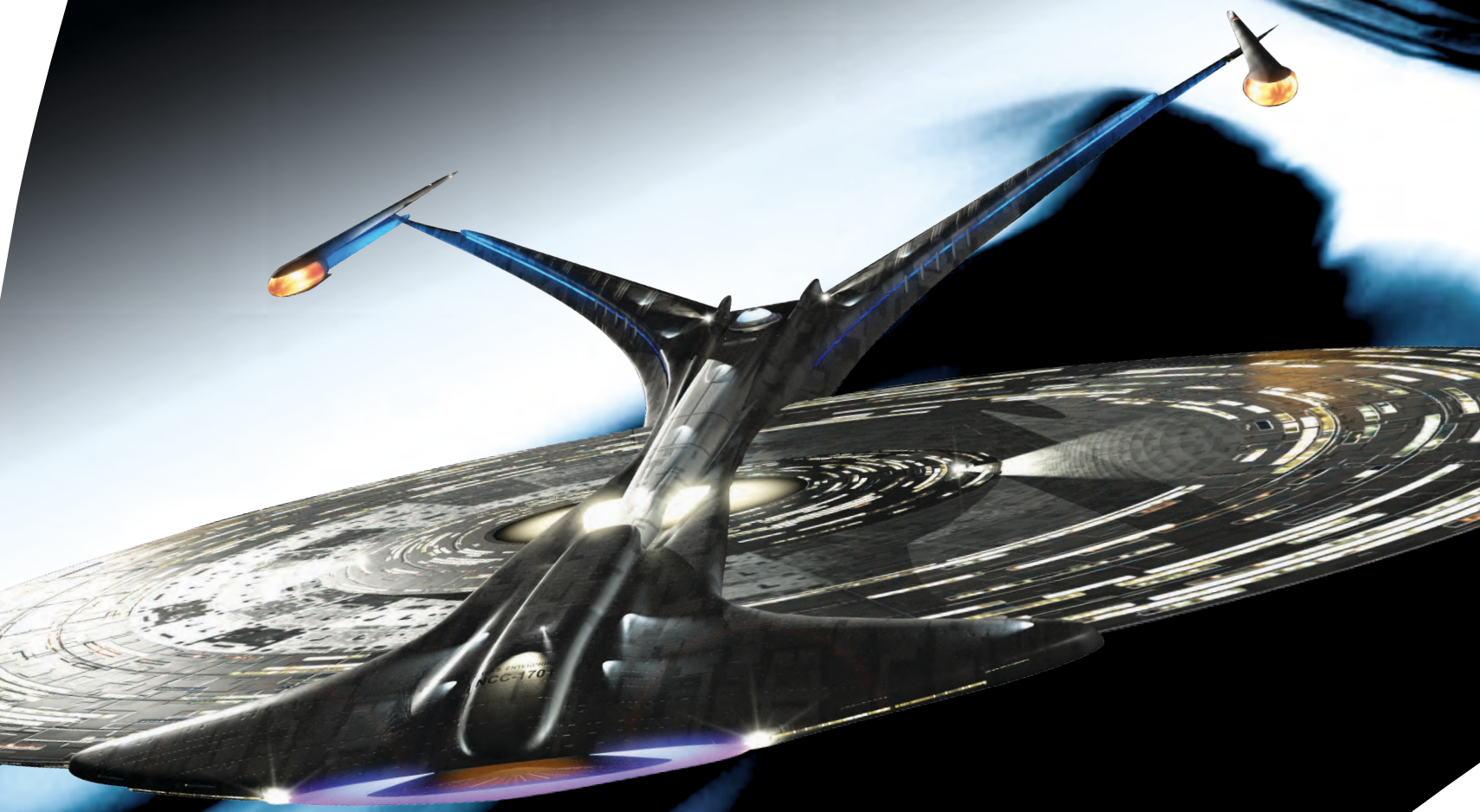


89

# STAR TREK™

THE OFFICIAL STARSHIPS COLLECTION



U.S.S. ENTERPRISE™  
**NCC-1701-J**

UNIVERSE CLASS

LAUNCHED: 26th C

OPERATED BY: UFP

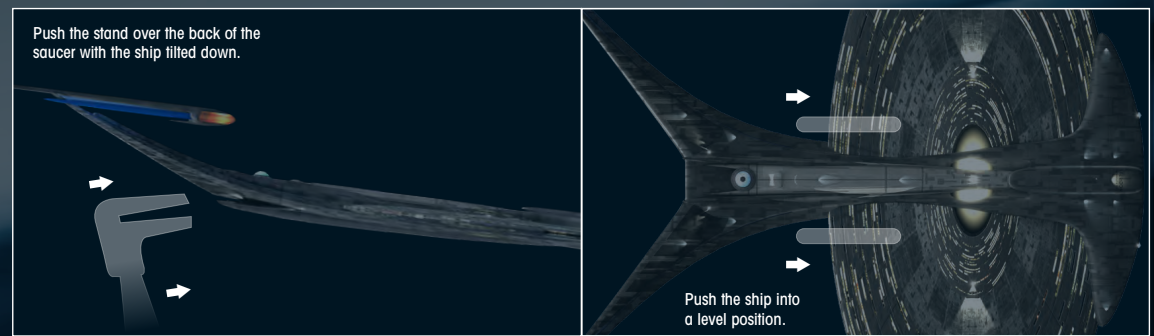
LENGTH: 3,219 METERS



# Contents

- 04: ENTERPRISE-J
- 08: DESIGNING THE SHIP
- 16: DOUG DREXLER
- 18: ON SCREEN

## Stand assembly:



**ORDER ONLINE**

Order binders, missing issues or other Eaglemoss products at:  
[www.mycollectionshop.com](http://www.mycollectionshop.com)

[www.mycollectionshop.com](http://www.mycollectionshop.com)

## EAGLEMOSS COLLECTIONS

Eaglemoss Publications Ltd. 2016  
1st Floor, Kensington Village, Avonmore Road,  
W14 8TS, London, UK. All rights reserved.

™ & © 2016 CBS Studios Inc. © 2016 Paramount Pictures Corp. STAR TREK and related marks and logos are trademarks of CBS Studios Inc. All Rights Reserved.

Development Director:  
Maggie Calmels

STAR TREK – The Official Starships Collection is published fortnightly.

