

STAR TREK™

1

THE NEXT GENERATION®

BUILD THE U.S.S. ENTERPRISE NCC-1701-D

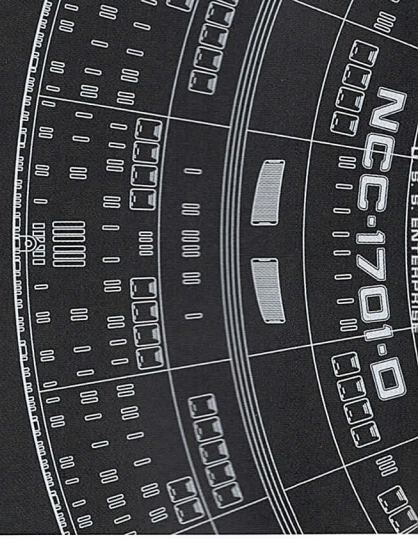


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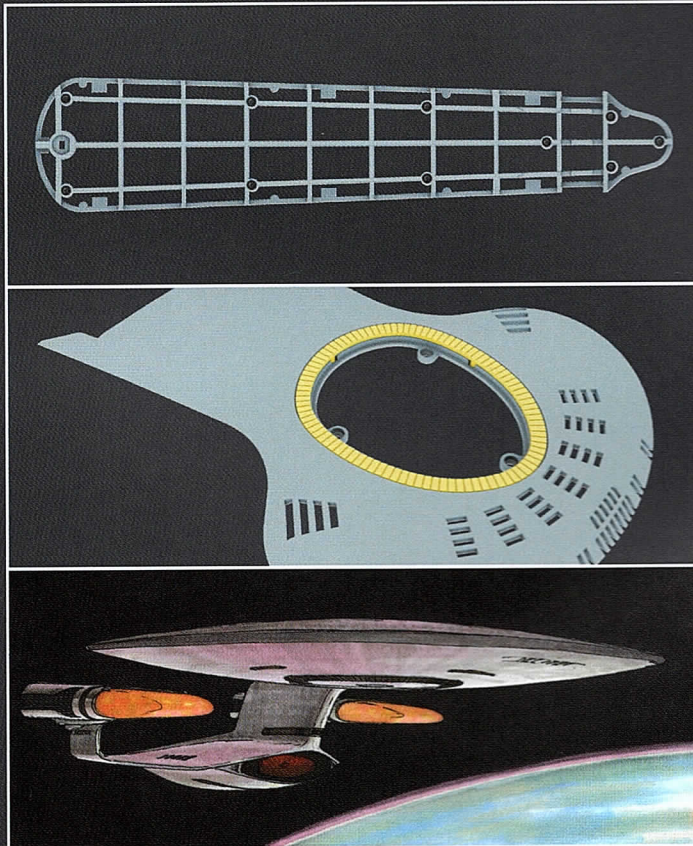
STAR TREK™

THE NEXT GENERATION®

BUILD THE U.S.S. ENTERPRISE NCC-1701-D



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How Andrew Probert defined the look of the 24th century.



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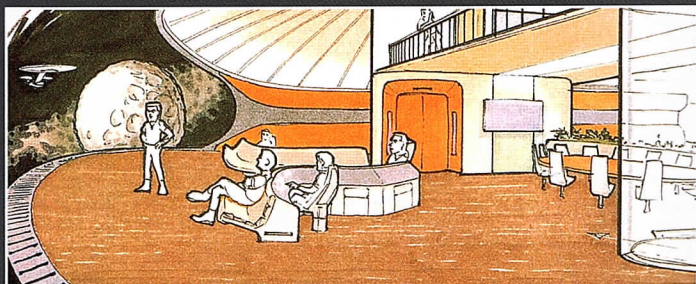
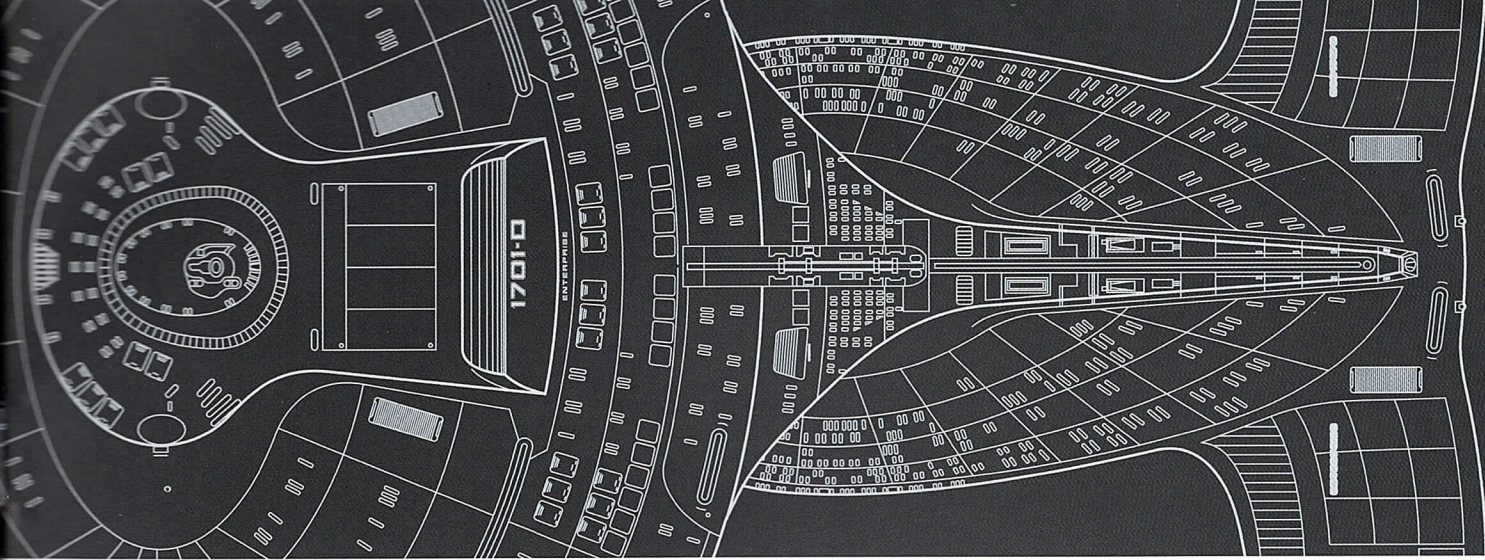
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BUILDING BRIDGES

The *Enterprise-D* command deck could have looked very different!



28

LOST GENERATION

The cadet crew that almost flew as *THE NEXT GENERATION*

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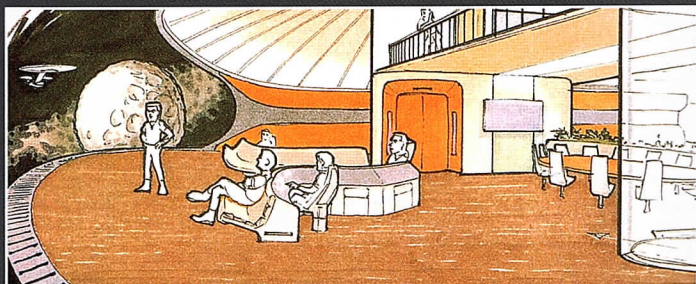
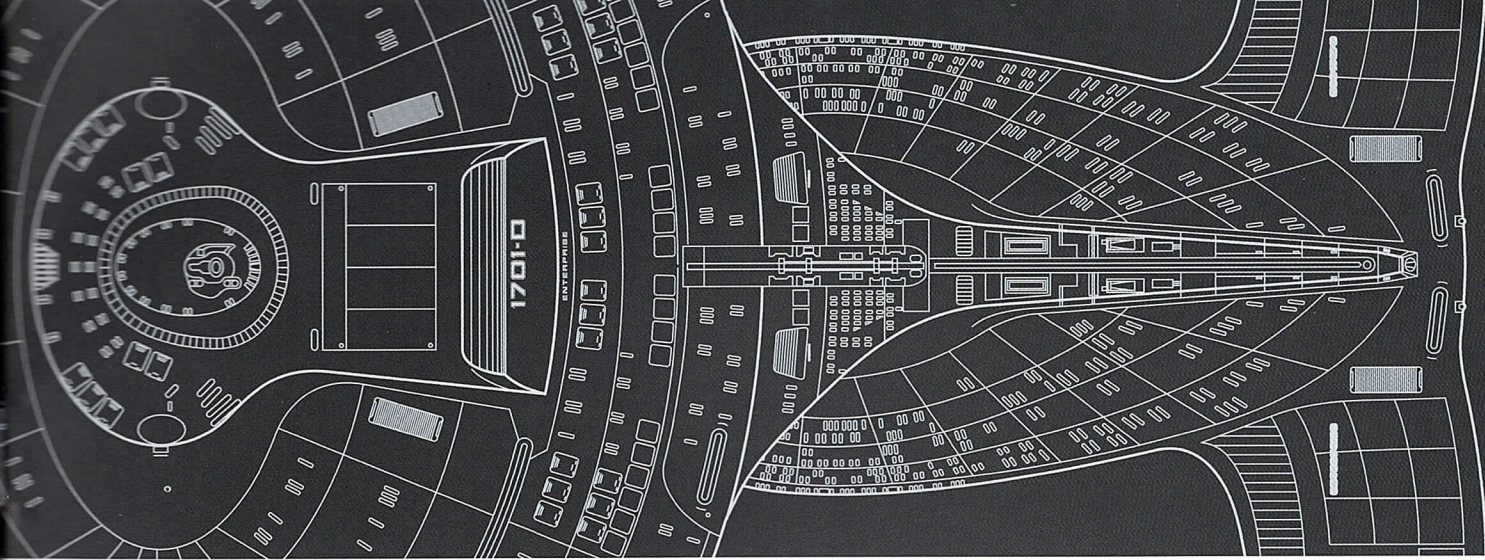
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The *Enterprise-D* command deck could have looked very different!



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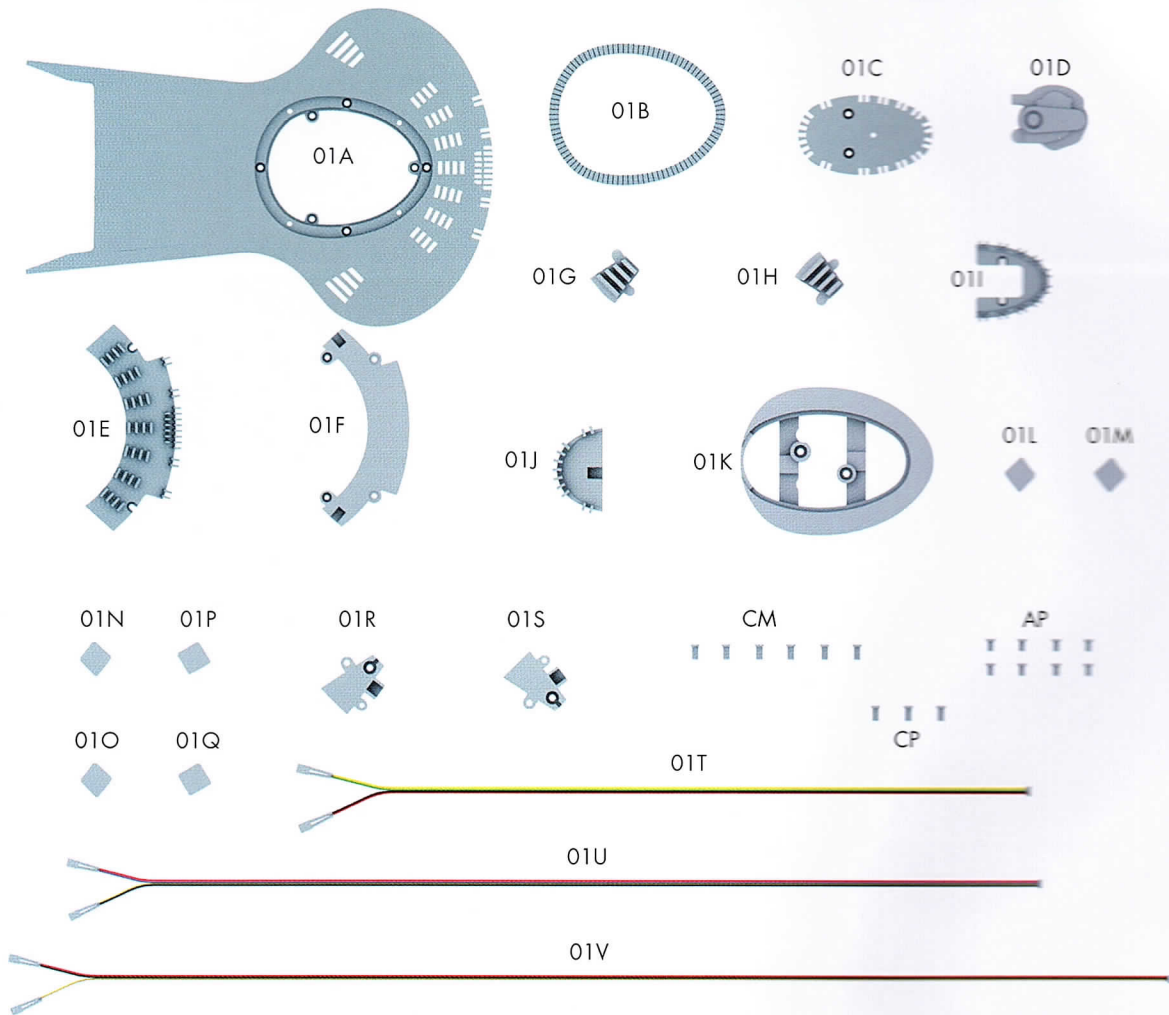
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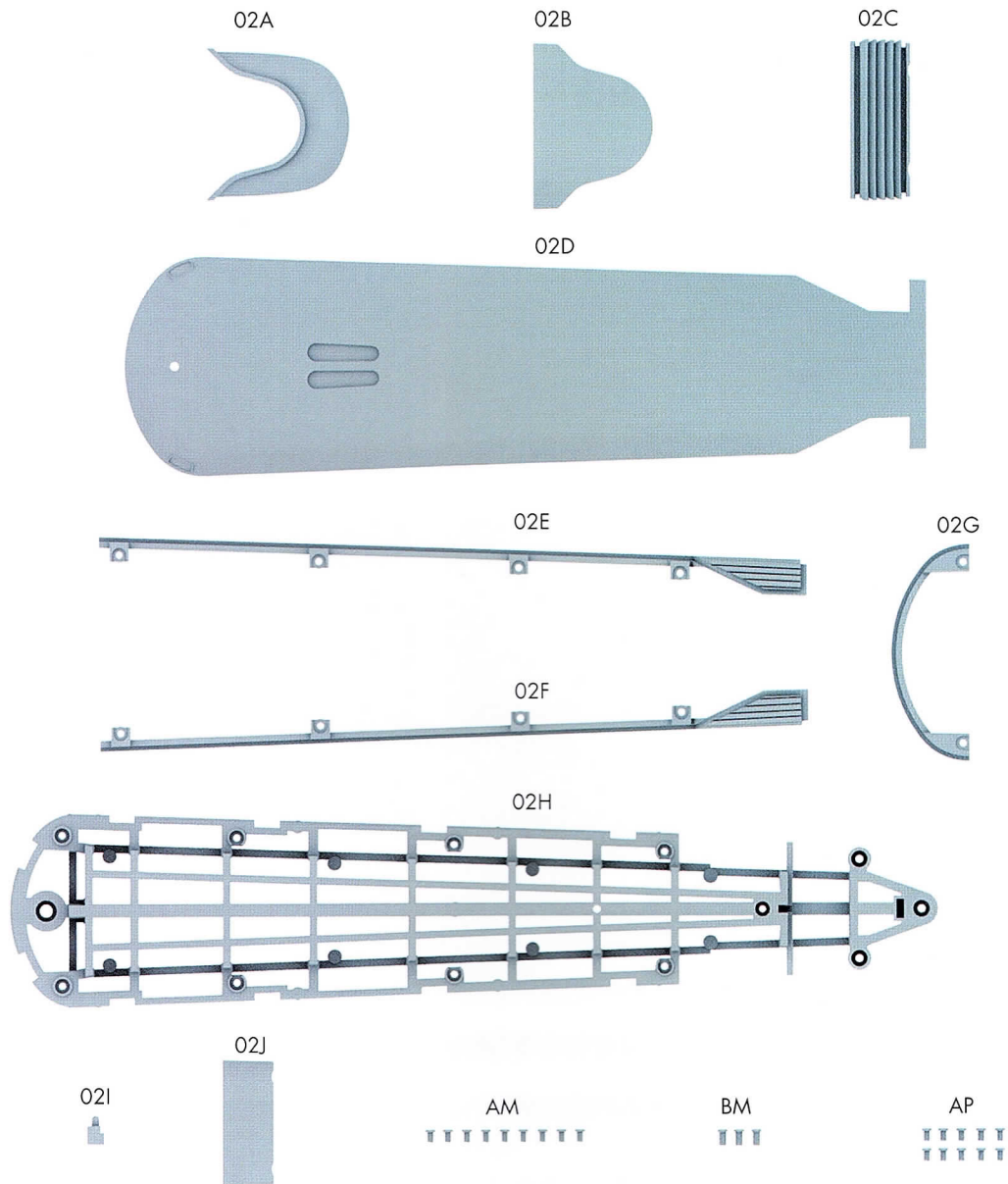
STAGE 1 PARTS



PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
01A	Deck two	1	01N	Escape pod cover 3	1
01B	Upper sensor platform	1	01O	Escape pod cover 4	1
01C	Bridge base	1	01P	Escape pod cover 5	1
01D	Main bridge module	1	01Q	Escape pod cover 6	1
01E	Deck two front windows	1	01R	Emergency flush vent right bracket	1
01F	Deck front window reflector	1	01S	Emergency flush vent left bracket	1
01G	Emergency flush vent right	1	01T	Deck front window light	1
01H	Emergency flush vent left	1	01U	Deck lights	1
01I	Bridge front window	1	01V	Bridge lights	1
01J	Bridge rear window	1	CM	2x3mm screw	6 (+2 spare)
01K	Bridge bottom	1	AP	1.7x4mm screw	8 (+2 spare)
01L	Escape pod cover 1	1	CP	2x4mm screw	3 (+1 spare)
01M	Escape pod cover 2	1			

This issue also includes a screwdriver for use throughout

STAGE 2 PARTS

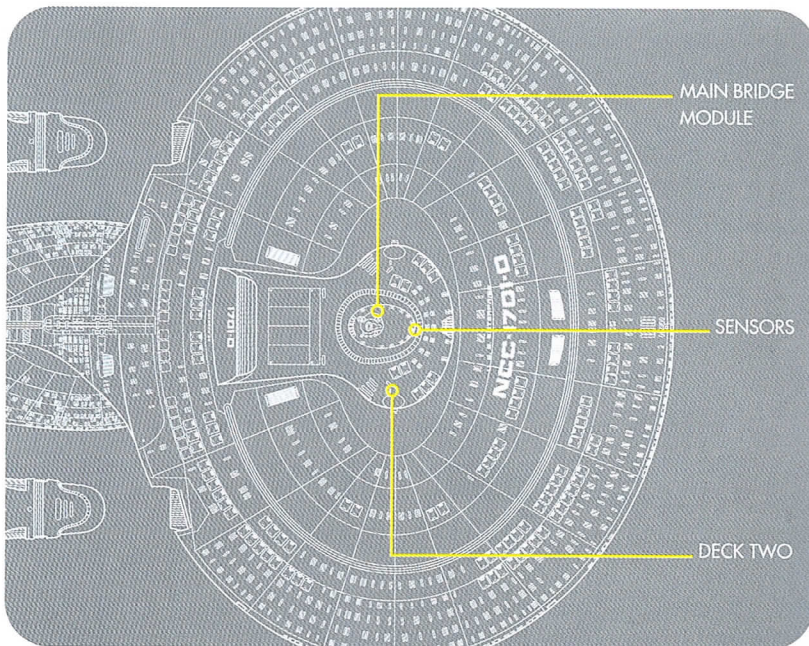


PART NUMBER	PART NAME	QUANTITY	PART NUMBER	PART NAME	QUANTITY
02A	Bussard collector	1	02H	Nacelle upper frame	1
02B	Nacelle front	1	02I	Formation light	1
02C	Bussard EM field projector	1	02J	Bussard EM field projector reflector	1
02D	Nacelle upper	1	AM	1.7x4mm screw	9 (+2 spare)
02E	Warp engine field grill left	1	BM	2x4mm screw	3 (+1 spare)
02F	Warp engine field grill right	1	AP	1.7x4mm screw	10 (+2 spare)
02G	Warp engine field grill rear	1			

STAGE 1 ASSEMBLY

Begin building your *U.S.S Enterprise* NCC-1701-D with one of the most recognizable elements—the main command bridge on top of deck two. Plus the beginnings of the lighting system.

