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**ARCHER'S
TOY SHIP**

TYPE: SHUTTLE TOY

POWER: ANTI-GRAV MOTOR

RELEASED: 22ND CENTURY

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ARCHER'S TOY SHIP



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ARCHER'S TOY SHIP

SPECIFICATION



TYPE:

SHUTTLE TOY

BUILT BY:

JONATHAN AND HENRY ARCHER

RELEASED:

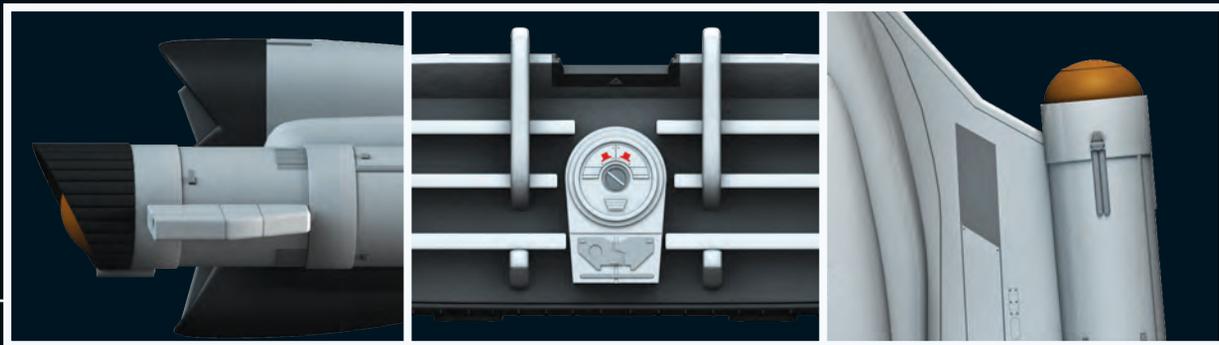
22nd CENTURY

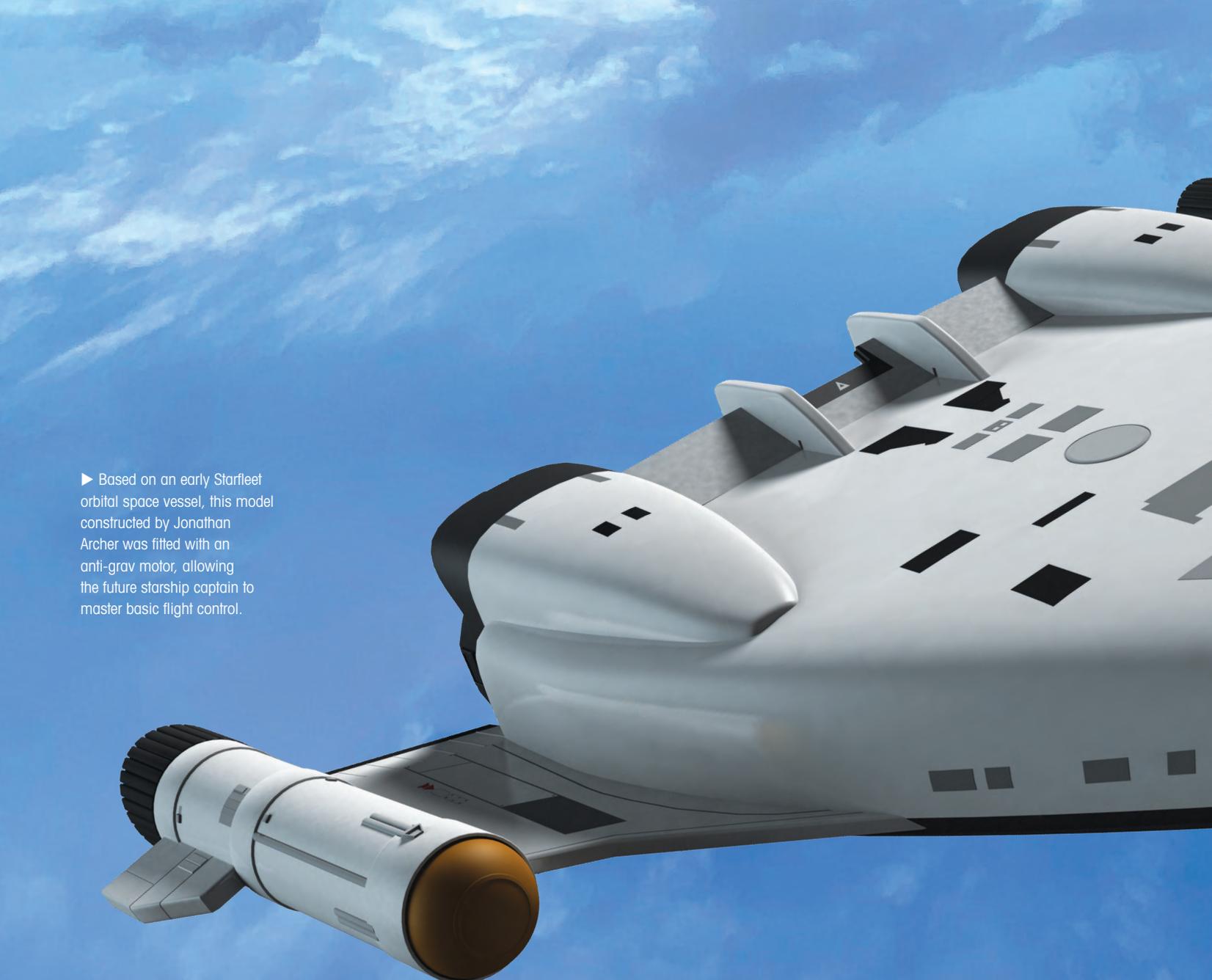
POWER:

ANTI-GRAV MOTOR

CREW:

TWO





► Based on an early Starfleet orbital space vessel, this model constructed by Jonathan Archer was fitted with an anti-grav motor, allowing the future starship captain to master basic flight control.

ARCHER'S TOY SHIP

Jonathan Archer's obsession with space travel began over 30 years before he became captain of *Enterprise*...



April 5th, 2063 marked a historic turning point in humanity's journey beyond Earth towards the stars. Zefram Cochrane became the first human to break the warp barrier, bringing Earth to the attention of a much larger universe. That first contact in a Montana forest with a passing Vulcan ship began an unprecedented period of expansion for humanity. The quest to break the warp five barrier brought space travel into the hearts and minds of the world, including the young Jonathan Archer.

WARP FIVE PROGRAM

Space travel was a preoccupation of Archer long before he became captain of *Enterprise* NX-01. In 2119, his father, Henry, worked alongside Zefram Cochrane as part of the team committed to breaking the warp five barrier. During this period, the elder Archer encouraged his son's fascination with space travel by helping him construct a remote-controlled model of an early example of Starfleet orbital spacecraft.

The exact class of the ship on which Archer's model was based is not known, but it appeared to have a lineage harking back to the development of orbital re-entry craft from late 20th-century space shuttles. There is an echo of the ultimately curtailed VentureStar craft of the early 21st-century. It is not clear whether the ship constructed by Archer was a commercially available product in 2121, or was a design that father and son developed independently.



◀ Henry Archer was part of the Warp Five program team in 2121 when his son, Jonathan, began work on his own remote-controlled spaceship model. The project kept Jonathan busy, and the young space enthusiast hand painted the ship himself, displaying an attention to detail that would be carried forward into his Starfleet career.



▲ The model spacecraft accommodated a two-person crew. The model featured two warp nacelles, and impulse engine quads, indicating the ship it was based on was capable of attaining warp speeds.

DO IT YOURSELF

The ship on which the model was based appeared to be capable of warp speed, with two outlying warp nacelles ranged near the ailerons of the port and starboard wingtips. The overall design was geared towards propulsion and an aerodynamic three-point superstructure. The wide rear section afforded two large impulse engine quads for sub-warp maneuvers, with the structure tapering to a snub-nosed forward tip, where the cockpit was located. The cockpit, covered by a transparent canopy section, could accommodate only a two-man crew, represented by two model figures.

