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NORWAY CLASS

TYPE: MEDIUM CRUISER

LAUNCHED: 24th C

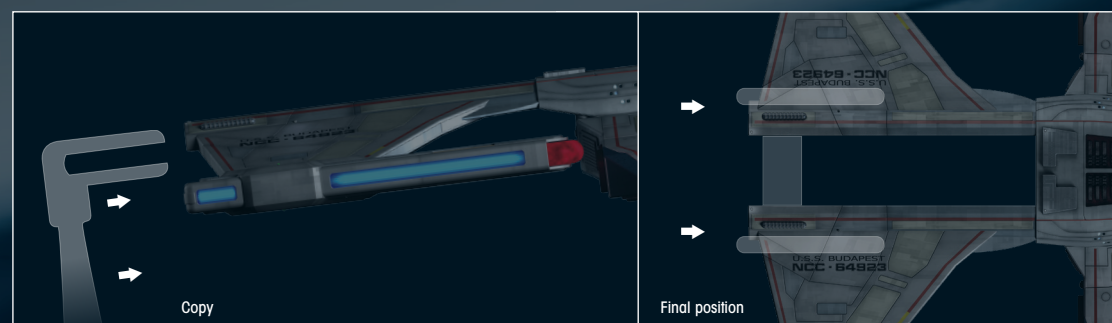
LENGTH: 364.77 METERS

MAX SPEED: WARP 9.7

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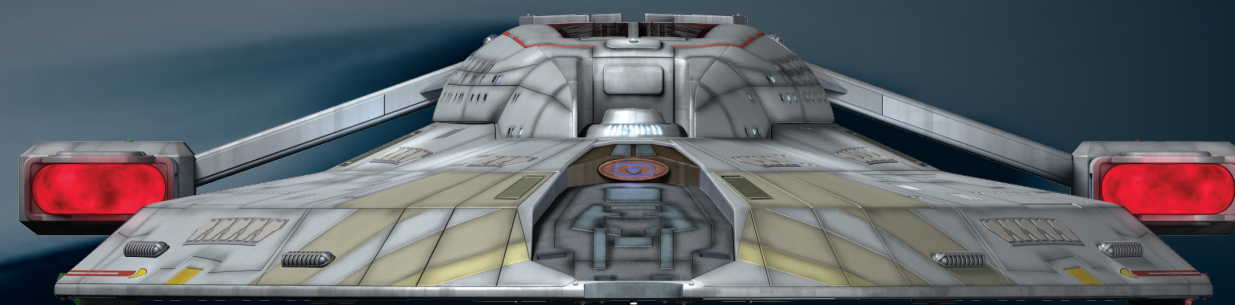
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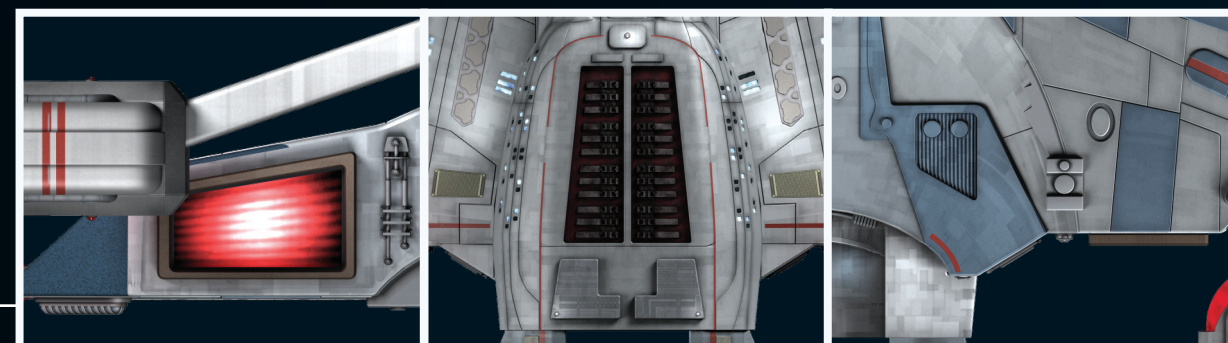
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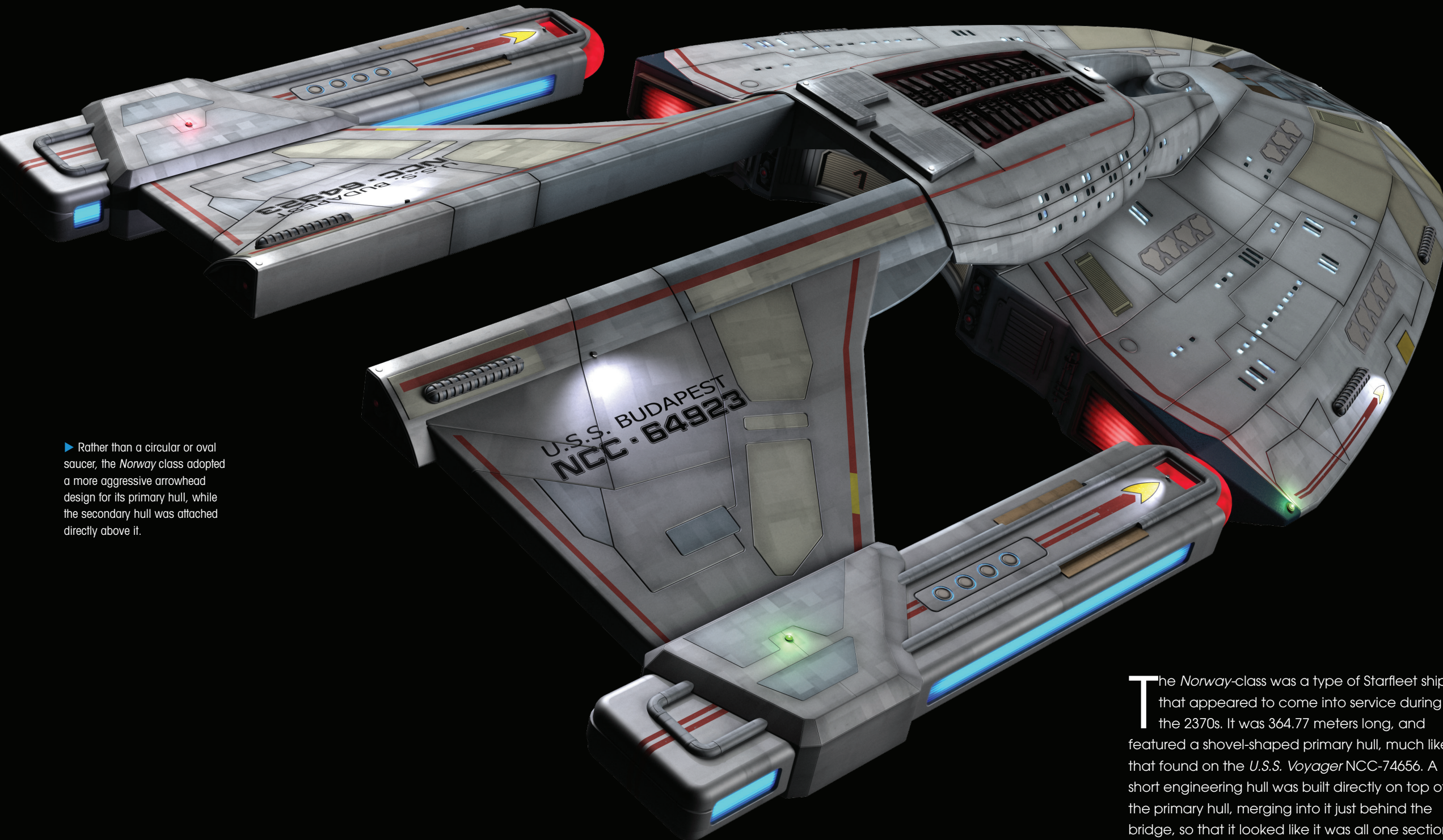
NORWAY CLASS