PART LOCATOR



KEY

The illustrations are color-coded to help you identify which parts are being assembled.

RED Highlights where the new part/s fit and screws

YELLOW Identifies the new part/s

GRAY-BLUE Indicates the previous assembly on to which the new part is fitted

BUILD TIP

PROTECT THE PAINTWORK

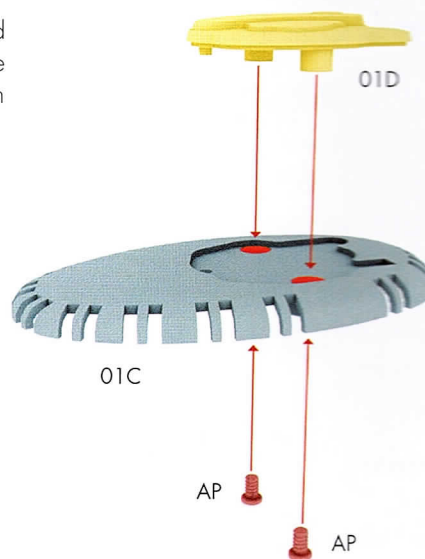
To ensure you do not scratch any of the pre-finished surfaces of the ship, always work on a soft cloth. Keep small parts and screws in a saucer, small tray or screw box to ensure you do not lose any of them during the assembly.

1.1 FITTING THE MAIN BRIDGE MODULE

STEP

A

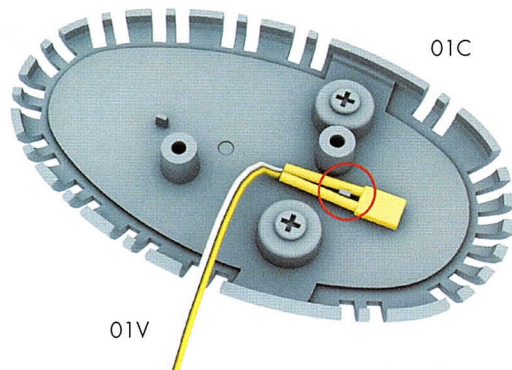
Take the main bridge module (01D) and slot it into place on the top of the bridge base (01C). Secure the two pieces from underneath using two AP screws.



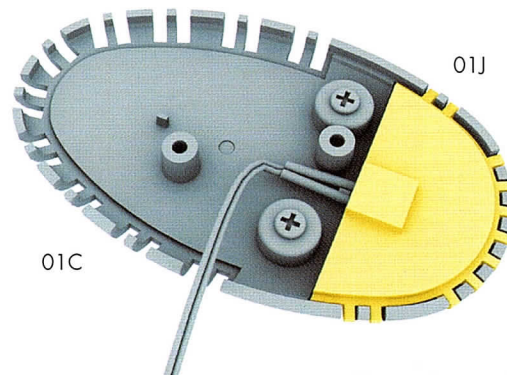
1.2 INSTALLING THE BRIDGE LIGHTS

STEP
B

Take the bridge lights (01V, marked with a 'C' sticker) and identify the bulb with yellow-and-white wiring. Fit this bulb to the underside of the bridge base (01C) as shown, so that the parts immediately below the bulb surround the oblong jut.

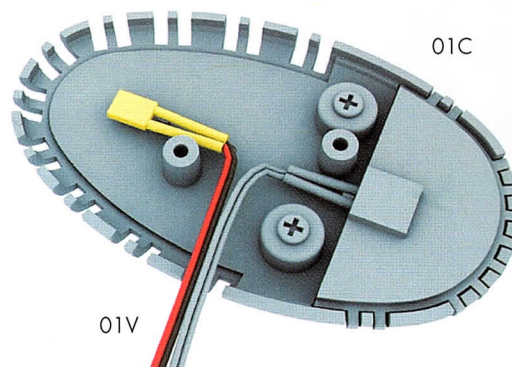


Next, cover the bulb with the bridge rear window (01J), which slots into the bridge base (01C).

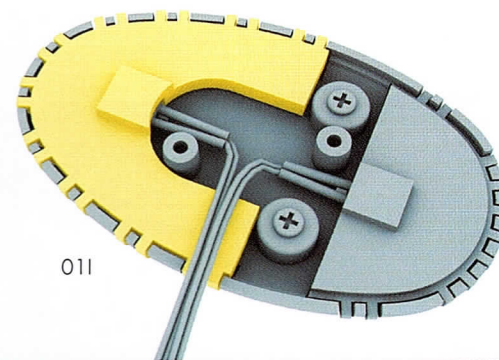


STEP
C

Now take the other bulb from the bridge lights (with red-and-black wiring). Fit this to the underside of the bridge base (01C) in the same way as the first bulb, but facing in the opposite direction.



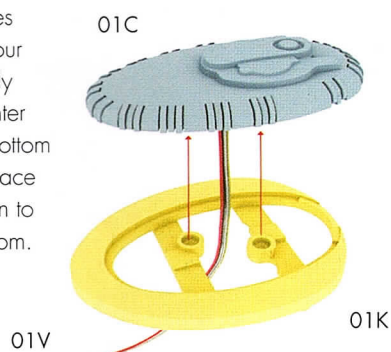
Cover the bulb with the bridge front window (01I), being careful not to trap the wires underneath it.



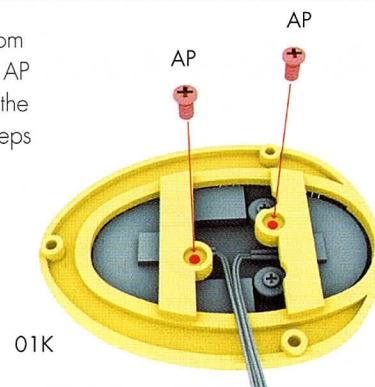
1.3 FITTING THE BRIDGE BOTTOM

STEP
D

Thread the wires coming from your bridge assembly through the center of the bridge bottom (01K). Then, place the assembly on to the bridge bottom.

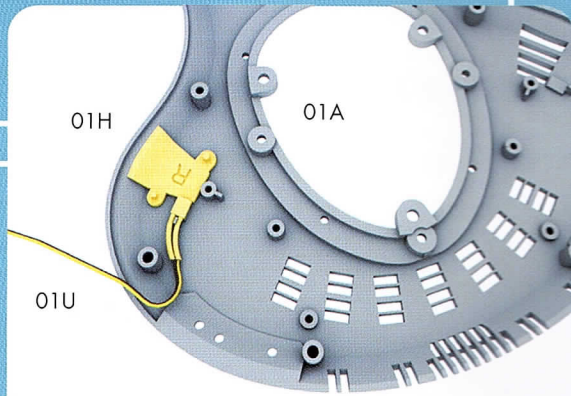


Fix the bridge bottom from beneath using a pair of AP screws. This will secure the bridge windows from steps B and C. Now set this assembly aside until you reach step G, over the page.

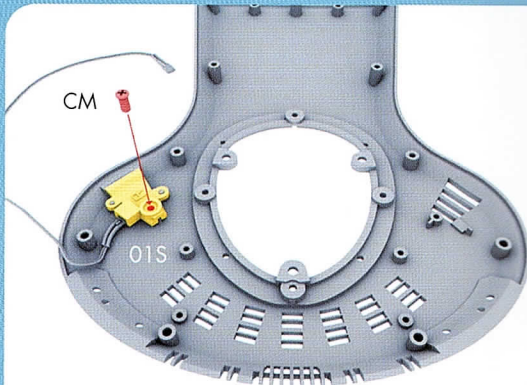


1.4 FITTING THE EMERGENCY FLUSH VENTS

STEP
E

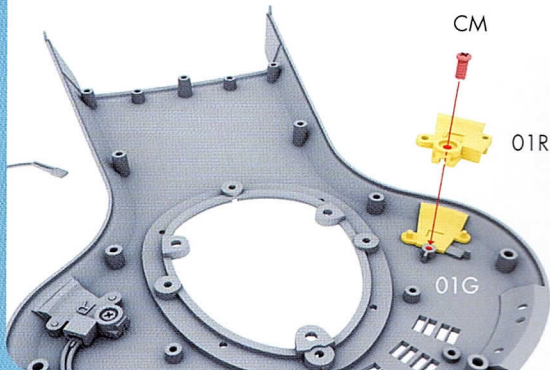


Locate deck two (01A) and the emergency flush vent left (01H). Fit the vent into the slot as shown. Then, take the deck lights (01U, marked with a 'B' sticker) and fit the bulb with black-and-yellow wiring next to the vent, so that the rubbery base of the bulb straddles the oblong jut.



Use the emergency flush vent left bracket (01S) to cover the bulb, and fix in place with a CM screw.

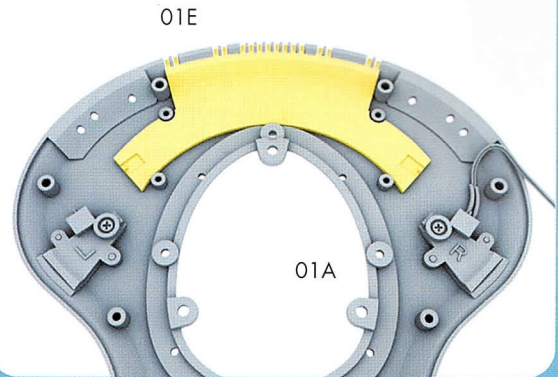
Now, on the opposite side of deck two, position the emergency flush vent right (01G) and cover it with the emergency flush vent right bracket (01R). Secure in place with a CM screw.



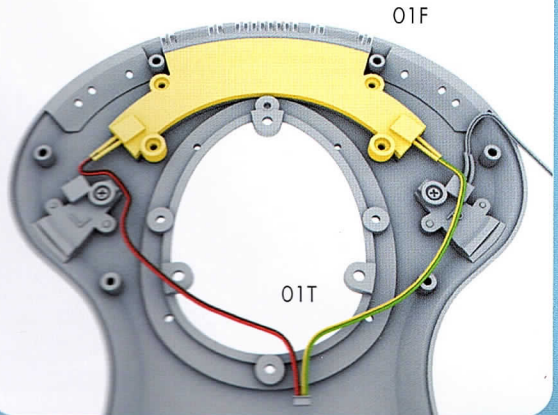
1.5 INSTALLING THE FRONT WINDOW

STEP
F

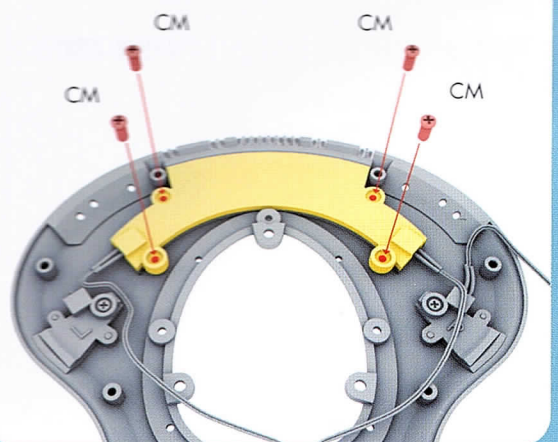
Insert the deck front window (01E) into the recess at the front of the underside of deck two (01A).



Next, cover the deck front window with the deck front window deflector (01F). Then, slot the bulbs from the deck front window lights (01T, marked with an 'A' sticker) into both ends of the front window deflector as shown.



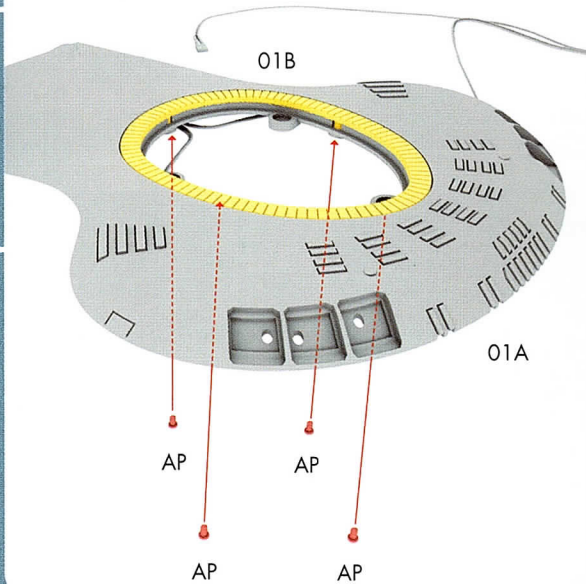
Secure these parts together using four CM screws.



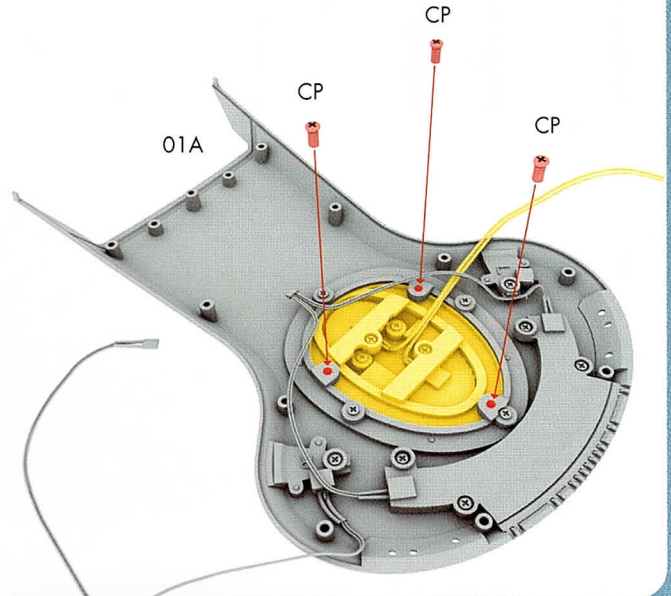
1.6 CONNECTING THE BRIDGE

STEP
G

Turn deck two (01A) upright and position the upper sensor platform (01B) in the central ovoid space in the center. Secure it from underneath with four AP screws.



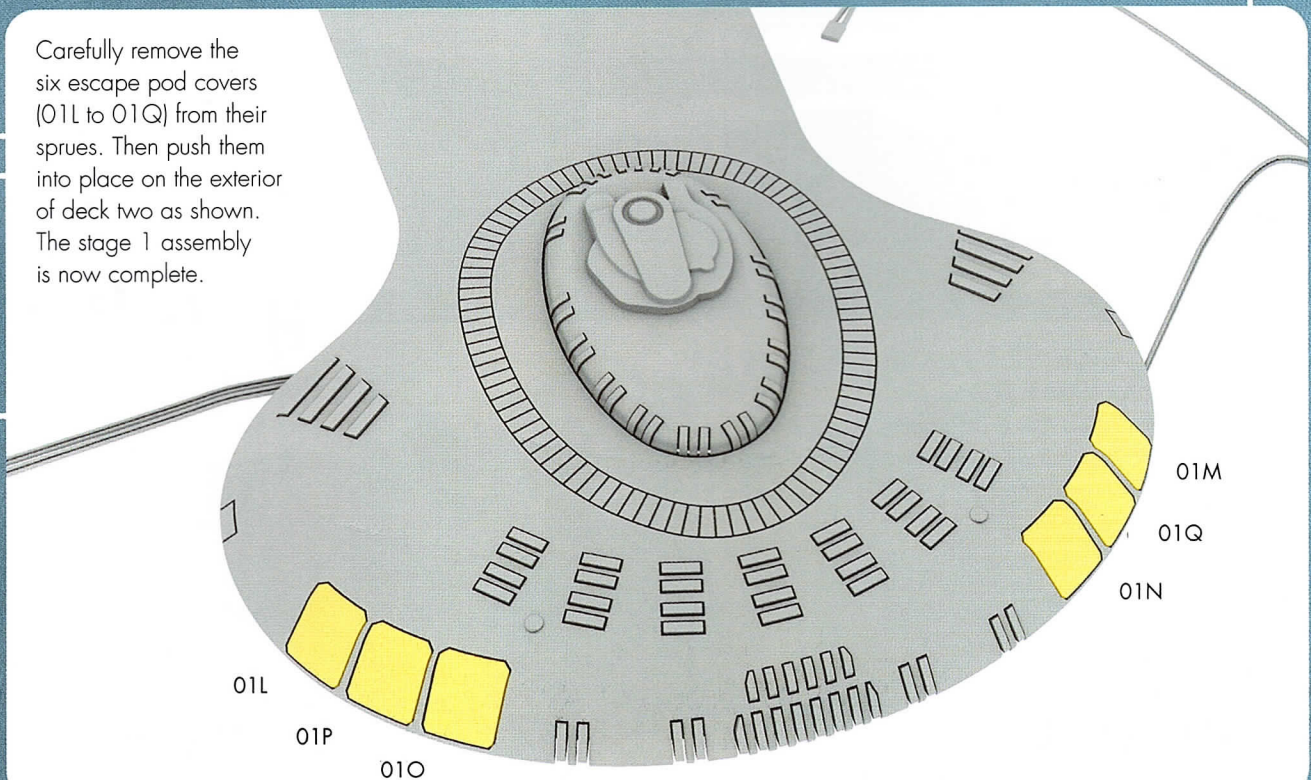
Take the bridge assembly from step 3 and insert it in the center of deck two (01A), threading the wire from the bridge through the oval gap in the center of deck two. Align the three screw holes and fasten with three CP screws.



1.7 FITTING THE ESCAPE PODS

STEP
H

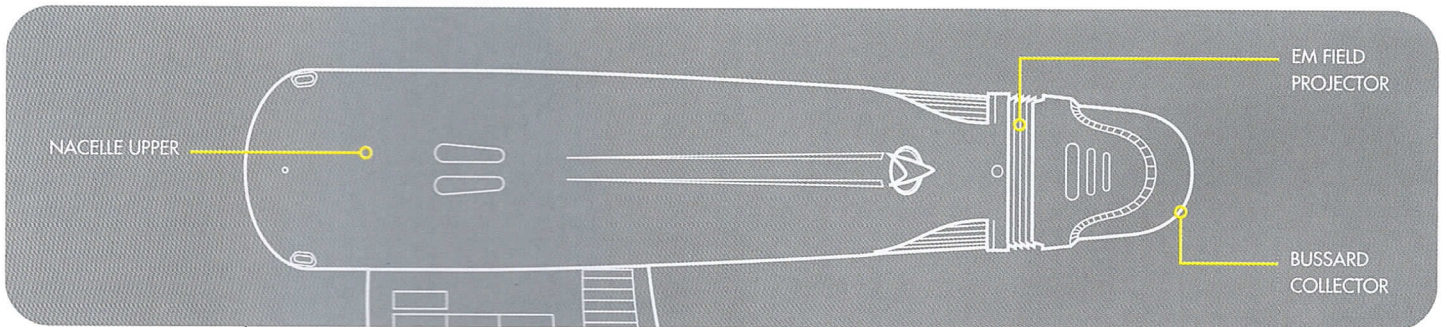
Carefully remove the six escape pod covers (01L to 01Q) from their sprues. Then push them into place on the exterior of deck two as shown. The stage 1 assembly is now complete.



