**SPRINGFIELD CLASS**

**CLASS:** SPRINGFIELD

**LAUNCHED:** 24th C

**LENGTH:** 325 METERS

**MAX SPEED:** WARP 9.2
Stand assembly:

Hook the stand over the back of the nacelle pylons.
The Springfield class was a type of vessel used by Starfleet in the 24th century, an example of which was the U.S.S. Chekov NCC-57302. It was classified as a frigate, and was mostly used for deep space exploration and patrol duties. It was 325 meters in length, and had a standard crew complement of around 430. It was capable of a top speed of warp 9.2 for short periods, while its maximum sustainable speed was warp 7.5. It was armed with several phaser banks, distributed in phaser arrays at various points along its hull, and two photon torpedo launchers.

The Springfield class comprised of a saucer section that was similar in style to that used on Galaxy-class ships, but on a smaller scale. It also featured a lozenge-shaped secondary hull, and warp nacelles that were the same style and shape as those found on the Cheyenne class.

In 2367, the Chekov was part of the fleet of 40 ships gathered together to fight the Borg cube at the Battle of Wolf 359. The Chekov appeared to be the only Springfield-class vessel in the fleet, and it was obliterated by the Borg along with the other Starfleet ships during the engagement.
LAST OF ITS KIND?

By the time the U.S.S. Enterprise NCC-1701-D reached Wolf 359, the 40-strong fleet of Starfleet ships had been decimated by the Borg cube. The eerie and devastating sight of the lifeless hulls of the entire fleet floating in space stunned the crew of the Enterprise-D into silence as they tried to take in the enormity of what had just happened.

Thirty-nine vessels had been damaged beyond repair, and around 11,000 lives had been lost to the Borg in a matter of minutes.

The U.S.S. Chekov was just one of the ships that had been rendered inert by the Borg cube, and it was left drifting among the flotsam from the devastated fleet. It appeared to be the only Springfield-class vessel that had taken part in the battle, but there was so much debris left floating in space, it was difficult to identify which class of ship all the various remains had belonged to originally.

A Springfield-class ship was never seen again, not even during the Dominion War, perhaps indicating that this class was retired from service and replaced by another class that was dedicated to combat.

NAME CHANGE

Originally, the Chekov was one of the wrecked ships mentioned by Lt. Commander Shelby, but in the aired episode the Chekov was changed to the Tolstoy. It was felt the situation was too somber to name check the original series character Pavel Chekov.

The writers of The Best of Both Worlds, Part II intended for the U.S.S. Chekov to be named 'Chekhov' after the Russian writer Anton Chekhov, but the lettering on the model read 'Chekov.'
STAR TREK

The Springfield class was one of the more obscure starships to feature in STAR TREK, and here we shine a light on some more vessels that were rarely seen, but are nevertheless considered canon.

SALADIN/HERMES CLASSES

The Saladin class was a design of Starfleet vessel that was in operation in the 23rd century. Its most notable feature was that it had only one warp nacelle, while the saucer section was very similar to that of Constitution-class ships of the 2260s. It was classified as a destroyer and was equipped with three phaser banks and two photon torpedo launchers.

An actual Saladin-class ship was never seen on screen, but it did feature as a background display image on a computer monitor screen on the bridge of the U.S.S. Enterprise NCC-1701 in both STAR TREK II: THE WRATH OF KHAN and STAR TREK III: THE SEARCH FOR SPOCK.

The Saladin class was created by Franz Joseph in his 1975 publication STAR TREK Starfleet Technical Manual. While this book is not considered canon, portions of it were used to create the revolving computer displays in the movies, making it an official starship.

The Hermes class was another type of Starfleet ship with a similar origin in that it appeared as a computer graphic in STAR TREK II: THE WRATH OF KHAN and STAR TREK III: THE SEARCH FOR SPOCK. It was also created for Franz Joseph’s book, and while it looked identical to the Saladin class, it was said to be a smaller scout ship. It featured just one phaser bank, and it carried fewer personnel.

