

Forensic Art

at the **AAFS**
Annual
Scientific Meeting

Atlanta 2012

Marriott Marquis



This year's meeting was attended by Forensic Artists from across North America.

Two General Section posters on Forensic Art were presented and six of these forensic professionals were approved for membership by the General Section and then Board of Directors at this Annual Meeting after having submitted applications earlier in the preceding year.

They enjoyed meeting many of the other professionals at the conference and look forward to learning and interacting with them in the future. They found the presentations to be of interest and important to their discipline and look forward to next year's conference.

Attending the Conference:

Broward County Sheriff's, FL, Major Fernando Gajate

Broward County Sheriff's, FL, FA Catyana Sawyer

Escambia County Sheriff's, FL, FA Rebecca Cox

Jefferson County Coroners, CO, Dr. Daniel Marion

Los Angeles County Sheriff's, CA, FA Sandra Enslow

Ontario Provincial Police, Canada, FA Rachel Zuidervliet

Palm Beach County Sheriff, FL, FA Paul Moody

SC State Law Enf. Div (SLED), SC, FA Deborah Goff

Texas Rangers/ Dept. of Pub. Safety, TX, FA Jorge Molina



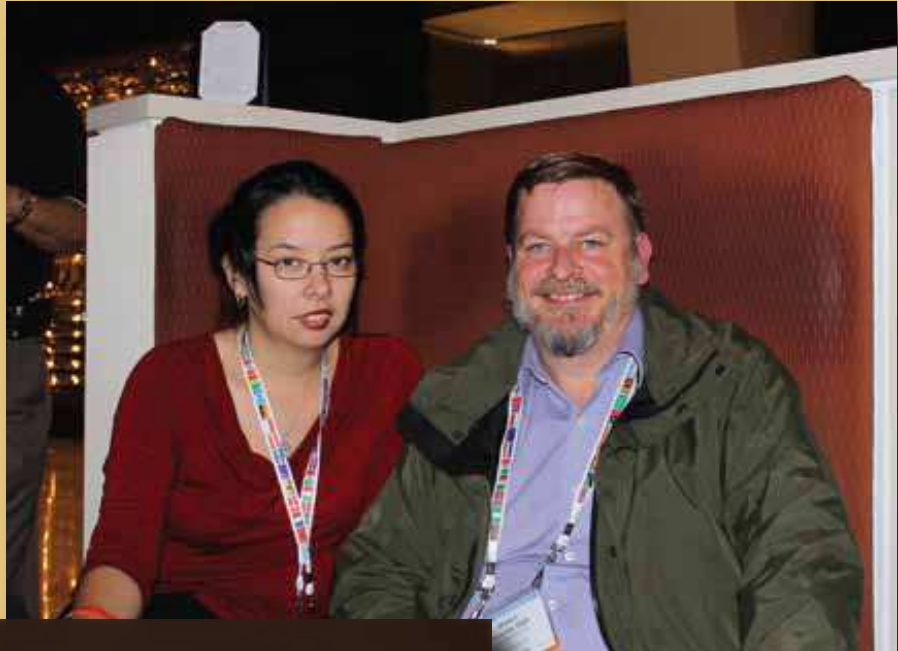
**Dr. Daniel Marion,
FA Paul Moody and
Major Fernando Gajate,
above.**



Welcome to the 64th Annual Scientific Meeting
Global Research: The Forensic Science Edge

There were over 4,000 forensic professionals (national and international) present for this meeting.

FA Catyana Sawyer & Dr. Danny Wescott,
Director of the Anthropology Center
Texas State University at San Marcos,
right.