STAGE 2 ASSEMBLY

Continue building your *U.S.S. Enterprise* NCC-1701-D as you start to assemble the port warp nacelle, complete with bussard collector and formation light.

PART LOCATOR

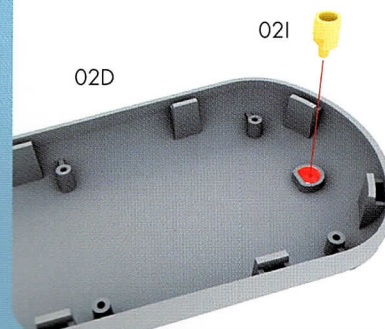


2.1 FITTING PARTS TO THE NACELLE UPPER

STEP

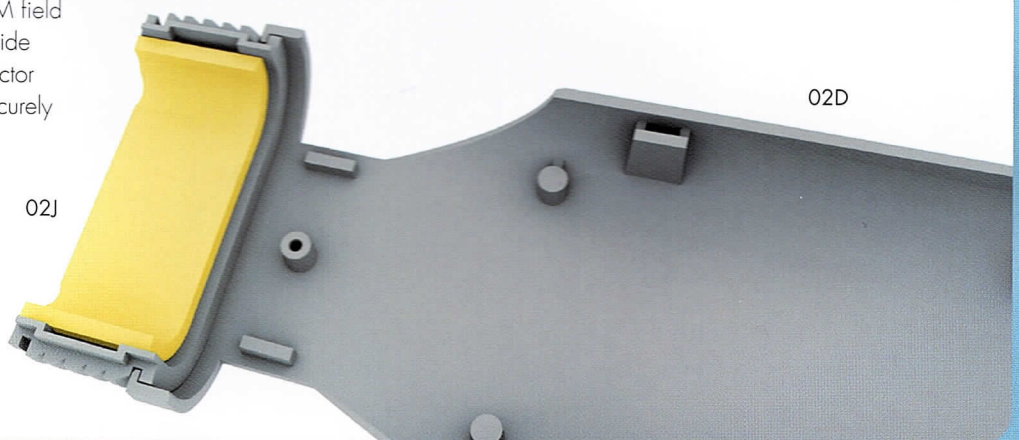
A

Begin by slotting the Bussard EM field projector (02C) on to the end of the nacelle upper (02D). It should be fitted with its striations flaring out towards the front.



Next, at the other end of the nacelle upper (02D), push the formation light (021) into the notch from the inside out. The part will only fit one way.

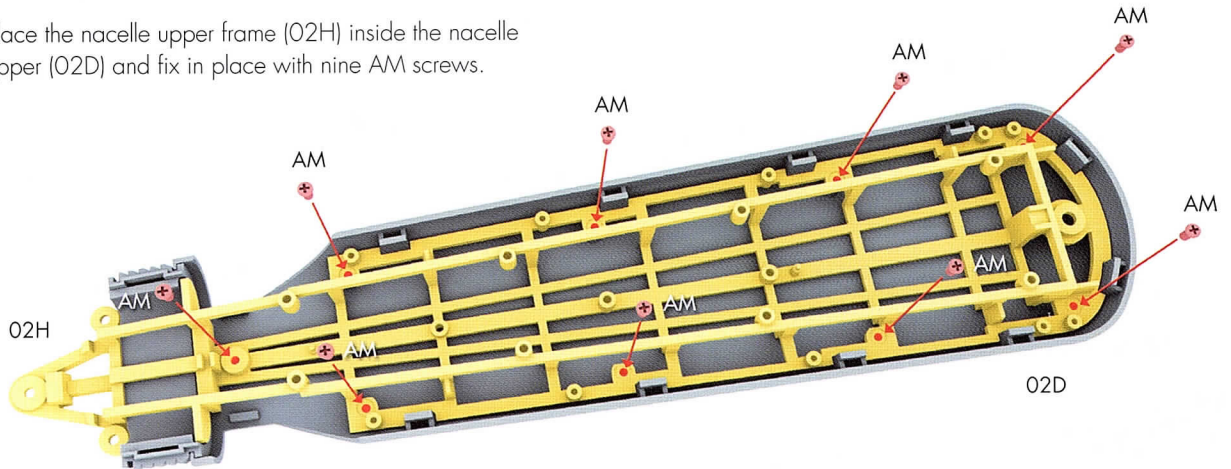
Finally, nest the Bussard EM field projector reflector (02J) inside the Bussard EM field projector (02C). This part will be securely fixed in the next step.



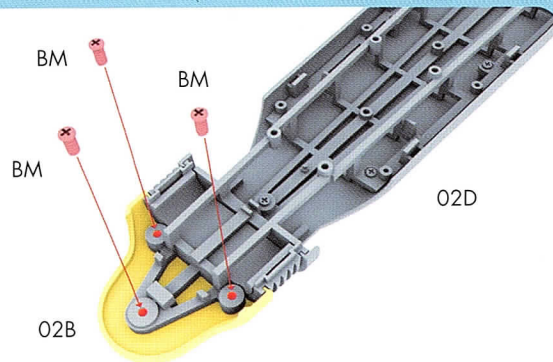
2.2 WORKING ON THE NACELLE UPPER FRAME AND THE BUSSARD COLLECTOR CAP

STEP
B

Place the nacelle upper frame (O2H) inside the nacelle upper (O2D) and fix in place with nine AM screws.



Then, slot the nacelle front (O2B) on to the end of the nacelle upper (O2D). Fix this to the nacelle upper frame (O2H) with three BM screws.



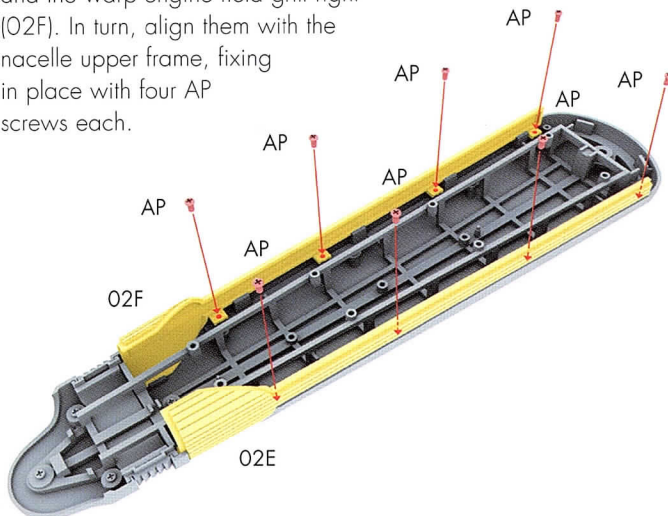
BUILD TIP

The bussard collector (O2A) included with this issue is not needed during this stage. Keep it in a safe place with the rest of your build so that it can be used as instructed in a later stage.

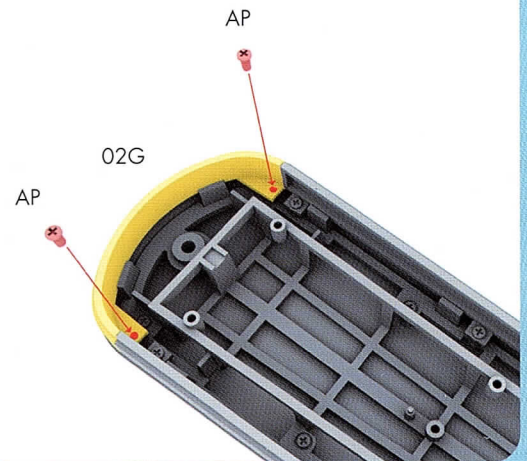
2.3 INSTALLING THE WARP ENGINE FIELD GRILL

STEP
C

Take the warp engine field grill left (O2E) and the warp engine field grill right (O2F). In turn, align them with the nacelle upper frame, fixing in place with four AP screws each.

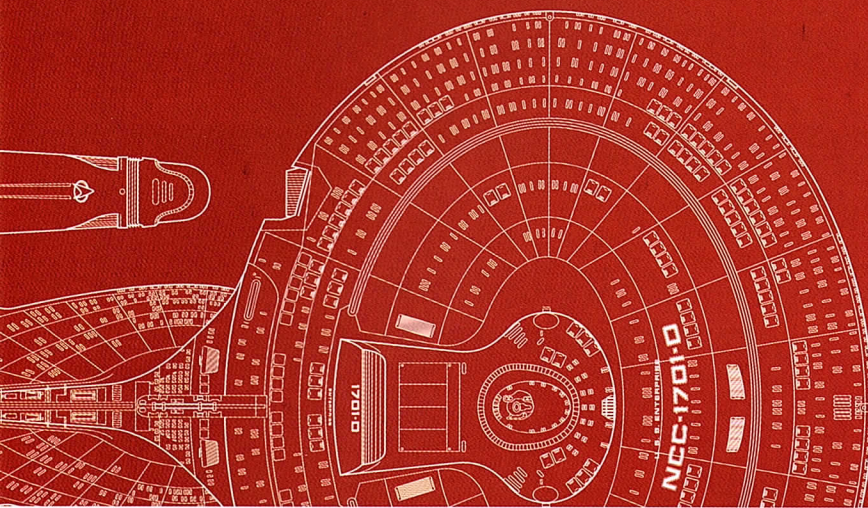


To complete stage 2, place the warp engine field grill rear (O2G) at the back of the nacelle and secure it to the nacelle upper frame (O2H) with two AP screws.



DESIGNING THE

D



With the original *Enterprise* and its big-screen counterpart already instantly recognisable icons, it took the design genius of Andrew Probert to create a new ship that could carry their legacy while also blazing its own warp trail...

S **TAR TREK: THE NEXT GENERATION** debuted on US TV on September 28, 1987. Over the course of the two-hour opener, 'Encounter at Farpoint,' audiences were introduced to Captain Jean-Luc Picard and his diverse crew of human, alien and android officers, on a mission to boldly go where no one had gone before. Over the next few weeks, each main character would take their turn in the spotlight, but 'Farpoint' introduced one major player that would be front-and-center in almost every single episode for the next seven years – the *U.S.S. Enterprise* NCC-1701-D.

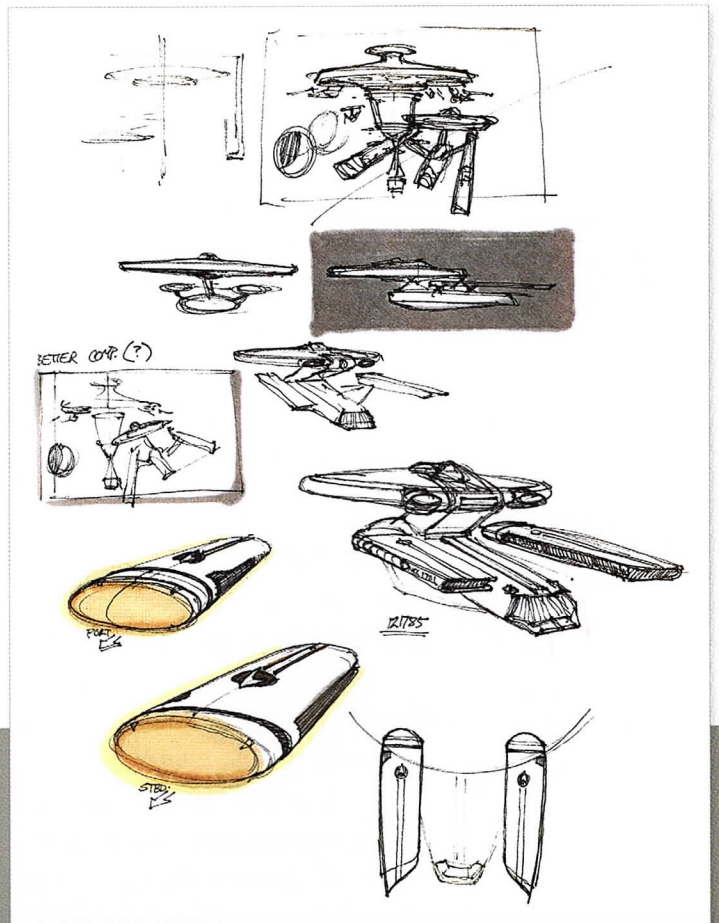
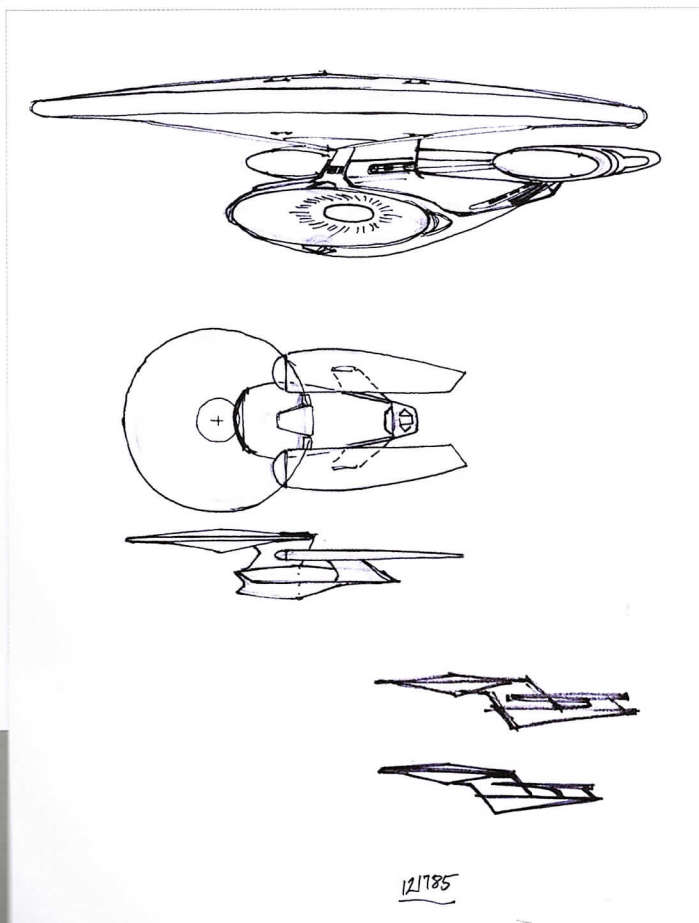
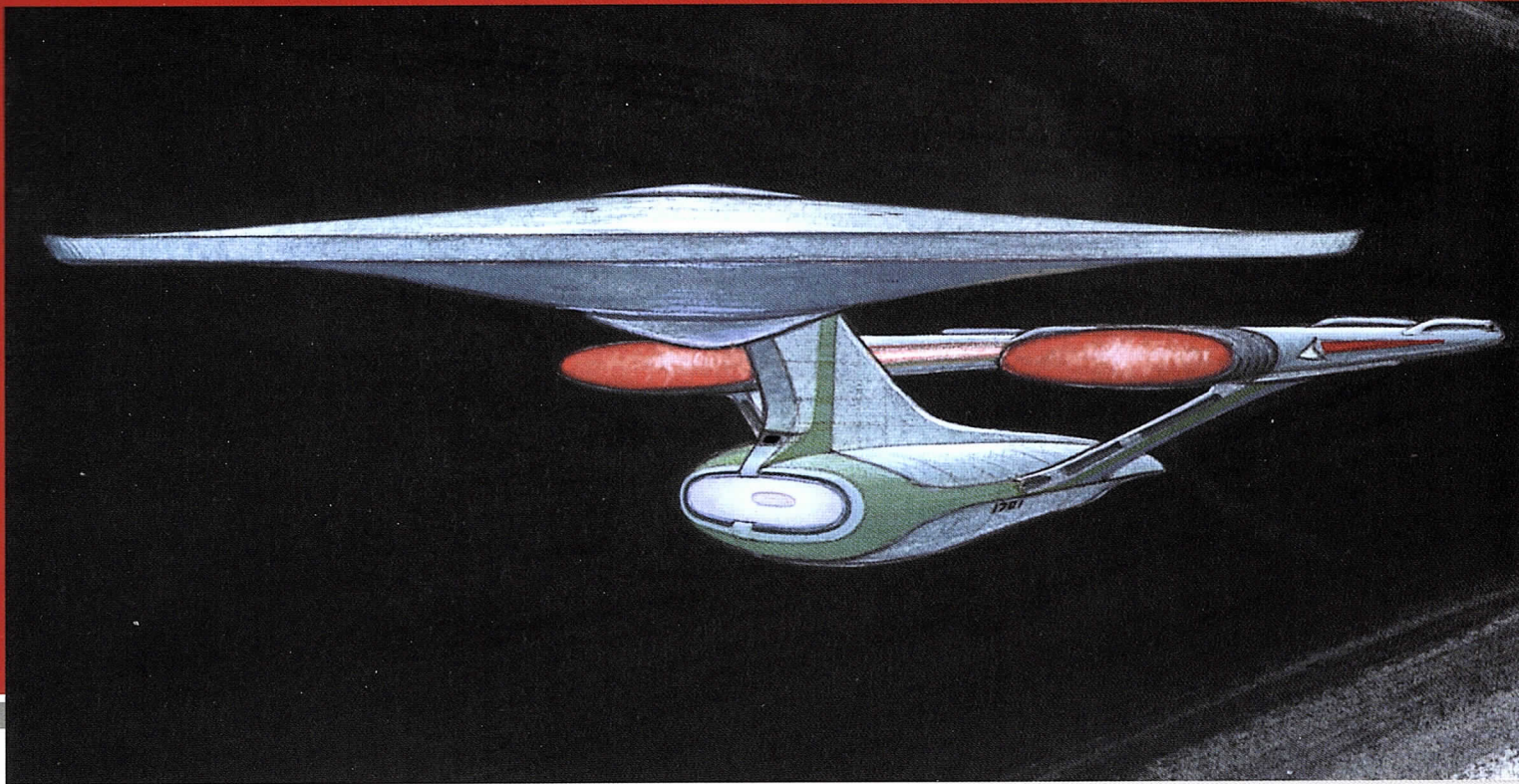
Built and filmed for the first episode by movie-effects pioneers Industrial Light & Magic (ILM), the *Enterprise-D* was designed by Andrew Probert. The new ship retained the fundamentals that made the original *Enterprise* NCC-1701 such

