

124

STAR TREK™

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S.S. EMMETTE

EMMETTE TYPE

LAUNCHED: 22nd C

CREW: 30

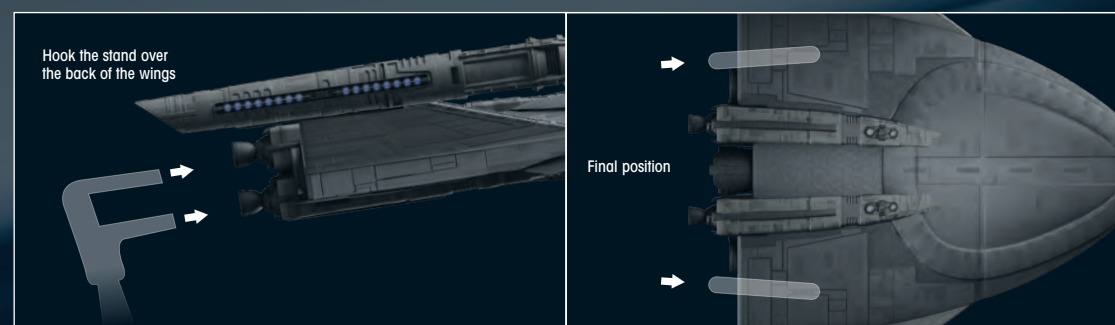
LENGTH: 130 METERS

S.S. EMMETTE

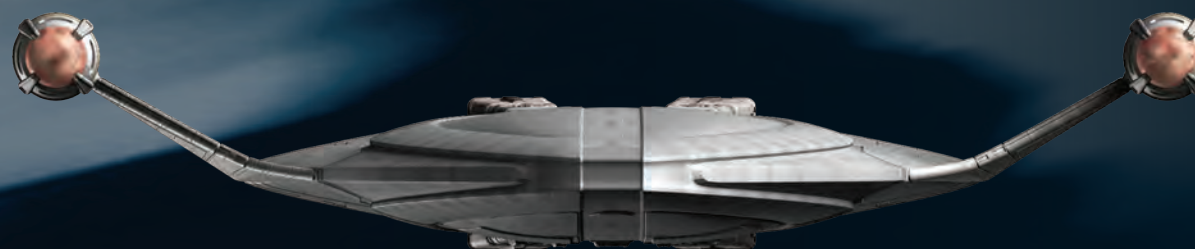
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Stand assembly:



S.S. EMMETTE SPECIFICATION



TYPE:	TEST VEHICLE
AFFILIATION:	UNITED EARTH
LAUNCHED:	22nd CENTURY
LENGTH:	130 METERS (APPROX.)
CREW:	30
TOP SPEED:	WARP 1 +

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► The *S.S. Emmette* was one of Earth's first warp-powered starships, whose architecture was similar to that of later Starfleet vessels. It featured an elongated saucer section, with pylons in the shape of wings on either side onto which warp nacelles were attached.

S.S. EMMETTE

The *S.S. Emmette* was an Earth starship that bridged the gap between the *Phoenix* and the launch of *Enterprise NX-01*.

The *S.S. Emmette* was one of Earth's earliest warp-powered starships. It was in service sometime after the launch of the *Phoenix* – Earth's first successful warp-powered ship in 2063 – and the development of the *NX* class of starships in the early 22nd century.

The *Emmette* had a 'D'-shaped main hull, with upswept wings on either side onto which short warp nacelles were attached. It was approximately 130 meters in length and could accommodate a crew of around 20. It also possessed old-style rocket engines at the rear, which were used to propel and maneuver the ship at sublight speeds. They were also used to power the ship if the warp engines failed, meaning the crew were not be left stranded in an emergency.

LIMITED TRAVEL

When the *Emmette* was first launched it had a top speed of between warp 1 and warp 2. As a consequence, the *Emmette* could not travel too far from Earth, and it was mainly used to test warp spaceflight technology.

As warp technology improved, the *Emmette* was replaced by the *Warp Delta* starship. This vessel looked almost exactly the same as the *Emmette*, but instead of the rocket engines at the rear, it was equipped with more advanced impulse engines.

Warp Delta starships eventually managed to reach warp 3, and they were equipped with rudimentary polarized armor-plating and two plasma cannons. They were used to protect Earth and its early off-world colonies.

► The *S.S. Emmette's* rocket engines were seen glowing brightly as it flew over the Luna colonies sometime between the late 21st century and the early 22nd century. The *Emmette's* rocket engines were used to power the ship at sublight speeds, as impulse engines were not introduced until slightly later on the similar looking *Warp Delta* ship.

