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NX-59650
SPECIAL ISSUE

TYPE: PROMETHEUS CLASS

LENGTH: 415 METERS

ACTIVE: 24TH C

MULTI-VECTOR ASSAULT VESSEL

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Stand assembly:



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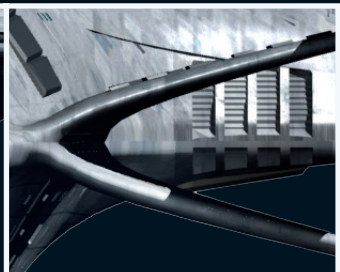
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U.S.S. PROMETHEUS

SPECIFICATION



CLASS:	PROMETHEUS
ACTIVE:	24TH CENTURY
LENGTH:	415 METERS
DECKS	15
TECHNOLOGY:	ABLATIVE ARMOR
	REGENERATIVE SHIELDING
	MULTI-VECTOR ASSAULT MODE





U.S.S.

PROMETHEUS

The prototype *U.S.S. Prometheus* endured a difficult shakedown cruise with help from the Delta Quadrant.



◀ The *U.S.S. Prometheus* was a leap forward in starship design.

The latter half of the 24th century saw Starfleet continue to innovate in starship design, responding to an increasingly volatile universe. Originally conceived to tackle the Borg, the *U.S.S. Defiant* became a prime factor in facing the threat of the Dominion, while later in the 2370s, the *U.S.S. Prometheus* heralded a new era of deep space operations for Starfleet.

The *U.S.S. Prometheus* was perhaps a response to an increasingly hostile universe. Its specifications allowed Starfleet to continue a program of exploration while establishing a greater tactical and offensive capability. Its unique, multi-vector assault mode made the prototype *Prometheus* a target for rival Alpha Quadrant powers.

DEEP SPACE ASSIGNMENTS

The *Prometheus* class was designed to operate at the edge of Federation space and beyond. An experimental prototype launched from the Beta Antares Ship Yards on stardate 50749.5, the *U.S.S. Prometheus* was designated with the registry NX-59650. An earlier phase of the development program designated the starship as NX-74913 as indicated on the vessel's dedication plaque. The class' prime mission was deep space tactical assignments.



◀ Thanks to the extensive Hirogen communication network, *U.S.S. Voyager* detected an unusual starship light years away at the very edge of Federation space...



▲ When *Voyager* picked her up, the *Prometheus* was on a deep space shakedown cruise at the edge of the Alpha Quadrant. When the Doctor arrived, the ship was deserted...

▼ *Voyager's* EMH teamed up with his counterpart aboard the *Prometheus* to repel the Romulans and assist in helping the Federation fighting off several Romulan Warbirds.

With 15 decks and a length of 414 meters, the design of the *Prometheus* echoed the configuration of the *Intrepid*-class in its primary hull. The overall hull configuration was marked as distinctive by the sleek, aft-ranged quad warp nacelles. In line with the *U.S.S. Defiant* development program, the *Prometheus'* hull was equipped with ablative hull armor, while the shields possessed regenerative capability. The ship could maintain a maximum speed of warp 9.9 for extended periods.

MULTI-VECTOR TACTICAL MODE

The *Prometheus'* enhanced capabilities made it a powerful new asset for Starfleet,

but its multi-vector assault mode marked a leap forward in starship design. This prototype function allowed the *Prometheus* to split into three distinct warp-capable units. Advanced automation systems gave the ship a formidable tactical and offensive response in a wide variety of combat scenarios, although the multi-vector mode was largely untested by 2374.

Further system advancements aboard the *Prometheus* saw the installation of Dr. Lewis Zimmerman's Emergency Medical Hologram MKII. This superseded the MKI that had been installed on Starfleet vessels such as the *Intrepid*-class since the late 2360s. The MKII was based on a completely new personality





matrix; unlike the earlier MKI, the new iteration was able to leave sickbay via ship wide holo-projectors. The new EMH system was installed six weeks prior to a Romulan hi-jacking of the *Prometheus* in 2374 during its shakedown voyage.

DELTA QUADRANT ASSISTANCE

A force of 27 Romulans boarded the *Prometheus* and killed all crewmembers during its shakedown cruise. This event coincided with the ship coming into range of an alien communication network. Over 60,000 light years away in the Delta Quadrant, the *Prometheus* was detected by *U.S.S. Voyager*. Using the abandoned alien

network, *Voyager's* EMH was transmitted to the *Prometheus* where he found that the starship had fallen into enemy hands.