SPECIFICATION



TYPE:	MEDIUM CRUISER
IN SERVICE:	24th CENTURY
LENGTH:	364.77 METERS
CREW:	190
TOP SPEED:	WARP 9.7
WEAPONRY:	SIX TYPE-10 PHASER EMITTERS, TWO TORPEDO LAUNCHERS





► Rather than a circular or oval saucer, the *Norway* class adopted a more aggressive arrowhead design for its primary hull, while the secondary hull was attached directly above it.

Two rectangular beams emerged from the rear of the engineering hull in a catamaran-style configuration to which flat-mounted nacelles struts supported the short nacelles.

The main bridge was located on deck 1 on top of the saucer section, and provided control of all the ship's main systems from engines to weapons. It was partly concealed between the struts of the catamaran-style beams that led back to the nacelles. This meant that the bridge had enhanced protection from the sides, and was not as exposed as it had been on earlier types of ship.

POWERFUL ENGINES

Despite the relatively short engineering section and nacelles, the *Norway* class was still capable of a top speed of warp 9.7. This was thanks to advancements in propulsion technology, which meant powerful engines could be incorporated into a much smaller area.

The deflector dish was inset into the saucer section, not in the engineering hull as it had been on many other Starfleet designs. It was also pushed much further back from the leading edge of the ship, but provided it had a 'clear line of sight' into open space this was not a problem.

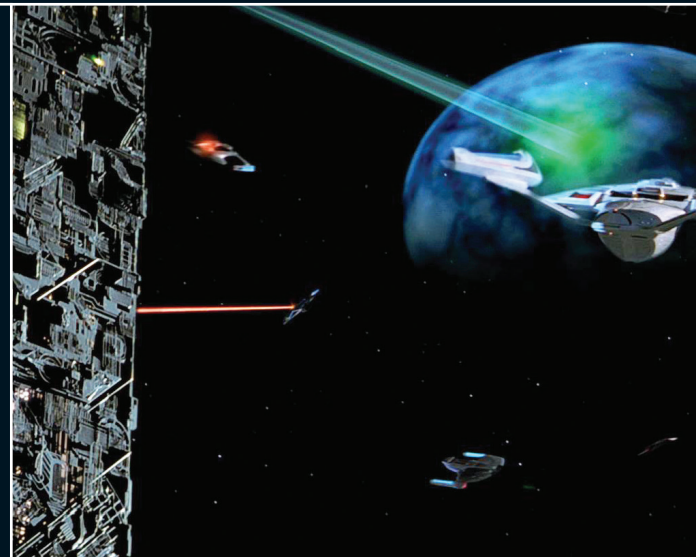
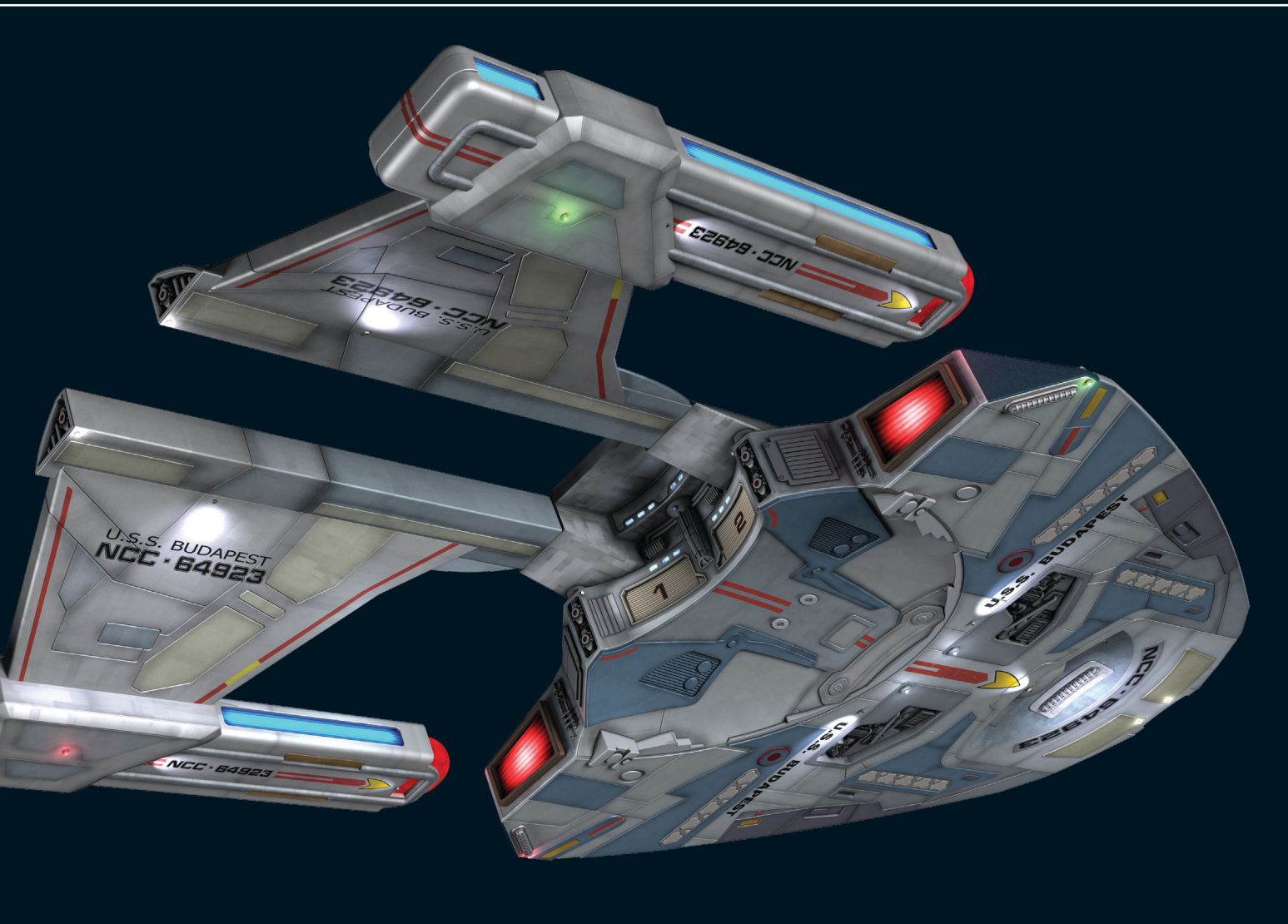
The *Norway*-class was a type of Starfleet ship that appeared to come into service during the 2370s. It was 364.77 meters long, and featured a shovel-shaped primary hull, much like that found on the *U.S.S. Voyager* NCC-74656. A short engineering hull was built directly on top of the primary hull, merging into it just behind the bridge, so that it looked like it was all one section.



