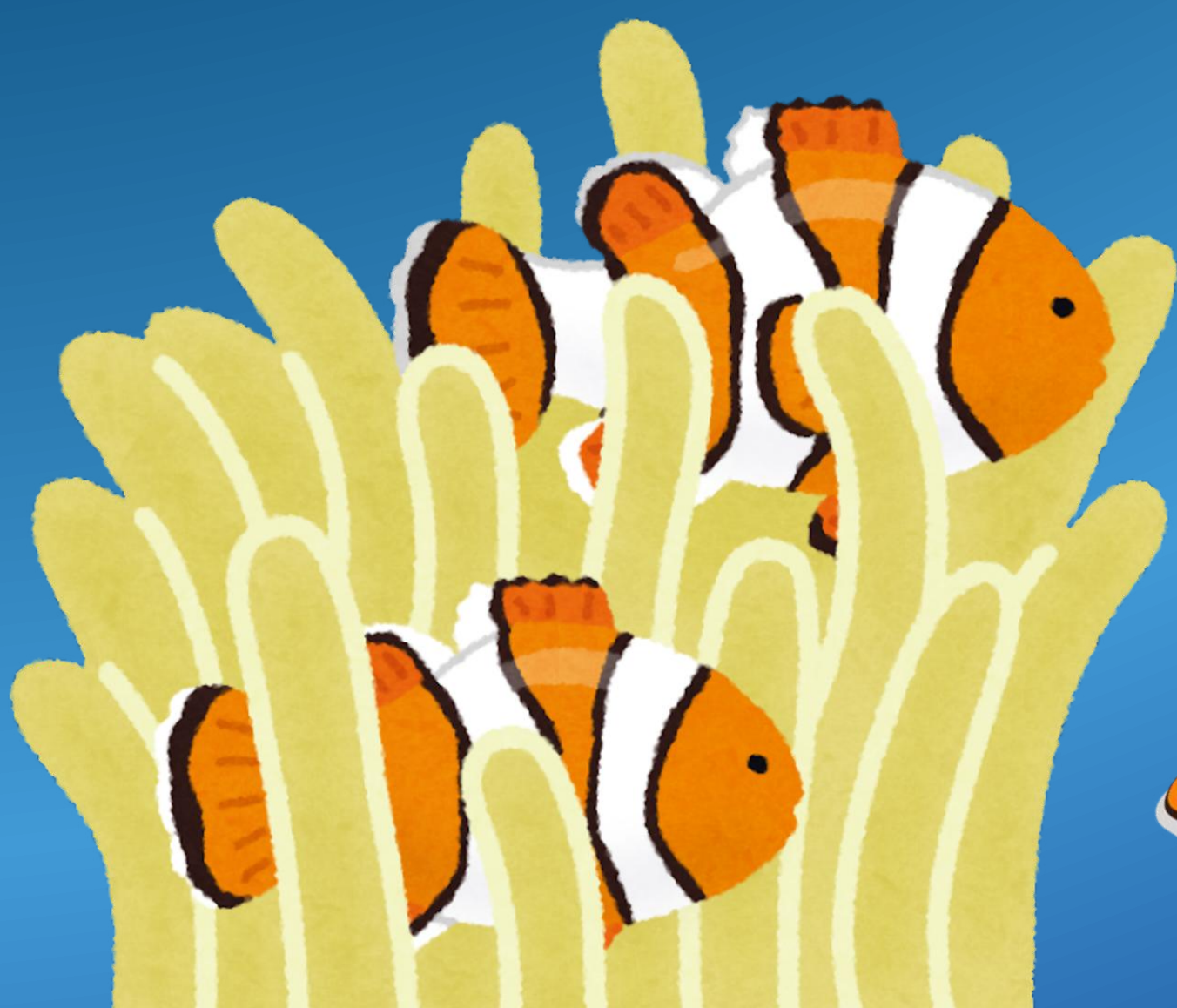
Lower risk of failure: If a 40-hour print fails at 90%, you waste time and a whole roll of filament. If you split the model into 4 parts of 10 hours each, a failure only ruins a quarter of the work.

Fewer supports, cleaner prints: By cutting the object in the right places, you can change the position of the pieces to reduce or eliminate annoying print supports.

This saves material and gives you smoother surfaces.

Easier post-processing: Sanding and painting smaller, manageable pieces is much easier than handling one giant, heavy block.

The Toolbox: Bambu Studio and OrcaSlicer

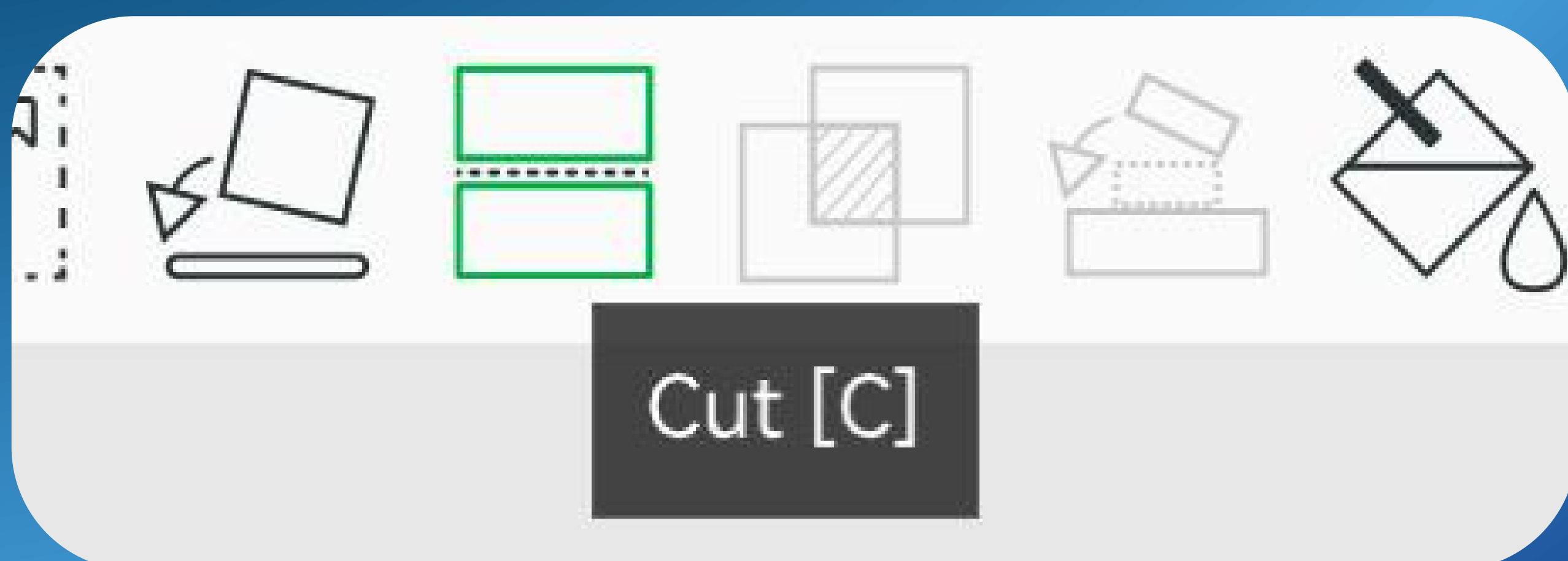


If you own a Bambu Lab printer, you probably already use Bambu Studio. If you have another printer (Creality, Prusa, Anycubic, etc.), you might use OrcaSlicer, which was created directly from Bambu Studio. The good news? The cutting tool interface is almost identical in both programs. So, everything in this guide works for both!

Step-by-Step Guide: Your First Manual Cut
Open your slicer and drag your .STL or .3MF file onto the virtual build plate.