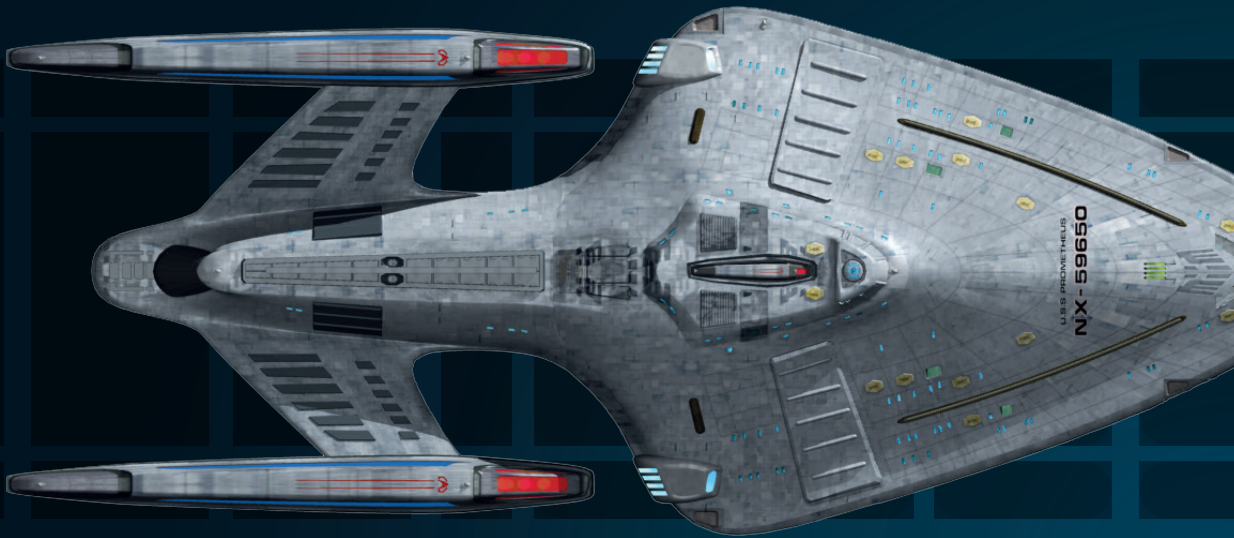
Activating the *Prometheus's* EMH, the Doctor and his successor formed an uneasy alliance. They formulated a plan to retake the ship. Having knocked out the Romulan aggressors with neurozine gas, the holograms were horrified when the ship came under attack from both Starfleet and Romulan vessels. Together, the holograms activated the *Prometheus's* multi-vector mode and repelled the Romulan ships.

Voyager's EMH returned to the Delta Quadrant, but not before making Starfleet aware of *Voyager's* plight.

▲ The *Prometheus* had been taken over by the Romulans. The ship's multi-vector assault mode was deployed to attack the *U.S.S. Bonchune*.

▼ After some difficulty – and a fractious relationship – the two EMH programs successfully repelled the Romulans, giving *Voyager* a chance to communicate with Starfleet...

