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STAR TREK™

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U.S.S. STARGAZER™
NCC-2893

LENGTH: 310 METRES

MAX SPEED: WARP 9

NUMBER OF DECKS: 15

CONSTELLATION CLASS

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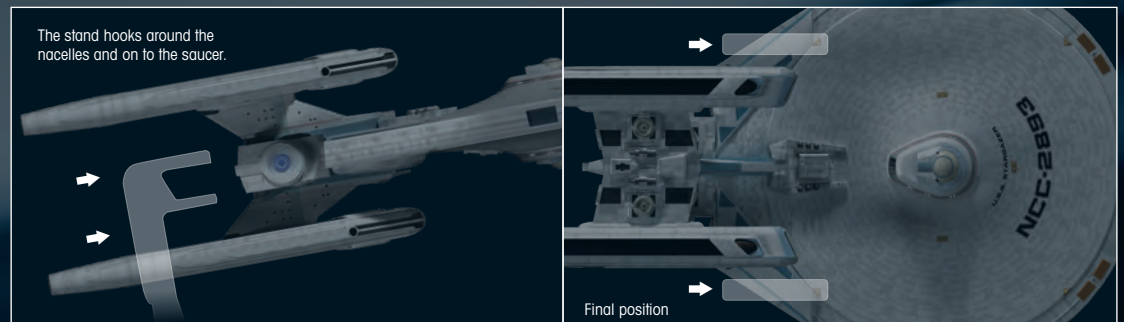
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U.S.S. STARGAZER

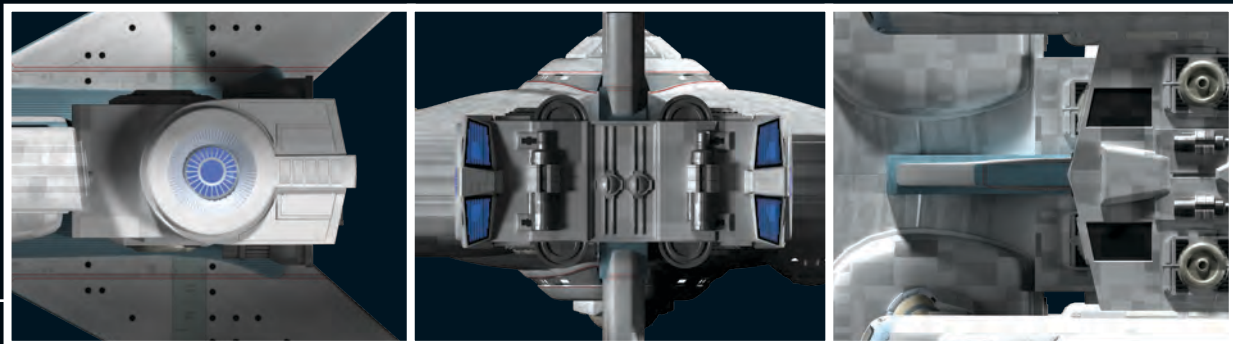
NCC-2893

U.S.S. STARGAZER NCC-2893

SPECIFICATION



REGISTRY:	NCC-2893
CLASS:	CONSTELLATION
CONSTRUCTED:	SAN FRANCISCO FLEET YARDS
LAUNCHED:	EARLY 24 th CENTURY
ABANDONED:	2355
LENGTH:	310 METERS
DECKS:	15
CREW:	535
TOP SPEED:	WARP 9
WEAPONRY:	PHASERS PHOTON TORPEDOES
CAPTAIN:	JEAN-LUC PICARD (2333 onwards)



▼ The *Stargazer* was unusual for a Starfleet vessel in that it had four, rather than just two, warp nacelles.



U.S.S. STARGAZER

NCC-2893

The *U.S.S. Stargazer* was a *Constellation*-class ship that for much of its service was captained by Jean-Luc Picard.



The *Constellation*-class *U.S.S. Stargazer* NCC-2893 was primarily designed for deep space exploration and defensive patrol duty. It was built at the San Francisco Fleet Yards on Earth and was in service from the early to mid-24th century.

The *Stargazer* was only slightly shorter than a *Constitution*-class vessel and its appearance resembled that of *Miranda*-class ships in that it did not have a secondary or engineering hull. Instead, its warp nacelles were attached to a spar at the rear of the saucer section.

Unusually for a Starfleet vessel, the *Constellation* class was equipped with four warp nacelles; two were mounted on a pylon above the command saucer, and two hung below.

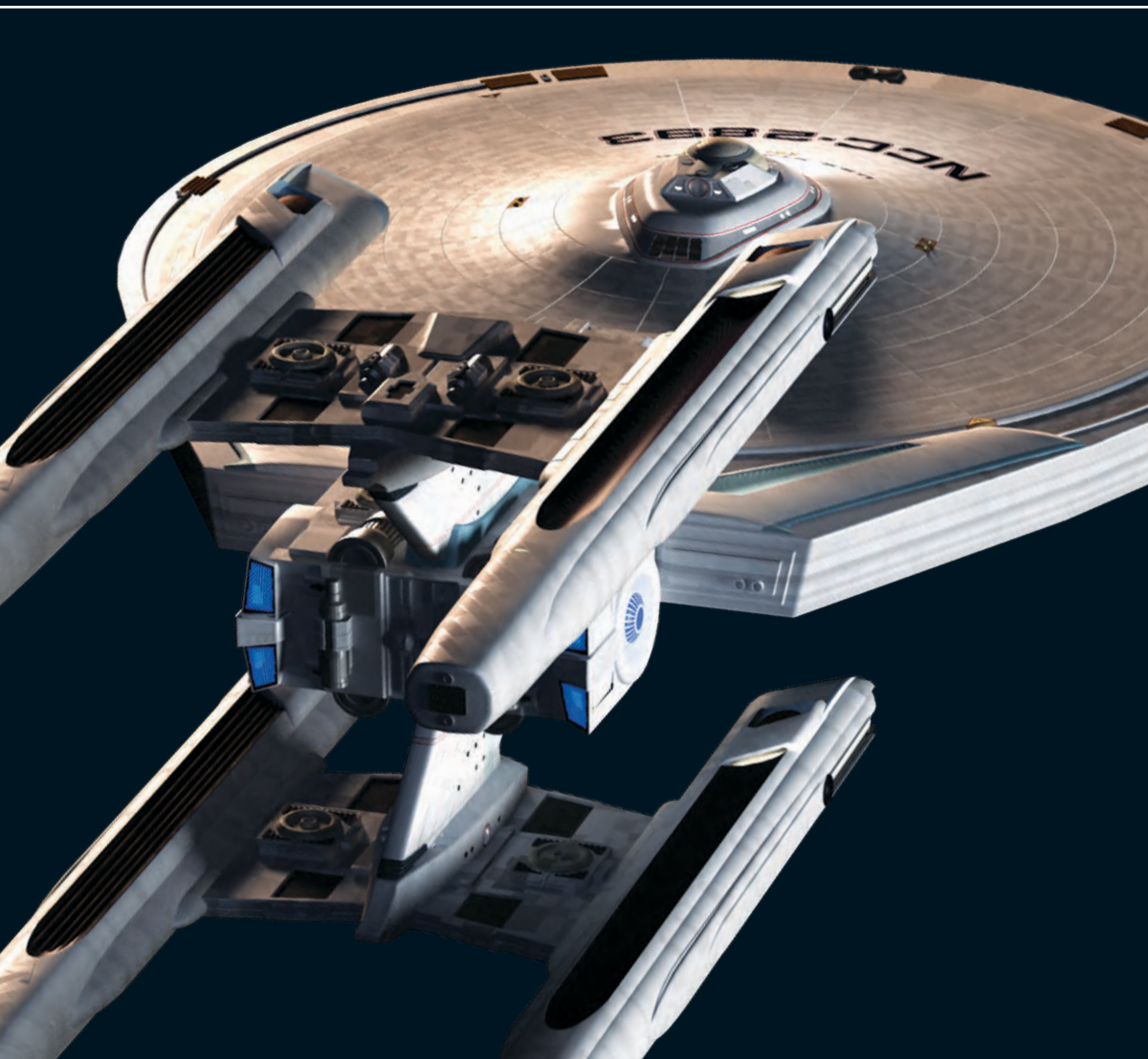
COLORFUL HISTORY

The *Stargazer* was capable of reaching warp 9, and its warp engine was installed vertically. It was also fitted with fusion reactors and Avidyne impulse engines that were constructed at the Yoyodyne facility at the Copernicus Ship Yards on Luna.

