

THE ART OF INTELLIGENCE





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Cover: Dru Blair, *Peacekeeper* (detail).
See page 36.

Frontispiece: Kathy Fieramosca, *Tolkachev: Quiet Courage* (detail). See page 44.

THE FINE ARTS COMMISSION

The CIA Fine Arts Commission is responsible for the acquisition, display, and preservation of the Agency's fine art collection. Established in 1962, it advises and acts for the Director, Central Intelligence Agency on aesthetic matters within CIA facilities. All commission members are volunteers representing the Agency's directorate, public affairs, protocol, and diversity components as well as the CIA Museum Staff.

THE CIA MUSEUM

The mission of the CIA Museum is to capture, document, preserve, and exhibit tangible elements of the Agency's history to "inform, educate, and inspire" the CIA's workforce. The Museum traces its origins to the CIA's 25th anniversary in 1972 when William E. Colby, soon to become Director of Central Intelligence, directed the Fine Arts Commission and the curator of the Historical Intelligence Collection (HIC) to look into establishing a "modest museum." Walter Pforzheimer, the HIC's first curator, asked the Agency's directorates to identify historically significant items that were to become the Museum's first artifacts. Today's collection illustrates the expertise and creativity of CIA's employees over the organization's history.

THE CENTER FOR THE STUDY OF INTELLIGENCE

CIA established the Center for the Study of Intelligence (CSI) in 1974 as an organization that could think through the functions of intelligence and bring to bear the best intellects available on intelligence problems. The Center, comprising both professional historians and experienced practitioners, attempts to document lessons learned from past activities, explore the needs and expectations of intelligence consumers, and stimulate serious debate on current and future intelligence challenges.

To support these efforts, CSI publishes books and monographs addressing historical, operational, doctrinal, and theoretical aspects of the intelligence profession, to include this publication. CSI also administers the CIA Museum.

Comments and questions may be addressed to:

Center for the Study of Intelligence
Central Intelligence Agency, Washington, DC 20505

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INTRODUCTION

CIA's mission is to go where others cannot go. The Intelligence Art Collection's mission is to go where the CIA Museum cannot go.

The Museum exists to engage the visitor. Artifacts in the Museum serve as tangible links to the Agency's past. When it has no artifacts—something that is not unusual in this secret business—how can the Museum interpret events in history? One way to tell their story is in a painting, which can fix a moment in time and invite the viewer to feel what it was like to be the person on the spot.

The Intelligence Art Program, run by the CIA Museum under the auspices of the CIA Fine Arts Commission and the Center for the Study of Intelligence, is an ambitious endeavor to create artwork that will reflect a broad range of activities by Agency officers at different times and places. This is in line with the Museum's strategic plan to portray the many facets of Agency history, not just well-known activities by prominent officers.

The Museum and the Intelligence Art Collection are vital to the preservation and transmission of Agency history and culture. This is especially important at a time when most CIA employees started work after 11 September 2001. In the words of the National Archives, past is prologue; understanding where we are going (or should be going) is much easier if we know where we have been.

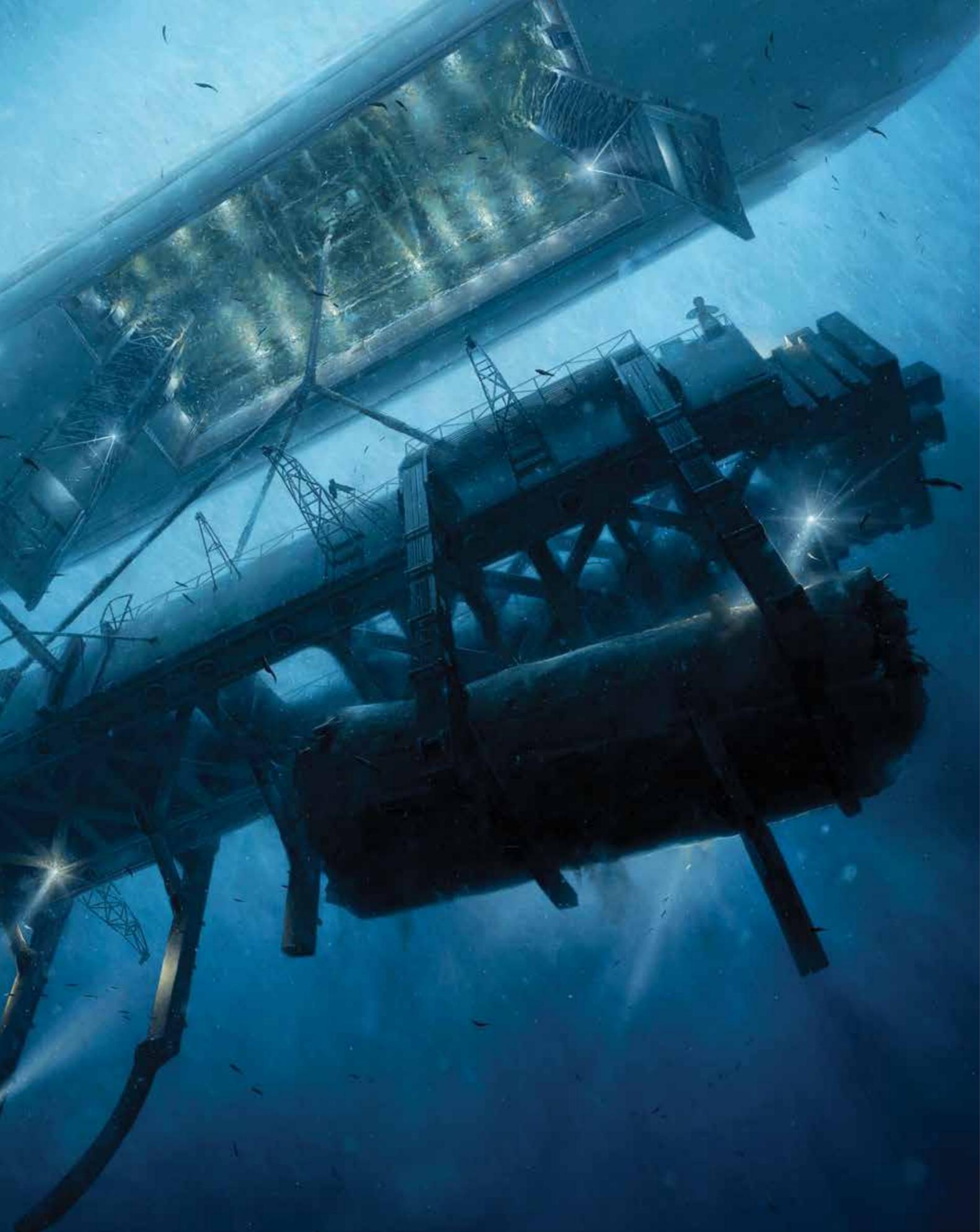
Some of the paintings tell stories on behalf of officers who could not tell their stories during their lives. Now their families—and posterity—will be able to visualize their contributions.

Over the years, the Intelligence Art Collection has benefited from donations of paintings as well as from researchers and supporters passionate about the Agency's mission and history. The Fine Arts Commission and the Center for the Study of Intelligence review and endorse proposals for donations. Other Agency components, to include the Office of Security and the Office of Public Affairs, weigh in on the proposals before they are finalized.

The CIA Museum and its partners are proud to present on the following pages a selection of the Collection's works, which are placed in chronological order along with brief narratives. We hope you enjoy them and learn from them. ★

Opposite: James Dietz, *A Contingency for Every Action* (detail). See page 52.

“The Museum and the Intelligence Art Collection are vital to the preservation and transmission of Agency history and culture.”



CATALOG

Dimensions are given in inches, width x height.

LES MARGUERITES FLEURIRONT CE SOIR

JEFFREY W. BASS

2006. Oil on canvas

30 x 40

Donated by Richard J. Guggenlime

When France fell under the Nazi boot in June 1940, Great Britain stood alone against the enemy. Fearing a similar fate for his country, Winston Churchill created the Special Operations Executive (SOE), an organization specializing in irregular warfare against German forces in occupied countries. SOE's early recruits for espionage operations were from all classes, pre-war occupations, and countries—including a 35-year-old American woman by the name of Virginia Hall from Baltimore, Maryland. Hall had seen the Nazi devastation in France firsthand and was eager to do her part to defeat fascism. She underwent SOE's rigorous preparation, remarkable, not because she was a woman, but because her left leg was made of wood, the result of a below-the-knee amputation necessitated by a pre-war hunting accident.

Fluent in French, Hall was sent to Lyon, France, in August 1941 where she helped develop the area's Resistance operation. Over the next 15 months working under cover as a journalist, Hall provided instructions, counterfeit money, and contacts to every British agent arriving in France. In addition, she was responsible for orchestrating supply drops and helping captured agents escape and make their way back to England. In November 1942, she had to use her own escape route out of France, just steps ahead of her pursuer, the now infamous Gestapo officer, Klaus Barbie, nicknamed "The Butcher of Lyon."

By this time, the Americans had also created a paramilitary organization, the Office of Strategic Services (OSS). Hall transferred to the OSS and asked to return to occupied France. She hardly needed training in clandestine work behind enemy lines, and the OSS promptly granted her request, sending her to south-central France. Because her artificial leg kept her from parachuting in, she landed in Brittany from a British PT boat. As "Diane," she eluded the Gestapo and contacted the Resistance. Often disguised as a milkmaid, she mapped drop zones for supplies and commandos from England, found safe houses, and linked up with a Jedburgh team after the Allies landed at Normandy. Hall helped train three battalions of Resistance forces to wage guerrilla warfare against German forces and kept up a stream of valuable reporting until Allied troops overtook her small band.

For her efforts in France, OSS chief General Donovan personally awarded Virginia Hall a Distinguished Service Cross—the only one awarded to a civilian woman during World War II. The medal is currently on display in the CIA Museum's OSS Gallery. Hall later worked for CIA, serving in many capacities as one of the Agency's first female operations officers.

The painting portrays Hall in the early morning hours, radioing London from an old barn near Le Chambon sur Lignon to request supplies and personnel. Power for her radio came from a discarded bicycle rigged to turn an electric generator, the clever invention of one of her captains, Edmund Lebrat. Using codes such as *Les Marguerites Fleuriront ce Soir* (the daisies will bloom tonight), Hall learned what airdrops to expect from London and when.