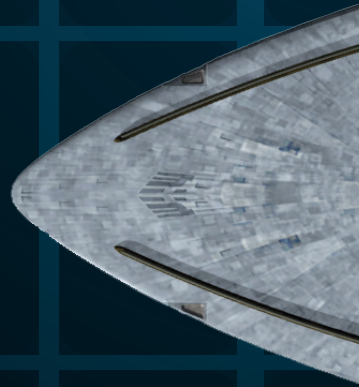




DORSAL ELEVATION



AFT ELEVATION





FRONT ELEVATION



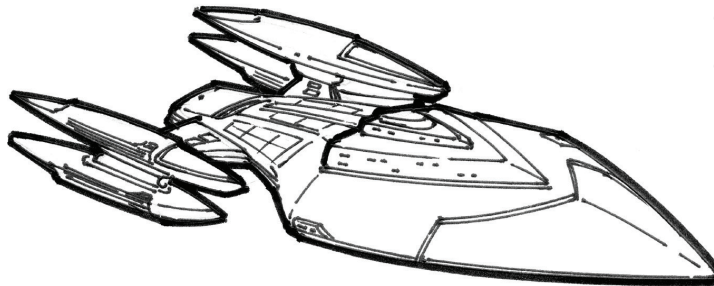
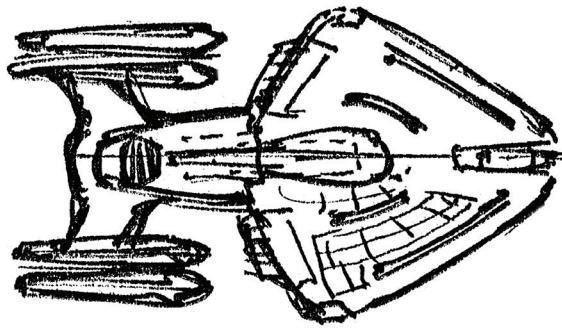
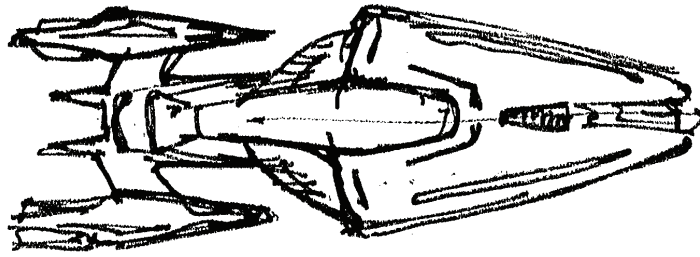
VENTRAL ELEVATION



Designing the

PROMETHEUS

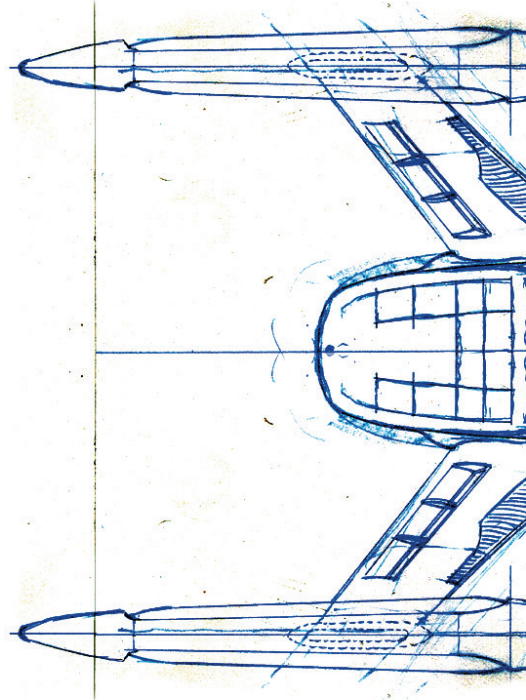
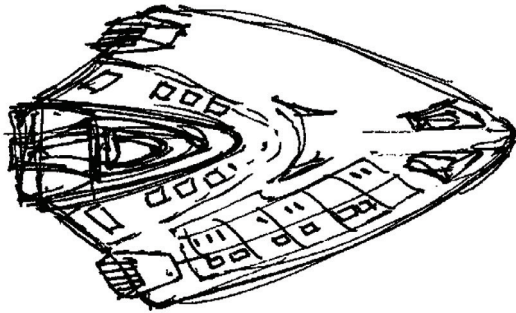
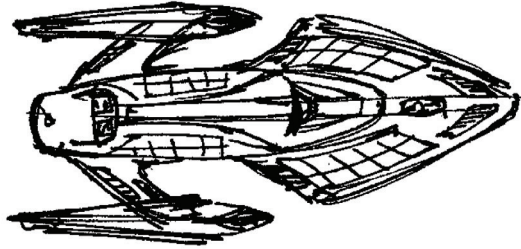
Rick Sternbach brought all his experience to designing a unique new starship for *VOYAGER*.



◀ Three of Rick Sternbach's rough sketches to establish an initial configuration for the *Prometheus*, including a quad arrangement of nacelles.

Moments of innovation in behind-the-scenes starship design can be seen across the history of the *STAR TREK* franchise. From Matt Jefferies' mould-breaking concept for the original *Enterprise*, a saucer-separating *Enterprise-D* and the battleship stylings of the *Defiant*, *STAR TREK*'s designers and concept illustrators have always pushed the aesthetics of Starfleet ship design in new directions.

In the original designs for the *Intrepid*-class *U.S.S. Voyager*, *STAR TREK*'s senior production illustrator Rick Sternbach incorporated articulated warp nacelles – a nod within the fiction to a more efficient warp drive, but in production terms it added an interesting visual cue. For *VOYAGER* season four, 'Message in a Bottle' was a turning point in *Voyager*'s journey, the script tasking Sternbach to create a unique new starship design.