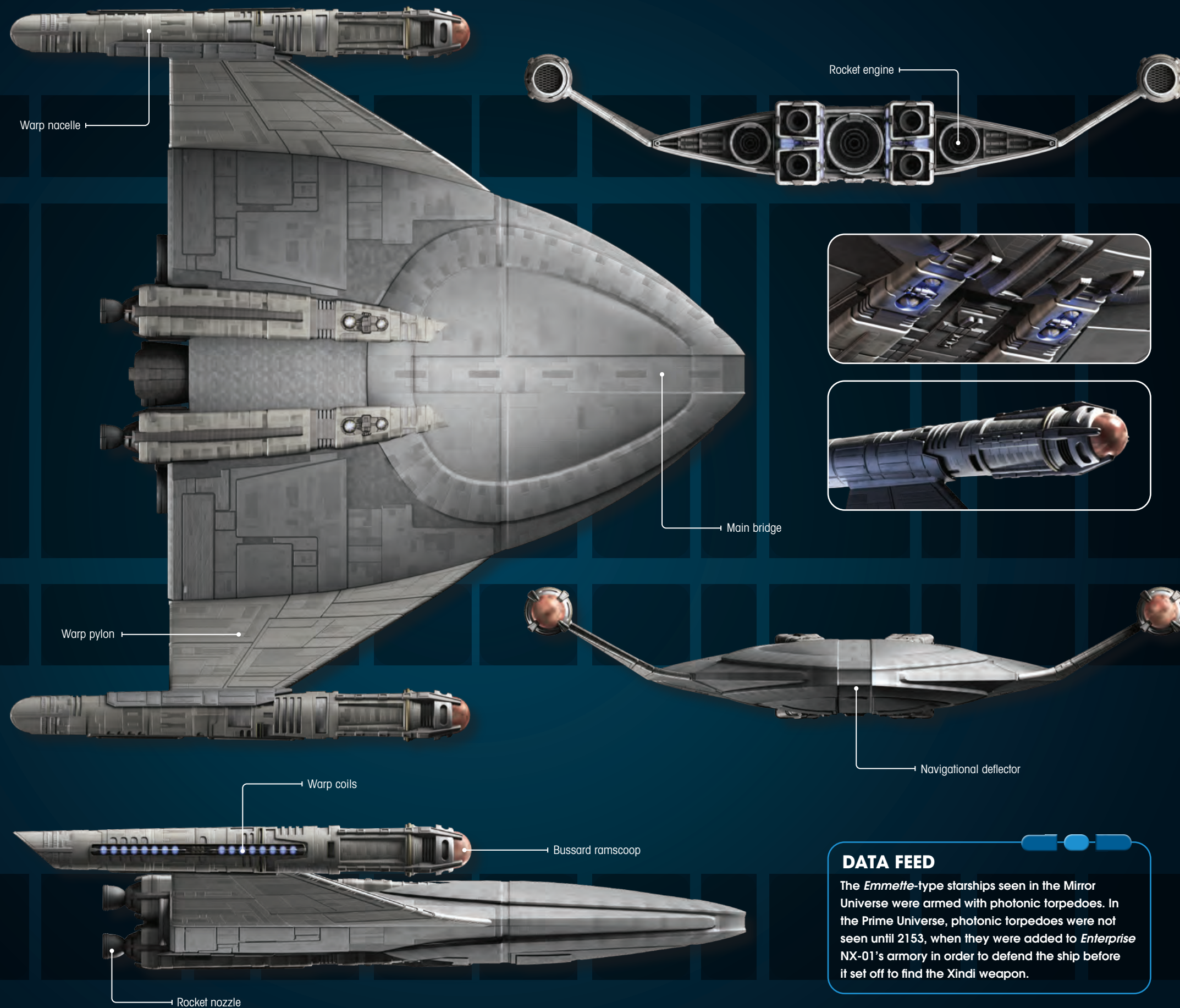


PROTOTYPE SHIP

The *S.S. Emmette* was a test vehicle rather than a fully-functioning starship used for exploration. In the late 21st and early 22nd century, humans were only at the beginning of their understanding of faster-than-light travel.

Zefram Cochrane broke the warp 1 barrier in the *Phoenix* in 2063, but there was still much to learn about faster-than-light travel. The Vulcans were on hand to make sure humans did not make any catastrophic mistakes with this new technology, but they did not just give away their warp secrets either. They were concerned that humans were not developed enough to be out roaming the Galaxy. They concluded that humans were too volatile to be trusted when they inevitably met other species and would cause huge problems.

Humans were therefore largely on their own as they sought to build on the breakthroughs achieved by Zefram Cochrane. They built starships like the *S.S. Emmette* to test their latest warp theories, and to find out how warp travel affected the crew. The ship, therefore, had little regard for crew comfort, and did not even feature windows. It was built purely from a pragmatic point of view, and used to test new systems that would be refined and eventually fitted to vessels such as the *Warp Delta* and later the *Enterprise NX-01*.



▲ The *Warp Delta* was an evolution of the *S.S. Emmette*'s design. It retained the same basic shape, but was upgraded with impulse engines and featured a more recognizable bridge module.

MIRROR VERSION

Emmette-type starships existed in the Mirror Universe. Several of these ships were seen bombarding the Lunar colonies in an alternative version of the opening credits for *ENTERPRISE*.

MOON COLONY

The settlement on the Moon that the *Emmette* was seen flying over was probably Lunar One Colony – the main outpost on the Moon in the 22nd century. By 2373, the population on the Moon was about 50 million, and Dr. Crusher was born there.

