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VULCAN
D'KYR TYPE

D'KYR TYPE

LAUNCHED: 22nd C

LENGTH: 600 METERS

CREW: 147

VULCAN D'KYR TYPE

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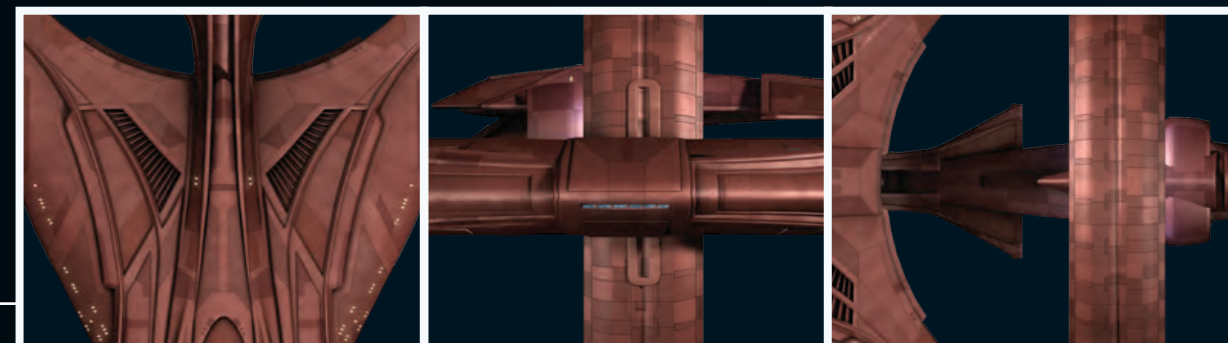
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D'KYR TYPE SPECIFICATION



OPERATED BY:	VULCAN HIGH COMMAND
CLASS:	COMBAT CRUISER
LENGTH:	600 METERS (APPROX.)
CREW:	147
TOP SPEED:	WARP 7
WEAPONRY:	PARTICLE BEAM EMITTERS, PHOTONIC TORPEDOES
CAPTAINS:	VORIS, MUROC



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VULCAN D'KYR TYPE

D'Kyr-type vessels were the largest and most powerful ships in the Vulcan fleet during the 22nd century.

▲ *D'Kyr*-type ships featured a large annular warp nacelle similar to other Vulcan ships, but on these vessels the nacelle could pivot between being fully horizontal and being fully vertical. They also carried an auxiliary craft docked inside the ringed nacelle.

DATA FEED

The crew of *Enterprise* NX-01 came across several *D'Kyr*-type vessels in the 2150s, including the *D'Kyr*, the *Tal'Kir* and the *Seleya*. The official class name of these vessels was never identified, hence they have been referenced after the *D'Kyr*, the first ship of this type to be encountered by *Enterprise*.

main body of the ship, with the hull splitting around it before joining up again at the rear.

Perhaps the most notable aspect of the *D'Kyr* type's design was that the warp ring could pivot between being fully horizontal and fully vertical. It appeared that the warp ring was kept in the horizontal position when the ship was docked or partially powered-down, but tilted to the vertical position when it was in full operation.

Another noteworthy feature of the *D'Kyr* type was that it carried a support craft, approximately 180 meters in length, which docked inside the warp ring. This relatively large auxiliary ship also featured an annular warp drive, but it was fixed in position and hung down below the main cylindrically-shaped hull. It appeared that this support craft could only be launched when the engine hoop of its mother ship was in the horizontal position.

SUPERIOR TECHNOLOGY

Like the smaller *Surak* class, *D'Kyr*-type vessels had a top speed of warp 7, much faster than the warp 5 that could be achieved by Starfleet's most advanced ships of this time, such as *Enterprise* NX-01. The *D'Kyr* type was more advanced in other ways, too, as it featured more sophisticated sensors and tractor beam technology. They also appeared to be the most heavily armed ships in the Vulcan fleet, and featured both photonic and particle weapons, with at least six emitters positioned at various points around the hull.

The *D'Kyr* was a type of vessel in service with the Vulcan High Command in the mid-22nd century. It was most commonly referred to as a combat cruiser, and had a standard operating crew of 147. At approximately 600 meters in length, it was the largest category of vessel in the Vulcan fleet at this time.

D'Kyr-type vessels shared a similar design to other Vulcan ships like the *Surak* class in that they comprised of an elongated hull with a large annular warp ring that emitted a blue glow when it was in operation. Unlike other Vulcan ships, the *D'Kyr* type featured a flatter, less cylindrical main hull, while the circular warp nacelle was positioned within the



◀ D'Kyr-type vessels featured a copper-colored hull, while the warp ring emitted a blue glow when in operation. They were among the most advanced ships in the Alpha Quadrant in the mid-22nd century. Their technology was certainly superior to that of Starfleet's NX class, and there were few ships that could match the D'Kyr type's tactical abilities.



◀ D'Kyr-type ships became involved in a stand-off with the Andorians over a planetoid that was claimed by both sides. Later, after relations improved, D'Kyr-type vessels joined with the Andorians to track down a Romulan drone ship.

▼ The *Seleya* became trapped in the Delphic Expanse with its warp ring stuck half open. It was later destroyed as an away team from *Enterprise* made their escape from it.



► An away team from *Enterprise*, including T'Pol, became trapped on the *Seleya* when they attempted to discover what had happened to the crew. The away team made their way to the auxiliary control room, where they hoped to gain some control over the ship, but the systems were too badly damaged.