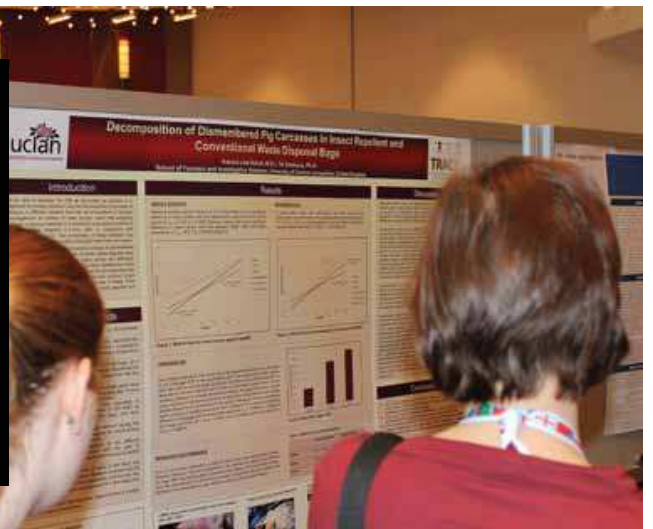
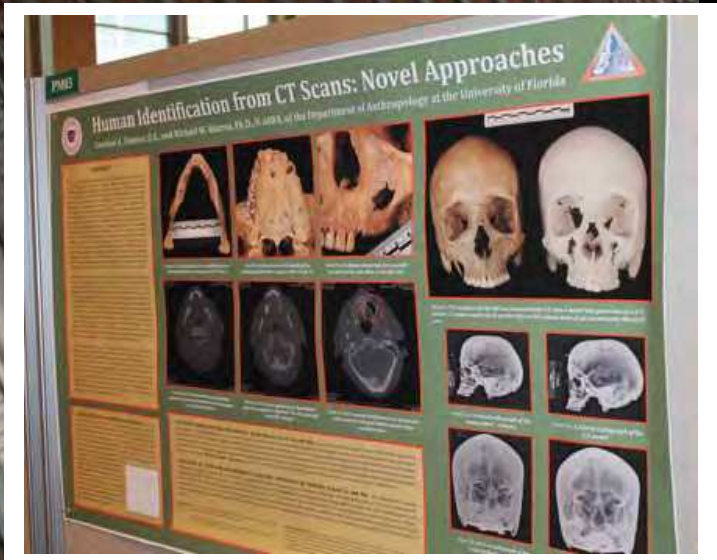
FAs Catyana Sawyer, Rachel Zuidervliet, and Sandie Enslow, with Dr. Barry Fisher,
past Academy President ('99), below.



Major Fernando Gajate (FA), FAs Rachel Zuidervliet, Debbie Goff with Dr. Joeseeph Bono,
past Academy President ('11), right.



Many different poster topics were presented.



Thursday - A case with Betty Pat Gatliff



Forensic Art, Another Piece to the Identification Puzzle – The Journey to Identify Barbara

Sandra R. Enslow, BA, Graphic Arts Coordinator, Sheriff and Forensic Artist, Los Angeles County Sheriff's Department

After attending this presentation attendees will understand two different aspects of Forensic Art, the forensic composite and 3 dimensional skull reconstruction, and their role in the identification process of an actual criminal investigation. The presentation will show how forensic art along with mtDNA and isotope analysis was used to gain information about the victim.

This presentation will impact the forensic science community by raising awareness about Forensic Art and the role it plays in the identification process. It includes a timeline for this case and shows the Detectives integration of other forensic science disciplines to get this victim identified.