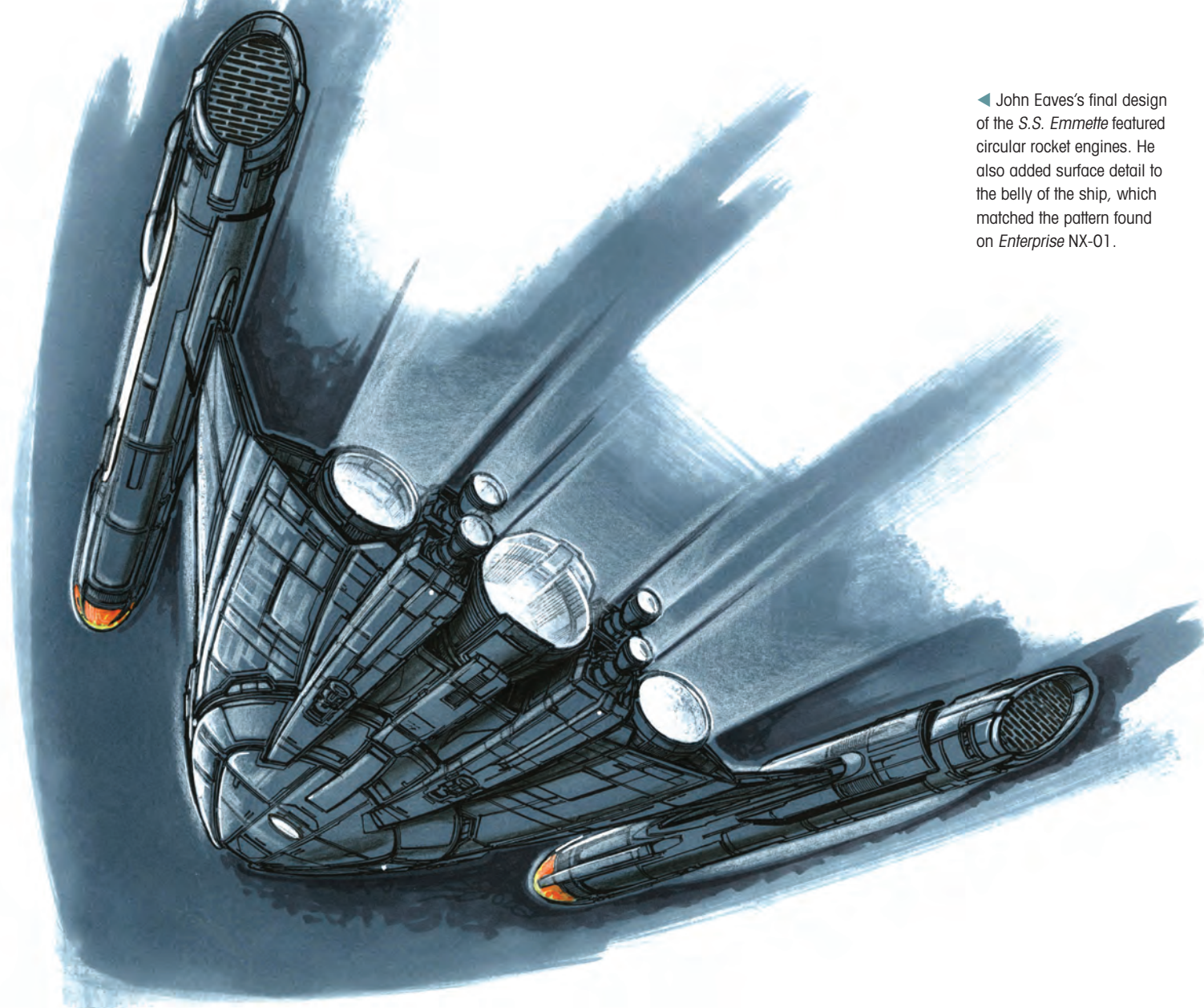
WARP 2 BARRIER

The first Earth vessel to break the warp 2 barrier was the *NX-Alpha*. Commander A.G. Robinson was the pilot when in 2143 he attained warp 2.2 in the *NX-Alpha* before it broke apart. Luckily, Robinson was able to eject in an escape pod before the craft broke apart.

DATA FEED

The *Emmette*-type starships seen in the Mirror Universe were armed with photonic torpedoes. In the Prime Universe, photonic torpedoes were not seen until 2153, when they were added to *Enterprise NX-01*'s armory in order to defend the ship before it set off to find the Xindi weapon.

◀ John Eaves's final design of the *S.S. Emmette* featured circular rocket engines. He also added surface detail to the belly of the ship, which matched the pattern found on *Enterprise NX-01*.



DESIGNING THE S.S. EMMETTE

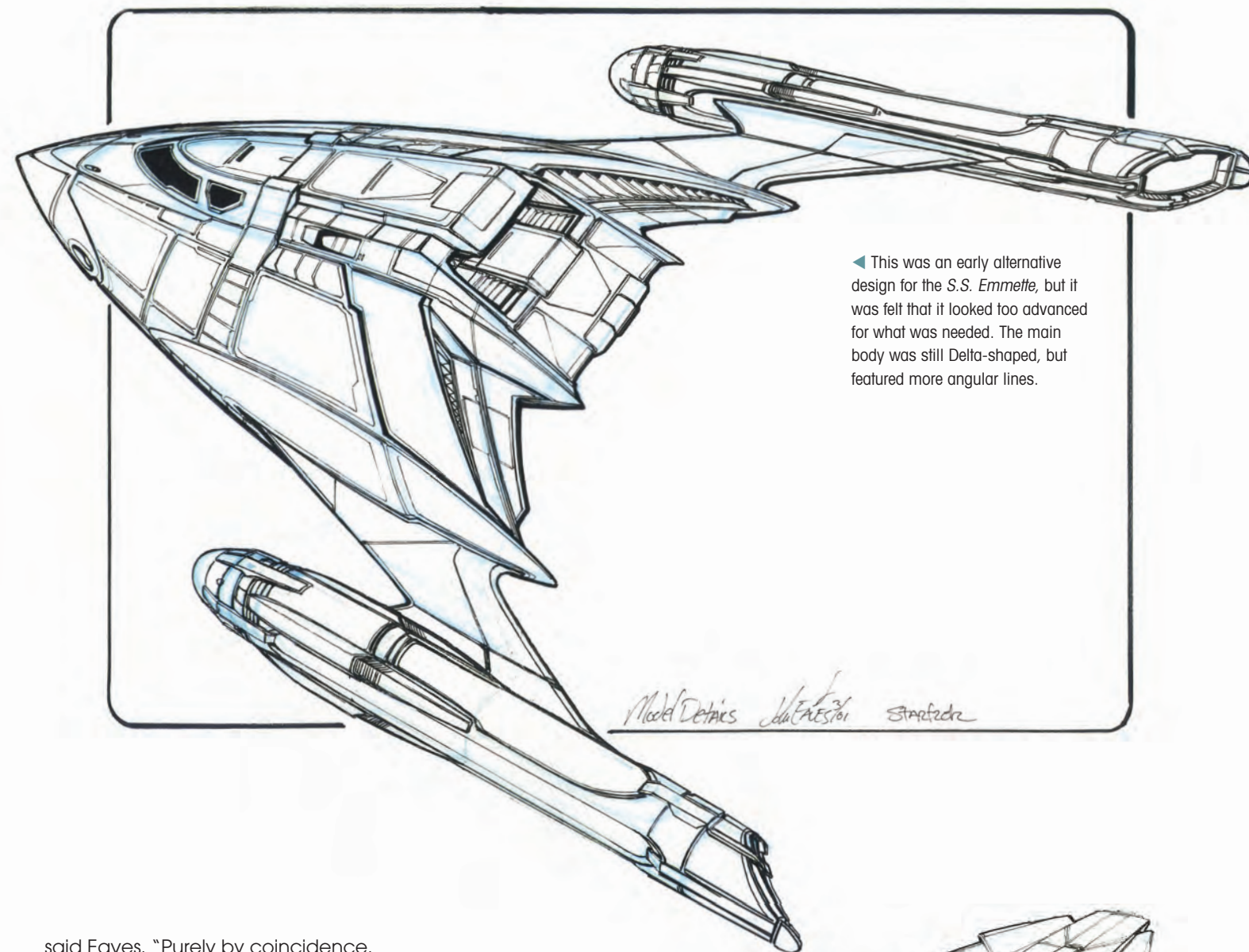
Illustrator John Eaves was asked to come up with a design of ship that could be a prequel to *Enterprise NX-01* for the main titles of the show.

Interestingly, the origins of what became known as the *S.S. Emmette* began before illustrator John Eaves started working on *ENTERPRISE*. He had drawn a stunning illustration of various

pioneering craft from history alongside iconic fictional ships from *STAR TREK* blasting through Earth's atmosphere and into the space and stars beyond.