◀ The *Norway* class seen here above the *Akira* class was one of a number of relatively new Starfleet designs that fought against the Borg at the Battle of Sector 001. At least 30 Starfleet ships made up the armada that engaged the Borg cube. Unlike at the earlier Battle of Wolf 359, they opted to swarm the cube, causing it heavy damage.

NORWAY CLASS

The *Norway* class was a streamlined type of Starfleet vessel that saw action at the Battle of Sector 001.



◀ By the time the *U.S.S. Enterprise* NCC-1701-E joined the battle, a large portion of the fleet had been lost, but they had also caused heavy damage to the Borg cube's outer hull.

▶ The Norway class had a very 'flat' design, with the nacelles in line with the saucer section. This meant that in battle it offered a narrow profile, making it harder to hit.



◀ Seen from the perspective of the *Enterprise E's* bridge, the battle with the Borg appeared to be a melee, with numerous Starfleet ships, including Norway-class vessels, performing strafing runs on the cube. Under Captain Picard's orders, the fleet targeted a seemingly unimportant area of the cube that caused it to explode.

▲ The Norway class had a primary saucer that was a very similar shape to the one found on the *U.S.S. Voyager* NCC-74656. It also featured an atypically small number of windows on the external hull, while the surface detail was a mixture of that found on the *U.S.S. Enterprise* NCC-1701-D and the *U.S.S. Defiant* NX-74205.

Weapons on the Norway class included six type-10 phaser emitters at various points around the hull, including on the trailing edge of the split hull struts. There were also two photon torpedo launchers, one located just below the main deflector dish and another at the rear.

The overall design of the Norway class was compact, and from the side it presented a very narrow profile. This made it a much smaller target compared with earlier Starfleet designs that featured long neck structures between the saucer and engineering hulls, or elongated nacelle struts between the engineering hull and warp nacelles.

This 'flat' design was very deliberate by Starfleet. They had an aging fleet, and its combat deficiency was all too apparent at the Battle of Wolf 359 in 2367 when a single Borg cube destroyed 39 Starfleet ships with the loss of 11,000 lives.

This new round of shipbuilding resulted in the *Akira*, *Saber*, *Steamrunner* and Norway classes – all of which were rather more combat-oriented than the average Starfleet design. The preceding centuries had seen periods of conflict and tension for Starfleet, but these years had been largely peaceful, as the Federation had grown to include more than 150 worlds that lived in a spirit of mutual cooperation. Starfleet had developed ships largely for exploratory, scientific and diplomatic purposes during this time, but the threat of the Borg changed all that.

CALLED INTO ACTION

It was not long before all these new ships saw action at the Battle of Sector 001 in 2373, when reports came in that a Borg cube had destroyed a colony on Ivor Prime. Vice Admiral Hayes mobilized a fleet that included at least four Norway-class

ships to intercept the Borg in the Typhon sector. The fleet failed to stop the cube, however, and Hayes was forced to request reinforcements as the Borg continued unrelentingly towards Earth.

Many Starfleet ships were disabled or destroyed completely by the time the *U.S.S. Enterprise* NCC-1701-E joined the fight in orbit of Earth. As the battle raged on, the combined force of the fleet slowly wore down the cube's defenses. The crucial factor in the battle was Captain Picard's inside knowledge of the Borg after his earlier assimilation. He directed the fleet to fire on a seemingly unimportant area of the cube, and it was eventually destroyed. This left the *Enterprise-E* free to pursue the sphere that had emerged from the cube shortly before its destruction.

