STANDARDS AND GUIDELINES
for
FORENSIC ART
and
FACIAL IDENTIFICATION

These guidelines are intended to be used as a reference for the
law enforcement community and to be used as recommended standards
for forensic art practitioners.

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Introduction

The Forensic Art Discipline of the International Association for Identification (IAI) has prepared this set of guidelines as a basis for consistent practices among those who provide forensic art services to the law enforcement community. These guidelines should also be considered a source of information for law enforcement, in general, concerning the ways a forensic artist may assist in an investigation.

This set of guidelines should be used only as a reference for suggested standards and consistent practices.

This document was created with the understanding that new challenges and new technology will continue to bring about changes in methods and practices. Therefore, it is intended that this document will be a "living document" to be updated and amended, as necessary, to accommodate new research findings, policy modifications, and/or changes in legislation.

The information contained in this document offers recommendations and guidelines formulated from research, knowledge, and experience.

It is the responsibility of the investigating officer to pursue every investigative lead. Where one or more witnesses are available to provide descriptions of an unidentified subject, a forensic/composite artist should be able to advise the investigating officer of the forensic art applications that would best contribute to the case. Where appropriate, the forensic/composite artist may also offer advice on the distribution, reproduction, and/or use of any image produced.

A list of all 2010 Forensic Art Subcommittee members is included at the end of this document. These members are available to help with any issues or offer advice on this invaluable service.

Hereafter, the pronouns "he," "his," "him," and "himself" should be construed to mean either sex.

Glossary *of*
Frequently Used Forensic Art Terminology

Composite (witness-description based) **-** The term "composite" means "made up of various component parts or blended." Composite imagery, as a category of forensic art, is defined as "graphic images made up from a combination of individually described component parts (may include full-body drawings or object/evidence drawings.)" (Taylor, Karen T., *Forensic Art and Illustration,* Boca Raton, Florida: CRC Press LLC, 2001*)*

Composite Artist - A person who assists in criminal investigations by producing facial or full-body composite images by hand sketching or with the use of a computer system. A composite artist is specifically trained to apply and combine interviewing skills with artistic knowledge or ability to produce facial or full-body composite images.

Composite Image - The term "composite" should be used when referring to any facial or full-body image, of a suspect or person-of-interest, which is assembled with the assistance of a witness, irrespective of the technique used in its production. This fact is especially important when dealing with the courts and the media.

The aim of providing a good composite image is to produce a visual aid that will bring about recognition of the person-of-interest.

Cognition - "Knowing, perceiving, or conceiving as an act or faculty distinct from emotion and volition." (*The Oxford American Dictionary and Language Guide*, New York: Oxford University Press, 1999*)*

Cognitive Interview - An interview method of facilitating recall of an event from the memory of a witness. This outcome is achieved by recreating the context of the event. The scene is reconstructed, piece by piece, in the "mind's eye" of the witness so that he is reliving the incident through his consciousness.

Demonstrative Evidence - "Visual information for case presentations in court as trial displays." *(Forensic Art and Illustration).*

Facial Identification Technician - A person specifically trained to conduct human-facial-image-based comparisons with the use of a computerized system. The facial identification technician should also combine proper interviewing skills with computer graphic skills to produce a facial likeness.

Facial Image Comparison - **"Facial Mapping"** - Facial identification by image comparison, within a legal context, is concerned with assessment of the possible identity of an individual by the use of scaled and aligned photographic images or by demonstrating morphologically comparable features.

Forensic Art - *"*... any art that aids in the identification, apprehension, or conviction of criminal offenders, or that aids in the location of victims or identification of unknown deceased persons." *(Forensic Art and Illustration)*

Forensic Artist - A person who assists in criminal investigations and case presentations by "...performing a wide spectrum of art functions" such as producing composite images, image modifications and image identifications, facial reconstructions and post mortem identification aids, and demonstrative evidence. (*Forensic Art and Illustration*)

A forensic artist is specifically trained to apply and to combine artistic skills with scientific information to assist in criminal investigations and case prosecutions. When appropriate, a forensic artist should work with a forensic anthropologist, and/or forensic pathologist, and/or forensic odontologist. These professionals can assist the artist with his interpretation of the evidence to provide a "facial likeness" of the deceased through post-mortem images or facial reconstruction.