**DON'T MISS AN ISSUE:** place a regular order with your magazine retailer.

**SUBSCRIBE** and receive exclusive free gifts – [www.startrek-starships.com](http://www.startrek-starships.com)  
Call 0344 493 6091  
Post the subscription form included with issues 1 to 5

**BACK ISSUES**  
To order back issues: Order online at [www.startrek-starships.com](http://www.startrek-starships.com) or call 0344 493 6091

UK distributor: COMAG Magazine Marketing



Join us online for competitions, updates and more!

**CUSTOMER SERVICES:**  
[www.startrek-starships.com](http://www.startrek-starships.com)

UK: 0344 493 6091  
[startrek-ship@eaglemoss-service.com](mailto:startrek-ship@eaglemoss-service.com)

**Australia:** (03) 9872 4000  
[bissett@bissettmags.com.au](mailto:bissett@bissettmags.com.au)

**New Zealand:** (09) 308 2871  
Fax: (09) 302 7661  
[subs@ndc.co.nz](mailto:subs@ndc.co.nz)

**South Africa:** (011) 265 4307  
[service@jacklin.co.za](mailto:service@jacklin.co.za)

**Malaysia:** (03) 8020 7112  
[sales@allscript.com](mailto:sales@allscript.com)

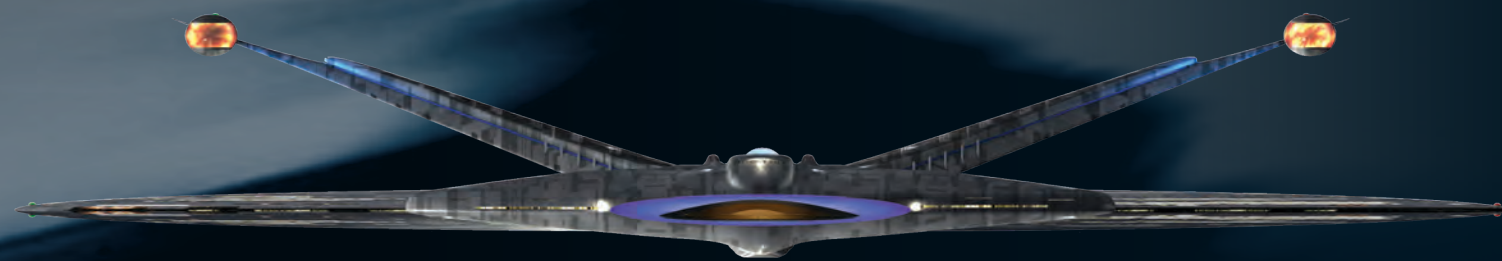
**Singapore:** (65) 6287 7090  
[sales@allscript.com](mailto:sales@allscript.com)

**OVERSEAS BACK ISSUES**  
Place your order with your local magazine retailer.

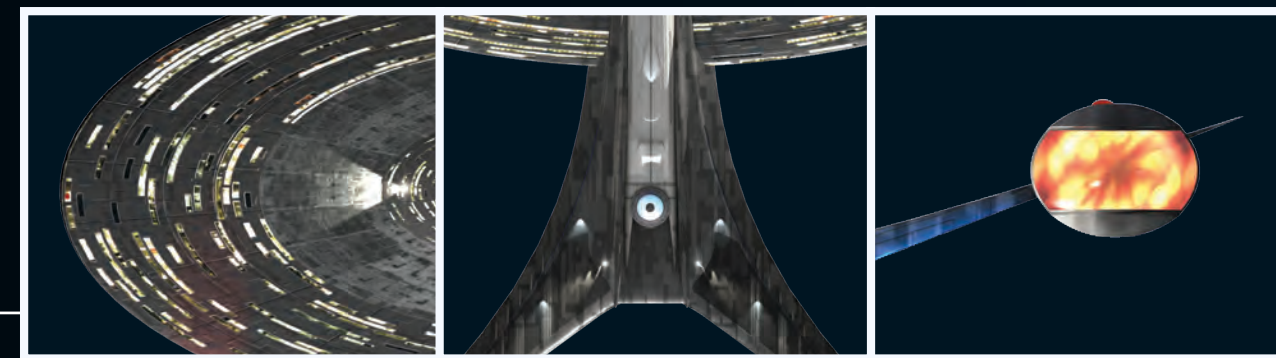
Recommended age 14+.  
Warning! Collectable figurines.  
Not designed or intended for play by children.  
Do not dispose of in domestic waste.

# ENTERPRISE-J

## SPECIFICATION



TYPE:	MULTI-MISSION EXPLORER
AFFILIATION:	FEDERATION
LAUNCHED:	26th CENTURY
LENGTH:	3,618 METERS
CREW:	UNKNOWN
WEAPONRY:	UNKNOWN





► The *Enterprise-J* existed in a timeline that was shown to Captain Archer by the time-travelling Daniels.

# U.S.S. ENTERPRISE-J

There was still an *Enterprise* in the 26th century: a massive ship that played a part in an historic battle.

In one timeline shown to Captain Jonathan Archer, the *Enterprise-J* was a 26th century ship that was operated by the United Federation of Planets. It had a multi-species crew that included a race Archer was fighting in 2154: the Xindi.

The *Enterprise-J* was a massive ship that measured two miles in length. Its structure seemed

impossible by 22nd-century standards but it used advanced technology and materials that were barely imaginable in the early days of spaceflight. Among its many accomplishments, the *Enterprise-J* took part in the battle of Procyon V in which the Federation pushed the sphere builders back into their own space and saved the Galaxy.





