

CALIFORNIA ASSOCIATION OF ACCIDENT RECONSTRUCTION SPECIALISTS

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No. 33

June 2006

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Schedule of ACTAR Accreditation Examinations

Date	Location
Sep. 6, 2006	Woodbridge, New Jersey
Sep. 9, 2006	Bloomington, Illinois
Sep. 17, 2006	Houston, Texas
Sep. 18, 2006	Golden, Colorado
Oct. 10, 2006	Seattle, Washington
Oct. 18, 2006	East Lansing, Michigan
Nov. 15, 2006	South Lake Tahoe, California

There's no better way to demonstrate your qualifications as a reconstruction professional than by earning your ACTAR accreditation. The following is a list showing upcoming test dates and locations, so you too can earn your accreditation. Deadlines for registration are approximately 3 weeks prior to the test dates.

You may contact Al Baxter, ACTAR Administrator by phone at (800) 809-3818 or at www.actar.org.

CA²RS Contact Information

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Upcoming Elections

By: Kent Boots

Per the current CAARS by-laws it is my responsibility as the Vice-Chair to oversee the upcoming Board of Directors elections. At last years Fall Conference during the general membership meeting we had some by-law changes which effect how the nomination process and elections are run. I wanted to try and get everyone "up to speed" before the Fall Conference.

Board Composition: The CAARS Board of Directors is composed of seven members who are elected by you the membership. The board members and nominees have to be existing CAARS members that are in good standing. The board is comprised of the Chair, the Vice Chair, and five Directors at large. The board must have two representatives from Northern California, two representatives from Southern California, and three non-designated representatives. A "non-designated" representative can include out-of-state members. Southern California is comprised of the counties located south of the northern border of the following counties: San Luis Obispo, Kern, and San Bernardino.

Election Terms: The Directors are elected for two-year terms at the annual fall conference. The Chair and two Directors at Large are elected in even-numbered years and the Vice Chair and three Directors at Large are elected in odd-numbered years. The terms run from January 1st to December 31st of each year. Newly elected board members are encouraged to participate in board meetings and discussions between the election and the time they take office. However, newly elected board members

don't have any voting privileges until their term takes effect.

Nominations: The nomination period runs from July 1st to September 1st of each calendar year. Any member in good standing can nominate another CAARS member as a candidate. The nominations can be done verbally at both the northern and southern California third quarterly training session of the year; this year that will be July 19th and August 16th. If you are unable to attend the training sessions, written or e-mail nominations may be submitted to the CAARS administration for presentation at the meeting. If the nominated member is not present at the training session at which they are nominated, I will notify them in writing and/or via e-mail of the nomination within one week after the training session. The nominee then has one week in which to notify me in writing and/or via e-mail as to whether or not they accept the nomination.

Once a CAARS member has been nominated and accepted the nomination they may submit a short biography or candidate's statement to be included in the Skidmarks edition that is published preceding the annual fall conference. This newsletter deadline is September 7th.

If for some reason there are not a sufficient number of nominees at the end of the nomination period, the Board reserves the right to conduct a nomination/election process during the general membership meeting at the annual Fall conference. Results of the elections will be announced during the general membership meeting at the annual Fall conference.

CA²RS Cruise 2006 Travel and Training Review

By: Jim Holder

Well, the 3rd Annual CA²RS Cruise is over with. Those of us who attended were certainly sorry to see it end. I'm thinking an "around the world" cruise next time, since we'll be out for 60 days or so we

can start with basic collision investigation and work our way straight through to the advanced subjects. The only problem with that is that on the cruise several of us were having so much fun we didn't



Above: Our cruise director, Karen Haverkamp who did a wonderful job as always. She says she is not going to organize the cruise next year but we're still working on her...

actually want to get any work done... Just ask some one who went on the cruise about the "high seas cork battle of 2006". Particularly the ringleaders Kerry Berg and Rudy Degger, since Karen Haverkamp may have no independent recollection of the events of the evening.



Above, just another CA2RS member enjoying himself! Chris Wasinger from Garden Grove PD mugs for the camera.