Once basic construction was completed, Archer painted the ship himself, choosing a white color scheme for the upper hull, recalling the coloring of late 20th-century NASA spacecraft. The black coloring of the lower hull suggested

heat-resistant panels, pointing toward the original vessel being used in atmospheric re-entry operations. For the warp-nacelle tips, Archer opted for a fawn color.

STRAIGHT AND STEADY

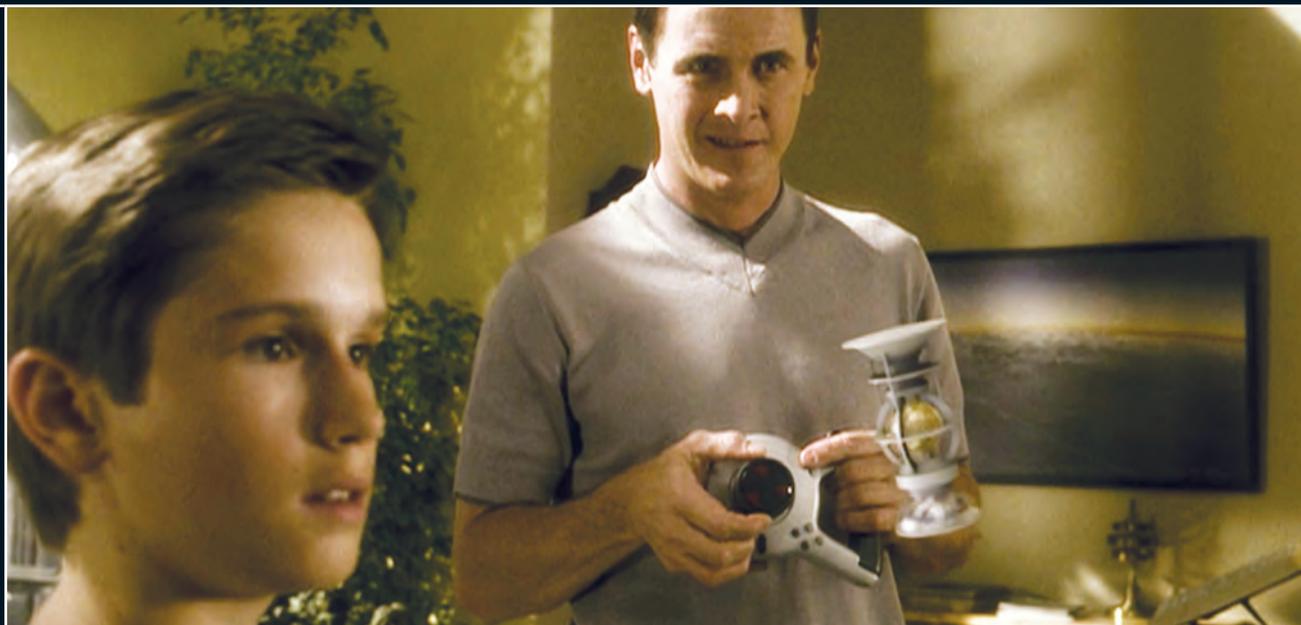
The model ship was powered by an anti-grav motor installed in the very centre of the ship. This cylindrical component slotted easily into a ready-made compartment on the upper hull.

Under his father's supervision, Archer struggled at first to control the ship in flight. The pair would travel to a nearby beach to fly the ship, where the sand provided a soft landing area during Archer's early abortive flights.

These were important days for Archer, allowing him to see his father relaxed away from the challenges and frustrations of his work. During one failed attempt to fly his model, Henry gave his son

▶ Together, Jonathan Archer and his father built the anti-gravity motor that would allow their ship to fly. But first, Archer had to learn how to master basic flight controls.

▼ Despite practise, Archer frequently crashed his new creation, claiming that he couldn't do it. His father patiently told him to fly straight and steady and not be afraid of the wind.



some invaluable advice: "Fly straight and steady." On seeing his son's frustration when the ship crashed into the sand once again, he told him: "You can't be afraid of the wind. Learn to trust it."

FLYING INTO THE WIND

These words of wisdom stayed with Archer for the next three decades, and characterized his captaincy of *Enterprise*. He had seen his father pass away after years of toil, the building of the model remaining a bond between them.

During the 'Broken Bow' incident of 2151 and the launch of *Enterprise*, the now Captain Archer remembered his father's words. Injured while escaping from Rigel X, an unconscious Archer dreamt of being on the beach with his father, while failing to launch the ship. In the distance, T'Pol watched the events unfold.

This can be taken as the manifestation of Archer's anger towards the Vulcans and his father passing away before seeing the launch of the NX-01. However, Henry Archer's wise words came to his son later as *Enterprise* began her first voyage proper. After detecting an ion storm on their flight path, he told Ensign Mayweather: "We can't be afraid of the wind, Ensign. Take us to warp four."

▲ After a while, the young Archer mastered the flight of his toy spaceship, controlling it with confidence. Sadly, his father would never see him become captain of *Enterprise* 30 years later.



DATA FEED

As part of the Warp Five program, Henry Archer stood with Zefram Cochrane as a significant figure in the development of Earth's warp technology. Without him, the NX-01 may never have launched. His son's remote-controlled ship represented a bond between them, but also Jonathan's anger towards the Vulcans. He believed that they withheld information that would have helped his father's work, preventing him seeing *Enterprise* launch before he died.

'SIM'

Henry Archer passed away some time after his son entered flight training, but Jonathan Archer honored his father's memory as captain of *Enterprise*. With fond recollections of their time building the model spaceship together, Archer had the model brought aboard *Enterprise* as part of his personal effects allowance.

In 2153 during *Enterprise's* search for the Xindi in the Delphic Expanse, Commander Tucker was critically injured during tests to increase the ship's warp efficiency. After falling into a coma, Dr Phlox advised that the only chance to save Tucker's life was a mimetic symbiot – a clone – of Tucker to harvest neural tissue. Although ethically questionable, Archer approved the procedure.

As the clone grew quickly to childhood, 'Sim' displayed Tucker's memories, and was curious about Archer's role as a starship captain. The captain showed him the model spaceship he had constructed as a child, and together they took it to the launch bay to fly.

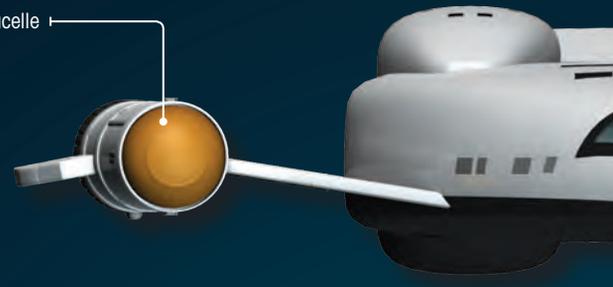
Like Archer before him, Sim struggled to fly the ship, but Archer advised him to trim the port aileron and the ship flew better. Shortly after, Sim lost control of the remote-controlled ship, and it crashed to the launch bay deck, breaking off a warp nacelle.

Archer happily admitted to the boy that he had crashed the ship many times himself, and the damage was nothing that a little bit of glue couldn't fix.



▲ 'Sim' was a mimetic symbiot created from Commander Tucker's DNA to save the chief engineer's life. Captain Archer allowed him to fly the model spaceship, which he kept on board *Enterprise*.