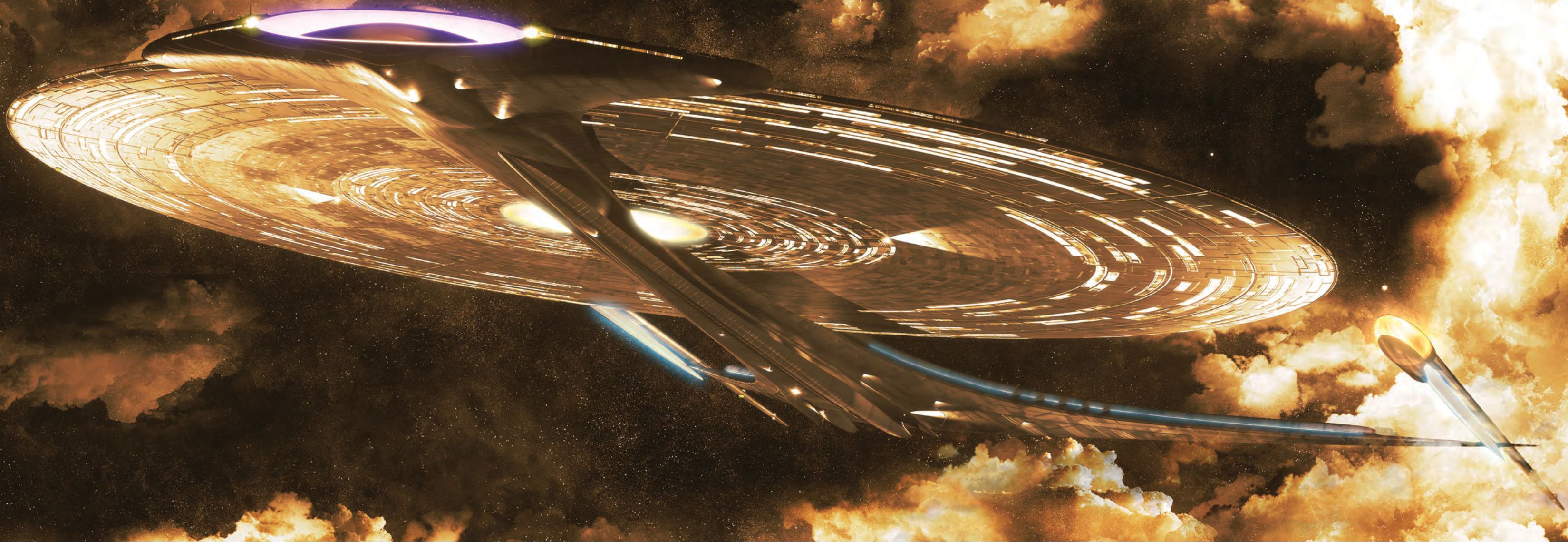
FUTURE SHIP

The *Enterprise-J* 'existed' in a timeline that was shown to Captain Archer as part of a temporal cold war and it is unclear whether it is part of the future that will come to pass.

REGISTRY

Although Daniels told Archer that the ship they were on was the *Enterprise-J* the registry on the hull simply reads NCC-1701, as it did on the *Constitution*-class ship commanded by Captains Pike and Kirk in the 23rd century.





# DESIGNING THE ENTERPRISE-J

It's the most futuristic *Enterprise* ever - an impossible ship that was grown in the 26th century and it only made a single appearance.

Doug Drexler is very clear that if the design of the *Enterprise-J* was going to be a success, it had to look ridiculous. "Its structure had to be impossible. It had to be impossible in overall size, mission, and facilities. I knew that if someone looked at it and didn't say, 'That's ridiculous! One photon torpedo would knock off a nacelle like a soap bubble!' I'd failed. I knew it had to break ape-brain rules in order to

fulfill the order of far-flung future."

As Drexler recalls the brief was pretty basic, and all he really knew was that the *Enterprise-J* had to look futuristic and that it had to be ready in two days time. "I remember Herman saying, 'Mister Berman would like to see designs for a starship at least four hundred years ahead of where we are now. I'll need some sketches to take to him the day after tomorrow.'"

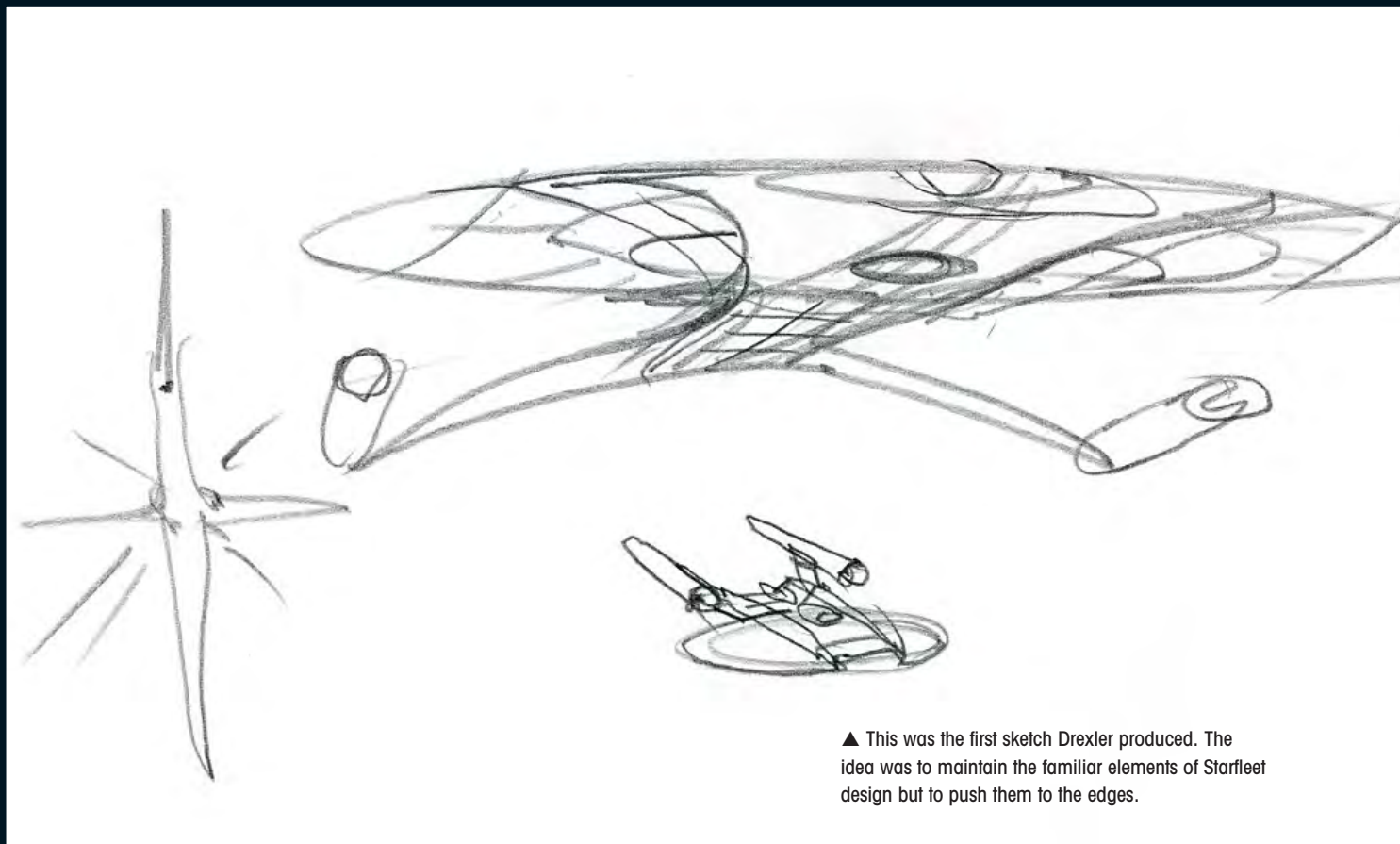
The need to look even more futuristic than all the other *Enterprises* was what made Drexler feel it had to look ridiculous. "We've been designing starship for decades," he says, "How do you say futuristic, when you have been living the future for that long? Where do you go? In a way it is very similar to the problem that Andy Probert was given when designing the *Enterprise-D*. Gene Roddenberry was looking for a 'recognizable' *Enterprise* that was unquestionably different. That's a real challenge. You're stepping into a minefield. Dedicated fans would see it as an affront to their

beloved *Enterprise*. Like what had gone before 'wasn't good enough.'"