◀ Despite the Vulcans' reputation for pacifism, their D'Kyr-type vessels were heavily armed with both photonic and particle weapons. In 2154, several D'Kyr ships in orbit of Vulcan were ordered by Administrator V'Las to fire on the T'Karath Sanctuary, where a group of dissidents known as the Syrrannites were hiding out.



▲ The crew of the *Seleya* used trellium-D to insulate their ship against spatial anomalies after they became trapped in the Delphic Expanse. Unfortunately, the trellium-D had a neurotoxic effect on them that caused skin lesions and drove them insane.

The interior of the D'Kyr type featured at least seven decks, while the command bridge was on the uppermost level near the front of the ship.

A small sickbay was located on deck 5, and contained a single biobed inside a transparent tube with diagnostic controls adjacent to it.

There was also an auxiliary control room where many of the ship's main functions could be accessed if the bridge or main engineering became inoperable. It had a circular console in the center, which could be used to control the power distribution net on the ship. On the walls of this room were monitors that showed engineering readouts and sensor telemetry.

D'Kyr-type vessels were among the most common in the Vulcan fleet and were used for diplomatic,

scientific and military operations. For example, the *Seleya*, a D'Kyr-type ship, was used to chart the thermobaric clouds surrounding the Delphic Expanse. During the mission, the vessel became caught in a subspace eddy and was pulled inside the phenomenon.

TOXIC INFECTION

It was later discovered that the crew of the *Seleya* had tried to protect their ship from the spatial anomalies inside the Expanse by lining the hull with trellium-D, an ore that they had mined from an asteroid field. While the trellium-D protected the ship, it also had a neurotoxic effect on the crew. Unable to control their emotions, they were driven insane and became psychotic murderers.

D'Kyr-type ships were more commonly used in their capacity as combat cruisers, often in disputes involving the Andorians. In 2152, two D'Kyr-type vessels were sent to protect a planetoid that was claimed by both the Vulcans and the Andorians. Meanwhile, in 2154, several D'Kyr-type vessels took part in the Battle of Andoria when a Vulcan fleet attempted to invade Andoria on the orders of Administrator V'Las.

Later in 2154, relations between the Vulcans and Andorians improved to the point that the former adversaries even worked together. They helped form a joint fleet in order to hunt down a Romulan drone-ship that had been trying to provoke a war between the major powers of the Alpha Quadrant to the benefit of the Romulan Empire.

DATA FEED

In 2152, Subcommander Muroc led one of two D'Kyr-type ships that were sent to settle a dispute over a planetoid claimed by both the Vulcans and the Andorians. When the Andorians deployed a force to occupy a base on the planetoid, Muroc was ordered to remove them by force if necessary. The Andorians responded by sending three battle cruisers, and a tense standoff ensued until Captain Archer managed to negotiate a truce between the two sides.