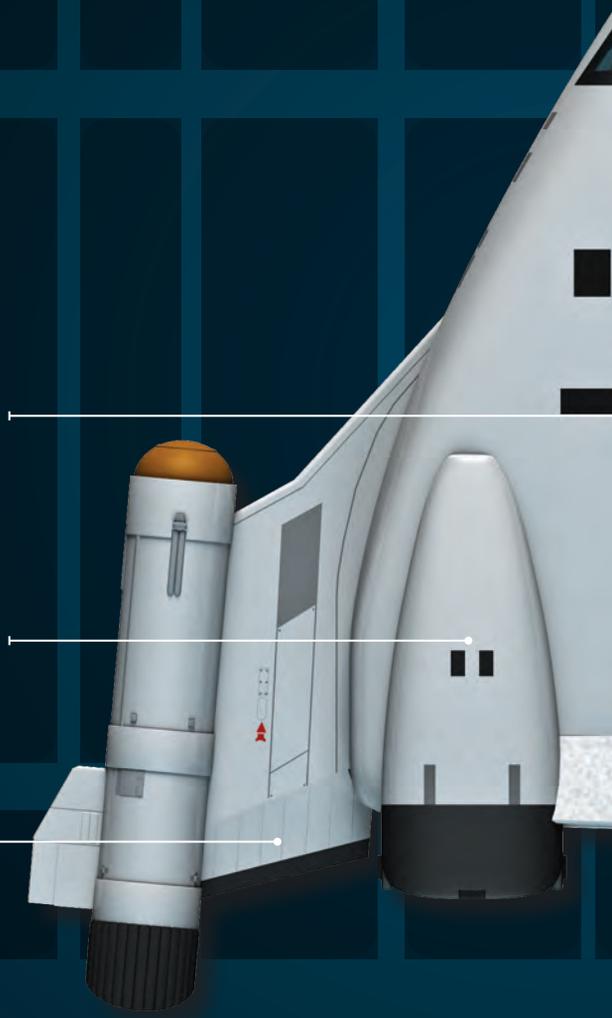
Starboard warp nacelle



Anti-grav motor

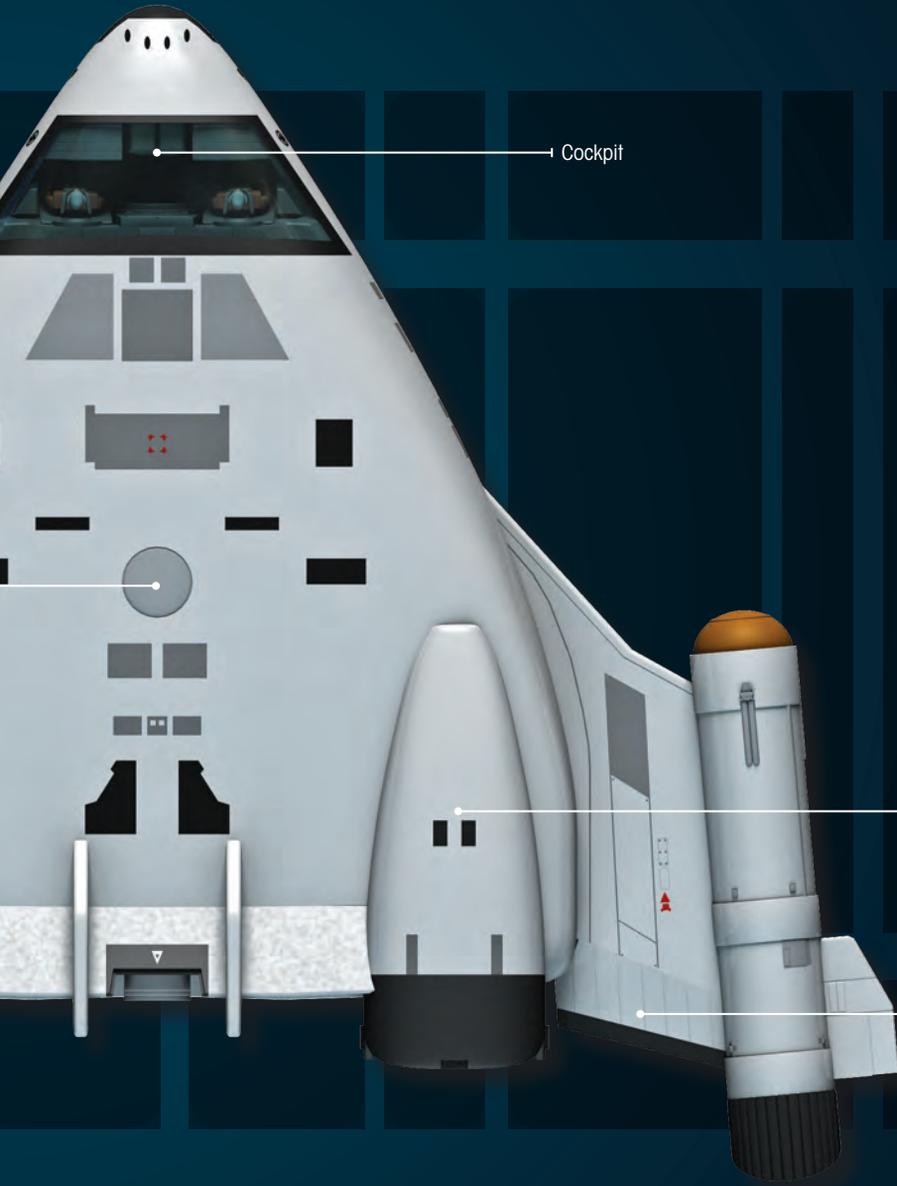
Port impulse engine quad

Port aileron





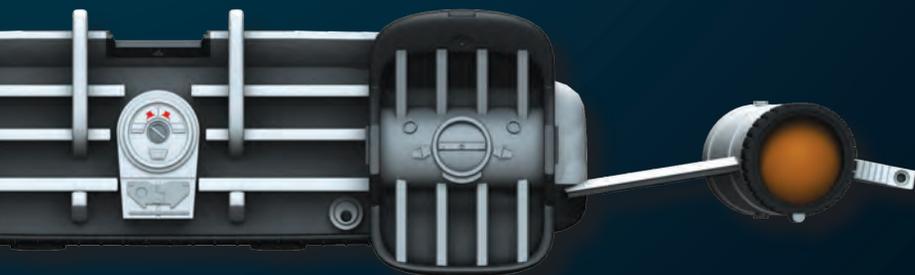
Port warp nacelle

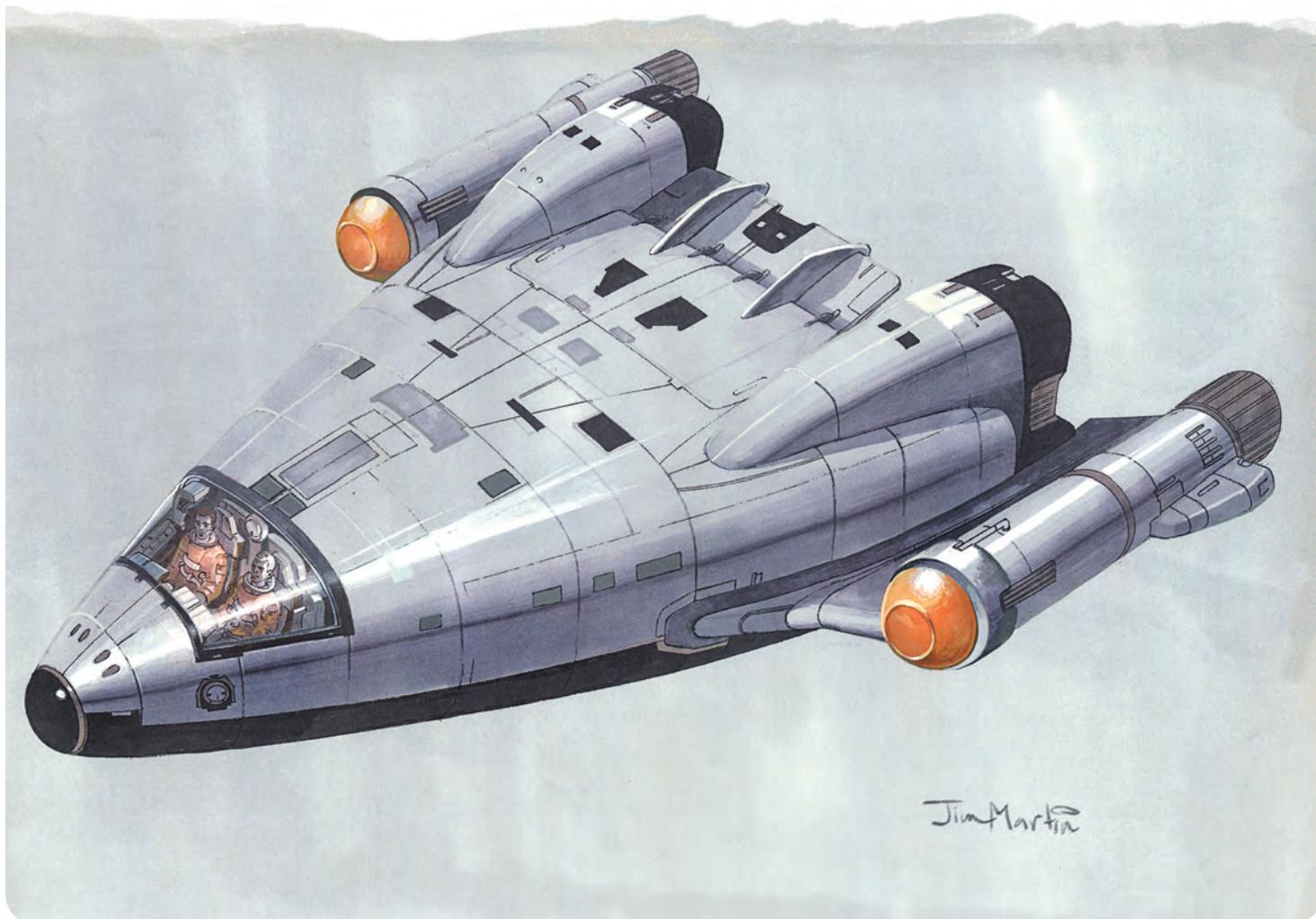


Cockpit

Starboard impulse engine quad

Starboard aileron





DESIGNING

ARCHER'S TOY SHIP

Archer's toy ship was a collaborative process between illustrators Jim Martin and John Eaves as *STAR TREK: ENTERPRISE* began production.

The opening shot of 'Broken Bow', the first episode of *STAR TREK: ENTERPRISE*, is an extreme close up of one of *STAR TREK*'s most unusual ships. The young Jonathan Archer's toy spaceship model features extensively in the narrative of 'Broken Bow', a representation of the future *Enterprise* captain's fascination with space travel and the close relationship with his father. The toy ship, which later returned in the season three episode 'Similitude', was designed as a collaborative process between illustrators John

Eaves and Jim Martin as *ENTERPRISE* entered pre-production in 2001.

"Jim and I had both just started on *ENTERPRISE*," recalls Eaves. "Our job roles hadn't really been decided yet, and so we were both doing props, both doing sets and both doing everything. 'I'd been off *DEEP SPACE NINE* for a year-and-a-half, and (production designer) Herman Zimmerman called us all back in."