CURRY CLASS

The U.S.S. Curry/NCC-42254 was built by and named for visual effects supervisor Dan Curry, and it appeared in the DEEP SPACE NINE episode A Time to Stand. The studio model was made up of parts from commercially available kits. It featured the saucer section and engineering hull from an Excelsior model kit, and the warp nacelles and pylons from a U.S.S. Nellant model. It was detailed with decals from a runabout model. This mishmash of parts has led it to be sometimes called the “Shelley” class, a name taken from Mary Shelley for the Frankenstein nature of the various elements thrown together.

The U.S.S. Curry featured an odd assortment of parts from various models, and is seen here in the bottom right of the picture.

APOLLO CLASS

Most Starfleet vessels followed the same basic design layout, but the 24th-century Apollo class was much more in line with how Vulcans typically designed their ships. It featured a main elongated body encircled by a wraparound warp nacelle.

Apollo-class ships were in service from the 2320s through to the 2370s, and were normally used for deep space exploration. As well as being used by Starfleet, they served as freighters and transport ships for the Vulcan National Merchant Fleet, and the Maquis were also known to employ them.

The Apollo class was most notably seen in THE NEXT GENERATION episode Civilization, Part II. They were also seen in two episodes of DEEP SPACE NINE.

The Springfield class appeared on screen only very briefly in THE NEXT GENERATION episode The Best of Both Worlds, Part II. Despite this, it is still considered an official STAR TREK ship. There are also a number of other ships that have appeared only fleetingly, but like the Springfield class are official STAR TREK ships.

STAR TREK is the sci-fi franchise with the largest number of starships. There have been hundreds of starships featured in the various incarnations of the show over more than 50 years. As well as all the Starfleet vessels, most of which featured some sort of variation on the familiar saucer and nacelle design, there have been all the alien ships from the Klingons to the Romulans to the Borg and many more besides.

Many of these starships have had ample screen time, and even people who are only vaguely familiar with STAR TREK can recognize them. There are those ships, however, which even fans might struggle to identify, or be aware that they are regarded as official STAR TREK ships.

Most of the more obscure vessels have appeared only fleetingly in the background of an episode or film. As such, they were often not built to the high standards of most of the studio models, but from parts of different commercially available models in a process that is known as “kit-bashing.” We’ve scoured the franchise to highlight some of the Starfleet/Federation/Earth vessels that may have passed you by...
The U.S.S. Yeager was seen in the background of numerous *Deep Space Nine* episodes. It served during the Dominion War, participated in Operation Return, and was part of the defense force that protected Deep Space 9. The saucer section of the Yeager was identical to that used on Intrepid-class ships, while the rear hull was the same as that found on a Maquis Raider. The studio model was built by special effects supervisor Gary Hutzel.

The *Deep Space Nine Technical Manual* stated that the Yeager was 402.11m in length, had a crew of 204 and was classified as a light cruiser.

The U.S.S. Elkins NCC-74121 was barely discernible in the background of the *Deep Space Nine* episode *A Time to Stand*. It also featured in the *Deep Space Nine Technical Manual* where it was referred to as 'Intrepid/Constitution-class starship variant.' The model was built by Judy Elkins, who was the VFX coordinator on *Deep Space Nine*, and the ship was named for her. The model consisted of the saucer section from the U.S.S. Voyager, the body from a F-14 fighter jet, warp pylons from a runabout and the warp nacelles from the U.S.S. Reliant.

The Norkova was a 24th-century Federation Antares-class freighter. It was warp-capable and had 15 crew members. It transported the first load of very valuable deuridium back from the Gamma Quadrant to Deep Space 9. The Norkova became the target of Kobliad mercenaries, led by Rao Vantika, who tried to hijack the ship in the *Deep Space Nine* episode *The Passenger*. Vantika and his men ended up killing the captain of the Norkova and two members of its bridge crew. The Norkova studio model was a redress of a model that started out as the Talarian freighter Batris in *The Next Generation* episode *Heart of Glory*.