After this, the Norway class was not seen in action again, although a computer display graphic did show one of these ships at Starbase

375. This space station acted as a gathering point for the Second and Fifth Fleets prior to 'Operation Return' and the retaking of *Deep Space 9* from Dominion forces in late 2373. The fact that the Norway class was displayed in a graphic prior to this battle appeared to indicate that at least some of these ships were present during the conflict.

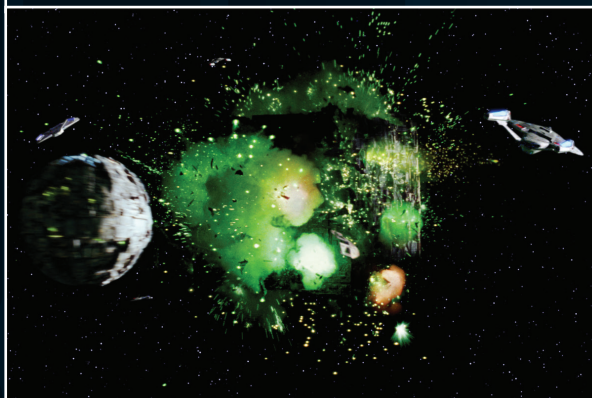


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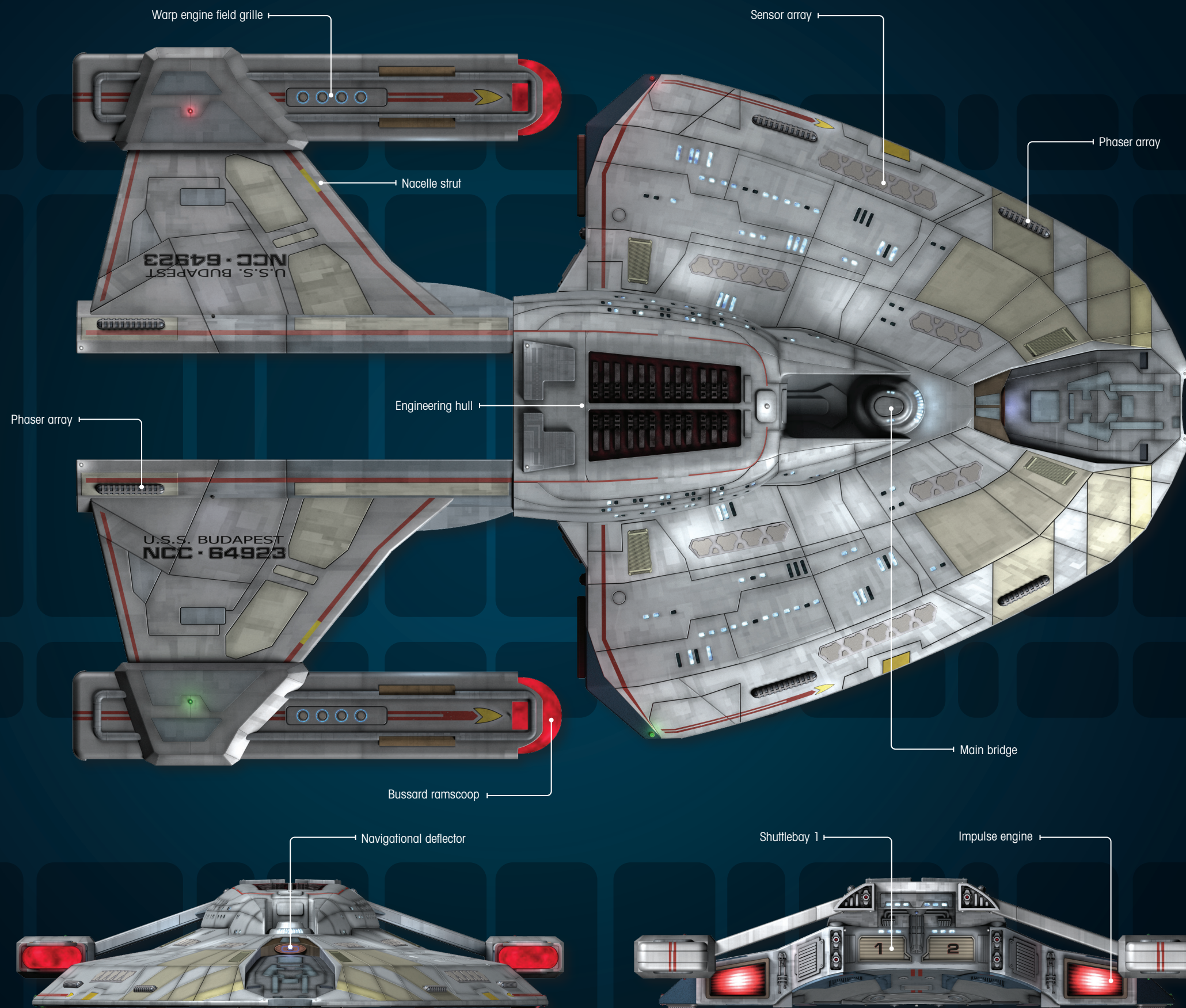
Sector 001 was not only home to the Sol system and Earth, but included the 40 Eridani A system, where additional Starfleet construction yards were located. It also included the Tarsas System, where Starbase 74 (pictured left) was positioned, and the Orion Sector Tactical Command outpost.

NEW TACTICS

At the earlier Battle of Wolf 359, roughly eight light years from Earth, the Starfleet armada of 40 ships employed a tactic of attacking the Borg cube in formation, so there was little danger of damaging friendly ships. Unfortunately, this did not work as it allowed the cube to pick off the Starfleet ships one at a time. For the Battle of Sector 001, where Starfleet were using a number of relatively new starships, including the *Norway* class, they learned their lesson and instead opted for a swarm tactic. This met with some success, as after the *U.S.S. Enterprise* NCC-1701-E arrived, Data reported that the cube had sustained heavy damage – something not even closely achieved at the earlier battle. The Starfleet armada still suffered major losses, but eventually, with the help of Captain Picard, they managed to defeat the Borg cube.



▲ *Norway*-class ships fought alongside several other classes of Starfleet vessel as part of a swarm tactic to defeat the Borg cube.