Jim Martin started his career as a PA on *DEEP SPACE NINE* in 1992. After working up to

▲ Jim Martin's final concept illustration for Archer's toy ship that received approval from production designer Herman Zimmerman and the producers.

the position of production illustrator, he left the *STAR TREK* franchise in 1995 after briefly contributing to *VOYAGER* to pursue freelance opportunities in feature films. “One of my regrets is that I was maybe young and impatient back then,” laughs Martin. “Looking back, I really wish I’d stayed longer. To actually work on a *STAR TREK* TV show at Paramount is pure gold. Then I got a call from Herman because they were starting up *ENTERPRISE* and they needed another illustrator.”

STARTING WORK

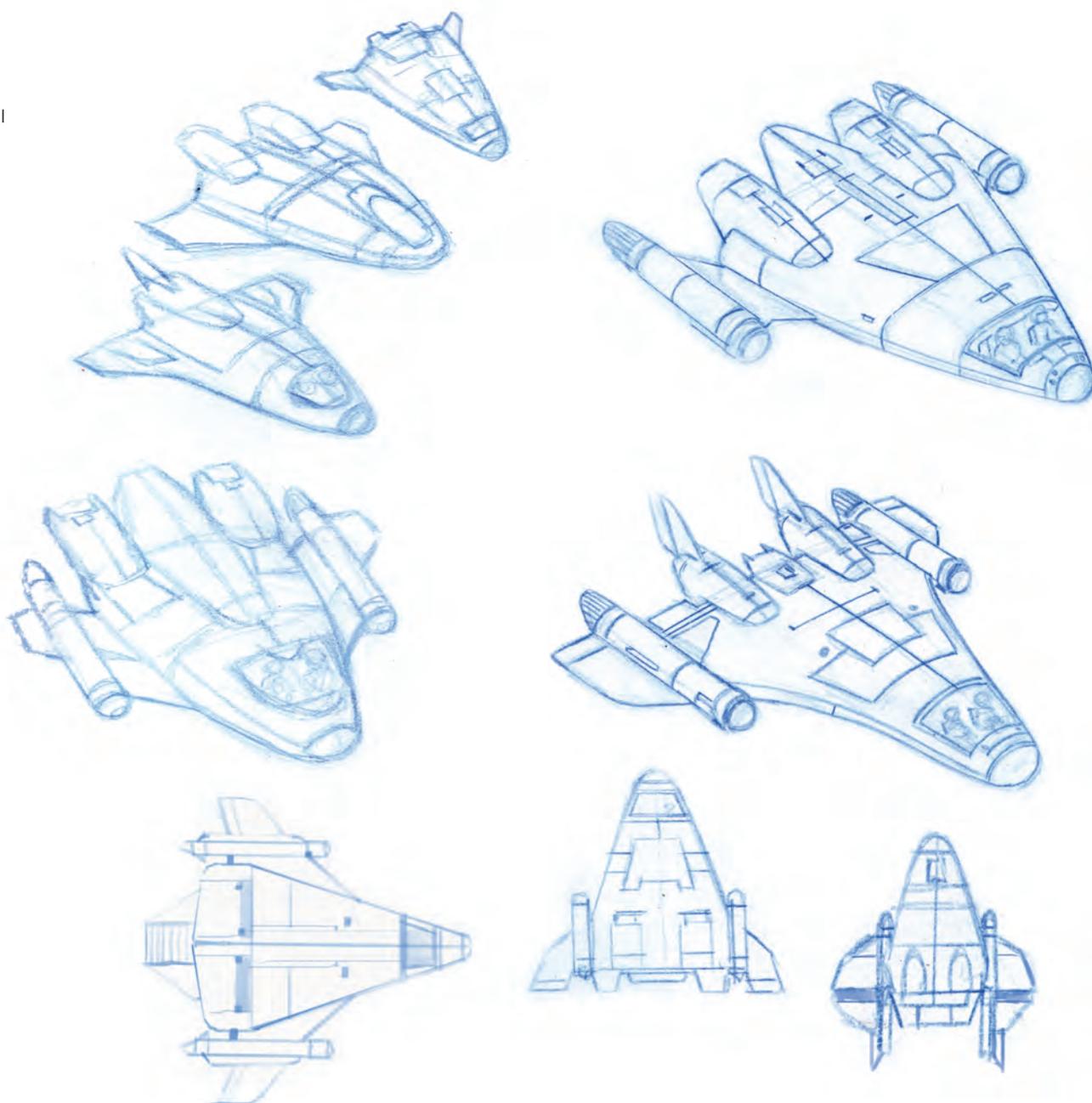
With Martin and Eaves working side by side to conceptualise *ENTERPRISE*’s new visual approach

to the *STAR TREK* universe, an early assignment was to look at concept art for Archer’s toy ship. This unusual ship was designed in concert with potential historical starships to feature in the series’ opening titles sequence.