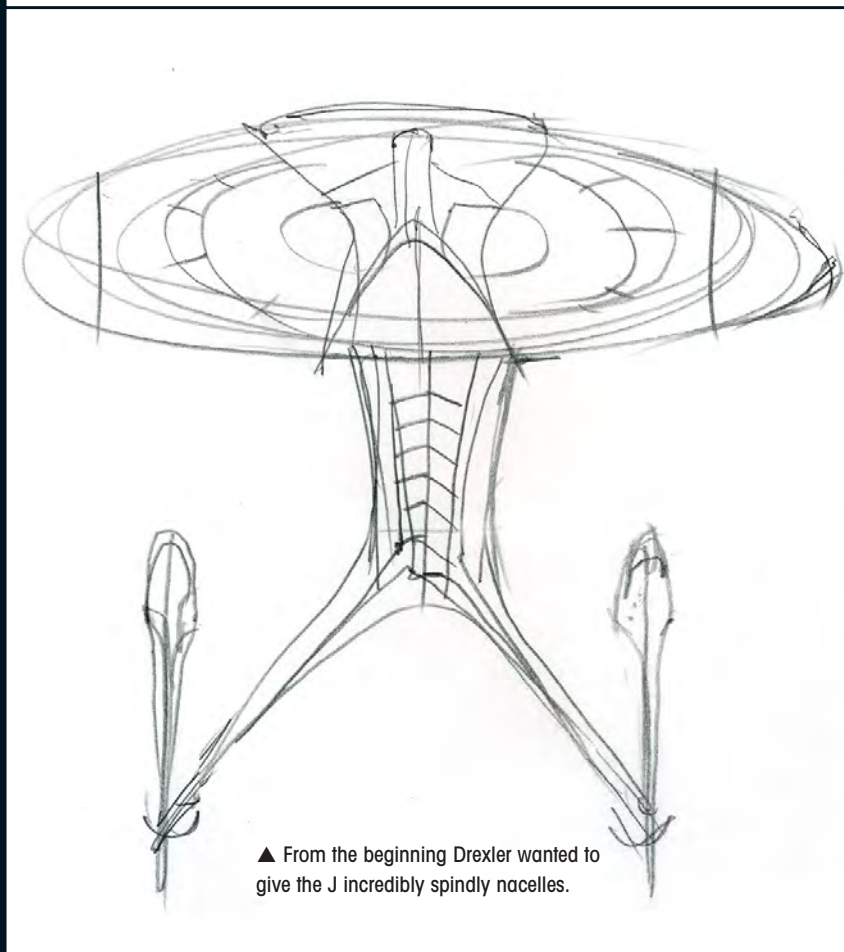
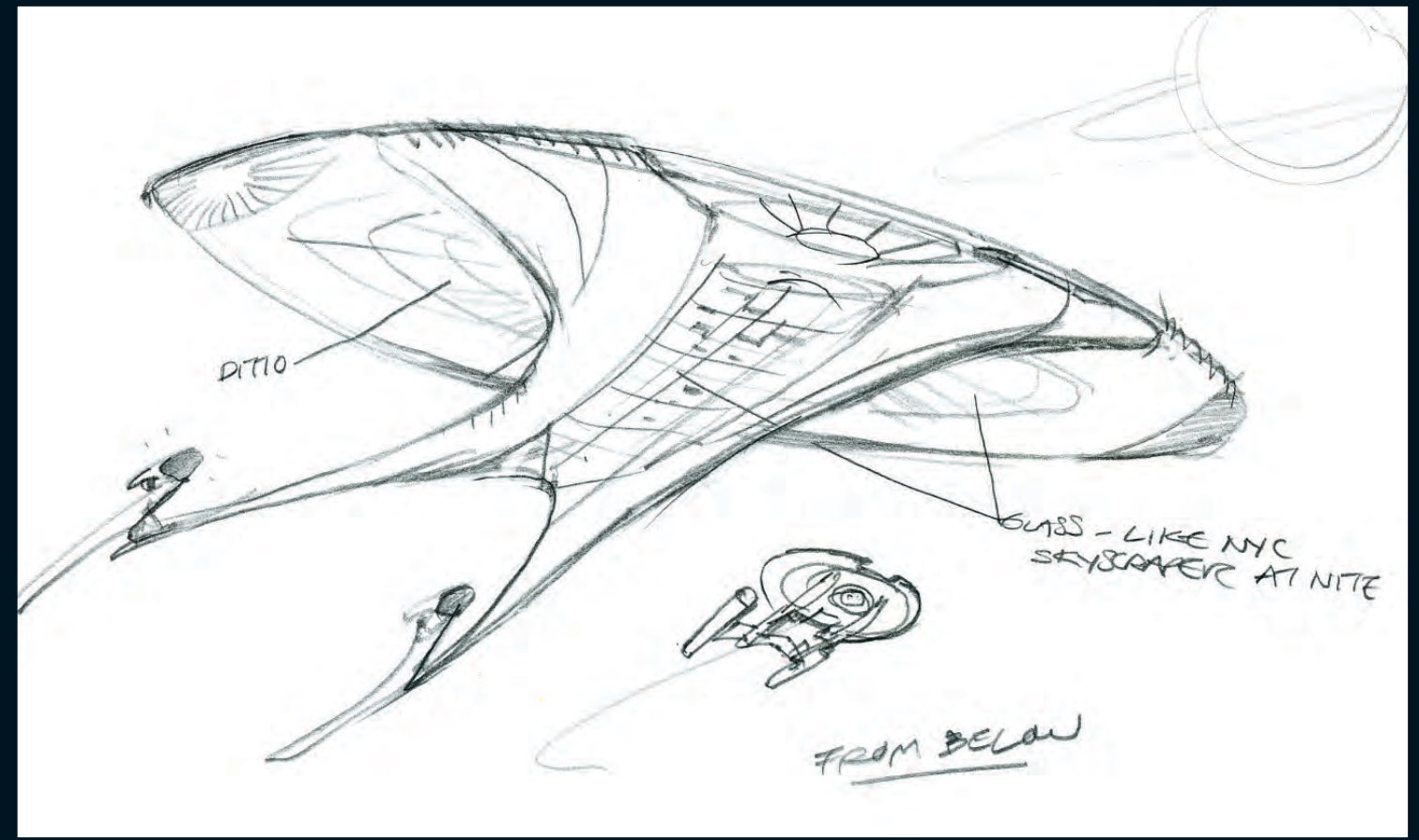
Drexler firmly believed that in order to look futuristic, the *Enterprise-J* had to break the rules - to do something that seemed impossible. "The status quo," he insists "was our enemy."