Forty years after she retired from CIA and almost 25 years after her death, the painting honoring Hall's work was unveiled in 2006 at the French Ambassador's residence in Washington, DC. Ambassador Jean-David Levitte read a letter from French President Jacques Chirac. In it, he called Ms. Hall a "true hero of the French Resistance" and added, "On behalf of her comrades in the Resistance, French combatants, and all of France, I want to tell her family and friends that France will never forget this American friend who risked her life to serve our country."



© JEFFREY W. BASS

IRRAWADDY AMBUSH

STUART BROWN

2010. Oil on canvas

47½ × 32

Donated by Michael DeSombre

During World War II, the Burma Road in northeast Burma was a lifeline for the Nationalist Chinese fighting the Japanese. A primary reason for the Japanese invasion of Burma, which was a British colony at the time, was to cut this supply link. The Imperial Army accomplished this task by the summer of 1942. The Allies then began airlifting materiel from India to China over the Himalayas, nicknamed “the Hump” by American fliers, all the while trying to reopen the road.

In April 1942, Coordinator of Information and future Office of Strategic Services (OSS) Director William J. Donovan activated Detachment 101 to create an indigenous guerrilla force charged with gathering intelligence, harassing the Japanese occupiers, identifying bombing targets for the Army Air Force, and rescuing downed Allied airmen—all deep behind enemy lines in Burma. Detachment 101 pioneered the art of unconventional warfare, foreshadowing the missions of today’s US Special Operations Forces.

Never more than a few hundred Americans strong, Detachment 101 relied on support from various Burmese tribal groups, most notably the staunchly anti-Japanese Kachins. Combined with the efforts of the British Wingate’s Raiders, Merrill’s Marauders of the US Army, and Nationalist Chinese troops, Detachment 101 was so successful that Japan had to divert significant numbers of troops to Burma to protect the new railroad that it had built to move supplies overland after US Navy submarines had blocked Japanese shipping routes.

The painting depicts one of Detachment 101’s many guerrilla operations staged to disrupt Japanese supply and reinforcement routes in Burma. Staked out on one side of the Irrawaddy River, OSS-trained Kachin rangers ambush Japanese rafts bringing troops and supplies to the Japanese-held

town of Myitkyina in July 1944. Such actions helped the Allies re-capture the town and, ultimately, defeat Japanese forces in northern Burma.

By the time of its deactivation in July 1945, OSS Detachment 101 had amassed an impressive list of accomplishments, performing against overwhelming enemy strength and under the most difficult and hazardous conditions. The courage and fighting spirit of the Kachin guerrillas and their American advisors earned Detachment 101 a Presidential Unit Citation and recognition as the “most effective tactical combat force” in the OSS.

Irrawaddy Ambush contributes an impressive representation of a critical aspect of OSS history. At the painting’s unveiling in 2010, Museum Director Toni Hiley noted, “The story of OSS must be kept fresh and vibrant, not only for the sake of the patriots who lived it but for all who continue the vital missions begun decades ago by that remarkable organization of remarkable Americans.”



© STUART BROWN



© DRU BLAIR

AMBUSH IN MANCHURIA

DRU BLAIR

2010. Mixed media on illustration board

38 × 29

Donated by Alan Seigrist

November 1950 marked the entry of Chinese communist military forces into the Korean war as the new communist government in China was rapidly expanding its influence elsewhere in Asia. To frustrate China's expansionism, the Truman Administration turned to the fledgling (three-year-old) CIA through a covert-action program on the Chinese mainland designed to foster internal democratic opposition to the communist regime and divert some of its military resources from combat against US forces in Korea.

One particularly sensitive program in the early 1950s involved Civil Air Transport (CAT), a CIA proprietary airline that aided the Agency's efforts to support anti-communist Chinese guerrillas along the China-Korea border and inside mainland China. While leaflet, supply, and agent airdrops posed considerable dangers, the most perilous flights were air exfiltrations in which low-altitude, slow-moving planes hoisted agents from the ground—only the most trusted and experienced pilot volunteers flew these missions.

Norman A. Schwartz and his friend and fellow pilot, Robert C. Snoddy, were among the elite group of CAT volunteers to fly agent exfiltration missions. They trained to fly a C-47 aircraft (the military version of a commercial DC-3) specially outfitted with a unique retrieval system of a pole, hook, cable, and winch designed to snatch a person from the ground and reel him into the plane on the fly.

On 29 November 1952, Schwartz and Snoddy piloted the C-47 on an exfiltration mission in Manchuria. Also aboard were two young CIA paramilitary officers—John T. Downey and Richard G. Fecteau. Leaving a Korean airfield at 10 pm, the flight reached the pickup zone just after midnight and headed for the pickup point, well marked with three bonfires flaring out of the darkness. The aircraft was about 50 feet off the ground at a near-stalling 60 knots on its final approach. With the plane's rear door removed, Fecteau and Downey had extended the pole with hook and cable

attached, ready to catch the awaiting agent's line and then to winch him in.

The crew proceeded according to plan, unaware that Chinese communist units had been tipped off about the flight and were waiting in ambush. Suddenly, a murderous barrage of gunfire erupted from ground troops hiding in the darkness. The pilots were able to prevent an immediate crash; however, when the engines cut out, the aircraft glided to a controlled crash. Schwartz and Snoddy were killed. Other than suffering bruises and being shaken up, Downey and Fecteau were not seriously hurt.

Downey and Fecteau were captured, convicted of espionage, and imprisoned. Over the years, numerous US efforts to obtain their release failed. Fecteau was eventually released in December 1971, nearly a year shy of his 20-year sentence. Downey was released 15 months later, serving just over 20 years of his life sentence.

Schwartz and Snoddy posthumously received the CIA Distinguished Intelligence Cross in recognition of their exceptional valor and sacrifice. Downey and Fecteau received the CIA Distinguished Intelligence Medal for "courageous performance" in enduring "sufferings and deprivations...with fortitude [and an] unshakable will to survive and with a preserving faith in [their] country." They returned to the Agency in 1998 to receive the Director's Medal and in 2014 received the Distinguished Intelligence Cross, the Agency's highest honor for valor.

CIA Director Leon Panetta welcomed John Downey and Richard Fecteau back to CIA in 2010 for the unveiling of the painting and the premiere of *Extraordinary Fidelity*, a documentary film about their 20-year imprisonment in China. "Jack and Dick, you are true American heroes and the pride of our Agency. Thank you for being great examples for all of us," said Director Panetta during the standing-room-only event in the Headquarters auditorium.

EARTHQUAKE'S FINAL FLIGHT

JEFFREY W. BASS

2004. Oil on canvas

43 × 30½

Donated by the Fairchild Corporation

This painting commemorates air operations of Civil Air Transport (CAT, an Agency proprietary) and its CIA contract pilots in support of French forces at Dien Bien Phu during the final days of the conflict between the French and Viet Minh in 1954. In Fairchild C-119s with US Air Force markings hurriedly painted over with French Air Force roundels, 37 CAT pilots volunteered to fly supplies from the French airbase at Haiphong to the battlefield near Vietnam's border with Laos.

In a concentrated operation to resupply the beleaguered French forces, the pilots and crews made 682 airdrops between 13 March and 6 May 1954, flying through murderous antiaircraft fire that ringed the valley at Dien Bien Phu. On 6 May, the day before the Viet Minh overran the French fortifications, antiaircraft flak hit an engine and control surfaces of the C-119 flown by legendary CAT pilot James McGovern (nicknamed "Earthquake McGoon") and copilot Wallace Buford, who struggled gallantly to stay airborne. The plane limped over the border into Laos and crashed, killing McGovern and Buford—among the first Americans to die in the early days of a conflict later to be known as the Vietnam war—and two French paratroopers.

The painting depicts McGovern's C-119 shortly after a flak burst has disabled its port engine over the drop zone at "Isabelle," an outpost of the French garrison at Dien Bien Phu. After the shell impact, oil streams out of the engine nacelle, causing the engine to seize and its propeller to become frozen at operational pitch in a cross position. Having ejected the plane's cargo over Isabelle, the cargo kickers sit in the rear opening of the fuselage, resigned to their fate.

The crash site was located in 2002, and DNA tests in 2006 confirmed the recovered remains were McGovern's. He was buried with honors at Arlington National Cemetery on 24 May 2007. Pieces of his valiant C-119 are now in the CIA Museum collection.

When the painting was unveiled at his residence in 2005, French Ambassador Jean-David Levite presented the French Republic's highest award (the Légion d'Honneur) to five of the six surviving CAT pilots present, in recognition of their heroic performance in the epic battle that marked the end of French colonial rule in Indochina.



© JEFFREY W. BASS



© DRU BLAIR

PIERCING THE CURTAIN

DRU BLAIR
2016. Mixed media on illustration board
36 x 18
Commissioned by the CIA Museum

In the early 1950s, with the Korean war winding down and the Cold War revving up, the US recognized that its knowledge of Soviet strategic capabilities—bomber forces, ballistic missiles, submarine forces, nuclear weapons—was dangerously weak. Captured German overhead photographs and documents on Soviet capabilities from World War II were outdated. Interrogations of repatriated POWs and German scientists leaving the Soviet Union were of minimal value. US attempts to photograph the Communist Bloc countries through covert peripheral overflights and unmanned balloons yielded little information. Stringent security behind the

Iron Curtain had effectively blocked access to all Soviet planning, production, and deployment activities, blunting traditional intelligence collection methods.

Soviet unveiling of the Mya-4 (“Bison”) long-range strategic bomber in 1954 triggered a debate in the US over the size of USSR’s bomber fleet and the threat that it posed. Faced with a potentially dangerous strategic disadvantage (the so-called “bomber gap”), President Dwight D. Eisenhower was determined to assess the true scope and nature of the Soviet threat. His approval of a high-altitude photoreconnaissance airplane designed

to evade Soviet air defenses—with CIA in charge of its development and operation—signaled the Intelligence Community’s entry into overhead reconnaissance. CIA code-named the project AQUATONE and made Richard Bissell its manager.