When Eaves did start working on

ENTERPRISE, he gave copies of the poster to executive producers Rick Berman and Brannon Braga. "It appeared that I had hit on an idea for the opening titles of *ENTERPRISE*,"

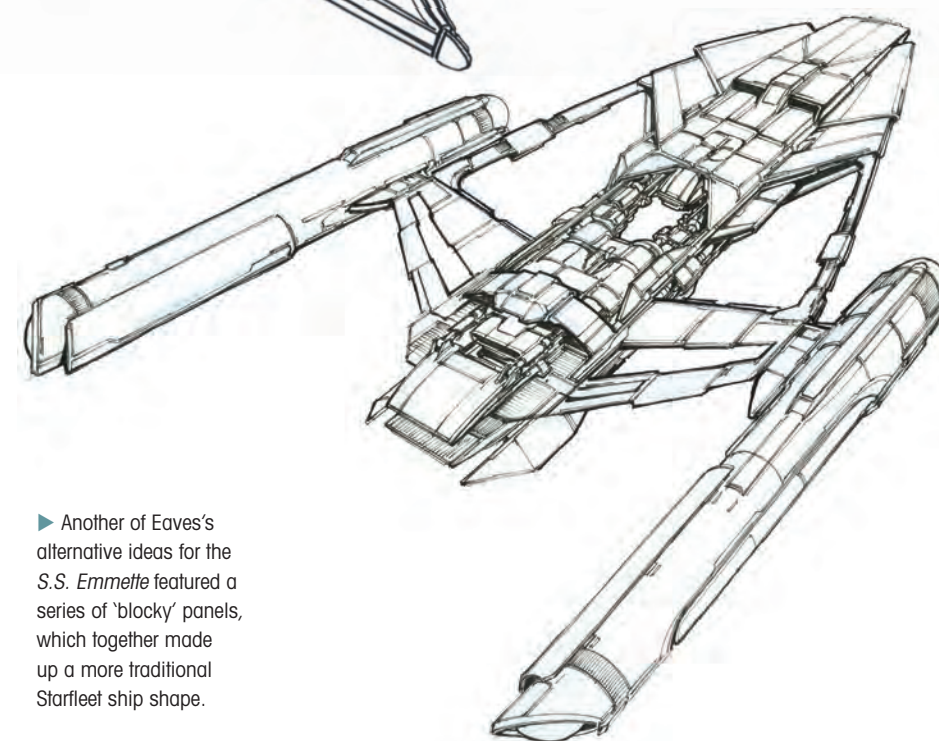


◀ This was an early alternative design for the *S.S. Emmette*, but it was felt that it looked too advanced for what was needed. The main body was still Delta-shaped, but featured more angular lines.

said Eaves. "Purely by coincidence, Mr. Berman told me that they were thinking of doing something similar for the opening of the show. They wanted to have a sequence that took you through a journey of historical milestones that eventually ended in space and laid witness to the world of *ENTERPRISE* and *STAR TREK*."

MISSING LINK

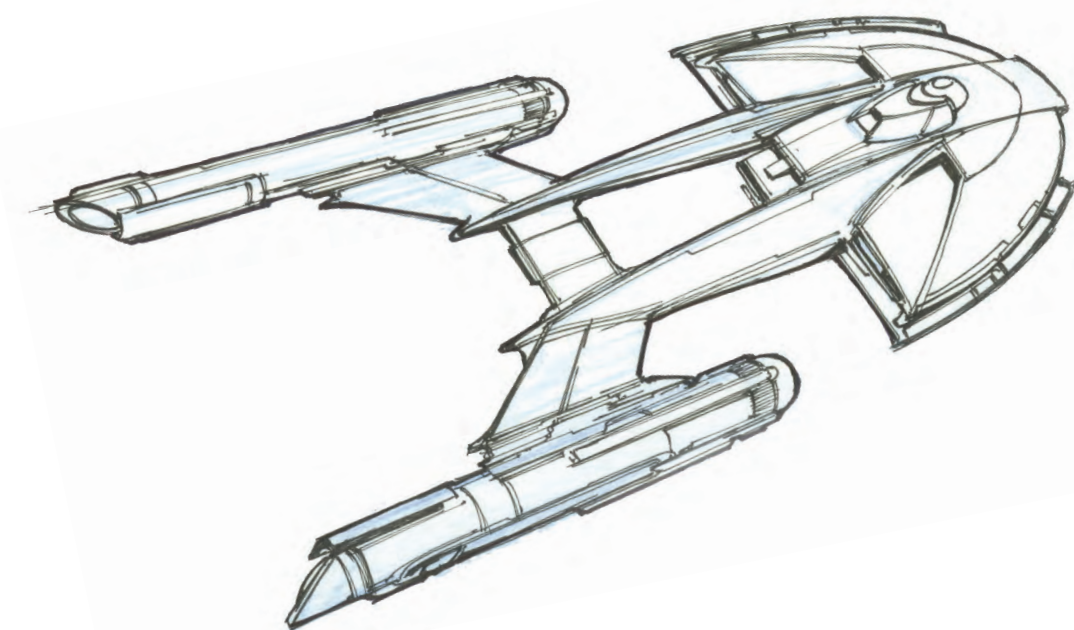
Once this idea had taken hold, the producers realized that they needed another fictional *STAR TREK* ship for it to work, and they asked Eaves to design it. "A ship was called for to bridge the gap after the *Phoenix*," said Eaves. "It needed to be more advanced than the



▶ Another of Eaves's alternative ideas for the *S.S. Emmette* featured a series of 'blocky' panels, which together made up a more traditional Starfleet ship shape.



▲ Before Eaves started working on *ENTERPRISE*, he drew up this stunning poster, which featured many real-life legendary craft alongside ships from *STAR TREK*. When he presented the poster to Rick Berman, he was told that the producers had been thinking about creating a similar idea for the opening titles of *ENTERPRISE*.



▲ Nearly all the concepts that Eaves came up with for the *S.S. Emmette* featured a ship with a Delta-shaped saucer. This was one that had more of a half-saucer design, but it was felt that it resembled *Enterprise NX-01* too closely.

Phoenix, and to carry us a step further before the big reveal of the star ship of the show – Doug Drexler's mighty *Enterprise NX-01*."

After receiving the brief, Eaves pulled out his pencils and set about his work. "We knew the ship was going to feature in a fly-over sequence, and so I drew a whole bunch of variations from the rear angle," said Eaves. "Some of them had nacelles up and some of them had nacelles down; others had rectangular engines and some had round. I gave the producers a whole series of drawings that they could pick from. Most of them featured a Delta-shaped main body with wings on them, as I felt that design connected best with the architecture of *Enterprise NX-01*.