He started the process by producing a series of quick pencil sketches that gave an impression of the kind of shape he was looking for. At this stage he says the idea wasn't to come up with a polished drawing, but just to establish a design direction and to find a distinctive shape "This was





▲ This was the first sketch Drexler produced. The idea was to maintain the familiar elements of Starfleet design but to push them to the edges.



▲ From the beginning Drexler wanted to give the J incredibly spindly nacelles.

especially important with the *Enterprise-J*, because I knew that we would only be seeing it for a second or two, it had to have a dramatically different signature, yet it still had to be an *Enterprise*."

#### SOLID FOUNDATIONS

Drexler believes that a good design shouldn't just spring from a 'nice' shape but should be rooted in an understanding of how the ship functions and what is inside it so, like an actor preparing for a role, he developed a backstory for his ship.

"It was important that the basic mission profile, and its capabilities be developed before I went too far with the design. Even if people hated it at first, once they found out that it was all built around a real skeleton of imagination, and thought that respected the world they loved, they would get behind it 110%. If they find out that you've built it on farts, you're doomed."

Drexler figured that by the 26th century the way we build things will have changed radically and this would have implications for the shape of the ship. "The *Enterprise-J* would not be welded together. The very idea that a ship of this

magnitude would be built like a 20th-century trestle was absurd. Sparks spewing from welding torches? Positively laughable! More ape-brain thinking that had no place here, and honestly, to my way of thinking, had no place on any of the *Enterprises* after the NX.

"No, the *Enterprise-J* would be 'grown,' like an organic animal. Even today we are printing parts for machine. SpaceX is printing rocket engines. What's it going to be like in 500 years, and on a grand scale? Starships will be printed. Structural members will not be trusses and girders. Not by a long shot."

#### IMPOSSIBLE SHAPES

Advances in materials would also mean that the ship's designers wouldn't be concerned with the kind of limitations we face today. "Its elegant curves are based on the optimal shape to support itself with a minimal amount of building material," he explains. "Because structural members will be 'printed,' we will be able to custom design every individual part to cater to gradient stress distribution. This will allow us to take advantage of fractal patterns in the construction of the

*Enterprise-J*. Not only is this mathematically more advantageous than standard truss construction, but it will give the ship a heretofore never seen design ethic."

Another decision Drexler made was that the ship would be massive. "You know how the original *Enterprise* was described to Charlie X as 'a whole city in space'? The 1701 was really a village compared to the J. At two miles in length, it even dwarfed the D.

"You can live in an 'apartment' similar to what we have seen on the D, but imagine that there are suburbs on the ship, that are like living in a valley on Earth, with a sky, and a sun.

"Your starship, would have large parks, entertainment zones, and entire universities on board. The ship is so large that turbolifts would be replaced with site-to-site transporters. If you're not in a hurry, you can catch the Grand Concourse Freeway, and drive your 20th-century Maserati into the 'Urbs.' Sometimes a holo experience gets to be psychologically unfulfilling. The same would go for rock climbing, and skydiving. On this ship you can do the real thing."

In another effort to move into the future, Drexler

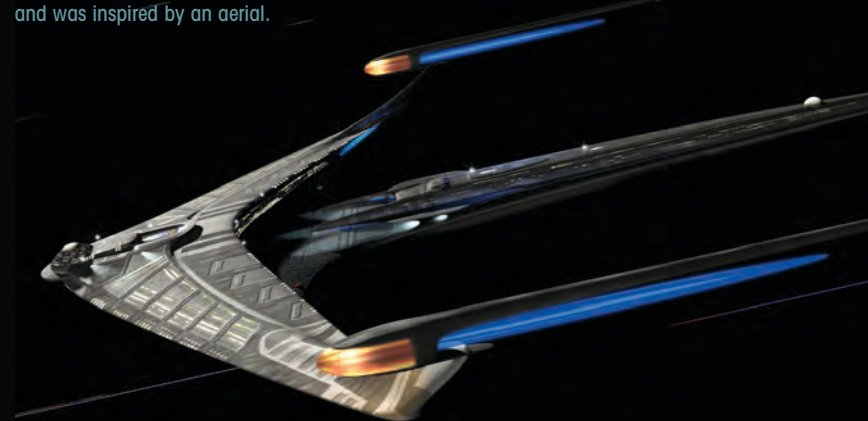
▲ The early sketches were only meant to establish rough shapes, but most of the important ideas were already present.



▼ One of the designs Drexler worked up was a rejected concept for the U.S.S. *Voyager*, the Altair class.



▼ The Altair class was based on an idea that Mike Okuda suggested and was inspired by an aerial.



▼ Drexler would later use the design for this image from the Ships of the Line calendar.



figured that the inside of the ship would abandon the traditional concepts of up and down, which, after all, were redundant in a zero gravity environment.

"The ship also had prominent, HUGE windows that covered large parts of the hull. Most people imagine that these would be ceilings and floors, meaning that our feet are always pointing 'down' in relation to the ship's direction of flight. But why? We control gravity and energy fields. There are large areas where your feet are pointed toward the center of the saucer, and the supposed ceiling and floor windows are actually walls. Now you're doing some stuff that a lot of people will crinkle their nose at! Good job!