Bissell liked Lockheed’s CL-282, a new reconnaissance aircraft proposed by the legendary Clarence “Kelly” Johnson, and convinced DCI Allen Dulles to fund the project. The unusually light aircraft resembled a jet-powered glider with a single engine, solo pilot, and 70-foot wingspan optimized for 3,000-mile-long flights at 70,000 feet—twice

the ceiling of any existing Soviet fighter plane. Innocuously designated “U-2,” short for Utility 2, the plane went from blueprint to flying prototype in just eight months and full operational status in just 18. CIA recruited and trained US Air Force pilots who were “sheep dipped” as CIA contractors, all the while maintaining their military career status.

U-2 operations deployed to West Germany in the late spring of 1956. After an initial flight over Communist Poland and East Germany brought back usable imagery, President Eisenhower authorized Soviet overflights. The honor of flying the first mission over Soviet territory went to Hervey S. Stockman, a 34-year-old WWII veteran and P-51 Mustang fighter pilot. On 4 July 1956, Stockman flew U-2 Article 347 on Mission 2013 from Wiesbaden, West Germany, over Poznan, Poland, across Belorussia to Leningrad, and over the Baltic states back to home base. The painting depicts the view from Stockman’s cockpit on this historic flight over Leningrad. (Stockman later flew F-4C Phantoms in the Vietnam war; forced to eject over North Vietnam in 1967, he spent six years there as a POW. Article 347 is now on display at the Smithsonian’s National Air and Space Museum in Washington, DC.)

Soviet radar tracked Stockman’s U-2 as its state-of-the-art A-2 cameras photographed naval shipyards and Bison bomber bases, but MiG fighters were unable to fly high enough to intercept it. Despite Soviet protests, President Eisenhower continued to personally authorize each of 23 subsequent missions over the USSR until a Soviet SA-2 surface-to-air missile downed the U-2 piloted by Francis Gary Powers on 1 May 1960 near Sverdlovsk. Eisenhower abruptly ordered an end to further Soviet Union overflights.

CIA photointerpreters studying the imagery from Stockman’s flight and the next four Soviet missions confirmed a Bison fleet of limited size, thereby debunking the bomber gap and saving the United States millions of dollars of unnecessary spending to counter a non-existent threat. Later U-2 missions provided imagery of equal value on a range of strategic intelligence issues.

Originally expected to fly for two years before countered by Soviet air defenses, the U-2 served CIA until 1974 when its covert U-2

operation was consolidated with the existing US Air Force U-2 operation. The U-2 Program continues to provide valuable intelligence on hot spots around the world—many decades after the first U-2 flight.

KHAMPA AIRLIFT TO TIBET

DRU BLAIR

2013. Mixed media on illustration board

40 × 29

Donated by Gar Thorsrud and Douglas Price

In the summer of 1950, communist Chinese troops invaded Tibet and seized Chamdo Province, easily subduing the Khampas, a hardy collection of Tibetan clans with a reputation for ferocity. Tibet became enmeshed in the developing Asian Cold War as the Chinese occupation steadily expanded. Conscious of this development when he took office in 1953, and in keeping with US anti-communist policies worldwide, President Eisenhower tasked CIA to provide covert assistance to the Tibetan resistance movement.

The Agency trained Tibetans in paramilitary techniques and sent them back to organize the guerrilla fighters in Tibet. Starting in 1957, pilots and crews of Civil Air Transport, a CIA proprietary company, secretly air-dropped trainees for the guerrillas and more than 250 tons of materiel—arms, ammunition, radios, medical supplies, and such—from low-flying DC-6, B-17, and C-130 cargo planes under cover of darkness.

Key to the airdrops was the recruitment of personnel with extensive experience in airdrop and parachute operations to help train the Tibetans for their missions. The painting commemorates these airdrop operations and serves as a tribute to the pilots, air crews, and many Agency support personnel who devoted themselves for so many years to the cause of Tibetan freedom.

In the end, despite dedicated Agency efforts, the Tibetan resistance had only limited success. Chinese military forces were ruthless and overwhelming, and sufficient local guerrilla support never materialized. CIA's chief proponent of the Tibetans died unexpectedly in 1967, and reality soon became abundantly clear—the Tibetan guerrillas stood no chance against the Chinese. This reality coupled with President Nixon's plans to establish diplomatic relations with China meant that US support to Tibet was no longer strategically or geopolitically feasible. The White House directed that this support be withdrawn, and the Tibetan resistance subsequently folded in 1974.

Many of the CIA officers who contributed to CIA support to the Tibetan guerrillas in the 1950s and 1960s attended the painting's unveiling in 2014. A former CIA officer known as CIA's "Father of Aerial Delivery" described the airdrops as "professionally orchestrated" and "executed flawlessly." A Special Activities Division officer elaborated, saying, "The painting captures the ingenuity, selflessness, bravery, and sacrifice of those whose actions wrote the chapters that serve as the foundation of our work today."



© DRU BLAIR



© KEITH WOODCOCK

THE SECRET PLA POUCH HEADS FOR K BUILDING

KEITH WOODCOCK
 2009. Oil on canvas
 56 × 34
 Donated by Bruce Walker

Beginning in the mid-1950s, CIA supported local Tibetan resistance to the Chinese occupation. The Agency secretly trained Tibetan tribesmen in paramilitary operations at a site chosen for its resemblance to the Himalayan Plateau. (The Tibetans loved the training camp so much that they nicknamed it Dhumra, meaning “The Garden.”) Some trainees parachuted back into Tibet, but most joined Tibetan resistance forces at a nearby rebel base. From time to time, small parties would deploy to observe Chinese military movements.

On 25 October 1961, a party led by two Agency-trained Tibetans ambushed a lone truck of the Chinese People’s Liberation Army (PLA) heading east on the Xinjiang-Lhasa highway. All Chinese occupants of the truck were killed, including a senior PLA officer who was carrying a pouch of secret PLA documents. This potentially valuable intelligence treasure then took a circuitous 8,000-mile journey to Washington, DC. In November, the pouch arrived intact—bloodstains and all—at Building K, one of the World War II temporary buildings along the Mall’s reflecting pool and home of the Agency’s clandestine operations.

The pouch’s contents proved to be the first and most definitive intelligence acquired by the US on the existing geopolitical situation in China—at a time when the Agency’s human intelligence was lacking and technical intelligence was nil. When translated, the PLA documents yielded valuable information on three critical subjects:

- The failure of Mao’s Great Leap Forward Movement, which had disastrous consequences for the Chinese economy
- The severity of the break in Sino-Soviet relations and its implications for international communism
- The weakness of the People’s Militia, belying its status as a significant component of the Chinese armed forces.

After the humiliating failure of the Bay of Pigs operation just seven months earlier, Director of Central Intelligence Allen Dulles was eager to tout this major intelligence success. With the bloodstained pouch and captured documents in hand, Dulles presented to President Kennedy’s top national security advisors this dramatic evidence of the intelligence payoff of the Tibetan operation.

Despite this collection success, however, the Tibetan resistance forces, lacking widespread local support, were unable to do more than harass the Chinese occupiers. The operation eventually wound down, and Beijing applied pressure to close the rebel base. The Tibetans became, in the words of one of their former case officers, “hapless orphans of the Cold War.”

At the painting’s 2009 unveiling, the National Clandestine Service Chief of Staff stated, “The remembrance of the past is crucial in the lives of individuals and institutions alike.” He concluded that the painting will help current and future CIA officers appreciate in visual form what was done in the past and how it shapes who we are today.



© KEITH WOODCOCK

SEVEN DAYS IN THE ARCTIC

KEITH WOODCOCK
2007. Oil on canvas
26 x 36
Donated by Gar and Audrey Thorsrud

During the Cold War, the US and Soviet Union aggressively vied for technological advantage in thermonuclear weapons, advanced manned aircraft, intercontinental ballistic missiles, and satellites. Less well known were their competing efforts to study the Arctic for its scientific and military value.

In 1961, the prospect of obtaining firsthand information about Soviet technology arose when an abandoned Soviet research station in the high Arctic was sighted. The Office of Naval Research (ONR) decided to pursue this rare intelligence opportunity, and Project COLDFEET was born. Nearly a year later, as planning continued, a second abandoned site known as NP8 was found, but ONR funding had run out, so CIA agreed to take over the project. Within a month, CIA gave the go-ahead to Intermountain Aviation (an Agency proprietary headed by Garfield Thorsrud) and veteran contract pilots Connie Seigrist and Douglas Price—experts in agent exfiltration using a WWII-era B-17 “Flying Fortress” equipped with a state-of-the-art Fulton “Skyhook” aerial retrieval system.

On 28 May 1962, an experienced team aboard the Intermountain Aviation B-17 reached the NP8 drop site. Maj. James F. Smith, USAF, and Lt. (jg) Leonard A. LeSchack, USNR, parachuted down for a planned 72-hour exploration. They photographed the facility and collected 150 pounds of documents and samples of equipment left behind by the Soviets. Because of dense fog, the pickups began a day late, despite hazardous 30-knot surface winds and poor visibility. Flying at 125 knots, 425 feet above the ice, the B-17 first hooked and hoisted aboard a canvas bag filled with the intelligence “booty.” Next was LeSchack’s turn, which didn’t go as well when high winds dragged him forward on his stomach 300 feet across the ice before he was hooked incorrectly facing into the wind. He was able to correct his position before being hoisted in. Smith then positioned himself for the final pickup, struggling in the strong wind that began to drag him across the ice until he was able to catch an ice crack with his heels. Smith was pulled aboard and joined his team in celebrating the completed mission.

The painting depicts the B-17 successfully catching LeSchack while Smith waits at the NP8 pickup point marked with red smoke. The seven-day mission yielded valuable intelligence on Soviet advanced acoustical detection of under-ice submarines and Arctic anti-submarine warfare techniques—thanks to the persistence, courage, and resourcefulness of that small team of dedicated professionals who planned and executed this remarkable feat.

The painting’s unveiling at CIA Headquarters in 2008 and the ceremony honoring COLDFEET participants brought team members together for the first time in 46 years. Many of the family members who joined them had never been to CIA Headquarters, let alone heard of the contributions their relatives had made in an extraordinarily challenging Cold War mission.