After being treated to priority boarding on Friday afternoon, most members immediately set about eating their way through the buffet on the lido deck

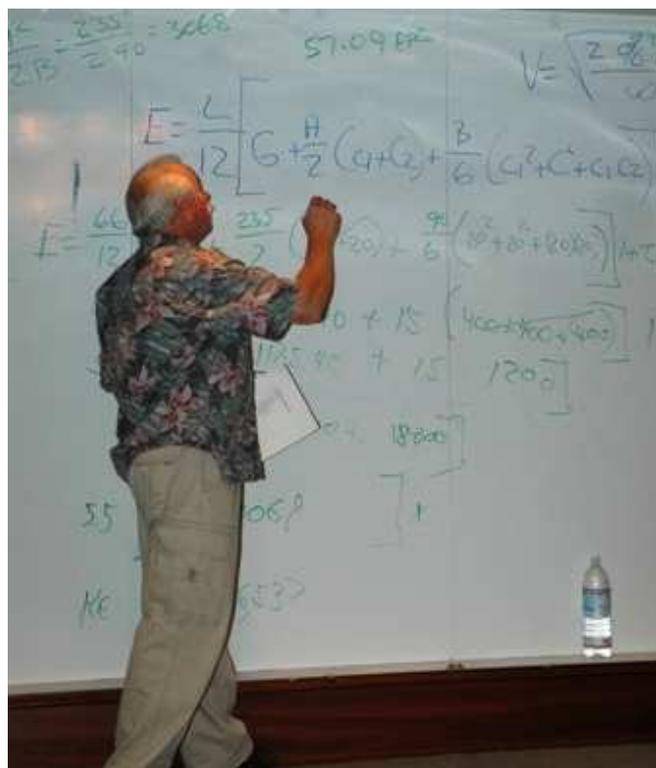
in preparation for a few hours of training presented by Steve Haverkamp.

Steve started our training, titled "Working in Energy", with a review of terminology for different tire friction marks, motion definitions, a review of Newton's laws and basic equation review. This relatively short session got everyone primed for the main portion of the training on Sunday morning, as well as allowing time for everyone to get back to their cabins (or the bar) and get ready for dinner.

Saturday was a free day with some members choosing to relax by the pool with fruity drinks in hand, while others took to exploring the shops of Ensenada. My wife and I had an excellent lunch at "Mango! Mango!" that included mango margaritas.

Sunday we got down to business again with Kerry Berg discussing work and energy and presenting several case studies to illustrate his points.

For those of you, who were unable to attend because your supervisors thought it would be all fun and games, show them the picture of Kerry Berg below as he covers the whiteboard with equations.



Again, just as in the past two years, everyone attending had a wonderful time and received some quality training. Thanks to our presenters, Kerry

Berg and Steve Haverkamp and a special thank you to Karen Haverkamp for organizing the cruise once again!

Traffic Collision Digital Photography

By: Gordon W. Gray



The Stockton Department hosted the May 4, 2006 training meeting. Our topic was *“Beyond the Basics of Traffic Collision Photography”*. This training covered the technical aspects of traffic collision photography as we have moved into the digital age as well as the basics of photography, as it relates to traffic collision scenes, evidence, and injuries. Additionally, night and low light photography, and archiving were topics of discussion.



Our instructor, Will Funk, was a Deputy Sheriff in Southern California for 18 years. He was a member of the Orange County Sheriff’s Major Accident Reconstruction Team for 11 years and worked in the traffic office for eight years. Will has been instructing advanced officer traffic courses for over ten years on topics including collision investigation, traffic law and collision scene photography. He is currently a photographer / writer and teaches photography in Southern California.

For those of you that were not able to attend this training session you missed a good one.

Importance of images for documentation:

This is the only chance to capture scenes and evidence as they were found. Take traffic collision photographs as soon as possible, before the scene can change. Show the relationship between objects in the scene. It may be a good idea to show camera locations on the field sketch. These photos can be used to extrapolate relative position from measurements. And can be substantial support to testimony (tangible).