The SS Santa Maria BDR-529 was a 24th-century Federation transport ship that featured in the *Deep Space Nine* episode *Paradise*. It was an Erewon-class vessel, which when spelled backwards reads 'nowhere,' a reference to the fictional country in the 1872 novel *Erewhon* by Samuel Butler. The Santa Maria was sent out to colonize Gemulion V, but crash landed on a planet in the Orellius system. The body of the ship was used as the living facilities for the colonists.

The Sarajevo was a type of transport vessel used by the United Earth Space Probe Agency in the mid-22nd century. In 2154, the Sarajevo rendezvoused with Enterprise NX-01 in order to pick up and transfer Emory Erickson and his daughter Danica to Earth in the *Enterprise* episode *Daedalus*. Emory Erickson was the inventor of the molecular transporter. The Sarajevo was designed by John Eaves, whose concept illustration of it identifies it as 'NC-27,' making it a ship of the NC class.

The Whorfin class was a type of transport ship used by the El-Aurians in the 23rd century. Two vessels of this class, the SS Lakul and the SS Robert Fox, were taking several hundred El-Aurians refugees to Earth when they were destroyed by the Nexus energy ribbon in 2293. These ships were the first in *Star Trek* history to be built entirely in CG. This was done at Industrial Light & Magic, where its designer Bill George revealed that the design was based on a truck from *Back to the Future*.

The Whorfin class could carry around 200 passengers. They used YPS pulse fusion propulsion, and had a maximum speed of warp 4.
In 1986, when Paramount first announced that they were working on a new STAR TREK series, most people stopped to listen for a second or two before carrying on with their lives; some fans fantasized about walking in Captain Kirk’s footsteps, and a few people took direct action. Rick Sternbach was driving down the interstate 5 heading south to his home in Irvine, California when he heard the announcement on the radio.

As soon as he could he pulled up, found a payphone, and dialed the studio. He got hold of Gene Roddenberry’s assistant, and told her he was desperate to work on the show. “Don’t worry,” she told him, “Gene will want to see your stuff.” Three months later, he reported for work and started designing the technology of the future.

Sternbach had something of a head start over the countless other people who wanted to work on STAR TREK: THE NEXT GENERATION, because he’d been part of the STAR TREK: THE MOTION PICTURE art department. But in 1978 Sternbach had been a young man with relatively little movie experience. By 1986 he was much more established, having spent three years working on Carl Sagan’s Cosmos and then working on several movies and TV series. Even so, he heard that luck played a large part in his getting the job.

“I came in for a couple of meetings and left my portfolio,” said Sternbach. “The way [supervising producer] Bob Justman told it, Gene didn’t have the time to go through artists’ portfolios and things like that, so Bob said, ‘Gene, do you mind if I take a look?’ Andy Probert’s portfolio was, I guess, sitting on a sofa, and my portfolio was there too. Bob looked at these things and said, ‘I think we’ve got our guys!’”

Andrew Probert started work in November 1986, with Sternbach following in January of ’87. By that point, Probert had already designed the basic shape of the new U.S.S. Enterprise and was working on preliminary designs for the bridge, so Sternbach started working on the equipment the crew would need.

EVOLVING PROPS
“I ended up working on most of the hand props,” said Sternbach. “Based on the input that we were given, a lot of the prop designs went off in different directions. Then, after they got a chance to look at a number of sketches, they said, ‘OK, I like this little feature from this one and this little feature from that one.’ Then we started to filter it down and down and down.”

Before long, Sternbach had established a new look for a wide variety of familiar tools, including the phaser, the tricorder and the hypospray. He even did drawings for Geordi’s visor, which, he remembered, was based on a plastic barrette found by a friend of Michael Okuda. Meanwhile, Probert completed his work on the main bridge and the Enterprise itself.