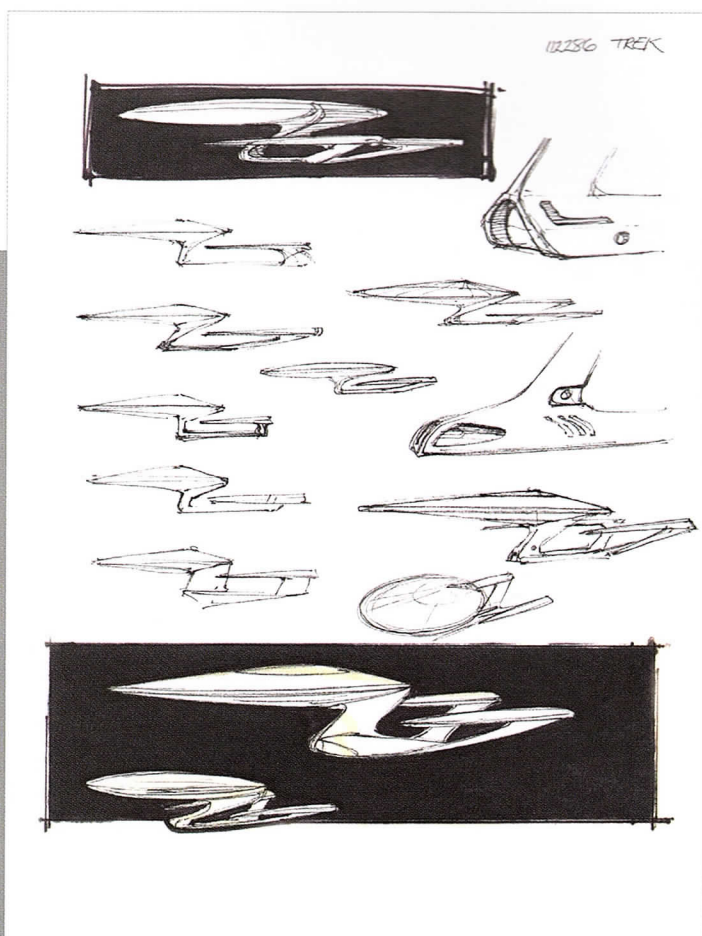
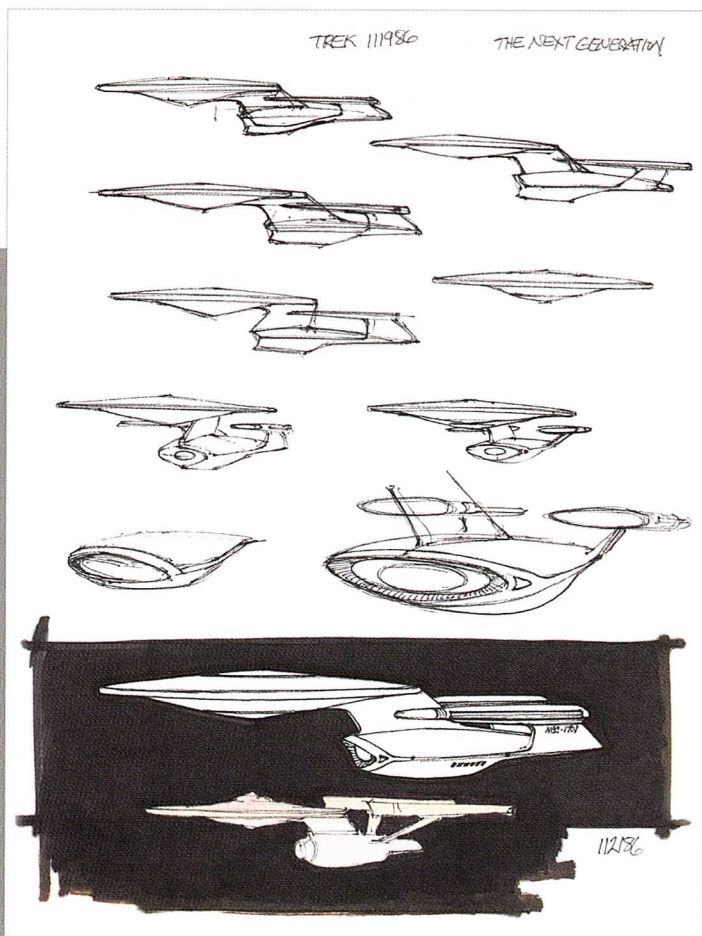
a design classic, yet looked like nothing ever seen on screen before. It was an instant hit with viewers, and remains a cultural icon in its own right more than 30 years later.

The look of the *Enterprise-D* had its beginnings in Probert's work on *STAR TREK: THE MOTION PICTURE*, way back in 1978. At that time, the designer and long-time *TREK* fan was responsible for finalising the big-screen version of the original *Enterprise*, based on a concept already arrived at by ORIGINAL SERIES designer Matt Jefferies and

Both dated December 17, 1985, these two pages of concept sketches by Andrew Probert long predate the announcement of a new *STAR TREK* television series. The distinctive form of the *Enterprise-D* is already taking shape on the nearside page, while the warp nacelles are clearly recognizable on the farside page.

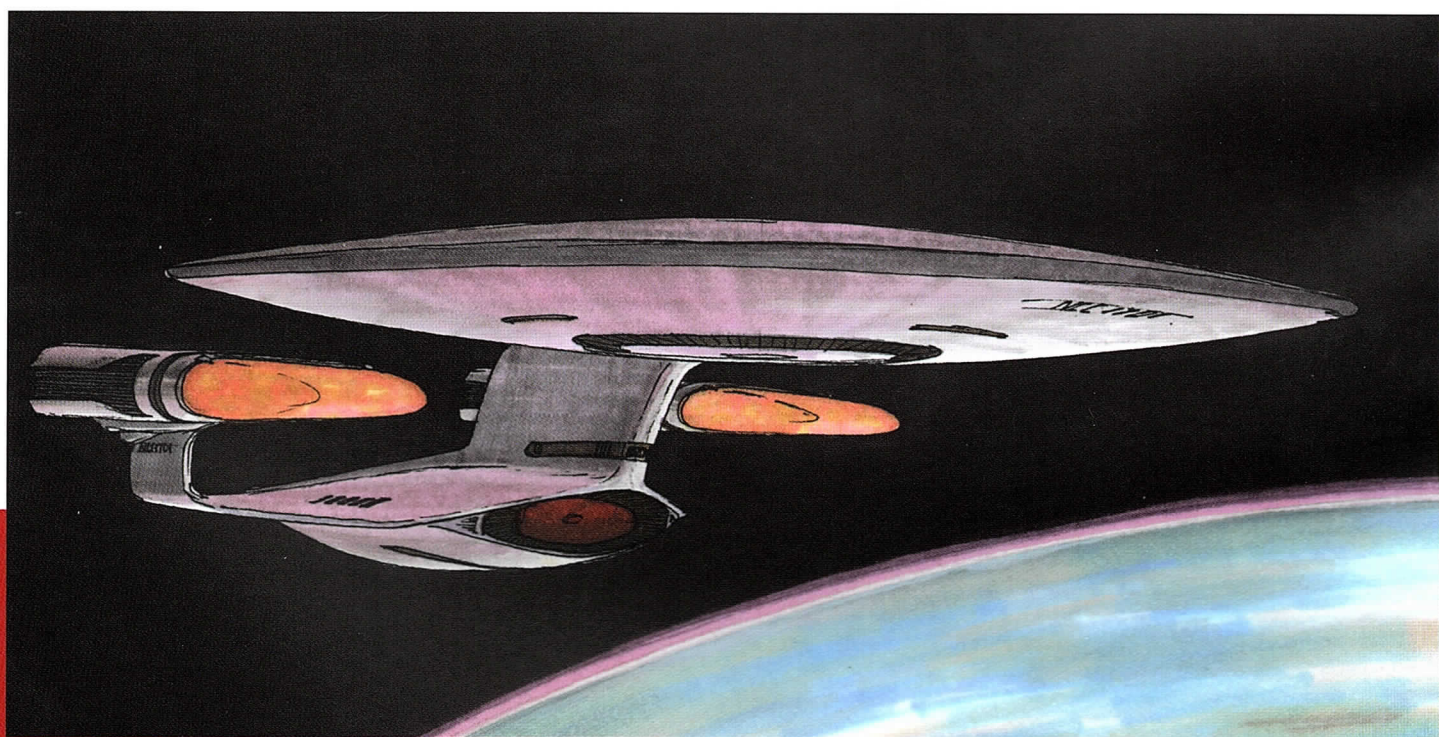
After finishing work on *STAR TREK: THE MOTION PICTURE*, Andrew Probert painted his own concept for an updated *Enterprise*, based on stretching the circular shapes of the original ship.



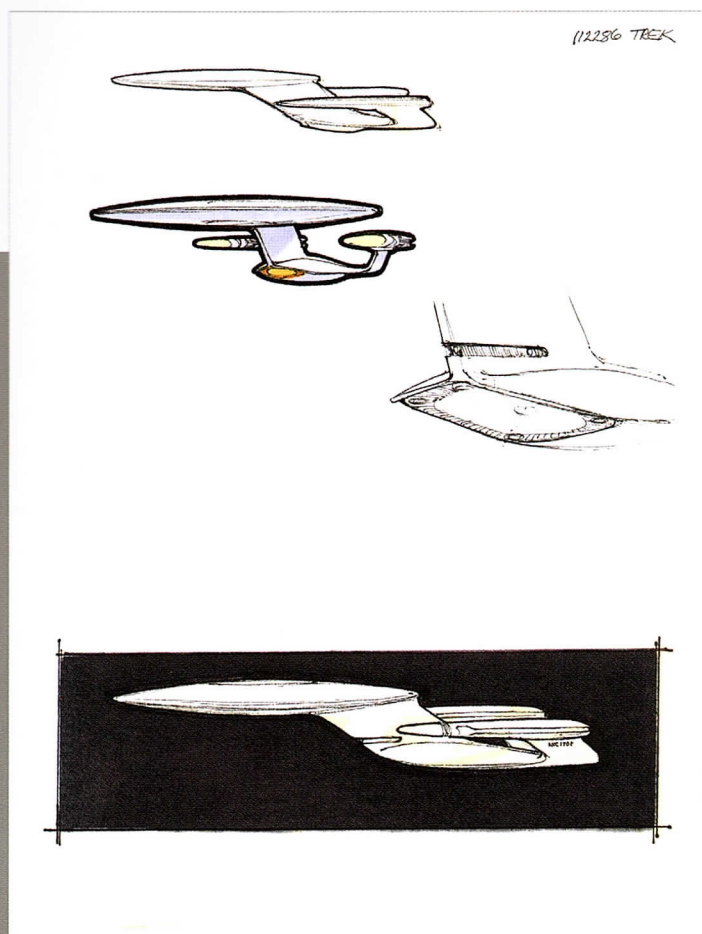


Probert's sketches from 21 November 1986 include an early size comparison between the new ship and the movie *Enterprise*. The final vessel would be about half as big again in relation to the *Constitution*-class ship featured on the big screen.

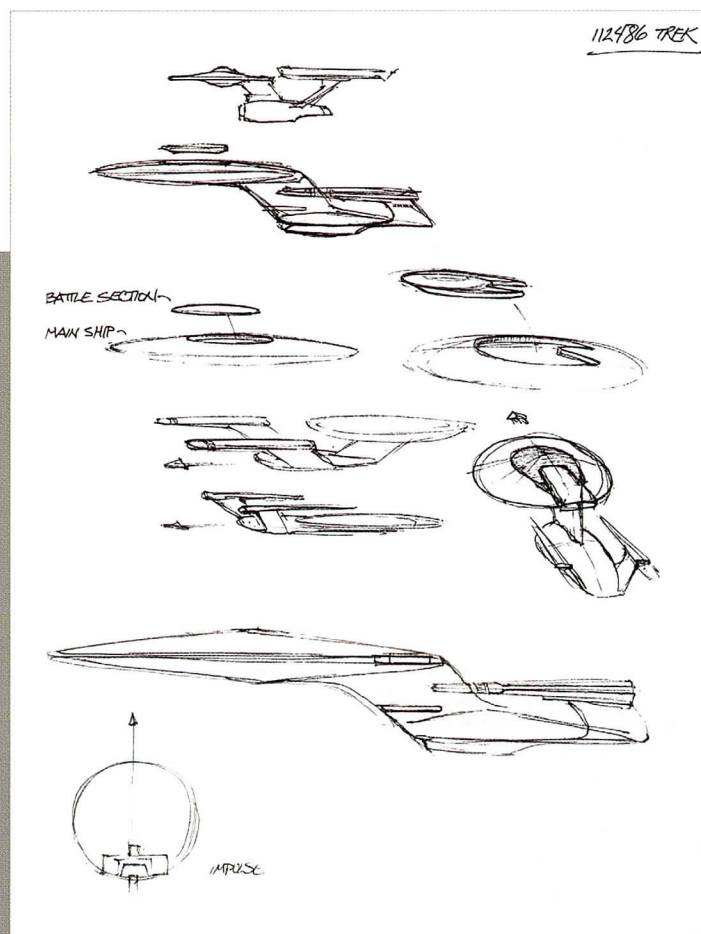
On 22 November 1986, Probert experimented with sweeping the ship's 'neck' and warp nacelle pylons backwards, for a swan-like shape. This also resulted in some unusual forward deflector shapes (on the right-hand side of the page).



On 25 November 1986, Probert made this marker rendering of his new *Enterprise* – at this stage still with the ORIGINAL SERIES registry, NCC-1701.



This second page of sketches from 22 November 1986 sees Probert already refining details that would form part of the final design – such as the recessed docking ports at the base of the ‘neck’ and the eye-shaped main deflector dish.



Dated 24 November 1986, this page explores Probert’s first ideas for a horseshoe-shaped ‘battle section’ that lifts off from the saucer. Note that the saucers shown on this page are clearly still circular rather than elliptical.

one of *THE MOTION PICTURE*'s art directors, Joe Jennings. When that project came to an end, Probert remained sufficiently invested to go on exploring design directions in his own time, and made a painting that showed how his movie *Enterprise* might have looked, had he been given an entirely free hand.

“It was just a little thing that I put together afterward,” Probert later said of the concept painting. “It was a way of satisfying my ‘I want to do it my way’ complex. You can see the start of *THE NEXT GENERATION* in there, because I compressed everything into oval shapes. But I always wanted it to go beyond that point.”

'D' FOR DEVELOPMENT

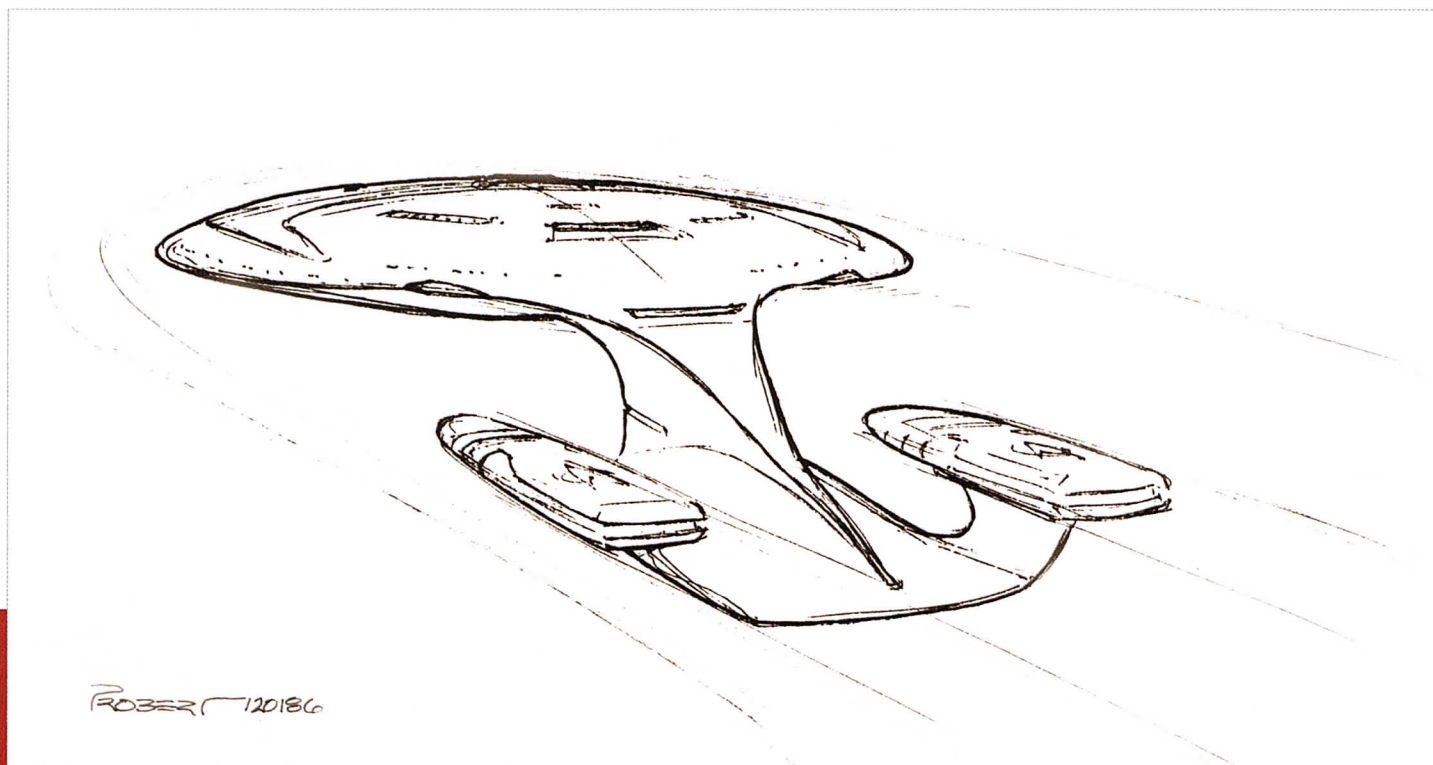
That opportunity to take things further came in October 1986, when Paramount announced it would be making a new *STAR TREK* television series, with *THE ORIGINAL SERIES* creator Gene

Roddenberry at the helm. As soon as Probert heard the news, he got on the phone to Roddenberry's office to offer his services, and was invited for an interview the following month.

“I was interviewed by [ORIGINAL SERIES producer] Bob Justman, [ORIGINAL SERIES effects supervisor] Eddie Milkis and the Great Bird of the Galaxy himself, Gene Roddenberry,” Probert noted in his diary shortly after the event. “I couldn't believe it – *STAR TREK* history in one room!

“The feelings were very good all around, and when I got home all I could think about was that I might have a shot at this new series, and finally designing the *Enterprise* itself. They said they would get back to me, but I was so pumped up that I started right in, sketching my little heart out.”

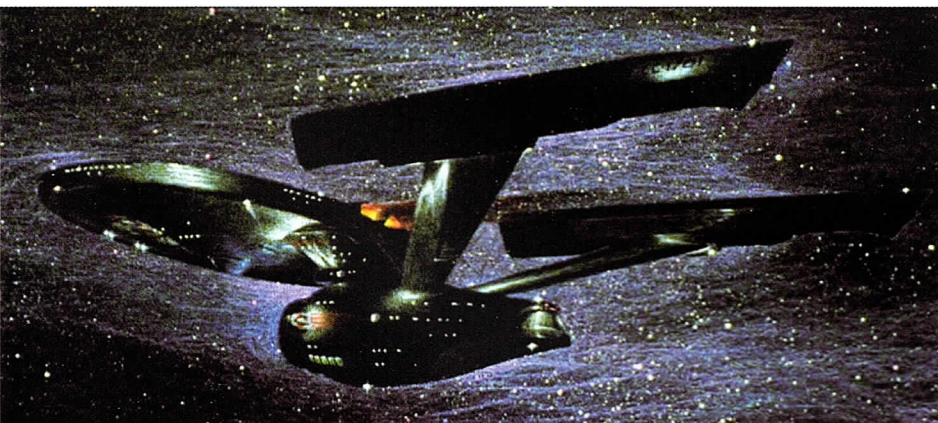
The result was several pages of sketches that expanded on Probert's earlier painting, as well as some other ideas he had drawn up over the years. These sketches, dated between November



Drawn on December 1, 1986, this sketch of the new *Enterprise* traveling at speed was hanging in Probert's Paramount office later that week when it caught the eye of *THE NEXT GENERATION* story editor, David Gerrold. Note that the detachable battle section is delineated on top of the saucer.

21 and 25 quickly established the familiar form of the *Enterprise-D*, complete with eye-shaped main deflector, swept-forward profile and breakaway battle section (albeit, at this stage, a detachable portion of the main saucer).

"Knowing that the new series was to be set at least 100 years [after *THE ORIGINAL SERIES*], I felt that the ship would be faster and probably sleeker," Probert wrote to himself. "At least, it should be more elegant."