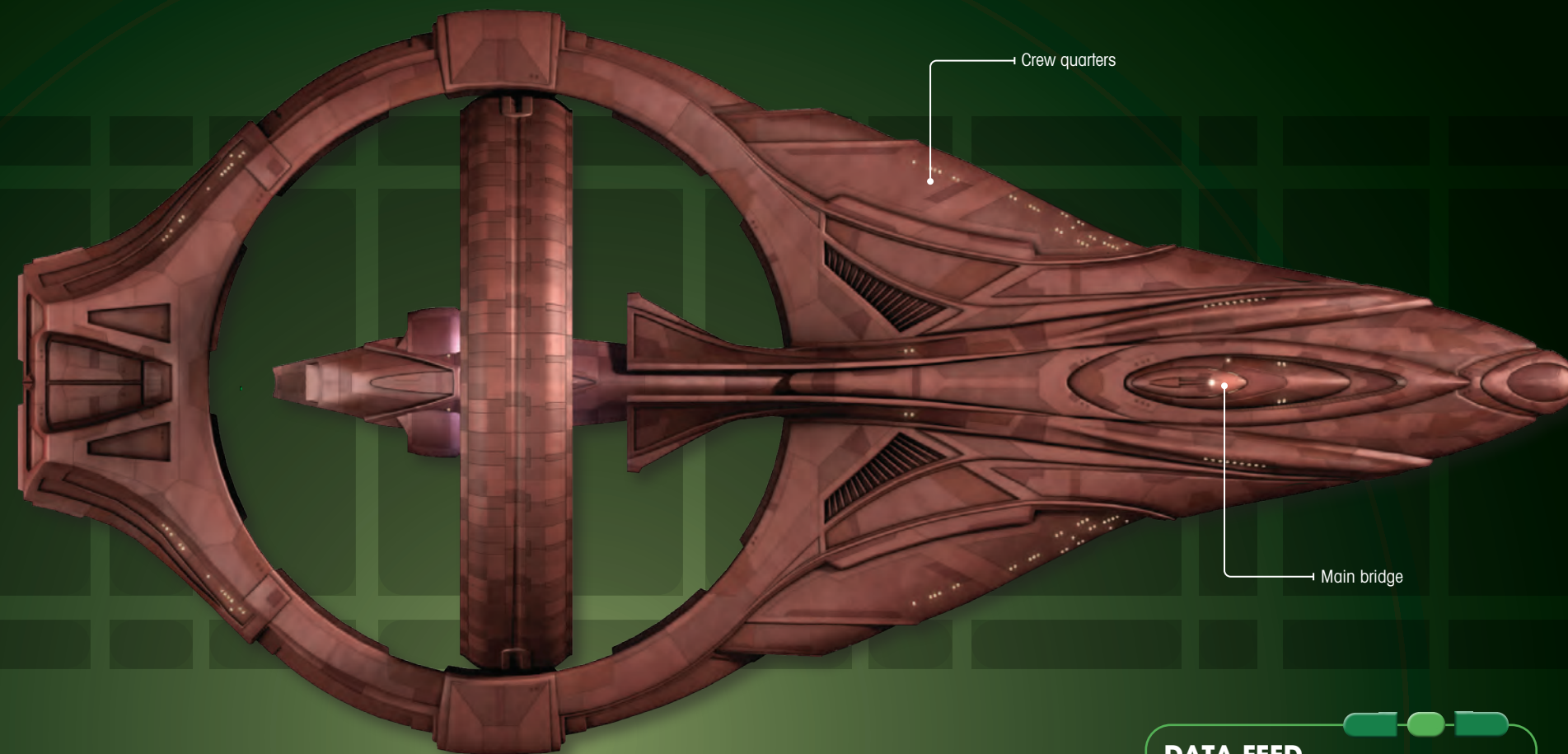


FIRST ENCOUNTER

The first time *Enterprise* NX-01 encountered a *D'Kyr*-type ship was in 2152, when it was supposed to drop off T'Pol and Dr. Phlox on the *D'Kyr* for transport home. This was after the crew of *Enterprise* had apparently caused the destruction of a mining colony on Paraagan II, and as a consequence Vulcan Ambassador Soval had cancelled *Enterprise's* mission. Captain Archer and his crew later acquired proof that the Suliban were responsible for the colony's annihilation, and their assignment was allowed to continue.



▲ The *Enterprise* crew brought evidence to a rendezvous with the *D'Kyr* that proved the Suliban had caused a shockwave that wiped out the colonists on Paraagan II, exonerating them from any blame.

**DATA FEED**

By the 24th century there were few vessels of exclusive Vulcan design, as they shared Starfleet ships along with countless other species. There were some ships that were of specific Vulcan design, however, such as the science vessel *T'Vran* and *Apollo*-class transports such as the *TPau*.

STARSHIP CLASS

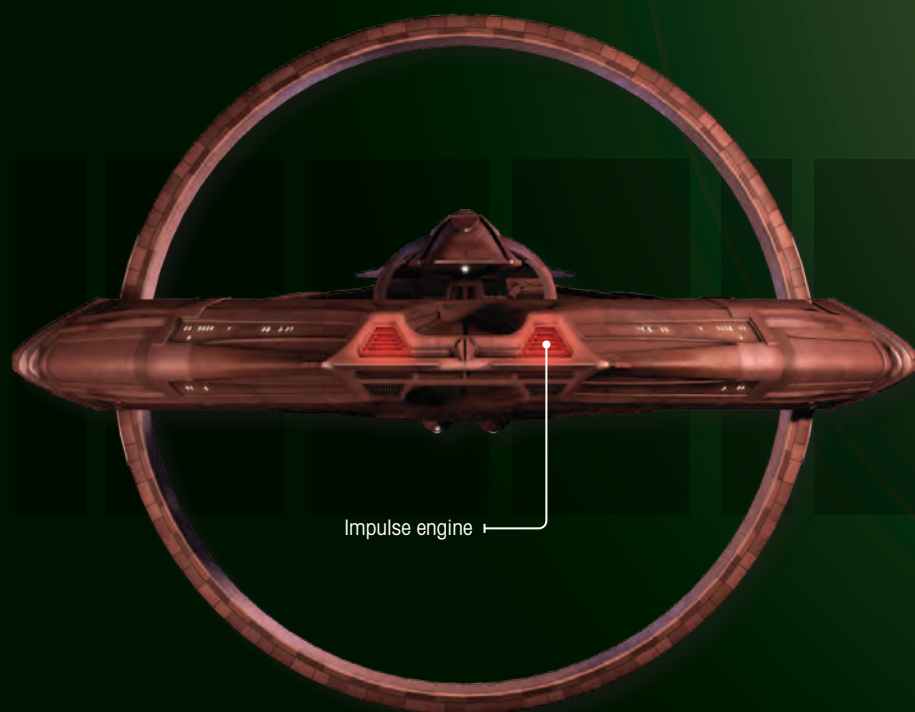
It was possible that the *D'Kyr* was a *Maymara*-class vessel, but as this class was never formally identified, this is only speculation.

TOWED HOME

The *D'Kyr*-type *Tal'Kir* was disabled by Tholian ships in 2152 after picking up a time travel pod from the 31st century that *Enterprise* had discovered. The *Tal'Kir* had to be towed back to its home planet by a Vulcan transport.