MESSAGE FROM MOSCOW

DEBORAH D.
2010. Oil on canvas
30½ x 38
Commissioned by the CIA Museum

Radio broadcasting technology developed rapidly during the 1930s. Shortwave transmissions from powerful new stations could be heard over great distances. As Nazi ideologues and Japanese propagandists were quick to exploit radio as a new war-time tool, President Franklin D. Roosevelt recognized the need to monitor shortwave radio broadcasts of the Axis powers and established the Foreign Broadcast Monitoring Service (FBMS) in February 1941. Initially operating under the Federal Communications Commission, FBMS became the Foreign Broadcast Information Service (FBIS) in 1942. During the war, FBIS recorded, translated, transcribed, and analyzed valuable information from the radio airwaves for the Office of Strategic Services and US Departments of State, War, and Navy. At war's end, FBIS moved to the US Department of the Army, and the National Security Act of 1947 reassigned it to the newly created Central Intelligence Agency. In 2005, FBIS became the Open Source Center (OSC), and in 2015, the Open Source Enterprise (OSE) when it joined the Directorate of Digital Innovation. The value of open-source intelligence continues unabated with the expansion of openly available information and communication media centered on computer technology and the Internet.

Formed in 1939, the British Broadcasting Corporation Monitoring (BBCM) Service pioneered the monitoring of foreign broadcasting stations as European governments increasingly used radio to publicize official communiqués, policy statements, and propaganda. After supporting Allied operations during World War II, BBCM resumed its role as a peace-time arm of the BBC news service and continues as such today. FBMS and its FBIS successor established and maintained a close working relationship with BBCM personnel, learning from their experiences, sharing information, and stationing a small staff at their headquarters. Over the years, CIA's open-source partnership with BBCM has steadily strengthened, initially through FBIS and now with OSE.

The painting depicts a significant example of FBIS work that occurred during the Cuban Missile Crisis. When Central Intelligence Agency photointerpreters discovered Soviet nuclear-capable, medium-range ballistic missile (MRBM) bases in Cuba—less than

a hundred miles from US shores, President John F. Kennedy quarantined all Soviet ships carrying MRBM-related equipment to Cuba and demanded the removal of the existing MRBM bases from the island. Despite their claim that the missiles were strictly defensive and posed no threat to the US, on 28 October 1962 through diplomatic channels, the Soviets dispatched their decision to comply with Kennedy's demand. To assure that this important message reached the White House as quickly as possible, Moscow Radio simultaneously broadcast it in Russian over the airwaves. FBIS, in cooperation with its BBCM partners in England, monitored and translated this message from Premier Nikita Khrushchev to President Kennedy and flashed it to the White House and other US Government offices:

"The Soviet Government has ordered the dismantling of bases and the dispatch of equipment to the USSR... I wish to again state that the Soviet Government has offered only defensive weapons."

The radio route—via FBIS—proved to be the fastest communication means, and President Kennedy responded immediately through a State Department telegram to Khrushchev:

"I am replying at once to your broadcast message... even though the official text has not yet reached me... I welcome this message and consider it an important contribution to peace."

Message from Moscow earned the artist the distinction of being the first female and first Agency officer to have artwork displayed in the Headquarters Intelligence Art Gallery. During the painting's unveiling at the Open Source Center in 2012, OSC Director Doug Naquin called her a "genius," highlighting how even the time depicted on the subjects' watches was researched to ensure accuracy.



© DEBORAH D.



© KEITH WOODCOCK

THE AIRMEN'S BOND

KEITH WOODCOCK

2008. Oil on canvas

36 × 24

Donated by the Air America Association Board

When President Kennedy decided in 1961 to forcefully resist rising communist aggression against the remote but strategically located Kingdom of Laos, CIA—and its proprietary airline Air America—were ready. Flying in a mountainous land-locked country with few roads, continually shifting weather conditions, and virtually no navigational aids, Air America crews routinely conducted hazardous resupply missions to hundreds of government outposts. This aerial lifeline provided essential assistance to Royal Lao and US-directed forces battling North Vietnamese and Pathet Lao communist troops.

Air America crews became expert in the terrain and unique flying conditions of Laos, but they were not immune to enemy ground fire and the perils of being shot down over enemy-controlled territory. They soon created their own search-and-rescue (SAR) force of UH-34D helicopters and T-28D attack aircraft and began to respond to their own emergencies. As more US military aircraft began flying missions over Laos (and later over North Vietnam), Air America took on the prime responsibility for rescuing all downed US aviators.

The Airmen's Bond depicts the heroism of an Air America UH-34D crew conducting one such rescue of two US Air Force A1E bomber pilots. Overhead, a "Raven" forward air controller flying an O-1 observation plane directs two Air America-piloted T-28Ds in strafing runs against advancing communist forces. The rescue takes place on the *Plaine des Jarres*, a critical communist supply route in the high plateau of north-central Laos. The area, which became one of the most bombed places on earth, derives its name from the presence of hundreds of large stone jars. Believed to have been used as funerary urns by a Bronze Age people, the jars range in size from 3 to 10 feet in height and can weigh more than 10 tons.

Over the long and difficult course of the Vietnam war, CIA provided extraordinary and mostly unheralded support to the US military. From 1964 to 1965, when the US military had few SAR aircraft in the region, Air America rescued 21 American pilots. Although the US Air Force did not continue to publish further statistics on Air America rescues and CIA never tracked such data, anecdotal information suggests that Air America air crews saved scores and scores of American military airmen. Often at great personal risk, they did so for their fellow flyers and for their country.

In 2008, National Clandestine Service Director Michael Sulick hosted the official Agency acceptance of the painting before an audience of former Air America personnel, their families, and Agency staff. Sulick said he was honored to accept the painting as "a daily reminder to our employees of service over self."

UNTOUCHABLE

DRU BLAIR

2007. Mixed media on illustration board

38 × 28½

Donated by Daniel K. Hilton

Under the highly secret Project OXCART, CIA developed the A-12 as the U-2's successor, intended to meet our nation's need for a very fast, very high-flying reconnaissance aircraft that could avoid Soviet air defenses. CIA awarded the OXCART contract to Lockheed (builder of the U-2) in 1959. In meeting the A-12's extreme speed and altitude requirements, Lockheed—led by legendary engineer Clarence “Kelly” Johnson—overcame numerous technical challenges with cutting-edge innovations in titanium fabrication, lubricants, jet engines, fuel, navigation, flight control, electronic countermeasures, radar stealthiness, and pilot life-support systems. In 1965, after hundreds of hours flown at high personal risk by an elite team of CIA and Lockheed pilots, the A-12 was declared fully operational. It subsequently attained a sustained speed of Mach 3.29 (just over 2,200 miles per hour) at 90,000 feet altitude—to this day, an unbroken record for piloted jet aircraft.

CIA's operational use of the A-12 faced not only many technical challenges but also political sensitivity to aircraft flights over denied areas and competition from imaging satellites. After the U-2 piloted by Francis Gary Powers was shot down over the Soviet Union in May 1960, all overflights of the USSR were halted, thus blocking the A-12's original mission to monitor the Soviet Bloc. By the time of CIA's first A-12 deployment in 1967, CORONA satellites regularly collected thousands of images worldwide each year. Although its imagery was less timely and of poorer resolution than the A-12's, CORONA was invulnerable to anti-aircraft missiles and much less provocative than A-12 overflights. At the same time, the US Air Force was developing the SR-71, a modified version of the A-12. Seeing little value in maintaining both overt SR-71 and covert A-12 fleets with similar capabilities, President Johnson ordered retirement of the A-12 by 1968.

The only A-12 reconnaissance operation, codenamed BLACK SHIELD, took place from May 1967 to May 1968. A detachment of six pilots and three A-12s based at Kadena Air

Base in Okinawa flew 29 missions over East Asia. The panoramic stereo camera aboard each aircraft yielded considerable high-quality imagery that within hours of landing was processed and under the eagle eyes of photo-interpreters, who provided valuable intelligence in support of US military operations during the Vietnam war. Also, A-12 imagery of North Korea enabled them to locate the intelligence ship USS Pueblo illegally seized by North Korea and to confirm no further hostilities were imminent.

To commemorate this pioneering and unsurpassed aeronautical achievement, the painting depicts the first BLACK SHIELD reconnaissance flight on 31 May 1967 over North Vietnam. Piloted by Mele Vojvodich, Article 131 took off in a torrential downpour just before 1100 local Okinawa time. The A-12 had never operated in heavy rain before, but weather over the target area was forecast as satisfactory, so the flight went ahead. Vojvodich flew the planned route at 80,000 feet and Mach 3.1, refueled immediately after taking off and during each of two loops over Thailand, and safely touched down at Kadena with a total flight time of three hours and 39 minutes. The intelligence mission was a resounding success: after detailed examination of nearly a mile of film that was collected, photointerpreters found no surface-to-surface missiles that might threaten US and allied military forces in the South and assessed the status of 70 of the 190 known surface-to-air missile sites and nine other priority targets. Contrary to some published accounts, neither Chinese nor North Vietnamese radar tracked the aircraft, nor did North Vietnam fire any missiles at it. The A-12 had proven itself a valuable imagery collector, *untouchable* by hostile air defenses far below.

Artist Dru Blair and CIA Director Gen. Michael Hayden unveiled the painting at the presentation of A-12 OXCART Article 128 on static display at CIA Headquarters during the Agency's 60th anniversary in September 2007.



© DRU BLAIR

AN AIR COMBAT FIRST

KEITH WOODCOCK

2007. Oil on canvas

38 x 22

Donated by Marius Burke and Boyd D. Mesecher

Known as “Site 85,” the US radar facility perched atop a 5,800-foot mountain in northeast Laos—less than 150 miles from Hanoi—was providing critical and otherwise unavailable all-weather guidance to American fighter-bombers flying strike missions against communist supply depots, airfields, and railroad yards in North Vietnam. CIA proprietary Air America provided critical air support to the US Air Force technicians (working under civilian cover), several CIA case officers, and the CIA-directed Hmong and Thai security forces at the isolated site.

Recognizing the threat posed by this facility, the People’s Army of Vietnam vowed to destroy it. On 12 January 1968, four North Vietnamese AN-2 Colt biplanes—painted dark green and modified to drop “bombs” improvised from 122-mm mortars and 57-mm rockets—headed for Site 85.

At about 1:30 pm, as they approached their target, the four Colts split into two equal formations—one pair began low-level bombing and strafing passes while the other pair circled nearby. Coincidentally, Air America pilot Ted Moore was flying an ammunition-supply run to the site in his unarmed UH-1D “Huey” helicopter when he saw the biplanes attacking. Moore and flight mechanic Glenn Woods gave chase of the first Colt. Woods pulled out his AK-47 rifle and began firing at the lumbering biplane. The pursuit was relentless, continuing for more than 20 minutes until the second Colt (hit by ground fire) joined the first in an attempt to escape back into North Vietnam. Both attacking Colts suffered severe bullet damage and crashed before reaching the border. Fearing a similar fate, the two unengaged Colts retreated unharmed.