Forensic Facial Reconstruction - Also known as facial reproduction or facial approximation, this reconstruction is the process through which soft-tissue features are constructed onto a skull in order to approximate the appearance of an individual's face in life. This process may be accomplished in two-dimensional form through the use of illustration or in three-dimensional form through the use of sculpture.

Image Identification and Image Modification - "Methods of manipulation, enhancement, comparison, and categorization of photographic images," *(Forensic Art and Illustration))* for example: photo-to-photo comparisons, child age-progressions, and fugitive updates.

Likeness - Bearing close similarities, characteristics of, and resemblance to the person portrayed.

Post-Mortem Imagery and Facial Reconstruction Methods - An enhancement of a post-mortem, unidentified facial image created through the use of photographic editing software or the use of illustration techniques and intended to compensate for damage or decomposition factors. Resulting images are suitable for media release to facilitate identification.

Recall - The process of retrieving from memory descriptive information regarding a person-of-interest in the absence of that person, his photograph, or other image. The act of recall entails retrieving a variety of associated and dissociated details that are

likely to be stored in different areas of the brain. Several attempts may be required to ensure that the recall is complete.

Recognition - The process of identifying or matching a person or his photograph or image with a mental image that one has previously stored in memory. Recognition requires the presence of an external image, whether it is the individual in person, a photograph, or a composite. It can be stated that **recall** takes place in the absence of an image, and **recognition** occurs when an image is present.

Note: The above are simple definitions and do not take into account the various factors that will influence both recall and recognition. Neither process is mutually exclusive; recognition implies an ability to recall and vice versa.

FORENSIC ART
and
FACIAL IMAGING TECHNIQUES

I. Composite Imagery:

The aim of providing a good composite image is to produce a visual aid that will bring about recognition of the person-of-interest.

Composite Image

A composite image may be produced either through the freehand drawing of an artist or through assembling an image with the use of computer software made for that purpose. Either method should be undertaken through the direction of a witness and accompanied by the use of an interview technique such as the cognitive interview.

Although the face is the most common subject of a composite image, this method can also be used for full-length figures to show unusual clothing, deportment, build, and/or items such as unusual property (furniture, jewelry, tattoos, scars, etc.) This technique should be used only in instances where the item is of an unusual nature and replicas cannot be obtained for photographic reproduction.

A composite image is an image based on the memory of, and description from, a witness. Although its purpose is to bring about recognition of an unidentified person, feature, or property, the end result will always be an approximation rather than an exact likeness. It is to serve as a general pictorial documentation of a witness' memory.

Another form of composite imagery involves the illustration of damaged or destroyed physical evidence such as destructive devices, which have been detonated and made difficult to visualize in their undamaged state. In this application, a forensic artist may work closely with the hazardous device technician to approximate the appearance of the device prior to detonation.

Artist's Interpretation

As the term implies, this type of image is based on the practitioner's interpretation of information and is a representation of possibilities of appearance derived from an artistic familiarity with anatomy and various factors which may affect or alter the appearance of faces and objects. An artist's interpretation is a drawing or computer-enhanced image produced by an artist when there is no witness or victim available to be interviewed: an example of this process would be to depict the addition or removal of facial hair on a preserved existing image. Another use would be to clarify poor resolution images, such as those taken from a video, through an artist's rendering.

II. Image Modification and Image Identification:

This section refers to "methods of manipulation, enhancement, comparison and categorization of photographic images." (Forensic Art and Illustration)

Age Progression
An image intended to update the appearance of a missing person or fugitive. An age-progressed image may be drawn by hand, or a photograph may be enhanced by use of a computer.

A typical computer-based technique will consist of a scanned image of the missing person at an age as close as possible to the age he was when he went missing. That image is then manipulated through the use of photo editing software, using age-appropriate photographs of bloodline siblings or parents. Family traits may also be added within the paint capabilities of the program. The end result should be an age-progressed image of the missing person that adheres to the known principles of facial growth and aging.

