RAPTOR CLASS
LAUNCHED: 22nd C
LENGTH: 145 METERS
NUMBER OF DECKS: 4
Stand assembly:

Hook the stand over the back of the wings.

**Klingon Raptor**

**Specification**

- **Class:** Raptor
- **Type:** Scout Ship
- **Constructed:** 22nd Century
- **Length:** 145 meters
- **Decks:** 4
- **Crew:** 12
- **Weaponry:** Disruptors, Photon Torpedoes

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In the 22nd century Raptor-class vessels mounted raids along the borders of the Klingon Empire. That Starfleet was able to get its first good look at the inside of the ship and its systems. Outwardly, the design of the Raptor had the same basic layout as the D5 battlecruiser, though at 145 meters long it was noticeably shorter. It featured a head and long, thin neck leading to a set of wings on either side of the body housing the warp nacelles, which in turn housed the warp coils of the vessel’s warp system. The Raptor’s hull was not only twice the thickness of Starfleet’s NX-class ships but was reinforced with a coherent molecular alloy that enabled it to withstand pressures of up to fifteen thousand GSC.

The Raptor was designed to operate independently for extended periods of time and could survive for up to six months without returning to Klingon space. The crew would routinely

The Klingon Raptor was a small raiding vessel that first entered service in the 2130s. Typically, Raptors patrolled the edges of Klingon space mounting raids on alien outposts. They were designed to enter a planet’s atmosphere and land on the surface, where the crew could carry off technology, supplies and information. It was one of the first classes of Klingon ship encountered by the Enterprise NX-01. The Vulcan database identified it as a scout ship but it wasn’t until crewmembers from the Enterprise found themselves trapped on the IKS Somraw, while it was in the process of being slowly crushed by the atmosphere of a gas giant that Starfleet was able to get its first good look at the inside of the ship and its systems.

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The crew of the IKS Somraw was incapacitated after they mounted a raid on a Xarantine outpost. They celebrated their victory by drinking laced Xarantine ale, which was laced with a neurotoxin.
supplement their supplies of food and water by mounting raids. Despite this it rarely operated far from other Klingon ships and could easily call on the support of other small Klingon ships such as the Bird-of-Prey.

The Raptor had a crew complement of 12 and was laid out over four decks, with various parts of the interior being color-coded. As you would expect of a Klingon ship, it was not built with comfort in mind. Low-level lighting and exposed pipes gave rooms and corridors a cramped appearance. The Main Bridge, which could be operated by three crewmen, was located in the ‘head’ area of the ship. A command chair was positioned in the middle of the lines room and faced a large viewscreen located on the opposite wall. An access console was placed between the command chair and the viewscreen, while a number of manned consoles controlling and monitoring the helm, weapons system, structural integrity and engineering were dotted around the perimeter. Main Engineering, as the Klingons referred to it, ‘the reactor pit,’ was located one deck below the bridge. The warp engines were powered by a matter-antimatter reactor and could maintain speeds of warp 5. The ship’s impulse engines relied on a nuclear-fusion engine.

The Raptor’s are tough ships, but the Somraw was still being crushed by the enormous pressure of the atmosphere.
Klingon ships of the era were capable of achieving speeds in the region of warp 5, which made interstellar travel a practical reality.

The Klingons used a color coding system to identify different areas of the Raptor, for example, the galley was in blue sector on Deck 4.

PHOTON TORPEDOES
The Klingon Raptor carried an early form of photon torpedo—a technology that was unfamiliar to Malcolm Reed. These torpedoes worked by creating an explosive matter-antimatter reaction and contained a small sustainer engine that allowed them to be fired at warp. The Enterprise party used them to generate shockwaves that pushed the ship higher into the gas giant’s atmosphere.
ENTERPRISE's creators Rick Berman and Brannon Braga were always determined that things would be different in the 22nd century. Setting the series 100 years before Kirk's famous voyage gave them the chance to reinvent familiar elements and that included the Klingons. In their case they wanted to take the opportunity to strip away the sense of understanding and détente that had been established on TNG, and turn them back into fearsome enemies. Even in the original series, the Klingons had been a known quantity but, as ENTERPRISE's pilot had established, Archer and his crew would be the first humans to encounter them. As Braga said at the time, “We plan on using the continuity to our advantage. The Klingons are much more gory and frightening than they were in Kirk’s day, where they talk and are quite polite. In Archer’s day they shoot first and ask questions later.”