The *Stargazer* carried standard Starfleet weaponry, including phasers and photon torpedoes. It was capable of firing six photon torpedoes in a single spread, and was protected by powerful defensive shields.

► In 2333, Lieutenant Commander Jean-Luc Picard was serving as a bridge officer on the *U.S.S. Stargazer* when the ship's captain was killed and the first officer was injured. Picard took control of the situation and saved the ship. His initiative so impressed Starfleet Command that they made him the ship's new captain.





◀ The *Stargazer* was designed as a fast science vessel and was fitted with a substantial hangar bay and a large number of sensor arrays. She was tasked with exploring the edges of Federation space and was responsible for making first contact with more than one species. Unlike the *Galaxy*-class *Enterprise-D* she did not carry families. By the 2360s the *Constellation* class was considered redundant and were retired.



In 2333, the then-Lt. Commander Jean-Luc Picard took charge of the *Stargazer* after the captain was killed, and, in recognition of the leadership qualities he displayed, he was offered permanent command of the ship. He was just 28 years old at the time, making him the youngest captain in the fleet. The *Stargazer* remained under Picard's command for the next 22 years.

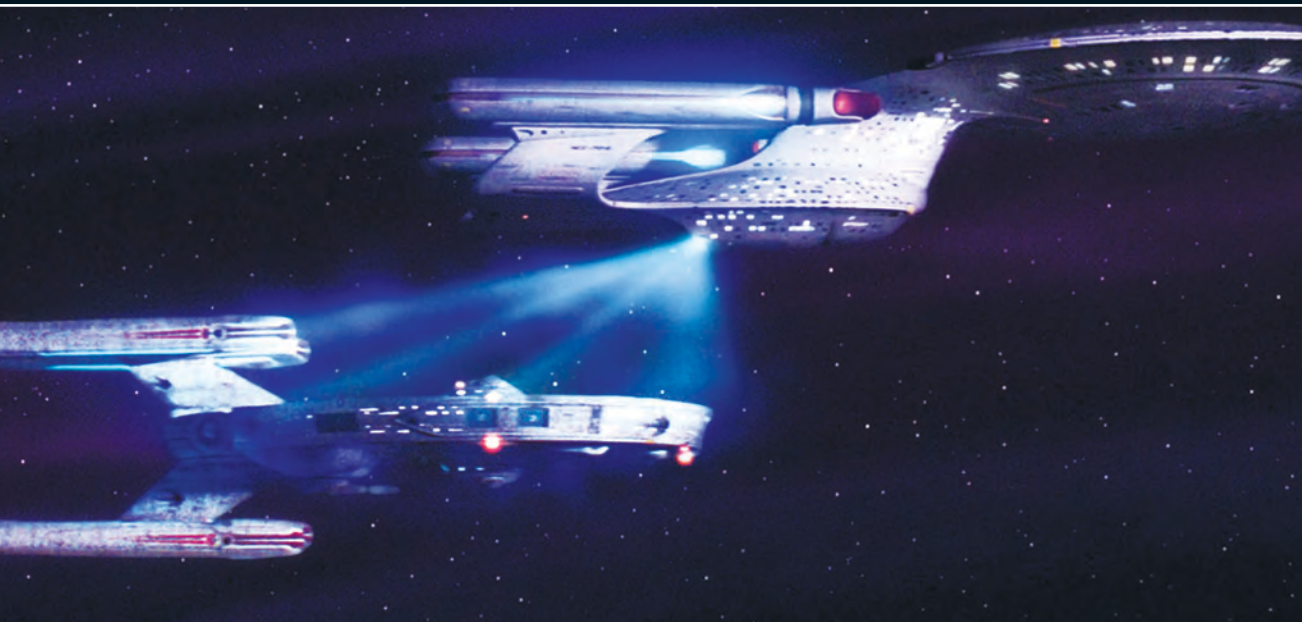
OPERATIONAL HISTORY

The *Stargazer's* history consisted mainly of exploration and establishing contact with other races. In 2354, the ship encountered a lawless species known as the Chalthoth. The *Stargazer* also saw action in the Cardassian Wars. During the exploration of Sector 21503, the *Stargazer* made contact with a Cardassian warship and lowered its shields as a gesture of good will. The Cardassians opened fire anyway and the *Stargazer* only just

managed to get away without being destroyed.

The *Stargazer's* service came to an abrupt end in 2355 when it was traveling at warp 2 through the Maxia Zeta system. An unidentified ship, later learned to be Ferengi, rose from a deep moon crater and fired twice from close range. With the *Stargazer's* shields failing, Picard improvised, employing what has since come to be known as the 'Picard Maneuver': using his warp drive with pinpoint accuracy, he caused the *Stargazer* to appear to be in two places at once. This tactic allowed the Starfleet ship to use six photon torpedoes to destroy the attacker, but at a high cost to itself: the *Stargazer* was badly damaged, and Picard ordered all hands to abandon ship. The crew, in Picard's own words, had to "limp through space in shuttlecraft for weeks" before they reached safety.

As is standard procedure following the loss of a



◀ Starfleet believed that the *Stargazer* was destroyed during its encounter with the Ferengi vessel. She was certainly incapable of supporting life when Picard gave the order to abandon ship. But DaiMon Bok became obsessed with Picard and recovered the damaged ship. After Bok's plans were exposed, the *U.S.S. Enterprise-D* towed the *Stargazer* away and it was eventually taken to Xendi Starbase Nine.



◀ During the *Stargazer's* operational history, the crew made first contact with the Chalnoth, a warlike species from the planet Chalna, whose society rejected the rule of law and even the concept of government in favor of a system where the strong prospered. As a result, their species existed in a state of permanent anarchy.



starship, Picard was court-martialed. The trial did not end in a conviction and Picard was cleared of any wrongdoing.

REUNITED

This was not, as might be expected, the end of the story. Nine years after the incident that had become known as the Battle of Maxia, Ferengi DaiMon Bok met Picard in the Xendi Sabu system and presented him with the hulk of the *Stargazer*. Bok claimed to have found it adrift in space on the far side of the star system.

Commander Data found a *Stargazer* log entry that seemed to suggest that the ship Picard fired upon did not attack first, but was under a flag of truce, and the fire on the bridge of the *Stargazer* was supposedly caused by an accident in engineering. Though Picard knew the log was false, it still led him to question whether he did the

right thing. Using their technical expertise, Data and conn officer Geordi La Forge proved that the log was a fake, and had been created by DaiMon Bok in an act of revenge, as the commander of the destroyed Ferengi vessel was his only son.