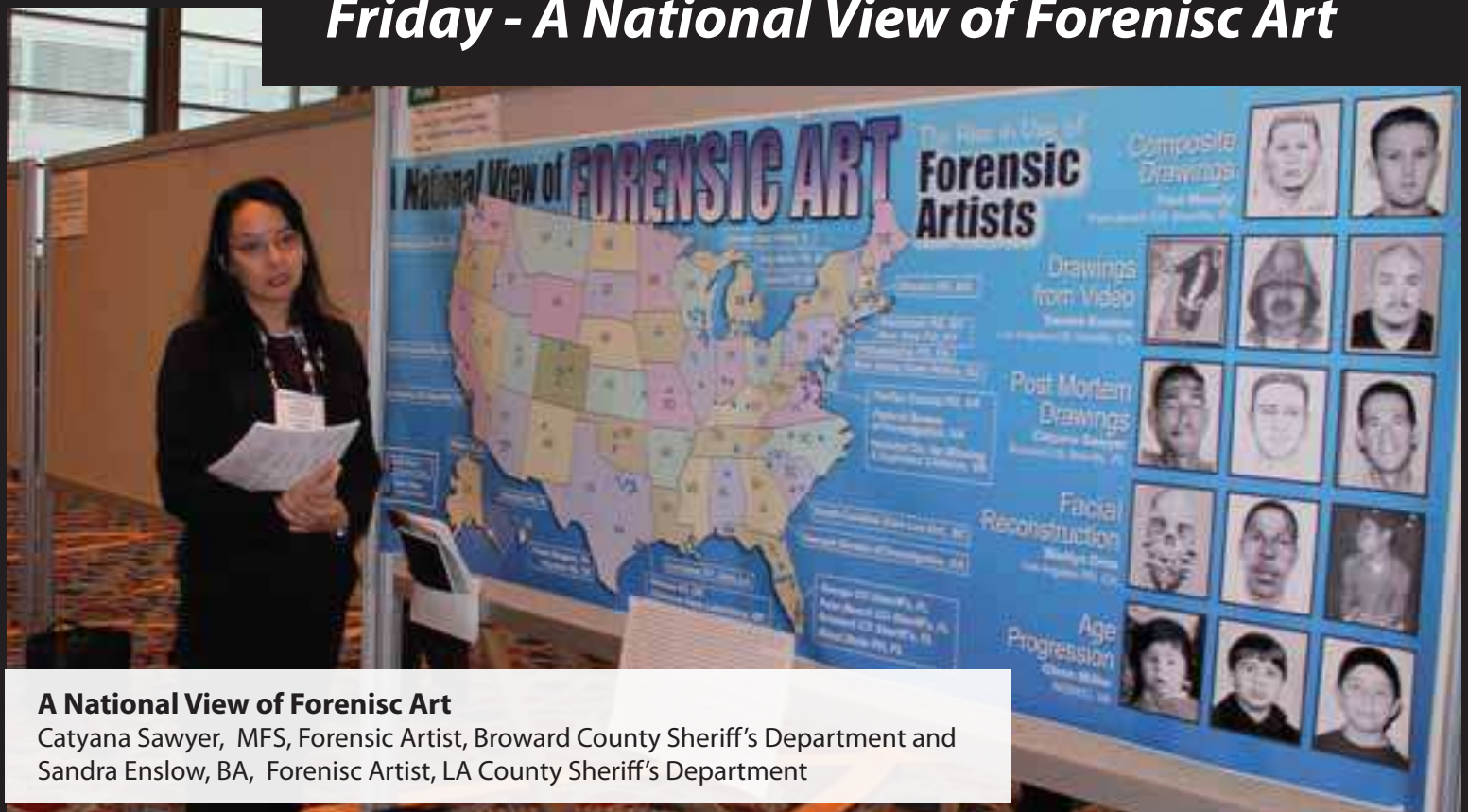
Composite sketches are done when an artist sits with a witness to the event and creates a drawing of the witnesses' memory. In this case the witness saw the victim before death and described her to the artist.

The practice of restoring facial features from a human skull was first used over a hundred years ago. At that time it was used to identify remains of famous historical figures. Forensic facial reconstruction in the United States of America was developed in the 1960s by a medical illustrator, Betty Pat Gatliff, whose work is also featured in the presentation. Three dimensional reconstruction is done by marking tissue depths according to a measurement chart onto a skull or a cast of the skull and then fleshing the face out with clay. There are also formulas for the size and shape of the lips and length of the nose. The European method of facial reconstruction is by creating the musculature of the face before fleshing it out, while still matching to tissue depth markers.

This case example shows the consistency of the image of the unidentified woman from the two forensic art techniques that were used and created by two different artists.

Forensic Art, isotope analysis and mDNA made it possible to get this victim's country and town of origin and finally a name, Barbara. This case is still an open investigation.

Friday - A National View of Forensic Art



A National View of Forensic Art

Catyana Sawyer, MFS, Forensic Artist, Broward County Sheriff's Department and Sandra Enslow, BA, Forensic Artist, LA County Sheriff's Department

After attending this presentation, attendees will understand the scope of Forensic Art and the extensive use of this discipline across the United States.