Here are a few examples of the types of photographs we should take at a collision scene:

1. Show where the vehicles came to rest and in what position. Show the relationship of each vehicle with each other. Include some permanent, recognizable landmark in the photograph.
2. Photograph debris or marks on the roadway (such as tire marks and gouges)
3. Photograph skid marks. Take one photograph the direction of the mark to show the direction the vehicle was traveling. Take another photograph from the side to show the length of the skid mark. Photograph for the greatest depth of field possible.
4. Photograph the contact patch on the tire and the top of the skid mark to show tire tread type. Use a polarizing filter to cut any reflection on the roadway surface.



5. Show the view each driver had approaching the key point of the accident. Show any view obstructions. Photograph from inside the vehicle.
6. Photograph the view from the point a witness observed the accident, at witness' eye level.
7. Photograph evidence to identify hit and run vehicles. Photograph paint transfer, height of damage, pieces of suspect vehicle left at scene, tire impressions, and blood.
8. Photograph the interior of any vehicle in an injury or fatal accident. Show anything in the interior that indicates body contact. Use an electronic flash when photographing the interior of a vehicle.

One of the nice things about photography is that it's something you can get better at through simple practice and perseverance. When you start out, you might have just one "keeper" in a batch of throwaways. After a year or two, though, you might find that your camera's memory card has a lot more roses and far fewer thorns in each batch. And when you master composition, lighting, and exposure, most of your photos will routinely survive your pruning process.

Types of Still Imaging Tools:

Traditional 35mm SLR cameras are still widely used within Law Enforcement community to document crime scenes as well as collision scenes. More and more digital cameras are finding their way into the Evidence Technicians, or now with the help of Hollywood "Crime Scene Investigator's" or the Collision Investigator's tool bag.

One of the most asked questions in the class were what kind of Digital Camera should I be using? This is the hardest questions to answer as many factors can influence this choice. Let's look at a few Digital Photo Basics that will guide you to answer the looming question – What kind of Digital Camera?

Buying a digital camera for the first time can be intimidating, even for experienced photographers; although in many ways it's not that much different from buying a traditional camera. Sure, there are a few additional considerations (like PC compatibility, digital versus optical zoom, etc). But for the most part you're still looking for a camera that takes great pictures, feels good in your hands, and has all the features that are important to you. Consumer Reports July 2006 issue has a segment on digital cameras that covers point and shoot to SLR's, printing and printers, as well as the type of paper to use for printing. I'm sure if you're doing research for a purchase this can be one more resource you can tap.

Here are some factors to consider:

1. **Resolution.** The first feature to consider when determining a digital camera's image quality is its resolution. A camera's resolution is determined by pixels: the more pixels, the higher the resolution. And the higher the resolution of a digital photo, the more you can enlarge it without losing image resolution. For example, the sensors on a 3.3-megapixel camera record approximately 3 million dots of information, which is enough detail to produce photo-quality images at sizes of up to 10 x 14.

Today's consumer-level digital cameras typically range in resolution from 0.3 mega pixels to over 12 mega pixels. A 1-megapixel camera works fine for printing smaller pictures (no bigger than 4 x 6), e-mailing them, or posting them to the Web. But you shouldn't settle for less than 3 mega pixels if you're planning to enlarge pictures or make a wide variety of prints. You'll be disappointed in the long run. If you try to print lower-resolution images in larger sizes, the results will tend to look grainy, blurry, or blocky.