Responding to Picard's request, a Starfleet tug met with the *Enterprise* and towed the *Stargazer* to Xendi Starbase 9.

▲ Picard's return to the *Stargazer* found him sifting through the debris and reminiscing about the 22 years he spent commander her.



DATA FEED

Lieutenant Commander Jack Crusher served under Captain Picard on the *U.S.S. Stargazer*. The pair were good friends, but in 2354 Crusher was killed during an away mission. Picard found himself in an impossible situation when he saved the life of another team member at the expense of his friend's life. Picard returned Jack's body to his wife, Beverly, and son Wesley, both of whom went on to serve with Picard on board the *U.S.S. Enterprise NCC-1701-D*.



1 The *U.S.S. Stargazer* was about nine million kilometers away when a Ferengi vessel attacked it without warning. With the ship's shields failing, the *Stargazer* appeared to be at the mercy of the Ferengi.



2 Realizing the Ferengi ship did not possess faster-than-light sensors, Picard ordered his ship to jump to high warp and

The Picard Maneuver

The Picard Maneuver took its name from Captain Picard, who devised this innovative battle tactic while in command of the *U.S.S. Stargazer* NCC-2893. It was so brilliant and ingenious that it became required reading for cadets at Starfleet Academy.

The Picard Maneuver was actually made up on the spur of the moment and was born out of desperation. In 2355, the *Stargazer* was crossing the Zeta Maxia star system when it was suddenly attacked by an unidentified ship. Badly damaged, the *Stargazer* appeared to be at the mercy of the alien ship until Picard devised his plan.

Realizing that the enemy ship did not have faster-than-light sensors, Picard ordered his ship to jump to high warp directly towards their attackers. As the ships were roughly nine million kilometers apart and light travels at about

300,000 kilometers per second, it took 30 seconds for light from the *Stargazer* to reach the opposing ship. This meant that, for an instant, the *Stargazer* appeared to the enemy ship to be in two separate positions at once.

Confused by what they were seeing, the enemy ship fired at the original position of the *Stargazer*, but this image was from a few seconds earlier and it was no longer there. Instead, the *Stargazer*, which had dropped out of warp in the second position, immediately opened fire and destroyed the enemy vessel.

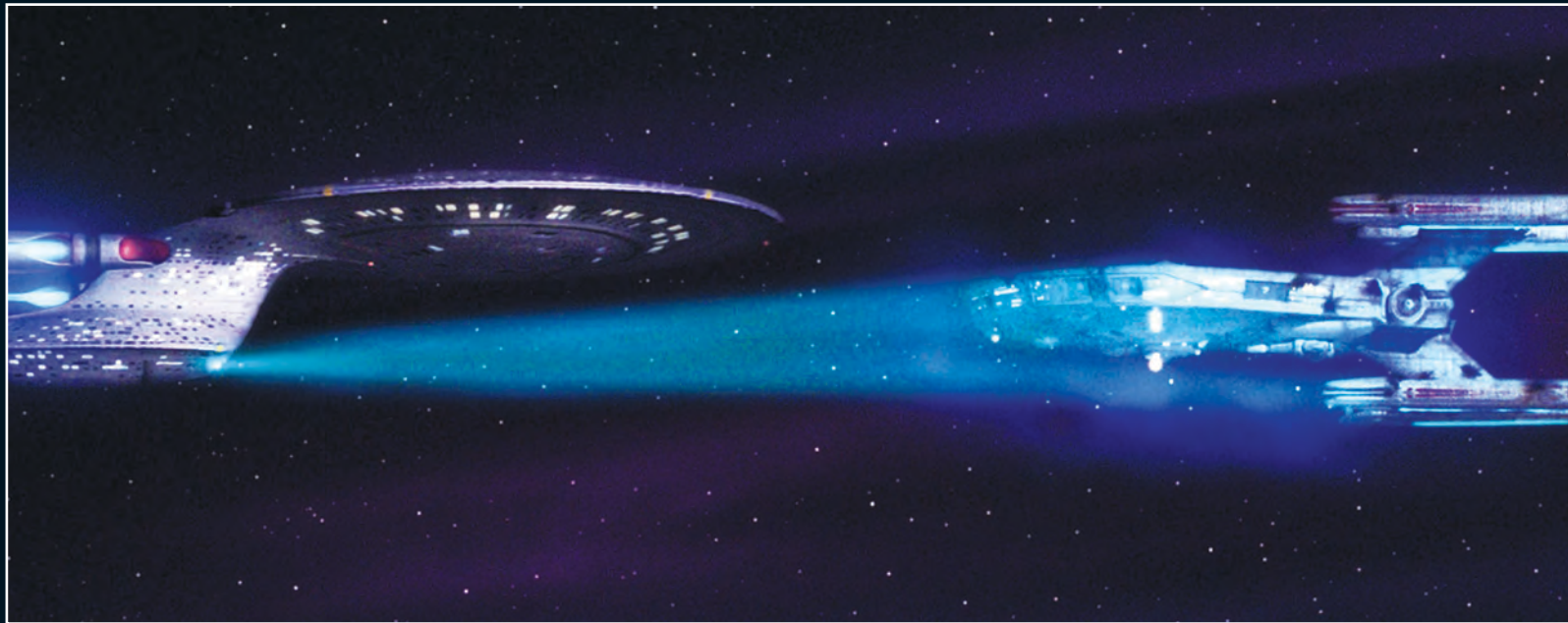
This encounter left the *Stargazer* so badly damaged that Picard had to order all hands to abandon ship, but at least the crew survived. It was not discovered until nine years later that the enemy vessel was in fact a Ferengi ship, when DaiMon Bok returned the hulk of the *Stargazer*.



then come to a sudden stop much closer to the enemy vessel in preparation for a counterattack.



3 This maneuver made it look to the Ferengi vessel as if there are two *Stargazer* ships in different locations. The confusion this created gave the *Stargazer* time to fire its weapons and destroy the Ferengi vessel.



▲ Data's counterplan to the Picard Maneuver worked. Once the *Stargazer* dropped out of warp, the *Enterprise-D* was able to seize it in a tractor beam before it opened fire on them.

DATA FEED

In 2364, Data devised a defense to the Picard Maneuver. He realized that since space contains trace gases, sensors could be used to detect any sudden compression of gases and thus give the new location of a ship that had just dropped out of

warp. This defense was successfully used to counter the Picard Maneuver after the captain tried to destroy the *U.S.S. Enterprise* NCC-1701-D while under the control of a thought maker being operated by DaiMon Bok.

STANDARD BRIDGE

Over their years of service, various designs of bridge were fitted to different *Constellation*-class vessels, but the *Stargazer* bridge had the usual Starfleet configuration, with the captain's chair in the centre. Two duty stations were combined into a single console in front of the captain; navigation was front right of the captain's position, helm was to the left. Personnel stood while on duty at stations around the perimeter bulkhead, which was supported by dark, heavy buttresses. One unusual feature of the bridge was that all duty stations were clearly named in large white letters.