The original big-screen *Enterprise* with its saucer and engine struts slanting in opposite directions – as depicted by Probert for *THE MOTION PICTURE*.

"The saucer has always been the primary section, so I made that larger in proportion to the secondary or engineering hull. The warp nacelles were always to the rear but above the saucer rim, which seemed to give them equal importance and was above the ship's center of mass. Both of these things seem to be negative points, which I hope to remedy by lowering the engines to a position between the two hull sections."

"Also [in *THE MOTION PICTURE*], the struts holding the saucer and warp engines are slanted in opposite directions – the saucer is going forward and the engines going back. I have slanted them all forward, to unify their direction and give the overall design a feeling of aggressive forward movement, like a lunging cat."

"The view from the front of the old ship produced a variety of shapes. I took my design theme from the saucer and started sketching every component as a compressed oval."

'D' FOR DIRECTION

This flurry of creative activity meant that, by the time Probert began work as senior illustrator for *THE NEXT GENERATION* on December 2, 1986, he had a clear design direction in mind for the show. He was primarily hired to design interior sets for the new *Enterprise*, but these still needed to be

“ I have *slanted all the struts forward* to unify their direction and give the *overall design* a feeling of aggressive forward movement, *like a lunging cat*. ”

ANDREW PROBERT'S 1986 DIARY

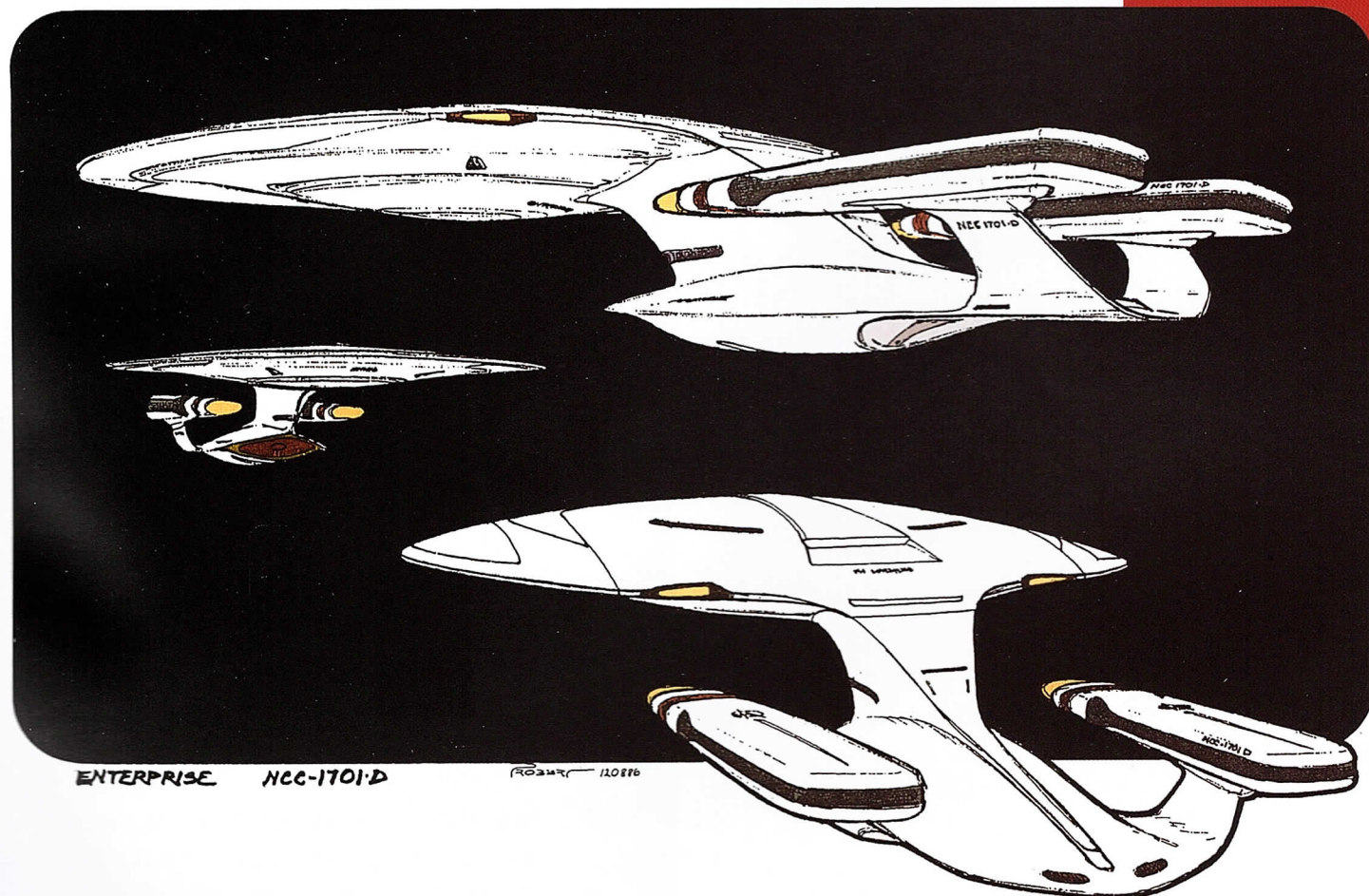
informed by a sense of how the outside would look. With no other steer beyond the drawings he had already made, he pinned up some exterior sketches in his office on the Paramount lot, and set about devising the main bridge set.

Today, it is an oft-told story in *STAR TREK* lore that Probert's design for the *Enterprise-D* came to be approved not through any official presentation on his part, but simply as a result of story editor David Gerrold seeing one of these inspirational sketches pinned up behind Probert as he worked, and instantly falling in love with it.

However, over the course of 30-plus years, the story has become a little hazy and different retellings mention different pictures as the one that Gerrold saw – with some citing the first painting Probert made after *THE MOTION PICTURE* as the obvious candidate. Today, Probert is happy to set the record straight.

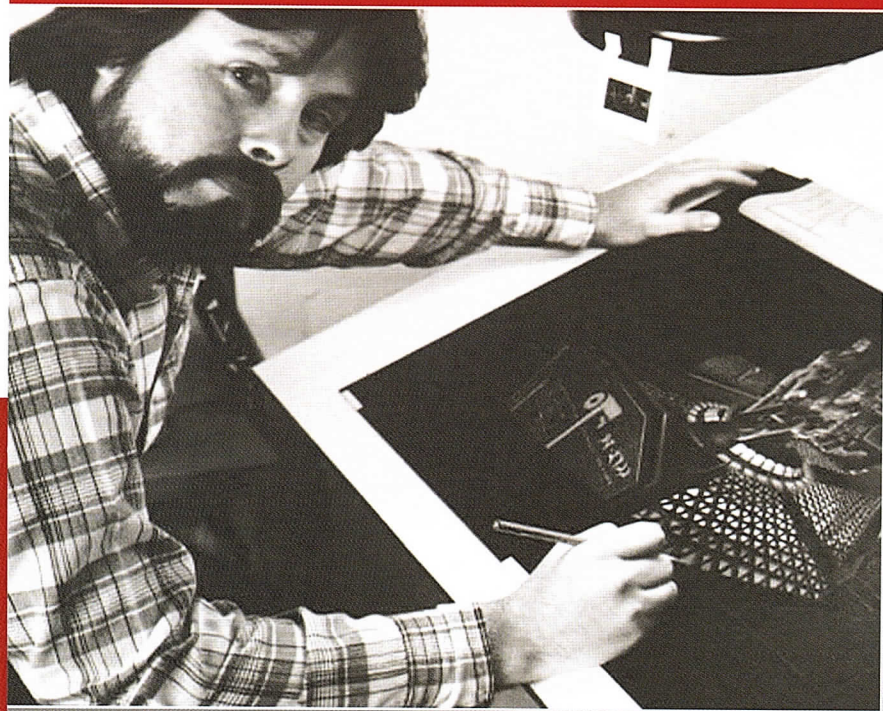
“That painting was never on the Paramount lot,” he reveals. “Neither were the other sketches I did in November. The one that David saw and took to the producers was a simple three-quarters rear black-and-white sketch [pictured left].”

With the exterior design concept approved in principle, Probert drew up this more finished presentation drawing of the *U.S.S. Enterprise NCC-1701-D* on December 8, 1986.

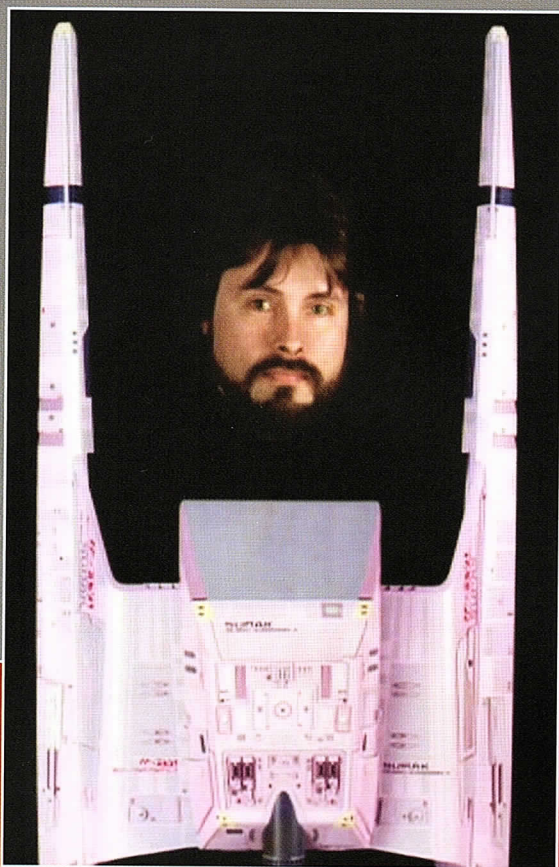


PROBERT'S PROGRESS

From fan artist to fan favorite



Probert working on his bridge design for *THE MOTION PICTURE*'s K'tinga-class Klingon cruiser.



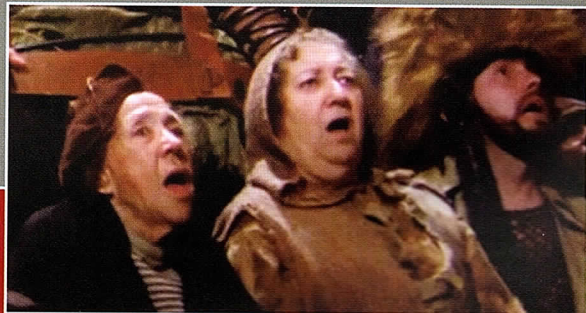
Probert poses with the filming model for the Vulcan shuttle *Surak*, one of his distinctive ship designs from *THE MOTION PICTURE*.

Born in Missouri in 1946, Andrew 'Andy' Probert served in the United States Navy before studying design in Pasadena, California. A huge fan of *THE ORIGINAL SERIES* ever since its debut in 1966, his first published art appeared in the fanzine *Inside STAR TREK* in 1969.

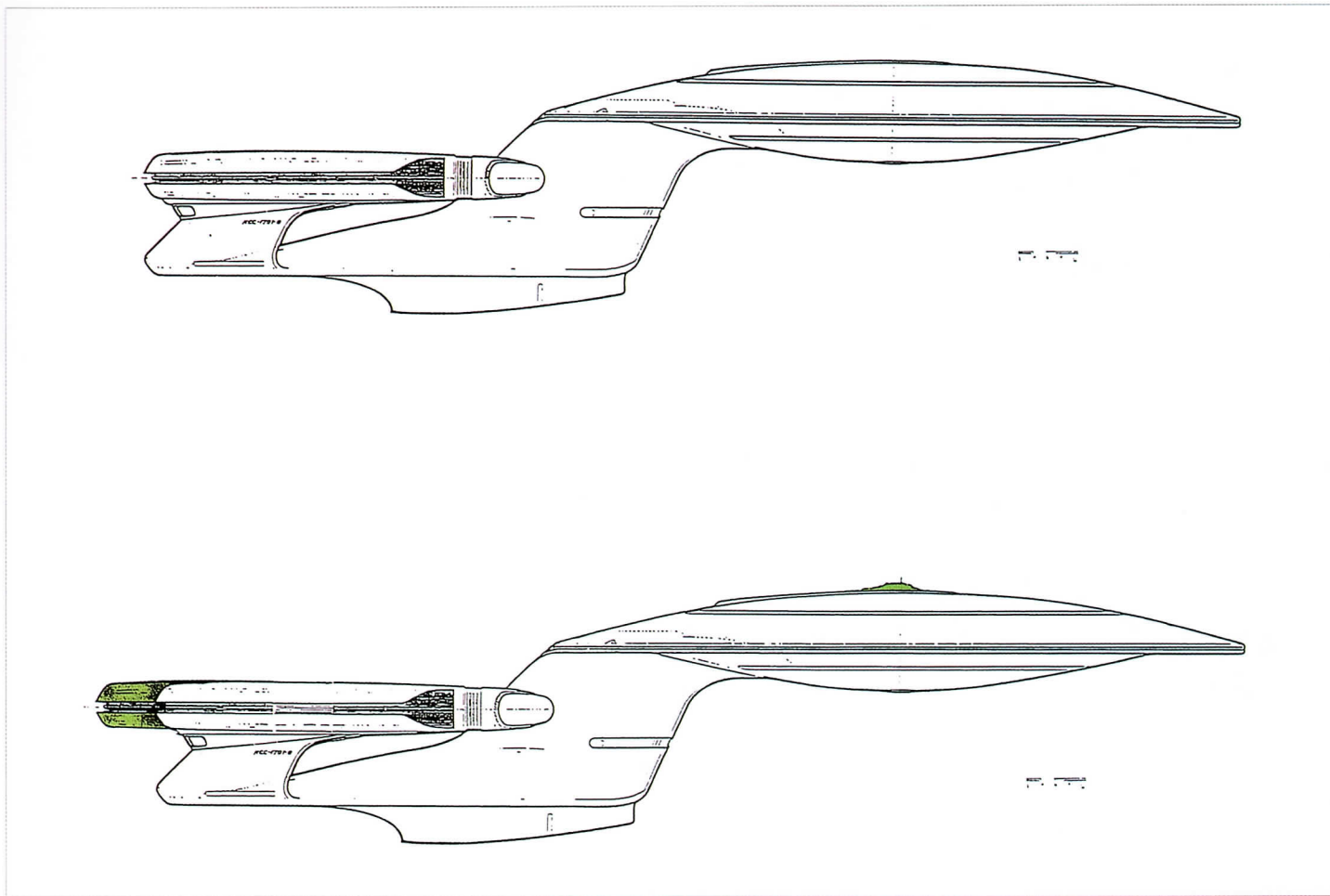
Probert's first professional TV work came in 1978, when *Star Wars* concept artist Ralph McQuarrie recommended him to the art department of ABC's *Battlestar Galactica*, for which he designed the antagonist Cylons. This led to a job as concept designer/production illustrator on *STAR TREK: THE MOTION PICTURE* in place of McQuarrie, who was committed to work on *The Empire Strikes Back*. Probert then spent a year and a half designing the new ships and stations seen in the movie.

In the 1980s, Probert worked on the blockbuster movies *Back To The Future* and *Indiana Jones And The Temple Of Doom*, and in late 1986 joined the staff of *STAR TREK: THE NEXT GENERATION*. As well as designing the *Enterprise-D* inside and out, he also created the show's Type 7 shuttlecraft, the Ferengi marauder and the Romulan *D'deridex*-class warbird, plus the painting of the *Enterprise-D* that hangs in Captain Picard's ready room.

Though Probert left *THE NEXT GENERATION* at the end of its first season, his work established the look of the series throughout its run, and heavily influenced the design of later *STAR TREK* shows.



In the first episode of *THE NEXT GENERATION*, Probert has a cameo as a baying spectator in a post-apocalyptic, late 21st-century Earth court.



Made in early 1987, this before-and-after drawing shows Gene Roddenberry's amends to the *Enterprise-D* design (marked in green at the back of the warp nacelles and on top of the saucer).

When Gerrold returned with Probert's sketch, he said that he had presented it in a production meeting and everyone had agreed that it should be the design for the new ship. "It really sent my head spinning," said Probert. "From that point on, it was simply a matter of refining the shapes and adding the details."

'D' FOR DETAILS

As quickly as the following week, many of those details were in place. In a presentation drawing dated December 8 (see p.17), Probert showed the new *Enterprise* from three key angles – picking out the phaser banks for the first time, as well as adding definition to the main shuttle bay and impulse engines. He also added the starship's finalised registry: NCC-1701-D. (At first, the ship was slated to be NCC-1701-7, and then NCC-1701-G after the 1986 movie *STAR TREK IV: THE VOYAGE HOME* established an alphabetical suffix for the newly inaugurated U.S.S. *Enterprise* NCC-1701-A. The 'G' finally became a 'D' when the fictional timeframe between *THE VOYAGE*

HOME and *THE NEXT GENERATION* was settled on by the production team.)

As the design became more final, Roddenberry insisted on just two changes to Probert's concept. Most significantly, he wanted a visible main bridge module on top of the ship, which he believed was important for audiences to be able to connect the exterior and interior views. Probert, conversely, had reasoned that the ship's command center would be most safely placed deep within the ship. More subtly, Roddenberry wanted longer warp engines, feeling that Probert's compact nacelles looked underpowered, rather than futuristically efficient.

Neither change fundamentally altered the design, and the revisions were a small challenge compared to a far larger problem that Probert had tackled. The story for 'Encounter at Farpoint', required that the ship's entire saucer section needed to break away!

NEXT ISSUE: *Breaking up is hard to do!*

BUILDING BRIDGES



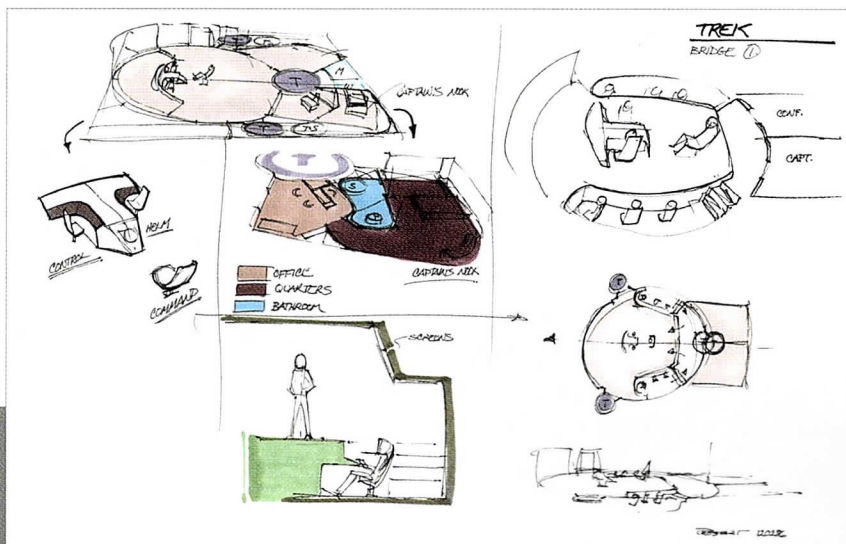
Discover how *STAR TREK: THE NEXT GENERATION*'s senior illustrator, Andrew Probert, created the *Enterprise-D*'s iconic command hub!