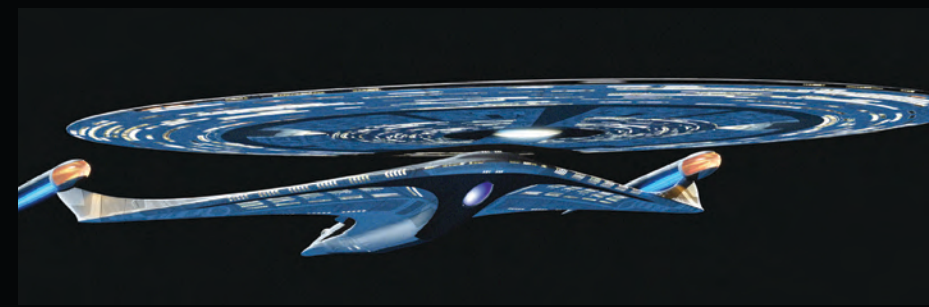
"What is it like living on a starship that is a quantum leap beyond everything that we have seen so far? Of course, if you do live in 'quarters' that are an apartment, you can change the holosettings to make it anywhere, or anything you want.

"What about the ship's bridge? In truth you don't need to ever leave your cabin. It can all be 'conferenced' wherever you are. You will go to a location that is physical, but is physically malleable, to be any bridge that is the 'Bridge Of the Day.' The

▼ In this version, which Drexler called the Congo class, he added a saucer to the Altair class, which became the engineering hull.



▲▼ Drexler's CG models were only designed to be quick 'sketches' and weren't detailed but by working in 3D he was able to show them from different angles.



bridge crew on the *Enterprise-J* can fly any bridge in history. It's part of their training, and it's incredible fun."

#### ALTERNATIVE DESIGNS

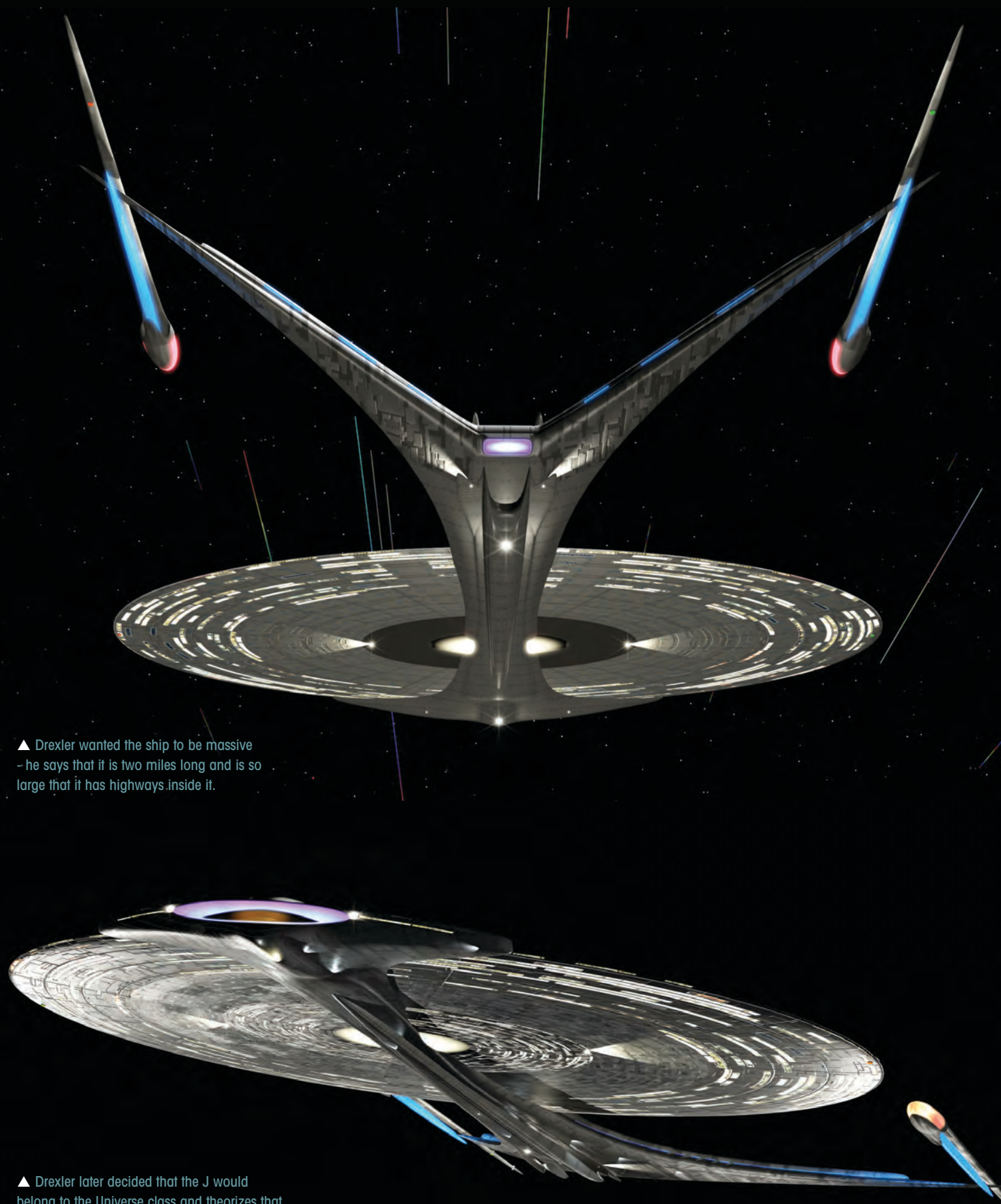
Armed with these ideas about how the *Enterprise-J* worked and what life aboard was like, all Drexler had to do was decide what it looked like. Because television is made at high speed – remember that he had a little over two days to develop his design – he started by pulling out an old design that he had always liked.

"When *VOYAGER* was in pre-production, and a ship search was in progress, I asked Mike (Okuda), 'is there a pet idea of yours you'd like to see developed that we could pitch to the producers?' Mike rubbed his chin thoughtfully. 'You know those V shaped television antennas you see on automobiles? That!'"

Drexler had worked the idea up but it had been rejected as too much of a departure from conventional Starfleet design, but since the *Enterprise-J* had to be so advanced, it seemed like a good option.