2. **Look and feel.** Some digital cameras make it easy to take pictures. Others make you feel like you're taking photos with a bowling ball. The only way to be sure is to test drive the camera before you buy it. Look for one with buttons that are within reach and easy to use, and a viewfinder that's comfortable to look through. Go ahead; don't be afraid to handle the merchandise. Peer through the lens of the camera you're thinking of buying. Is the image clear and crisp?
3. **Built-in memory.** Most consumer cameras use external memory: a memory card (Secure Digital, Compact Flash, SmartMedia, and Memory Stick are all common types) that you can remove when it's full. With this type of removable storage, you can simply insert a fresh memory device card and keep on shooting: a definite advantage. Avoid cameras that only have "built-in" memory and don't have a card slot. You can increase the number of photos you can take by buying additional external memory.
4. **Battery life.** Digital cameras go through batteries extremely fast, which obviously can be very expensive. Look for a camera that accepts rechargeable batteries, and then invest in two sets of them so that you always have spares. Many cameras work with popular, rechargeable NiMH batteries. They are inexpensive and environmentally friendly, and they give you plenty of pictures per charge.

Another way to save battery power is to get a camera that has an AC adapter, and then you can power the camera from a wall socket. This is especially useful when you're downloading photos or viewing them on your camera's screen, both of which require huge amounts of power.
5. **What kind of computer you own.** Retail stores see a lot of returns from customers who buy cameras that don't work with their computer systems. So make sure that the camera you buy is compatible with your computer system, and particularly check your connection ports (i.e., serial, USB, IR).
6. **The LCD lowdown.** Most digital cameras come with at least an optical viewfinder: the kind you look through on traditional film cameras. But many digital cameras also come with an LCD screen built into the back, which you can use as a viewfinder as well. The LCD screen lets you see what your picture will look like before you take it. Of indispensable help, it also allows you to look at the photos you've already taken. But it is also a major battery consumer, so if you use it often, have extra batteries on hand or use an AC adapter.
7. **Special features.** The above features will all help you buy a good digital camera that will work just for you. But there are some special features that you also might want to consider if you have more specific needs.

If you want to take close-ups of distant objects, for example, then you'll need a camera with high optical zoom power (not digital zoom). If you were going to take action shots of sports or nature, then a camera with a continuous shooting and landscape modes would be helpful.

Digital Darkroom Essentials

In the old days, owning a 35mm camera didn't imply that you had a darkroom in the basement. Quite the contrary; it took a peculiar breed of photographer to weather the toxic chemicals, noxious smells, and complicated procedures needed to develop and edit one's own photos. These days, though, most digital photographers do their own editing and printing--it's easy and fun, two words that never applied to chemical darkrooms. But what tools do you need to really make a go of digital photo editing and printing? That's what we're here to find out.

It's All in the Storage

Obviously, you'll need a computer to edit your photos. (Many cameras, however, when teamed up with the right printer, let you print directly without a PC.)

Don't worry too much about how well-equipped your computer is for digital imaging duty; it doesn't take a lot of processing horsepower to manipulate digital pictures. Even a three-year-old PC has more than enough muscle. And a system using any operating system from Windows 98 Second Edition forward should be adequate. If you have an older system, you'll want to make sure it at least has USB ports and an operating system that supports that protocol, such as Windows 95 OSR2 or later. Most digital cameras (and many other peripherals) today use a USB connection to transfer photo files.

Apart from the aforementioned basics, the real key is memory and hard disk space. Your PC should have no less than 128MB of RAM, and 256MB or more is ideal. In most cases, there's no need to increase your memory beyond 512MB. However, in the ever increasing age of the larger mega pixel cameras you can not have enough RAM.

Generally, you can boost your PC's performance significantly with an inexpensive RAM addition, and your applications will run much more smoothly. Memory is the main ingredient in performance, especially when you open several 3-megapixel images at once or run an image editor and another memory-hungry program like Microsoft Publisher at the same time.

A large hard drive is also critical. A few JPEG images don't take up much space, but store a thousand pictures and you're talking several gigabytes. Most current PCs come with hard drives that clock in at 60GB or larger, and that's fine. If you have an old PC with a 10GB or 20GB hard disk, though, consider adding a second drive to dramatically expand your storage space.

Back Up, Back Up

Suppose you have a few years' worth of digital pictures stored on your PC--what happens if its drive fails? Your digital darkroom should have a reliable backup system in place. The least expensive solution is to periodically copy your digital photos to a CD-R using the CD-RW drive that I hope you have in your computer. (If you don't have a CD-RW drive, consider adding one.) Or you could use software to automatically back up your data to another hard disk, a CD-RW, or a removable drive regularly, such as every Friday night.