When Andrew Probert began work as senior illustrator on *STAR TREK: THE NEXT GENERATION* on December 2, 1986, he had already done much to design the exterior of the new *U.S.S. Enterprise* – even if he

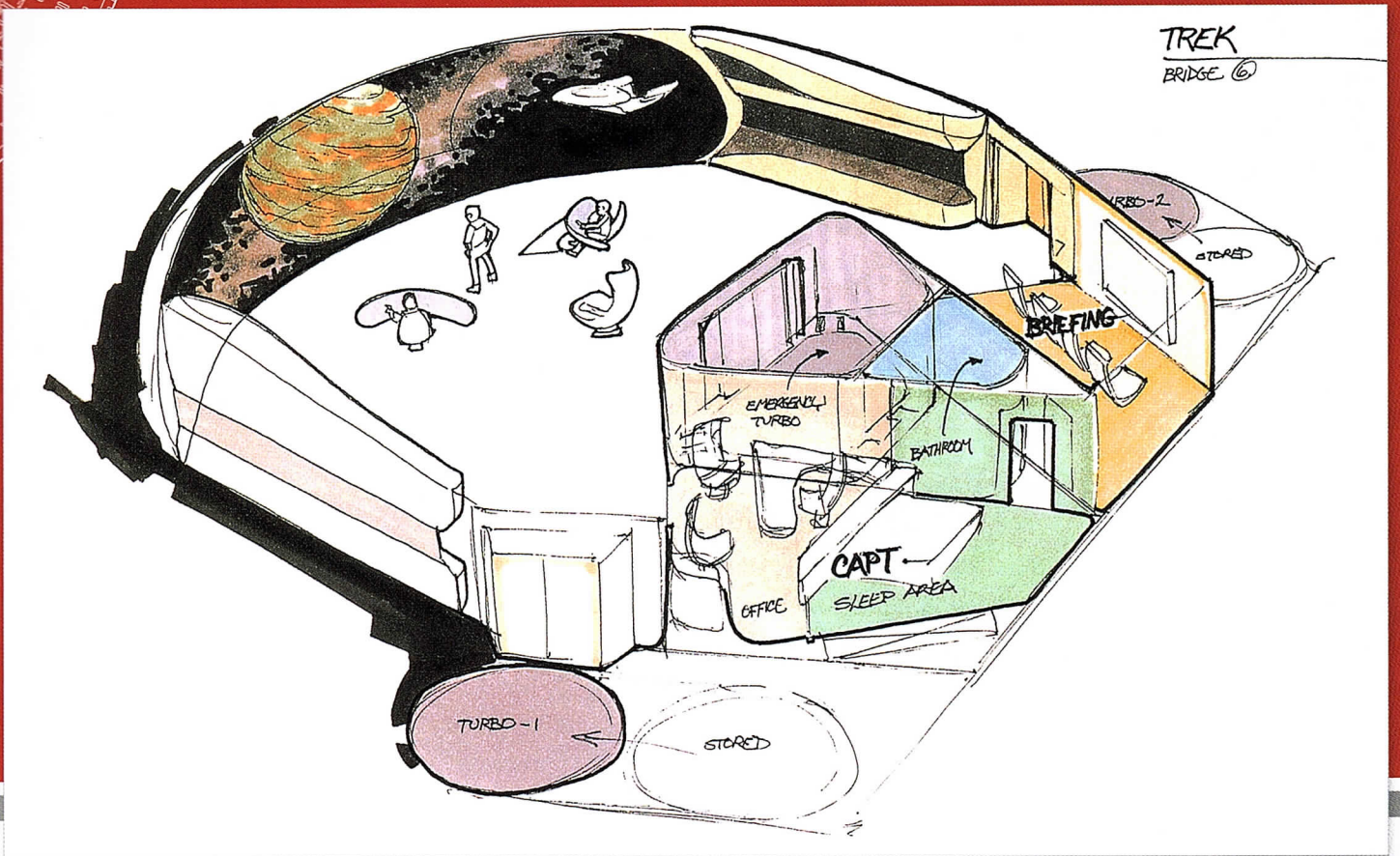
didn't know it yet (see previous feature). So the focus on his first day in the office was on the job he had been officially hired to do: designing the bridge of the starship – the now-iconic command center that would define the look of the show.

"The new bridge was described to me as almost totally automated," Probert wrote in his diary at the time, "combining features of a briefing room, ward room, and information retrieval area. The viewscreen was conceived as dominating the entire front bulkhead, as the original could never do.

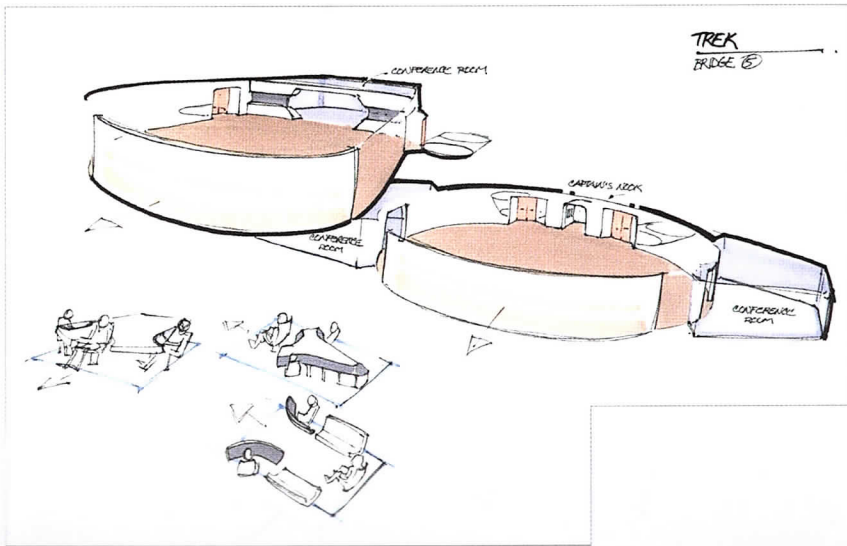
"Gene [Roddenberry] wanted a large, living-room-like, control center where computer control makes it no longer necessary for a lot of bridge personnel to sit 'hunched over consoles,' as he



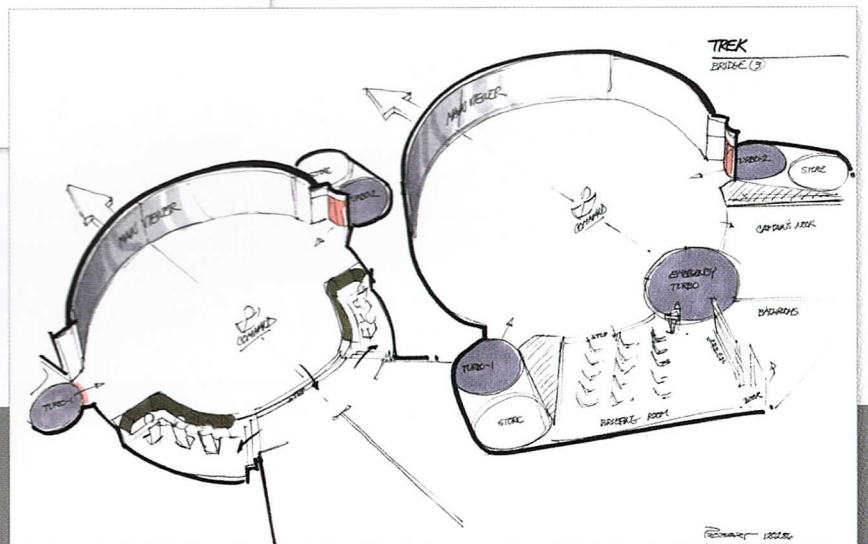
Dated December 2, 1986, Probert's earliest ideas for the bridge include a T-shaped station shared by the captain, conn and operations officer, with other stations in a sunken outer ring. The captain's office includes private sleeping quarters.



Drawn on December 3, 1986, Probert's earliest detailed bridge design has unused emergency stations on either side of the main viewer and turbolifts to port and starboard. A large central turbolift was intended to link the main bridge to the battle bridge in emergencies, and is flanked by open briefing and office nooks – with sleeping quarters for the captain (marked in green) and a shared bathroom (colored blue) behind.



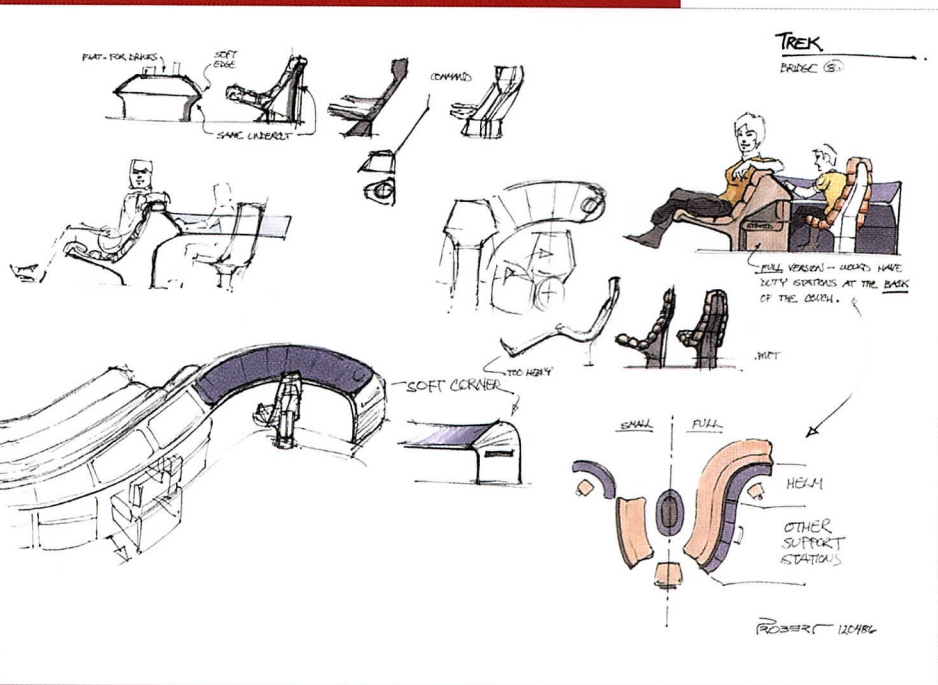
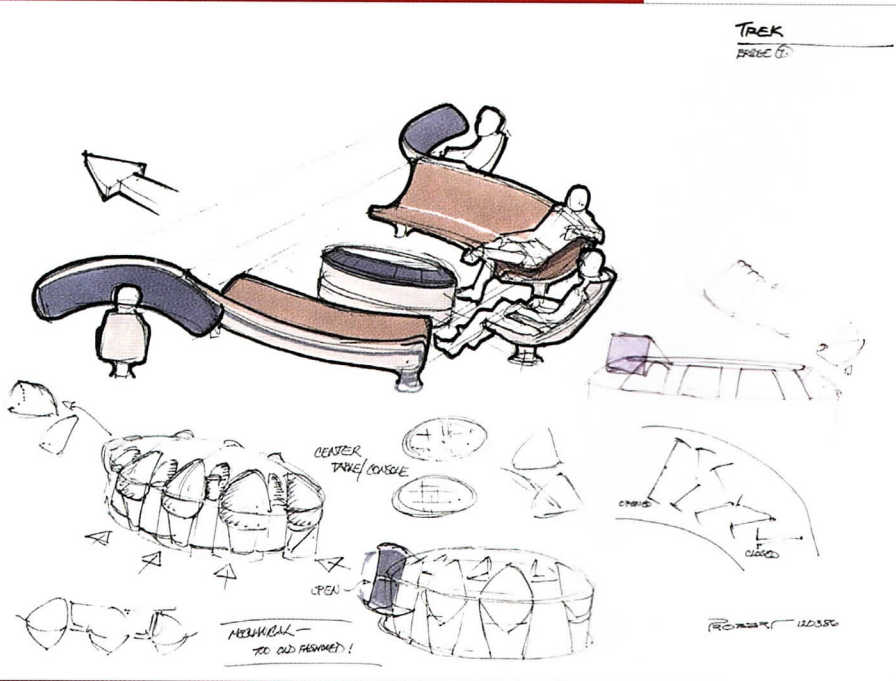
By December 3, 1986, Probert was revising his T-shaped station design, experimenting with placing the captain's chair at the front of the formation, and splitting it into separate conn and ops stations, linked to the captain via two rows of couch-like seating.



Also from December 2, 1986, this page of sketches show a vast main viewer that encompasses half of the total wall space on the bridge. The right-hand image shows a briefing room not unlike a lecture theater, with a lectern and a presentation screen.

“ ‘Alright,’
I thought. ‘No more
toggle switches!’ ”

ANDREW PROBERT'S 1986 DIARY



More detailed plans for seating arrangements on the bridge are dated December 3, 1986 (top) and December 4, 1986 (above). They include ideas for a coffee table with pop-up displays, and curving couches with duty stations and nested chairs built into their backs.

put it. When someone needs access to that system, they touch an area that activates a terminal. ‘Alright,’ I thought. ‘No more toggle switches.’”

Other requirements that Probert was briefed on included office space for the captain, and stations that would only be manned in emergencies.

“So my original idea was to have conn [flight control] and ops [ships operations] stations with a roving officer in charge, and that would be it,” Probert has since recalled. “All the other stations would be dark until they were needed, at which point they would come alive.

“I started exploring the idea of having stations being depressed into the floor, much like the Star Destroyer [from *Star Wars*]. Then I unified the conn and ops into a T-shape, the stem of which comes toward the captain, so he has his own readouts. Conn and ops could face each other across the T bar or swing forward toward the viewscreen. When they were facing each other, they could also turn their heads to have a conversation with the captain.

“By the next day, I knew I wanted to separate the conn and ops stations so that the captain had direct access to the main viewer. In *THE ORIGINAL SERIES*, Kirk always had to go around if he wanted to address the screen up close. There was also the need for extra seating, so I added some couches that wrapped around the conn and ops positions. The producers wanted meeting areas on the bridge, and these couches meant you could look out at the main viewer, or face into a combination coffee table and viewscreen along with the captain.”

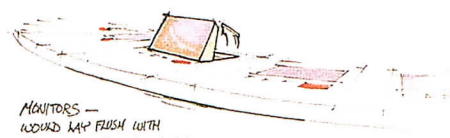
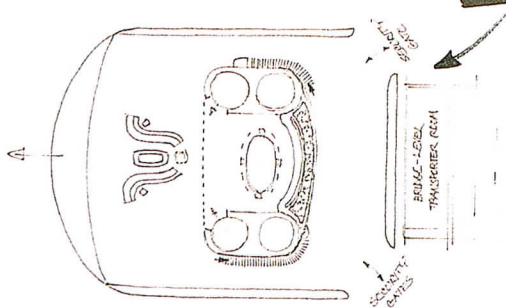
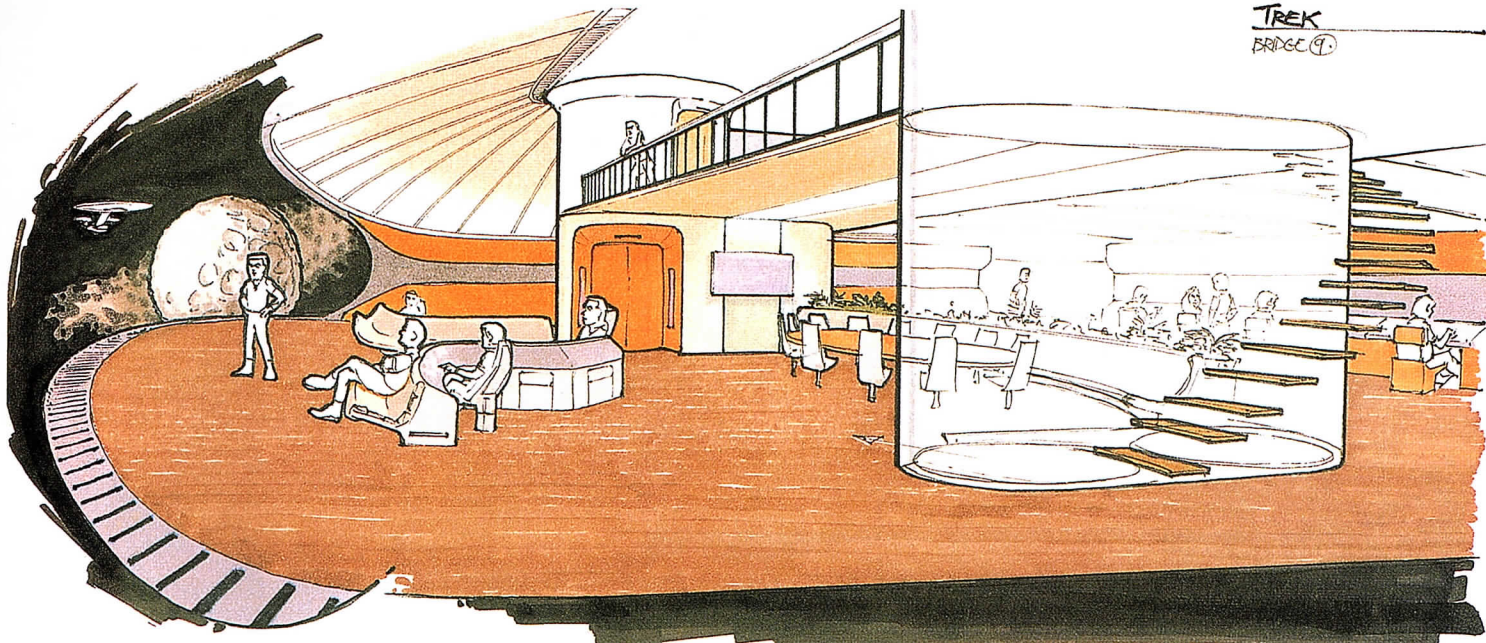
TALL STORIES

With growing demands for lounge-style seating and conference areas, Probert’s initial ideas of an all-but empty bridge set soon fell by the wayside. In fact, just three days into the project, his concept drawings briefly extended to a second story!

“In the two-story drawings, you can see the appearance of a conference table. The producers wanted the officers to adjourn there to discuss the threat of the moment. I thought that seemed silly: to leave your chair, walk back to another chair, sit at a table, talk and then walk back to your chair!”