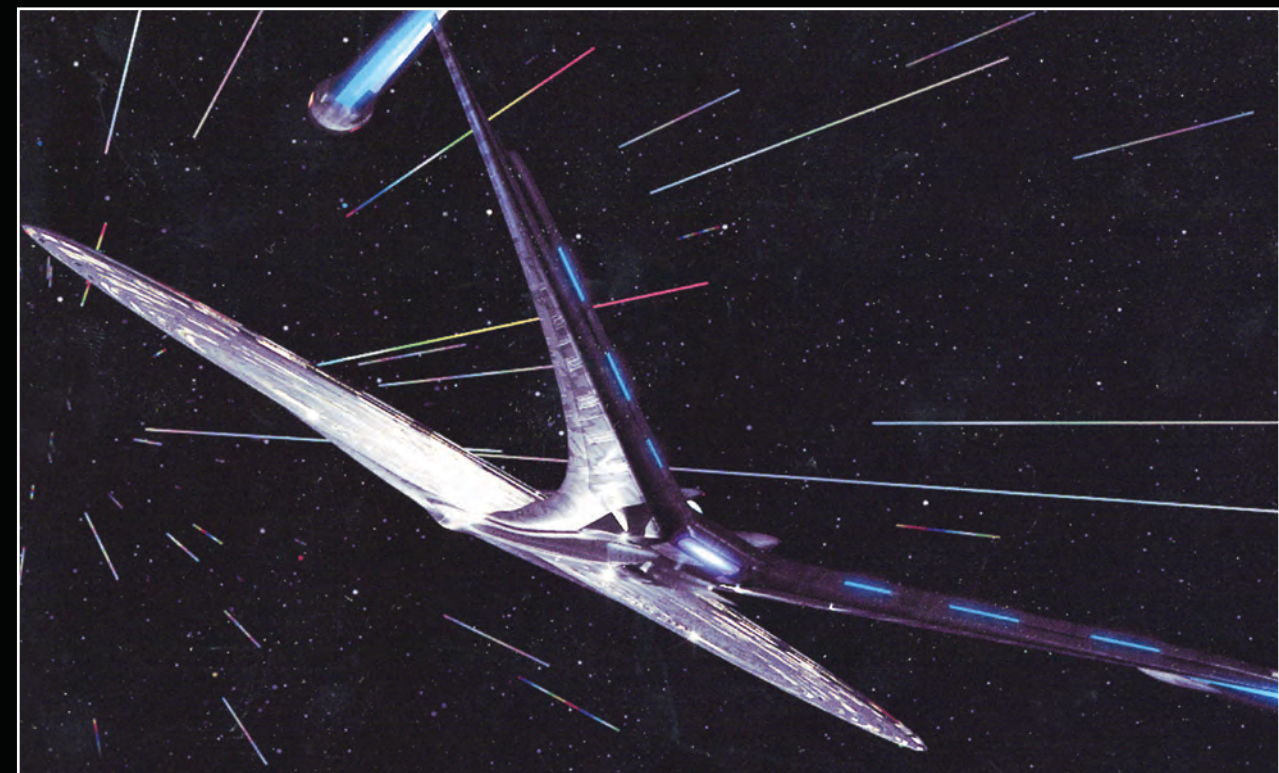
"I took that and fleshed it out. We both like this design because it broke from the saucer, yet still





▲ Drexler wanted the ship to be massive - he says that it is two miles long and is so large that it has highways inside it.

▲ Drexler later decided that the J would belong to the Universe class and theorizes that it moves between Galaxies by folding space.



◀ The original plan was for the *Enterprise-J* to be seen fighting the battle of Procyon V but this was abandoned for budgetary reasons.

felt starfleet. It would evolve into what we called an Antares Class ship, and was used in the *Ships Of The Line* Calendar. The design had been submitted as an idea for the NX but once again it was considered too different. For the *Enterprise-J* I would sleek it somewhat, and rebuilt it in Lightwave.

"So I had that, and I had some sketches. Now it was time to go to the computer and explore. I only had a matter of hours to stretch some polygons fueled by all the preparation. But this kind of pressure creates a creative zone in your head that is a blend of conscious and subconscious. Then you need to blend all of that with equal parts of terror. The preparation is the fuel, the spark that ignites it is fear. It's an unbeatable combo. If you're not scared, you're missing one of the most powerful creative ingredients. I start modeling, and I mean fast. It's a gesture sketch, but this time in the computer. I don't worry about details, and I know I can suggest a lot in the texture with fast graphic maps made in Adobe Illustrator."

#### THE CLOSING STRETCH

Within a matter of hours, Drexler had developed three serious alternatives: the rejected *Voyager* concept now dubbed the Altair class, a version where a saucer was added to that design,

which Drexler called the Congo class and finally the design that would be chosen, which would eventually be named the Universe class."

Zimmerman looked over the finished designs and gave his input before Drexler finally produced a series of short animations, which, as he explains, was radically new territory in 2004.

"Back then, designing in the computer was revolutionary. Suddenly we could size up a design by being able to turn it in 3D space, and see how light plays across the shapes. We may have been the first television art departments to make use of such technology. After I'd talked to Herman, the machine spat out a series of images. I feel positive, but I know that anything is possible. What a great feeling handing Herman a VHS tape to show the producers. Unheard of! After the meeting Herman came back with a big smile, and pointed to the approved *Enterprise J*. 'No notes,' he said. Send it to Dan Curry!"

But as can also be the way in television, the *Enterprise-J* was a victim of budget cuts. The script had originally called for shots showing it fighting in the Battle of Procyon V, but it was decided that the story could still be told without seeing the J in action. Instead we saw Archer and Daniels inside the ship with a graphic behind them on the wall. It simply wasn't the *Enterprise-J*'s time.





# DOUG DREXLER

The *Enterprise-J*'s designer really is a man of many talents and he has had the chance to influence *STAR TREK* in many, many ways.

▲ Doug Drexler with the models of K7 and the original *Enterprise* that were made for the *DS9* episode, *Trials and Tribbleations*, an episode that was as close to working on the original *STAR TREK* as you can imagine.

Few people involved in *STAR TREK* have had as varied a career as Doug Drexler, who since the 1970s has been a fan, a makeup artist, a scenic artist, a CG animator and a concept artist. Back in the 1970s Drexler set up a small store selling *STAR TREK* merchandise in New York, called the Federation Trading Post. This led to him being approached by Paradise Press and asked to write and edit one of the very first *STAR TREK* magazines.

The store was also responsible for bringing Drexler together with Geoffrey Mandel, a fellow

*STAR TREK* enthusiast. Together they produced the *USS Officer's Manual*, one of the very first *STAR TREK* Technical manuals. It was during this period that Paramount Studios announced they had greenlit a *STAR TREK* motion picture. Drexler and Mandel wasted no time boarding a flight to LA intent on seeing the new *Starship Enterprise*. After managing to sweet talk their way onto the lot, they scored meetings with members of the art department and even came away with a letter of recommendation for their troubles.



