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# STAR TREK™

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U.S.S. ENTERPRISE™  
**NCC-1701-E**

SOVEREIGN CLASS

LAUNCHED: 2372

LENGTH: 685 METERS

NUMBER OF DECKS: 24

# U.S.S. ENTERPRISE NCC-1701-E

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# U.S.S. ENTERPRISE NCC-1701-E

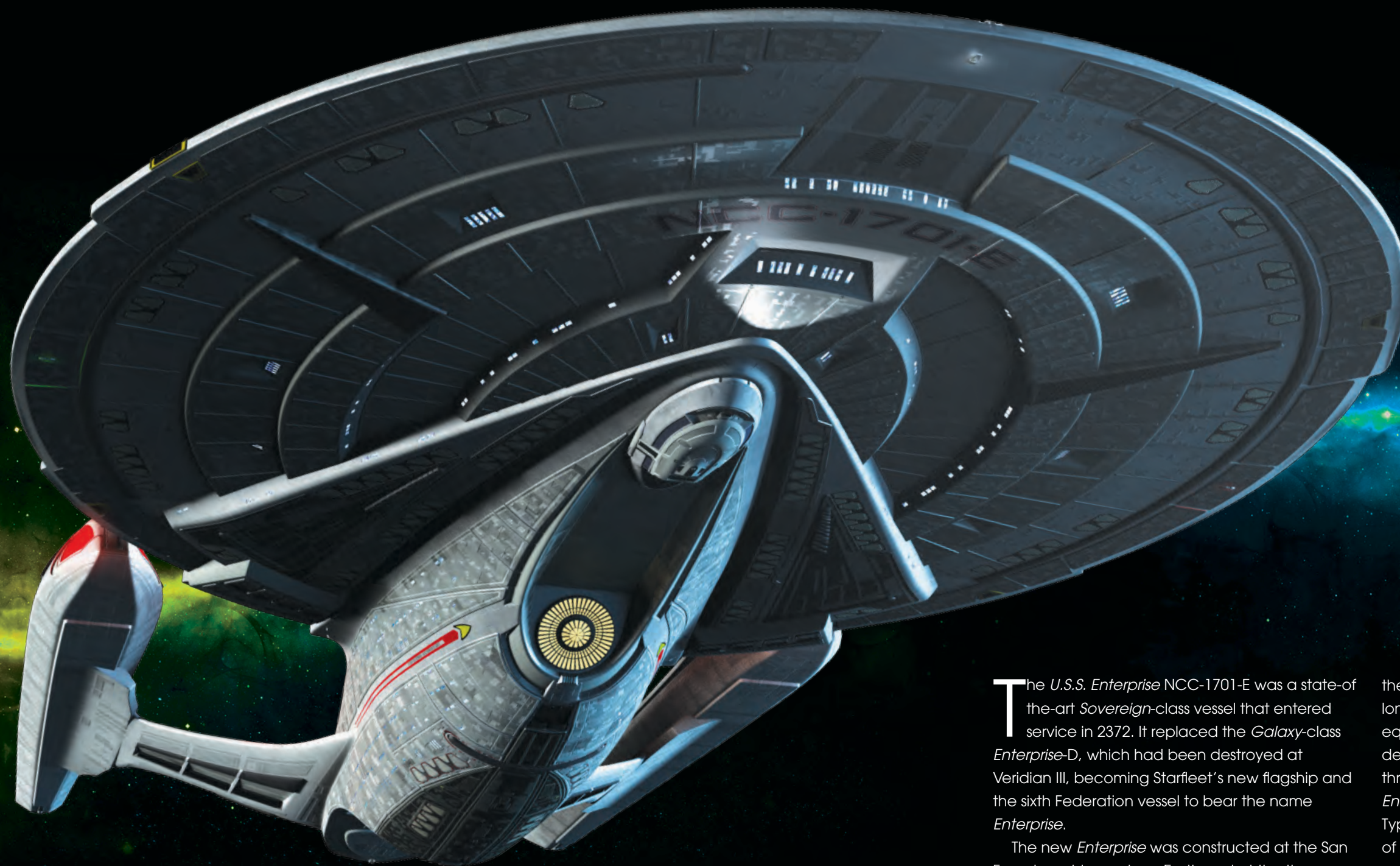
## SPECIFICATION



REGISTRY:	NCC-1701-E
CLASS:	Sovereign
CONSTRUCTED:	San Francisco Yards, Earth
LAUNCHED:	2372
LENGTH:	685 meters
DECKS:	24
TOP SPEED:	Warp 9.95
WEAPONRY:	Type-XII Phasers Photon and quantum torpedoes
CAPTAINS:	Jean-Luc Picard



◀ The ship that would become the *U.S.S. Enterprise* NCC-1701-E was already under construction when the *Enterprise-D* was destroyed and was given a new registry in honor of her predecessor.



*U.S.S. ENTERPRISE*

# NCC-1701-E

The *Sovereign*-class *Enterprise-E* was designed to be a sleek and tough ship that was ready to fight the Borg.

The *U.S.S. Enterprise* NCC-1701-E was a state-of-the-art *Sovereign*-class vessel that entered service in 2372. It replaced the *Galaxy*-class *Enterprise-D*, which had been destroyed at Veridian III, becoming Starfleet's new flagship and the sixth Federation vessel to bear the name *Enterprise*.

The new *Enterprise* was constructed at the San Francisco ship yards on Earth and at the time was

the most advanced starship in the fleet. 685 meters long, she packed an extraordinary amount of equipment, systems and material onto her 24 decks. The *Sovereign* class was designed with the threat of a Borg invasion in mind and when the *Enterprise* launched she was armed with 12 Type-XII phaser strips, each of which had an output of 7.2 megawatts. The phasers had been designed so they could be set to automatically remodulate, making them more effective against the Borg's adaptive shields. The *Enterprise* was also fitted with five torpedo launchers, each of which could fire a spread of 12 torpedoes. In addition to regular photon torpedoes, the ship carried the latest evolution of torpedo design – the quantum torpedo, which used zero-point energy to create a

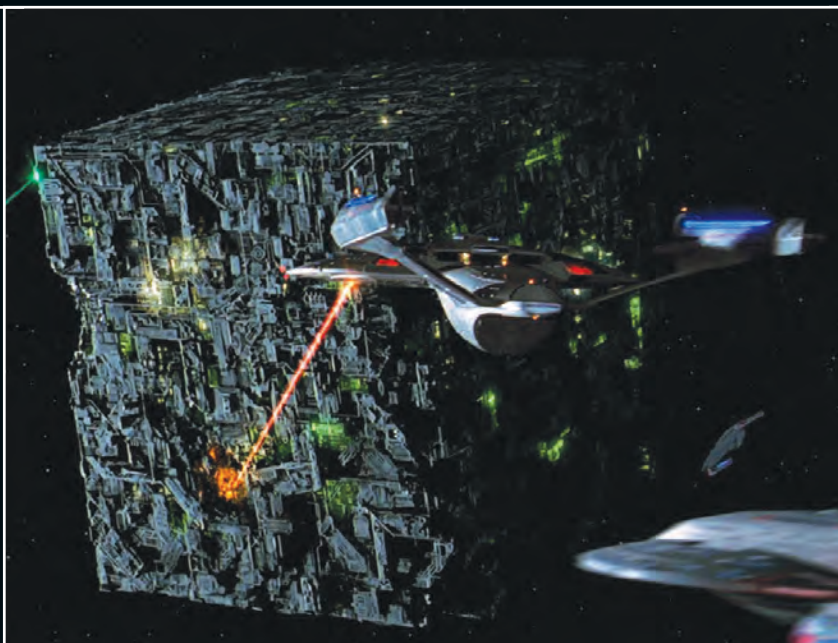


◀ The *Enterprise-E* was the third ship to be commanded by Jean-Luc Picard, who brought most his senior staff with him from her predecessor, the *Enterprise-D*. The E proved pivotal to stopping both Borg and Romulan attacks on Earth. She also served with distinction during the Dominion War.