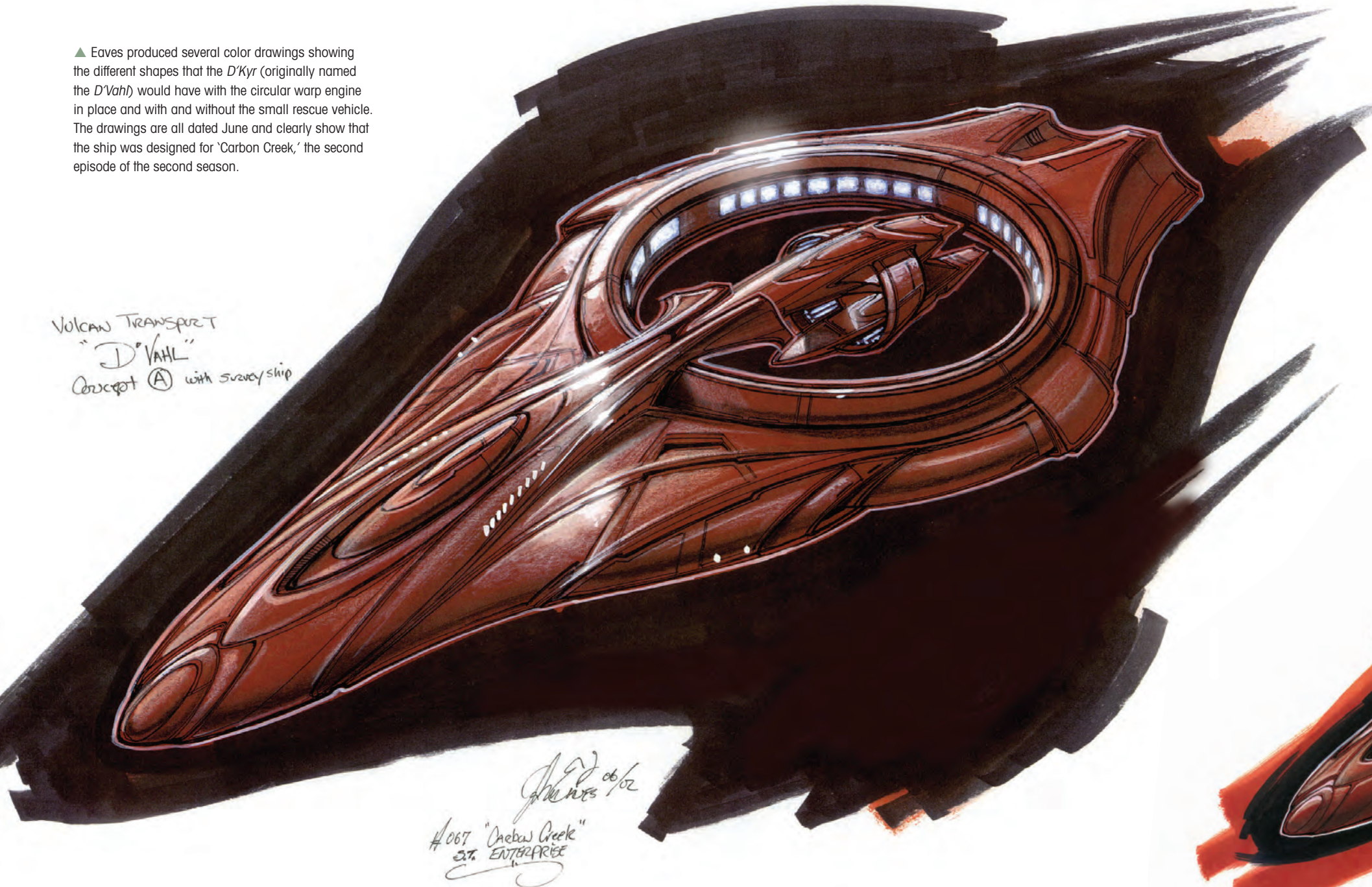
SELEYA CREW

The commanding officer of the *D'Kyr*-type *Seleya* was named Voris, while the chief engineer was called Solin. T'Pol served on the *Seleya* for a year as deputy science officer before being assigned to Earth as an ambassador to the Earth government.



▲ Eaves produced several color drawings showing the different shapes that the *D'Kyr* (originally named the *D'Vahl*) would have with the circular warp engine in place and with and without the small rescue vehicle. The drawings are all dated June and clearly show that the ship was designed for 'Carbon Creek,' the second episode of the second season.