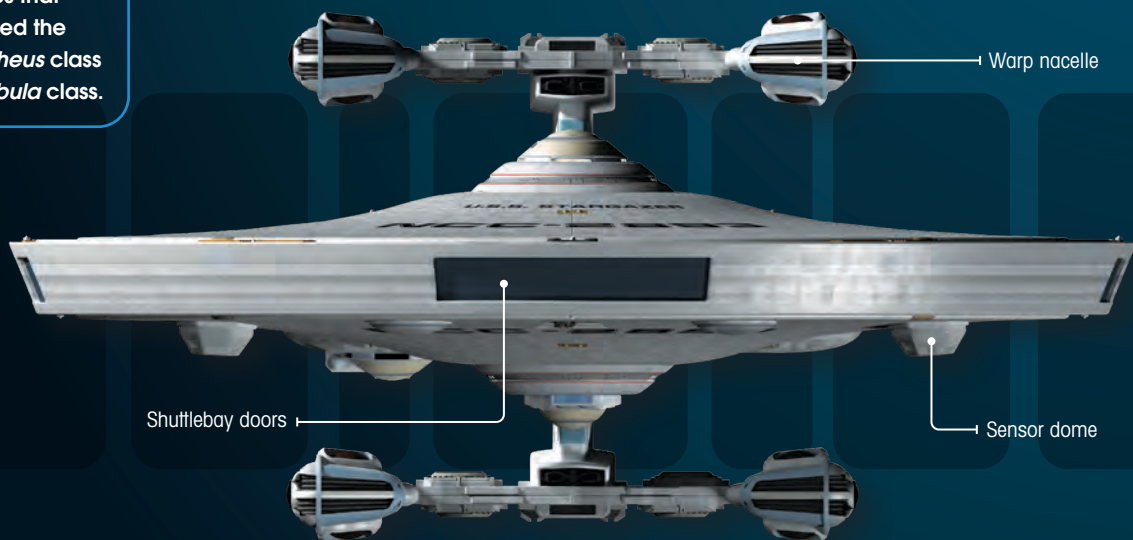


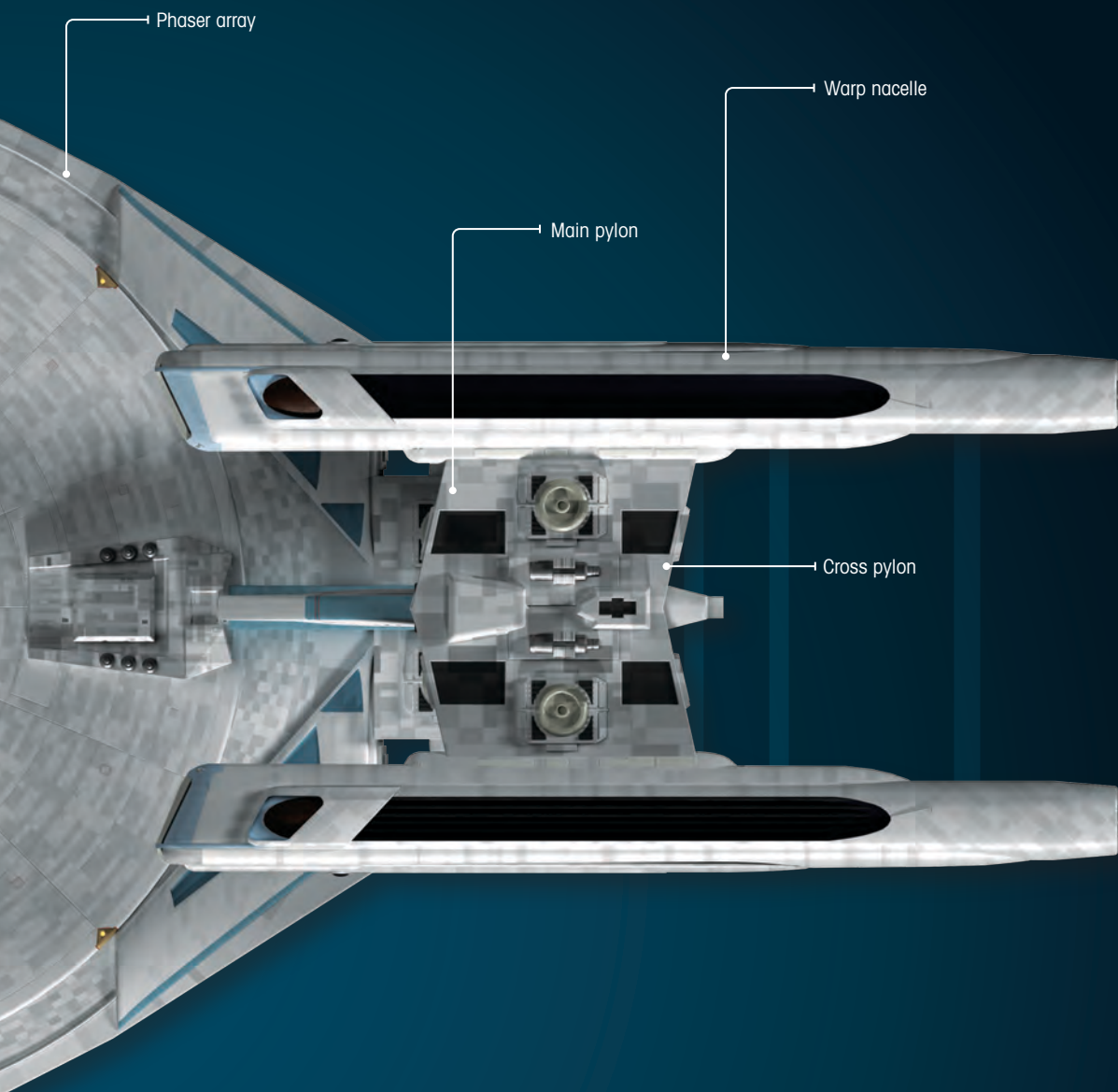
▲ Described as a "cramped little bridge" by Captain Picard, the *Stargazer's* command centre was very similar to the bridges found on the refit *Constitution*-class vessels of the late 23rd century.



DATA FEED

Other classes of Starfleet ships that featured four nacelles included the *Cheyenne* class and *Prometheus* class and some variants of the *Nebula* class.





DEDICATION PLAQUE

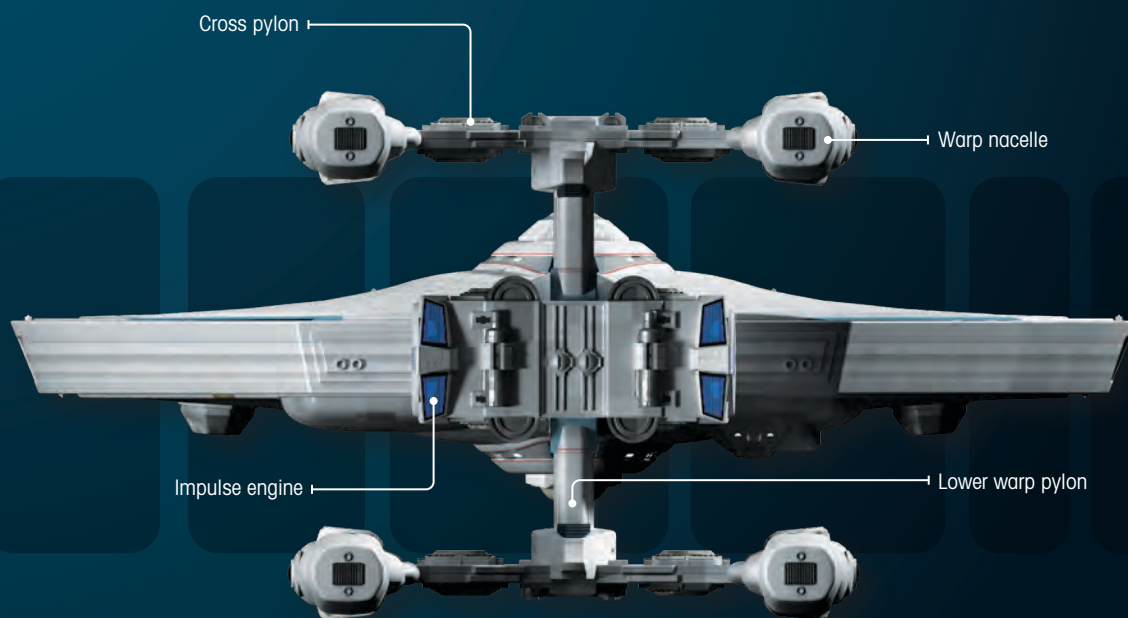
The dedication plaque on the bridge of the *Stargazer* bore the motto: 'To bring light into the darkness'. This was a quote taken from the novel 'Flowers for Algernon' written by Daniel Keyes.