If you want to add a hard disk (for additional storage space or for backup duty), consider an external drive: They're fairly cheap and effortless to install. You can find many beefy external drives in your local computer store that plug into any available USB or FireWire port, so there's no need to pop open the computer or ever handle a screwdriver. If you want the best possible performance, avoid drives that use the older USB 1.1 interface. USB 2.0 provides quick transfers that are comparable to the snappy speeds you'll get using FireWire; USB 1.1 is glacial by comparison. Only the most recent computers use USB 2.0, also called USB Hi-Speed. If you're buying an external USB 2.0 hard drive, be aware that it will operate at the slower USB 1.1 transfer rate unless you install a PCI USB 2.0 adapter.

How important is backing up your data? Very. Hard drives are ever more reliable, but failures do happen. But drive failures are far from the most common cause of data loss. Actually, operator error (oops!) tops the list. And even data corruption from a bungled install or some other glitch is more common than a hardware failure. All factors taken together, when it comes to data loss, it's a matter of when, not if. With the right precautions, however, your digital photo collection can last forever.

Expansion Ports

The last element of the digital darkroom is expansion capability. USB and FireWire ports have made adding peripherals like cameras, printers, hard drives, and scanners as easy as just plugging in a cable. You don't even have to reboot the computer to get your PC to recognize a device. While virtually every computer made today comes with USB, you need to make sure that any new PC you buy comes equipped with USB 2.0 ports. USB 2.0 works just fine with all the old USB 1.1 gadgets out there, but it can transfer data much faster when attached to a new USB 2.0 device.

Another tip: When you're buying your next PC, try to get one with its USB ports right up front, so you don't have to fiddle around in back of your computer case just to plug in your digital camera.

FireWire has its uses as well. You won't find many digital cameras with FireWire connections, but all digital camcorders connect to PCs via FireWire. As mentioned previously, FireWire is also a popular option for attaching external hard drives. So while a FireWire port isn't really essential for digital photography, it can certainly come in handy.

Image Editing

When it comes to digital photography, the single most important piece of software is your image editor. A good image editing program lets you do all sorts of common tasks like crop, rotate, color correct, and print. There are a lot of good programs out there, Will recommends: Adobe Photoshop Elements 4.0, this is Adobe's latest versions and retails for 99 dollars.

Remember, we can edit these photos. When editing photos we are enhancing them not changing, adding or deleting items within the image. Knowing how to use image editor you can bring out the most of your digital photographs. Take some time to learn how to use your image editor. Read the manual, or buy a good how-to book that focuses on your software. You'll find that you can turn so-so pictures into excellent photos with just a little fine tuning.

Caring for Your Digital Camera

A digital camera is, well, a camera. And while it may not look like it, a camera is a delicate instrument that needs occasional maintenance and a modicum of careful handling to keep it in top form. If treated well, a digital camera can last for many years. You just have to know how to care for it.

Take Care of the Lens

The lens is your camera's window to the world; keep it clean. After all, your pictures can only be as good as the camera's optics, and a dirty lens can blur your images. That said, you should clean the lens only when necessary--over cleaning it can scratch the glass or remove essential coatings on its surface. To make sure you don't have to clean the lens more than necessary, never touch its surface or wipe it with anything except real lens cleaning material from a camera store. The modest expenditure for the proper cleaning supplies will pay off in improved longevity for your beloved camera. And when the camera isn't in use, cover the lens with a lens cap to keep dust and contaminants from collecting on it.

DO NOT USE CANNED AIR! These products contain a propellant that will damage your camera and lenses when sprayed.

No matter how careful you are, though, you'll occasionally need to clean your camera lens. Start with a lens brush or a blower to remove the loose-clinging, abrasive particles. Then place a drop or two of lens cleaning fluid on some lens tissue or cloth and clean the lens in a light, circular motion. Don't put the liquid directly on the lens, and--to avoid scratches--don't press hard with the tissue.