An age-progression of a child still under the age of two years should not be attempted. A minimum of two years should pass from the date of the most recent photograph of a missing child before an age-progressed image is attempted. This length of time will allow sufficient growth in the child to show visible changes.

III. Demonstrative Evidence:

This section refers to "visual information for case presentation in court as trial displays." (Forensic Art and Illustration)

Art for court presentation aids both judge and jury in the visualization and understanding of crime scenes or events.

Displays can be graphic art, photographic, computer-aided, three dimensional, animated, or other demonstrative techniques.

IV. Post-Mortem Imagery and Facial Reconstruction:

This section refers to various techniques that may be employed to approximate an unidentified decedent's facial appearance in life.

Post-Mortem Imagery

Efforts to determine the identity of an unidentified deceased person will sometimes include publication of his post-mortem photograph or other image in the news media, in the hope of receiving information from the public. Factors such as facial trauma, decomposition or exposure to fire or water will sometimes render the image unsuitable for public viewing. If sufficient soft tissue detail remains to allow reasonable interpretation by the artist then an enhancement from a post-mortem photograph rather than a complete reconstruction from skeletal remains can be made. This enhanced image should depict how the decedent may have appeared in life.

Post-mortem images may be produced either through freehand drawing or by enhancement with the use of photo-editing and graphic software.

The criteria for submission of a case for post-mortem imagery appear in Appendix A. I.

Facial Reconstruction

Facial reconstruction may be accomplished either two-dimensionally, using a photograph of a skull, or three-dimensionally, using a skull or replica of a skull. **Either reconstruction is based upon the recognition of the fact that there exists a predictable relationship between the skull and the overlying soft tissues.** This form of identification technique is used when the facial features of the decedent are severely damaged or decomposed beyond recognition.
An exact likeness from a recovered skull can never be achieved, as there are far too many variables. But this method can produce a face that will look very similar to the type of face the individual had before death.

The criteria for submission of a case for facial reconstruction appear in Appendix A.11.

V. Reconstruction Methods:

Two-Dimensional Facial Reconstruction

A facial reconstruction in two-dimensional form may be accomplished using the photographs of a properly oriented skull, which has been prepared through the placement of tissue depth markers and then photographed. The reconstruction may then be accomplished by hand drawing the facial image on a semi-transparent overlay, which has been placed on top of the life-sized skull photograph.**

*** It is recommended that the actual evidentiary skull be present during the development of the two-dimensional facial reconstruction (drawing) to provide constant visual and tactile reference for the forensic artist.*

Three-Dimensional Facial Reconstruction

A facial reconstruction in three-dimensional form may be accomplished by creating a forensic sculpture using clay or Plasticine, the base of which is a cast of the skull, or in some cases, the original prepared skull.

This sculpture may be developed directly on top of a replica of, or the actual, evidentiary skull, or the illusion of a three-dimensional skull can be produced by means of a computer-aided facial reconstruction.

A three-dimensional reconstruction by computer is produced onto a digital replica of the skull (produced from laser scans or CT scans) by either automated or modeling systems.

Automated systems "morph" templates of skeletal and facial morphology to fit each new skull and can create multiple variations.

Modeling systems produce sculptural three-dimensional models following methods similar to the manual techniques, employing virtual clay and haptic feedback (touch-based technology.)

All systems allow the addition of skin textures and surface detail, such as hair, beards, moustaches, eyeglasses, etc.

** The forensic artist should assess each case individually to determine whether post-mortem enhancement or facial reconstruction from the skull is appropriate.

SUGGESTED TRAINING *for* PRACTITIONERS *of* FORENSIC ART *and* FACIAL IMAGING

Practicing forensic artists come from a variety of backgrounds; therefore, they enter their initial training programs with a wide variety of skill sets. It is important that any training program, whether offered by law enforcement/government agencies or by private citizens, be developed with these different backgrounds in mind. A comprehensive training program should address all of the different skills required for any forensic art category that it addresses. **It is recommended that *instructors* in these courses have experience and a thorough understanding of the real-world application of these skills***.* Those persons who are seeking training should ensure that they select courses that meet these criteria.