Step 1: Activate the "Cut" Tool

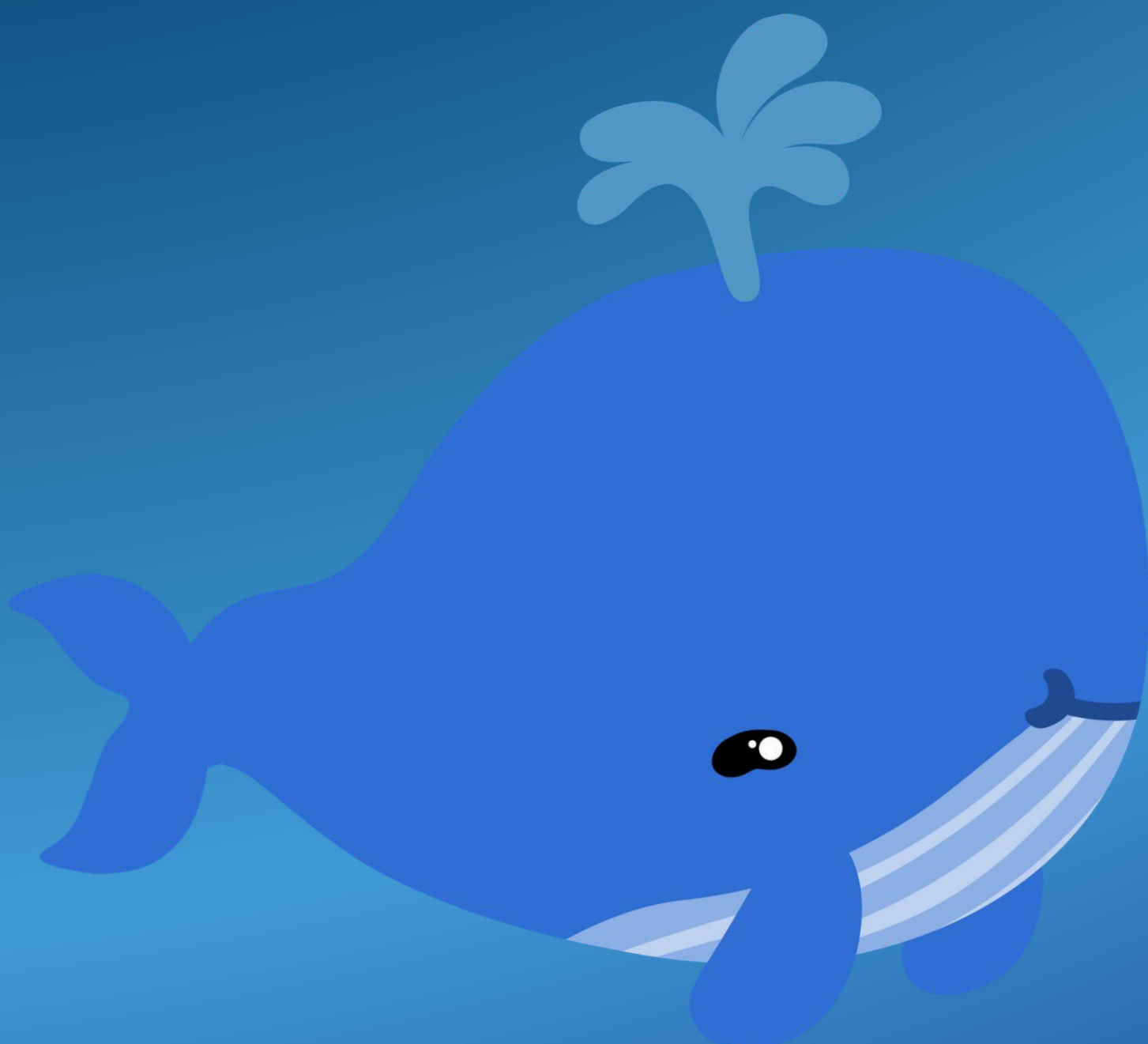
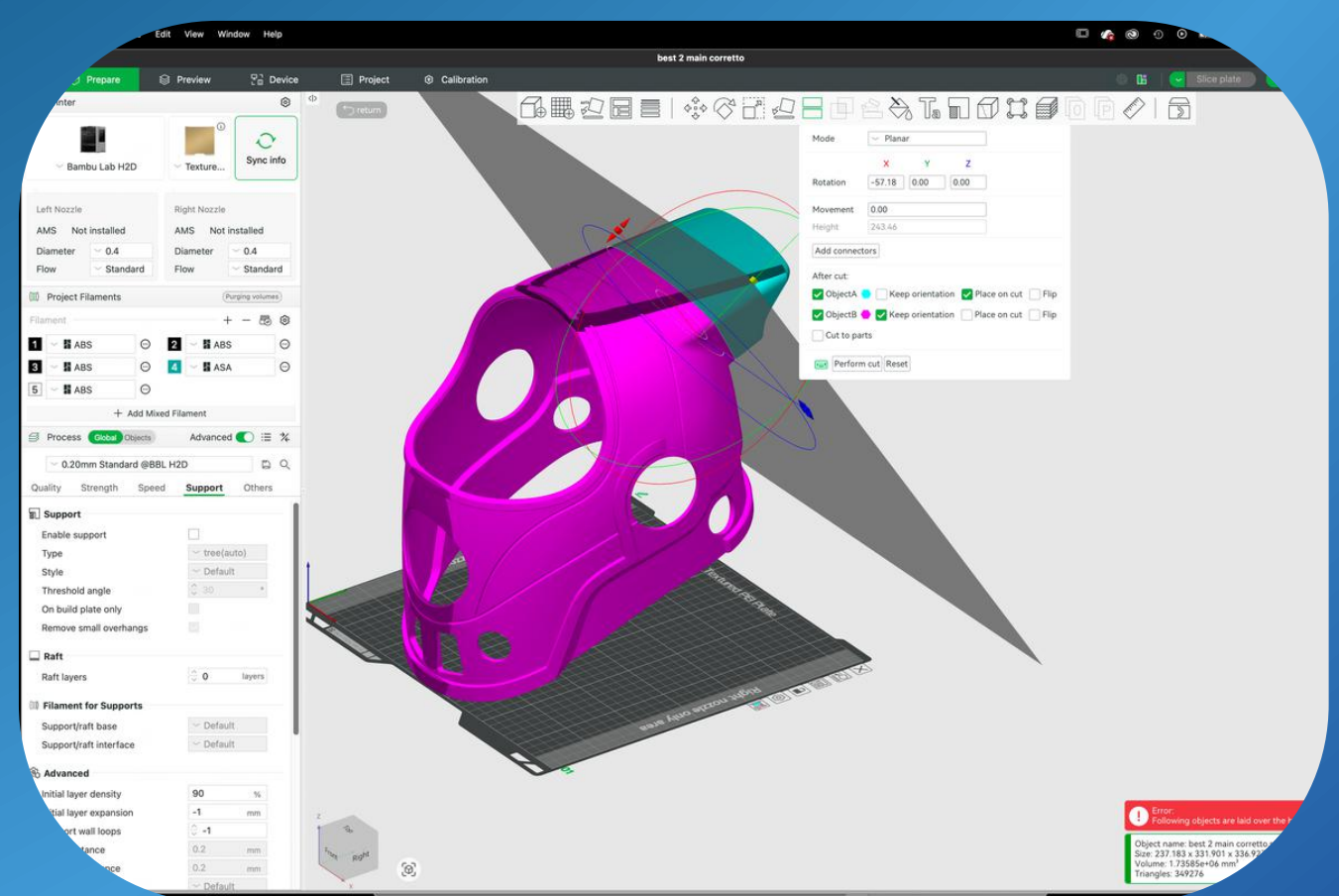
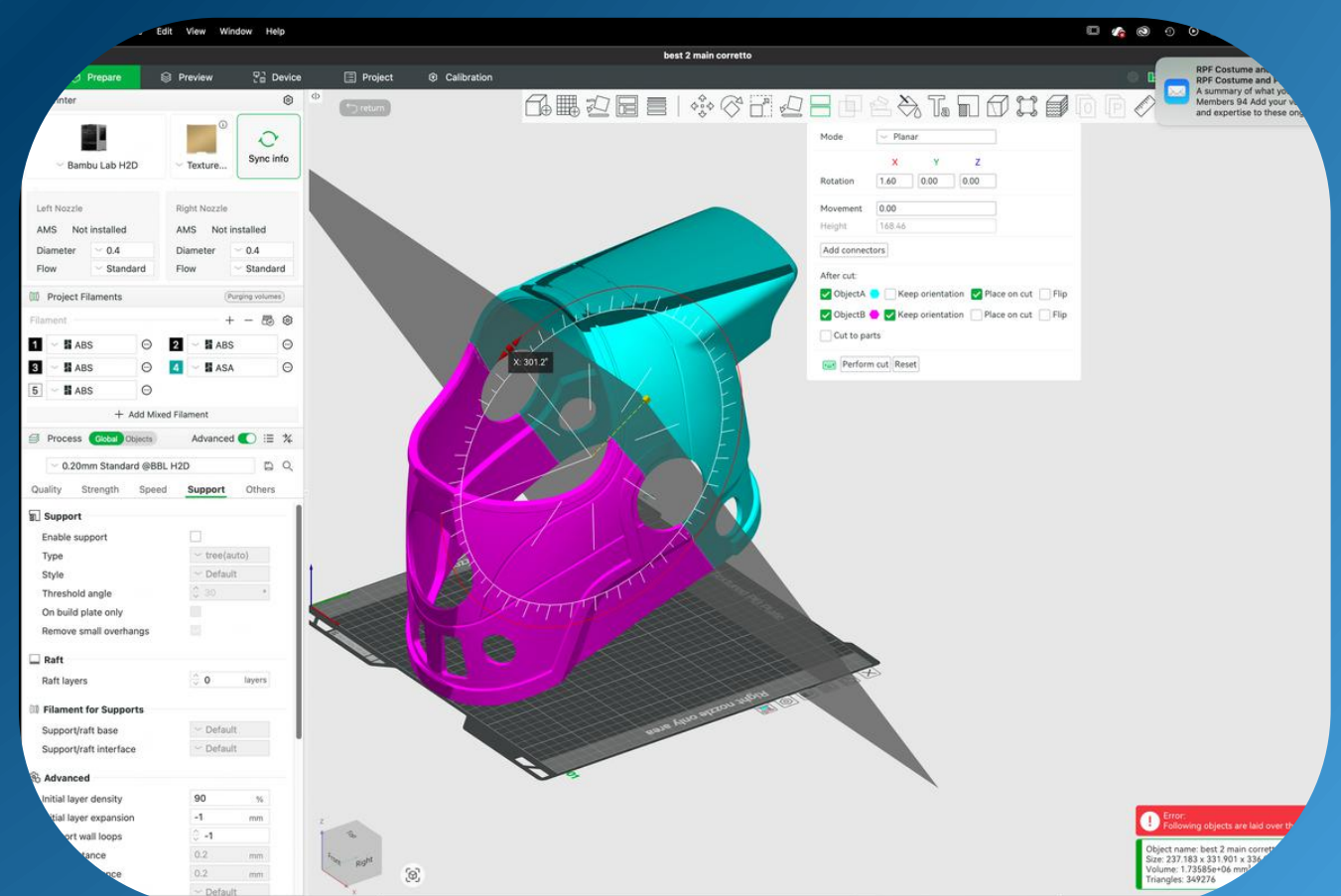
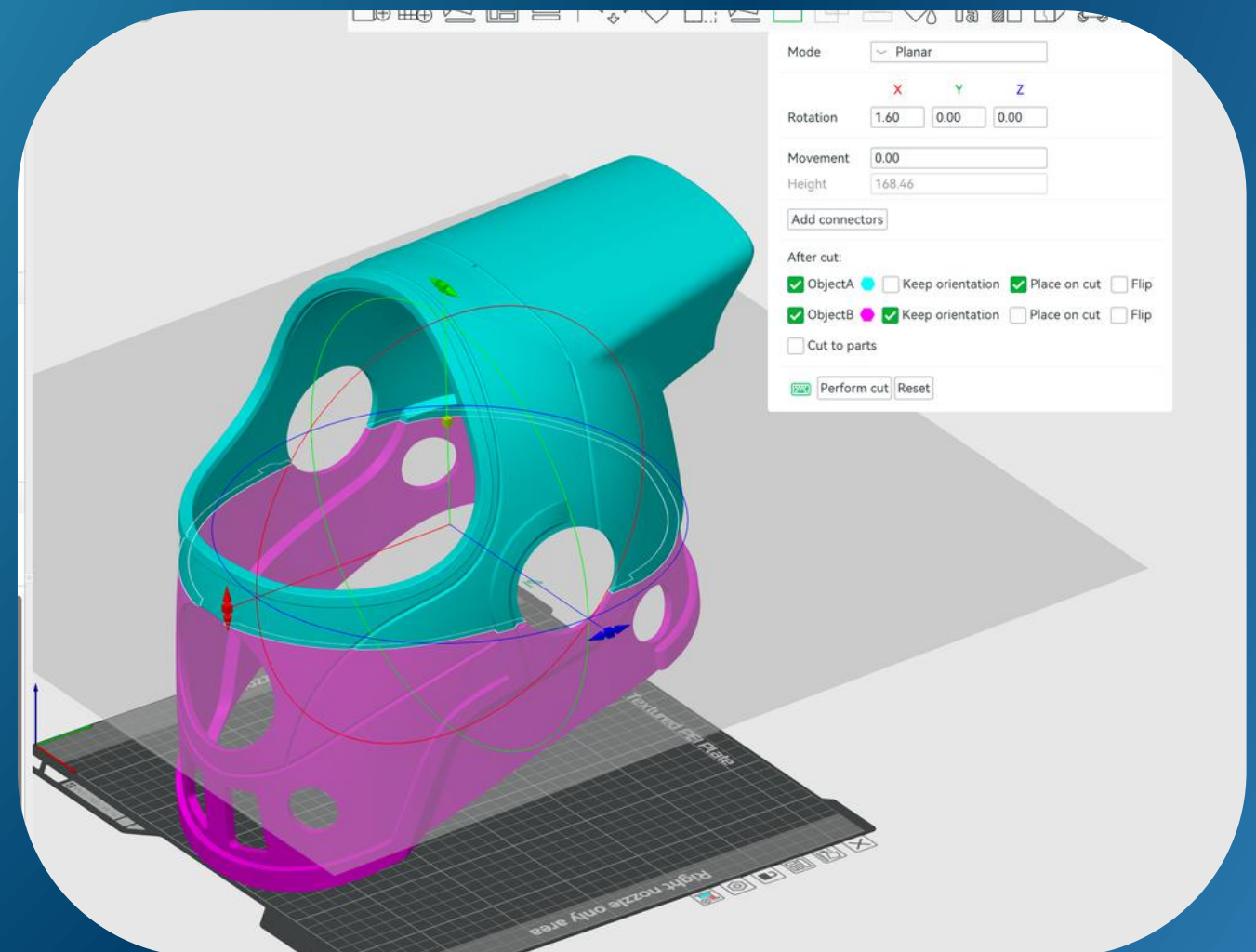
Look at the top toolbar (or on the left, depending on your version). Find the icon that looks like a square split in half by a horizontal line