CONSTELLATION CLASS

Other *Constellation*-class vessels included the *U.S.S. Constellation* NX-1974, the *U.S.S. Hathaway* NCC-2593, the *U.S.S. Victory* NCC-9754 and the *U.S.S. Gettysburg* NCC-3890.

WORKHORSE

When talking to Captain Montgomery Scott, Captain Picard described the *U.S.S. Stargazer* as being an "overworked, underpowered vessel that was always on the verge of flying apart at the seams".



▼ Greg Jein's four-foot model of the *U.S.S. Stargazer* was closely based on Sternbach's kitbashed model, but the two ships aren't identical.



DESIGNING THE



STARGAZER

The script called for the *Stargazer* to be a *Constitution*-class ship, but an alternative was waiting in Captain Picard's ready room.

Unlike most starships, the *Stargazer* started life as a piece of office furniture. If you look carefully, you can see it standing on a pedestal in Picard's ready room in *Encounter at Farpoint*, months before the full-scale model made its onscreen debut in the episode *The Battle*. Although the model *Stargazer* had been there all along, it very nearly didn't make it to the screen. The writers originally expected Picard's old ship to be a *Constitution*-class vessel like the movie version of the *Enterprise*. But things change...

The story begins before a second of *TNG* had been filmed. When the art department were dressing the sets for the *Enterprise-D*, they decided that

Picard would have a model of his old starship in his ready room. At this point, there was a brief mention of the *Stargazer* in the Writer's Bible but no more than that. No one knew the ship would actually appear in an episode.

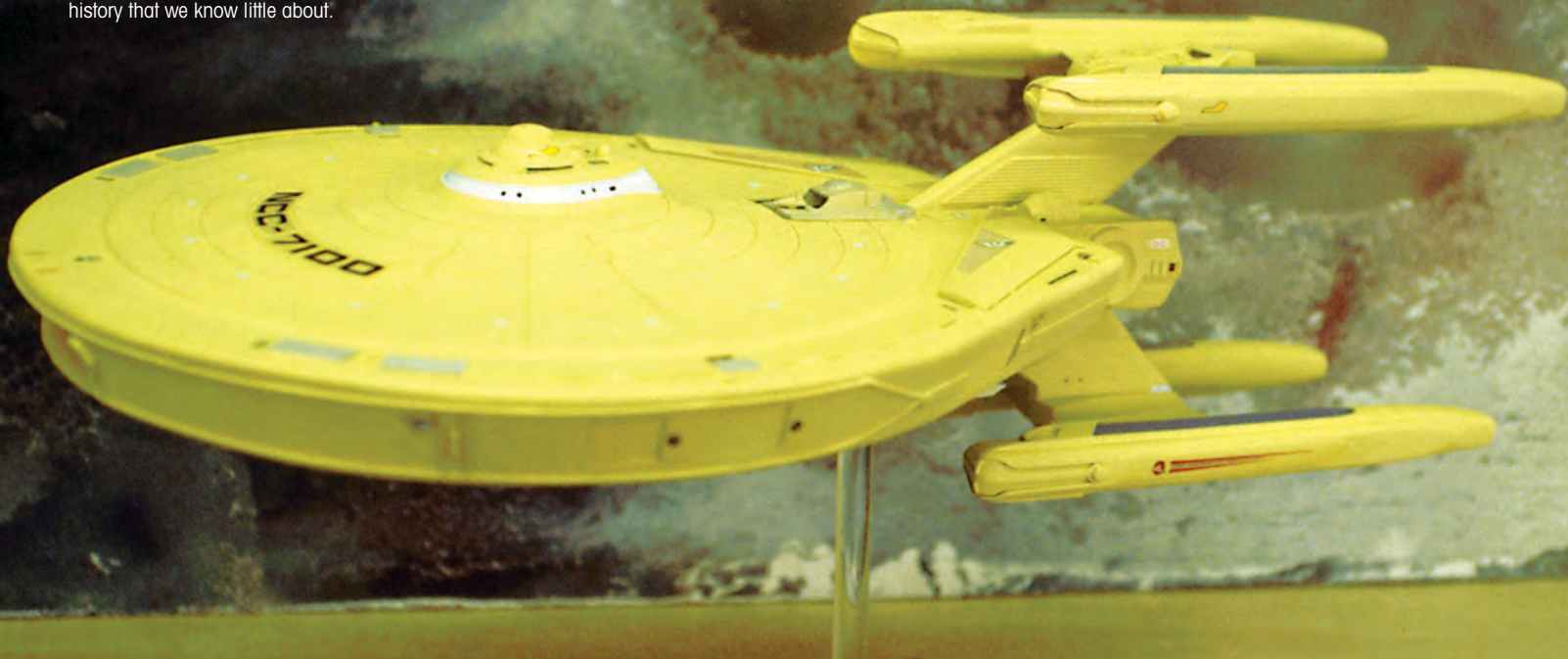
WORKING IN PAIRS

Concept artists Andy Probert and Rick Sternbach worked together on the initial design, putting down a few quick sketches that established the basic layout. Probert was responsible for designing all the other ships in *TNG*'s first season and, as he explains, he insisted on a few guiding principles. "In my ship designs the engines are nearly always parallel. Gene stated that Starfleet ships

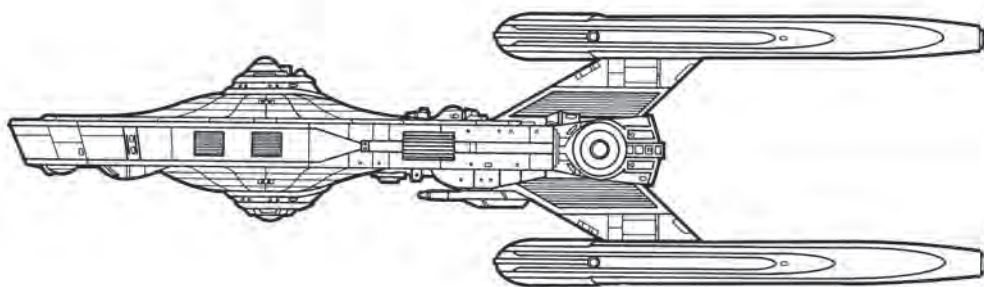
have engines that are co-dependent. There are always two engines; there's never one; there are never three. I took that a bit further in assuming that most of the ships had pairs of engines that could see one another – there was nothing in between."

Although there were rules, the designers were always looking for ways to give their ships a unique profile that would make them stand out. In this case Probert and Sternbach decided to give the *Stargazer* four nacelles rather than the regular two. "The rule," Sternbach explains, "was that Starfleet vessels had an even number of nacelles to make the warp fields symmetrical. *Stargazer* fit that requirement perfectly with four

▼ Sternbach's *Stargazer* model was made from parts of other ships to create a ship from an era of *STAR TREK* history that we know little about.