Individuals who plan to provide services in the aforementioned categories of forensic art should receive training in the corresponding skills and concepts listed below. **Because training programs will vary, it may be necessary and is, in fact, recommended that one *attend several different courses from a variety of instructors*,** allowing the student to achieve a level of proficiency that will enable him to participate effectively in an active investigation. These recommendations should be considered a ***minimum*** standard, which will allow the practitioner to perform at a basic level.

I. Composite Imagery:
Training should include education in basic facial anatomy, drawing techniques, and the cognitive interview technique. Students should also receive an overview on dealing with various types and outlooks of witnesses, from the uninvolved bystander to the traumatized victim, from a child's perspective to an elderly viewpoint. Students should experience the process of conducting an interview and developing a composite sketch through the use of practical exercises.

II. Image Modification:
The forensic artist will frequently be called upon to modify an existing image to depict changes that occur through such factors as aging, weight loss or gain, or intentional efforts to change one's appearance.

There are notable examples of image modifications that have been accomplished through freehand drawing, digital enhancement, and through the use of sculpture. Regardless of the method used, it is critical that the artist have studied and developed an understanding of the fundamentals of facial anatomy, craniofacial growth, and the effects of environmental factors and aging, with respect to the sex of the subject at hand.

III. Image Identification:

A forensic artist may be asked, based on his role as a facial identification specialist, to render an opinion concerning the identity of an unidentified individual depicted in a photograph. An opinion may be rendered by image comparison analysis or by comparison of the unidentified image to a similarly oriented photograph of a known individual. The forensic artist who elects to fulfill this type of request should first receive training in a systematic approach to image comparison analysis. The artist should be aware that his opinion rendered in such a comparison does not constitute a positive identification and should not be considered grounds for an arrest. It is the artist's responsibility to make certain the investigator is aware of this fact.

STANDARD OPERATING PROCEDURES

It is recommended that every agency that utilizes the services of a forensic artist establish a set of procedures under which the artist will conduct his business. These procedures should be established with the objective of promoting smooth interaction between the forensic artists and the investigators they serve and ensuring that the integrity of the work is maintained. Local policies will vary concerning some aspects of record keeping and storage of artwork.

I. Composite Images:

A composite image should be treated as a pictorial statement given by the witness. As such, the composite image, regardless of the technique used to produce the image, should be signed and dated by that witness. The witness may be instructed that his signature will be the feature that allows him to identify the image in court, if necessary. Furthermore, once the image has been developed with the assistance of the witness and has been properly documented, it is to be perceived as a piece of evidence.

When a composite image is produced using a computer, a printed copy of the image should be signed by the witness and stored securely as the original, in accordance with local policy. Prior to dissemination, the image should be saved in a format which prevents alteration, such as Adobe PDF. When possible, all hard copies of a composite image should be printed directly from a scanned or electronically produced image. **Photocopies will often distort or fade the image; therefore, use of them is discouraged.**

II. Composite as Evidence:

It is important to keep in mind that the composite is a piece of evidence. Once the witness has agreed that the image is complete, then no additional changes should be made. In order to preserve the integrity of the composite sketch, the following steps are strongly recommended:

a) The artist and witness should sign or initial the composite when completed. The date and time of the witness' signing should be included and will indicate the point after which the sketch was preserved as an item of evidence. In order to protect the identity of the witness, his signature should be placed on the back of the sketch. It is also beneficial to obtain the witness' signature on any notes taken during the interview and to store those notes along with the original sketch.

b) The artist should add the following statement somewhere on the drawing: "TO ALTER, ADD, TINT, COLOR, OR CHANGE ANY DETAILS WITHIN THIS PICTORIAL STATEMENT WOULD AMOUNT TO TAMPERING WITH EVIDENCE."

c) The use of computer software for the creation of a composite image allows for verification of the authenticity of the composite image through the examination of metadata attached to the image. This data contains the date and time the image was last altered, as well as the size of the file. In this event, the following procedure is recommended:

1. Print the completed image and obtain the witness' signature on the reverse, advising the witness that his signature will be the feature that he will recognize, enabling him to testify that the image is original and unchanged.
2. Save the digital image on a non-rewritable disk (CD-R) or other secure media and store it according to agency policy. The metadata attached to the digital image will reflect that it was saved at approximately the same time as the printed copy was signed.