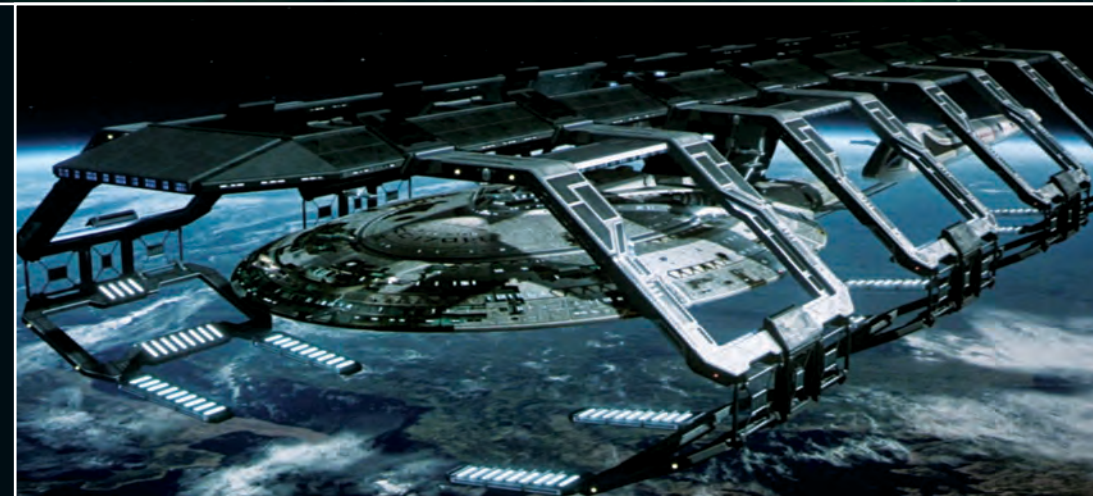
◀ When the Borg returned in 2372, the *Enterprise-E* was the most advanced ship in the fleet. But Starfleet was concerned that Picard, who had been temporarily assimilated by the Borg, might be unreliable and assigned the ship to patrol the Romulan Neutral Zone.

▶ Picard disobeyed orders and joined the Battle of Sector 001, where the *E* took command of the fleet and Picard's understanding of the Borg provided the key to defeating them.



▲ When the Romulan leader Shinzon attacked Earth, the *Enterprise-E* was overpowered by his flagship the *Scimitar*. Picard only managed to stop him by ramming into the *Scimitar*.

◀ Following the Borg invasion of 2372, the *Enterprise* pursued the Borg into the past, where she was temporarily assimilated, forcing the crew to abandon ship.



▲ Like the *Enterprise-D*, the *Enterprise-E* was fitted with a Captain's Yacht, which was docked to the underside of the saucer section. This large and somewhat luxurious shuttle was designed for diplomatic missions.

high energy yield. The *Enterprise's* shields were also designed to automatically remodulate, making them more resistant to Borg weapons fire. In 2376, the *Enterprise* underwent a refit, which included adding a further four phaser arrays, and five more torpedo launchers.

The ship was fitted with redesigned warp engines and nacelles that were superior in speed to the design used on the *Galaxy* class. The new design allowed the ship to maintain a cruising velocity of warp 8, while its high warp velocity was around 9.95. Emergency plasma purge vents in the nacelle support pylons provided engineers with a secondary safety buffer by allowing them to bleed off heated plasma before it reached warp field coils, in some circumstances obviating the need to shut down systems or eject the warp core.

As had become standard practice by the late 24th century, the *Sovereign* class carried a

diplomatic shuttle, known as the Captain's Yacht, which was normally docked to the underside of the saucer. It also had the ability to separate the saucer section from the main engineering hull.

#### LIVING COMPUTERS

The computer systems featured advanced bio-neural circuitry, which used synthetic cells to process data as opposed to optical technology. This semi-organic system could process 6,200 kiloquads of data per second, but was still in its infancy and was vulnerable to attack or even an infection. Accordingly, it worked in concert with a conventional Optical Data Network (ODN).

The *Enterprise-E* was also one of the first vessels to be fitted with an Emergency Medical Hologram, which was designed to provide short-term assistance by replacing medical officers during emergencies. During an attempt by the Borg to

assimilate the *Enterprise*, the vessel's EMH was used to provide a distraction, allowing the medical team and patients to escape sickbay.

Although the *Enterprise-E* had the same basic mission parameters as her predecessor, she didn't carry any civilians or family members. Instead, she was crewed entirely by Starfleet personnel, who were charged with exploring space and seeking out new life and new civilizations.

#### DISTINGUISHED CAREER

Initially, the *Enterprise-E* had substantially the same command crew as her predecessor. Captain Picard assumed command on launch and was instrumental in defeating the Borg invasion of 2373 and resolving the Ba'ku crisis. By 2379, many of the crew were ready to move on, when the first officer William Riker was promoted to Captain and given command of the *U.S.S. Titan*. On their final

mission together the ship was nearly destroyed by the Romulan leader Shinzon and Picard took the radical step of ramming his enemy. The *Enterprise* then returned to spacedock where she underwent substantial repairs and took on a new first officer, Commander Martin Madden, before resuming her mission of exploration.

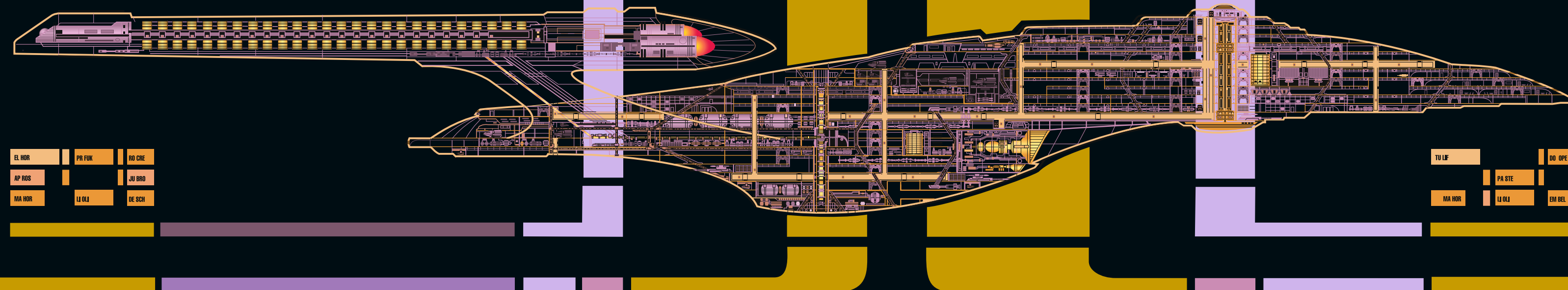
▲ The *Enterprise* survived her collision with the *Scimitar* and returned to spacedock where she underwent substantial repairs.