Step 2: Choose the Cutting Plane

A semi-transparent surface will appear over your model

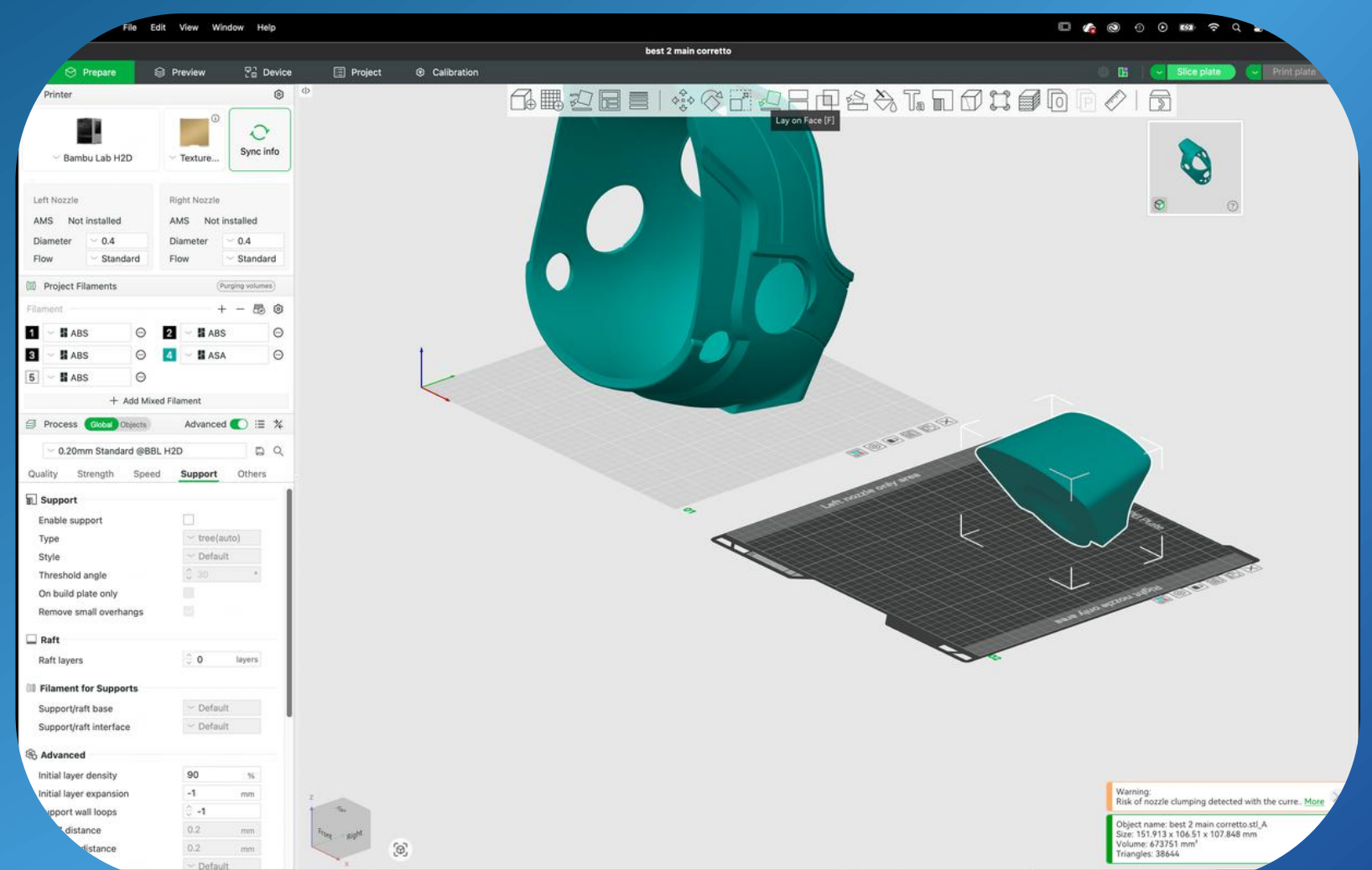
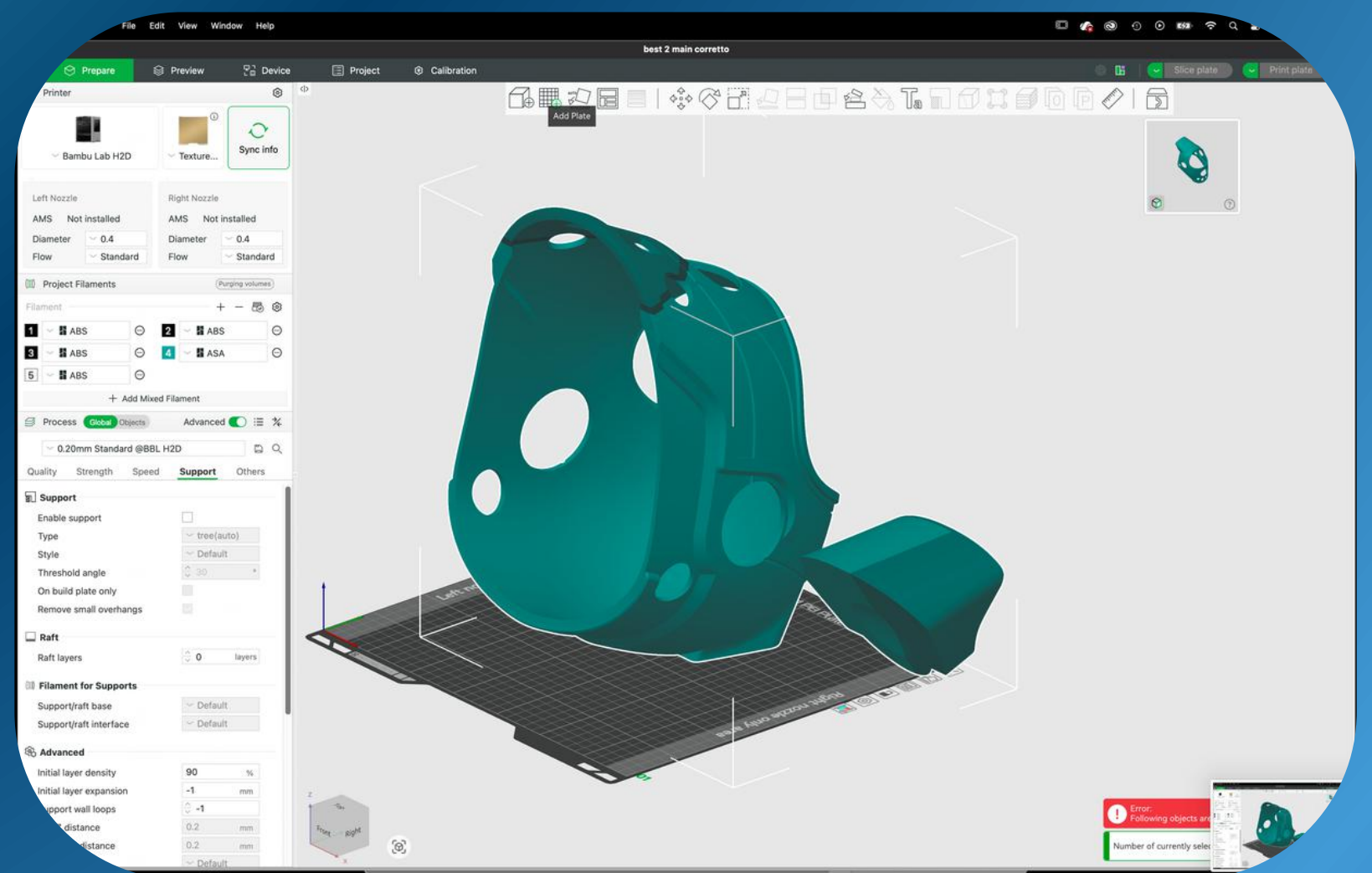
You can move this plane up or down by dragging the yellow square, and rotate it using the red, green, and blue handles. In this example, even though we are using a very large printer, the "fin" of our helmet still falls outside the print volume.