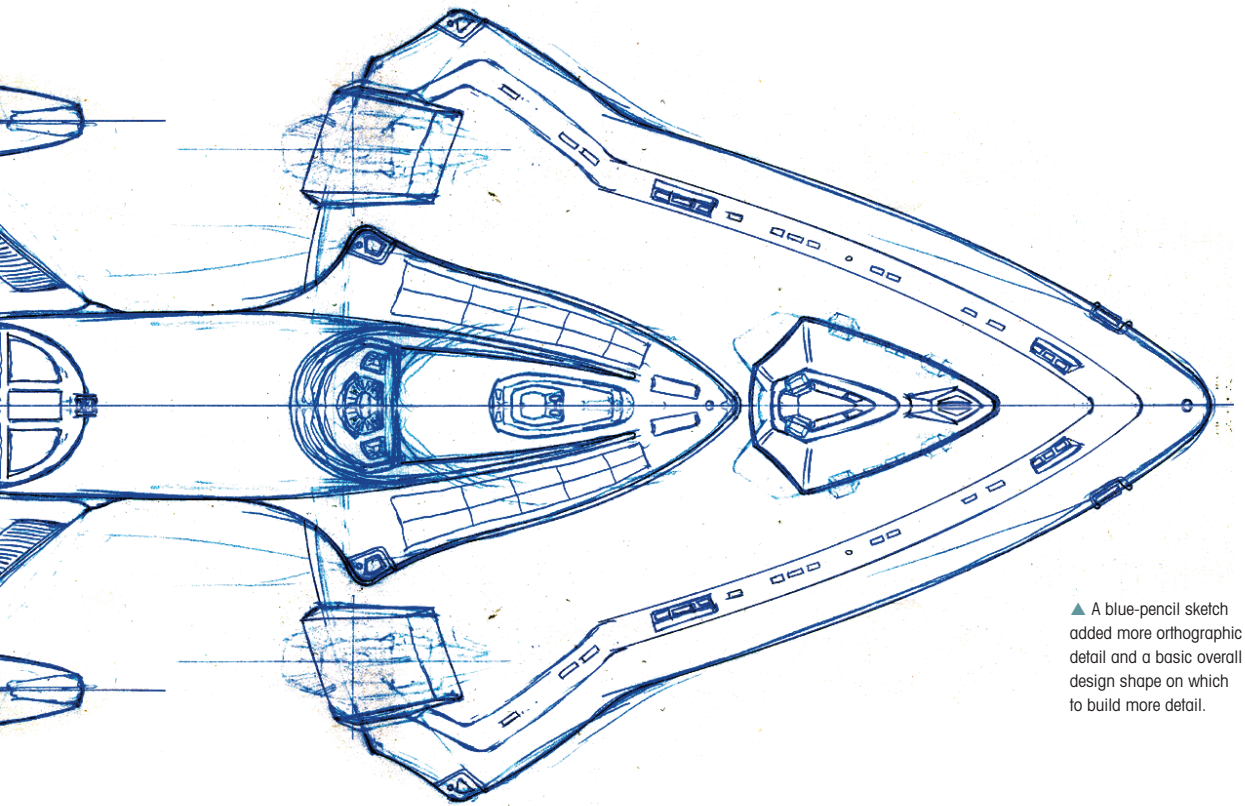


▲ Further rough sketches outlining the ship, including the separated primary hull while in multi-vector mode.

PROTOTYPE STARSHIP

The *U.S.S. Prometheus* was conceived as a prototype Federation starship designed for deep space tactical assignments, the script calling for a brand new ship that ‘possessed a multi-vector assault mode, making it capable of separating into five autonomous pieces.’ The task as presented required Rick Sternbach to approach early concept designs for the new ship as looking visually impressive, in line with wider Starfleet starship design, but also ensuring the physics of a ship splitting into five pieces made logical sense.

“I worked out that the aft body, could be split into two, horizontally, each section sporting two warp nacelles,” recalled Sternbach. “In the sketches they were known as the Upper Warp Hull and Lower Warp Hull. This immediately required the *Prometheus* to have two separate warp cores, and more likely five matter/antimatter reactors if all parts had to do combat at warp! We knew that even small shuttlecraft have warp engines so the small attack ships would be no problem, but the big question would be how small groups of coils would be able to drive the big forward hull? On top of that,



▲ A blue-pencil sketch added more orthographic detail and a basic overall design shape on which to build more detail.

would they also need to be hidden, to fool the bad guys?”