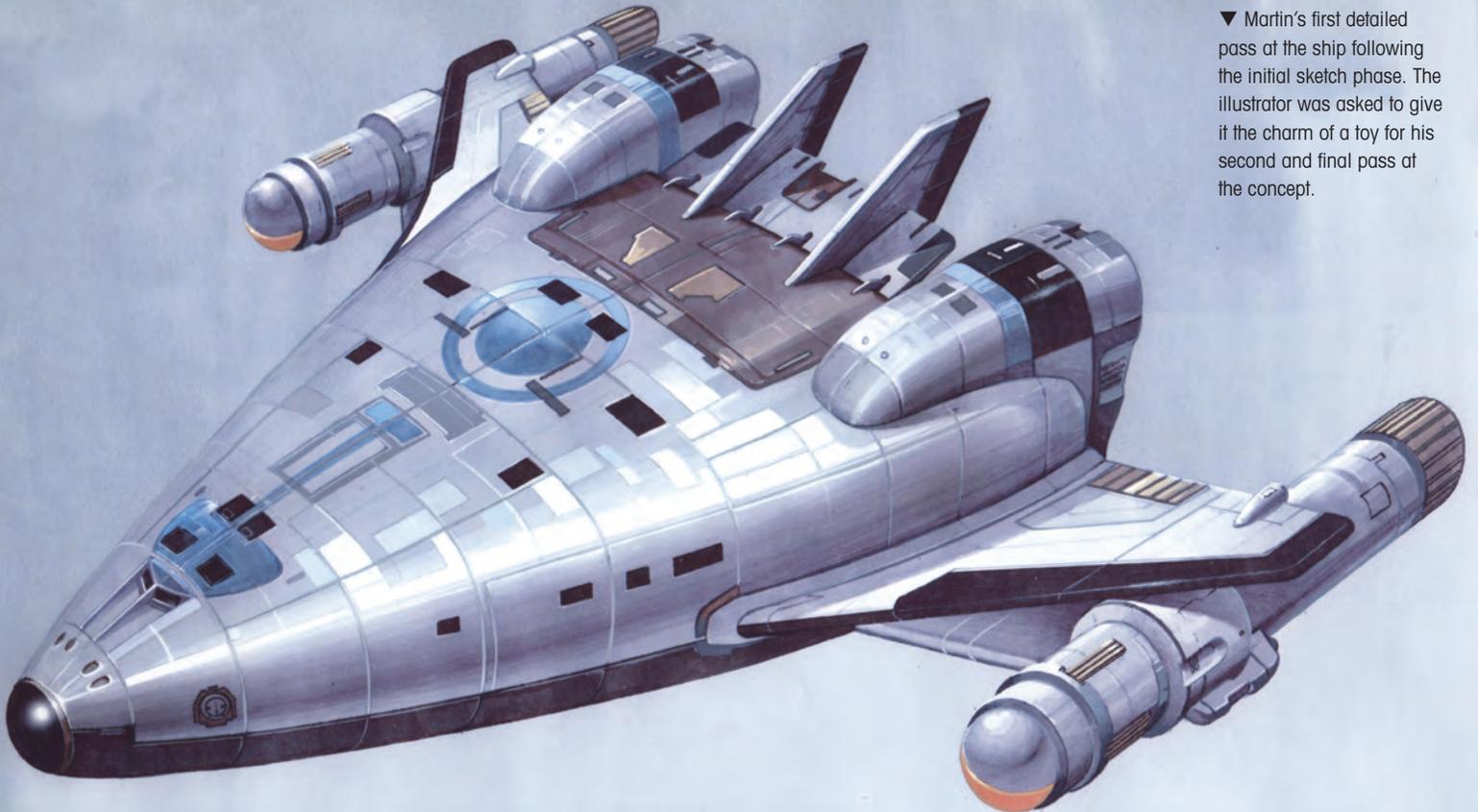
“We know that what Herman had in mind was stuff for the opening credits,” explains Eaves. “He felt that whatever didn’t work for the little model would transfer over to the opening credit ships that we were working on, so there was this double meaning behind it.”

“John was doing the shuttle for the opening sequence,” Martin takes up the story. “I was looking at those, and I keyed on that for my

► A selection of Jim Martin’s initial thumbnail sketches for the toy ship in blue pencil, his favored technique at the beginning of the concept process.



▼ Martin's first detailed pass at the ship following the initial sketch phase. The illustrator was asked to give it the charm of a toy for his second and final pass at the concept.



▼ Martin provided a plan view of the toy spaceship to give the modelmakers as much detail as possible to work from.

first pass. It's following in John's general concept of a streamlined, clean lifting body shuttle, which is what he was doing for the opening."

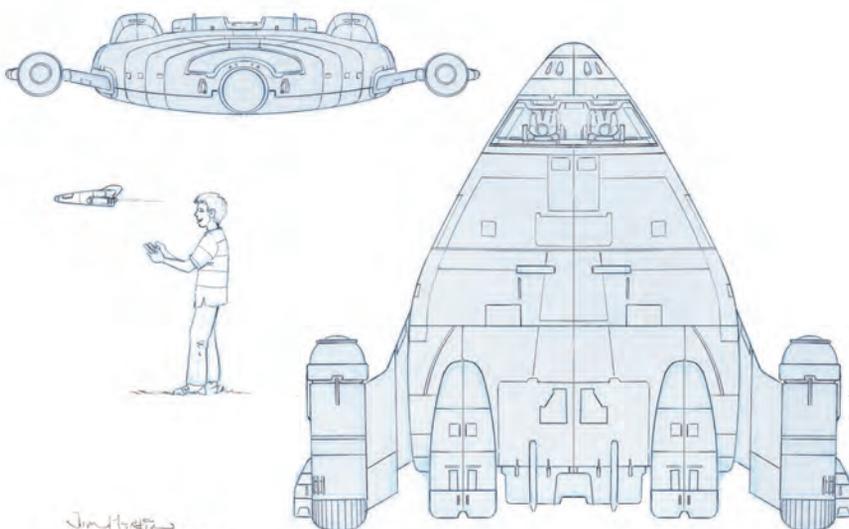
"I had a friend who worked in the museum at Edwards Air Force Base," continues Eaves.

"I asked him what the future of Edwards' space-bearing vehicles might be. And he pulled out this thing called the VentureStar. That was going to be the space shuttle replacement, but that project didn't happen. We were really majorly influenced by what the guys at Edwards had to show us."

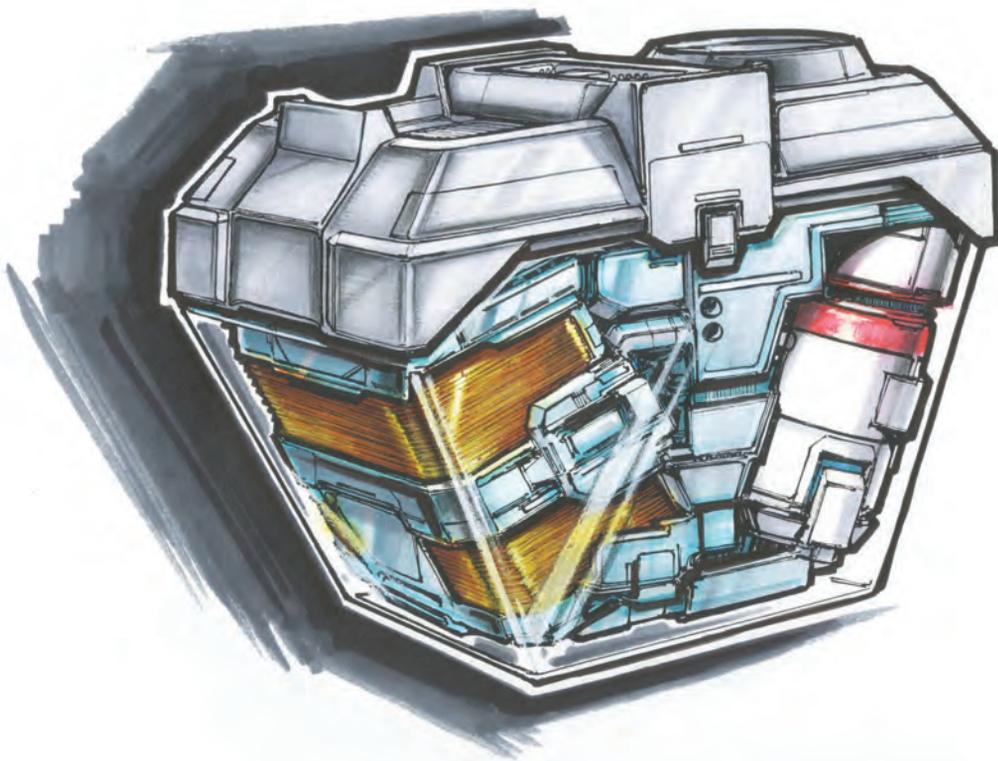
"The VentureStar was definitely the reference that was kicking around back in the art department," confirms Martin. "Let's make it feel we're not at warp speed yet, this was humanity's transitional period."