#### DATA FEED

Although Captain Picard remained in command of the *Enterprise-E* throughout its career, several members of his senior staff eventually left the ship. Commander Riker was promoted to Captain and assumed command of his own ship, the *U.S.S. Titan*, while Commander Data was lost in the final battle with Shinzon.

## TURBOLIFT



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# Internal layout

The *Sovereign* class was a long compact design of ship, with 24 decks (later reconfigured to 29 decks). As with almost all Starfleet vessels, the main bridge was located on the top of the saucer section on Deck 1, which also housed, an observation lounge, the captain's ready room and an airlock with an attached cabin and equipment locker. Also located along the perimeter of Deck 1 were two turbolifts that linked the bridge with the rest of the ship. An emergency Jefferies tube provided access through the floor of the bridge.

Deck 2 encompassed the first of many levels of crew quarters and provided rooms for the highest ranking command staff together with an officer's mess hall. More crew quarters were to be found on Deck 3 through Deck 9, as well as forward and aft viewing lounges, science labs, main

sickbay, stellar cartography, security offices, transporter systems, and the main shuttlebay. Upper phaser banks could be found on Deck 4 with main phaser banks on Deck 5.

### ESSENTIAL SYSTEMS

The ship had two independent, but linked, computer cores, one in the saucer section, running between Decks 6 and 9, and one in the engineering hull running between Decks 17 and 19.

Deck 10 through to 14 completed the primary hull of the *Enterprise* and also encompassed forward and aft cargo bays on Decks 10 and 11 together with phaser systems. Deck 10 also contained the Ten Forward lounge.

Sensors and the secondary navigational deflector could be found on Deck 12. Deck 13 contained deuterium fuel tanks

while Deck 14 was dedicated to engineering systems and also housed the lower sensor platform. Decks 15 through 18 comprised the main navigational deflector array and auxiliary bridge also known as the Battle Bridge.

Engineering and its related systems – such as the EPS power taps, the central matter/antimatter reaction chamber, and support labs were spread out over Decks 14 through 18. Main Engineering was split into three levels, and was normally accessed from Deck 16. The main warp core assembly, which filled the majority of the main engineering area, ran vertically from Deck 10 at the top of the engineering hull down to Deck 24, where a hatch allowed it to be ejected in case of emergency. In the event of a plasma breach, emergency doors sealed Main Engineering off from the rest of the ship. Once sealed, fires or burning

deuterium could be quickly dealt with, or, at the very least, contained.

### AUXILIARY VEHICLES

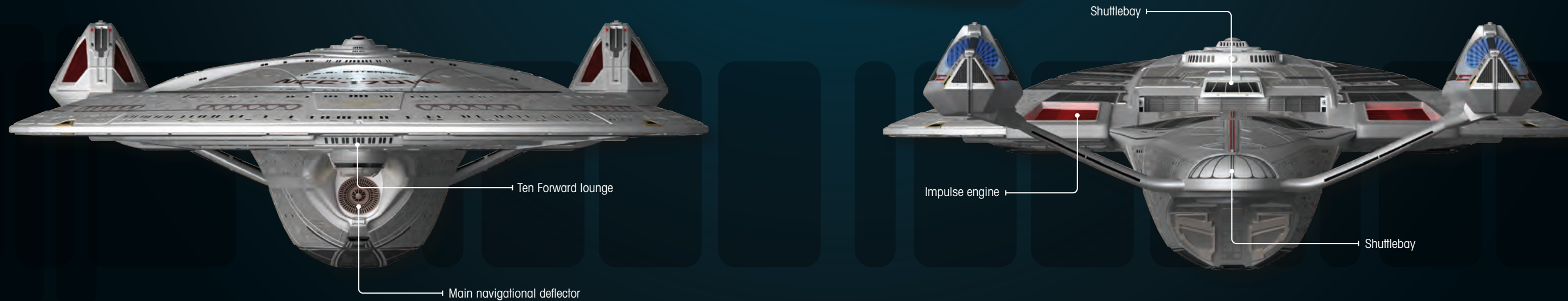
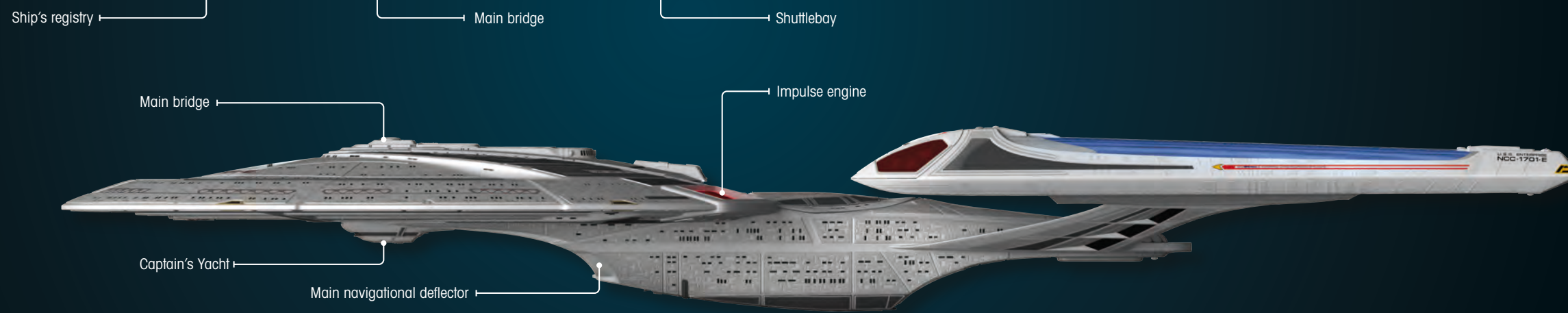
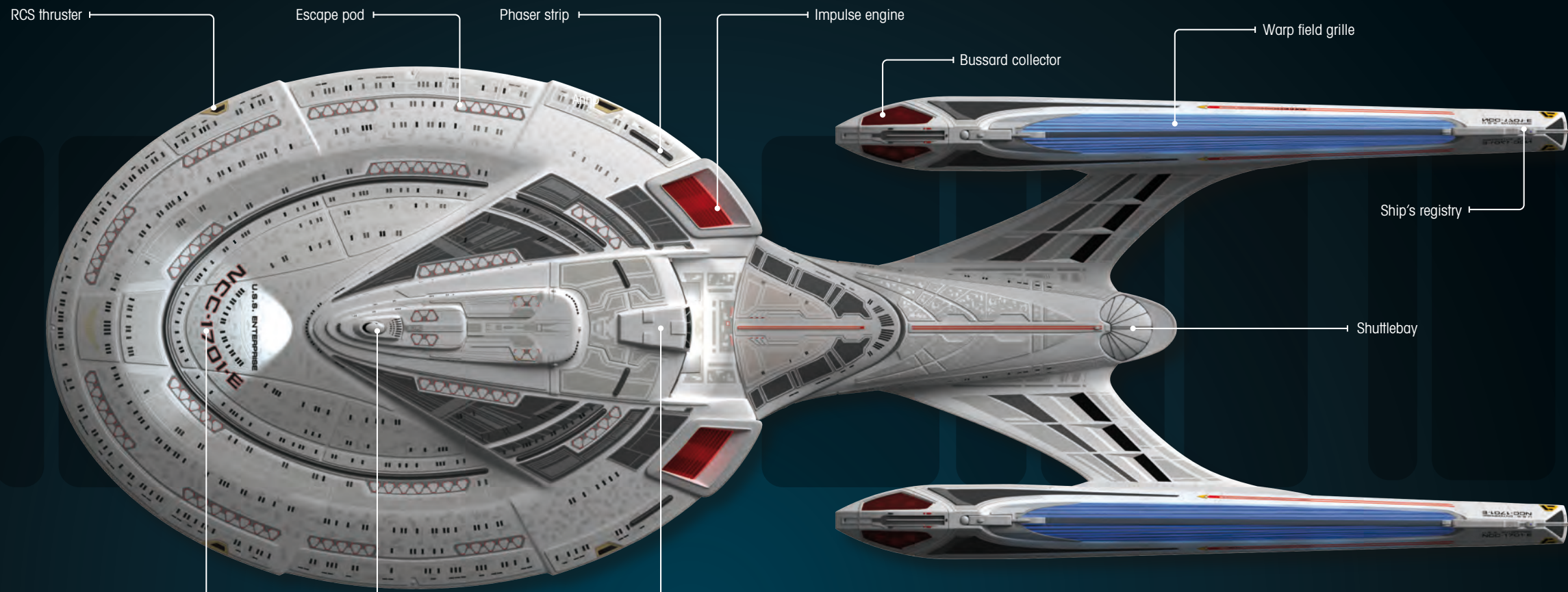
The *Enterprise* carried a new design of shuttlecraft as well as numerous other forms of transportation including a Captain's Yacht known as the *Cousteau*. The yacht was installed in the saucer section with the launch and retrieval mechanism on Deck 16. The yacht was lowered out by a series of gantries until its engines extended to operational position, at which point it was free to maneuver clear of the ship.