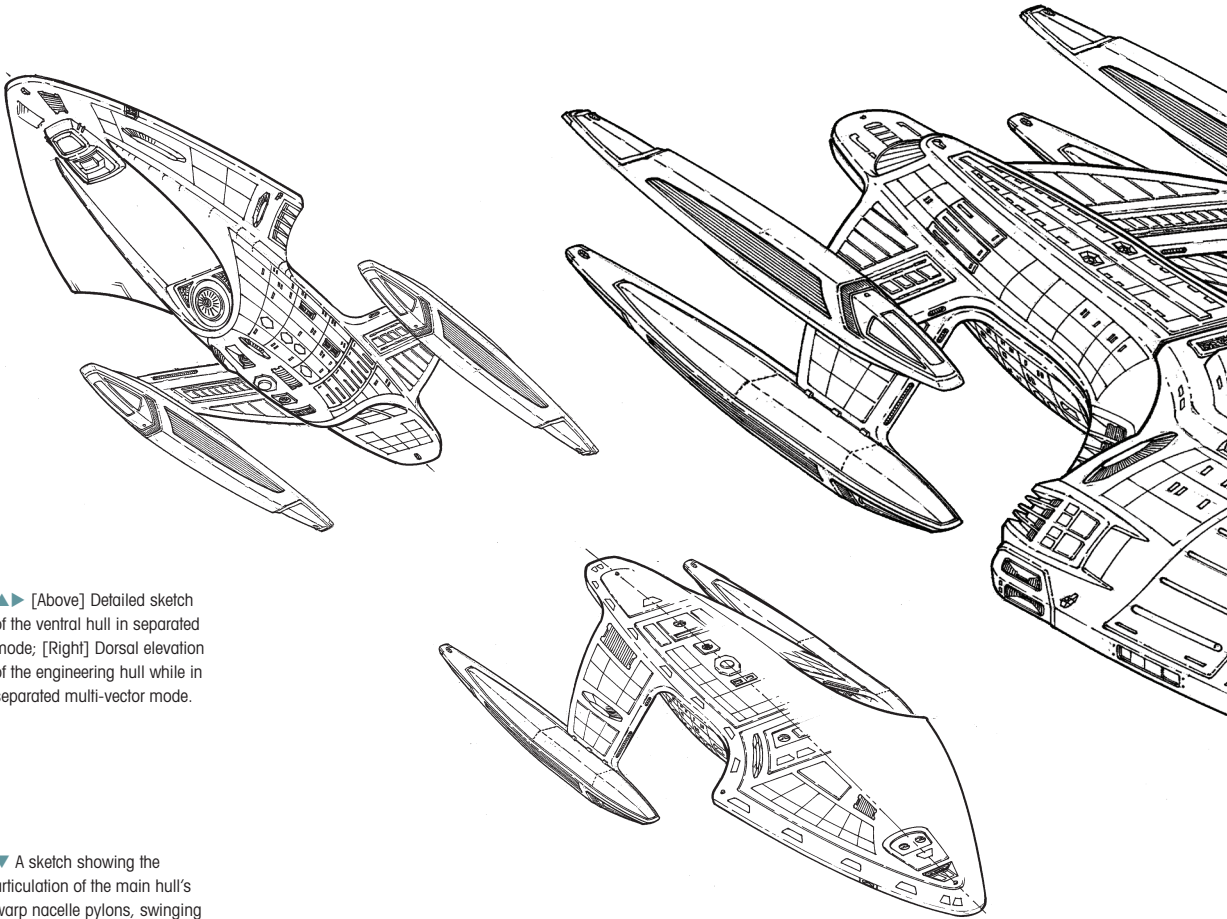
Sternbach’s earliest thumbnail sketches evoked the angular, elongated primary saucer that categorized his more advanced designs for *U.S.S. Voyager* before it was given a more streamlined final pass. This more angular aesthetic would be taken forward in the final design of the *Prometheus*. At this early stage, the concept had just two warp nacelles. Sternbach initially imagined that the dorsal and ventral engineering hulls would split into two distinct sections, with the primary saucer then releasing two smaller

attack darts, forming a multi-vector formation of five modules.