Vulcan Transport
"D'VAHL"
Concept A with survey ship

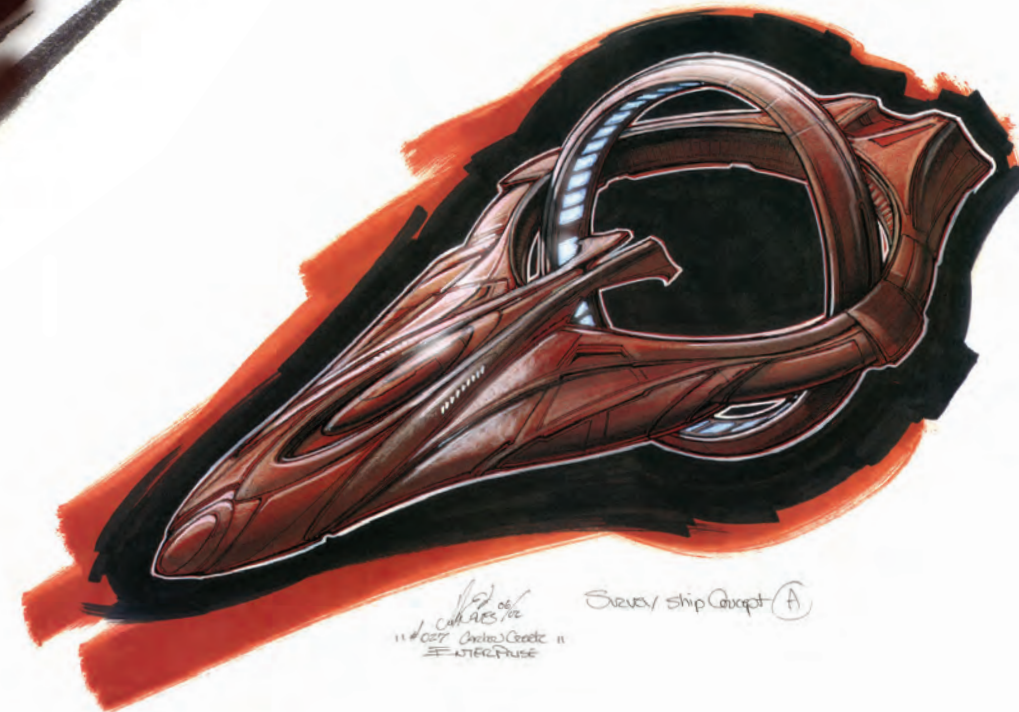


J. Eaves 06/02
#067 "Carbon Creek"
ENTERPRISE



Vulcan Transport
"D'VAHL"
Concept A with survey ship

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#067 "Carbon Creek"
ENTERPRISE



J. Eaves
#067 "Carbon Creek"
ENTERPRISE
Survey ship Concept A

DESIGNING THE



VULCAN D'KYR

The *D'kyr* actually started life as a different Vulcan ship, complete with a tiny Deep Space Rescue Vehicle.

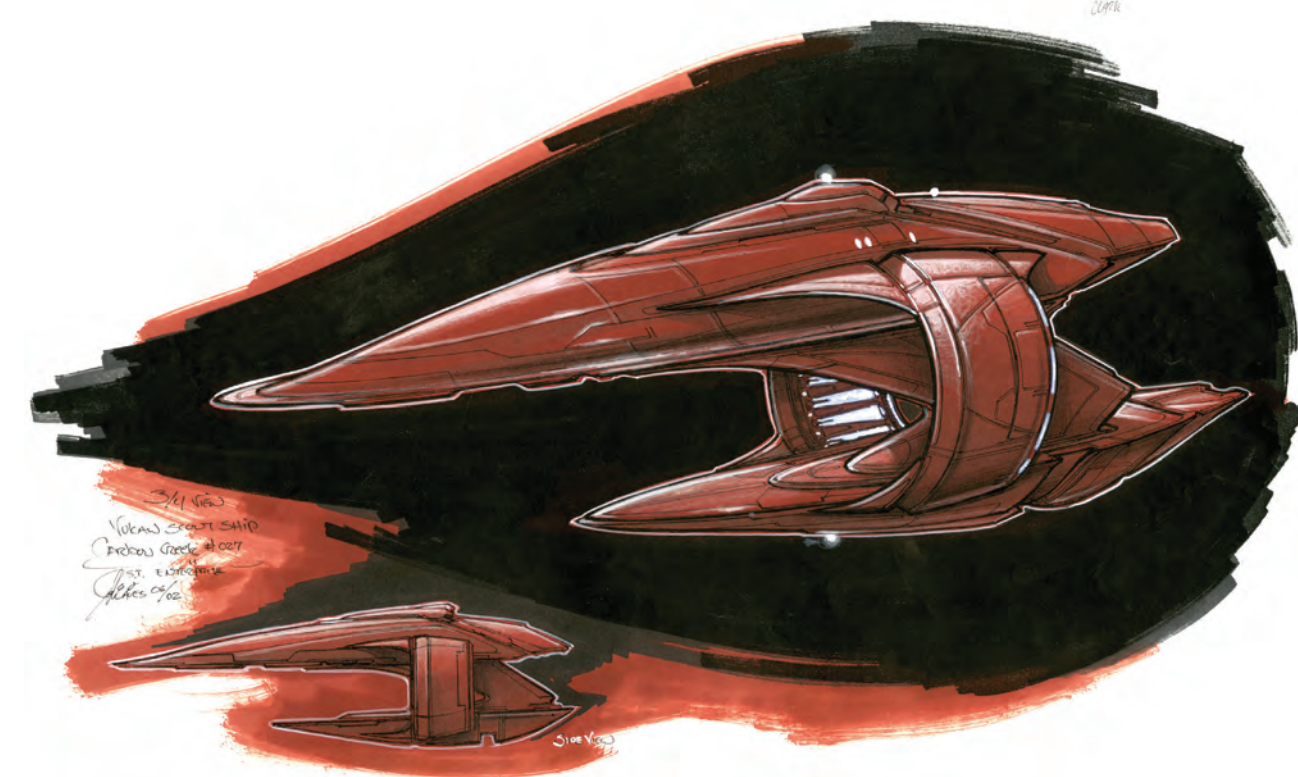
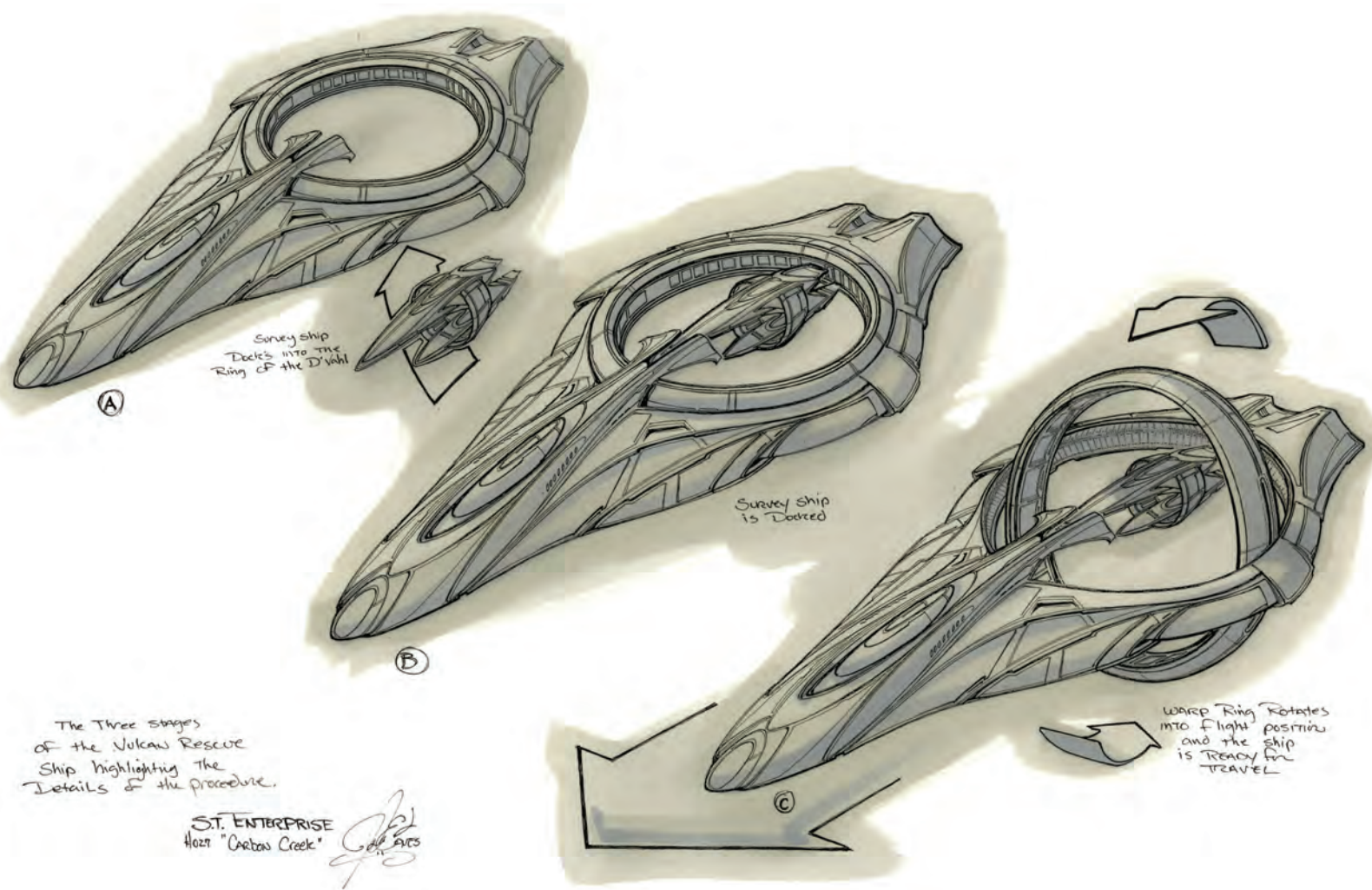
In *ENTERPRISE*'s second season the episode 'Carbon Creek' called for a new design of Vulcan ship that could rescue three Vulcans who had been stranded in middle-America during the 1950s. Since the transporter hadn't been invented yet, a small rescue vehicle would go down to the surface and return to a mother ship. John Eaves was given the task of designing both the larger ship, which was originally known as the *D'Vahl* and

