

Anger



The emotion of anger is very easy to spot on a character's face. Here are the changes to the basic neutral, emotionless face.

Eyes: The eye should be angled downward slightly, and the iris should touch both top and bottom. The bottom lid should have a prominent line to indicate intensity. The eyebrow should sweep towards the top lid as it approaches the nose. Depending on the angle of the brow, your level of anger will increase. A slight angle indicates mild anger, a steep angle (such as 30 to 45 degrees) indicates intense anger.

Nose: The nostrils flare out slightly, causing the nose to appear wider. The position of the tip of the nose rises slightly from the neutral position, as the action of clenched teeth causes the cheeks to tighten and pull the muscles upwards.

Mouth: An angry mouth is drawn with a curled top lip and a curled bottom lip that is a bit longer, like a smile. These curves are connected with two angled lines to complete the opening. The top and bottom rows of teeth are bared and, depending on the level of anger, can be clenched or left open.

Brow: The forehead and brow are furrowed, with crease marks indicating strain.

Cheeks: With the mouth open and teeth clenched, the cheek muscles tighten and pull upward, creating a definite crease from the wing of the nose.



Disgust

Similar to anger, disgust causes the face to contort slightly but retain the same intense level of discomfort.

Eyes: The eye should be built almost in the same manner as an angry eye, but the crease in the lower eyelid should connect with the bottom part of the eye. This will make the character appear to be uncomfortable and wincing. The eyebrow should be raised slightly to indicate a slight amount of surprise.

Nose: The position of the nose should rise slightly, as a disgusted face will wrinkle slightly and cause the nose to turn upward.

Mouth: A disgusted mouth is drawn like an exaggerated frown. The mouth should be open slightly with the top row of teeth showing, or you can use a silhouette of the character's tongue. The bottom lip should be curled upwards, as if the character was saying "EWW!" Finally, a crease for the chin should be made to indicate additional face wrinkling.

Brow: In order to indicate the intensity of the disgust, the furrowed brow should resemble that of an angry person.

Cheeks: The cheek muscles are pulled back even further in a disgusted face, as if the person is trying to back away from the confronted disgust. The crease lines extending from the nose should be sharper and at right angles or a hook shape.



Fear

Fear is an easy emotion to convey, similar to anger. Depending on the level of intensity in your facial features, you can go from a slightly spooked character to one who is extremely terrified.

Eyes: A character experiencing the emotion of fear often appears with wide eyes. Draw your eyes larger than normal in height, and center your iris and pupil in the space between the lids. Add a crease on the bottom lid that is in a frown shape to indicate intensity. The eyebrows should be slightly curved, but the angle should be reduced to less than what the angry example shows. Make sure the eyebrow touches the top eyelid. For increased terror, shrink the size of the pupil in the eye.

Nose: The nose should be positioned in a neutral position, as the cheek muscles are pulling downward. The nostrils are at regular size.

Mouth: The mouth shape should be drawn like an oversized frown. The mouth needs to be open, in order to convey a sense of shock. The bottom lip should curl upwards, and can even be drawn with slight waves to show quivering.

Brow: The furrows in the brow are only slightly curved, but there are more of them and they are closer together. This shows worry and concern and adds to the intensity of the emotion.

Cheeks: The crease that extends from the nose should curl downwards at a steeper angle, since the open mouth and jaw are pulling these muscles in that direction.



Sadness

Sadness is a mixture of components from an angry face. The major differences appear in the eyes. The level of intensity is the same.