FIVE TO THREE

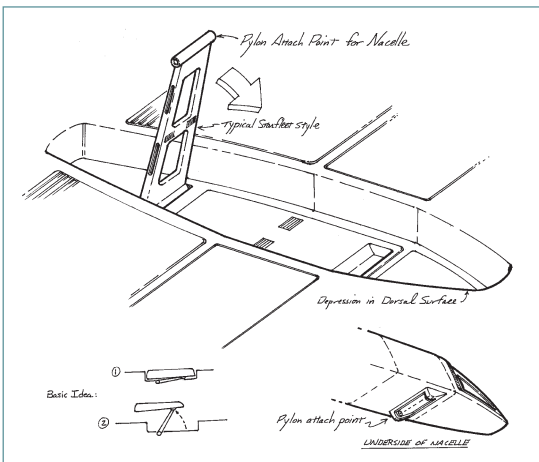
In developing the story, it was decided by the writers to reduce the number of sections to three, which made the concept design process a little easier on Sternbach. He returned to the drawing board and rethought the practical process of separating the ship into multi-vector mode.

“Working on the main hull, the first thing I did was remove the two little attack darts and add a pair of warp nacelles, which were

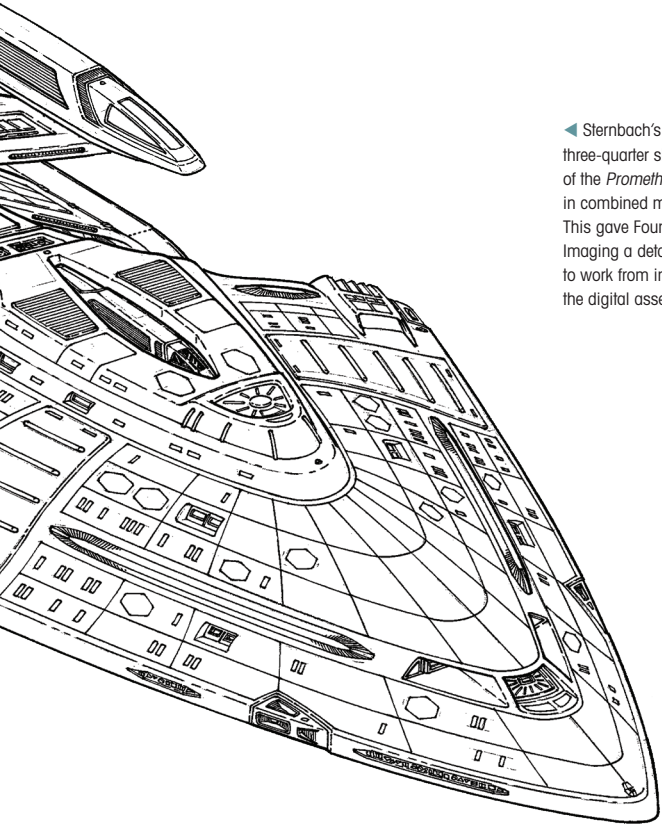


▲▲ [Above] Detailed sketch of the ventral hull in separated mode; [Right] Dorsal elevation of the engineering hull while in separated multi-vector mode.

▼ A sketch showing the articulation of the main hull's warp nacelle pylons, swinging into place while in multi-vector assault mode.



on the top and bottom of the 'saucer'," says Sternbach. "The engineering hull could then be split along a horizontal line. The next round of drawings refined the major shapes, and included a starboard-elevation cutaway. The *Prometheus* worked out at 15 decks, and we populated the outline with lots of standard cut-and-paste elements, like corridors, shuttlecraft, tanks, sensors and turbolifts. Many bits came in triplicate, like the computer cores, while, outside, the nacelles and pylons were styled to reflect some of the look of the *Enterprise-E*, which was being developed at the same time."



◀ Sternbach's final, three-quarter ship view of the *Prometheus* in combined mode. This gave Foundation Imaging a detailed plan to work from in creating the digital asset.