The painting captures one North Vietnamese Colt fleeing and the other being pursued by the Air America Huey piloted by Moore as mechanic Woods fires his AK-47 at the cockpit. This daring action by Moore and Woods gained them—and Air America—the distinction of having shot down an enemy fixed-wing aircraft from a helicopter—a singular aerial victory in the entire history of the Vietnam war.

Two months later in a night raid, North Vietnamese commandos overran Site 85 in the deadliest single ground loss of US Air Force personnel during the Vietnam war. A year later, Glenn Woods was killed in action in Laos.

In 2007, CIA officially received the painting in an event attended by members of the Air America Board; pilot Ted Moore; Sawang Reed, the wife of flight mechanic Glenn Woods; CIA paramilitary legend Bill Lair; and the donors of the painting, former Air America officers Marius Burke and Boyd D. Mesecher.



© KEITH WOODCOCK



© DRU BLAIR

PEACEKEEPER

DRU BLAIR

2010. Mixed media on illustration board

38½ × 29

Donated by Richard J. Guggenhime and Donald Elster

On 23 January 1968, North Korea seized the US Navy Ship Pueblo while it was on a signals intelligence collection mission in international waters off the coast of North Korea. Pyongyang claimed it had caught the US spying inside its territorial waters. Director of Central Intelligence Richard Helms, aware of the quick-reaction, overhead-photographic capabilities of A-12 OXCART, urged its use to find the missing ship. Helms assured President Lyndon B. Johnson, reluctant at first, that the A-12 supersonic aircraft "could photograph the whole of North Korea, from the Demilitarized Zone (DMZ) to the Yalu River, in less than 10 minutes and probably do so unobserved by air-defense radar." With the President's approval, on 26 January 1968 CIA pilot Jack Weeks flew a three-pass mission over the southern part of North Korea and the DMZ to locate the Pueblo and to determine whether Pyongyang was mobilizing for possible hostilities with the US in reaction to the seizure.

Depicted in the painting is Weeks's highly successful A-12 flight, 25th of the 29 BLACK SHIELD missions in East Asia. In a detailed examination of the imagery collected by the aircraft's panoramic camera, photointerpreters found the Pueblo, apparently undamaged and guarded by two patrol boats in a small bay north of Wonsan, but saw no sign of North Korean preparations to counter a possible US military response to the incident. As a bonus, the imagery also yielded substantial intelligence on North Korea's armed forces.

With photographic proof that North Korea held the Pueblo and its crew, the US immediately began negotiations to get them back. After difficult and protracted discussions, North Korea released the surviving crewmembers 11 months later. The ship, however, remains captive in North Korea where it is a popular tourist attraction.

On 4 June 1968, some four months following his successful overflight of North Korea, Jack Weeks died while piloting A-12 Article 129 on a functional checkout flight between Kadena Air Base, Okinawa, and the Philippines. The plane's last radio transmission came from a location 520 miles east of Manila. Search-and-rescue missions failed to locate any trace of the pilot or plane. The onboard monitoring system indicated engine trouble; a catastrophic failure was the most likely explanation. Weeks was one of two Agency pilots to die while flying the A-12. CIA commemorates both pilots with stars on its Wall of Honor.

In attendance at the painting's 2011 unveiling, the widow of A-12 pilot Jack Weeks said that knowing the painting was to be displayed at CIA Headquarters brought closure to this episode in the lives of the Weeks family, 40 years after Jack's death. Receiving appreciation for the donation of the painting to the Agency collection was donor Richard J. Guggenhime who was able to attend an unveiling in person for the first time.

CONTINENTAL AIR SERVICE'S PILATUS TURBO PORTER LANDING UP COUNTRY IN LAOS, 1969

KEITH WOODCOCK

2010. Oil on canvas

24 x 16

Donated by Owen Lee Gossett

Continental Air Service, Inc. (CASI) provided essential contract flying services to the Central Intelligence Agency during the war in Southeast Asia. The original CASI holdings came from the aviation division of Bird and Sons, Inc., a San Francisco heavy-construction company operating in Vietnam and Laos. Owner William H. Bird sold the aviation division to Continental Airlines in 1965 to form CASI, which began operations that September.

Between 1965 and 1975, more than 260 CASI pilots and maintenance personnel operated aircraft and ground facilities in support of the CIA as well as the US Agency for International Development and other US Government organizations throughout South Vietnam, Laos, Thailand, Cambodia, and Singapore.

Included in CASI's fleet was the Pilatus PC-6 Turbo Porter depicted in the painting. Designed and built by Pilatus Aircraft Ltd. in Stans, Switzerland, this single-engine turboprop aircraft was known for its unique STOL (short takeoff and landing) capability. Unloaded, the PC-6 needed only the length of a football field to take off and even less to land; with a 3,300-pound payload, it needed about double those distances. This STOL capability, combined with high reliability and versatility in almost all weather and terrain conditions, made the Turbo Porter ideal for "up country" missions.

CASI pilots regularly operated from primitive dirt landing sites, often flying in poor weather, with few navigational aids, under the constant threat of enemy fire, and in the midst of towering mountains and unforgiving karst formations. Despite this challenging environment, CASI played a vital role during the war, delivering food, medicine, and other essential supplies to isolated outposts throughout the war-torn Lao Kingdom. Always alert to on-going military operations and at great personal risk, CASI crews also performed numerous

rescues of downed airmen. Their crucial work required the very best aviators and aircraft. CASI pilot Lee Gossett flew his trusty PC-6 Turbo (shown in the painting with Lao registration XW-PCI) during the late 1960s and early 1970s, fondly recalling, "The old girl brought me home every night."

Because many of CASI's flights were in support of covert missions, many of CASI's accomplishments have remained in the shadows. Even family members were often unaware of the true nature of CASI's dangerous work. On 2 August 2007, the Hon. Loretta Sanchez told the CASI story on the floor of the US House of Representatives, honoring the gallant CASI personnel who "sacrificed their own safety for the safety of American soldiers and for our country." The painting is a tribute to the importance of this historic aircraft and CASI's support to CIA operations in Southeast Asia.

A Special Activities Division officer reminded the crowd gathered for the painting's 2010 unveiling that each CASI employee was a model of fidelity and service, "never turning down an assignment, never seeking personal glory, always getting the customer what he required and where he needed to be." Present at the unveiling as a distinguished guest was former CASI pilot Ernest Brace. In 1965, while attempting to land his Porter on a small dirt airstrip in northern Laos, he was shot down and taken prisoner by the North Vietnamese. Beaten, starved, and confined to small bamboo makeshift jails for seven years, 10 months, and 10 days, he endured the longest imprisonment of an American civilian in the Vietnam war.



© KEITH WOODCOCK



© DRU BLAIR

UP COUNTRY MEETING

DRU BLAIR

2008. Mixed media on illustration board

39 x 19½

Donated by Tom Lum

Laos, a thinly populated and mostly mountainous kingdom bordering China, Vietnam, Thailand, Burma, and Cambodia, was never the true prize in Ho Chi Minh's Soviet- and Chinese-supported assault on the independent nations of Southeast Asia. Geographic fate, however, placed Laos in the midst of sustained conflict.

Beginning in mid-1953, pilots from CIA's proprietary airline, Civil Air Transport (CAT), began dropping supplies to French forces battling the communists in Laos. Thus began some 22 years of CAT, and later Air America, operations in Southeast Asia. Within the year, despite the heroic efforts of CAT, hardened and innovative Chinese and Viet Minh forces defeated the French at Dien Bien Phu in northwestern Vietnam. The resulting French withdrawal would pull the United States ever deeper into the Indochina conflict.

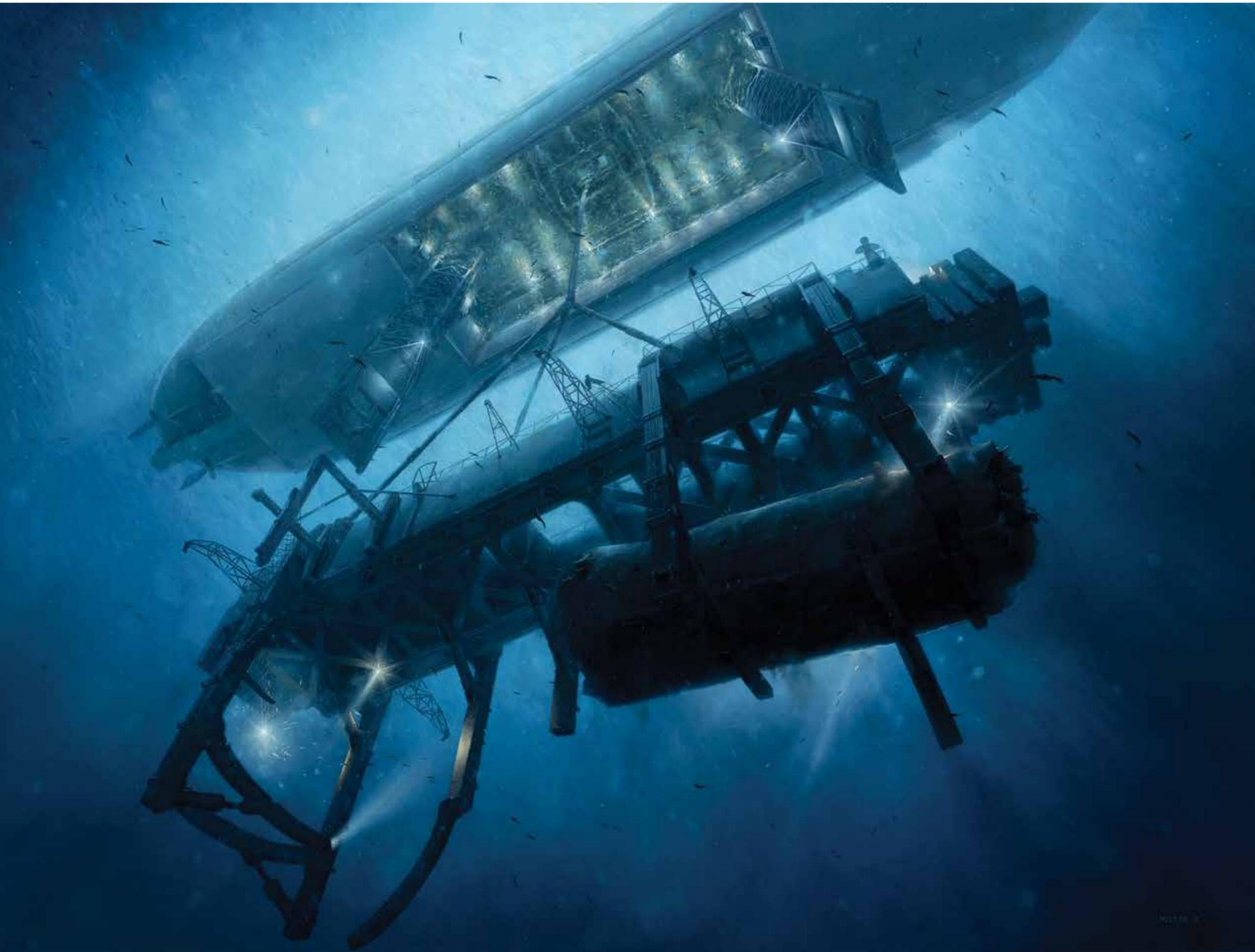
Following the Bay of Pigs debacle in Cuba, President Kennedy decided to pursue diplomacy publicly, and the United States supported the 1962 Geneva Agreement on Laos. Thirteen other countries, including the People's Republic of China, France, the Soviet Union, and North Vietnam, also pledged to respect Laotian neutrality. In truth, the communist side and their forces violated the agreement by continuing to build and use the Ho Chi Minh Trail in eastern Laos to support the growing insurgency in South Vietnam and Cambodia. North Vietnamese forces also aided the communist Pathet Lao in their attacks against the lowland Lao and Hmong. CIA and the US military were soon directed to undertake deniable operations to thwart the movement of enemy military forces and supplies through Laos and to protect the Royal Lao Government and its vulnerable people.