DATA FEED

Alex Jaeger designed four Starfleet vessels – *Akira*, *Saber*, *Steamrunner* and *Norway*-classes – for *STAR TREK: FIRST CONTACT*. Three of these vessels went on to make further *STAR TREK* appearances, but the *Norway* did not. According to *DEEP SPACE NINE*'s visual effects supervisor David Stipes, this was because the CG files for the *Norway* were corrupted.

FLEET REBUILDING

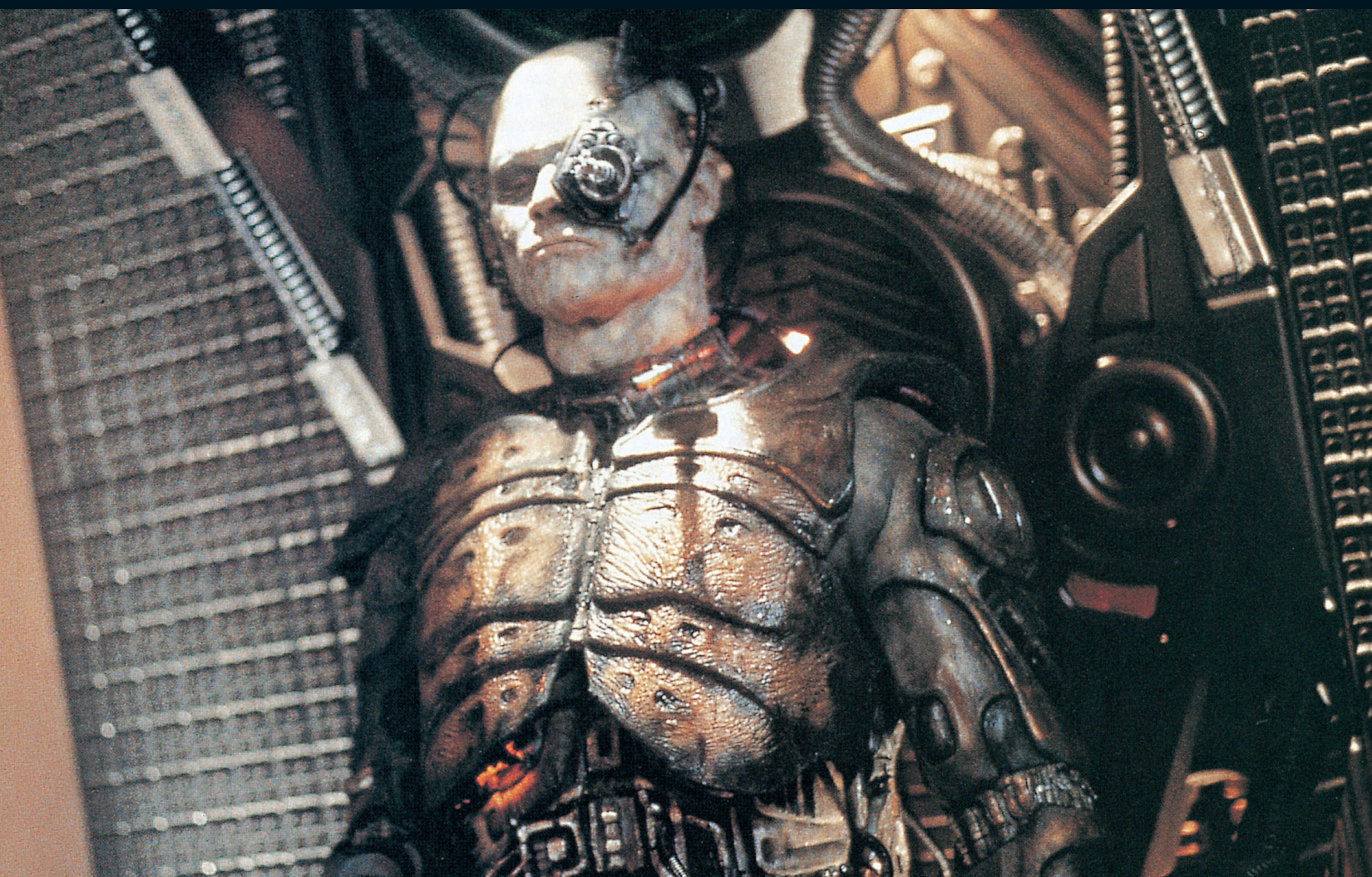
After the Battle of Wolf 359 in which Starfleet lost 39 ships, Commander Shelby took command of a special task force assigned to build the fleet up to previous deployment levels.

PRODUCTION BASE

According to the *STAR TREK: Deep Space Nine Technical Manual*, production on the *Norway* class was based out of the Advanced Starship Design Bureau Integration Section at Spacedock 1, Earth.

NORWAY NAME

According to the *'STAR TREK Encyclopedia'*, one of the *Norway*-class vessels that fought against the Borg at the Battle of Sector 001 was the *U.S.S. Budapest* NCC-64923. It was named after the Hungarian capital.