Escape pods were located throughout the *Enterprise's* primary and secondary hulls with two rows of pods on the dorsal side of the command saucer and two on the ventral side.



**REGULAR REFITS**

During its operational life, the *Enterprise-E* underwent a number of refits and upgrades that increased the amount of weaponry she carried and enhanced the efficiency of her engines. The first refit involved repairing damage inflicted by the Borg and upgrading the weaponry by adding more torpedo launchers. A second refit involved moving and shortening the nacelles, reducing the ship's length from 685 to 673 meters.



**QUANTUM TORPEDOES**

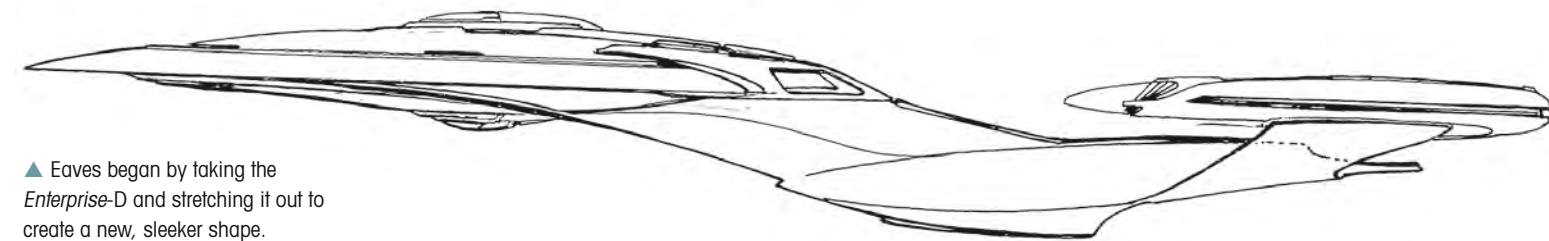
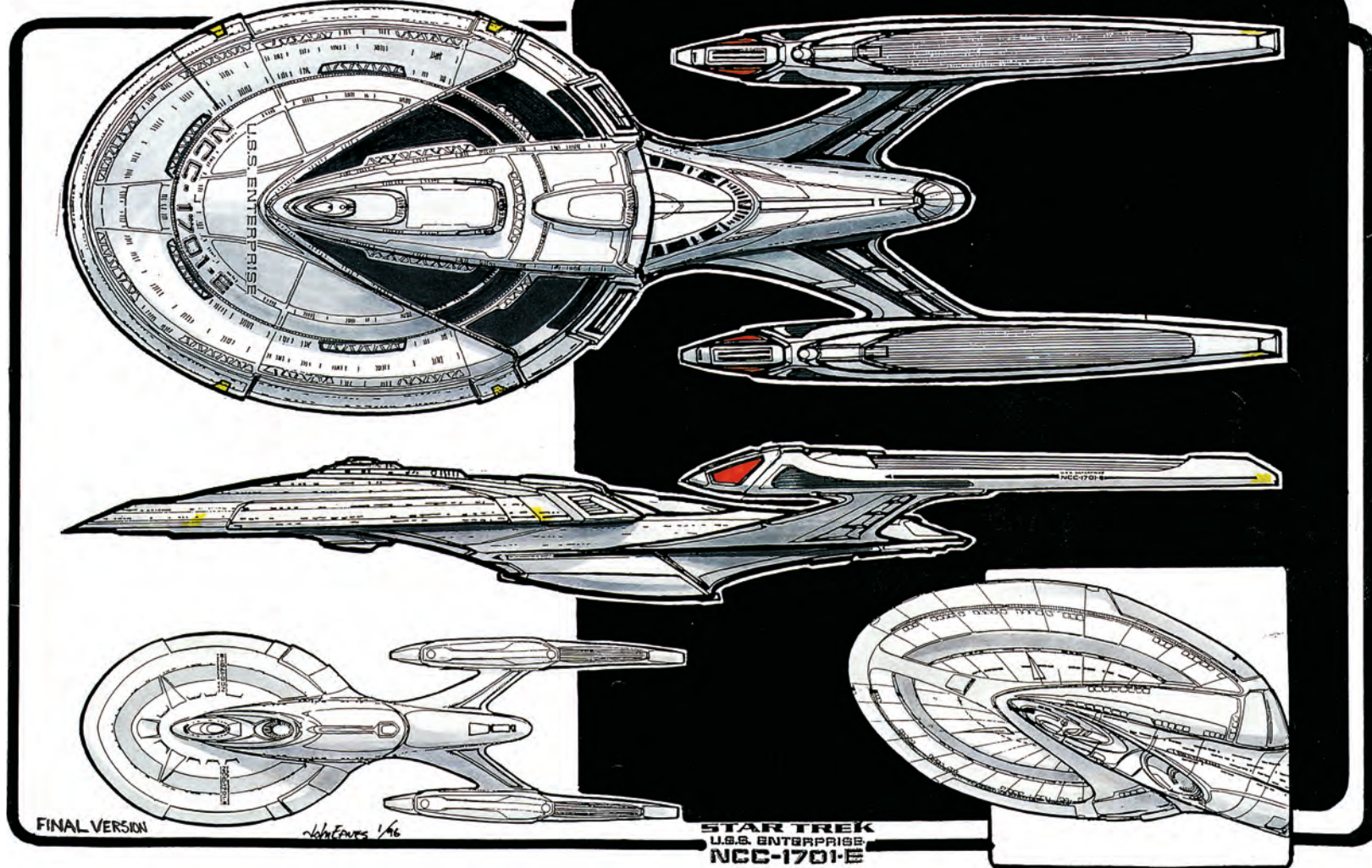
The *Enterprise-E* carried both standard photon torpedoes and quantum torpedoes. The latter generated high-yield explosions by creating miniature version of the "big bang" event.

