

International Spy Museum:

First Museum Dedicated to International Espionage

Museum Provides Unprecedented Insight Into History, Craft, Practice, and Role Of Spying



Washington, DC – The International Spy Museum, a museum exploring the craft, practice, history, and contemporary role of espionage, opened in Washington, DC on July 19, 2002. The International Spy Museum is the only public museum in the United States solely dedicated to espionage and the only one in the world to provide a global perspective on an all-but-invisible profession that has shaped history and continues to have a significant impact on world events.

The International Spy Museum features the largest collection of international espionage artifacts ever placed on public display. Many of these objects are being seen by the public for the first time. These artifacts illuminate the work of famous spies and pivotal espionage actions as well as help bring to life the strategies and techniques of the men and women behind some of the most secretive espionage missions in world history. Artifacts include:

- Enigma, the legendary WWII German cipher machine: one of the many artifacts illustrating some of history’s most pivotal code making and breaking operations
- Shoe Transmitter, a Soviet listening device hidden inside the heel of a target’s shoe: an example of the many eavesdropping devices developed by intelligence services
- “Through the Wall” Camera, a Czech camera used by the East German Stasi to photograph through walls: representative of the tools used in clandestine photography
- Escape Boots, designed for British pilots in WWII: part of an exhibit describing various escape and evasion techniques

In development for more than seven years, the Museum drew upon the knowledge of leading experts and practitioners in the intelligence community. The International Spy Museum’s Advisory Board of Directors and Advisory Council include, among others:

- Judge William Webster Former Director, Federal Bureau of Investigation, and Director of Central Intelligence
- R. James Woolsey Former Director of Central Intelligence
- Major General Oleg Kalugin Former Chief, KGB Foreign Counterintelligence
- Congressman Louis Stokes Former member, US House of Representatives, and former Chairman, House Intelligence Committee
- David Kahn World-renowned expert in the history of cryptology, and former visiting historian, National Security Agency



- David Major President, Centre for Counterintelligence and Security Studies; and former Director, Counterintelligence, Intelligence and Security Programs, National Security Council
- Keith Melton Intelligence expert and technical advisor to US intelligence community
- Antonio Joseph Mendez Former Chief, Graphics and Authentication Division, Central Intelligence Agency
- Jonna Hiestand Mendez Former Chief of Disguise, Central Intelligence Agency
- Dame Stella Rimington Former Director General, British Security Service (MI5)

The mission of the International Spy Museum is to educate the public about espionage in an engaging way and to provide a context that fosters understanding of its important role in and impact on current and historic events. The Museum focuses on human intelligence and reveals the role spies have played in world events throughout history. It is committed to the apolitical presentation of the history of espionage in order to provide visitors with nonbiased, accurate information.

“In a democracy it is especially important for the public to have a more realistic understanding of the intelligence business so we can appreciate its role in our society and impact upon major world events,” stated Milton Maltz, founder of the International Spy Museum and chairman of The Malrite Company. “Spying is an integral part of political and social landscapes across the globe, and how it is practiced affects each of us individually, shaping the kind of society and world we live in.”

The International Spy Museum’s exhibits present the tradecraft of espionage through the stories of individuals and their missions, tools, and techniques. The Museum features artifacts created by or for intelligence services around the world and supports them with historic photographs and information that provide a context of time and place. Interactive displays, film, and video address the strategies and practices of the profession. Exhibits include:

School for Spies: This section provides orientation into the world of espionage and describes the skills essential to a spy. It explores the different motivations that lead people into the profession, how they are recruited and trained, and how they operate.



Over 200 espionage devices illustrate the various technical aspects of espionage. Interactive exhibits present such aspects of spying as observation and analysis, threat analysis, overhead surveillance, disguise and identification, audio surveillance, and clandestine photography.

The Secret History of History: This series of galleries chronicles the history of spying from biblical times to the early 20th century. It explores such phenomena as the institutionalization of spying in the early years of the Soviet Union and traces the rise of espionage technology, such as spy photography. It also reveals the role that women have played in espionage, highlighting the legendary, yet unsuccessful, Mata Hari, as well as lesser-known but more accomplished female spies. Other well-known historical figures are unmasked as spymasters, such as George Washington and author Daniel Defoe (father of the British Secret Service).