the smaller vessel. He saw a direct parallel between the Vulcan ships and US Navy submarines such as the LA-class *USS Dallas* that carry small Deep Sea Rescue Vehicles (DSRVs) on their backs and started thinking about how the two ships might fit together.

By this point certain things had already been established about the design of Vulcan ships. Eaves's own design for the Vulcan survey ship in *FIRST CONTACT* had provided their

distinctive red color and a slightly organic, rounded feel to the design while Doug Drexler's design for the *Suurok* class, had given them ring-shaped engines, inspired by one of Matt Jefferies' rejected designs for the original *Starship Enterprise*.

Eaves started with the small Vulcan ship that would go down to the surface. Influenced by the red Vulcan color and by the ring around the middle in Drexler's existing design, his



◀ Eaves first design for the small rescue ship that was docked in the center of the ring at the back of the ship. He describes it as being like a football that had been cut open like a sandal.

◀ The final design had a lot in common with the rejected 'football' version. It was actually built as a completely independent model and can even be glimpsed in the distance in some episodes, but was never seen up close.

first drawing drew inspiration from an American football, which, he says "had been cut open like a sandal." A second drawing showed a more contained design, that still had echoes of the football shape, but had a simpler design with two hulls joined together by a circular engine. It was this version that got the nod from the producers.

MOVING PARTS
Turning to the main ship, Eaves produced drawings showing the *D'Vahl* with and without the rescue ship in place. He also took advantage of the fact that the ship would be computer generated to suggest that Drexler's circular engine design could

be turned horizontally when the ship was "parked" but tilt up to a perpendicular position when it went to warp. A single pivot point provided several different interesting silhouettes. Eaves then produced a series of drawings that showed how the rescue ship would dock with the larger vessel before the engine swung into place. When the first concepts had been shown to the producers, Eaves had sensed that they weren't all entirely sure which way the ship was supposed to fly, so this time around he added a very definite arrow showing the direction.