INSPIRED BY DISASTER

‘Sleeping Dogs,’ the story that introduced the Klingon Raptor, was the third story to feature the Klingons. In it Enterprise detects a ship that has been drawn into the gravitational pull of a gas giant and is slowly being crushed. T’Pol, Hoshi and Reed take a shuttlepod across to investigate and discover that the Klingon crew has been mysteriously incapacitated. The teleplay was written by Fred Dekker, but the original idea had come from Terry Matalas, Braga’s assistant at the time and currently executive producer of SyFy’s 12 Monkeys. “Terry and his then-writing partner were intrigued with the Kursk incident,” Dekker explains. “A Russian nuclear submarine was doing naval drills in August 2000, when two onboard explosions sank it to the bottom of the Barents Sea. Several warheads were detonated accidentally and most of the crew was killed, with the survivors slowly suffocating from phosgene gas. The Russian navy was hesitant to ask other countries for assistance, let alone admit the disaster had even happened. Needless to say, such a dramatic nautical yarn lent itself to TREK perfectly. Brannon wasn’t ready to give the script assignment to Terry, so I begged for it.”

The reason Dekker was so keen to get the writing assignment had much more to do with the premise of the story and the setting than to the opportunity to write for the Klingons. “For me it was just a ripping yarn,” he says. “I loved what Nick Meyer brought to TREK; that sense of a cold-war submarine thriller or Captain Horatio Hornblower. I’m also a big fan of the Alistair MacLean school of high adventure, like Where Eagles Dare or Ice Station Zebra, where you give your characters a mission, then throw as many twists and obstacles at them as possible.”

Along the Vulcans, the Klingons were the only familiar aliens that featured regularly on ENTERPRISE. In the pilot, Archer’s first mission involved returning Klaang, a Klingon who had crashed on Earth, to the Klingon homeworld. From the beginning the series had emphasised how little the two cultures understood one another. Executive producers Berman and Braga had also sought to show that in Archer’s day, the Klingons were more brutal and violent than we were used to. The Klingons next appeared in ENTERPRISE’s fifth episode, ‘Unexpected.’ However, in this case they only made a fleeting appearance at the end of the episode, where they threatened to destroy the Xyrillians who were the main focus of the episode. ‘Sleeping Dogs’ was the first regular episode to focus on them for any length of time.

Although the Klingons played an important part in ‘Sleeping Dogs,’ they didn’t get that much screen time and Dekker feels that Bu’kah could have been a much more strongly drawn character.

The Klingons were one of several races that Archer ran into on a regular basis. In ‘Unexpected’ they threatened to kill the harmless Xyrillians but were persuaded to spare them in return for holographic technology. Interestingly, we never saw a holodeck on a Klingon ship...
As for the Klingons, Dekker is the first to say that he always preferred ENTERPRISE stories that introduced new alien races, and as far as he is concerned, the story would have worked just as well with a new alien race, “Isn’t the banner ‘strange NEW life and NEW civilizations’? From the moment I signed on, I personally had a problem with exploiting previous TREK aliens that we’d seen a million times.” But he accepts that since the Klingons had always been STAR TREK’s equivalent of the Russians, it made perfect sense for one of their ships to take the place of the stickett Kursk. And, given how little experience Archer and his crew had with the Klingons, in some ways Dekker was able to treat them like a new race.

"For me, the point was to have as the core of the story a mismatched buddy space cops – is & are, or an alien ship, and ended by showing them enjoying the opportunity to decontaminate.