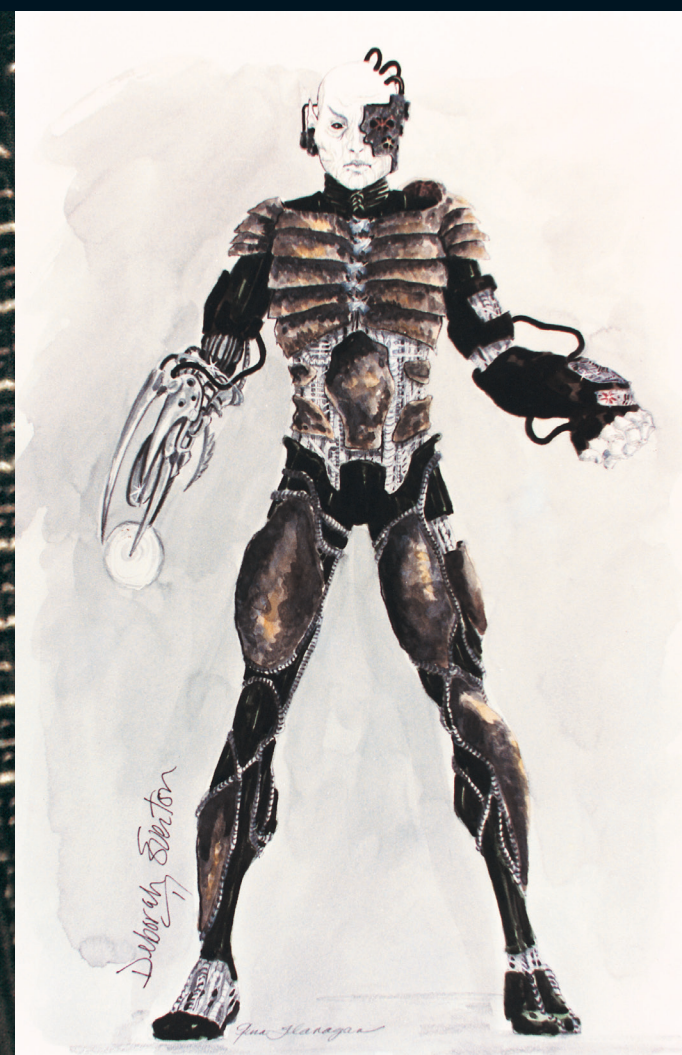
CREATING THE COSTUMES FOR FIRST CONTACT

Costume designer Deborah Everton talks about all the incredible non-Starfleet outfits she designed for *STAR TREK: FIRST CONTACT*.

▲ When designing the costumes for the movie Borg, Everton chose a darker color palette than was used in the TV show. The costumes also used textures resembling those of tortoise shells, fish scales and insect wings.

Deborah Everton is a longtime *STAR TREK* fan. She said, "I watched a lot of *STAR TREK*. Science fiction is my favorite genre; from the time I was a tiny kid I've loved it. But as you become an adult, you don't have as much time to watch it. Certainly during my school years there were big gaps, because I was in a girls' boarding school. No television!"

Production began on *STAR TREK: FIRST CONTACT* in early 1996, and Everton was called in a few weeks after that. "It was never enough time," she said, but it was time enough for her to come up with some memorable outfits. "I came in and met with Jonathan (Frakes)," she continued. "He liked the previous work I had done, and walked me over to meet Rick Berman."



Everton started work early the following week. "I did a little research and then met with (production designer) Herman Zimmerman," said Everton. "I had some textural things I wanted to show him which ended up being the Borg's face. Also I had a different color palette in mind than they usually used, and wanted to make sure that it all went together.

"Herman liked it. It wasn't as bright – the television *STAR TREK* is brighter, whereas *FIRST CONTACT* was more like a haunted house: much moodier. And so Herman and I had a lot of conversations and got that design concept approved, and then I sat in a room with my illustrator for about six weeks!"

Everton had a major task in recreating the Borg, and that's where she started. "I asked to look at the original Borg," she said, "because we knew the silhouette had to be kept. I didn't even know really what they were, to tell you the truth. I hadn't



seen that part of *STAR TREK*. So I looked at them and sort of got it, and talked to various people about what they were and the science behind them, and once that was explained I just started designing them."

BORG FLASHBACK

In the flashback showing Captain Picard as Locutus, Everton did not simply reuse the costume from 'The Best of Both Worlds,' the two-parter from *STAR TREK: THE NEXT GENERATION*. "As I recall, we used part of that costume," said Everton. "We added on to it and made it more like our Borg than the original one."

The Borg's *TNG* look was amended from the original black and white facial features to the more textured look already mentioned. Everton said, "I used textures from tortoiseshells and fish scales and insect wings. There's a lot of texture in my work. I think that even when things are very

▲ Everton worked with illustrator Gina Flanagan to create her costume designs. Everton came up with the ideas and produced rough sketches, and then Flanagan produced the fabulous color paintings that were shown to the producers.



design was also because they needed sound effects, so we had a meeting about what they sounded like."

LIGHTING PROBLEMS

The blinking lights of the suits also caused practical difficulties. "There were problems," said Everton, "because to use batteries strong enough to get the lights and various mechanics to work you'd fry the stuntmen underneath. So we had to work a lot with the lighting." Mobility was an issue too: "I realized that they would have to stunt, so they would have to be somewhat agile to do everything that was required of them in the script. The script is really important; you have to know what they're going to do. As far as them as characters, they were not particularly graceful; it was not something that happens in nature, so they needed to seem somewhat awkward."

"We had three or four basic designs, and within those we could have this tremendous mix of putting different parts together so that we could have almost an infinite number of looks within the four. You could personalize their outfits."

The Borg Queen was the next challenge. Did Everton get a free hand once again, or was she briefed on the look the producers wanted her to have? "Well, one of the nice things about working for *STAR TREK*," said Everton, "was that they didn't really start you out with a lot of constraints. So you did some preliminary ideas and then they sort of gently herded you in the direction that they knew was best for the project. I actually saw her as being sexier than she turned out to be. I needed to be reined in a little bit. Rick Berman did that, and he did it very well - he really knew what the image should be, where I wasn't sure. It took one or two passes to get to where we were on her."

"She had a couple of versions of the suit, and one of them was very thin; it was a lot more comfortable for (Borg Queen actress) Alice Krige. But she had some kind of allergy that really affected her work with Michael (Westmore, makeup designer) so we had to be very careful about her skin."

Everton was aware that the Queen was an enemy, but didn't want the threatening aspect to take undue prominence. "Although the Borg were

▲ The Borg suits had a biological look, as if they were growing out of the drones themselves. They also could not be too bulky, as the actors had to be somewhat mobile.

simple, if they have a lot of texture and a lot of layers, it's much more visually stimulating.

"Also I wanted to see the biology part of the Borg, so rather than the suit looking like it was something they put on, I wanted it to look like it started on the inside and grew out. A lot of the



▲ The Borg Queen's costume design created a sexy, but sinister image, with much less tubing and equipment than her drones.

threatening," said Everton. "I also saw the pathos of them in that they strived to be something they were not and couldn't possibly be, so I wanted to bring that element into it. You really saw it with the Queen. She was certainly not just a sort of sexless drone. She definitely had a personality, and she had libido."