Some of the concepts that I drew were

perhaps a little too advanced for what was needed. But, it was great working on *ENTERPRISE* because I could resubmit drawings that I had done for one thing and they could be chosen later to represent another ship entirely.

"The producers ended up choosing a design for the *Emmette* that had a mixture of engines at the back. It also had nacelles which featured grilles in the ends of them, similar to how they had been on the original *Enterprise* studio model from 'The Cage.'"

ROCKET ENGINES

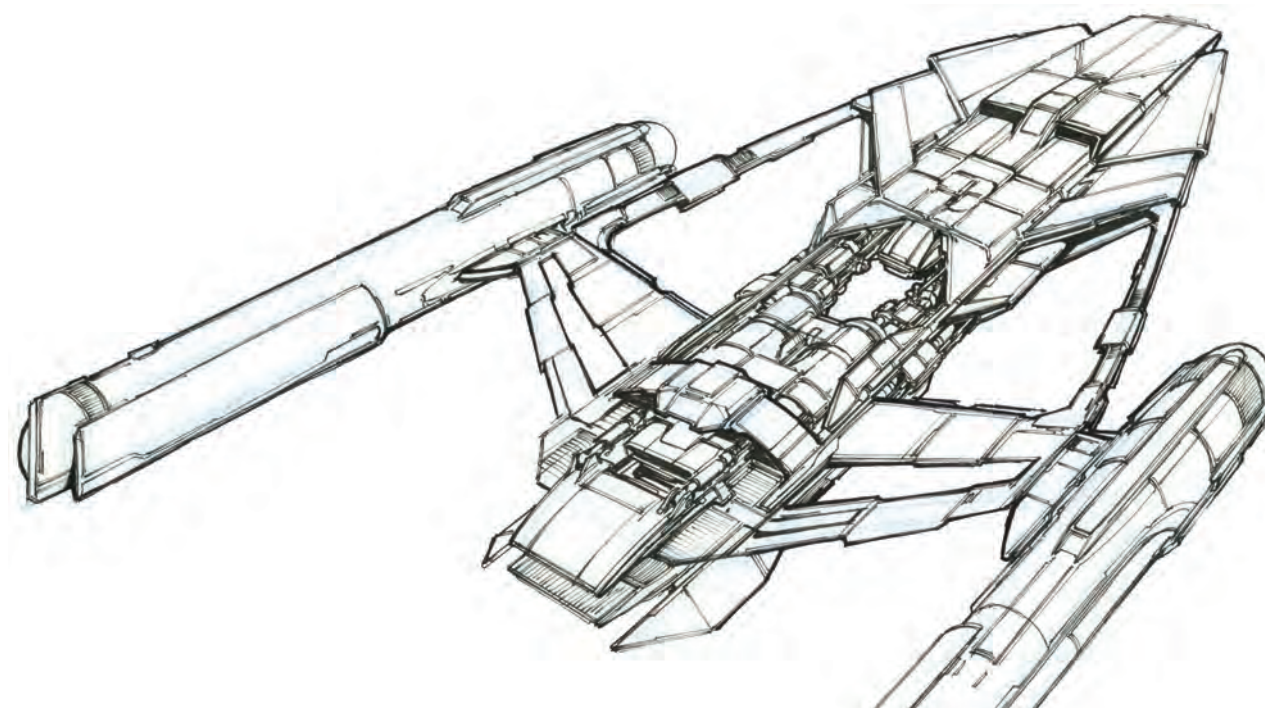
The fact that the concept chosen featured massive circular rockets at the back certainly helped sell the idea that this was an evolution from the *Phoenix*, but not as advanced as *Enterprise NX-01*. It just felt like the natural fit to fill in the gap between the two vessels.

Once the concept had been approved, Eaves further refined the drawing and added more detail. "Although I knew that the ship would only be seen from the rear flying over a Moon base, I also did a higher three-

quarter view that had a lot of the *NX-01* elements in the paneling," said Eaves. "That way, you had a breakdown of how the belly of the saucer would look. There was a definite tie-in with the line work that would take you right from this little ship to the one you saw after – *Enterprise NX-01*."

Once Eaves had finalized his illustrations, they were sent to the effects house Foundation Imaging where CG artist Rob Bonchune created the model. He only built the rear of the vessel, knowing that it would only be shown from behind. Before this, the ship did not have a name, but at some point around this time it was labeled as the '*S.S. Emmette*.' Although no one could quite recall the reason for this designation, it stuck.

The design certainly met the brief, and Eaves was pleased with it. "It was a fun, pretty easy little project to do," recalled Eaves. "There wasn't a lot of direction on it, which meant I could kind of make up what I wanted on it. The producers went for the design and it worked out really well."



▲ This was the illustration that the producers picked for the design of the *S.S. Emmette*. Eaves drew several alternatives for how the rear engines of the craft could look, and the producers thought that the powerful circular rocket engines best suited the needs of the ship they wanted.



THE OPENING TITLES OF

ENTERPRISE

The opening titles for *ENTERPRISE* featured inspiring imagery showing humanity's path to reach the stars. Here, we talk to the people who created the titles, and look at the ships and people featured in them.

The opening credits for a television show are tremendously important as they set the tone and mood for the series. The openings of the various *STAR TREK* series are some of the most well-known and popular ever created, putting a huge burden on those tasked with creating a new one. The producers wanted to create a fresh, more contemporary feel for *ENTERPRISE*, hoping to attract new viewers as well as traditional *STAR TREK* fans.

With this in mind, the producers felt it would be best not to create the opening credits in-house, but bring in an independent company that specialized in title designs. They chose Montgomery/Cobb (now known as Montgomery & Co. Creative), a Californian production company to carry out the project. They had plenty of experience, having created well over 100 main title sequences for TV, including shows such as *Buffy the Vampire Slayer* and *24*.

COMBINING WORLDS

The producers already had in mind what they wanted to see. "We got a call from Rick Berman's office to say that we should come in and talk about this new *STAR TREK* series," said George Montgomery, the creative director of Montgomery/Cobb. "The idea was to tie the real history of Earth to the future *STAR TREK* universe by showing great innovators and explorers throughout history. Our job was to manifest what the showrunners wanted, but it was a collaborative process, and they were looking to us to bring ideas. A team of people worked on it, so the ideas came from different people. I would say we probably spent a couple of months on it.