This painting depicts one of the critical support mechanisms of this joint Lao-American strategy: a crude airstrip, one of hundreds of so-called "lima sites" throughout the country, where the highly effective Pilatus Porter STOL (short takeoff and landing) aircraft could land and depart quickly. The pilot

is shown performing a preflight inspection. Also depicted are the Hmong people who allied themselves with Major General Vang Pao and the Americans. The lima site allowed the village, typical of the isolated mountain-top Hmong homeland, to receive otherwise unavailable US-provided food, medical, and security assistance.

Depicted in the foreground, Vang Pao, a fearless advocate for his Hmong people, and Bill Lair, a soft-spoken CIA officer with unlimited strategic ideas, created a paramilitary partnership that for more than a decade hobbled the combat effectiveness of thousands of communist forces. Noting the death of the Hmong leader in 2011 and the key role of aviation during the war, CIA Director Leon Panetta wrote, "Major General Vang Pao was a courageous and valued partner with the United States. Vang Pao's forces were responsible for saving the lives of many downed American aviators. His deep patriotism, concern for his people, and personal courage were legendary." Vang Pao and Bill Lair built an organization—manned by brave Hmong fighters and supported by Air America and other CIA resources—that significantly reduced communist incursions into free Southeast Asia.

Present at the painting's 2012 unveiling was legendary paramilitary officer, 93-year-old Bill Lair, who was so well regarded that the King of Thailand wrote to Director of Central Intelligence Allen Dulles, inviting Lair to become a colonel in the Thai military police (a position Lair eventually assumed). Speakers noted the death of Vang Pao and his legacy to the more than 350,000 Hmong people who currently live in the US.



© GARETH HECTOR

WE ARE ONLY LIMITED BY OUR IMAGINATION

GARETH HECTOR

2013. Oil on canvas

48 × 36

Donated by the Directorate of Science & Technology, CIA

In 1968, Soviet Golf II-class submarine K-129 carrying three R-21/SS-N-5 Serb nuclear-armed ballistic missiles sailed from the naval base at Petropavlovsk on Russia's Kamchatka Peninsula to take up its peacetime patrol station in the Pacific Ocean northeast of Hawaii. Soon after leaving port, the submarine and its crew were lost. After the Soviets abandoned their extensive search efforts, the United States located the submarine about 1,800 miles northwest of Hawaii some 16,500 feet below on the ocean floor. Recognizing the immense value of the intelligence on Soviet strategic capabilities that would be gained if the submarine were retrieved, the CIA embarked on a daunting effort, codenamed Project AZORIAN, to recover a 1,750-ton section of the wrecked submarine from an ocean abyss more than three miles down—under total secrecy.

In 1970, after careful study, a team of CIA engineers and contractors determined that the only technically feasible approach was to use a large mechanical claw to grasp the hull and a heavy-duty hydraulic system to lift it. The ship would be called the Hughes Glomar Explorer, ostensibly a commercial deep-sea mining vessel built and owned by billionaire Howard Hughes, who provided the plausible cover story that his ship was conducting deep-sea research and mining manganese nodules on the sea bottom.

Constructed over the next four years, the ship included a derrick similar to an oil-drilling rig, enough 60-foot-long steel pipes to reach the sub, a pipe-transfer crane, two tall docking legs, and—as depicted in the painting—a huge claw-like capture vehicle, a center docking well large enough to contain the hoisted section of the sub, and doors to open and close the well's floor. With these capabilities, the ship could conduct the entire recovery under water, away from the view of other ships, aircraft, or spy satellites.

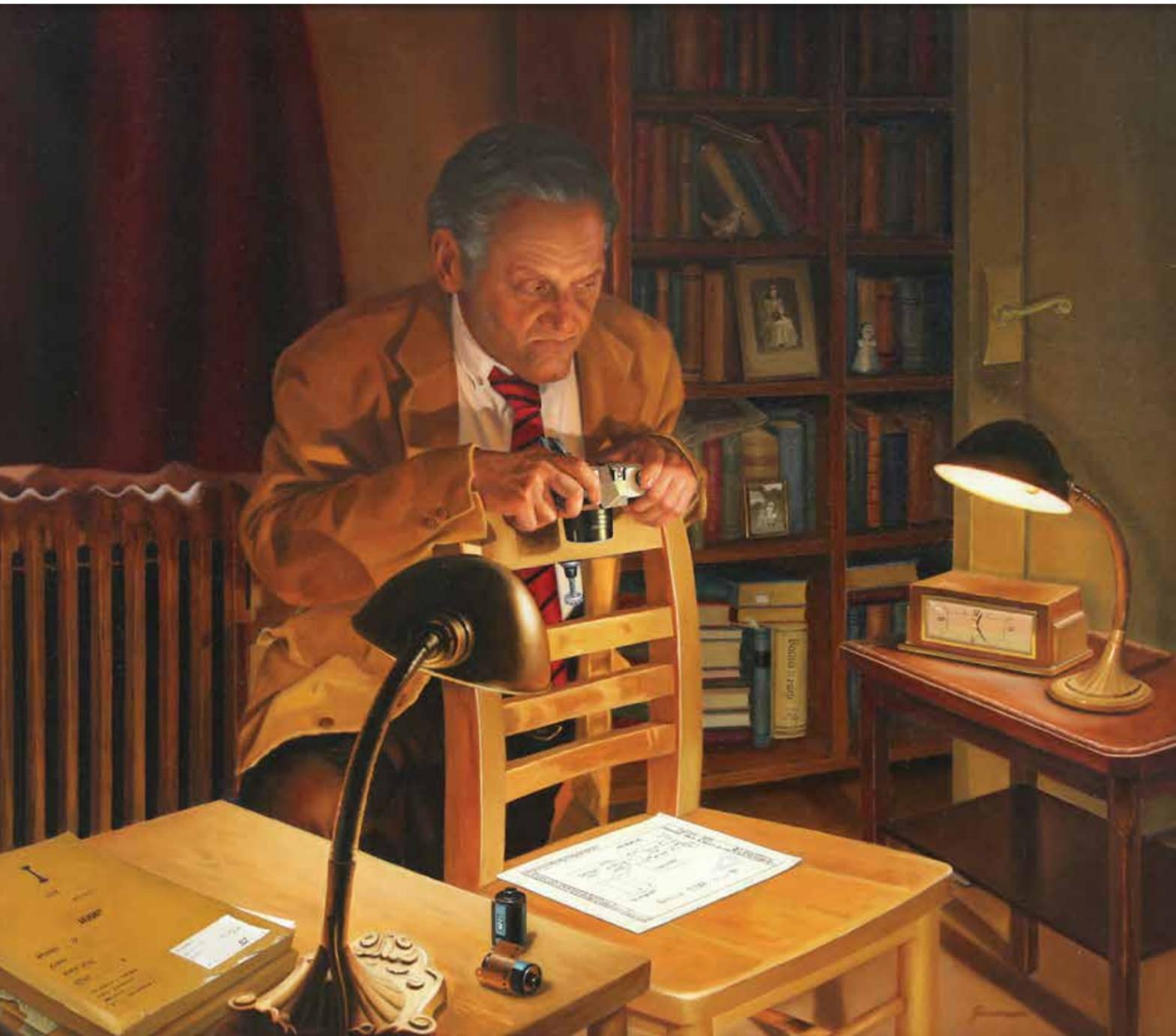
The heavy-lift operation would be complex and fraught with risk. While maintaining its position in the ocean currents, the ship had

to lower the capture vehicle so its powerful claws could grab the sunken submarine section. Then the ship had to raise the capture vehicle with the sub's section in its clutches and securely stow it in the docking well.

On 4 July 1974, the Glomar Explorer began its two-month-long covert salvage operation, all the while allaying suspicions of curious Soviet ships nearby. The crew encountered many problems, some serious, but quickly overcame them, and the lift proceeded according to plan. However, when the section was about halfway up, it broke apart, and a portion plunged back to the ocean floor. Crestfallen, the Glomar crew hauled up the part that remained in the capture vehicle. Among the contents of the recovered part were the bodies of six Soviet submariners. They were given a formal military burial at sea, and, in a gesture of good will, Director of Central Intelligence Robert Gates presented a film of the burial ceremony to Russian President Boris Yeltsin in 1992.