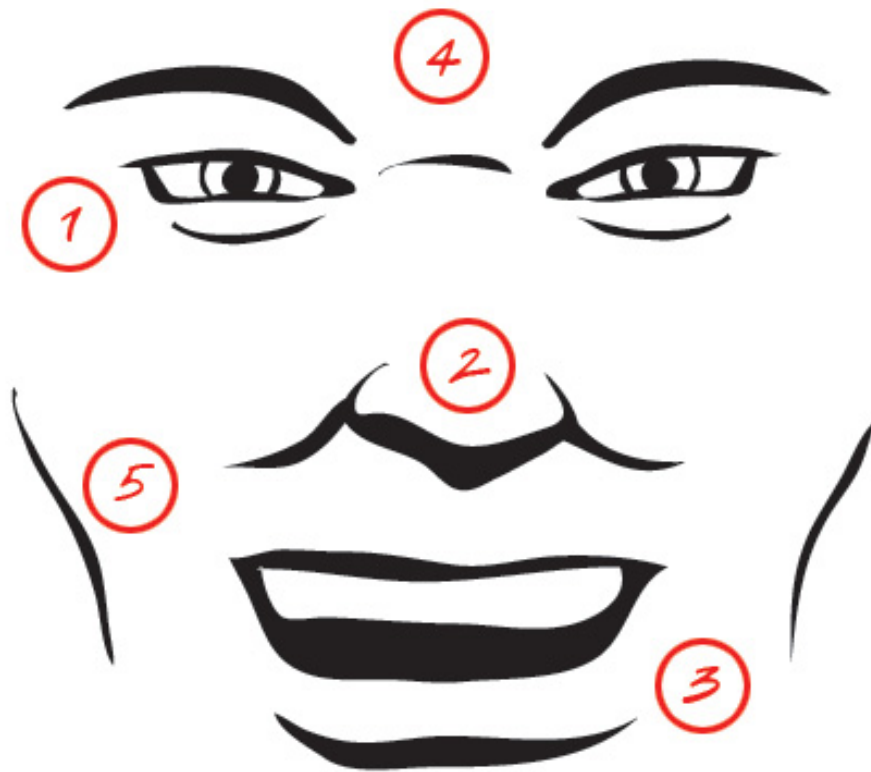
Eyes: The eyes in a sad face should be shut. Depending on the level of sadness, you can have them shut tightly, causing wrinkles, or just closed. In this example, you can see three lines indicated a tightly shut eye. All three lines are curved with the center facing downwards. The three lines connect at one point. The bottom crease is the top part of the cheek, the middle line is the bottom lid crease, and the top line is the top lid and lashes of the eye. The eyebrow should be curved slightly, and angled, not as intense as an angry face, but more than a fearful one.

Nose: Since the basic look of the face is similar in construction to an angry face, you can see the nose is set up in the same manner, pulled slightly downwards towards the mouth.

Mouth: A sad individual who is crying will have their mouth open in the same shape as one who is angry. The teeth should be shown with a visible gap in between the top and bottom rows, as if the person is crying.

Brow: Due to the intensity of the emotion, the furrowed brow and creases should resemble that of an angry face.

Cheeks: Since the teeth are not clenched, the creases in the cheeks do not need to be as noticeable. The creases extend outwards from the nostril wing, and float over the corners of the mouth shape, arcing downwards.



Happiness

Another easily recognizable emotion is happiness. This emotion is very easy to convey in drawn form, since the lines are very specific to that state.

Eyes: The eyes are drawn normally, with a visible crease for the bottom eyelid (like a smile). The eyebrow should be drawn normally, with a slight curve, and should remain above the eye.

Nose: The tip of the nose is raised slightly as the muscles in the cheek pull upwards in a smile. The position of the nose rises slightly from the neutral position.

Mouth: The easiest indicator of a happy face, the mouth should be created as a large curve for the top lip, a smaller curve at the bottom lip, and two angled lines to connect the end points between the two lips. This bowl shape is the open happy mouth shape. You can add teeth or the silhouette of the character's tongue for additional detail or a wide smile. The bottom lip should be full, curving upwards.

Brow: Since there is no strain or worry, there is no need for brow lines. Placing brow lines on a happy face gives an evil or cruel look to your drawn face. Use this for your villains or vindictive characters.

Cheeks: The smiling mouth causes the cheeks to push upwards, so the lines extending from the nostrils should curl upwards to create the bottom of the puffed cheeks.