Tip: Try never to cut through complex details (like a statue's face). Choose flat areas or natural geometric lines where it will be easier to hide the seam later.

Step 3: Keep the Orientation

After cutting, the resulting pieces might not face the best direction. Start by adding a new build plate. Once each piece is on a plate, use the Lay on Face command to tell the slicer which side of the model should face down on the bed. Now, just arrange both pieces neatly on their plates and you are ready to print!

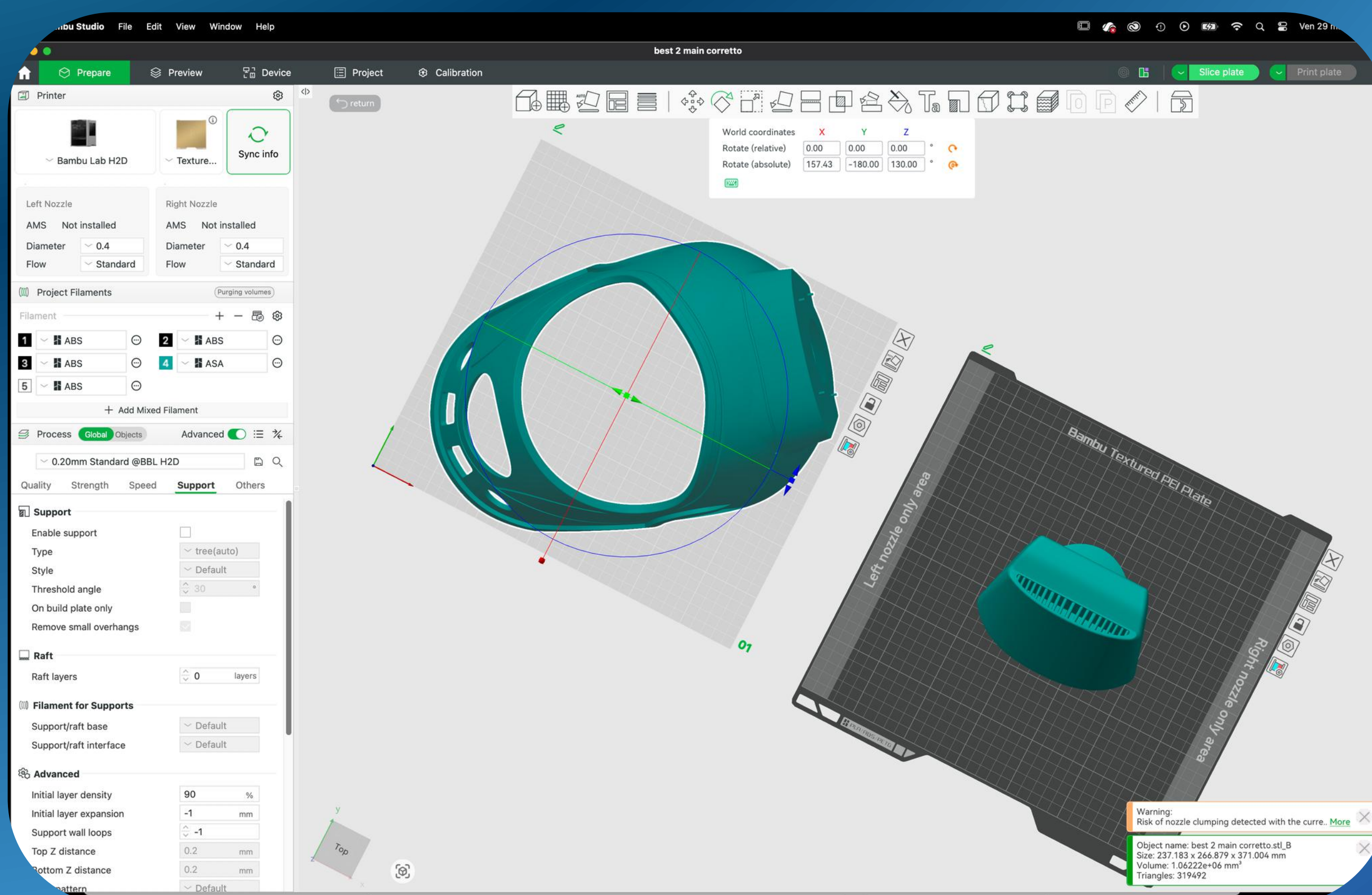




The Secret of the Pros: Connectors (Dovetails and Pins)

If you cut a block in half and try to glue two flat surfaces together, aligning them can be a nightmare and the joint will be weak. Bambu Studio and OrcaSlicer solve this with a magical feature: Connectors (or Pins).

While the cut tool is active, you will see an option called "Add Connector". Click it. A window will open allowing you to choose between different types of joints





Pins (Dowels): The software will create a matching hole in both halves of the model and print a small plastic pin to put inside as a guide.

Dovetails: The two halves will snap together like puzzle pieces. This is a very strong mechanical joint, great for structural parts. However, be careful: this option might not work with every shape. Check your model, and if it doesn't work, use standard pins.



How to place them: Choose the "Pin" option (it is the cleanest and most common). Pick the shape (like a cylinder) and the size. Now, click directly on the semi-transparent cutting plane where you want the alignment pins to go. Place at least two or three, spread apart.

When you click "Perform Cut", the software does all the hard work for you: it hollows out perfect holes in both halves and adds the pins to your build plate. Magic, right?



That's all for today... see you next month for Part 2, packed with plenty more information and tips!



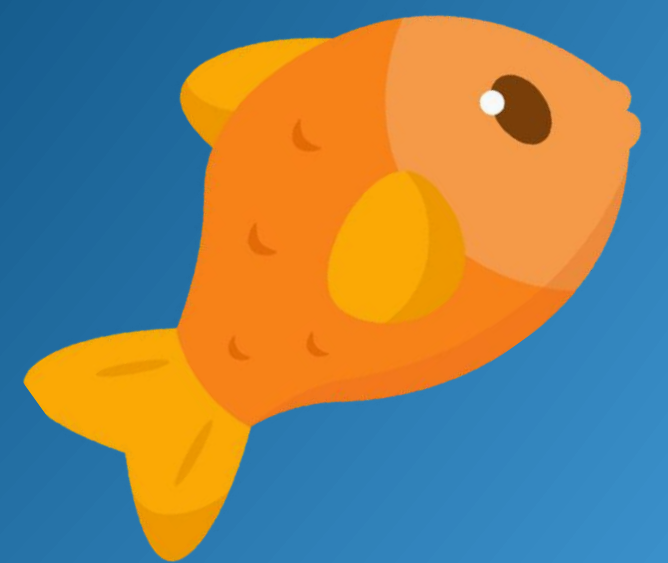


MARANO COMICS: WHEN COSPLAY SPEAKS THE LANGUAGE OF INCLUSION

Written By @ .akirakaaa
Ph: @acchiappasogni

THE BEGINNING OF THE TRIP AND A SURPRISE FROM ROME

The morning started without much turmoil: after all it wasn't my first talk show and stagefright isn't usually my thing. Waiting for me was my trusted nerd interpreter, Luca, with whom I have a splendid relationship of trust and synergy; Through the car trip we talked about everything, but especially about how to coordinate at best for the event. Once we got to our destination, I confess there has been a bit of confusion: we couldn't understand if we were in the right place or if we got lost! Luckily, there was no mistake. Waiting for us at the entrance was my best friend and, to my utter surprise, a wonderful deaf family with their daughter, there straight from Rome just to support me! A touching gesture that filled my heart and spurred me before we even passed the gates.