"It was completely up to us to decide what we were going to show from history," continued Montgomery. "The goal was to connect *ENTERPRISE* to true history. We did storyboards and Photoshop frames of ideas, and then we brought them to the producers to see if they liked them or not. We wanted everything to feel authentic. Almost everything we did was real, but there were a couple of things that we manufactured."

Montgomery/Cobb did a terrific job in coming up with stirring imagery that showed great innovators and explorers from Earth's history. These historical montages of humanity at its best were

optimistic and inspiring, as they flowed seamlessly into the future *STAR TREK* universe.

While the visuals were a great success, the music was not so popular. In fact, the track 'Where My Heart Will Take Me' sung by Russell Watson – a cover of Rod Stewart's 'Faith of the Heart' created for the film *Patch Adams* – sparked petitions from *STAR TREK* fans wanting it removed.

Interestingly, the people at Montgomery/Cobb cut the visuals for the main title with the track 'Beautiful Day' by U2. It was only later that 'Where My Heart Will Take Me' was added. Berman tried to justify its use by saying that they were going for a more contemporary feel and to differentiate it from previous *STAR TREK* series.

Whatever your feelings about the song, the visuals were a great success and the music backed up its hopeful, uplifting qualities.

For George Montgomery it was certainly a memorable experience. "Sometimes you do these jobs and you think, 'That's not turned out quite how we wanted.' But, we loved this. It was such a cool thing to do and we were all *STAR TREK* fans in the first place. It was a peak career moment. You can't really ask for more than one-on-one meetings with Brannon Braga and Rick Berman."

What follows on the next pages is a breakdown of some of the imagery used in the titles, picking out and naming the various real-life events and the later fictional *STAR TREK* ones.

▼ The producers wanted the opening credits of *ENTERPRISE* to feel much more contemporary to our own times, and to connect the series to the true history of exploration on Earth and space.



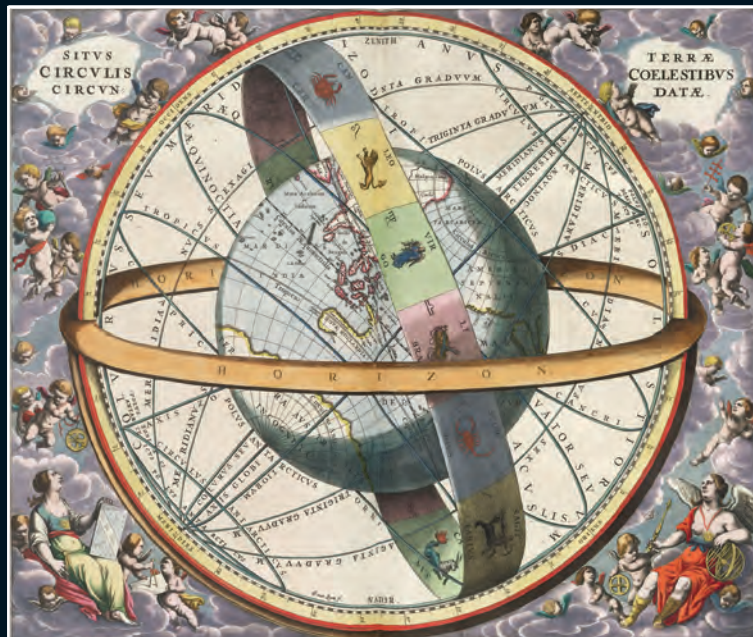
View of Earth from orbit

The opening titles start off with a view of Earth from orbit. According to George Montgomery, the creative director and producer of Montgomery/Cobb, the image used was taken by a real orbital satellite. It is pretty common now to see such images, but back in 2001 when the titles were created, it was fairly unique. Before this, there were not that many pictures of Earth like this out there, and what photos there were looked artificial.



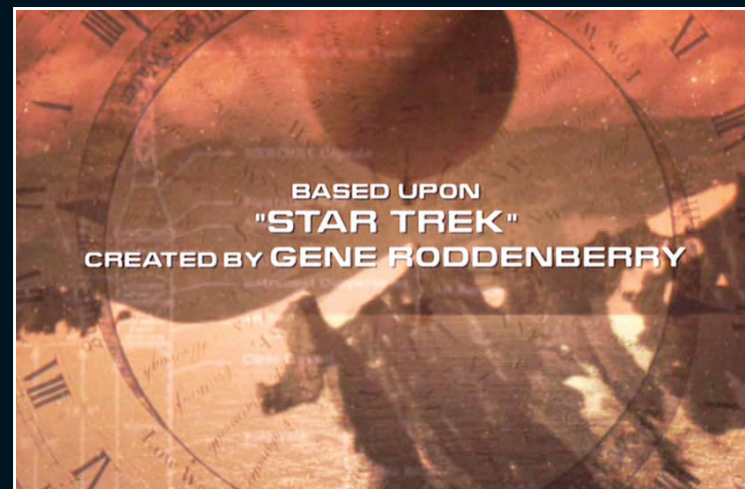
HMS Enterprize

Enterprise has been the name of many ships throughout history. The British had a line of *Enterprizes*, some spelled with a 'z' instead of an 's.' In total, 12 *HMS Enterprizes* served the British Empire between 1705 and 1986. The first American *Enterprise* was a sloop that was captured from the British in 1775. The image in the credits appears to be invented as it shows a galleon, and there is no record of the British ever having a galleon named *Enterprize*.



17th-century star diagram

A black and white image is shown of a celestial sphere diagram taken from the 1660 star atlas by Dutch-German cartographer Andreas Cellarius called 'Harmonica Macrocosmica.' The purpose of the publication was to cover everything of the then-known cosmos, geography and history of Earth. The image shown in the credits depicts the location of Earth surrounded by the celestial circles. The small image on the right below is from the titles, and the picture on the left shows how it originally appeared in Andreas Cellarius's star atlas.