DESIGN BRIEF

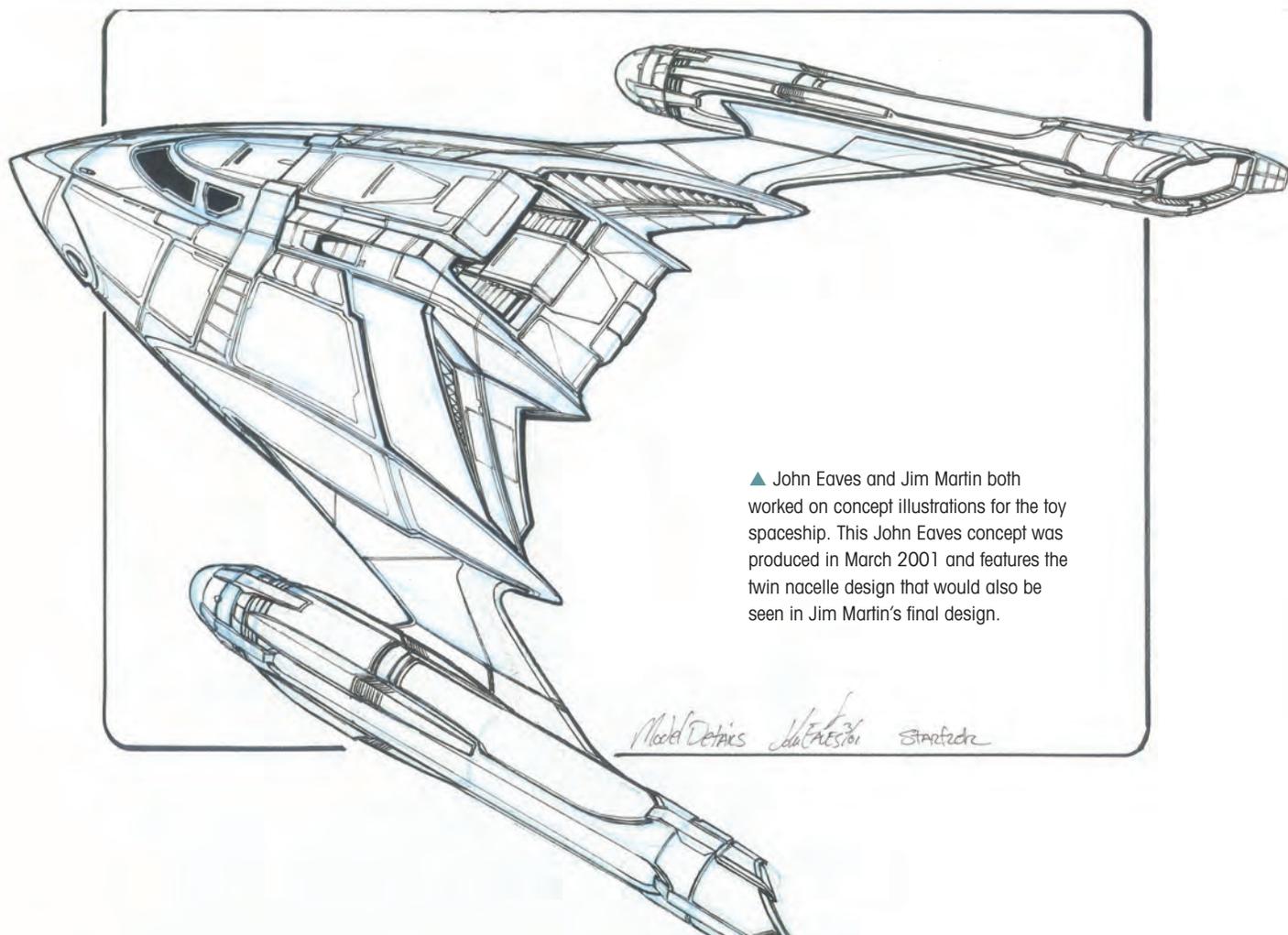
With work underway, Martin ran with the design for the toy spaceship, producing initial 'blue pencil' sketches. "You'd get your pages where there's a brief description in the script and then Herman would talk you through where he'd like the design to go before you do a first pass," he outlines. "That helps him think about it as well, because it becomes visual. I start with the silhouette, working out what feels right for the basic shape.



Jim Henson
Enterprise - Pilot Episode
© Paramount



◀ A John Eaves concept illustration of the anti-gravity motor to be fitted into the toy spaceship. This would ultimately remain unused, the final design being created by Jim Martin.



▲ John Eaves and Jim Martin both worked on concept illustrations for the toy spaceship. This John Eaves concept was produced in March 2001 and features the twin nacelle design that would also be seen in Jim Martin's final design.



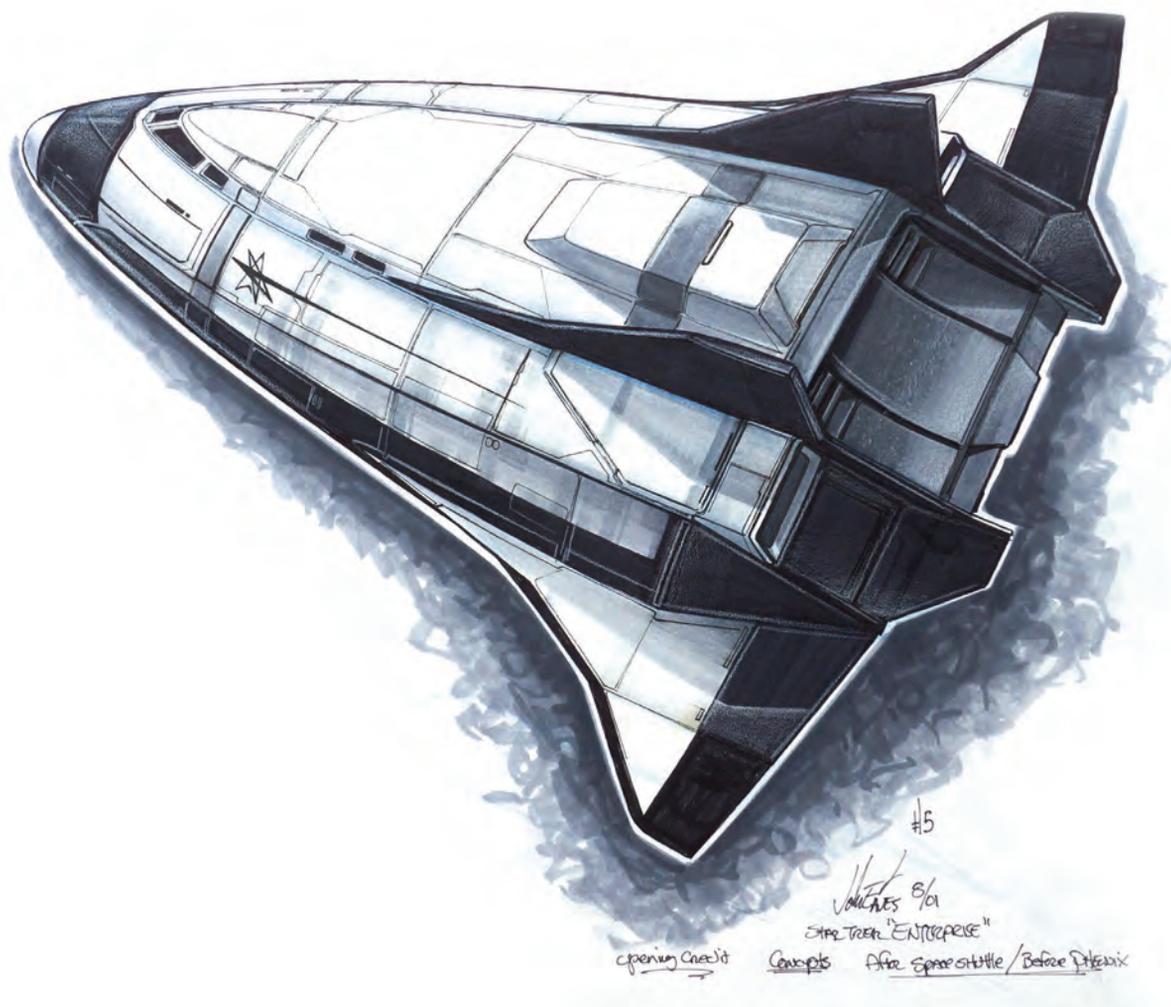
► In addition to the toy spaceship itself, Jim Martin produced concepts for the remote-control unit used by the young Jonathan Archer in 'Broken Bow'.