The upstairs area was never defined in detail, but Probert has said: “I guess I was just going to put a lot of information stations up there. When Gene

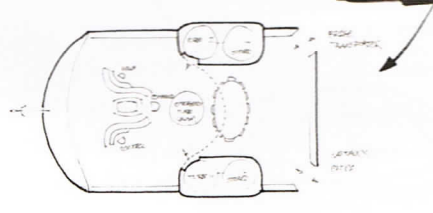
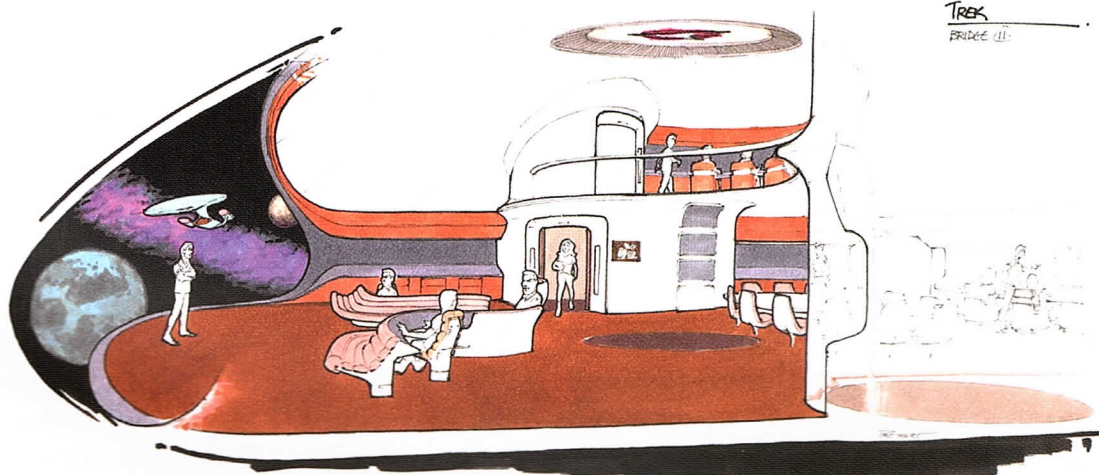
TREK
BRIDGE (P)



MONITORS —
WOULD RISE FLUSH WITH
THE TABLETOP UNTIL NEEDED —

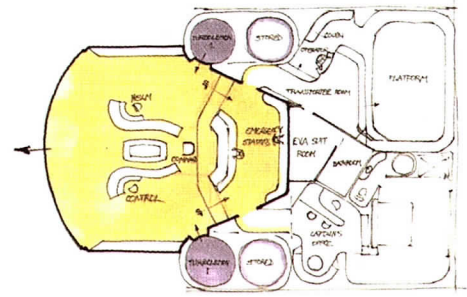
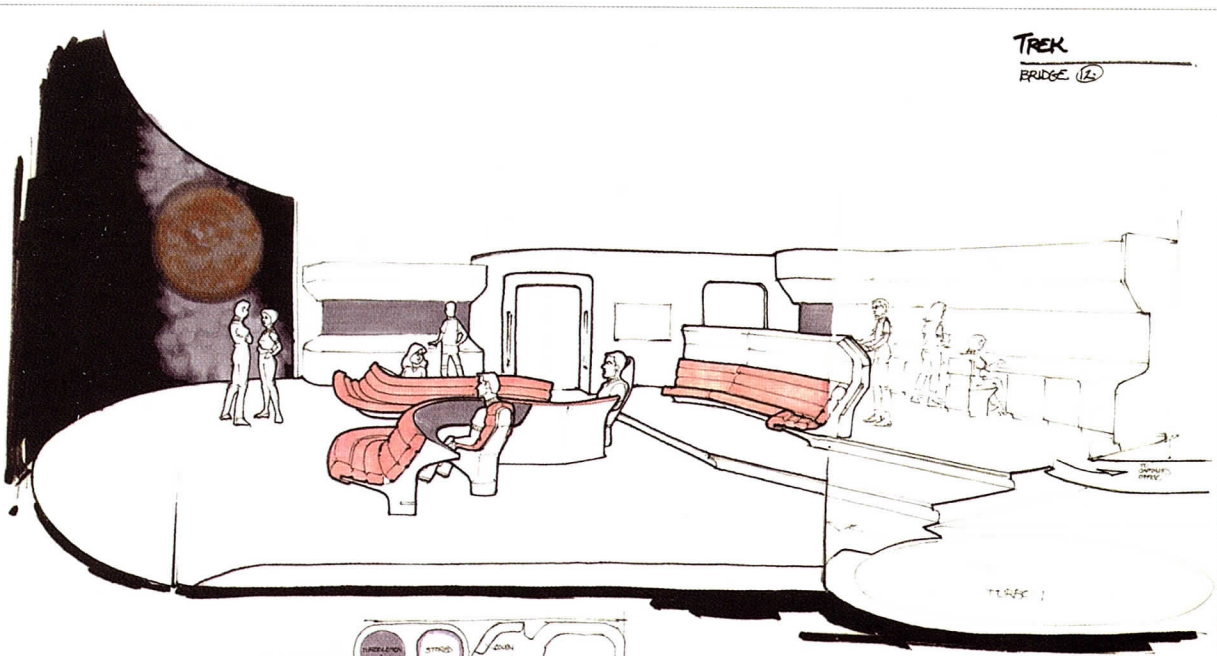
ROBERT 120486

TREK
BRIDGE (I)



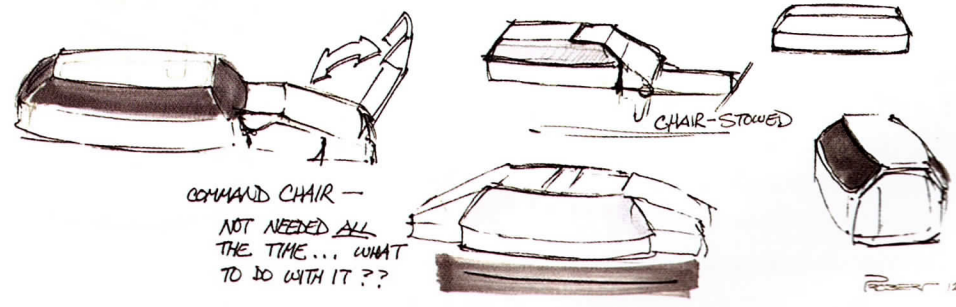
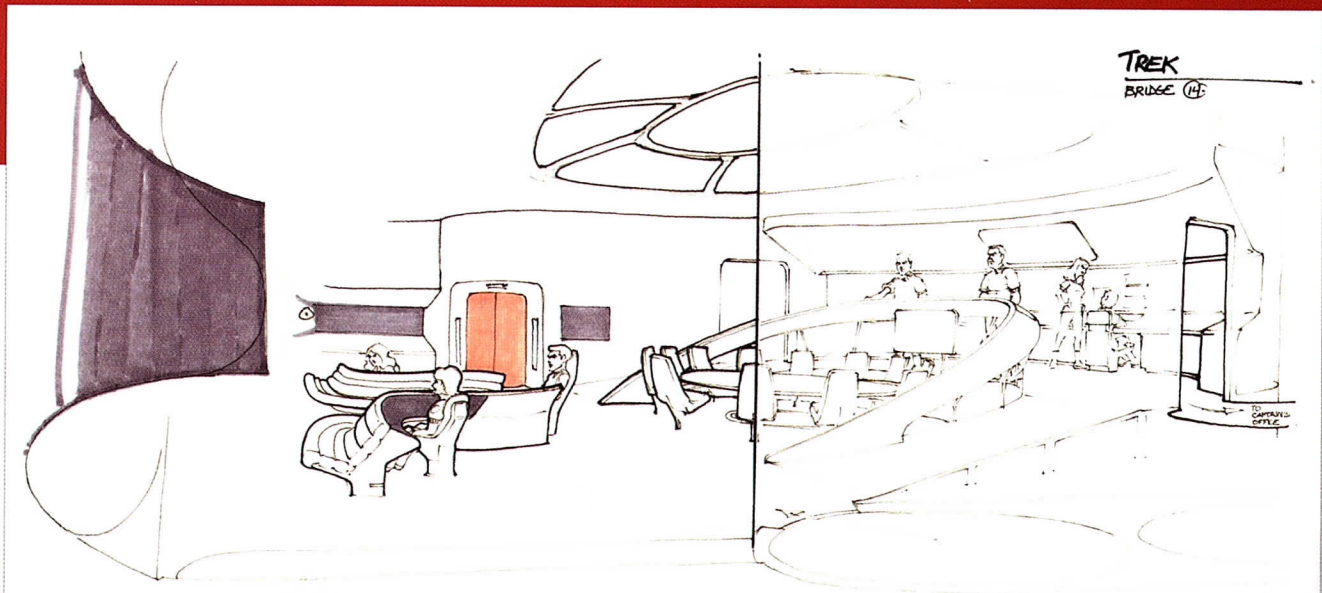
ROBERT 120586

Two different takes on a bridge with an upper level. In the first, from December 4, 1986 (above), an elegant floating staircase curves up to a mezzanine with a viewing gallery, which can also be accessed by a turbolift on the other side of the deck. In the second image, dated December 8 (left), turbolifts on both sides lead up to duty stations where crewmembers sit with their backs to the main viewer. Both designs feature a large conference table in the center of the lower floor.

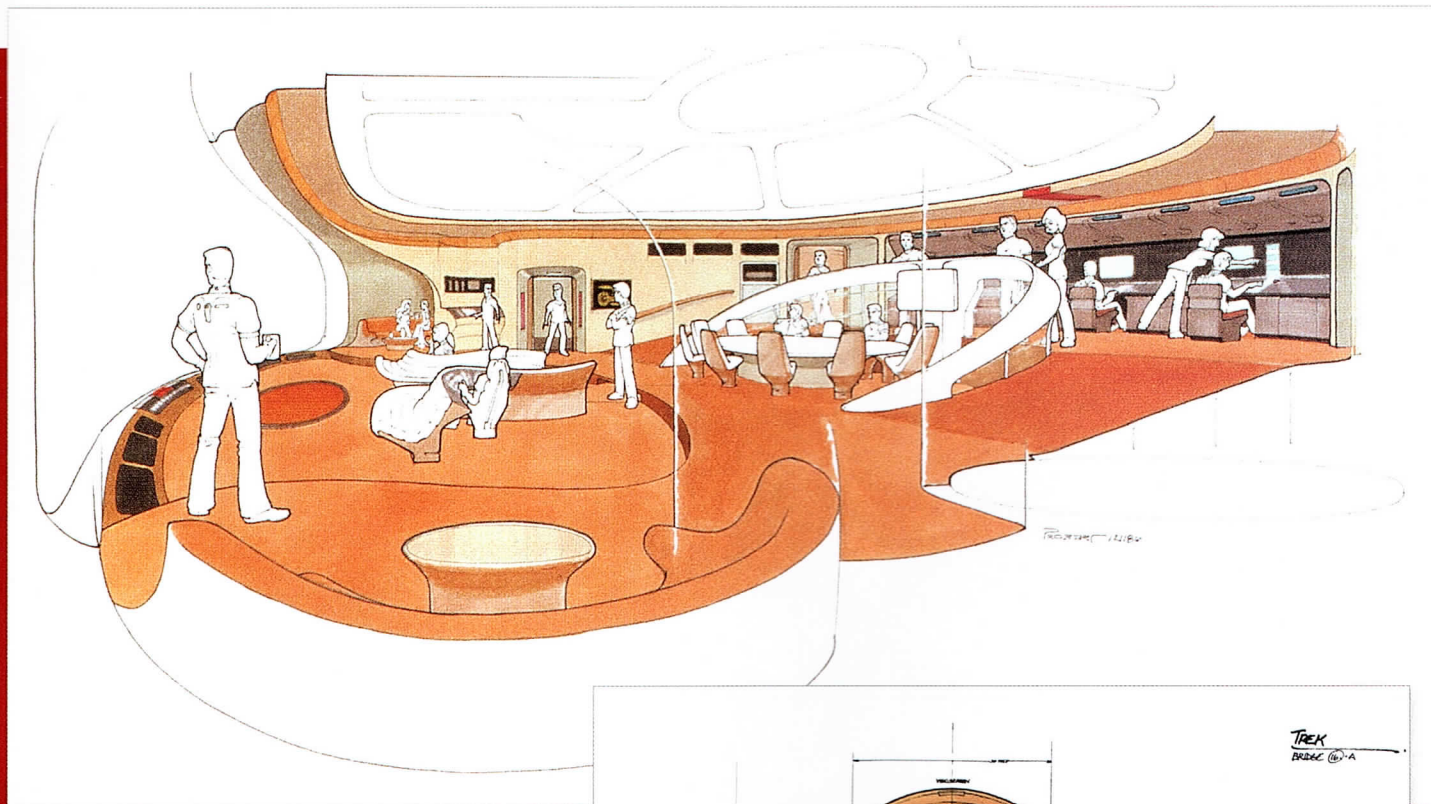


By December 9, 1986, the bridge was a single-story affair once more. Here, more bench seating replaces the large conference table – although the overhead view still shows a smaller table in front of the captain's chair. This overhead view also shows a transporter room behind the bridge, adjacent to an EVA suit changing room.

Also from December 9, 1986, this image sees the first appearance of the segmented ceiling, ramped rear section and curved divider rail and that would all feature in the final set. Here, the rail is used to frame a reinstated conference table, and supports a screen for use in meetings. Other sketches on this page explore how the command chair could be stowed when it was not required.

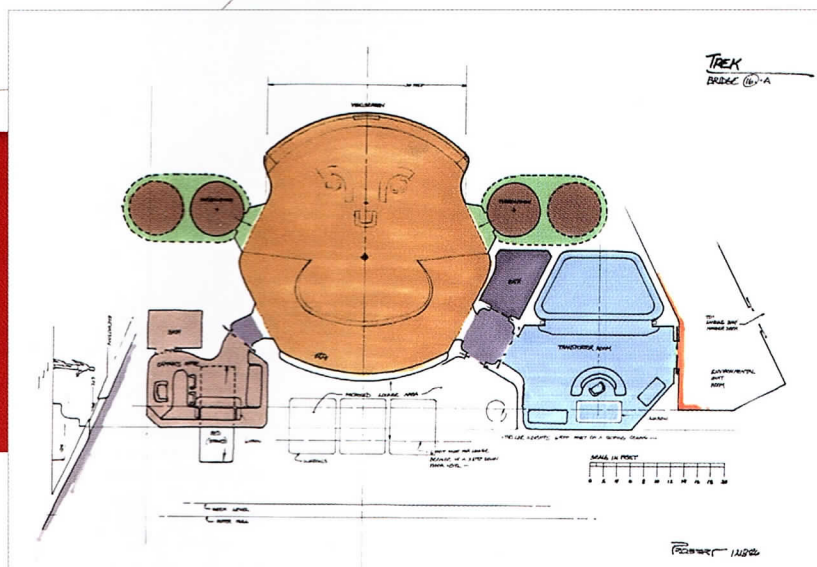


FROBER 120986



This version of the main bridge from December 11, 1986, is notable for having no standalone command chair. The area around conn and ops is slightly sunken and there are recessed nooks for coffee breaks and general relaxation on both sides of the main viewer.

An overhead view from December 18, 1986 has space for a separate conference room (or "proposed lounge area") behind the bridge. The large blue area is a transporter room leading to a hangar deck.



was first talking about it, he wanted an information retrieval area. I just imagined a huge area with all these stations where the information would come in and be passed on down to command people. But it was more cost-efficient not to have all those extras running around looking busy, especially if the ship was supposed to be more automated."

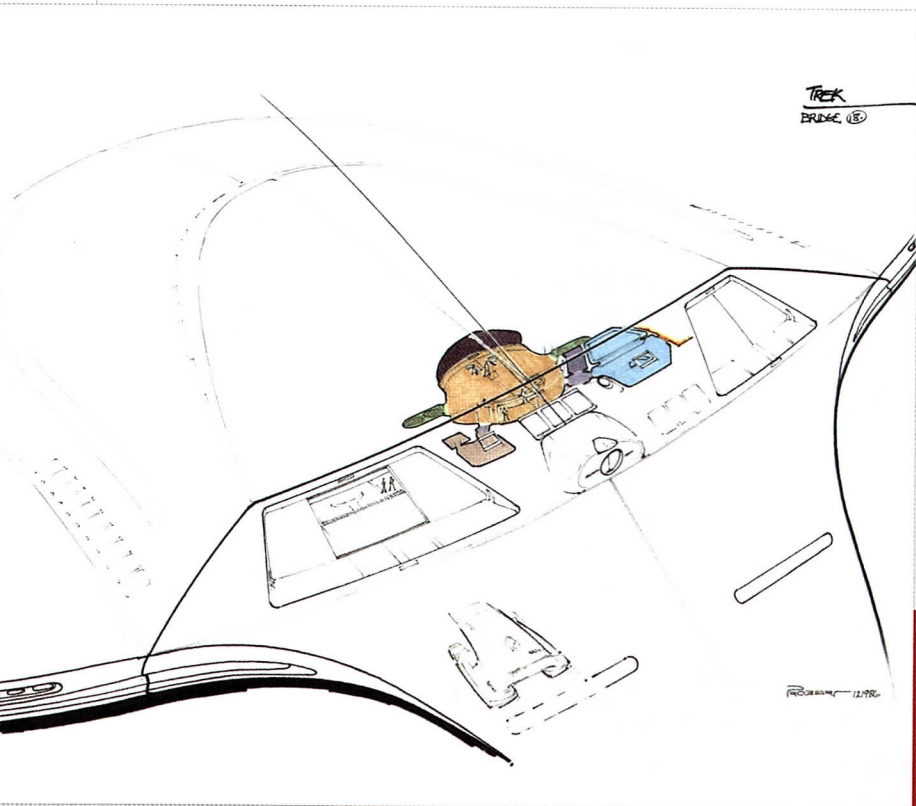
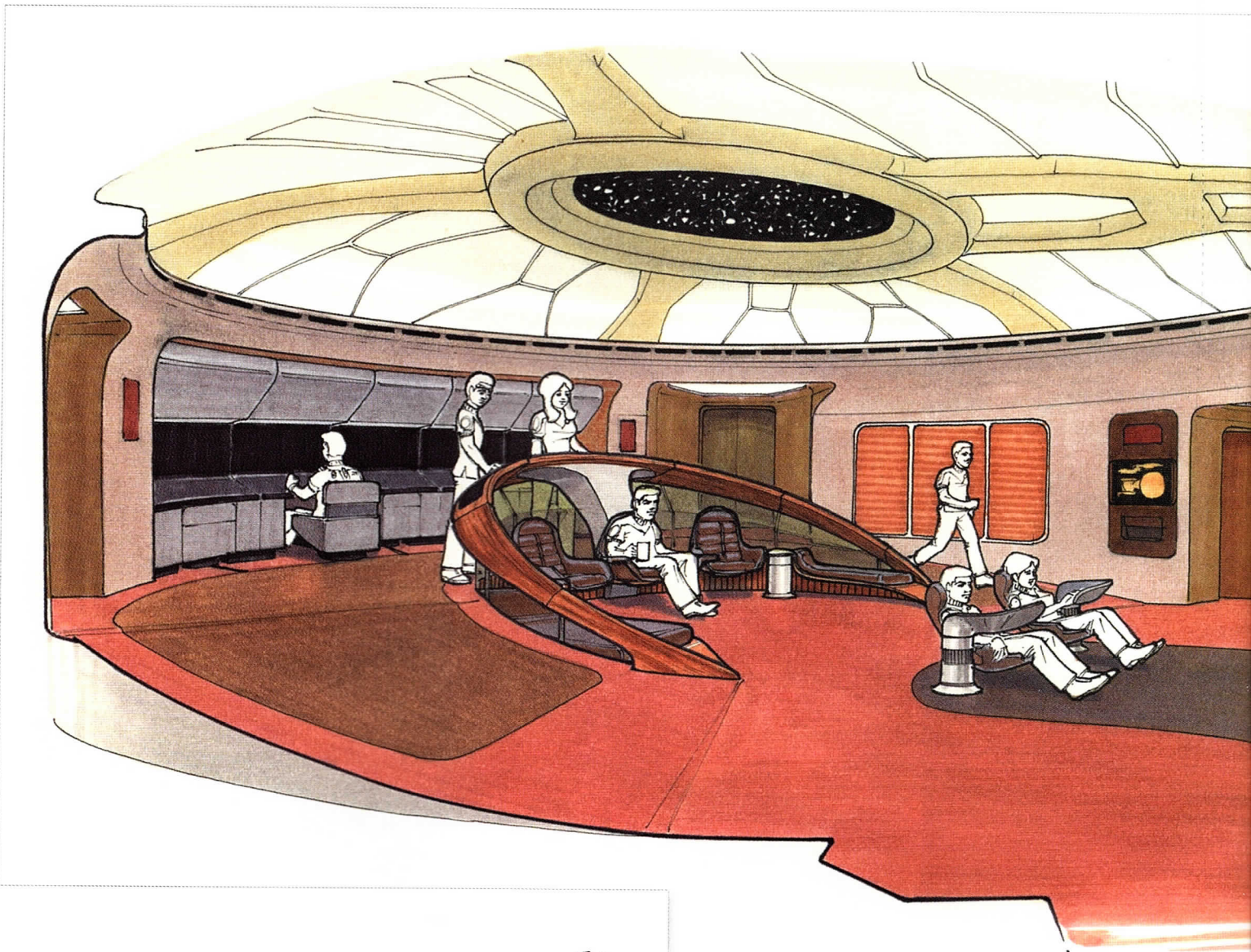
TURNING THE TABLES

By December 9, 1986, the bridge was back on one staggered level, and starting to resemble the design that viewers would come to love on screen. Many questions about the seating remained, however, and a game of musical chairs played out in the run-up to the festive season. The conference area lost its table, regained it, and then lost it again. The number of command seats went down from seven to three, then back up to five, and at one point the main command chair disappeared altogether – so

the captain either stood, or sat at the conference table. At the same time, the conn and ops stations briefly moved into a sunken area to give the captain a better line of sight to the main viewer.