**NAME CHANGE**

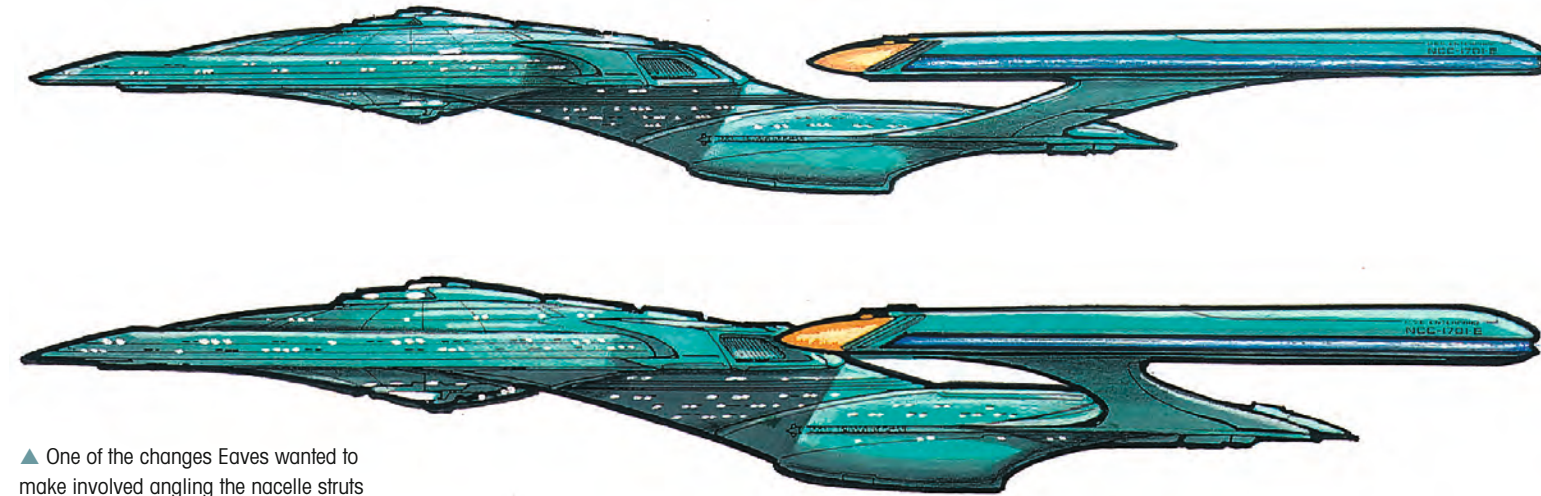
The ship that became the *U.S.S. Enterprise* NCC-1701-E was originally slated to have a different registry number, but this was changed after the *Galaxy-class Enterprise-D* was destroyed at Veridian III.

**DOMINION WAR**

The *Enterprise-E* did see service in the Dominion War, but was principally assigned to other duties and she was not involved in any of the major conflicts such as the Battles of Chintoka or Cardassia.



▲ Eaves began by taking the *Enterprise-D* and stretching it out to create a new, sleeker shape.



▲ One of the changes Eaves wanted to make involved angling the nacelle struts forward. He produced these two drawings to show the difference it would make.

## DESIGNING THE ENTERPRISE-E

► The finished model created by ILM followed John Eaves' designs but embellished on them. Eaves had been a modelmaker himself and not only valued, but planned for, their contributions.



The second *STAR TREK: THE NEXT GENERATION* movie called for a new, tougher *Starship Enterprise* that was fit to fight the Borg.

When work started on *STAR TREK: FIRST CONTACT*, production designer Herman Zimmerman handed John Eaves the biggest challenge of his career. He asked him to design a new *Starship Enterprise*. It was only when Eaves got home and started sketching that the enormity of the task sunk in. As he says, "Designing the *Enterprise* is every school kid's dream."

At this point the film hadn't actually

been greenlit so there was no script and Eaves had very little in the way of a brief. He started by thinking about how this new *Enterprise* would differ from its predecessor. He'd been involved with building the shooting model of the *Enterprise-D*, and he admits to having reservations about its design. "It was so different to what I was used to thinking an *Enterprise* would be," he explains. "I remember thinking 'I don't know if I like

this or not'. And, after building that model I realized that there were only a few angles it could be filmed from."

So one of Eaves's guiding principles was that the new ship should look good from as many angles as possible. He was also determined not to deviate too far from Matt Jefferies' original design. "I knew that the primary shapes had to be used – the body, the nacelles and, of course, the saucer. So it came down to

how to configure those into some kind of new architecture."