► Once the model had been built, Sternbach prepared drawings that could be used as the basis for onscreen graphics.



nacelles, which also implied that it might even be a faster ship, able to reach a larger number of targets and respond to trouble spots quicker.”

The two designers theorized that Picard's old ship was a fast science vessel, so they gave their design a thickened saucer section with larger outer doors that implied it had a large hangar deck for exploratory shuttles and probes.

The next stage was to build a physical model, with most of the work falling to Sternbach, who used a combination of commercially available *Enterprise* model kits, scrap styrene and a few interesting bits and pieces he borrowed from other model kits. He sandwiched two saucer sections together to create the thicker forward hull. (As a result, at a glance the *Stargazer* might look as if it

has bridges on the top and underside of the saucer.) Then two pairs of nacelles were turned through 90 degrees and fitted to new support struts that Sternbach fashioned from styrene.

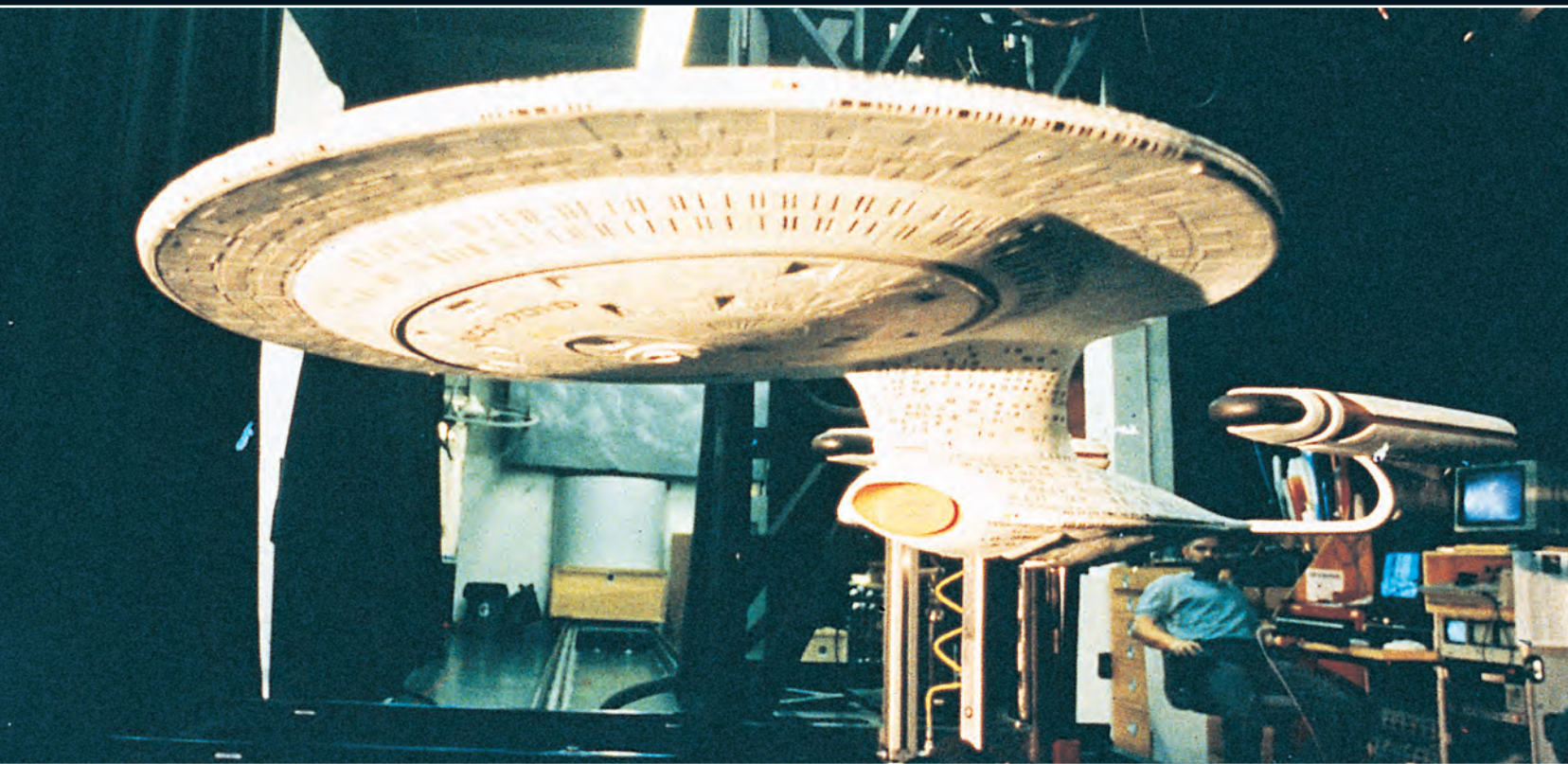
HIDDEN ROBOT

Finally, Sternbach covered the underside with sensor arrays, using model parts that were borrowed from a variety of anime kits, “A few large sensor blisters underneath showed that the *Stargazer* could perform a great deal of science or intelligence data gathering. As a tip of the hat to Japanese anime, I cemented a small transforming robot to one of the sensors, where it looked like a piece of Starfleet equipment.”

The finished model was then painted yellow for the simple reason that it would harmonize nicely with the red

and blue colour scheme in the ready room. And the ship was given the registry number NCC-7100, because that could be done easily by rearranging the numbers in the *Enterprise*'s registry – 1701.

When the script for *The Battle* called for the *Stargazer* to actually appear on screen, the producers realized that the art department had already designed it. They had also discovered that because of the new approach to visual effects they could actually afford to build more models, so instead of pulling the movie version of the *Enterprise* out of the warehouse, they had Greg Jein borrow Sternbach's model and use it as the basis for a four-foot shooting model. He copied it so closely that he even included the tiny robot on the sensor array.



FILMING



▲ With dozens of shots in every episode, *STAR TREK: THE NEXT GENERATION* was the most ambitious TV show in the history of VFX.



STARSHIPS

In the early days of *STAR TREK: THE NEXT GENERATION*, the VFX team tore up the rule book and did whatever it took to get the shot.

The original plan was very simple. The new *STAR TREK* TV show would only pay for a handful of visual effects shots and they would be used again and again, exactly as they had been on the original series. "ILM was going to do 26 stock shots that would be used for the entire series," VFX coordinator Gary Hutzel remembers, "and," he laughs, "there would be no extra photography." As it turned out there were over 2,000 VFX shots in *TNG*'s first season. How that happened is one

of the most important stories in *STAR TREK*'s history.



▲ Tom Barron owner of Image G, the facility that would become *STAR TREK*'s secret weapon.

In 1987 decent visual effects were unbelievably expensive. They had to be laboriously recorded on separate pieces of film that were then combined optically in a film lab. If the results weren't what you were hoping for, you had to send the film back and try again. It could take days before you even saw if the shot had worked. But thanks to VFX supervisor Rob Legato, *STAR TREK* was going to try something different.