COMING TOGETHER

The early plan for the Queen's first appearance was for her whole body to be lowered, but Everton thought it would be more effective the way we finally saw it. "I was particularly pleased with her when we changed it from the whole body coming down to just her bust," said Everton.

"I thought I was going to get fired that day in the meeting," continued Everton. "I'd been listening to all this talk about how we were going to get the Borg Queen down - I would sit there in a room with almost exclusively men, and it can be a little intimidating - and I thought it would be interesting to have her come into her costume with clips clicking onto her skin and pulling it to

► It was Everton's idea to show hooks fastening the Borg Queen's costume to her upper torso when she was lowered into her suit.





▲ Spacesuits were the bane of everybody's life. Everton had to consider flexibility, comfort, ventilation and visibility of the actor's faces, as well as having to accommodate lighting and sound equipment. As Everton said, nobody enjoyed "spacesuit day."

anchor her. I thought it would be a relatively inexpensive CG trick; a lot of bang for the buck. I could make the little hooks on her suit out of rubber. But when I came up with this idea there was a silence in the room, and Rick said, 'Deborah, you're scaring me. You're sick!'" But, to Everton's great satisfaction, Berman and everyone else was convinced.

"I was very pleased when we went ahead with that," said Everton. "It wasn't a huge thing. It was subtle, it was simple, it was creepy, and it really gave you an insight into what was going on."

The spacesuits Everton designed for the scenes on the hull of the *U.S.S. Enterprise* NCC-1701-E were used on *STAR TREK* after that, with slight modifications. "In the script it was written that they were very modern and very light, and not really like a spacesuit," said Everton. "That reads well, but when you actually think about it visually, just guys running around in clothes on the hull of a spaceship, it didn't have the drama. The ones we made were not really like real spacesuits. We cut a lot of the bulk out, and they were very light. Also they had a lot of give in the fabric so we could really see the silhouette of the man in the suit. I think they looked pretty sexy."

"I sort of toyed around with trying to do something that was translucent, which was something that I tried originally to do on the Borg, where you see the fluid going through the arteries and so forth, but it was just too expensive. I tried it with the spacesuits, but the product that we found smelled horrible. You could stretch it forever, but it just smelled so bad."

PREVIOUS EXPERIENCE

Spacesuits were not Everton's, nor anyone's, favorite thing. "I cut my teeth doing spacesuits," said Everton. "I worked on *The Abyss* and they had these underwater suits. I did a lot of them. I've learned what to make them out of. For *The Abyss*, the fabric looked great but kept fraying and coming apart, and the thing was always in repair. So I learned they needed to be light and they needed to be flexible, but they also needed to have some sort of bulk and padding."

"Unlike when people really wear spacesuits, we had to worry about sound, so I couldn't do anything that generated a lot of noise. And you needed to hear the actors talking, but when they were miked you didn't want to hear the whirring of engines or fans inside the suit, so it was a huge technical problem."

"The helmet was the same thing; helmet design was the bane of my existence. The actors needed to breathe, and they needed to see; we needed to see them; you had to be able to light them. We used non-reflective glass, and we had lights inside the helmet that helped light the actor's face. It was a horrendous thing. When it was a spacesuit day on set, nobody was a happy camper. The ADs



▲ Everton produced four or five drawings for Lily Sloane's holodeck ballgown, including this black version. It was a nice change of pace for Everton to design something so different from the other costumes.

(assistant directors) hated it because it took forever, the actors hated it because it was uncomfortable, the lighting crew hated it, the DP (director of photography) hated it, I hated it, my dressers hated it!"

BEAUTIFUL DRESSES

After these technical challenges, the civilian costumes, for the Starfleet officers and the 21st-century Earth people, came as a wondrous relief: most especially Lily Sloane's beautiful gown for the holodeck scene. "I went berserk!" said Everton. "After being in boyland for so much of the movie, when it came time to do Lily's dress



▲ Alfre Woodard, who played Lily Sloane, initially felt shy in the dress after wearing her practical civilian clothes in other scenes, but soon felt differently after so many compliments from the crew.



▲ The dress for Ruby, one of the holographic characters from 'The Big Good Bye' and some of the other holodeck speaking parts were designed by Everton, while other costumes were rented.

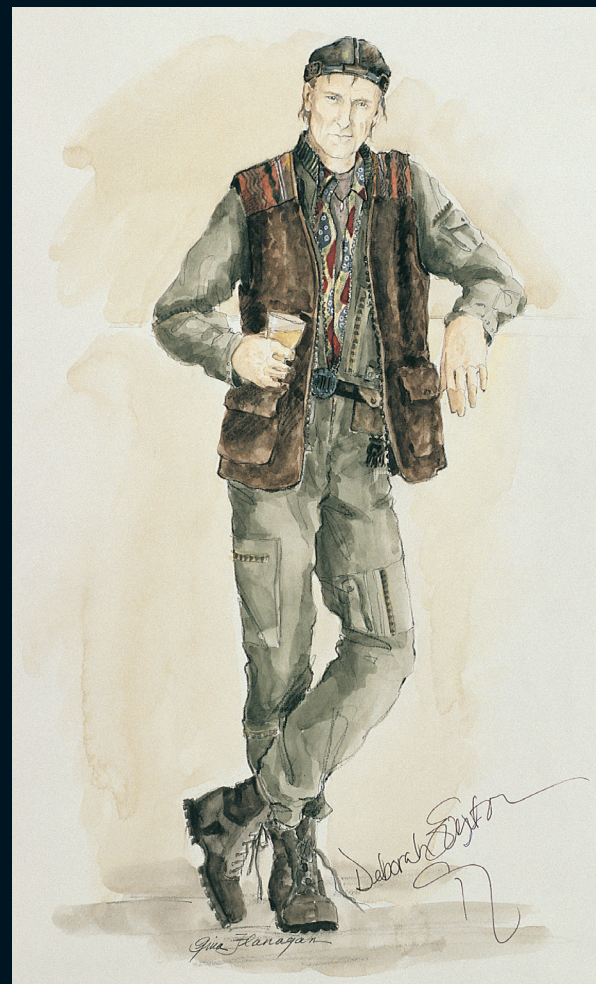
I designed probably four or five versions. I think Jonathan (Frakes) was a little surprised when I took them to him and said, 'Pick one.' He actually liked them all. The final decision was based partly on budget. I had some that were fully beaded, and you just couldn't do it.