Spies Among Us: Through a series of exhibits, films, and videos, this section examines espionage through World War II, showcasing real-life spy stories. The role of code-making and code-breaking operations is explored through various exhibits, including: the Enigma cipher machine; the Navajo Codetalkers, whose native language provided an unbreakable code for the Allied Forces during World War II; and the very beginnings of computer technology. Interactive exhibits teach various ways to create, break, and hide coded messages. An exhibit on celebrities and their work in espionage includes: singer Josephine Baker, who worked for the French Resistance; noted Chef, Julia Child, who processed classified documents for the OSS; director John Ford, who served as Field Photo Chief for the OSS; and actress Marlene Dietrich, who recorded pop songs for the OSS that were broadcast to German soldiers as American propaganda.

This section also details the intelligence blunders surrounding the attack on Pearl Harbor, the use of disinformation and propaganda throughout the war, and the sabotage and subversion employed by spies working behind enemy lines in France. Other issues addressed include the pivotal role of allied intelligence in successful D-Day deceptions and the American development and loss of the secrets of the atomic bomb.

War of the Spies: The Cold War, a period characterized by mistrust and suspicion, is explored in this section. Post-war Berlin is used as the backdrop for extensive exhibits detailing the Berlin Tunnel, a massive CIA and British wiretap of communication lines between

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East Berlin's Soviet military headquarters and Moscow; and the Stasi, East Germany's internal security force.

The development of sophisticated espionage technologies such as spy planes and satellites as well as the use of microtechnology in listening and tracking devices is also presented. The McCarthy hearings, the House Un-American Activities Committee and the Red Scare are examined, reflecting a time in the United States when seemingly no one was above suspicion and spies were sought after in nearly every neighborhood.

The impact of espionage on popular culture and the myth and mystique of the spy that it engendered are also explored. The fiction and romance of the spy provided an escape from the paranoia and tension of the Cold War where the public could vicariously triumph over evil. Mythic spies and agencies from the movies, television and literature – ranging from James Bond to Maxwell Smart to Austin Powers – are featured alongside the consumer products and games they inspired.

The 21st Century: The challenges facing intelligence professionals world-wide in the 21st Century are addressed in the Museum's final film, Ground Truth.

"The public perception of espionage has been largely shaped by Hollywood, which filled the vacuum of real information that is unavoidably central to the profession," noted James Gomez, president of The Malrite Company. "The Museum fills that vacuum with the truth of espionage, illustrating that the stories behind real-life spies are more interesting than fiction."

A Spy's City

America's capital city is rich with real-life espionage stories, where spies have walked the halls of foreign embassies and intelligence agencies since the city was born. The Museum is located at 800 F Street, NW, adjacent to FBI headquarters and housed in a block of five buildings that include the historic Atlas and Le Droit buildings. Interestingly, the Atlas Building housed the former headquarters for the fourth district of the US Communist Party from 1941 to 1948. Under the oversight of the Historic Preservation Review Board, the building facades have been meticulously restored to maintain the character of the



streetscape and a majority of the interior spaces have been preserved as they were originally configured.

The International Spy Museum

The International Spy Museum is located at 800 F Street, NW in Washington, DC's historic Penn Quarter, within 4 blocks of the National Mall, directly across the street from the National Portrait Gallery and American Art Museum, steps away from the Verizon Center, and within one block of FBI headquarters and Ford's Theatre. The Museum is conveniently located near the Gallery Place/Chinatown Metrorail station serviced by the red, yellow and green lines.

The International Spy Museum is open daily except Thanksgiving Day, Christmas Day, and New Year's Day. Hours are subject to change; for the most up-to-date information visit spymuseum.org or phone the 24-Hour SPY-Line: 202.393.7798 (202.EYE.SPY.U). Guests should plan to spend two hours visiting the Museum. All visits are self-paced

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