HUMAN FEARS

Although the story seemed to end by showing Hoshi becoming much more comfortable with the mission, it certainly wasn’t Dekker’s intention to take away her nervousness. “I thought it was fresh, and human. In the last episode I wrote (“Vox Sola”), we were running short and needed material to expand the running time so I suggested a scene where Hoshi dictated her resignation – not because she wasn’t capable but because she was overwhelmed. I was shot down in the room. Rick and Brannon wanted the crew to be better than the rest of us at all times, and I think that’s a major flaw with the show. I can’t relate to characters who don’t put a foot wrong.”

The other element of the story that Dekker was particularly pleased with was the way the crew ‘nearly escaped’ from the gravitational pull of the gas giant. “My proudest achievement on this one was the physics aspect (that’s usually Andre [Bormanis]’s wheelhouse); the ticking clock that the longer they stayed onboard, the higher the chance the ship would implode from the gravitational pull of the planet. This was based on the Kursk, which faced a similar fate from the water pressure at the bottom of the sea. The idea that our people could use the centrifugal force of firing photon torpedoes to escape the gravitational pull – well, I’d never get the chance to write something like that again.”

Once Dekker had finished his draft, he handed it on to Braga who, as was quite normal, took the final pass. Looking back, more than a decade after it aired, Dekker is delighted with the finished story: “All in all, ‘Sleeping Dogs’ was my favorite of the three episodes I have teleplay credit on. Even though it was re-written quite a bit (by Brannon), it’s the closest to my personal cinematic sensibilities, and the kind of story we should have done more of if you ask me.”
When John Eaves was asked to design a new Klingon ship for the ENTERPRISE episode ‘Sleeping Dogs,’ he knew two things: first, it would be the first new Klingon ship to appear on screen for ten years and second, it would be a ship from the 22nd century. This meant that it needed to look far more primitive than any previous Klingon ship, and it still had to be immediately identifiable as part of a Klingon fleet.

The Raptor may have been the first Klingon ship to actually make it to the screen in one piece in ENTERPRISE, but it wasn’t the first one Eaves had designed.

The Klingons had already appeared in two episodes and in both cases ships had been designed. In the pilot, ‘Broken Bow,’ the ship was only seen crashed on the ground. Eaves had also designed a battlecruiser that was a more primitive version of Matt Jefferies’ classic design, which would have been used in ‘Unexpected.’ So he had some ideas about the approach he wanted to take.

DIFFERENT ERAS
Eaves started his design process by studying previous ships such as the Bird-of-Prey and the D7 battlecruiser and working backwards which in turn gave him a sense of how to modify the architecture of those ships without interfering with the basic shape. “For me there are basically three periods of design,” explains Eaves. “There’s exposed piping and stuff on the early, early, Archer stuff. The Kirk stuff has smooth panels and then because of the giant scale of the ships, there’s the heavy panel break up of the Picard era. The original D7 had more body than wings. So when it comes to the older stuff, I try to show that wings were kind of state of the art at that time. They don’t need to be aerodynamic in any way but the fact is I try to do wings for anything I could, like the shuttle for the Enterprise NX-01. Then, I try to make sure that the ship looks more like it is made up of different pieces that are attached to one another as opposed to a uniform shape.”

Where the Klingon ships were concerned, Eaves took inspiration from the look and design of the Golden Gate bridge, where exposed cabling held everything together. With that in mind, he produced a series of quick sketches of the Raptor which Herman Zimmerman, the show’s production designer submitted to the producers.

CHANGING SHAPES AND SIZES
“I really tried to come up with a shape that they would approve by sending things over that had the right architecture but in different configurations,” recalls Eaves. “In this case there was quite a gamut of shapes. Originally it was supposed to be a shuttle, then it got bigger as it went on. My thumbnails go from little two man sized things to four-guy ships, up to the one they chose, which I figure is like a 12-guy ship.”