You can use those same techniques to clean the optical viewfinder and LCD on your camera.

Avoid the Elements

When you use your digital camera outdoors, keep it dry and keep it out of extremely high temperatures. Avoid leaving it in your car, for instance, where temperatures can climb to well over 100 degrees in the summer. If you're using it out in the sun, you might want to cover it with a light-colored towel when it's not in use to protect the electronics (and even the adhesives in the assembly) from high temperatures.

Use Safe Storage

If you store your camera for extended periods of time, you can protect it from collecting moisture by sticking one or two pouches of silica gel in the bag or box. Many electronics come with silica gel, so you might want to save those little pouches the next time you buy a gadget. You can also buy them from most camera shops. (Note that silica gel works by drawing moisture out of the air, so it loses its effectiveness in humid conditions. Storing it in a warm, dry location will help it retain or regain its effectiveness.)

And watch out for magnets, too. While strong magnetic fields won't damage the camera itself, they can erase the contents of memory cards. Avoid putting your camera or spare memory cards right next to very strong magnets such as stereo speakers.

When you put your camera away for more than a few weeks, you should also remove the batteries and store them outside the camera's battery compartment; batteries can develop corrosive leaks over time.

And Finally, Protect the Delicates

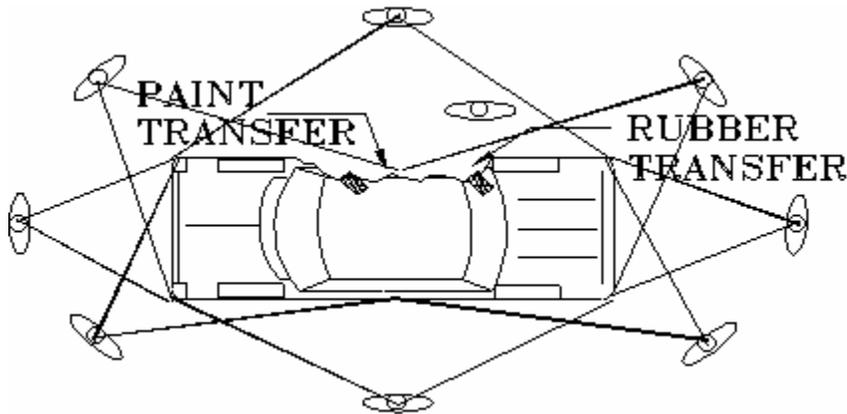
You already know that your digital camera is delicate: Don't drop it or bounce it around too much. Likewise, the memory card is easily damaged. When you're taking pictures, be sure that the camera is done writing pictures to the memory card before you open the little door and pull the card out--most cameras have a flashing light that indicates the card is busy. If the camera is still writing data to a card when you yank it out, you can corrupt the card.

In addition, the CompactFlash Association has issued a warning about the potential of CompactFlash media's semiconductors' being damaged by the sanitizing irradiation sometimes used by the U.S. Postal Service: It's safer not to send CF cards through the mail.

Technical Photographs of Damage to a Vehicle

- Vehicle damage is photographed to help reconstruct the accident. Reconstruction can determine how one vehicle fitted against another vehicle or fixed object, from what direction the major force came, whether the vehicle rolled over, or whether it had more than one collision during the accident.
- Take vehicle damage photographs at the scene before the vehicles are moved so they will show no additional damage due to removal operations.
- Take a minimum of six photographs. Two from each side in line with the axles. Take one of each end of the vehicle, straight on. If possible, take one more from overhead. (Be careful when you take any oblique or corner photographs to show damage, because the photograph will not be aligned with the axis of the vehicle. Oblique photographs conceal the amount and direction of the damage.)