This presentation will impact the forensic science community by introducing the law enforcement departments and locations of the forensic art units and practitioners across the nation. It will also educate the forensic community about the different aspects of forensic art.

Forensic art is any art that is used in the court of law. This includes composite sketches, facial reconstruction, post-mortem images, age progressions and image clarifications. Forensic Art has evolved through the decades and now has updated tools and research to draw from. Not only are forensic artists using the traditional skills of drawing, many have also incorporated graphic software skills to enhance images for criminal investigations. Forensic Art is a valuable investigative tool in multiple situations for detectives and forensic scientists alike.

The United States has approximately 28 full time forensic art units identified around the country, with about 45 full time artists. There are also at least 80 part time forensic artists that work for law enforcement agencies or universities. The presentation will inform forensic scientists of the available resources in their area and around the country.

Forensic Art is not, and does not claim to be a positive identification technique. Forensic Art is an information-generating tool, primarily used to create leads in a case by stimulating the memory of the public. It is used to assist with the identification of unknown decedents as well as unknown criminal suspects.

The National Institute of Justice (NIJ) funded program called NamUS is an online database where details about unidentified decedents and information of missing individuals can be matched up. This site estimates that there are approximately 40,000 unidentified human remains in the medical examiner's offices around the country. Also in a typical year, medical examiners and coroners handle approximately 4,400 unidentified human decedent cases, 1,000 of which remain unidentified after one year (www.namus.gov).

In 2003 there was also a DNA Initiative launched by the Office of Justice Programs (OJP) and the National Institute of Justice (NIJ). This provides DNA analysis for all unidentified and missing persons across the nation for free, provided by the University of North Texas. Currently there are approximately 7,923 unidentified persons in NamUS and 7,432 missing persons in NamUS.

Professional, quality Forensic Art is a key tool in this initiative, providing post mortem images and facial reconstructions that give the investigators examining the cases a clear image of the unidentified decedent that might foster a lead to the identification of a missing person.

Presented at the

AAFS

Atlanta, 2012

A National View of Forensic Art

Law enforcement agencies recognize the information generating value of the hand drawn Forensic Art Composite. Detectives understand that the quality of the facial image going to the public can affect the quality of the response from the public. Staff get formally trained and make the commitment to draw for their agencies. Software may be a tool, but there is always a forensic artist working the computer.

Across the United States, there are currently over 30 full time units with over 50 full time artists. There are approximately a total of 100 part time forensic artists in addition to this. In Canada half of the country has full time forensic artist coverage.

Facial Composite Software programs have a use with low-level crime cases only. The applications take one of two approaches – “the simplistic” or “convoluted.” Most witnesses find the process unsatisfactory and the employee tasked with the collateral duty, frustrated.

Forensic Artists are trained in the cognitive interview technique while those trained with software usually use an interrogation method, which does not elicit the best drawing. Defense attorneys hope that the inexperienced, with minimal training, is whom they face in court. Professionally trained Forensic Artists are prepared for courtroom testimony.

Agencies understand that getting access to a professionally trained Forensic Artist is affordable. Most professional Forensic Artists who work for a law enforcement agency have another title – detective, deputy sheriff, police officer, crime scene investigator, fingerprint tech, secretary or graphic artist. For smaller agencies, arrangements are made with a neighboring agency or a state agency, which has a professionally trained artist on staff, to extend professional courtesy when needed.

Investigators understand that training for this discipline goes well beyond “just drawing.” There are several teachers in the field that offer regularly scheduled training.

The Forensic Art discipline includes a variety of services. But with each application, whether a composite, facial reconstruction, video image approximation or post mortem drawing, skill and training is key and the quality of the image, crucial.

Presented by

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COMPOSITE Paul Moody



FACIAL RECONSTRUCTION
Jorge Molina



VIDEO TAPE APPROXIMATION
Sandra Enslow



The Forensic Art Posters were well received!



Our forensic colleagues were genuinely interested in our field and pleased to see us represented at the American Academy of Forensic Sciences.





Forensic Artists
 Jorge Molina,
 Beckie Cox and
 Paul Moody



Forensic Artists
 Debbie Goff,
 Beckie Cox,
 Dr. Daniel Marion
 and
 Paul Moody.