OTHER CONSIDERATIONS

I. The Witness' Ability to Recall Detail:

Investigators and composite artists, alike, should understand that the confidence level of an eyewitness is sometimes low when he is asked questions regarding his ability to assist in producing a composite image. An investigator may consider a witness to be a candidate for a composite sketch if that witness' account of what he saw includes a visual encounter with a suspect or other unique feature or item.

II. Availability of a Witness:

It is to the advantage of the investigating officer to arrange for a composite image as soon as possible following an incident. Although it may be necessary to delay completion of an image when stress or trauma on the part of a victim warrants it, unnecessary delays should be avoided. This consideration is not to say that a sketch should not be attempted after a significant period of time has passed. Although recall retention has been shown to decline over time, instances of extreme stress have been shown to extend retention of even small details. Each case should be evaluated on an individual basis before the decision is made to produce a composite sketch.

Investigating officers should ensure that a witness is willing to devote the time necessary to complete a composite, as the level of concentration and time required can be substantial. During the composite interview, if it seems likely that the witness' attention is subject to distraction by a busy working environment or an imminent engagement, a more suitable time and place should be considered.

In order to ensure the best opportunity for an accurate recollection, the subject should be as comfortable as possible during the interview and subsequent sketching process. Ideally, it should take place in an area of comfort and security. The subject should be put at ease as much as possible prior to beginning the session.

III. Witness Contamination:

Investigators who are considering the use of composite sketches in their investigations should avoid showing photographs to witnesses or using any other facial identification procedure until the composite sketches have been completed. These precautions should be taken to eliminate the risk or suggestion of contamination to a primary memory that could affect recall.

Consideration may be given to showing photographs after producing a composite image, as the process may enhance the chance for identification of the suspect.

Prior to the composite drawing interview with the witness and completion of the image, the forensic artist should refrain from viewing persons or photographs of persons who

are likely suspects in the crime. Such standards will maintain the integrity of an un-biased and un-influenced artist, especially with regard to further possible court procedures.

IV. Multiple Witnesses:

In the situation in which more than one witness is able to describe accurately what is known to be the same individual, any of the following options may be appropriate:

1. One image developed with the best witness:

    a) The composite artist and investigator work together to select the best witness. This decision is often possible through a review of the multiple witnesses' accounts of what each saw. A sketch is then completed with the assistance of the selected witness.

    b) It then may be beneficial to interview the next best witness, and when it is clear that he saw the same person, show him the image produced with witness #1. Obtain this second witness' reaction and, if necessary, obtain his assistance in refining a copy of the sketch to improve the likeness. This step may be repeated with additional witnesses, with the goal being the eventual agreement among the witnesses that a good likeness has been reached.

    c) If this method is used, the artist should preserve each of the modified images in the state it was completed by each ensuing witness and should preserve the final agreed-upon depiction, as well.

2. Individual images independently developed from each witness:

    a) Each witness provides an entire, individual image, separately and independently, from all other witnesses.

    b) The witnesses do not work together in producing their own composite images and are not shown other composite images during the production of their own.

    c) When possible, a different artist who was not present for the production of a previous sketch by any of this group of witnesses and who is not shown any of the preceding composite sketches should be used for each witness in order to avoid cross-contamination of the images by the artist. The experienced artist will be aware that there is no reason to believe that the first sketch of this particular offender is the most accurate portrayal possible. There is, therefore, nothing to be gained by producing a second image that has been influenced, however slightly, by the first.

    d) Where more than one composite image is available and there is certainty that they are of the same person, the investigating officer may consider whether it is

appropriate to use the composite images singly or in combination when circulating the images or conducting appeals for information.