- Eight Point photographs of the vehicle are even better. Some recommend this as a very minimum of shots on each vehicle. You cannot take too many photographs, however one or two rolls are usually sufficient. Start with the eight basic shots and walk around the car taking shots of the damage, and the parts not damaged, but concentrate on the damaged areas. Look for rubber transfer, paint transfer or any other marks that will show how the cars came in contact with each other. Finding numbers of license plates imprinted on the metal of a vehicle is not unusual, or lettering from a tire transferred to the vehicle. This type of information not only tells you what happened in the *impact*, *it also shows you are paying attention to details*. A good photo of a vehicle showing the rubber transfer from one vehicle to another is a tremendous help to a Reconstructionist.



- Use scales to indicate height and size of damage in the photographs.
- Always use electronic flash to fill in shadows within the damage.



Be careful when taking oblique or corner photographs when showing vehicle damage. Oblique photographs tend to conceal the amount and direction of the damage. Compare the appearance of the damage in the photograph above with the two photographs below.



Blurbs from the Board



Gordon Gray
Chair



Kent Boots
Vice Chair



Karen Haverkamp
Director



Jim Holder
Director



Chris Kauderer
Director



Joel Salinas
Director



Tami Tavarez
Director



Rudy Degger
ACTAR Rep.



Kevin Cassidy
Membership Chair

Greetings to all CA²RS Members! We've finished our last two Spring Quarterly Trainings and the Training Cruise; I'd like to convey my gratitude to those persons responsible for these training sessions.

I'll begin with our May/June training, "Collision Photography" was hosted by the Stockton Police Department and the Riverside Police Department. The presenter for these training sessions was Will Funk from Alpine Aperture Photography, who did a marvelous job presenting. Will, having prior law enforcement training as a Reconstructionist, knows the business of collisions and what is needed to capture the images for evidential value.

A gigantic thank you to Kent Boots for locating and bringing Will on board as an instructor!

Our May -Training Cruise: This year was no different than last, in that everyone that attended had an outstanding time. Once more all of the critiques contain extremely positive comments. Exceptional thanks go out to our Cruise Director Karen Haverkamp for all her hard work and planning that went into this very successful training. We could not have training without a presenter, a big thanks to Kerry Berg and Steve Haverkamp from Kerry Berg and Associates. We are already in the process of planning next years Cruise. The training theme will deal with "Projectile Motion."

July/August Training: Our next training topic deals with Restraints, Airbags, & Child Restraints. The Northern training is tentatively set for July 19th with the location being the Vacaville Cultural Center, 1020 Ulatis Dr., Vacaville, CA, 95687. The Southern

training will be on August 16th at the Riverside Police Department. Our presenter is our own Karen Haverkamp, Riverside Police Department.

Conference 2006 Update: "Crash Reconstruction – from Start to Finish" is the topic for this year's conference. Mark your calendars for November 16-18, 2006, South Lake Tahoe here we come. We are in the final planning stages for this years Conference. Our host hotel will be the Embassy Suites Hotel, right at State Line!

Kent Boots and Karen Haverkamp are our co-chairs once again. Joel Salinas has taken on the task of arranging for our vendors this year. If you'd like to be a vendor or have a vendor in mind, please contact Joel for further information.

Some of the pre conference activities will include an ACTAR prep class November 14th. The ACTAR prep class has been offered in years past and will continue with all of the positive feed back we received from those who attended the class and took the ACTAR test the following day and passed! This class as well as all of the ones offered in the past several years is only because of the dedication and excellent tutoring skills of our own Chris Kauderer. If you are interested in this prep class please contact Board member Chris Kauderer for more information.

The ACTAR Test will be November 15th. Make sure you contact Al Baxter prior to 3 weeks before the test date to complete the application process. Visit <http://www.actar.org/test.html> for further details.

Additional Conference items will include: *Exhibitor Displays & Reception: * Catered Lunches *Conference Discounts: * CAARS Member discounts for the ACTAR exam fee * Hotel guests receive a full breakfast and evening reception daily.

Dues Renewal: It's dues time once again! Keep an eye out for your dues renewal notices coming to a mail box near you. Remember there will be a drawing of 5 free conference attendees from all of those members who get their dues paid and received at CA2RS Headquarters before the drawing dead line of July 1st.