Planning began for a second mission to recover the lost portion, but after Glomar's cover was blown on national television in 1975, the White House canceled further recovery efforts. Although Project AZORIAN failed to meet its full intelligence objectives, CIA considers the operation to be one of the greatest intelligence coups of the Cold War. Project AZORIAN remains an engineering marvel, advancing the state of the art in deep-ocean mining and heavy-lift technology.

A former Agency officer who was a security officer on the project attended the painting's 2013 unveiling. He took a moment to address the audience on the significance of the painting: "It makes me think of 176 men who gave every bit they had mentally, physically, and spiritually to make it happen. That team didn't have one person on it who said 'no.' It was my great pleasure to be just one of that 176, a highlight of my career."



© KATHY FIERAMOSCA

TOLKACHEV: QUIET COURAGE

KATHY FIERAMOSCA

2012. Oil on canvas

38½ × 33

Donated by Central Eurasia Division, CIA

Born in Kazakhstan in 1927, Adolf Tolkachev was an aviation electronics engineer who for six years provided CIA with a wealth of detailed information on highly classified future military capabilities being developed and deployed by the Soviet Union into the 1990s—all the while keeping his wife and son unaware of his spying activities. His distrust of the Soviet Union and resulting motivation to spy for the United States seemed to spring from persecution his wife's parents had suffered under Stalin. According to Tolkachev, the writings of Soviet dissidents Aleksandr Solzhenitsyn and Andrei Sakharov provided him further inspiration.

Fortunately for CIA, Tolkachev was a persistent person. For more than a year, he attempted five times to volunteer his espionage services by leaving notes in cars with US diplomatic license plates in Moscow. Wary of Soviet counterintelligence operations in which KGB “danglers” would pose as willing sources in order to expose foreign intelligence operatives and methods, CIA spurned Tolkachev’s first four overtures. In his fifth attempt on 1 March 1978, Tolkachev provided convincing evidence of his legitimacy and potential worth. CIA assigned Russian-speaking officer John G. to make contact with him. The initial phone call to Tolkachev on 5 March 1978 marked the beginning of a remarkable episode of Cold War espionage.

Tolkachev resisted traditional CIA communication methods, preferring face-to-face meetings, even though risky. The Agency provided him with numerous miniature cameras for secretly copying documents at work, but Tolkachev favored smuggling documents home during his lunch hour and—as depicted in the painting—photographing them with a Pentax ME 35-mm camera, which the Agency had provided along with a clamp to steady the camera on the back of a chair.

Over the years, Tolkachev successfully passed dozens of rolls of film and hundreds of pages of handwritten notes on the plans, specifications, and test results for the latest and most-advanced Soviet fighter-interceptor aircraft radar systems, surface-to-air missile systems, and other technologies. The volumes of detailed intelligence were of immense value to the United States for at least eight to 10 years—the time Soviets would need to replace the technology that Tolkachev had compromised—by shaping the course of billions of dollars of research and development programs.

The Agency took good care of Tolkachev, passing him requested personal items such as medicine, art supplies and rock-and-roll cassettes for his son, books for him and his son, and non-Soviet razor blades—and cash. (While money was not of paramount concern for Tolkachev, he did want to be adequately compensated as proof of the value of his efforts and risk.) CIA held most of his annual salary (the equivalent of the US President’s salary) in escrow, awaiting his defection. The Agency also developed an exfiltration plan for him and his family; however, he rejected it, saying his wife and son would never leave Russia and he would never leave them.

On 13 June 1985, as Tolkachev’s case officer approached the site designated for a meeting, more than a dozen KGB security personnel jumped out from behind nearby bushes and arrested him. Tolkachev’s identity had been betrayed by two turncoat CIA officers working for the KGB: Edward Lee Howard, a disgruntled former CIA employee, and Aldrich Ames, a CIA officer turned Soviet mole. The case officer was released unharmed and forced to leave Russia with his family within a week. Tolkachev was arrested, tried for high treason, convicted, and on 24 September 1986 executed.

Tolkachev, one of CIA’s most valuable assets, had accomplished his goal of harming the Soviet system, and the Agency had pulled off a major intelligence coup, prompting some historians to call Tolkachev “the greatest spy since Penkovskiy.”

At the painting’s 2014 unveiling, a former case officer reflected on the importance—and inherent danger—of the Tolkachev operation: “The men and women who worked on this case demonstrated the great ability of this Agency to run productive operations in difficult areas.” Many of these same officers collaborated with the artist to set the proper tone in the painting and to get the details right.

ARGO: RESCUE OF THE CANADIAN SIX

DEBORAH D.

2012. Oil on canvas

36½ × 31

Donated by the Office of Technical Service, CIA

On 4 November 1979, militant Islamic students took over the US Embassy in Tehran, Iran, and took hostage the 66 US personnel inside. Avoiding capture that day were six US State Department employees who took refuge in the homes of Canadian Embassy officers. In addressing this crisis, a small team of disguise, false-documentation, and graphics specialists from CIA's Office of Technical Service (OTS) developed a scheme to exfiltrate the "Canadian Six" (as they became known) from Iran.

The exfiltration task was daunting—the six Americans had no intelligence background; planning required extensive coordination within the US and Canadian Governments; and failure not only threatened the safety of the hostages but also posed considerable risk of worldwide embarrassment to the US and Canada. Other significant problems included overcoming Iran's strict immigration exit controls and creation of a credible cover story, disguises, and supporting documentation for the six Americans.

After the OTS team carefully considered numerous options, their chosen plan began to take shape. Canadian Parliament agreed to grant Canadian passports to the six Americans. Together with an experienced motion-picture consultant, the team devised a cover story so exotic that it would not likely draw suspicions—the production of a Hollywood movie.

The team set up a dummy company, "Studio Six Productions," with offices on the old Columbia Studio lot. This upstart company titled its new production "Argo" after the ship that Jason and the Argonauts sailed in rescuing the Golden Fleece from the many-headed dragon holding it captive in the sacred garden—much like the situation in Iran. The script had a Middle Eastern sci-fi theme that glorified Islam. The story line was intentionally complicated and difficult to decipher. Ads proclaimed *Argo* to be a "cosmic conflagration" written by Teresa Harris (the alias selected for one of the six awaiting exfiltration).

President Jimmy Carter approved the rescue operation. The OTS team prepared for the newly-christened "movie-production crew" forged documentation and disguise packages to be shipped via Canada's diplomatic pouch to their embassy in Tehran. OTS specialists—under the guise of a Studio Six Productions team scouting for a suitable filming location in Tehran—traveled to Iran to make last-minute touches to false travel documents (depicted in the painting) and to make final arrangements with the six Americans and their Canadian hosts. The day before their departure, the six Americans rehearsed their cover stories and movie-production roles. Their new images included disguises and wardrobes with a "Hollywood" flair—tight trousers, silk shirt unbuttoned down the front with chest hair cradling a gold chain and medallion for one man.

Traveling through Tehran's Mehrabad Airport was typically chaotic, clogged with traveler traffic on top of overzealous customs and immigration officials and roving Revolutionary Guards. The OTS team had picked an early morning flight to increase the chances of a smooth departure—officials would be sleepy, Revolutionary Guards would be in bed, and travelers would be at a minimum. The six Americans and their OTS-escort "production manager" passed through customs and immigration without a hitch. After an hour delay due to a minor mechanical problem, the flight was in the air and headed for Zurich. The Americans breathed a collective sigh of relief when the plane cleared Iranian airspace.

News of the escape and Canada's role quickly broke. Americans went wild in expressing their appreciation to Canada and its embassy staff. The maple leaf flew in a hundred cities and towns across the US. Billboards exclaimed "Thank you Canada!" Full-page newspaper ads expressed America's thanks to its neighbors to the north. Thirty-thousand baseball fans cheered Canada's Ambassador to Iran and the six rescued Americans, honored guests at a game in Yankee Stadium.

Studio Six Productions soon folded, the public unaware of CIA's role in orchestrating this most successful rescue operation.

In 2013, Deputy Director for Science and Technology Glenn Gaffney unveiled the painting as part of the directorate's year-long 50th anniversary celebration, saying, "Thirty-three years ago, the joint effort of two nations brought six Americans back home to freedom. [The operation] is one of our great successes, and its lessons of innovation and partnership will inspire our technical intelligence officers as we forge new pathways into the future." Honored guests included two of the Canadian Six and representatives from Canada.

The 2012 award-winning film *Argo*, produced by and starring Ben Affleck, dramatized this story of deception and intrigue for the world to see.



ARGO: RESCUE OF THE CANADIAN SIX IS A WORK OF THE UNITED STATES GOVERNMENT



© STUART BROWN

FIRST STING

STUART BROWN

2008. Oil on canvas

43½ × 29

Donated by Richard J. Guggenhime and Donald Elster

In 1979, the Soviets invaded Afghanistan to protect its new socialist puppet government. The US along with the vast majority of nations condemned this Soviet attempt to extend its colonial domination. The Mujahedin, Afghan rebels fighting Soviet occupation, were ill-equipped to defeat the far superior Soviet forces. Initially hoping to tie Moscow down in a prolonged war of attrition, the US provided the Mujahedin with only limited support.

President Reagan championed the idea that if the Mujahedin forces actually defeated the Soviets in Afghanistan, the broader impact would be to stem future global communist aggression. By 1985, America's attrition strategy gave way to a more aggressive approach intended to inflict a humiliating defeat on the Soviet Union.

The most audacious move was a 1986 decision to supply the Mujahedin with heat-seeking, shoulder-launched Stinger anti-aircraft missiles. These missiles turned the tide of the war by giving Afghan guerrillas the capability to destroy their most dreaded enemy weapon in the rugged Afghan battlefield—the Soviet Mi-24D helicopter gunship. The first three Stingers fired took down three gunships. Rebel morale soared overnight. Devastating Soviet losses mounted. A Soviet retreat was within sight.

In 1988, President Gorbachev announced his intention to withdraw Soviet forces from Afghanistan. The last Soviet soldier left in February 1989. Foreign Minister Shevardnadze later lamented, "The decision to leave Afghanistan was the first and most difficult step. Everything else flowed from that." This view implied that the Soviet defeat in Afghanistan led to the eventual fall of the Berlin Wall and collapse of the Soviet Union.