3. The group sketch approach:

   a) In rare instances, successful sketches have been completed as a result of a group interview. This collaborative approach is accomplished simply by having multiple witnesses present for a single interview, all providing input for a single image. Because of the inherent complications that this technique can add to the process, it should be undertaken by an experienced composite artist rather than a beginner. Care should be taken to minimize the influence that a dominant personality witness may have over a less assertive one, a condition which could suppress valuable information. Logic would dictate that the most practical use of a multiple-witness interview would be for one event that all of the witnesses observed, as opposed to a series of incidents involving the same perpetrator.

Appendix A

Suggested Criteria *for* Forensic Art *and* Facial Imaging Techniques - A Guide for Investigators

I. Suggested Criteria for Post-Mortem Imagery

   a. Any post-mortem interpretation specialist will work closely with a forensic anthropologist, and/or forensic pathologist, and/or forensic odontologist, to establish sex, age, and ancestry of the deceased.

   b. Ideally, the forensic artist should visit the morgue **before or at the time** of the post-mortem examination to make an assessment of the case, acquire feature measurements, and ensure appropriate photographs are taken, especially **before the post-mortem exam***.* If the forensic artist is unable to visit the morgue, this assessing and measuring may be done through study and analysis of photographs of the body itself.

   c. If photographic material does not provide sufficient information, the post-mortem interpretation might not be possible.

   d. Photographs taken after full dissection of the face can affect a true interpretation of the position of certain features.

   e. Before photographs are taken, adjustments to the head should be made, if possible, to closely resemble the natural position in which the head was held in life. (The forensic artist, and/or forensic anthropologist, and/or forensic pathologist, and/or forensic odontologist can advise on this matter). The mouth should be closed, if possible.

   f. Photographs should include frontal views of the face with a scale placed perpendicular to the direction in which the camera lens is pointed. In order to avoid distortion of the face in the photograph, the surface of the lens should be aligned parallel with the facial plane – neither tilted back nor forward from the center of the face, but in the same orientation.

   g. Photographs of lateral views should also be provided with a scale lined up with the midline of the face or at the nose.

   h. Photographs should also include close-up views, with scale, of any facial detail such as hairstyle, texture, hair growth, or unique facial details (for example: moles, scars, freckles) and eye color. Height and stature should also be properly examined and documented.

   i. All piercings, tattoos, and identifiable markings should be observed, documented in notes, and photographed with scale, in order to illustrate, as appropriate. All accessories with the body such as wallets, keys, contents of pockets, hair accessories, all jewelry, unusual manicures, etc., should be documented and

photographed with scale.

    j. Photographs that include of the frontal dentition will also be helpful to the artist.

    k. If circumstances permit, a properly aligned frontal facial photograph could assist with processing the unidentified person through facial recognition softwares. (For this photo, it is likely best if the scale is not visible.) When possible, it is beneficial to photograph the decedent with the eyes open, enabling the interpupillary distance to be properly measured.

II. Suggested Criteria Required For Facial Reconstruction

Any reconstruction specialist will work closely with the forensic anthropologist, and/or forensic pathologist, and/or forensic odontologist to establish sex, age, and ancestry of the deceased.

It is essential before starting any such exercise that the following considerations are made to aid the practitioner and avoid loss of evidence:

    a. **All the remains, both soft and bony, should be disturbed as little as possible on the skull. They should be photographed** and recorded in detail before submission.   Any soft tissue, even when largely decomposed or burnt, can sometimes provide vital information (shape of lips, ears, presence of hair – length, type, color, hairline, etc.).

    b. **Scaled photographs should be taken at the scene-of-discovery,** with the body in situ, showing all details, and/or **scaled photographs should be taken at the morgue before the post-mortem exam.**

    c. **Photographs should be secured of other remains (associated articles) discovered on or near the body,** for example, clothing (detail and size), jewelry (whether on body and where worn), shoes, coins, keys, etc. Placement and size of tattoos should also be documented and photographed.

    d. **Ensure that anyone examining the material is aware that reconstruction may be required** (this anticipated need to preserve appearance can influence the way the material is handled).