It informs you about the rest of the design. It grows organically from thinking about the silhouette and the shape to the ones that really are triggering the deeper thought until you get your design on its feet. Sometimes, even when you're three-quarters of the way there, you hit a sticking point and go back to your thumbnails. You pore over them and find one that you inadvertently answered a question to without even knowing it in a quick scribble.

"Then you get further design input on where Herman would like to see you take it, and that's why there are a couple of later versions. That first one really didn't land, Herman wanted the charm of a toy, something that you put your action figures in. That's where the second pass came about, which was the one that landed with him and the producers. And that's why Herman Zimmerman is the production designer that he is!"

One further stage in Jim Martin's design process



◀ Side-by-side comparison of a final shuttle image from the opening titles, and the corresponding John Eaves concept sketch. The toy ship was developed as part of the same process.

was to provide a detailed plan view of the final ship. "It wasn't something I'd have done back in my early days," he explains, "but having worked on feature films where you were responsible for the design but then had to prep the model maker or the prop master with some pretty dead on drawings, to get them started. That ended up being part of my process when I came back to *ENTERPRISE*."

ANTI-GRAV

In addition to ship concepts, Martin and Eaves were also responsible for coming up with new props for the show. Jim Martin worked on the concept illustration for the toy ship's remote-control handset unit, while John Eaves did a first pass on the ship's anti-gravity motor prop.

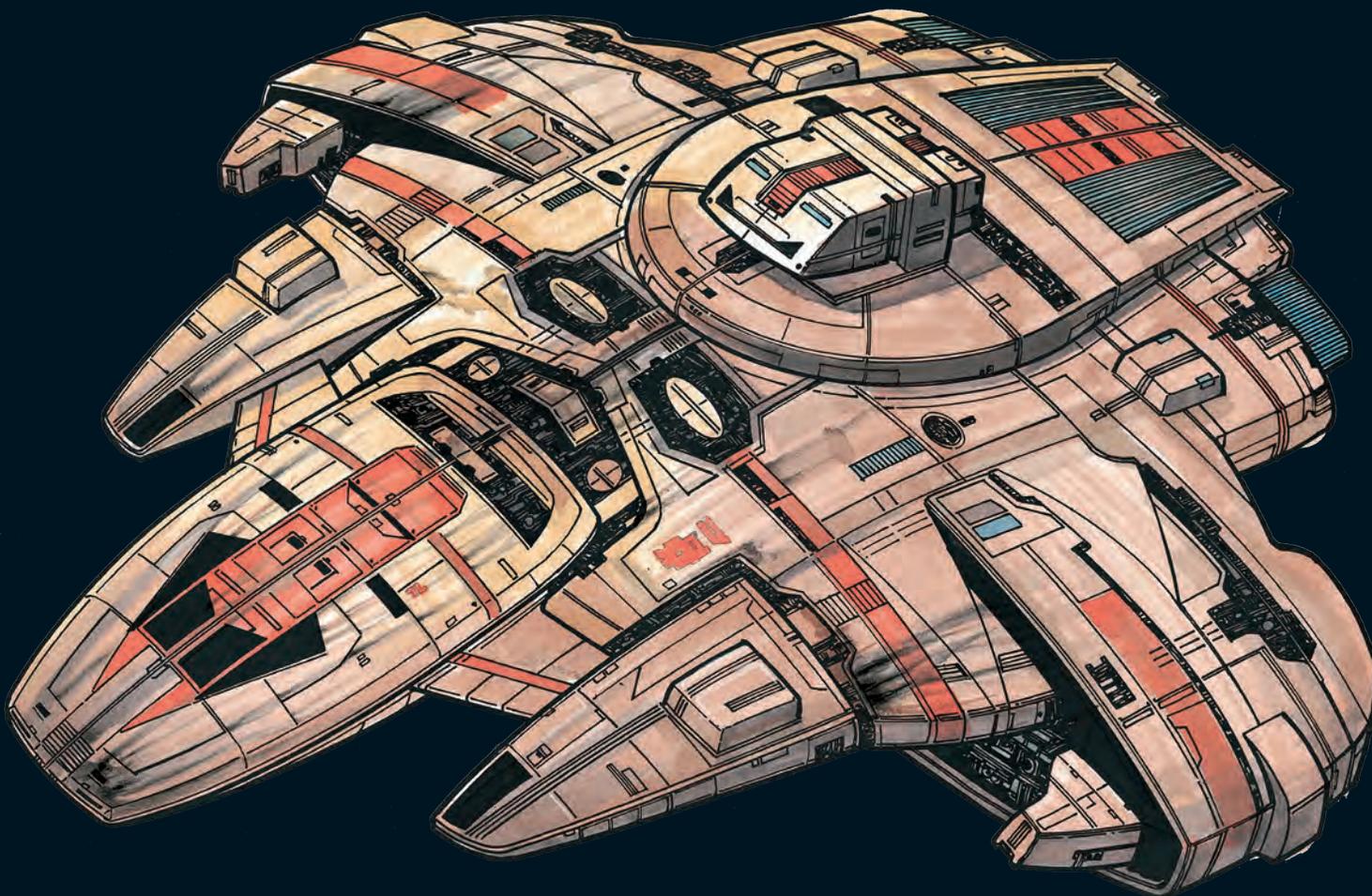
"That was one of the first things Herman had me do," says Eaves, "and it sat around for a little while. Herman said, 'Oh, Jim made this beautiful little round one that fits in, so we're going to go

with that one'. I think we used that later in another episode and just recolored it."

"I didn't know how much this ship was going to be featured," continues Martin, who was thrilled with the finished physical prop that was made in Paramount's model shop. "I saw the episode and thought, wow, there it is. I also love the segment where Archer's painting it with his dad. They even kept the ring on the front of the nacelles. I love that detail.

"It was a fun ship," sums up John Eaves. "Jim and I had done a lot of stuff, but never together, but on *ENTERPRISE* we actually got to work together, which was a treat. Jim is just brilliant, I love working with him."

"John kicked the toy ship down to me and I appreciate that," says Martin. "*ENTERPRISE* really was his show, he's a real talent. I was only there on the first few episodes and I don't want to take anything away from him, and it was nice for him to kick this one to me!"



DESIGN PROFILE

JIM MARTIN

Production illustrator Jim Martin reflects on his time in the STAR TREK art department and the special place he holds for the *TREK* family.

▲ Amongst Jim Martin's contributions to *STAR TREK* were design concepts for the *U.S.S. Defiant*, seen here as an early pass at the now-iconic battleship.

“I was on *DEEP SPACE NINE* from the beginning as a PA,” says Jim Martin, who joined the *STAR TREK: DEEP SPACE NINE* art department in 1992. “I did two years as the illustrator and left in 1996 to work on features.”