First Sting depicts the turning point in the Afghan war with the first of many shoot-downs of Soviet helicopter gunships by Mujahedin fighters armed with Stinger missiles.

Present at the painting's unveiling in 2011 were donor Richard Guggenhime, CIA Director Panetta, Undersecretary of Defense for Intelligence Dr. Michael J. Vickers, the widow of Congressman Charlie Wilson, and Agency officers closely associated with the program. A senior National Clandestine Service officer put the historical painting into today's context: "This painting will remind us of [our sound operating principles]...and our responsibilities to this great nation."

CAST OF A FEW, COURAGE OF A NATION

JAMES DIETZ

2008. Oil on canvas

60 × 30

Donated by Alan Seigrist and Christopher Exline

In the aftermath of the 11 September 2001 terrorist attacks, President George W. Bush ordered DCI George Tenet to launch operations immediately against the al-Qa'ida terrorist organization and its Taliban supporters in Afghanistan. This order called for CIA to collect real-time, actionable intelligence in the prelude to Operation Enduring Freedom and to use all possible means to target al-Qa'ida. Within 15 days of the attacks on US soil, the first team of CIA officers was on the ground and operating in Afghanistan.

The combined efforts of US intelligence, US military forces, Afghan allies, and America's coalition partners formed the cornerstone of success in Afghanistan. CIA leadership provided guidance and sent numerous paramilitary teams consisting of extremely resourceful and courageous specialists hand-picked to work alongside key opposition tribal groups around the country, doing whatever was necessary to accomplish the mission. Teams typically worked in complete isolation, far behind enemy lines or away from ground reinforcements, to reveal the enemy's capabilities, plans, and intentions. In just two months, their combined efforts had liberated Kabul and all major cities in the north, overthrown the Taliban, killed or captured a significant number of the al-Qa'ida leadership, and denied surviving terrorist elements their safe haven.

The painting depicts a Russian-built, CIA-modified Mi-17 helicopter conducting a night resupply mission of food, equipment, operational funds, and ammunition to a collection team in Afghanistan—an activity performed countless times in support of each team's operations. This dramatic scene conveys the hardships and challenges of the hostile environment in which CIA officers operated with indigenous allies and US military forces during this effort. Not shown, but critical to the success of such missions and often oceans away, are the many highly skilled support officers who collect intelligence, acquire equipment and materiel for timely delivery, arrange security, and plan and coordinate each mission.

Cast of a Few, Courage of a Nation commemorates the Intelligence Community's collaborative paramilitary intelligence collection operations—in remote areas of the world and austere field environments—to prosecute the Global War on Terrorism. The painting honors their valiant efforts in pursuit of national security objectives across far-flung battlefields and serves as a memorial to our colleagues who made the ultimate sacrifice.

At the painting's unveiling in 2008, co-donor Alan Seigrist said that with this donation he also honored his father's three-decade contribution to CIA operations. CIA contract pilot Connie Seigrist logged more than 30,000 hours in Agency aircraft, including piloting the B-17 pictured in *Seven Days in the Arctic* (see page 26).



© JAMES DIETZ



© JAMES DIETZ

A CONTINGENCY FOR EVERY ACTION

JAMES DIETZ

2014. Oil on canvas

48 x 32

Donated by the Office of Global Services, CIA

From the Office of Strategic Services (OSS) during World War II to the present-day Central Intelligence Agency, support officers have faced the complex challenge of satisfying the varied requirements for weaponry to support covert operations across far-flung corners of the globe. The broad range of such missions, together with changing technologies over the past 70 years, has created a rich tapestry that features all manner of small arms and weapons, ammunition, and other paramilitary equipment crucial to success.

This painting depicts a representative selection of firearms, munitions, and related accoutrements spanning seven decades of support to OSS and CIA covert operations. The M-1 Garand rifle that served US forces almost flawlessly during World War II and in Korea, the M16A1 automatic rifle of the Vietnam war, and the ubiquitous AK-47 of today's war on terrorism are just some of the many weapons of note. Machine guns, pistols, grenades, and launchers are also a vital part of the arsenal. Where would small arms be without ammunition—rounds, clips, magazines, and belts? All come in shipping crates, often bundled and parachuted from aircraft to the users. Schematics, manuals, photos, and other documentation also can play an important role in an operation's ultimate success.

Logistical expertise and responsiveness are key to covert-mission success, and behind the scenes of any such operation is a cadre of dedicated logistics officers, ordnance specialists, and aerial-delivery experts. These professionals perform critical weapons procurement, storage, shipping, resupply, maintenance, and safety functions. Skilled teams remain ready to react at a moment's notice whenever a new crisis erupts somewhere in the world.

As the nation has moved from battling Nazi aggression and countering communist expansion to fighting terrorism, specialized logistical support has evolved to keep pace with operational demands. This painting pays tribute to those responsible for assuring that the necessary resources to support US policy objectives are delivered, mission capable, when and where they are required.

Current and former officers of the Agency's Directorate of Support and Special Activities Center gathered in 2015 to unveil *A Contingency for Every Action*. Commissioned in 2012, the painting is the first still life to join the Intelligence Art Gallery. Special guests included key Agency support officers and mission partners from the Department of the Army. A former logistics chief remarked, "The painting is an homage to support and how our men and women play a critical role to mission operations."

ARTIST BIOGRAPHIES

JEFFREY W. BASS

Jeff Bass has been painting since age 9 and credits his mother—an artist herself—as his most significant influence. At age 13, he began receiving instruction in drawing and painting. He sold his first painting at age 14. He was selling prints of his artwork and working part-time as an illustrator before he graduated from high school. Today, he completes fine-art portraits and historical works for numerous private collections and museums. He has painted luminaries including President George H. W. Bush and Florida Governor Jeb Bush. Bass's work has been featured on television and in newspapers, books, and journals. In addition to oil, Bass also works in aqueous media—he holds a signature membership in the National Watercolor Society.

DRU BLAIR

Dru Blair is a photorealist artist and instructor. His realistic aircraft paintings are often mistaken for airplane photos. While Blair focuses his paintings primarily on high-technology aviation and military aircraft, he has also portrayed many *Star Trek* novel covers, dozens of magazine covers, and a diversity of other subjects. With a B.A. and an M.A. in art, Blair became a commercial illustrator. In 1988 he won the National Airbrush Excellence Award. The following year he produced his first aviation painting, *Power*, which became the first of three *Air Force Magazine* covers and remains the number-one-selling aviation print in the world. Other aviation paintings followed the advent of his publishing company, Blair Art Studios Inc. He founded the Blair School of Art in 1997 and the Blair College of Art in 2013.

STUART BROWN

Stuart Brown formally studied illustration before joining a busy commercial design studio, working full-time with other traditionally skilled artists and designers to produce illustrations for a wide variety of brochures, advertisements, and exhibitions. Major clients, including agencies of the United Kingdom Ministry of Defence, provided a continuous flow of challenging projects over a period of some 15 years. This work tied in well with his passion for military subjects, and a series of commissioned oil paintings of military and aviation subjects inevitably sparked a new direction for his work. Today, limited-edition prints of Brown's work are collected worldwide with original paintings in the collections of the United Kingdom and overseas armed forces.

DEBORAH D.

Deborah D. began drawing and painting in her elementary school days while growing up in Charlotte, North Carolina. She graduated from the Maryland Institute College of Art in Baltimore with concentration in illustration and graphic design. She served as an adjunct art professor at Northern Virginia Community College's Loudoun County Campus, teaching drawing and animation using Adobe products. For nearly 40 years, she has created works of art, including personal exhibitions as well as commissioned paintings, portraits, pencil drawings, signs, and illustrations. Deborah joined CIA as a visual information specialist in 1987 and currently serves as an Instructional Learning Technologist with the Directorate of Science & Technology. Deborah earned the distinction of being the first female artist and the first Agency officer to have artwork displayed in the Intelligence Art Gallery at CIA Headquarters. Her paintings are noted for their attention to detail based on extensive research.

JAMES DIETZ

James Dietz graduated from the Art Center College of Design in 1969 and had a successful illustration career in Los Angeles and New York with a steady flow of automobile ads, movie posters, and book covers. His work gradually shifted away from commercial illustration to primarily historical aviation, automotive, and military art. Today his work is internationally known, and collectors of historical art recognize his style with its emphasis on depth of story. In his portraits, Dietz labors to achieve that rare combination of historical fact and the romance, adventure, and color of fiction. He is the recipient of numerous art awards and a member of various military history and artist associations. His works have been featured in many shows over the past 25 years and in his 2001 book *Portraits of Combat about World War II*.

KATHY FIERAMOSCA

Kathy Krantz Fieramosca is an award-winning fine-arts painter working in watercolor, oil, silverpoint, graphite, and pastel in a traditional manner. She has studied with various artists and art schools primarily in the New York City area, and her paintings have appeared in numerous exhibitions and hang in various private and public collections. Public collections include Montefiore Hospital in New York City and Southern Methodist University in Dallas, Texas. Her current primary focus is portraiture. However, in addition, she enjoys teaching drawing and painting to adult students.

GARETH HECTOR

Gareth Hector developed his love of art and aviation at an early age. Encouraged through an artistic family, he went on to study art and work for more than 10 years within the animation industry as a concept artist, art director, and matte painter. His passion for aviation has seen him return to the subject through his oil paintings, book covers, and a large portfolio of commissioned works, including book illustrations, promotional pieces, digital concepts, matte paintings, and storyboards. In recent years, his paintings have featured other military subjects as well. Working with a number of exciting new commissions, Gareth Hector is rapidly establishing himself as a top-quality artist within the world of military art.

KEITH WOODCOCK

Keith Woodcock, a professional artist for more than 30 years, has earned a reputation for his atmospheric portrayals of aircraft and motoring subjects, winning many awards on both sides of the Atlantic. While his early work concentrated on magazine illustrations and book covers, the vast majority of his current paintings are specially commissioned by service organizations and private or corporate clients worldwide. His paintings now hang in permanent collections around the world. Many of his aviation paintings are reproduced as limited-edition, pilot-signed prints; his motoring subjects have also been reproduced as limited-edition, driver-signed prints. Articles featuring Keith Woodcock and his work have appeared in numerous magazines. He is a Fellow of the American Society of Aviation Artists, a Fellow of the Guild of Aviation Artists in the UK, and a full member of the Guild of Motoring Artists.

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