A HUG FROM THE VIRTUAL COSPLAY FAMILY



As soon as we crossed the entrance of the con, I immediately found my load-bearing pillar: the Virtual Cosplay family. It was great to chat around with the staff and to finally meet in person people that until then I have never had the chance to see, unless across a computer monitor.



I even had the honour to meet the Marano Comics manager, who with extreme precision and availability showed me the con's details and the slot's timestamps. While waiting for my turn, instead of closing off to revise my speech alone, I preferred to enjoy the con and people's love: I chatted in ISL (italian sign language) with the family from Rome and with my interpreter.

Then, to shoo away a tip of sudden anxiety that came from nowhere, I took a stroll through the stands. But we all know, there's only one unbeatable method: recharging our energy! And what's better than a spectacular romagna piadina accompanied by some fresh beer?



BEHIND THE SCENES: THE GEOMETRY OF THE STAGE

After lunch, we moved on to the technical preparations. For a deaf cosplayer, managing the space is everything: I need a 360-degree view of the interpreter's hands to follow the rhythm of the questions.

The stage is a geometric space that must be calibrated down to the millimeter; the convention lights can create

deceptive shadows, and the wrong angle risks making you lose your train of thought especially with cosplay costumes and wigs that restrict peripheral vision. Before going on stage, I set up a small table below it with my business cards and LIS alphabet charts.



LIGHTS, CAMERA, ACTION!

The time had come. When I walked on stage interpreting Kazunari Miyoshi, I said hello to the public raising my hands in the typical sign of applause in ISL. Seeing the entire audience reply warmly replicating the same exact sign was a unique, powerful moment.



During the talk, I made the most of my 4K vision, shifting my gaze between Luca's knowing nods and the audience's expressions: the children's wonder, the photographers' flashes, and the attentive looks of the crowd. A truly immersive way to experience the stage.



LIGHTS, CAMERA, ACTION!



I could sense the look of wonder on the faces of the children in the front row, the flashes of photographers seeking the perfect shot, the audience's videos, and the rapt attention of those following every single line all while never missing my interpreter's knowing nods. It is a way of experiencing the stage that engages the whole self, where every sense is heightened to capture the energy of the fair.



THAT FLAME THAT never RUNS OUT AND THE JAPAN DREAM

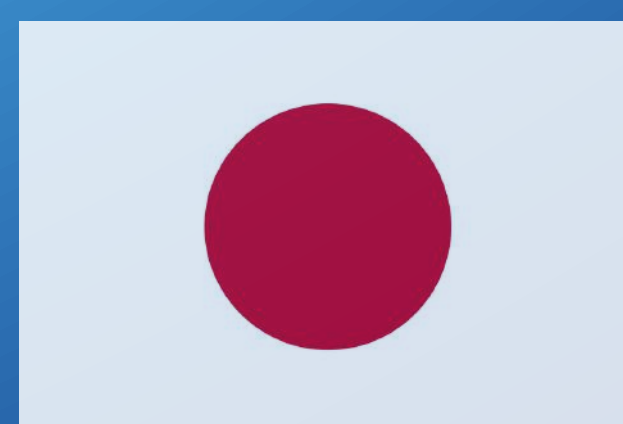
Le domande della conduttrice sono state profonde e stimolanti. Mi ha chiesto cosa mi abbia spinto ad accendere questa "bomba"



...of accessibility which originally emerged after I took part in the Deaf Arts Festival. The answer I gave is simple: it is an inner flame that stays alight despite the myriad daily commitments I juggle balancing a part-time job, swimming training, classes at the Academy of Fine Arts, and hours spent in the workshop styling wigs.

THAT FLAME THAT never RUNS OUT AND THE JAPAN DREAM

Underpinning all of this is the unwavering support of my family. The talk concluded with some lighter, pop-culture-oriented questions. When asked who my favorite character was, I didn't hesitate: Wei Wuxian! We are so alike both in our sunny dispositions and our inner strength. But the best and most unexpected question was about my future: "What would you do if you found yourself in Japan one day?" My eyes lit up at that. I answered without hesitation that I would absolutely say yes, because my biggest dream is to become a 2.5D actress to step onto those incredible stages, acting and bringing Japanese Sign Language (JSL) into the mix alongside hearing actors. But that's not all: my goal is also to bring accessibility and inclusion to international comic conventions as a cosplayer, showing the whole world one major event at a time that passion and art can break down every linguistic and cultural barrier.



KIDS ARE THE FUTURE AND THE STUCK FLAG

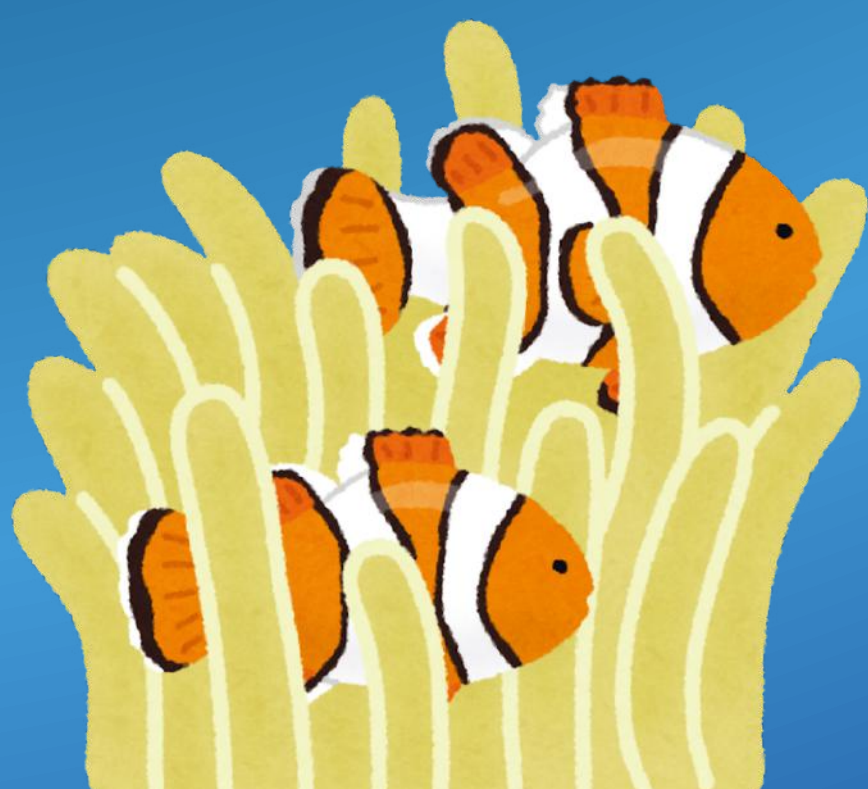
The most touching moment came right after the talk. Seeing so many children approach out of curiosity to pick up the LIS alphabet sheets moved me deeply. One little girl—the daughter of a team member—asked me with wide-eyed wonder how to make a specific sign, and I was thrilled to show her.



After celebrating the milestone with another cold beer, I enjoyed the Cosplay

Contest. We headed home, tired but happy: thanks to the immense effort of my "nerd interpreter," we planted the flag of accessibility at Marano Comics, too.

The next stop on our journey? The massive stage at Bergamo Comicon! Stay tuned—I'll tell you all about it in the next article this August!





BEST OF COLLAB

SASHAHANCOCK.COS
PH: @SAMUEL_LAZUCCA



on STAGE AND THE ART OF THE QUICK CHANGE

Written By gaya_cos.er
Ph: @molinaromauro

ON STAGE AND THE ART OF THE QUICK CHANGE

Who hasn't dreamed of bringing a transformation or a sudden costume change to the stage that leaves everyone speechless? Spoiler: I honestly haven't done it yet, but I'd like to give it a try.

In the world of cosplay, performances require not just acting skills but also costumes that well actually cooperate.

Let's be honest: getting into certain cosplay outfits is a total nightmare without someone to help you.