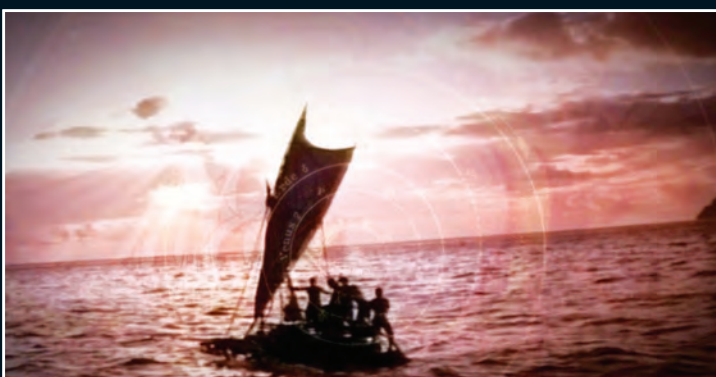
Hot-air balloon

A balloon created by the Montgolfier brothers performed the first untethered manned flight in France in 1783. In the credits, a hot-air balloon is seen flying over a mountain range superimposed over a diagram of a sundial helping to explain tides. This is the first use in the titles of several schematics taken from a 1756 publication called 'Astronomy Explained Upon Sir Isaac Newton's Principles' by James Ferguson. He was a Scottish astronomer and scientific instrument maker, who did much to improve humanity's understanding of the stars.



18th-century Dutch map

A modified 18th-century Dutch map appears, displaying an area of the Pacific Ocean and several islands, which have been given names by Dutch explorer Jacob Roggeveen. He set out to find a landmass in the southern hemisphere, and he is credited with discovery of Easter Island during the expedition.

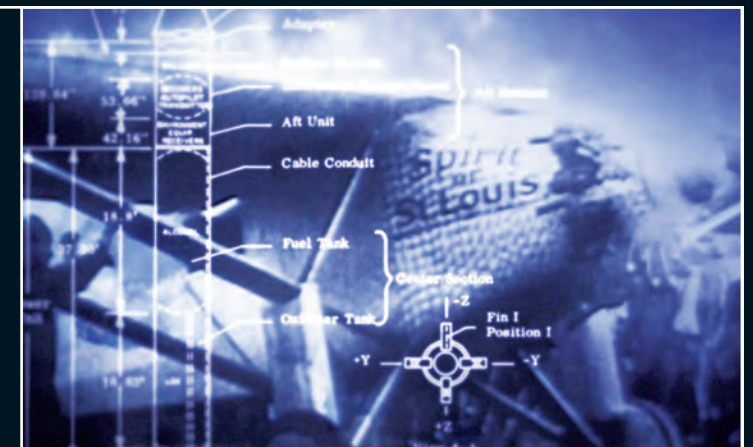


Polynesian explorers

A 19th-century German star chart showing the Sun, Mercury, Venus, Earth, Mars is superimposed over an ocean. This quickly changes to Polynesian sailors on an outrigger canoe on the same body of water. The ancient Polynesians developed a highly sophisticated navigation system based on the stars thousands of years ago.

Spirit of St. Louis

A diagram of NASA's Mercury-Redstone launch vehicle appears. The Redstone rocket was powered by alcohol fuel and was the first rated for humans. In 1961, it lifted a Mercury capsule carrying astronaut Alan Shepard into orbit, making him the first American in sub-orbital space. The background image then changes to the *Spirit of St. Louis*. In 1927, this custom-built, single-seat monoplane piloted by Charles Lindbergh was the first to successfully fly nonstop across the Atlantic from New York to Paris.

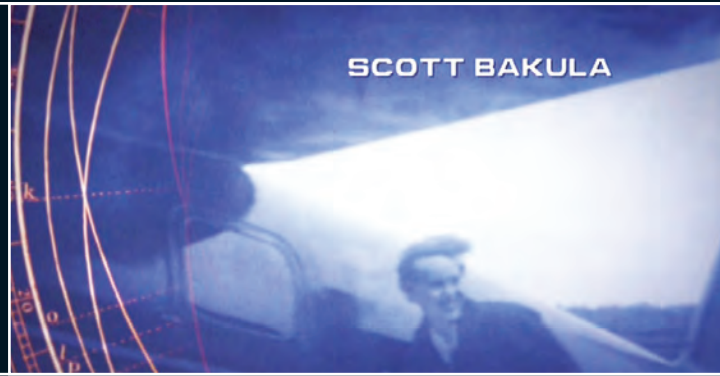


Space Shuttle Enterprise

The first Space Shuttle was rolled out in 1976. Originally, it was going to be called 'Constitution,' but a letter-writing campaign by *STAR TREK* fans persuaded the White House to rename it after Captain Kirk's ship. Interestingly, the image in the titles is of a later Space Shuttle, but with the name *Enterprise* digitally inserted just below the cockpit.

Amelia Earhart

Amelia Earhart is seen here standing next to her Lockheed Electra 10E in 1937. She was a female aviation pioneer, and the first female to fly solo across the Atlantic Ocean in 1932 in a single engine Lockheed Vega 5B. She went missing in 1937 during her attempt to fly around the world after taking off from Papua New Guinea in the Pacific Ocean.



SCOTT BAKULA



Wright Flyer

The *Wright Flyer* was designed and built by brothers Orville and Wilbur Wright. It became the first airplane to perform a controlled, powered sustained flight when it flew for 12 seconds and a distance of 37 meters in North Carolina on December 17, 1903. Its flight marked the beginning of the "pioneer era" of aviation.

Bell X-1

The *Bell X-1*, piloted by Chuck Yeager and nicknamed Glamorous Glennis after his wife, became the first manned airplane to exceed the speed of sound in 1947. The background shows a horizontally mirrored image of a Leonardo da Vinci drawing of an ornithopter – an aircraft that flies by flapping its wings. Another image of Chuck Yeager features slightly later in the titles, and shows him in front of his *Bell X-1*.



JOHN BILLINGSLEY



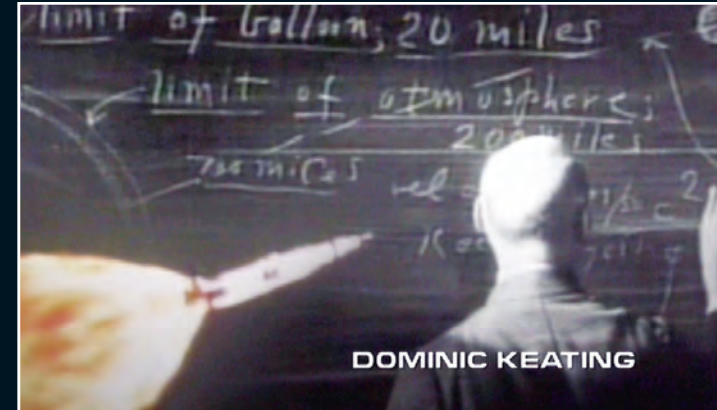
DeepFlight 1

DeepFlight 1 invented by Graham Hawkes was the first submarine to operate on the principles of flight. The background image is from 'Theatrum Orbis Terrarum,' compiled by Flemish cartographer Abraham Ortelius.