CHANGE OF DIRECTION
Although, the ship was designed

specifically for 'Carbon Creek,' with it's small rescue ship, it actually made it's debut in the episode before, 'Shockwave, Part II,' which called for the *Enterprise* to rendez vous with a large Vulcan ship called the *D'Kyr*. In the end, a totally different design was used for the *D'Vahl* and the idea of a small rescue ship was completely abandoned. Eaves's design for the *D'kyr*, would go on to appear in several other episodes, playing a prominent role in the final season, where it was part of the fleet that threatened Andoria. It was even occasionally seen without the small rescue vessel, though the fact that it was designed to be two different ships was never referenced on screen.



BEGINNING THE



VULCAN REFORMATION

The Vulcans of Archer's era were designed to be antagonists who would change as the series progressed.

One of the most unexpected things about *ENTERPRISE*'s pilot, 'Broken Bow,' was the discovery that in the 22nd-century the Vulcans were not exactly humanity's friends. Although they had helped mankind overcome poverty and war, they were now actively trying to stop them going out into the Galaxy and regarded humans as a dangerous, immature race. "We had to do something different with the Vulcans," *ENTERPRISE*'s co-creator Brannon Braga

insists. "One of our goals with this series was to make them interesting again. I think they'd been taken for granted; not since the original series had we really gotten into the skin of Vulcans."

And, as Braga also says, there was plenty of evidence in the original *STAR TREK* that humans and Vulcans had their differences: Spock appears to be the only Vulcan serving on a Starfleet vessel; the human crew know very little about Vulcan society or even biology; Spock and McCoy have a very

antagonistic relationship and in 'Balance of Terror' a member of Kirk's crew, Mr. Stiles, clearly displays racist attitudes towards Spock.

So although many fans were uncomfortable with *ENTERPRISE*'s portrayal of Vulcans, it was definitely within the canon. And the writers embraced it because it made stories more interesting. "The Vulcans in this era are very complicated and paradoxical and make good antagonists," Braga says. "They

seemed great when they walked off the ship in *FIRST CONTACT*, but they had a tumultuous relationship with the humans because they felt that they knew best and they didn't think we were ready, and *perhaps* we weren't ready."

CORRUPTED SOCIETY

Braga and the writing staff would soon go even further and reveal that the Vulcans of this time period didn't mind-meld, were militaristic and were often deceitful. However, the premise of *ENTERPRISE* always contained the notion of how things would change as the Federation came into being. When Manny Coto took charge of the writing staff for the fourth season, he decided to focus on this element of the series and to develop stories that showed the connective tissue between the Earth of 'Broken Bow' and Kirk's time.

Early in the fourth season, he recruited the writing team of Judith and Garfield Reeves-Stevens, and as they remember, he charged them with making changes to the Vulcans. "When we went in for the very first time," Judy remembers, "we were thrown right into the Vulcan trilogy that started with 'The Forge'. There was a board up in Manny's office with index cards with story concepts that he wanted to explore in these arcs and one of them was simply titled 'Vulcan Reformation'."

The Reeves-Stevens were well-qualified for the task. Before joining the writing staff they had written several best-selling *STAR TREK* novels, one of which, 'Federation,' explored the 22nd century. They had also written several non-fiction *STAR TREK* books about the making of the series. As Gar explains, they were enthusiastic about the antagonistic relationship between Earth and Vulcan that Berman and Braga had set up. "The whole concept



▲ T'Pol turned out to be a strong supporter of Archer and humanity in general, but Braga says that when the series began he was keen to show that even she found it difficult to be around humans, who she found smelled strong and ate food that repulsed her.

that Vulcans had not always been friends to humans was one of the first things that just cemented us to the series. We just loved that conflict."

CORE THEMES

One of the reasons it appealed to them so much was that they felt the idea of races overcoming their differences, was a core theme of *STAR TREK*. "In the original series the Klingons were the deadly enemy. By the time of *TNG* they were coming closer and closer to becoming allies and you could project into the future that at some point the Klingons might join the Federation. There were three big stories that were implied at the beginning of *ENTERPRISE*. One was how did the Federation come to be. That implies that we would see the beginning of the Romulan war. The third one was how did the Vulcans go from being our controlling, strict schoolmasters to becoming our allies."

Even before they had a story, they knew there were two elements they

wanted to include: a *sehlat* – the Vulcan creature that Spock kept as a pet and that had played a prominent role in the animated episode, 'Yesteryear' – and T'Pol the Vulcan politician who had officiated at Spock's wedding in 'Amok Time.'

Another part of their agenda was using the story to fill in the gaps in *STAR TREK*'s history. "We always wanted to bring in the threads of the lost history and that had never been explored in any novel," Judy says. One of those gaps involved how the Vulcans had changed over the years. As Spock tells us in 'The Savage Curtain,' they had originally been a violent people who had embraced peace and logic thanks to the teachings of Surak, who laid down the foundations of modern Vulcan society, ending a brutal period of their history. "It was clear," Judy says, "that the Vulcans had a nuclear war about 2,000 years earlier. If we'd been allowed to, we would have shown fields of green glass left over from the nuclear explosions but they



Surak's original teachings. "The idea," Gar says, "was that somewhere off in the wild on Vulcan there was a Martin Luther character - a radical out in the wilderness - who was calling for a return to the old ways. That would lead to the discovery of Surak's *katra*, which would kick everything off."

ALIEN WORLD

The story would inevitably take place on Vulcan, a planet that we have actually seen remarkably little of. The Reeves-Stevens were determined that it should feel suitably alien. "We thought it has become a little too cosy. People had forgotten that Vulcan was an alien world. They didn't really know much about it so we were excited because we wanted to bring the feeling back that it wasn't something familiar."