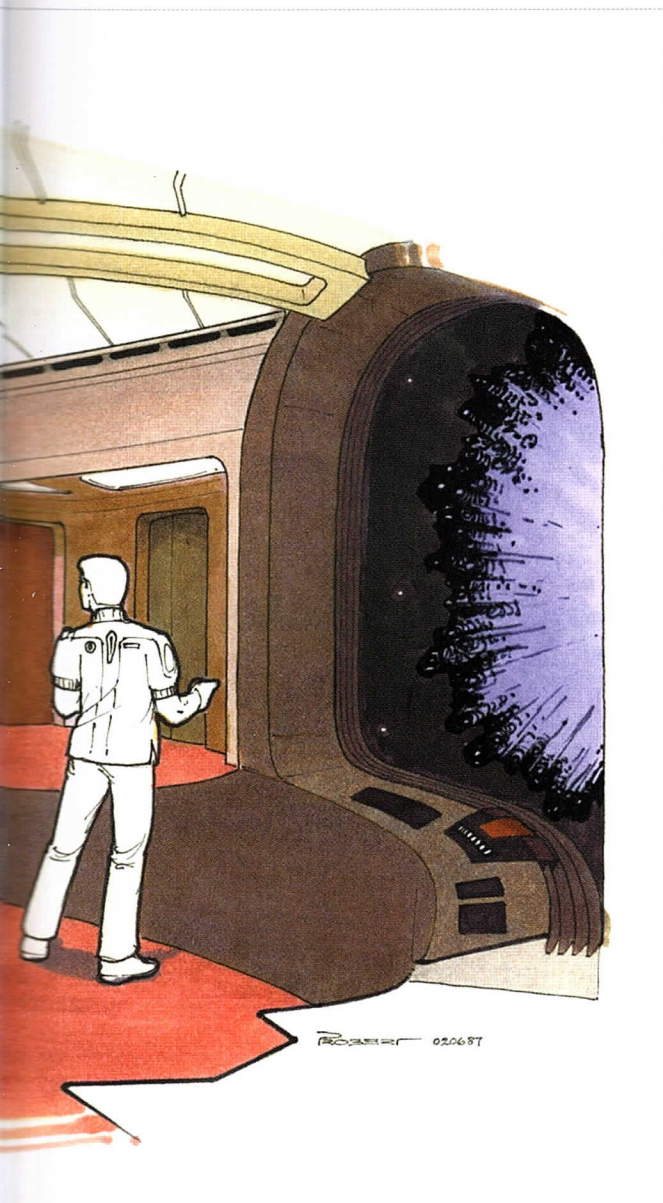
"I finally said that the logic [of having a table on the bridge] just didn't work," Probert admitted. "I agreed that there should be a conference area, but in a separate room behind the bridge. Eventually everyone agreed. The captain's chair came back to the center and we compromised on the number of other seats. Although there was only one chair on each side of the captain, there was also bench space, so there could be a total of five people sitting in a row, if needed.

When it came to the chairs elsewhere on the bridge, Probert came up with an ingenious solution

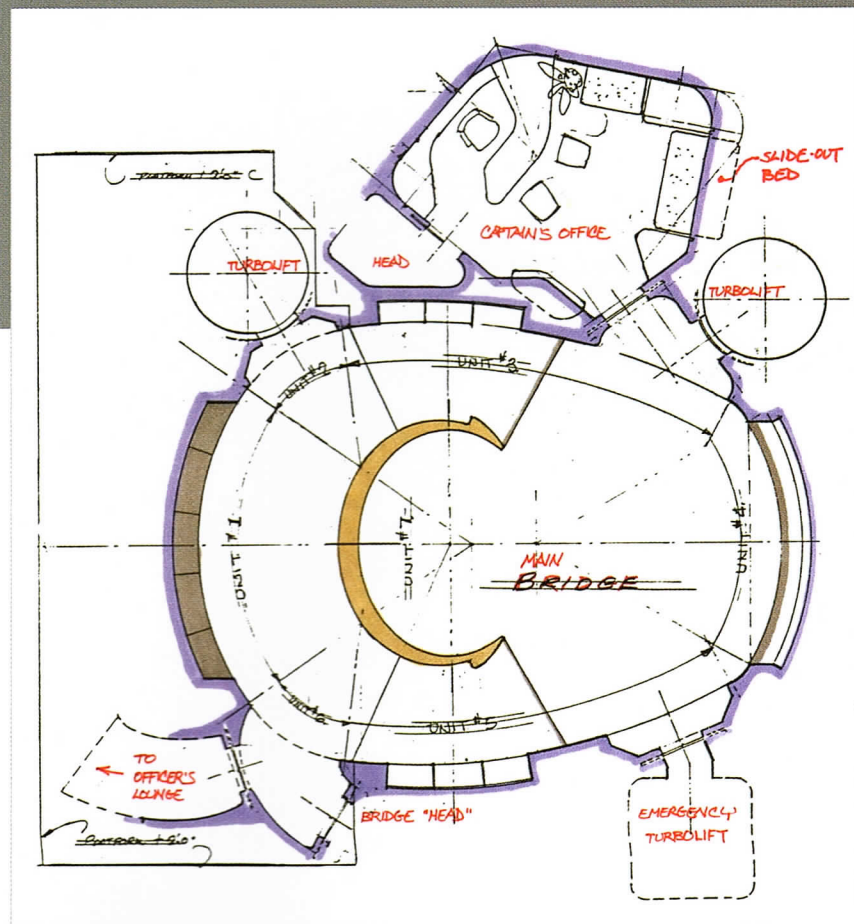


that would, again, please everyone. "THE ORIGINAL SERIES had all the outer bridge personnel seated and *THE MOTION PICTURE* had them all standing," he said. I wanted to provide a way of doing both, so I designed the workstations to be reachable and comfortable from a standing position, but also with a hidden seat underneath that can be simply rolled out. Originally there were tracks in the carpet that would allow them to roll straight out from their consoles and back in again."

Probert had always argued that the bridge should be inside the ship where it was not exposed to danger. This drawing, dated December 19, 1986, shows the bridge and associated rooms he was designing at the top of the cobra head in the stardrive section. The docking port and windows behind the bridge echo similar designs for *STAR TREK: THE MOTION PICTURE*.



In this highly finished rendering from February 6, 1987, Probert captures all the elements that would be approved for the final bridge design soon after. With the new uniform designs still to be finalized Probert's monochrome crew owes more to the look 1979's *STAR TREK: THE MOTION PICTURE*.



Though the conference table was gone, it left behind a legacy that defined the *Enterprise-D* bridge more than any other: the horseshoe-shaped rail that encircles the command chairs.

"The tactical rail [so called because it is home to the weapons station] started out as the backing to the conference area, then grew to continue round the conference table," Probert recalled. "I thought it did two things: it enclosed the table – because just having this open conference area on the bridge still seemed very weird to me – and it gave a visual focus to the command people."

READIED ROOMS

By February 1987, the familiar look of the bridge was largely locked down. The conn and ops stations were now closer to each other and to

the command seats to allow for tighter group shots and create more of a sense of space in front of the main viewer. Also, the captain's office, or ready room, was firmly established as a separate space, having for a while been a nook on the floor of the main bridge.

"That office went through several iterations," said Probert. "But once we'd decided it would share an alcove with the forward turbolift, the design stayed pretty much as it was, with a pull-out bed and a bathroom, neither of which ever got used. That's something the fans are fixated on – the location of the ship's bathrooms. I also provided one on the starboard side of the bridge, through the alcove that leads to the conference lounge, but it's never been addressed on screen."

NEXT ISSUE: *The battle bridge and beyond!*

This floorplan from early 1987 shows the final configuration of the bridge set. Both main turbolifts and the ready room are arranged along the port side, to facilitate most of the filming being done from the starboard side. The captain's sofa is illustrated as a slide-out bed that extends through the set walls – a feature that was actually built but never shown on screen. The term "head", used twice on this diagram, is the traditional nautical term for a ship's toilet.

LOST GENERATION

For a few weeks in the summer of 1986, *STAR TREK: THE NEXT GENERATION* looked set to be the adventures of a cadet crew and their holographic former captain...

The earliest plans for a TV show called *STAR TREK: THE NEXT GENERATION* date from summer 1986. But the show that was originally pitched is a very long way from the adventures of the *U.S.S. Enterprise NCC-1701-D* that we know and love today.

At a time when *THE ORIGINAL SERIES* creator Gene Roddenberry seemed to have retired from the world of television, Paramount Pictures called on writer and producer Greg Strangis to develop characters and a premise for a pilot episode. The studio kept Roddenberry in the loop, and he was eventually convinced to take command of the new show himself – owing in no small part to his dislike of Strangis' developing storyline.

With Roddenberry on board, Strangis' role was relegated to 'creative consultant', and his outline

was abandoned entirely. However, original notes from that time provide a fascinating glimpse of *THE NEXT GENERATION* that might have been...

CADET CRUISE

The earliest document from this period describes a series set aboard a Starfleet Academy starship at a time when the Federation and the Klingons have newly struck a fragile peace treaty. As fifth-year cadets come on board for a year-long training cruise, they are joined by a Klingon observer, as per the conditions of the treaty.

This major Klingon character would have been a "hostile influence" in the new show, providing "conflict and tension" in a "running psychological chess game" with the Starfleet vessel's still-to-be-defined captain. The requirements of the Prime Directive (the principle of non-interference in other cultures, introduced in *THE ORIGINAL SERIES*) was to have informed much of the debate between captain and Klingon, in the hope that this would create an on-screen relationship as memorable as the dynamic between Kirk and Spock.

By the end of August 1986, Strangis' ideas had advanced as far as a possible opening teaser for the pilot episode, in which a Federation starship crewed by the new main cast "crashes and burns" in battle with a Klingon ship. The scene would then be revealed to be a training simulation – much like the opening of *STAR TREK II: THE WRATH OF KHAN*, seen in cinemas four years earlier.

Vulcan and Humans cadets on board a Starfleet training vessel faced unexpected challenges in the 1998 *STAR TREK: DEEP SPACE NINE* episode 'Valiant'.



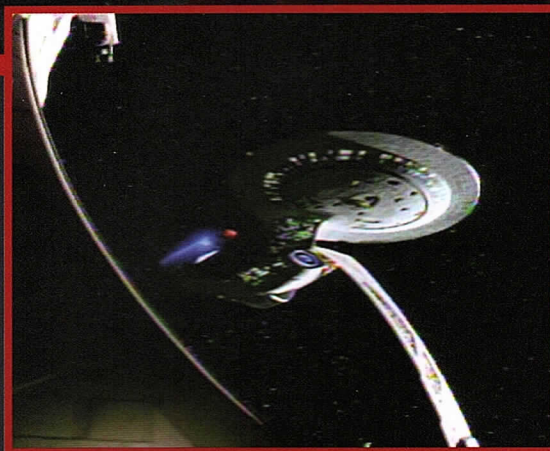


A proposed teaser for Strangis' pilot has echoes of the *Kobayashi Maru* test that opens big-screen adventure *THE WRATH OF KHAN*.

Additional notes from this time present a series overview based on global politics of the day, with the Federation representing the democratic USA, the Klingon Empire the autocratic USSR, and the Romulan Empire a destabilizing rogue state in the mould of Muammar Gaddafi's Libya. These notes also sketch out details of the main characters (see panel, below), which are further fleshed out in Strangis' full pitch document, which he completed on September 9, 1986.

PEACE IS POSSIBLE

In Strangis' take on *THE NEXT GENERATION* pilot,



A starship called the *U.S.S. Odyssey* later appeared in the season two finale of *DEEP SPACE NINE* in 1994. As a *Galaxy*-class vessel, it was essentially identical to the *Enterprise-D* from the version of *THE NEXT GENERATION* eventually produced in 1987.

Starfleet has a new General Order: "Intergalactic Peace Is Possible". Our heroes serve aboard the *U.S.S. Odyssey* – a starship reserved for Academy training – under the leadership of Vulcan Captain Rhon. During a temporary ceasefire in the 10-year war between the Federation and the Klingons, the

ALL ABOARD THE ODYSSEY

Say hello to the starship crew we never knew...

CAPTAIN RHON

A veteran of the war against the Klingons, the *Odyssey's* Vulcan captain lost the use of his right arm in battle. Years of galactic exploration have made him subtly more "human" than other Vulcans, causing him to be shunned by his own people. His death in the pilot episode is deeply felt by his crew.

LIEUTENANT COMMANDER RICHARD KINCAID

An orphan who sees Rhon as something of a father figure, 29-year-old Kincaid would ask for a frontline transfer, were it not for his loyalty to his captain. His obvious leadership potential is put to the test when he finds himself in command of the *Odyssey*.



The shock death of a seasoned captain whose protégé second-in-command is an orphan with a Vulcan father figure has clear – albeit coincidental – parallels with the story arcs of Philippa Georgiou and Michael Burnham in *STAR TREK: DISCOVERY*.

ship is escorting a young Klingon officer to the neutral planet Organia, when it is intercepted and attacked by Romulan vessels.

It soon becomes clear that the Klingon officer, Lieutenant Commander Mynk, is carrying a top-secret peace treaty that will end the war for good – and the Romulans will go to any lengths to make sure that doesn't happen. When the Romulans

capture Mynk, Rhon – a man more used to fighting Klingons – gives his life to rescue him.

With Lieutenant Commander Richard Kincaid now in the captain's chair, the ship delivers Mynk to Organia in a race against time, and the historic treaty is signed. To reward his efforts, Kincaid is promoted to permanent captain of the *Odyssey* and charged with a new mission – promoting peace across the Galaxy with his diverse crew of fifth-year cadets and seasoned Starfleet officers. Even the late Captain Rhon will be there to assist him in a way – his wisdom and experience live on through the ship's computer, in the form of an interactive hologram.

RODDENBERRY'S RETURN

With hopes riding high for the future of *STAR TREK* on the small screen, Paramount's president of network television, John S. Pike, wrote directly to Roddenberry seeking his thoughts on Strangis' work. Later describing the proposed format as "a lot of space cadets who seem to mainly say, 'Gee whiz, Captain,'" Roddenberry seems to have become very uncomfortable about another creator playing in the *STAR TREK* sandbox.



The planet Organia was the site of another Federation/Klingon peace accord in THE ORIGINAL SERIES episode 'Errand of Mercy'.



The first episode of *DEEP SPACE NINE* also features an ill-fated Vulcan captain whose first officer goes on to be the series' lead.

CADET COMMANDER BRIK

The top student in his Academy class, Vulcan science officer Brik is "logic personified," but has yet to acquire any of the humanity that makes Rhon such an effective captain. At the end of the pilot episode, Cadet Commander Brik becomes the *Odyssey's* new executive officer.

CHIEF ENGINEER HORATIO GAGE

An "old salt" and a "master of space lore", this chief engineer of Jamaican descent has been with the *Odyssey* ever since she was commissioned, becoming a trusted advisor and friend to Captain Rhon. At one point during development, this character was named Horatio 'Mac' McIntyre.

DOCTOR KAREN HART

The *U.S.S. Odyssey's* medical officer is new to space travel, having joined the fleet in her 40s, following her divorce. Already an experienced doctor and a pioneering researcher, she must "learn to trust her instincts" on her first Starfleet mission.

Whether this was Pike's plan all along remains unclear, but outwardly, at least, he enthused that he was "most pleased with the initial concept", and the early plans and resultant notes do seem to have been made in earnest.

“The *Klingon* is carrying a *peace treaty* that will *end the war* for good – and the *Romulans* will go to *any lengths* to see that this *doesn't happen*.”

Not a single element of Strangis' show survived Roddenberry's return, however, and – perhaps as a deliberate attempt to distance himself from it – Klingons, Vulcans and Romulans played very little part in the early days of *THE NEXT GENERATION* (even the Klingon bridge officer, Worf, was a late addition to the regular cast).

For Strangis' part, he went on to develop his own sci-fi show for Paramount – a continuation of H.G. Wells' *War Of The Worlds*, which ran for two seasons from 1988. He has since worked on *JAG*, *Baywatch Nights* and *Flipper*.



Despite a significant role in Strangis' outline, Romulans do not actually appear in *THE NEXT GENERATION* until the final episode of season one.

THE ODYSSEY CINEMA

For all its focus on character and story, Greg Strangis' *NEXT GENERATION* outline does make one reference to the *Odyssey's* tech. "The crystal-controlled ship's library," it explains, "references a complete pictorial history of Starfleet (and *STAR TREK*) exploits." This would have enabled the characters to view relevant clips from *THE ORIGINAL SERIES* as research into new adventures, while also giving audiences a glimpse of old favorite episodes.

In the end, the version of *THE NEXT GENERATION* that made it to screens never used footage of actors from the 1960s series. The idea was considered for the episode 'Relics' but rejected. It was not until 1996 that clips from *THE ORIGINAL SERIES* were repurposed for a modern *STAR TREK* episode – in *DEEP SPACE NINE's* 'Trials and Tribble-ations,' which blended old and new footage.



For 'Relics,' guest-starring *ORIGINAL SERIES* actor James Doohan as Scotty, the 1960s bridge was recreated using a combination of old footage and a newly-built "pie wedge" of set.



Ingenious use of archive footage allowed Captain Sisko to meet the young Captain Kirk in 'Trials and Tribble-ations' from 1996.

CADET HELEN JOYCE

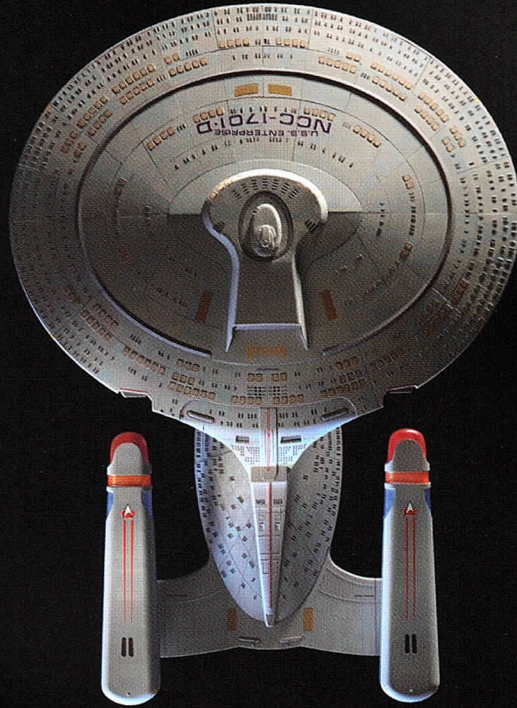
Described as "painfully beautiful," Cadet Joyce is the *U.S.S. Odyssey's* helmsman and weapons officer. She sometimes struggles to be taken seriously "looking as lovely as she does" (well, it was 1986), and "she and Kincaid have a difficult time not exploiting their mutual attraction."

LIEUTENANT COMMANDER MYNK

After his successful mission to Organia in the pilot episode, this young Klingon officer becomes his government's permanent military attaché on board the *Odyssey*. His father was killed in battle against Captain Rhon some years ago, adding further tension to an already strained situation.

UNNAMED ALIEN CADET

A humanoid from "a distant corner of Federation space" who serves on the *Odyssey's* bridge. "His/her/its distinctive characteristics" were still to be decided when Greg Strangis stepped back from the show's development in favor of Gene Roddenberry.



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