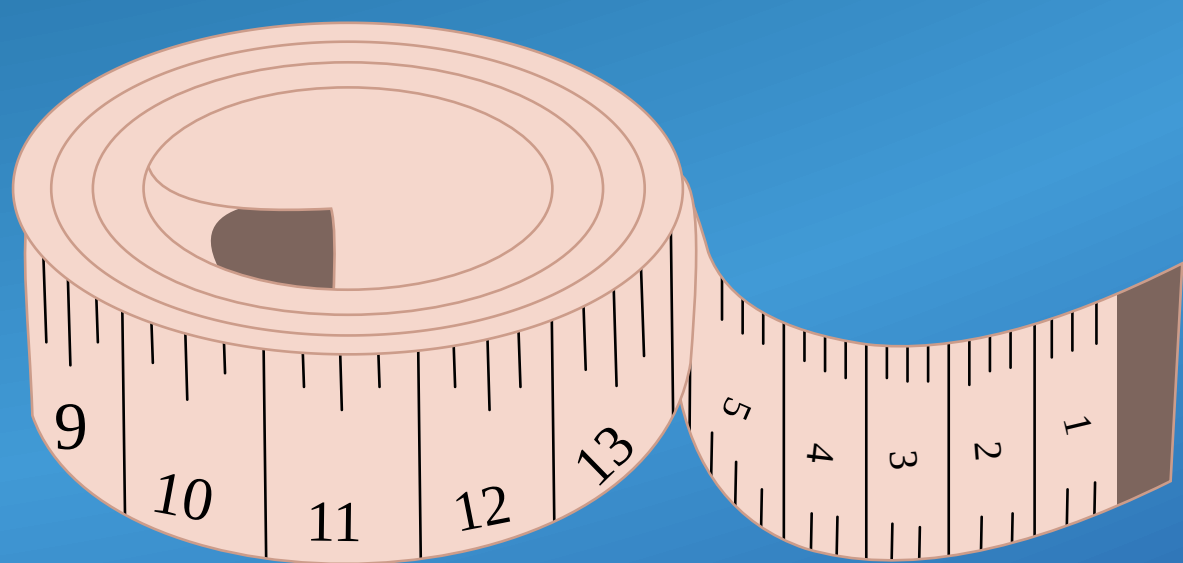
They are complex and layered, full of hidden zippers or ones placed in completely unreachable spots.



It's a minor disaster especially if you're getting dressed by yourself in the convention center restrooms, a changing room, the parking lot, or even your own bedroom before heading out contorting yourself into awkward positions (while praying you don't snap off that detail you spent weeks crafting).



But don't panic; between one trade show and another—and thanks to various collaborations I've picked up a few survival tricks. They might seem trivial at first glance, but I assure you they are absolute game-changers and, unfortunately, they're often overlooked when drafting a pattern.



I am here specifically to help you with this; these techniques come straight from backstage areas and fashion atelier workrooms. We are talking about the famous "quick change."

Often, the secret lies in the illusion creating a secure fastening that looks traditional but is invisible at a glance and easy to undo. Here are two of the most commonly used materials.

The "fake button" trick specifically using Velcro (hook-and-loop tape) is a lifesaver for creating faux fastenings.



The faux-button trick using Velcro (hook-and-loop tape) is a lifesaver for creating mock fastenings. It is incredibly easy to use, though slightly trickier to sew, as the thread can keep snapping or the machine might skip stitches. A key tip is to avoid self-adhesive Velcro if you plan to machine-sew it; the glue will gum up the needle and jam the machine. Always choose the sew-on variety.

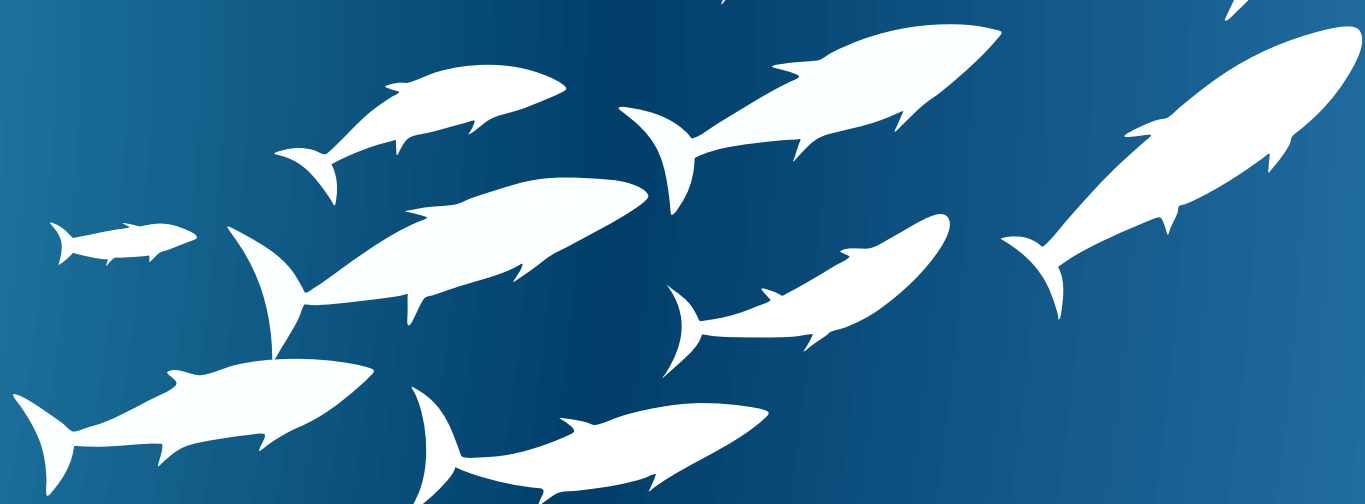
For a neat finish, ideally you should use a strong polyester thread (e.g., size 30 topstitching thread) or nylon... although, I admit, out of laziness I literally use the first thread I find at home.



However, Velcro can also be a problem, as it damages delicate fabrics like tulle, satin, or Lycra. A seasoned tip is to always sew the "soft" side of the Velcro onto the part of the garment that touches your skin or the delicate fabrics underneath, and to use the "rough" side (the one with the scratchy hooks) on the top flap the part you will be pulling away from your body. This way, when the costume is open, you won't risk snagging and ruining the underlying layers.



The second is the power of the webbing the snap fasteners.



Another option especially if you want to avoid the sound of ripping fabric on stage is using snap fasteners (made of plastic or metal). The trick here is to use snap tape, which comes with the snaps already attached at regular intervals.



They are available in plastic (very lightweight, perfect for thin, light fabrics) and metal (for heavy fabrics or coats). By sewing this strip along the opening of your costume (for example, along the side seams of trousers, under the armpits, or down the back), a single decisive movement is all it takes to open the entire outfit in two seconds.



Just be sure to thoroughly reinforce the stitching on the webbing. Ideally, you should iron a narrow strip of fusible interfacing onto the back of the fabric before sewing it on, to give it some structure. Otherwise, if you pull too hard, you risk tearing the fabric itself or the whole dress right off... unless, of course, that's exactly what you intended. In that case, go right ahead.

Good artists copy, great artists steal.

Pablo Picasso

From your
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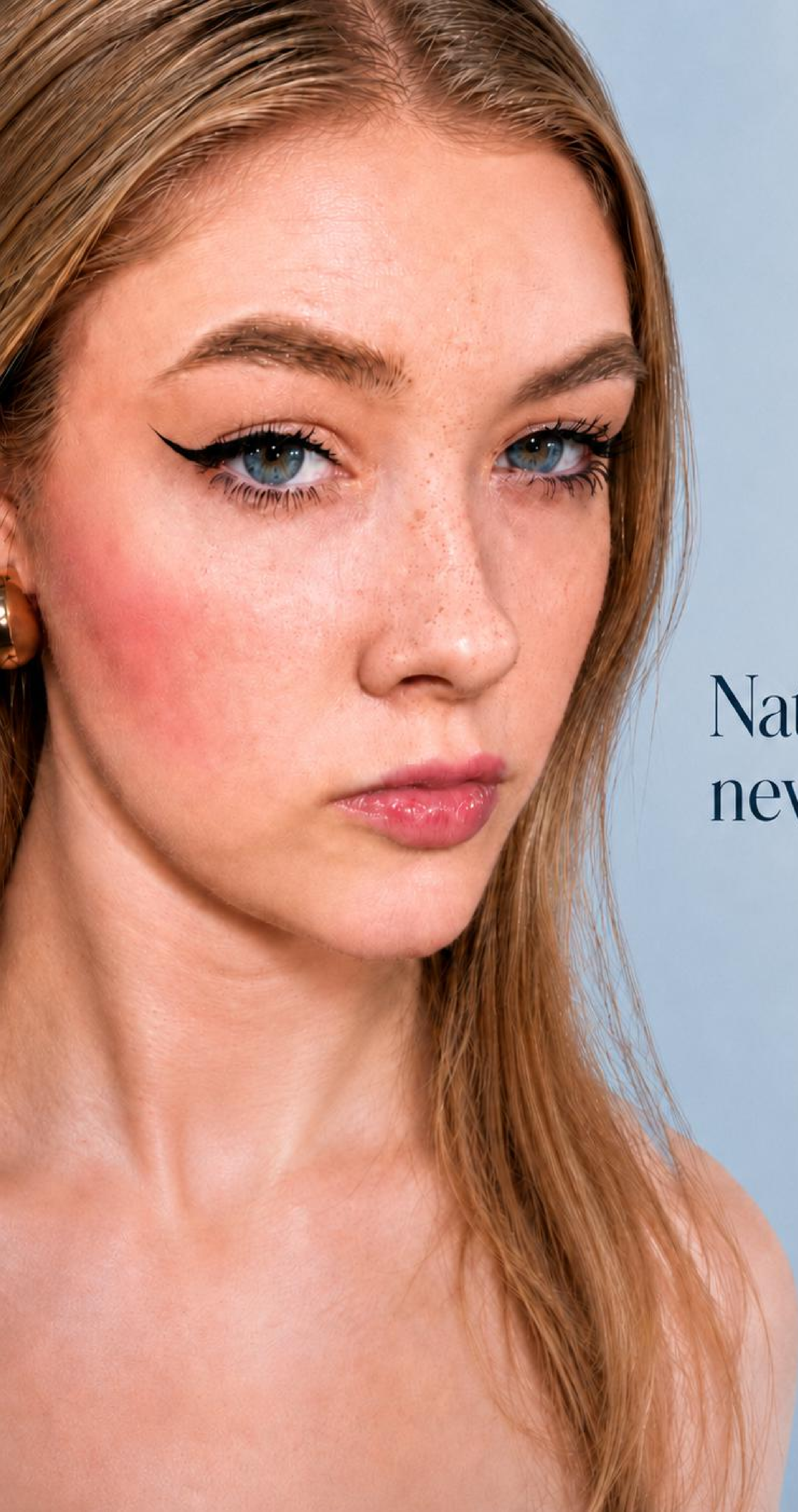
SACADRANCA Recommends ep 2

Written By Sacadranca
Cosplayer: jey.cosplayPh: @serena_bertr

SACADRANCA Recommends ep 2

Here is a brand-new feature! Every month, our sponsor Sacadranca will select a few recommended items just for you! There will be plenty of great finds—and above all, don't forget the discount code exclusively for our community! By using the code VIRTUALFAM10, you can get 10% off all products that aren't already on sale. We hope this comes in handy for your future purchases. But now, without further ado, here are this month's recommended products!