As in all his *STAR TREK* concept design work, Sternbach used the design of the *Prometheus* as an opportunity to develop and refine elements of starship design. Earlier concepts displayed swept back and closely stacked nacelle pylons, while the final design adopted a swept forward arrangement. "The phaser strips were given an updated look with tapered ends," adds Sternbach. "The lifeboat hatches became elongated hexagons and the bridge dome got an armored top. Thinner sensor strips and new pop-up photon torpedo launchers were also added. Eventually all the exposed surfaces

of the separated ships were drawn up for the CG modelers who took into account shield grids, passageways with sealable connectors, bridge modules and docking clamps. In the split engineering hull, a unique shared warp core could be divided and sealed off for the multi-vector mode, giving each half its own half-sized warp core – only the upper half had the shuttlebay, however. The main hull was equipped with an enlarged deck containing the bridge, two lifeboats and a housing for one or two mini-warp nacelles."

FINAL DETAILS

With concept work completed, Sternbach produced detailed orthographic sketches from which the ship could be built digitally. One final detail added at the request of the VFX team was an element of articulation with the inclusion of extendable warp nacelles on the primary saucer while in multi-vector mode. The assets were passed to the team at digital fx house Foundation Imaging to create the final ship as seen on screen.

One final detail worth noting is the conflicting ship registries seen on screen. The *Prometheus'* hull displays the registry NX-59650, while the bridge dedication plaque shows the registry as NX-74913. This is a marker of the sheer speed at which the *STAR TREK* team produced each episode. Scenic art supervisor Michael Okuda has said he used the NX-74913 registry to create the on-set elements, while it seems likely that the team at Foundation Imaging did not receive the information in time before using an alternative number in the digital asset.

The *U.S.S. Prometheus* remains a personal favorite of Rick Sternbach's among many distinctive starship designs. It offered something new and was a key location in *Voyager's* journey home, bringing Janeway's crew back in contact with Starfleet. Thanks to the *U.S.S. Prometheus*, *U.S.S. Voyager* was no longer alone...



THE VOYAGE

HOME

'Message in a Bottle' brought the crew of
U.S.S. Voyager a little closer to home...

Broadcast mid-way through season four, 'Message in a Bottle' was something of a turning point for *STAR TREK: VOYAGER*. Coming at near the halfway point in the series' 172 episode run, the episode saw the Doctor travel to the Alpha Quadrant and make contact with Starfleet, acting as a soft reboot to bring the starship a little closer to home. "60,000 light years seems a little closer today," declares Janeway in the closing moments. "Its conclusion changed the tone of our journey," actor Robert Picardo told *STAR TREK* monthly in 1998. "It was a very important development for the series."

'Message in a Bottle' effectively commenced a mini-arc of episodes that played out periodically over the remainder of *VOYAGER*'s run, bringing the characters of Lewis Zimmerman (Robert Picardo), Reginald Barclay (Dwight Schultz) and Commander Deanna T'Pol (Marina Sirtis) into the show for several episodes. To some extent, this Earth-based arc had its origins on *DEEP SPACE NINE*, with Zimmerman's arrival on the station to develop a new Long Term Medical Hologram in 'Doctor Bashir, I Presume,' using Julian Bashir as its basis. By the time of 'Message in a Bottle,' this program had been abandoned and a new MKII EMH was in place aboard the *U.S.S. Prometheus*.

BARCLAY AND TROI

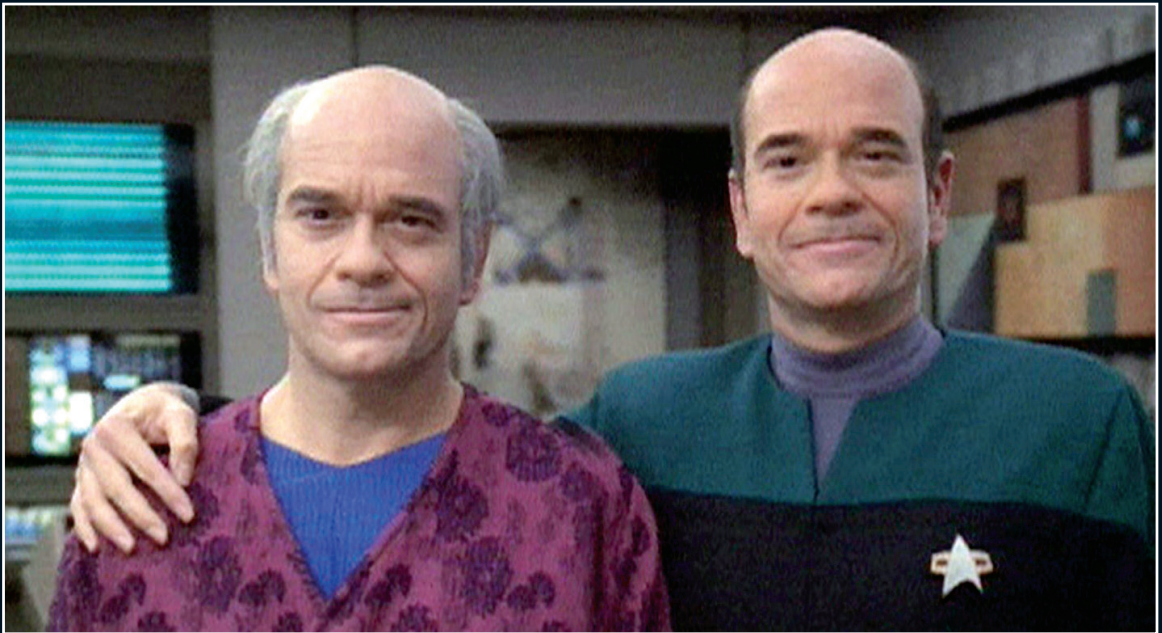
Dwight Schultz as Barclay was the driving character behind the arc, providing a clear link back to *STAR TREK: THE NEXT GENERATION*. Barclay's involvement in *VOYAGER* almost came much sooner, with early development memos putting forward the idea that the basis of the ship's EMH could be Reg Barclay. While this idea was quickly abandoned, Barclay's association with *VOYAGER* would be tied up with the Doctor. Dwight Schultz appeared as a