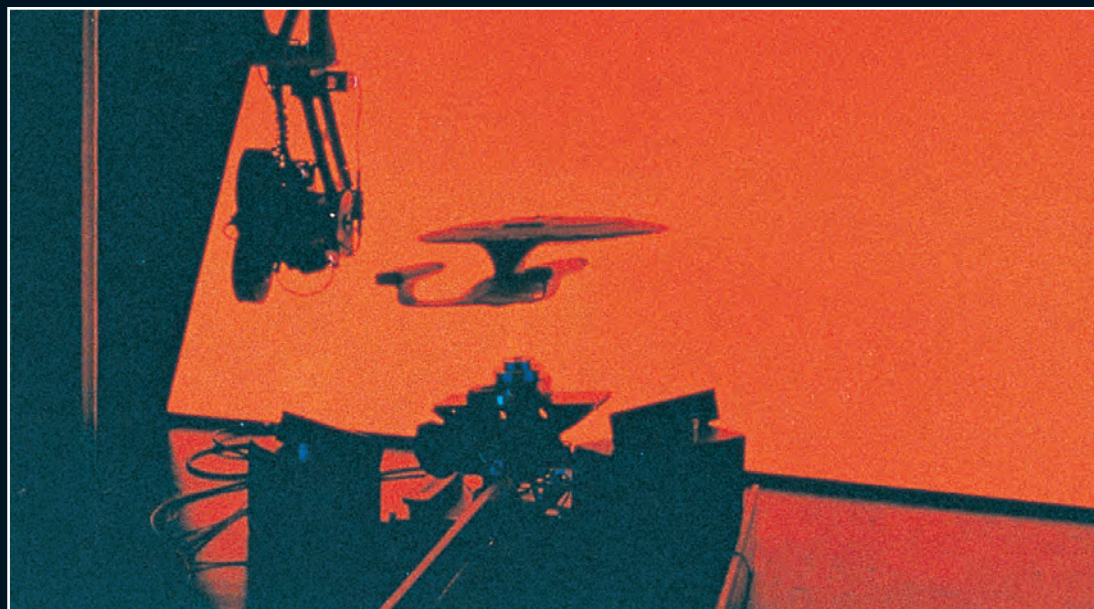
A handful of shows had experimented with filming their effects

on videotape instead of film. Because video works electronically, this opened up a whole new raft of techniques that allowed separate elements to be manipulated and combined quickly and easily. The problem was, as Legato explains, video looked cheap. "If you shoot on tape it just looks like a TV show. It's cheesy. Our thing was combining the best of both worlds: shoot everything on film, then transfer it to tape so you can manipulate it."

START THE REVOLUTION

At the time the approach was revolutionary. It meant that *TNG* could afford many more VFX shots than any TV show in history without sacrificing quality. But it didn't change things completely. The plan was still to create a library of stock shots that could be used week after week and not to invest in new shooting models.

ILM was hired to create the model of the *Enterprise-D*, but otherwise the plan was to rely on the filming models that had already been made for the features. At the time, that meant the *Excelsior*, *Oberth* and *Miranda* classes and the two Klingon ships: the battlecruiser and the *Bird-of-Prey*. It was possible that money might be found for



▲ In the late 1980s and early 1990s, visual effects were created by filming physical models using motion control techniques that repeated camera moves perfectly, making it possible to combine different elements.

the occasional extra shot, but it would not be a regular occurrence.

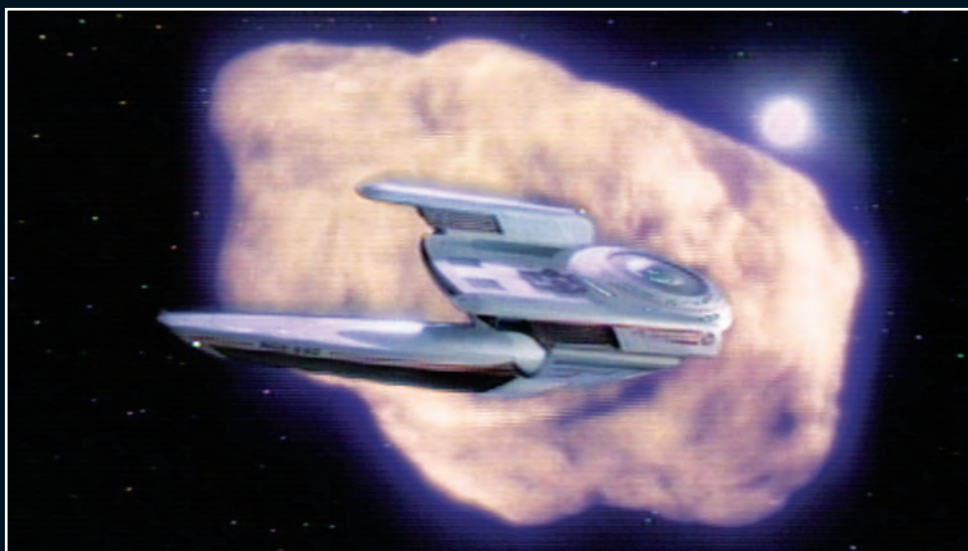
As Legato remembers, it wasn't long before the plan started to fall apart. "The problem was that nobody told the writers! They kept writing in new things – the ship doing some bizarre thing, or a completely new ship. The only way to do it was to shoot a new shot." And the writers weren't holding back. "The pilot had something like 220 shots in it, which was twice the amount of a big feature at the time. The first show we did after

that had like 80 or 90 shots. Bob (Justman) said, 'Yeah, but that's the first show. You've got to have something in that.' Then the second show would have 60 or 70 shots, which was the light show of the season. The third show was 130 or 140 shots."

WHAT NO ONE HAS SEEN BEFORE

As Legato recalls, the work wasn't exactly straightforward either. "The second script had my favorite line, 'They go to the edge of the universe, a place so difficult to imagine, it can't be written because it can't be understood.' Bob (Justman) slammed down the script and said, 'Ok, we need budgets by noon.' I'm just going 'Uhh, what?'"

Rather than turn around and say that the effects simply couldn't be done, Legato saw an opportunity. He had always wanted to get his hands on a big feature and prove what he could do. (He would eventually go on to win two Academy Awards for his work on *Titanic* and *Hugo*.) So, knowing that he could deliver shots for a fraction of the budget that everyone expected, he used every trick he knew to deliver the work.



▲ The plan was to reuse existing models, such as the *U.S.S. Grissom*, which became the *Tsiolkovsky* in *The Naked Now*, when it was thrown into an asteroid in the first shot filmed at Image G.



▲ Ron B. Moore with the *Excelsior*-class model, which the team retrieved from ILM. Despite the plan, working with the existing models presented some challenges that the team had to puzzle out.

Looking back, the VFX team can barely believe what they did. As Hutzel puts it, the first thing they did was give up sleeping, "Rob and I shared an office in this trailer. We literally would come in and fall asleep on the floor at 3 in the morning, then wake up at 7 the next morning and start work."

SHOOTING FROM THE HIP

In order to get the shots done, Legato convinced the producers to adopt an approach that would never have been considered on a feature film. "The deal I made was, it just can't be done in the usual way, where you storyboard everything. I said, 'I know what needs to be done to tell the story, I'll just do it. If I change the shot on the day, I'll just change the shot. If it's too expensive or takes too long or whatever, I'll do something else and not be obligated to the letter of what I said I would do.'"

This approach meant that it wouldn't be practical to work with ILM. For a start, their facility was in Northern California, hundreds of miles away from Paramount. And the workload would have been like asking them to film another 20 movies a year, which, at feature film prices, was out of the question. Instead, Legato called on a

facility he knew called Image G, which had plenty of experience shooting motion control work for commercials.

Its owner, Tom Barron, remembers that their association with *STAR TREK* started out in a very unpredictable manner. "Rob comes knocking on the door and says, 'Hey look, you got spare time in your schedule. Shoot me this thing.' I'm not exactly the most aggressive executive producer, and we didn't have anything else going on that day, so we shot it. He says

great. Then a few days later he knocks on the door again, 'Here would you shoot this?'"