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SUMMER 2026

Natural summer,
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LESS IS MORE

The Best-Selling Models

Cleopatra & Gemini

Blue Lenses



Cleopatra Blue



Cleopatra Sky Blue



Gemini Light Blue



Gemini Ash Blue

Brown Lenses



Cleopatra Hazel



Gemini Hazel

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Cleopatra Green



Cleopatra Lime



Gemini Green

Gray Lenses



Cleopatra Gray



Cleopatra N Gray



Gemini Gray



BEST OF COLLAB

ALESSLOBBY

PH: @SONDERSOLUTION.PH



INTERVIEW WITH VIRTUAL ALLEY

Written By Dilan Pierro
Ph: design.of.baja

1. Virtual Alley was founded with the aim of giving space and visibility to illustrators and artists. How did the idea for the community come about, and what need did you want to address?

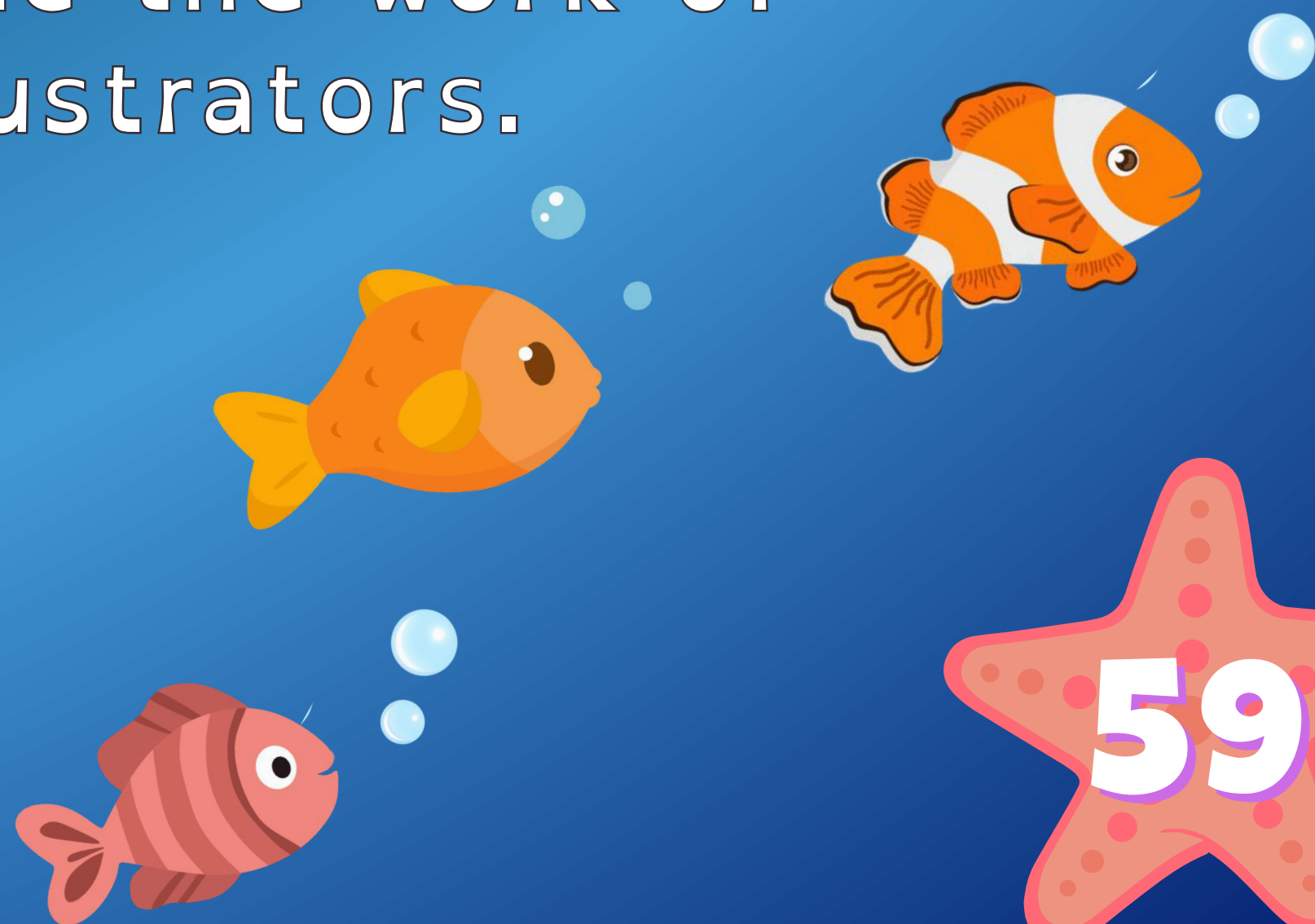
We are both illustrators as well as cosplayers, and since both are truly immense passions for us, we decided to provide a platform for others who share not only a love for cosplay but also a passion for art in all its forms.



2. As illustrators and founders, what are the most common challenges you see among emerging artists, and how does Virtual Alley seek to provide them with concrete help?



The main challenges an independent artist faces based also on our own personal experience are, first and foremost, getting noticed and establishing a name and identity within the art world. Of course, everyone has their own limitations, but if a helping hand is needed, we as founders are always ready to assist and, above all, to elevate the work of each of our fantastic illustrators.

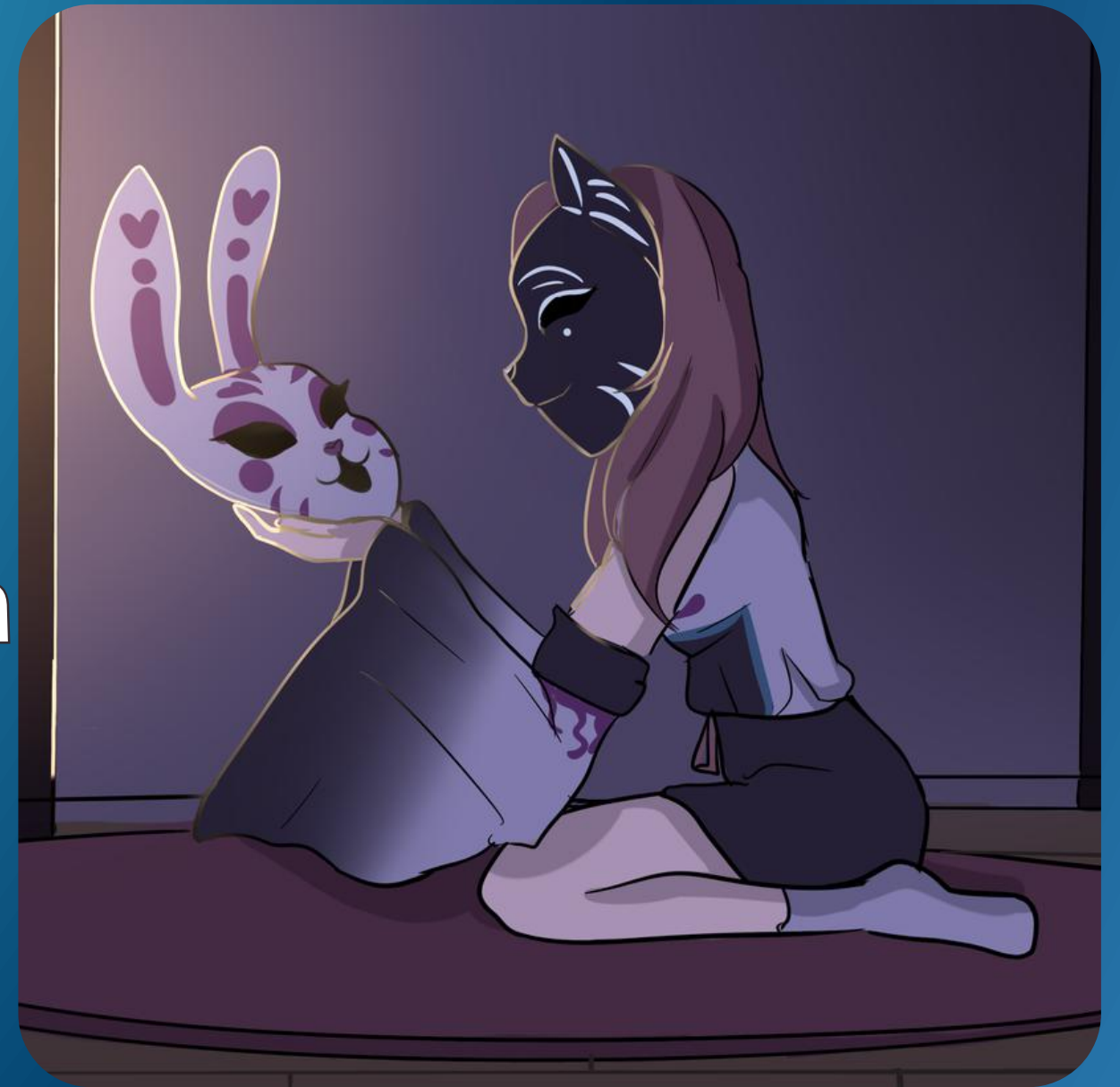


3. What goals have you set for the future of the community? Are there any projects, collaborations, or initiatives you would like to carry out in the coming months?