By the end of the story, Archer and T'Pol's actions have had a significant impact on Vulcan society. The Vulcan High Command has been disbanded, the full scope of Surak's teachings are public and the Vulcans once again embrace the benefits of mind-melding and touch telepathy, both of which had been suppressed.

For the Reeves-Stevens one of the most successful things about the story was that it didn't just change things; it showed everything that had happened up to that point in a different light. In particular, Judy says,

wouldn't let us." This unseen war was clearly a pivotal period of Vulcan history. "In the novels we wrote," Gar adds, "we said that this was about the time the Romulans split off too. That means the Romulans had space warp 2,000 years ago when there was a lot of turmoil going on. We thought the was one of the reasons the Vulcans were so nervous about humans." However, Judy says it was clear that in the centuries years that had followed, something had gone wrong with Vulcan society. "Vulcans always had a tendency to bureaucracy but it had become really codified and stultified." Gar adds "I believe that T'Pol mentioned the idea that at one point the high command was responsible for exploration but it had become militarised. We figured the change that had come over Vulcan culture was probably something that happened within the last few generations. It was their contact with us that re-invigorated them."

The key to the Coto's Vulcan reformation story was clearly going to involve reconnecting Vulcan society to



they were keen to show that the Vulcan ambassador to Earth, Soval, who had originally objected to Archer's mission, was a much more complicated character than we might have thought. "We saw him as a statesman who was finding his way for his people. After 'The Forge' suddenly the fans were coming back and saying 'I always hated him because he was evil. I didn't like the way he thought, I couldn't sympathise with him but now I know what he was really thinking.' That's the wonderful thing when you have a series. In one episode you can turn around perceptions of the character and throw a different light onto the previous episodes. Now you can see that all along there was an internal battle going on in this character. He was saying these hateful things and doing these things but he didn't always agree with them. And you can turn it round in one episode."

It was never seen on screen, but Judy reveals that in their minds at least, another of *STAR TREK*'s most important

characters was peripherally involved in the story. "We always thought that Spock's father Sarek was one of the assistants to Soval and that sort of colored his view of humans."

TROUBLE AHEAD

Although the story brought the Vulcans much closer to the noble pacifists that we are familiar with, the Reeves-Stevens are keen to point that there was still a long way to go and that 'The Forge' was only a beginning. "The thing," Gar says, "was just to get the ball rolling. The trilogy ended with the High Command gone and it was time for the truth about mind-melds and the old ways of logic to come back. So everything was set in motion. But there would have been twists and turns and betrayals. Clearly the leaders of the High Command only existed because they had lots of helpers in the lower ranks. Just thinking, it could be that remnants of the High Command are somehow responsible for starting the Romulan war..."

◀ One of the things the Reeves-Stevens are proud of is the way they were able to redefine the character of Soval. Until now he had simply seemed to be opposed to humanity, but now we understand that he had been conflicted and was doing his best to protect Earth and Vulcan.

ON SCREEN



TRIVIA

Actors Jeffrey Combs and Christopher Shea both played Andorians in the *STAR TREK: ENTERPRISE* episode 'Cease Fire' after both had previously played Vorta on *STAR TREK: DEEP SPACE NINE*. Both actors have multiple *STAR TREK* credits, with Combs having played Shran [pictured below] and Krem on *STAR TREK: ENTERPRISE*, Tiron and Weyoun on *STAR TREK: DEEP SPACE NINE* and Penk on *STAR TREK: VOYAGER*. Meanwhile, Shea played Keevan on *STAR TREK: DEEP SPACE NINE*, Saowin on *STAR TREK: VOYAGER* and Sajen and Telev on *STAR TREK: ENTERPRISE*.



FIRST APPEARANCE: 'SHOCKWAVE, PART II' (ENT)

TV APPEARANCE: STAR TREK: ENTERPRISE

DESIGNED BY: John Eaves

KEY APPEARANCES

STAR TREK: ENTERPRISE

'Cease Fire'

Captain Archer is called in to mediate a dispute between the Vulcans and the Andorians over the sovereignty of a planetoid between their systems. The Andorians have landed a military force on the surface and taken several Vulcans hostage. Two D'Kyr-type vessels are in orbit of the planetoid, and are ready to retake the settlement by force if necessary. The situation soon escalates when three Andorian battle cruisers arrive and a tense stand-off ensues while Archer desperately tries to negotiate peace before the ships begin firing on one another.

STAR TREK: ENTERPRISE

'Impulse'

Enterprise NX-01 discovers the drifting hull of the *Seleya*, a D'Kyr-type ship that had gone missing the previous year in the Delphic Expanse. An away team takes a shuttlepod over to the ship to find out what has happened, and are shocked when they detect biosigns. As they search the *Seleya* they come under attack from the Vulcan crew, who are suffering from a condition that has turned them into homicidal maniacs. The away team becomes trapped on the ship and have to find a way out before T'Pol succumbs to the same fate as the rest of the Vulcans.

According to production illustrator John Eaves, the D'Kyr-type vessel was originally going to be called the *D'Vahl* type. This latter name ended up being used for another Vulcan ship [pictured below] that was seen in the episode 'Carbon Creek'.



The D'Kyr-type vessel *Seleya* was named after the sacred mountain on Vulcan. Surak, the founder of modern Vulcan civilization, was said to have died on Mount Seleya before the final battle between his followers and "those who marched beneath the raptor's wings." That enemy apparently left Vulcan and became the Romulans.

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