QUICK AND AMBITIOUS

And Legato and Hutzel kept knocking on the door. "Instead of paying by the shot, I'd just hire the facility and shoot as much as I could," Legato explains, "That meant you could start to economize. You start to learn how to shoot things quicker, and that means you can become more and more ambitious. One time I did I think 16 ship shots in a day, all with starfields and planets. We had systems set up to do it in the fastest way possible."

Legato even managed to find enough money to get some new models built, starting with the Ferengi Marauder and the *Stargazer*.

Even so, things would have been impossible without expanding the team. Ron B. Moore had joined while the pilot was being filmed and took charge of the edit bays, and later in the season Legato was joined by another VFX supervisor, Dan Curry, who handled half the shows.

The budgets were still incredibly



▲ The VFX team with Gene Roddenberry during the show's first season including Rob Legato (back row, third from left) Dan Curry (back row, second from left). Ron B. Moore (front row, far left) and Gary Hutzel (front row, far right).

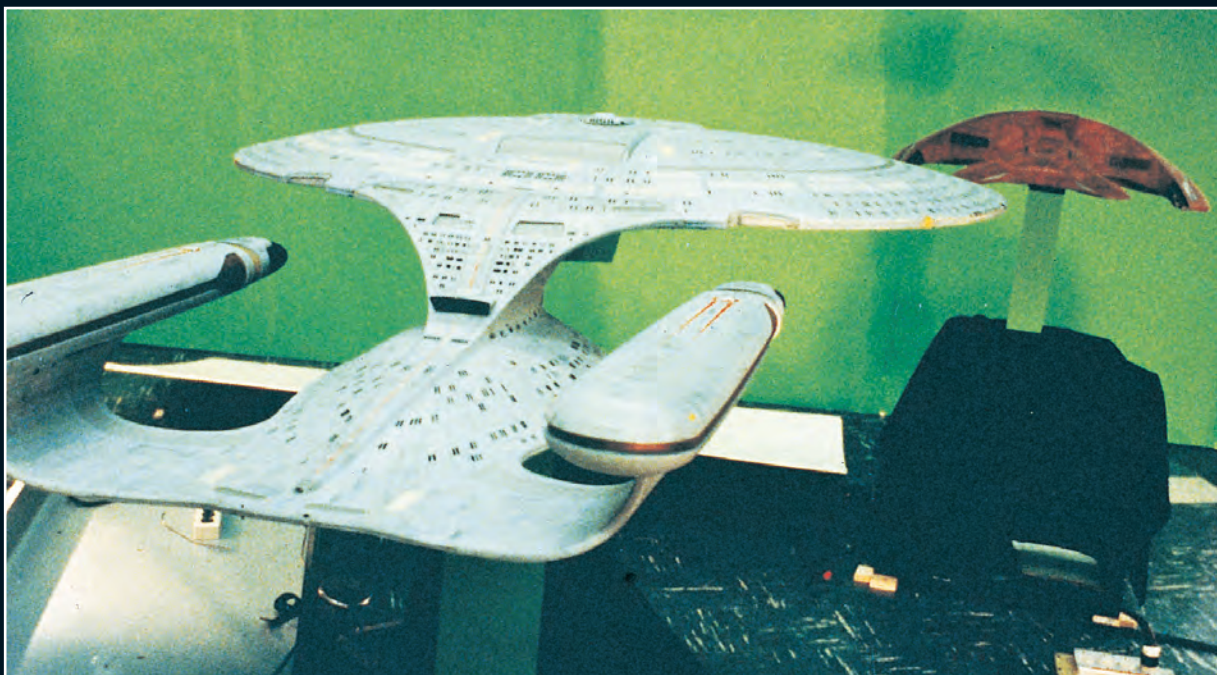


◀ Some shots required innovative solutions. The Echo Papa robot was probably the most extreme example since it was put together in an afternoon by Dan Curry, who built it from plastic bottles and carrier bags. To everyone's amazement, the shot turned out well and featured heavily in the trailer for the episode.

▼ The model of the *Enterprise-D* came from ILM, but others ships such as the Ferengi Marauder were built by Greg Jein, who became an essential part of the operation.

tight, and both supervisors found themselves coming up with inventive solutions. To create the power station in *When the Bough Breaks*, Legato had the art department build him a model which he filmed in his own basement and scaled up. For *The Arsenal of Freedom*, Dan Curry literally constructed the Echo Papa robot from

a few plastic bottles and a plastic bag that he bought when the model proved a disappointment. Somehow they got to the end of the season not only intact, but in ground breaking form. They had proved it could be done and, with revised budgets and more time and experience, the future would only be better...



ON SCREEN



TRIVIA

A model of a *Constellation*-class vessel was seen in Picard's ready room aboard the *U.S.S. Enterprise* NCC-1701-D throughout its lifetime, and appeared in almost every episode of *TNG*. Although it is generally understood to be the *U.S.S. Stargazer*, Picard's former ship, the model had the registry number NCC-7100.



The bridge of the STARGAZER was previously used as the battle bridge of the *U.S.S. Enterprise-D* in the pilot episode 'Encounter at Farpoint'. Before this, the set had been used as the bridge of Captain Kirk's *Enterprise* in the movies.

FIRST APPEARANCE:	'THE BATTLE' (TNG)	
MOVIE APPEARANCES:	None	
TV APPEARANCE:	STAR TREK: THE NEXT GENERATION	
DESIGNED BY:	Andy Probert and Rick Sternbach	



During the filming of 'The Battle', the *Stargazer* was actually referred to as a *Constitution*-class ship in dialogue. After the producers decided to create a new model, they had to record new dialogue that could be dubbed over the actors' lip movements. For this reason, it was decided to make it a *Constellation*-class ship. It's too small to see on screen, but the *Stargazer*'s dedication plaque also lists it as a *Constitution*-class ship.

KEY APPEARANCE

STAR TREK: THE NEXT GENERATION 'THE BATTLE'

The *U.S.S. Enterprise* NCC-1701-D is ordered to rendezvous with a Ferengi vessel, but when the ships meet, the Ferengi fail to respond to hails.

Eventually, the Ferengi reveal the purpose of the meeting: they have found the *U.S.S. Stargazer*, Picard's former ship, and wish to return it to him. Picard was forced to abandon it nine years earlier in the Maxia Zeta system when it was suddenly attacked and nearly destroyed by an unknown vessel.

All is not as it seems, however, as Bok, the captain of the Ferengi vessel, holds Picard responsible for the death of his only son. The ship that the *Stargazer* destroyed nine years earlier was in fact a Ferengi vessel captained by Bok's son.

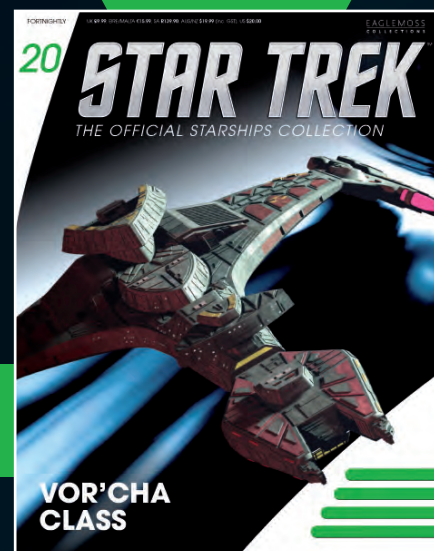
Bok uses a thought control device to brainwash Picard into thinking that he is the captain of the *Stargazer* again and that the *Enterprise* is an enemy vessel. As Picard prepares to use the *Stargazer* to launch an attack on the *Enterprise-D*, his crew have to find a way to save themselves without also destroying the *Stargazer* and killing their own captain.

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