Absolutely! There are so many ideas we'd like to implement in our community ranging from small-scale initiatives to continuing to drive momentum for our beloved Hikaru project and we are currently at the start of this wonderful journey, eagerly awaiting some major updates.



4. Among your projects is Hikaru, an animated short film that addresses important social issues. The first episode dealt with social anxiety and the need for acceptance via social media: how did this project come about, and what messages did you want to convey to the audience?



The project stems from the idea of showing that the world of cosplay isn't always all sunshine and rainbows, and demonstrating that an animation project can reach not only young people and adult cosplayers but also children;



in doing so, it raises awareness about highly significant issues such as the social anxiety we addressed in the first episode. Our short film has been screened at major conventions across Italy, and we are proud that a project into which we've poured our hearts and souls resonates with so many people.



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SOCIAL MEDIA**

5. If you were to imagine Virtual Alley five years from now, what would you like it to have become, and what impact would you like to have made on the artistic landscape and among the creatives who are part of it?

When I think about Virtual Alley five years from now, I picture a massive showcase filled with artists of all kinds each with their own unique style and way of adding color making the space ever-larger and more vibrant, while giving a platform to those who feel they don't have one. Here's hoping people love our project and that it continues to grow into something truly tangible perhaps even taking it to a trade fair with, who knows, maybe some merchandise to sell.

(Yours, Saky) ☀



If I were to picture Virtual Alley five years from now, I see thousands of artists who found their space thanks to us artists who made it because we were there for them during their early days and helped them grow. We'd love to find a way to organize our own "alley" event that includes everyone in the community and beyond a major showcase where our artists can display all their work. (Your Fairy Godmother) 🧚





VIRTUAL JUMP

Written By Virtual Jump & raamdeadman
Ph: ymir_cosplay_

Wired **BODIES.**

Networked **GHOSTS.**

2026年7月7日

カンテレ・フジテレビ系全国ネット 毎週火曜 11:00~
“火アニバル!!” 枠にて放送開始

新時代の
サイバーパンクアクション
始動



攻殻機動隊

THE GHOST IN THE SHELL

原作: 士郎正宗「攻殻機動隊」(講談社KCデラックス) 監修: モコちゃん シリーズ構成: 岸城 塔 キャラクターデザイン・総作画監督: 半田修平 音楽監督: 片野坂恵美 美術監督: 増山 修 色彩設計: 橋本 賢 編集: 伊藤ひかり 編集: 廣瀬清志 監製: 丹下雄二 監製: 八十正太 脚本: 太田泰明
キャラクターデザイン: 岩崎太整 監製: 小西 遼 YUKI KANESAKA アニメーション制作: サイエンスSARU 制作: THE GHOST IN THE SHELL COMMITTEE
Title Logo Designed by Hajime Sorayama

BANDAI NAMCO



KODANSHA

Anime of the
month
LUGLIO 2026

Written By Virtual Jump & raamdeadman

ANIME OF THE MONTH

THE GHOST IN THE SHELL

Studio: Science SARU

Release date: 7th July 2026

Number of episodes: 12 (first batch)



It's useless to beat around the bush: the return of the major Motoko Kusanagi is the pop event of the year. But forget the philosophical coldness of the 1995 cult movie. Science SARU studio took Masamune Shirow's original manga and mixed it with his unique visual style: fluid, psychedelic and outside the box.

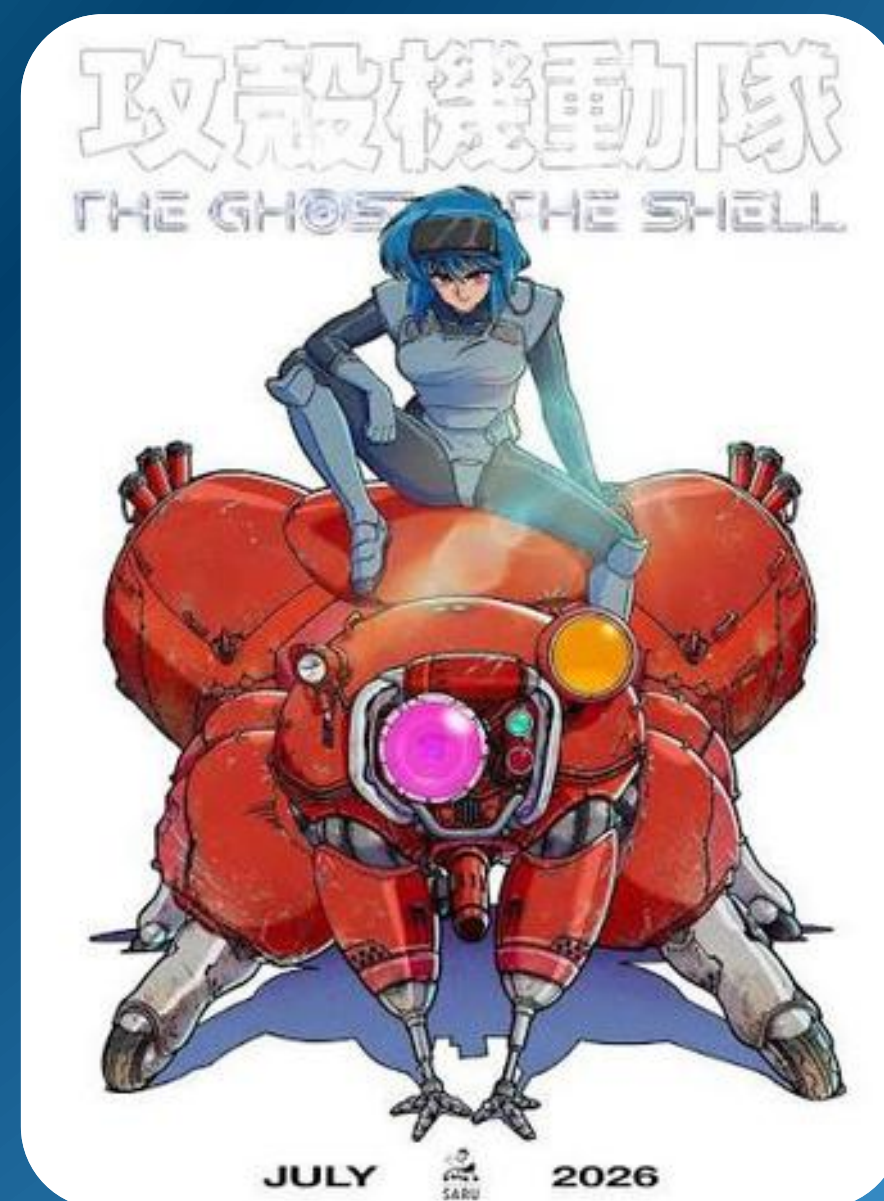


ANIME OF THE MONTH

THE GHOST IN THE SHELL

The result is a dynamic, tech-punk and visually shocking series. It's not simply a nostalgic tribute, but a fresh reinterpretation that unites modern animation's cutting edge to very current topics about man-machine fusion.

If you have to choose just one series to watch this month, this is the one.





PEARL OF THE month JULY 2026

Written By Jump & raamdeadman

PEARL OF THE MONTH DAEMONS OF THE SHADOW REALM

Studio: Bones

Release date: 4th April 2026 (in development)

Number of episodes: 12

While the big audience is being distracted by the summer starting packs, there's a series that began in Spring that is showing a strong writing without being too loud on socials.



We're talking about Demons of the Shadow Realm, adaptation of the new Hiromu Arakawa manga (yes, the legendary author of Full Metal Alchemist), masterfully animated by Studio Bones.

PEARL OF THE MONTH DAEMONS OF THE SHADOW REALM

The story of the twins Yuru and Asa, separated by fate and thrown into a war between summoners and supernatural creatures (Tsugai), unfortunately suffers the weight of being compared with the author's past.



And it's a shame, because the world-building is exceptional, the fightings are clever and the moral complexity will have you glued to the screen. Stop ignoring it: start watching it on Crunchyroll before it ends.



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THANKS

JULY EDITORIAL 2026

Edited by Mr.Comics_cosplay

CONVENTION OF THE MONTH JULY 2026

A Cura di Virtualcosplay_

COSPLAY AND PSYCHOLOGY

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Edited by Ardyn_barton

BIG IDEAS, SMALL BUILD PLATES: HOW TO 3D PRINT GIANT OBJECTS PT 1

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MARANO COMICS: WHEN COSPLAY SPEAKS THE LANGUAGE OF INCLUSION

Edited by _.akirakaaa

ON STAGE AND THE ART OF THE QUICK CHANGE

Edited by gaya_cos.er

SACADRANCA RECOMMENDS EP 2

Edited by Sacadranca

INTERVIEW WITH VIRTUAL ALLEY

Edited by Dilan Pierro

VIRTUAL JUMP

Edited by Virtual Jump & SquiddyLaBionda

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Thanks!

Virtual Cosplay Magazine is a monthly supplement of Prismag, a registered news publication recognized by the Court of Rome (No. 180/2017).



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