Elections: There are three Board positions up for election this year, my Board seat of (Chair) and the Board seats of Karen Haverkamp, Jim Holder. I'd

like to encourage anyone who feels they can add to the development and trend of the association to put their name on the ballot. You can make many meaningful acquaintances and have the chance to help arrange training for your fellow members. If you'd like to put a "Candidate's Statement" into the Skidmark prior to the election, we will accommodate you for the Fall Issue.

As always, the Board welcomes any suggestions regarding future training topics or how to improve the organization.

Gordon W. Gray, CA²RS Chair

Briefed Minutes CAARS Board Meeting on March 5, 2006

- Call to Order
 - Present:
 - Voting Members – Gordon Gray, Kent E. Boots, Karen Haverkamp, Chris Kauderer, Joel Salinas
 - Non-Voting Members – Rudy Degger
 - Taking notes/minutes – Jill Boots
 - Absent:
 - Voting Members – Jim Holder, Tami Tavarez
 - Non-Voting Members – Kevin Cassidy
- Old Business
 - Motion to publish briefed minutes in the Quarterly Newsletter
 - Motion carried unanimously, 5-0
 - 2005 conference wrap up discussion
- New Business
 - Motion to have the 2006 Conference the week of November 14-18, 2006 at the Embassy Suites in South Lake Tahoe, CA
 - Motion carried unanimously, 5-0
 - Discussion on board activities to prepare for the conference for the benefit of the new board members
 - Discussion on Vendor Night
 - Motion to increase the conference fees by \$50.00 across the tier structure
 - \$250.00 early bird registration and \$300.00 for late registration
 - Motion carries unanimously, 5-0
 - Motion to use Reg On-Line if Karen is willing to set it up and oversee the process.
 - Karen agrees
 - Motion carries unanimously, 5-0

- Discussion on deadlines for receiving materials from presenters
- Motion to have Karen Haverkamp and Kent Boots be co-chairpersons for the 2006 conference, with Karen being in charge of the hotel venue and Kent being in charge of technical/training duties
 - Motion carries unanimously, 5-0
- Discussion on conference notebooks and CD's
- Motion to provide notebooks to attendees and to also provide CD's
 - Motion carries unanimously, 5-0
- Discussion on locations and speaker for 2nd quarter April and May trainings
- Discussion on needs of speakers for trainings
- Discussion of brochures for 2006 Conference, conference fee schedule, and topic blocks
- Lunch break: Gordon Gray leaves for the day. Kent Boots, Vice-Chair takes over the meeting. Discussion during lunch consisted of structuring the conference subjects and speakers
- Rudy gives ACTAR report
- New business continues
 - Discussion on Cruise
 - Motion for Rudy and Kent to work on a draft of the policy and procedures manual to present to the board for review
 - Motion carries unanimously, 4-0
 - Discussion on filing of taxes, ID paperwork
 - Motion to adjourn the meeting
 - Motion carries unanimously, 4-0

CRASH!



Well at least she has a sense of humor about the situation... If anyone has an interesting collision reconstruction related photograph that could be published in a future issue of Skid Marks, please forward it to Jim Holder at editor@ca2rs.com or to james@jchcollisionanalysis.com .

Training for 2006

Dates	Locations	Topic	RSVP
July 19, 2006	Vacaville Cultural Center 1020 Ulatis Dr. Vacaville CA 95687	Restraints, Airbags, & Child Restraints	Chris Kauderer chris@rudymdegger.com
August 16, 2006	Riverside Police Dept. Magnolia Station 10540 Magnolia Ave. Riverside, CA	Restraints, Airbags, & Child Restraints	Tami Tavarez starteamrecon@yahoo.com
Nov. 16-18, 2006	Embassy Suites 4130 Lake Tahoe Blvd. South Lake Tahoe, CA 96150	Fall Conference – Crash Reconstruction, Start to Finish	Registration will be available via the CAARS website

Check the website at www.ca2rs.com for updates on the training. Remember, if you have suggestions for training topics, particularly if you know of a possible presenter for the topic, please contact a board member. 