"Alfre (Woodard) liked them too. She felt a little shy in the dress. I think after what she'd been wearing it was a little bit of a contrast, but when she walked on set everybody just went 'Wow!' She looked like a million dollars."

PERIOD CLOTHES

Patrick Stewart was apparently just as delighted with his tuxedo outfit. "I designed a 1940s dinner jacket and tuxedo trousers, and he loved it," said Everton. "He had to enter in a trenchcoat and hat

◀ Patrick Stewart was delighted with the elegant 1940s tuxedo Everton designed for the holodeck scene. She used reference books to help her capture the correct look for the period.



because that character had been established (in *STAR TREK: THE NEXT GENERATION*), and he couldn't wait to get that off. He looked beautiful in it. He's a stylish man and very easy to dress. He's got a magnificent physique, and clothes just hung on him beautifully."

Everton also designed the outfits for Ruby and the other dialogue actors, but the holodeck's other customers were dressed in 40s-style suits and gowns rented from costume houses. "There are great costumes out there for that period," said Everton. "If I can, I actually often prefer using them rather than designing my own, because it's real and it was not just my interpretation. Also, for the clothes I designed we used period patterns to manufacture them. So we had an absolutely authentic scene."

Everton had to come up with her own authenticity when thinking about what people living on the Earth of 2063 would be wearing after surviving World War III. "I wanted them to look romantic and yet sort of basic," she said.



◀◀ Our warp flight hero, Zefram Cochrane, wore a costume that captured his brilliant engineering mind and eccentric personality perfectly. It was a mixture of practicality and flamboyance. In the outdoor scenes he also wore a huge sheepskin coat over it.

◀ Everton felt the Earth townspeople would wear attractive, romantic-looking clothes rather than scruffy and depressing ones. She wanted to denote their forward-looking instincts rather than dwell on the hardships they had endured after World War III ended.

"Obviously, they were in a struggle to survive so they weren't really thinking about fashion. It was almost like a frontier town, and they'd only got the basics. But meanwhile wonderful things were happening, and the future was being born right there. So, as basic and simple as they needed to be, I also wanted them to be romantic, and again textural. I didn't want them to look dreary and ragtag. I wanted to convey a kind of hopeful feeling about them."

INTERPRETING IDEAS

Everton didn't always feel obliged to present a selection of designs for every costume she was asked to design. "Oftentimes I can go in with one idea because I really listen," said Everton. "When I'm in a meeting I'm listening to my director, I'm listening to my producer. Oftentimes men don't really know how to express themselves about clothing, so you have to really listen – not just to what they're saying, but what's underneath: what they really mean."

ON SCREEN



TRIVIA

Michael Zaslow, the actor who appeared as Eddy, Zefram Cochrane's bartender in *STAR TREK: FIRST CONTACT*, was also the first person ever to be pronounced "He's dead, Jim" by Doctor McCoy. Zaslow appeared in two episodes of *THE ORIGINAL SERIES*, first as Darnell in 'The Man Trap,' and as Jordan in 'I, Mudd.' It was as Darnell, a crewman from the sciences division, that he fell victim to the M-113 creature or salt vampire. Upon his death, McCoy actually said, "Dead, Jim," but he's recognized as the first person to receive McCoy's famous saying.



In the *STAR TREK: VOYAGER* episode 'In the Flesh,' a Norway-class vessel appears on a wall-mounted display, along with some other classes, in Species 8472's recreation of the Quantum Café, an officers' club in the grounds of Starfleet Academy.



The *U.S.S. Budapest*, a Norway-class ship, features in the novel *'STAR TREK: DEEP SPACE NINE: Lesser Evil.'* This ship takes part in the Battle of Sector 001, and the crew, armed with TR-116 rifles that use real projectiles, successfully repels a number of Borg drones after they beam onto their ship.

FIRST APPEARANCE: STAR TREK: FIRST CONTACT

DESIGNED BY: Alex Jaeger

KEY APPEARANCES

STAR TREK: FIRST CONTACT

The Borg have returned and one of their ships is heading straight for Earth. Admiral Hayes, who is in charge of Starfleet's defense force, orders Captain Picard and the *U.S.S. Enterprise* NCC-1701-E to stay away, as he is worried that Picard is too emotionally involved after his earlier assimilation.

Learning that the task force is losing the battle, Picard ignores his orders and rushes to Earth. With Hayes' vessel disabled, Picard takes command of the fleet, which includes Norway-class ships, and orders them to fire on a seemingly unimportant area of the Borg ship. As the cube is destroyed, it launches a smaller sphere ship, which creates a

time distortion. The *Enterprise* follows it and finds itself in the mid-21st century, the day before Zefram Cochrane's historic warp flight and first encounter with alien life.

The crew of the *Enterprise* realize that the Borg are trying to prevent first contact with the Vulcans and change history. In order to stop the Borg from assimilating Earth, Commander Riker and an away team must make sure Cochrane's first warp flight proceeds as planned. Meanwhile, Captain Picard and the rest of the crew must prevent the remaining Borg from taking over the *Enterprise*. This task becomes much harder when he meets the Borg Queen, who appears to have won over Data.

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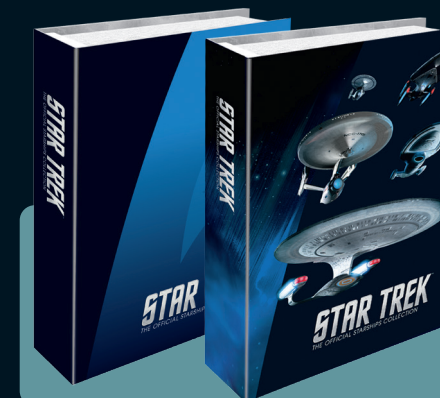
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