Once the series went into normal episodic production, the nature of the work started to change as the emphasis shifted to designing alien ships and cultures. As Sternbach explained, the two illustrators worked together. “For each episode that came up we sort of divvied up any new alien or Starfleet props that were necessary,” said Sternbach. “It was a pretty amicable division of labor. If Andy really wanted to do a certain ship, I’d say, ‘Yeah, sure – go. I had enough to do, so we had a pretty easy time of it.’

Probert left the show at the end of the first season, leaving Sternbach to carry on as TNG’s only concept artist. To his amazement, he stayed in the same office for over a decade, working on TNG, STAR TREK: DEEP SPACE NINE and STAR TREK: VOYAGER, leaving the franchise only when VOYAGER wrapped.

Looking back, he remembered that the early days of TNG were very experimental. “We came
up with lots of interesting new shapes,” said Sternbach. “I would say we took the first three seasons to really establish the look of the hardware and the spacecraft.”

STARFLEET DESIGN
One of the earliest priorities was establishing a very definite Federation design ethic. Sternbach said this all began with the look of the Enterprise-D itself. “Once that was finalized, it set the tone,” said Sternbach. “Even if we couldn’t verbally articulate why a certain shape was Starfleet and another shape wasn’t, we still could work with the shapes of the ship exterior and all the sets, the styles and the colors to come up with everything we needed for the Starfleet stuff.”

Gene Roddenberry also provided a few rules which, at that point, were set in stone. For example, all Federation ships had an even number of engines; thus Picard’s old ship, the U.S.S. Stargazer, had four warp nacelles. The alien ships, however, were not bound by any such rules.

COHERENT STYLE
The designs for most alien cultures may have been produced quickly, but Sternbach said the Federation’s major adversaries received much more attention. “Back on THE NEXT GENERATION, we were very heavy into Klingons and Romulans and eventually Cardassians, and each of those cultures had a distinctive look,” said Sternbach.

“A lot of work was put into architectural shapes and colors so that you could instantly see who they were. I think that was one of STAR TREK’s strong points – that you would know instantly if it was a Klingon design or a Romulan one.”

One of the first cultures Sternbach made a significant contribution to was the Borg. “The Borg ship was fairly easy to delineate,” said Sternbach. “It was a cube, so there wasn’t much to draw! I came up with maybe three basic sketches of the complexity of the detail on the outside of the ship. Most of the work was in the detail in the miniature. I spent much more time doing some early sketches of the Borg themselves, based on some Borg-specific meetings with the producers and (makeup supervisor) Michael Westmore. There was pretty much a pre-pre-production meeting where we talked about the Borg costumes, what kind of technology were they likely to have, what were they doing to their biological selves with all of their implants, and so forth. I thought my sketches really helped define a lot of the facial modifications, the prosthetics, and the connections for the hoses. There were sketches coming from some of the makeup and wardrobe folks as well, and they really carried the process to completion.”

DODDLED SHAPES
Sternbach normally began work by producing a series of very rough thumbnail sketches. “I’d put together some sketches just to give the producers something to start with,” he explained. “I didn’t want to give them too many elaborate finished drawings because there might be time lost if I was going in a direction they didn’t like.”

That ability to work outside the confines of conventional STAR TREK design was particularly important when Sternbach was asked to contribute to the design of DEEP SPACE NINE. He remembered that he was one of several artists who contributed to the series during its first season. He made a major contribution to the station itself, working up dozens of possible looks before the producers settled on a final configuration. During
The Varro spaceship in 'The Disease' took full advantage of CG’s ability to copy parts of a model hundreds of times.

The CG house built only one of the Varro habitat spaces, which was then duplicated, filling the massive spaceship with dozens of individual modules.

The CG may have made its serious onscreen debut in the VOYAGER titles, but Sternbach had been using it behind the scenes for several years to create low-resolution models that he could show to the producers. As he explained, CG technology had some advantages over the traditional pen and pencil.