Returning to New York, Drexler continued working in his store until he was offered a job as assistant to legendary make up artist Dick Smith, which came about after he asked Smith for advice about a Halloween costume. Drexler worked with Smith on the Ridley Scott film *The Hunger* and later films such as *Starman*, *Fatal Attraction* and *Poltergeist III*.

When the news broke that Gene Roddenberry was hard at work on a new *STAR TREK* series, Drexler was working in partnership with fellow makeup artist John Caglione. Drexler wasted no time setting up a meeting Gene Roddenberry and Bob Justman with a view to securing a job on the series. However, union rules prevented Drexler from accepting their job offer, while at the same time, Drexler and Caglione had an agreement in place not to uproot their business and move to the West coast without a firm job offer.

However, several months after that visit, Drexler and Caglione began work on Warren's Beatty's film adaptation of *Dick Tracy*. Not only did their work earn Drexler and Caglione an Oscar for best makeup and hair, but it made Drexler eligible for union membership which in turn, made it possible for him to now accept Michael Westmore's offer of work on *TNG*. Over the next three years, Drexler's work on the

series earned him two Emmy nominations. However, having struck up a friendship with Michael Okuda, Drexler made the decision to move over to the scenic art department just as *DEEP SPACE NINE* went into production. Initially hired as a scenic artist he worked alongside Okuda's wife, Denise, while at the same time pitching in as a part-time illustrator. He also contributed to *GENERATIONS*, *FIRST CONTACT* and *INSURRECTION*.

Following the end of *DEEP SPACE NINE*, Drexler made another career change, this time moving over to VFX house, Foundation Imaging, where he developed his skills as a CG animator and modeller. Before long Herman Zimmerman approached him and asked him to return to the art department to design the *Enterprise NX-01* for the series *STAR TREK: ENTERPRISE*. Drexler took up the offer to return to Paramount and continued working on *ENTERPRISE* as a senior illustrator, while at the same time lending his skills to the final *TNG* movie, *STAR TREK NEMESIS*. In his 'spare time' he has also produced art for the *STAR TREK Encyclopedia* and the *STAR TREK: DEEP SPACE NINE Technical Manual*, for *STAR TREK* book covers and for the *Ships of the Line* calendars.

▼ Drexler moved over to the scenic art department on *DS9*, where among other things he was responsible for creating onscreen schematics.





# ON SCREEN

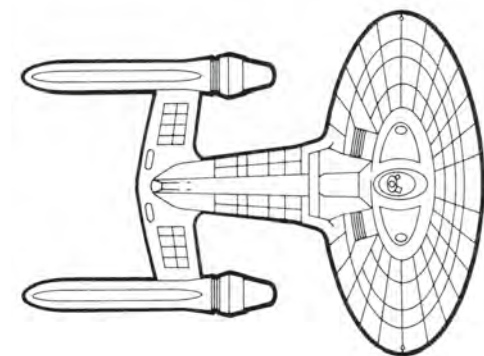


## TRIVIA

The *Enterprise-J* has had less screen time than any other *Enterprise*, with the possible exception of the *Enterprise XCV-330* a ship that has only been shown as paintings and as a model. The J appears in a short sequence in a single episode - *Azati Prime* - and we only saw the exterior in a graphic that was on the wall behind Captain Archer. We don't know the name of its captain and we don't see a single crew member.



The *Enterprise-J*'s designer, Doug Drexler, speculates that the letter J does not necessarily mean that this is the eleventh starship to bear the name. He points out that this would mean that there were four 'unseen' *Enterprise*'s during the 25th and 26th centuries. Of course, we have no idea how precise Daniels was when he said he had taken Archer 400 years into the future.



Totally coincidentally a drawing in the back of the *STAR TREK: THE NEXT GENERATION Technical Manual* illustrating possible future directions for Starfleet design has very similar proportions to the *Enterprise-J*. Drexler has no memory of ever seeing this drawing.

- FIRST APPEARANCE: 'AZATI PRIME' (ENT)
- TV APPEARANCES: STAR TREK: ENTERPRISE
- DESIGNED BY: DOUG DREXLER

### KEY APPEARANCES

#### STAR TREK: ENTERPRISE

##### *Azati Prime*

The *Enterprise NX-01* is deep in the Expanse as part of its mission to confront the Xindi who are preparing an attack that will destroy Earth. The crew have tracked the Xindi weapon to a heavily defended planet. Tucker and Travis use a stolen Xindi insectoid shuttle to investigate the planet and discover the weapon is hidden underwater.

The weapon hasn't been completed yet, but it won't be long before it is ready to launch. The crew realise that if they attack it now, they can create an explosive chain reaction that will destroy the weapon, but it is clearly a suicide

mission. Archer insists on undertaking the mission himself but when he steps out of the turbolift on his way to the shuttle he is transported to the future.

Archer finds himself on the *Enterprise-J* with the time travelling crewman Daniels, who tells him that he is far too important to history to throw his life away this way. The sphere builders, who are behind the Xindi's attack on Earth will eventually be defeated by a Federation fleet at the Battle of Procyon V, which is where Daniels has brought Archer. And the Federation will only come into being if Archer lives long enough to make it happen. Archer, however, is unmoved and is determined to go through with the mission...

# COMING IN ISSUE 90

# ROMULAN SCOUT SHIP



EVERY TWO WEEKS AT YOUR RETAILER



## Inside your magazine

- In-depth profile of the *Romulan Scout Ship*, a small vessel that was part of a complicated plot
- How artist *Rick Sternbach* designed the third Romulan ship we'd ever seen
- The inside story of how one of *STAR TREK*'s greatest writers, Ronald D. Moore, made his breakthrough

## eaglemoss.com/shop

### The place to order your STAR TREK ships

- WANT 5% OFF YOUR NEXT ORDER? Sign up to our newsletter and receive a unique discount code
- Sign up to be the first to hear when **STARSHIPS** are **BACK IN STOCK**
- All orders are delivered direct to your door. **ANY DAMAGES REPLACED - NO QUESTIONS ASKED!**



#### BINDERS

Order specially-designed binders to store your magazines. There are two designs to choose from.



#### BACK ISSUES

Complete your collection by ordering any missing issues, and sign up to the newsletter to be the first to know when rare items come back into stock.



eaglemoss.com/shop



# STAR TREK™