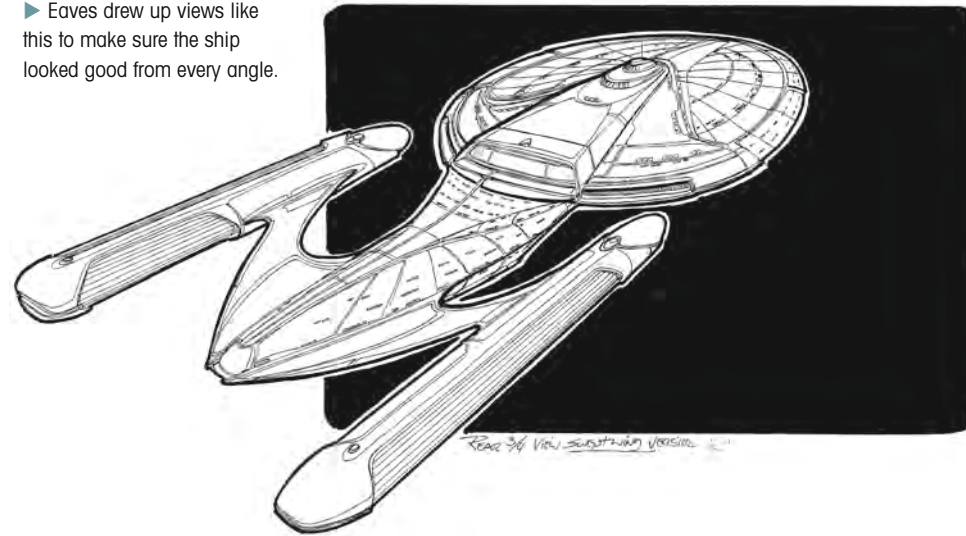
Eaves' initial approach was to take the *Enterprise-D* and stretch it out. At this point the script for *FIRST CONTACT* became available. It described the E as a more advanced, faster ship that – most importantly – was designed to fight the Borg. "To me the shapes on the *Enterprise-D* looked as if they couldn't handle the type of speed needed for the E," explains Eaves. "So I thought that it definitely needed to be sleeker looking and I definitely wanted it to be faster looking at the same time."

Eaves got to work stretching the engineering hull to give it a more extended shape, drawing inspiration from his own work modifying the *Excelsior* class to create the *Enterprise-B*. However he was still puzzling over what to do with the saucer. "I went through the whole gamut of shapes. I thought I'd start with the round saucer just to see how it would look on a sleeker kind of body frame. But that was almost going too far back in time with the design. The oval had been established and I thought at least that shape should carry on. So I rotated it around to give the

impression of speed and power."

Although Zimmerman needed sketches as soon as possible, Eaves refused to submit any work until he was comfortable with the direction he was taking. When he did put his designs in, they met with a positive response. Until that point he admits that he had been cautious. Now he began to explore more radical changes such as extending the nacelles. "I'd loved the older look with the long nacelles and I thought that, with the new technology behind it, a longer and sleeker nacelle would balance the craft better."

► Eaves drew up views like this to make sure the ship looked good from every angle.



Eaves' original concepts show the nacelle struts swept back. Now he tried sweeping them forward, feeling that it implied a sense of lunging that gave the ship an impression of forward motion. He produced drawings showing the difference between the two approaches which were submitted to producer Rick Berman, who

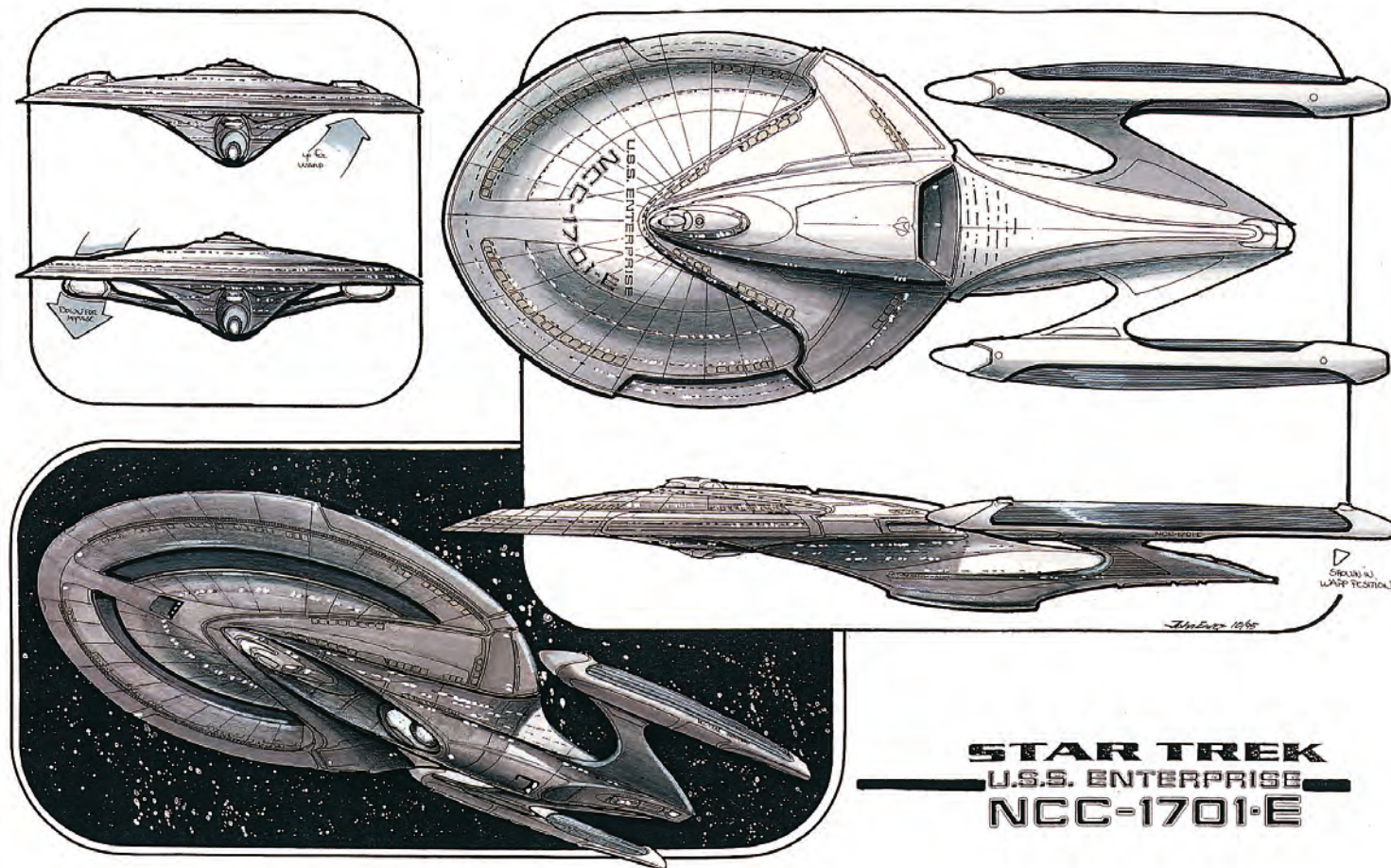
immediately approved Eaves' new approach. "Basically, Mr. Berman was looking for something that was new and very, very different, together with a nice shape and a cutting edge design."

**TOUGHENING UP**

Eaves was now able to focus on other areas that he felt could benefit from a

new look. The most obvious change involved the neck section, which connected the engineering and saucer section. He worked to blend this into the body of the ship in order to create a more compact shape.

"This was a special *Enterprise*, one that had been specifically designed for fighting the Borg, so it was important to take away any vulnerabilities," Eaves recalls. "I'd always thought that the neck was a prime target. When the *Enterprise* was attacked in *The Wrath Of Khan* I remember thinking 'Man, if they had hit it for a few more seconds it would have snapped right off and that would have been the end of the ship.' On the D I'd thought that the neck was too heavy and I was determined to find a way to get it to blend. In the end, it turned out that eliminating the neck altogether and tapering the scoop of the deflector dish all the way up to the torpedo launcher worked best."