**COMPUTER DRAFTING**

“There were times I’d use the computer for very simple sketches just to get something in front of the producers,” said Sternbach. “If I could move the parts around in my simple 3D program, then I’d arrange all the pieces as something that said, ‘This is a ship, this is a space antenna, this is a station.’ Then I’d throw a very simple lighting scheme on it and I could print out lots of different angles. Other times, I’d spend a little bit more time and do some coloring and texturing to give a suggestion of what it might look like.”

When VOYAGER made the wholesale move to CG in the third season, it had some major implications for Sternbach. First, the show was able to use more and more ships. In order to make this possible, he started sharing some of his design duties with the CG houses, who were able to modify existing models and design new ships from scratch. The change in working methods also meant that Sternbach could design ships that would have been all but impossible to build as traditional models.

**REPEATING A DESIGN**

“I was able to do things because I knew the CG could do the job,” said Sternbach. “I was able to give the CG modelers a piece, or a small collection of pieces, which could then be duplicated six times, 12 times, 18 times, 500 times. For the big spaceship in ‘The Disease’ where Harry Kim fell for the girl, I worked up sketches for a single pod and they duplicated hundreds of them. CG did that very well.

“In a lot of cases I could talk in shorthand to the CG modelers, and, instead of giving them a fully detailed rendering, I could give them parts right off my computer. We were able to e-mail images, sketches, which made the process go a little bit faster than it would have otherwise, and I thought the results were just fabulous.”

Sternbach was part of the team of artists that designed the Deep Space 9 space station. This drawing shows the windows from the inside.

Sternbach was involved with the design of many aspects of Deep Space 9 from the central core to ops and the power generators.
ON SCREEN

TRIVIA
As the U.S.S. Enterprise NCC-1701-D travels through the remnants of the fleet after the battle at Wolf 359, several ships parts are in fact taken from Enterprise concept models built for the abandoned STAR TREK: PLANET OF THE TITANS movie project. The details also included segments taken from the refitted Enterprise studio model that was used in the filming of STAR TREK W: THE SEARCH FOR SPOCK. These ships could not be seen in their entirety and so could not be identified.

A flashing Borg hand tool that can be seen being used by a Borg drone on the newly assimilated Picard in the second scene of The Best of Both Worlds, Part II [pictured below] was originally built as a medical instrument. It was first used by Dr. McCoy in STAR TREK V: THE FINAL FRONTIER, and it was subsequently used in several TV episodes of the franchise because the property masters liked its shape so much.

According to an estimate by co-producer Peter Lauritson, ‘The Best of Both Worlds, Part II’ featured at least 80 visual effects shots, making it one of the heaviest VFX TNG episodes since the pilot.

COMING IN ISSUE 111

CAPTAIN PROTON’S ROCKET SHIP

FIRST APPEARANCE: THE BEST OF BOTH WORLDS, PART II (TNG)

TV APPEARANCES: STAR TREK: THE NEXT GENERATION

DESIGNED BY: Ed Miao & Mike Okuda

KEY APPEARANCE
STAR TREK: THE NEXT GENERATION
The Best of Both Worlds, Part II

The Borg cube continues on its journey to Earth after the U.S.S. Enterprise NCC-1701-D’s jury-rigged deflector weapon fails to halt its progress.

Admiral Hanson contacts the crew to let them know that he is gathering a 40-strong fleet to engage the Borg at Wolf 359, and he grants Riker a field promotion to captain.

When the Enterprise-D reaches Wolf 359, the crew finds that the fleet has been decimated and the area is littered with lifeless Starfleet starships. Thousands of lives have been lost, and the cold hard reality sets in as they realize only the Enterprise-D can save Earth now.

Riker takes the bold gamble to rescue Captain Picard/Locutus from the cube and use his inside knowledge of the Borg to foil them. Data establishes a neural link between himself and Picard/Locutus, hoping to find a weakness within the Borg that they can exploit. Picard manages to briefly break free of Borg control to utter the word “sleep.” Data realizes that he can access a vulnerable subroutine within the cube and command the Borg to enter their regeneration cycle. This causes the cube to power down, shortly before a massive explosion destroys it entirely.

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