Once the producers had decided on a sketch that best represented their idea of the ship, designer Doug Drexler was then tasked with refining the design as well as constructing a first stage CG
model in 3D-modeling software Lightwave. “The sketch given to Doug showed the Raptor in a fair amount of detail and clearly established it as a 22nd-century design but only showing one view,” says Eaves. “Usually if it had been a sketch going to be sent up to Eden FX, I’d give them side, top, all that stuff. For Doug I didn’t because he only sat a few yards away and we could talk back and forth about it. I think it was great the way that Doug was able to interpret my drawing and add what he thought the past should look like. Even though the shape had been approved, the details – the shuttlebays and all the little neat things were pretty much in his hands.”

Drexler continued to refine the design as he built the model but he insists it was not his job to make any alterations to the shape, but to reinforce the overall impression that the producers wanted to give.

BROUGHT TO LIFE “For me the Raptor has a PT boat Civil War ironclad quality to it,” says Drexler. “John’s sketches suggested a trussed and cabled quality that I was sure to include in the model. Those distinctive touches helped to date it. The coloration is metallic but suggests the gray tones of Matt Jefferies’ original battlecruiser. We were still a way off from the murky Japanese submarine rusty-green of later years.” As soon as work on the model was completed, it was handed over to Rob Bonchune and Pierre Drolet at Foundation Imaging, where they used Drexler’s model as the basis for a fully camera-ready version. This was built in pristine condition, and the damage was added for the final shots.

Eaves was delighted with Drexler’s final model, which he says took his design to another level. “Even though we work in different mediums, we think a lot alike about the details, but what he was able to do with the computer is a whole world I can’t really perceive. He turned those sketches into a far better design than I could have done.”
ON SCREEN

TRIVIA
The captain of the Raptor is played by Vaughn Armstrong, who is better known to viewers as Archer’s boss, Admiral Forrest. He was called in at the last minute when the actor who was originally scheduled to take the role was unavailable. Armstrong was no stranger to Klingons, having played Koris in the STAR TREK: THE NEXT GENERATION episode ‘Heart of Glory’, and Korath in STAR TREK: VOYAGER’s ‘Endgame.’

‘Sleeping Dogs’ is the only episode that the Klingon Raptor appeared in, though graphics showing it appeared in Daniel’s database. This episode marks the first time that humans ever encounter photon torpedoes. ‘Sleeping Dogs’ wasn’t the first time that we had seen a targ – that distinction belongs to STAR TREK III – but it was the first time that a targ had been created in CG. This episode also establishes that Klingons carry live targs on board ships as a source of food rather than just as pets.

KEY APPEARANCES
STAR TREK: ENTERPRISE
‘Sleeping Dogs’
The crew of the Enterprise NX-01 are taking scientific readings from a class-9 gas giant, when their probe sends back data showing that there is a ship trapped in the planet’s atmosphere. There are faint life signs aboard so Archer sends a party to investigate the mysterious alien vessel. Hoshi volunteers to join the team, convinced that it is time for her to confront her nervousness about deep-space exploration. The other two members of the party are T’Pol and Reed.

When they board the ship, Hoshi sees some writing and realises that the vessel is Klingon. Something has disabled the crew, leaving the ship to be pulled deeper and deeper into the planet’s atmosphere where it will soon be crushed by the enormous pressure. Reed and T’Pol both want to abandon the ship, but Archer orders them to do what they can for the Klingons.

What no one has realised is that one of the Klingons is still conscious and she is far from happy to find intruders on her ship. Before long, she has taken the shuttle the landing party arrived in, leaving them stranded in the ship as it is pulled into the planet’s atmosphere where it will soon be crushed...

FIRST APPEARANCE:
SLEEPING DOGS: ENT

TV APPEARANCES:
STAR TREK: ENTERPRISE

OTHER APPEARANCES:
NONE

DESIGNED BY:
JOHN EAVE

U.S.S. PASTEUR
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