Appendix B

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About the Authors

Janet Richardson
Forensic Artist

Having worked for a County Police Service in England for over 30 years, Ms. Richardson has accumulated a comprehensive knowledge of police operational procedures. She has vast investigative experience coupled with a complete and inclusive knowledge of the complex field of facial identification. Extensive specialist training received in both the UK and USA further complements this expertise. Jan attended the FBI Forensic Facial Imaging course in Quantico, Virginia.

During her working role as Scenes of Crime Officer and, later, as Coroners Officer, Ms. Richardson undertook complete responsibility for facial identification. By integrating her art skills into the process, she is able to enhance the individual needs of a witness, therefore, providing greater flexibility and inclusive support. She now offers an independent and specialist service to all Police and Investigative agencies.

Ms. Richardson's experience in cognitive interview methods has been used with many significant witnesses in major crime cases within the UK.

She has served for a number of years representing forensic artists on the Working Group for Facial Identification of the Association of Chief Police Officers (ACPO) in the UK. The responsibility of this group is to maintain best practices and national standards in all fields of facial identification and to ensure that new research and technology are reviewed and, where necessary, incorporated into their guidelines.

Ms. Richardson has also served on the Forensic Art Subcommittee of the International Association for Identification and helped to instigate similar good working practices and guidance for facial identification practitioners within the USA and the IAI membership. She serves as an external examiner to the University of Dundee's Master Program for Forensic Art.

Detective/Sergeant Donald C. Stahl III
Charles County Sheriff's Office

Sgt. Stahl entered the law enforcement profession as a soldier in the U.S. Army Military Police Corps in December of 1985. He served in the Republic of Panama and at Fort Myer, Virginia, before ending his tour of service in 1992. In 1994, he embarked on his career with the Charles County Sheriff's Office in La Plata, Maryland, and has worked in Criminal Investigations there since 1998. In 1999, he sought training in forensic art as a means of putting his art background to work toward case closures. He continues to

perform duties as a unit supervisor and forensic artist in the Criminal Investigations Division.

Sgt. Stahl has completed several courses of instruction in various facets of forensic art, including Forensic Facial Imaging courses at the FBI Academy in Quantico, Virginia, and the National Center for Missing and Exploited Children in Alexandria, Virginia. He currently serves as the chairman for the Forensic Art Subcommittee of the International Association for Identification.

Deputy Chief J. Michael Deal
Altamonte Springs Police Department

Deputy Chief Deal has been practicing forensic art for twenty-five years. He has completed numerous forensic art training classes including the FBI Composite Artists Class in 1983. He is a former chairperson of the Forensic Art Subcommittee of the International Association for Identification.

He is currently in charge of the Operations Support Bureau for the Altamonte Springs Police Department and has over twenty-seven years of law enforcement experience. He is a graduate of the FBI National Academy, Session 199. Deputy Chief Deal received a Bachelor of Arts Degree in Public Administration and a Master of Science Degree in Criminal Justice from the University of Central Florida.

Suzanne Lowe
Texas Rangers' Forensic Artist
Texas Department of Public Safety

Suzanne Lowe earned degrees in Spanish and Criminal Justice, summa cum laude, with emphases in Forensic Psychology and Anthropology. Along with a range of art studies throughout her life, Ms. Lowe has additionally completed over 500 hours in specific compositry, forensic facial reconstruction, and post-mortem remains training.

In her duties as the sole forensic artist for the state police of Texas, she travels the state assisting various local, county, state, military and federal agencies in efforts to put faces to the nameless in the ultimate hope of obtaining legal identification, be they suspects or victims. Headquartered in Austin, she works in tandem with the Missing & Unidentified Persons' Clearinghouse of the Texas Department of Public Safety (Texas DPS.) She presents forensic art methods, possibilities, and case studies at Law Enforcement training opportunities across the state and the nation. Similarly, she works with the University of North Texas Center for Human Identity regarding state and national research and training in the area of missing & unidentified persons. Ms. Lowe is also a continual guest lecturer for the Anthropology and Criminal Justice departments at Texas State University.

Outside of her commitments to forensic investigations, she recently enjoyed the honor of being asked to develop the faces of the famed Guanajuato Mummies. She continues to work on the long-term project involving the naturally mummified remains of over 100 men, women, children and infants of Guanajuato, Mexico.

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