◄ The 'almost final' design, complete with moving nacelles, and 'turkey leg' nacelle struts. By this point the basic shapes were in place but there was still work to be done refining the details. Berman even had Eaves produce another round of drawings showing more alternatives before signing off on the design.

Eaves also suggested making the nacelles move when the ship went to warp as they do on the *U.S.S. Voyager*. But Berman was keen for the *Enterprise-E* to have a distinct identity, so any similarities to *Voyager* or other Starfleet ships was off the agenda.

Next, Eaves turned his attention to the surface textures, drawing inspiration from the *STAR TREK: THE MOTION PICTURE Enterprise*. "If you look at old boats or airplanes, the heavier the paneling, the slower they would go. The (TMP) *Enterprise* was beautiful and I wanted that same smooth look for the E."

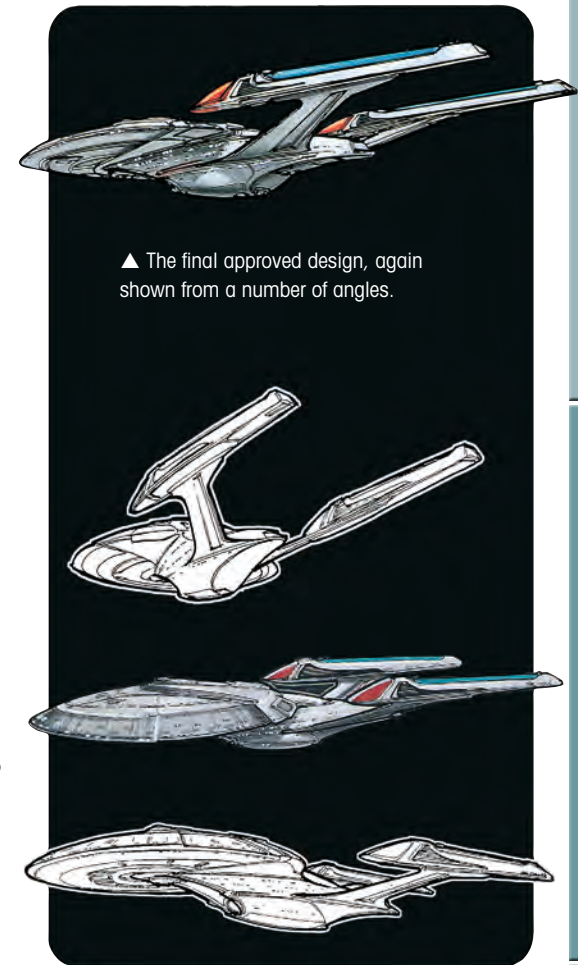
**SENSE OF MOTION**

Eaves did add some surface detail - triangular wedge shapes on the top and bottom of the saucer. "I was thinking about warp technology - that at high speeds it would act sort of like a warp flow. It's also an old art school thing. As an artist you're determining where the viewer's eye goes and the shape gives you a sense of speed. I was trying to demonstrate speed no matter where you looked."

As the design evolved, Fritz Zimmerman, one of the set designers, pointed out that the forward sweep on the nacelle struts made the ship look like 'a turkey sitting in a pan'. After that no-one could look at the ship without having the same thought and, as a result, the nacelles were soon swept back.

When Rick Sternbach's blueprints were sent to ILM, Eaves held off on giving too much information wanting to leave from the ILM team to be creative.

"In the version I sent them the whole front end of the nacelle was a big Bussard collector," says Eaves. "It was this open ended glowing orb. Then the blue light went all the way to the back uninterrupted. ILM suggested they build



a framework around the front end of the Bussard, which I thought was fantastic."

ILM also suggested changes to the way the struts connected to the nacelles, having them taper to the body on a parallel line with a more graceful angle.

For Eaves the best thing about the design for his *Enterprise* is that although it is new and different it still has many traces of Matt Jefferies' original design.

"It looks more like the original *Enterprise* than originally intended. I think what they did for *THE MOTION PICTURE* was a perfect kind of modification on an existing design. That's what I wanted to do - not change it completely but modify it. The basic lines of the original *Enterprise* were perfect and getting close to that is all you could want."





# FILMING THE NCC-1701-E

Every time the *Enterprise-E* appeared in a movie it involved a new model, whether it was the studio model or a new CG version

The *Enterprise-E* has the distinction of being the last *Enterprise* to be built as a practical model. When *STAR TREK: FIRST CONTACT* was being filmed, ILM were on the cusp of making the transition to digital effects, but they weren't ready to completely abandon studio models. A CG version of the *Enterprise-E* was made but the majority of the film was made using a ten-and-a-half-foot physical model that was built by a team led by John Goodson.

After John Eaves had finished his concept drawings, Rick Sternbach drew up a set of blueprints that were sent over to ILM. Eaves deliberately left areas on the drawings vague, so that ILM could fill in many of the details, including the exact design of the escape pods and deflector dish. ILM were also keen to make the surface of the model as interesting as possible, and they and production designer Herman Zimmerman agreed on a warmer and more contrasting paint scheme than had been used on previous *Enterprises*.

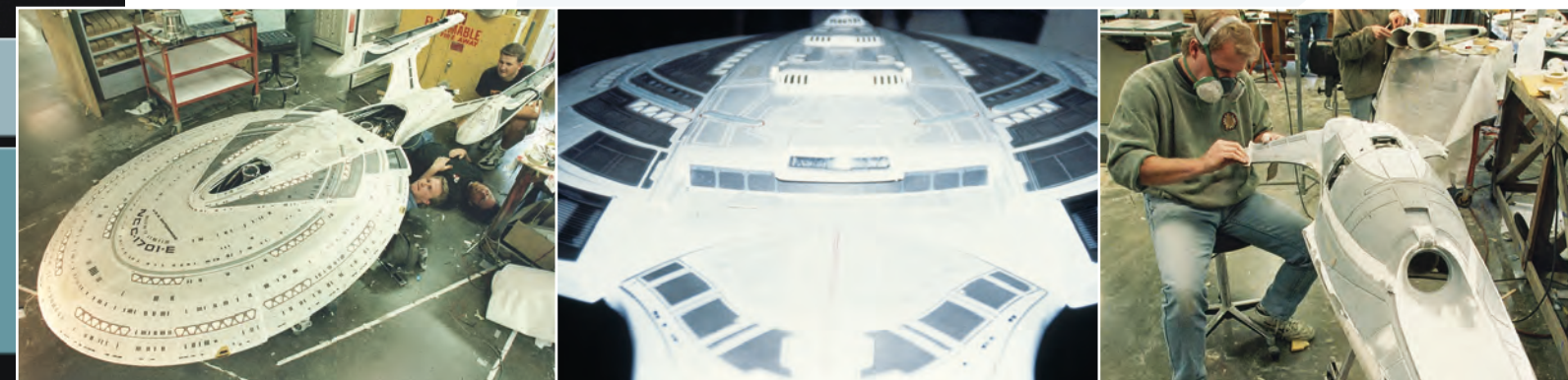
The studio model was very detailed and ILM even put tiny pieces of slide film with photographs of the *Enterprise-D* sets in behind the windows to create the impression that the ship was like a giant skyscraper. The model was even used for some of the shots in the sequence where the crew fought the Borg on the underside of the saucer.