Neil Armstrong

Neil Armstrong and Buzz Aldrin are seen in their spacesuits walking to the launch pad for the *Apollo 11* mission in 1969. This mission was, of course, the first to put a man on the Moon.



DOMINIC KEATING

Robert Goddard

Robert Goddard writes calculations on a blackboard in 1924 superimposed with an image of a Saturn V rocket. Robert Goddard was an American engineer, professor and physicist. He was credited with creating the world's first liquid-fueled rocket in 1926. His work was revolutionary and he ushered in the era of space flight. NASA's Goddard Space Flight Center is named in his honor.



Footprint on the Moon

Buzz Aldrin leaves his footprint on the Moon during the *Apollo 11* mission in 1969. This was the first manned mission to the Moon and since then there have been five more, with just 12 people who can say that they have stepped foot on the Moon. *Apollo 17* was the last manned mission to the moon in 1972, and Eugene Cernan was the last human to leave his footprint there.



Space Shuttle Atlantis

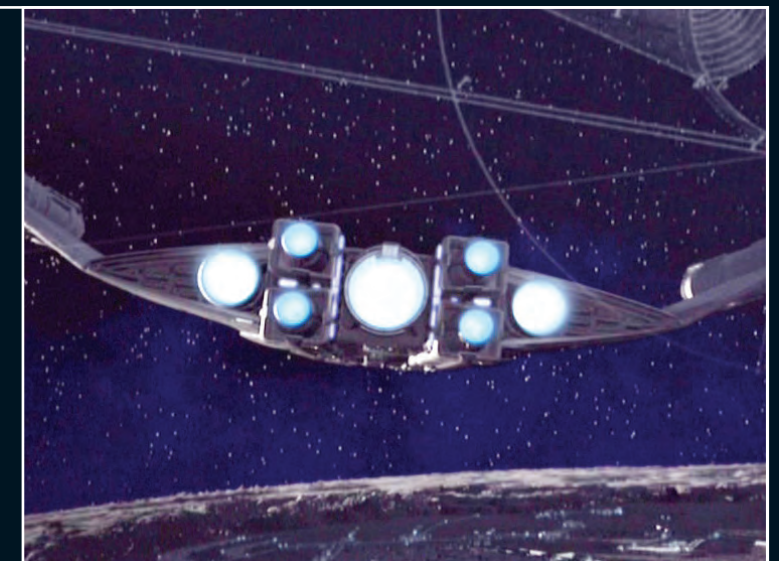
The *Space Shuttle Atlantis* (OV-104) is seen in orbit with a Spacehab module in its cargo hold. A NASA astronaut is using a Manned Maneuvering Unit nearby. The *Atlantis* undertook its first mission in 1985 and completed its 33rd and last ever Space Shuttle mission in 2011. The *Atlantis* was the first shuttle to launch an interplanetary probe, the Magellan in 1989, and it was the last shuttle to visit the Hubble Space Telescope in 2009.

S.S. Emmette

Before the reveal of *Enterprise NX-01*, there were three images of *STAR TREK* ships, which showed the fictional progression of how we went from the real world Space Shuttles to the ship that starred in the show.

The first was the OV-165, which was designed by John Eaves. He based its design closely on the VentureStar spaceplane, which was being developed by Lockheed Martin in the 1990s to take over from the space shuttle, but the project was cancelled in 2001.

Next, we saw the *Phoenix* in footage taken directly from *STAR TREK: FIRST CONTACT*, and finally we witnessed the John Eaves designed *S.S. Emmette* flying over a Luna base.



ON SCREEN



TRIVIA

Amelia Earhart was one of the historical figures seen in the opening credits of *ENTERPRISE*. She was the first female aviator to fly solo across the Atlantic. In 1937, she vanished mysteriously over the Pacific during her attempted round-the-world flight. Recently, a set of human remains were found on a remote island, which some claim are those of Earhart, but this is yet to be proven. According to the *VOYAGER* episode 'The 37's,' Earhart was abducted by an alien species named the Briori and taken to the Delta Quadrant.



FIRST APPEARANCE:	OPENING TITLES (ENT)
TV APPEARANCES:	STAR TREK: ENTERPRISE
DESIGNED BY:	John Eaves

KEY APPEARANCE

STAR TREK: ENTERPRISE Opening Titles

The only on-screen appearance of the *S.S. Emmette* came in the opening titles of *ENTERPRISE*. It was never seen in an episode, although the visually similar *Warp Delta* did make appearances in the *ENTERPRISE* episodes 'The Expanse' and 'Twilight.'

The *S.S. Emmette* was created by illustrator John Eaves to fill in an evolutionary gap between the *Phoenix* and the launch of *Enterprise NX-01*. It was the 'missing link' between humanity's first warp-powered ship and the first warp 5 powered starship nearly 80 years later.

Most of the imagery featured in the opening titles came from pioneering ships and people from real Earth history. It started with early maritime explorers such as the Polynesians before turning to flying pioneers like Charles Lindbergh Amelia Earhart and Chuck Yeager.

As humanity reached for the stars, the imagery turned towards space travel and the launch of rockets, footage of legendary astronauts such as Neil Armstrong and Buzz Aldrin and the flights of the Space Shuttle program. Finally, it transitioned seamlessly from the real world into the *STAR TREK* world, and the appearance of the *Phoenix*, *S.S. Emmette* and *Enterprise NX-01*.

The NASA rover *Sojourner* was also seen in the opening credits. It landed on Mars in 1997 with the aim of analyzing the composition of the Martian rocks and atmosphere. The *Sojourner* was also seen in the *ENTERPRISE* episode 'Terra Prime' where the Mars Historical Preservation Society had located the now-derelict rover and erected a monument in honor of it.



The space shuttle *Enterprise* also featured in the opening titles. *STAR TREK* creator Gene Roddenberry and many members of *THE ORIGINAL SERIES* cast were in attendance when the shuttle was rolled out in 1976.

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ALICE



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- A look behind the scenes at the special effects for the first half of *STAR TREK: VOYAGER*'s Season Six

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