During those years, Martin contributed enduring Federation starship designs, including *DEEP SPACE NINE*'s *Danube*-class Runabout

and the *U.S.S. Defiant*. “It’s a collaboration,” continues Martin. “We start the process and you get a great design when everybody who touches it pushes it along the journey, all the way through to (model maker) Tony Meininger bringing the *Defiant* to life. The reward is to see something that you helped to design on the screen, that’s the really fun pay off.”

On leaving *STAR TREK*, Martin previously said: "I really feel that you need different experiences to grow as an illustrator. You have to push yourself to do different things."

"That's what you'll say when you're in your early 20s, and you're dying to get out there," laughs Martin today. "I've worked on big features, small features, TV shows, animated films and games. There's something special about being at Paramount with the *TREK* family. That's something I will never take for granted as I look back."

In the intervening years, Martin worked as a production illustrator on the movies 'Starship Troopers' (1997), 'Alien Resurrection' (1997), 'The X-Files' (1998) and 'AI: Artificial Intelligence' (2001). In 2001, the invitation to return to *STAR TREK* was extended as *ENTERPRISE* began pre-production.

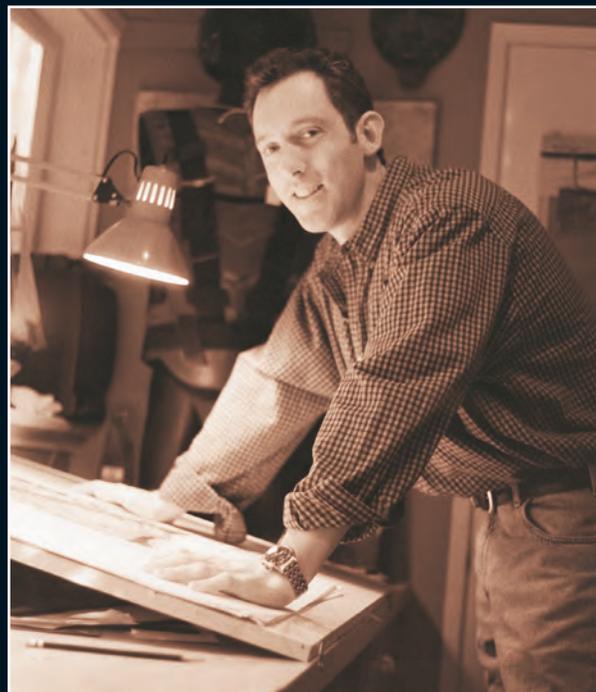
RETURN TO TREK

"I was just finishing up a movie," recalls Martin. "I thought that'd be great to come and do that for a little bit. I came on when they were prepping the pilot, and it was so great to be back with my *STAR TREK* family. It was the best: Herman Zimmerman, John Eaves, the Okudas, Doug Drexler was there, Louise Thornton was the art director. It was like coming home."

Since his brief return to *STAR TREK*, Martin has continued to work on some of the world's biggest feature films, and is currently part of the staff at Disney Animation Studios. In 2011, he was production illustrator for 'Captain America: The First Avenger', where he worked with a childhood hero, visual effects legend and movie director Joe Johnston.

"When I was a kid, one birthday I got the 'Joe Johnston Star Wars Sketchbook'," he says, looking back. "Before then I had no idea they did all this concept stuff before the final design. I was on 'Captain America' and Joe Johnston was the director, with his office in the art department. I still have that book, and I just couldn't get up the courage to bring it in and get him to sign it. I look back and think, don't ever do that again! When I had the chance, I should have gone in and said 'Hey, Joe, can you sign this for me?'"

► Concept illustrator Jim Martin at work. Since 1992, Martin has contributed to some of the world's biggest TV series and feature films, including *DEEP SPACE NINE*, *VOYAGER* and *ENTERPRISE*.



► Making an entrance: Martin strikes a dramatic pose on the set of *STAR TREK: DEEP SPACE NINE*, a show he worked on from 1992-96.



► Jim Martin throws down some shapes in the *STAR TREK* art department, alongside a *Nebula-class* prototype.



ON SCREEN



TRIVIA

In 'Broken Bow', Henry Archer (referred to in the script as 'Father') was played by Mark Moses. Prior to playing the senior Archer, Moses had appeared as Naroq in 'Riddles', a sixth season episode of *STAR TREK: VOYAGER*. Although referred to in future episodes, 'Broken Bow' was Moses' only appearance as Henry Archer. In an extensive film and television career, the actor's other credits include episodes of 'The West Wing', 'NYPD Blue', as President Richter in 'The Last Ship' and the 2019 movie 'Bombshell'.



For 'Similitude', the *ENTERPRISE* production team turned to Adam Taylor Gordon to play the eight-year-old version of Sim, seen to use Archer's toy spaceship. This was Gordon's second appearance in *ENTERPRISE*, having played the young Trip in a dream sequence in the season-three opener, 'The Xindi'.



The closing moments of 'Similitude' featured a funeral sequence for the deceased Sim. This scene, using a photonic torpedo tube as a coffin, mirrored the funeral of Captain Spock as seen in *STAR TREK II: THE WRATH OF KHAN*.

FIRST APPEARANCE:	'BROKEN BOW' (ENT)
TV APPEARANCES:	STAR TREK: ENTERPRISE
DESIGNED BY:	Jim Martin

KEY APPEARANCES

STAR TREK: ENTERPRISE

'Broken Bow'

Space travel was always part of young Jonathan Archer's life. His father Henry's key involvement in the Warp Five project fired the future NX-01 captain's passion for exploration, epitomized in the model spaceship father and son constructed in 2121.

30 years later during *Enterprise's* maiden voyage, Archer recalled his attempts to fly the model ship. The young Archer found the ship difficult to control, but his father advised him to fly straight and steady and not be afraid of the wind. These words stayed with him as the first captain of *Enterprise*.

STAR TREK: ENTERPRISE

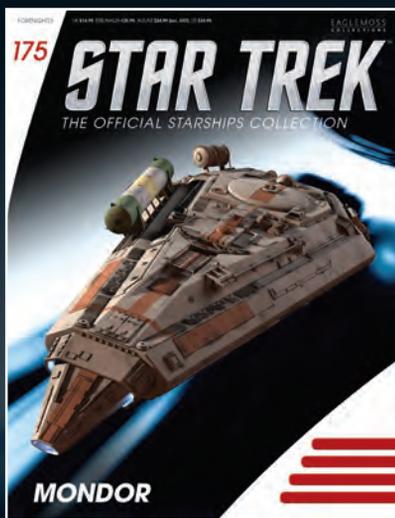
'Similitude'

To save Commander Tucker's life after an engine efficiency test, Dr. Phlox creates a mimetic simbiot of Tucker. Given the name 'Sim', the clone quickly grows into a child, requiring delicate parenting skills from the crew as he displays some of Tucker's memories.

In an effort to demonstrate to the child something of being a starship captain, Archer shows him the remote-controlled spaceship he flew 30 years ago with his father. As he flies the model, Sim discusses his confusion over memories of Trip's parents. The model crashes to the ground, damaged.

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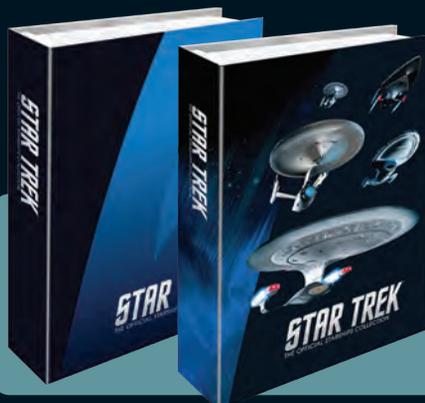
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- In-depth profile of the *Mondor*, a 24th-century starship operated by the Pakleds, who stole technology from other species
- How the studio model of the *Mondor* was reused as other ships in *THE NEXT GENERATION* and *DEEP SPACE NINE*
- Production designer *Richard James* on the work his team took on in season two of *THE NEXT GENERATION*

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