ILM scanned their physical model to create a CG version which was used for shots where the ship was only seen in the distance, in particular for the sequence where it enters the time vortex.

The effects for *STAR TREK: INSURRECTION* were produced by Santa Barbara Studios, who only worked in CG. They created a new CG model, once again by scanning the ILM studio model. The ship gained some subtle alterations that included aft firing torpedo launchers (which were required by the script and had been missing in *FIRST CONTACT*) and some changes to the underside of the saucer to accommodate the Captain's Yacht.

Yet another version of the *Enterprise* was created for *STAR TREK: NEMESIS*, this time by VFX house Digital Domain. Eaves took the opportunity to finesse the design, making some changes that he had wanted since he saw the finished model. Most significantly, the nacelles were moved slightly up and forward and the lines were changed where the saucer blended into the engineering hull. Yet another practical model was made of the saucer for the sequence that showed the *Enterprise* ramming the *Narada*.

Eaves had more changes in mind that would have been made for a fifth *TNG* film, but the opportunity never came and we last saw the *Enterprise-E* being repaired in spacedock ready to take on a new crew.



▲ ILM's studio model under construction. It was one of the last great filming miniatures ever likely to be made and has a remarkable level of detail, using skills that are no longer needed in this era of CG visual effects.

# ON SCREEN



FEATURED TV SERIES:	None
FIRST APPEARANCE:	STAR TREK: FIRST CONTACT
MOVIE APPEARANCES:	FIRST CONTACT, INSURRECTION, NEMESIS
FINAL APPEARANCE:	STAR TREK: NEMESIS
DESIGNED BY:	John Eaves, Herman Zimmerman

**KEY APPEARANCES**

**STAR TREK: FIRST CONTACT**

When the Borg return, Starfleet is afraid that Picard's history as Locutus will make him vulnerable to their greatest enemy, so they order the *Enterprise-E* to stay away from the battle. Fortunately, Picard disobeys orders and joins the fray in time to destroy the Borg cube. But a tiny Borg sphere escapes and heads to the past, pursued by the *Enterprise-E*. In the past the Borg infect the ship and rapidly take control of it. Onboard, Picard leads a rearguard action as he

desperately fights to save his ship and protect the timeline.

**STAR TREK: NEMESIS**

The crew of the *Enterprise-E* are ready to usher in a new era as Riker marries Troi and prepares to take command of his own ship. As the *Enterprise* heads to Betazed, they are diverted to Romulus where a mysterious figure has seized power and promised peace with the Federation. The events that follow nearly destroy the *Enterprise* and cost Picard and his crew dearly...

**TRIVIA**

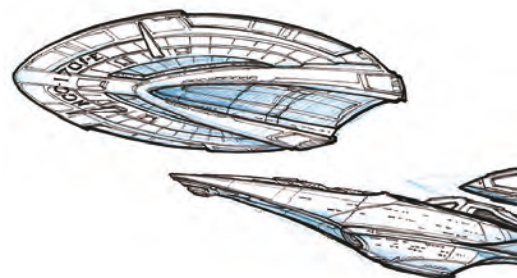
Remarkably, Captain Picard's pet fish, Livingston, survived the destruction of the *Enterprise-D* and joined him about the *Enterprise-E*. However, the Lion Fish, which was named for producer David Livingston, didn't appear in *STAR TREK: INSURRECTION* or *STAR TREK: NEMESIS*, implying that it may have met a nasty fate at the hands of the Borg.



People often incorrectly assume that the *Enterprise's* main viewscreen is a window. On the *Enterprise-E* it was clearly shown to be a wall with an image projected on it. The only *Enterprise* that actually has a window at the front of the bridge is the version from the 2009 movie.



Although it was never shown on screen, John Eaves did give the *Enterprise-E* the ability to separate the saucer from the main body of the ship.

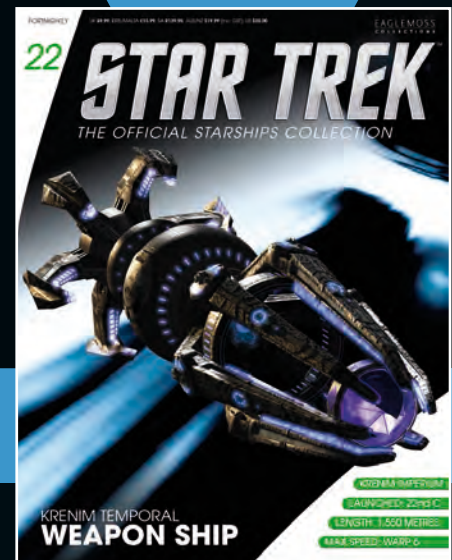


# COMING IN ISSUE 22

# Krenim TEMPORAL WEAPON SHIP

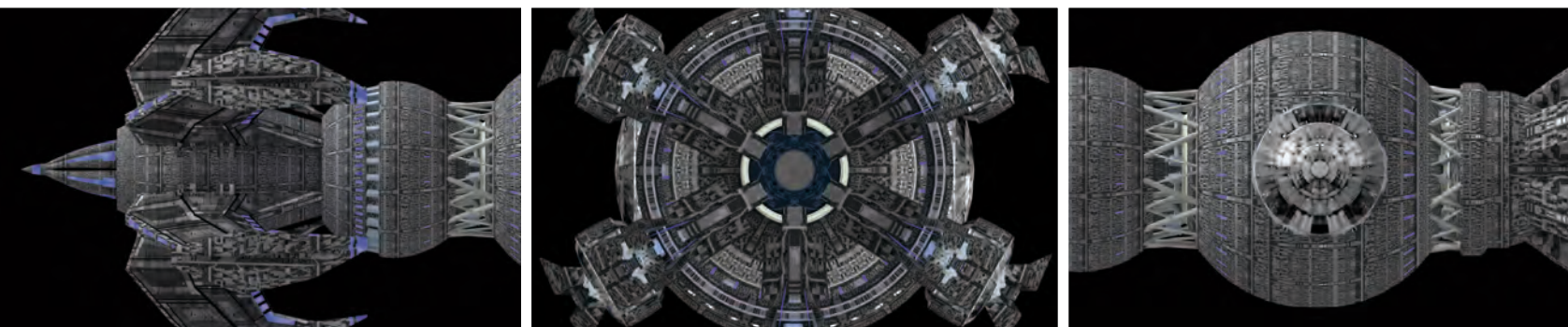


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## Inside your magazine

- In-depth profile of the Krenim ship that changed time and sent the *U.S.S. Voyager* into a year of hell
- Steve Burg's original design concepts
- How *Voyager* lost and gained crew members in the Delta Quadrant



# STAR TREK™