▲ The Hirogens' extensive communication network gave Janeway and the *Voyager* crew a chance to communicate with Earth – and the Doctor was able to make first contact when he was transmitted to the *Prometheus*.



▲ Lieutenant Reginald Barclay became a champion of *Voyager*'s plight in the Alpha Quadrant, working on the Pathfinder project to find a way to communicate directly with the stranded starship.



▲ With more tangible communication possible between *Voyager* and the Alpha Quadrant, the Doctor sees double when he comes to the aid of his creator, Lewis Zimmerman.

holographic version of Barclay in season two's 'Projections' but following 'Message in a Bottle' and *Voyager*'s communication with Earth, the character would be key in bringing the ship back to Earth.

Early in season six, 'Pathfinder' sees Barclay obsessed with *Voyager*'s plight while working on the Pathfinder project, an advanced system conceived to communicate with *Voyager* in the Delta Quadrant. Aside from Barclay, the episode reunited Marina Sirtis as Troi with Dwight Schultz, and introduced Admiral Owen Paris (Richard Herd). Barclay fights for what he knows to be right throughout and by the episode's end, Starfleet makes direct communication with *Voyager* for the first time since the ship was stranded in the Delta Quadrant. This breakthrough led to regular, if brief, communication windows between *Voyager* and Earth.

Later in season six, 'Life Line' came about from the behind-the-scenes friendship forged between Robert Picardo and director/writer John Bruno after Bruno directed 'Tinker,

Tenor, Doctor, Spy.' "Everybody has an origin story," Bruno said in '*STAR TREK VOYAGER – A Celebration*.' "I said to Bob, you were created by this Zimmerman guy, right?... why don't we come up with your origin story? Why do you have this attitude? Where did that come from?"

In 'Life Line' the Doctor was once again transmitted to the Alpha Quadrant via the new MIDAS array to come to the aid of his dying creator, Dr Lewis Zimmerman, on Jupiter Station. By this stage, more robust transmissions were able to be sent between *Voyager* and Earth, bringing the crew closer to their families via letters, adding an extra human element to the journey home. Alongside Barclay and Troi, the Doctor manages to successfully treat the difficult Zimmerman before returning to *Voyager*, bringing some peace to his fractious creator.

HOLO-BARCLAY

'Inside Man' was a reversal, of sorts, seeing a hologram of Reg Barclay arrive on *Voyager* via a data transfer from Earth, again sent

through the MIDAS network. The holo-Barclay claims that Starfleet has found a way to bring *Voyager* home and is there to prepare the crew for the journey. However, things are not as they seem... Back on Earth, the real Barclay is mystified as to why his attempts to send a hologram of himself to *Voyager* have failed twice. He bemoans his failure to Troi and together they uncover a plot involving Barclay's ex-girlfriend Leosa and a group of Ferengi to steal Seven of Nine's nanoprobes. It's a typically bold Ferengi hustle but is ultimately foiled, with the episode providing the opportunity for an appearance by a familiar *STAR TREK* villain. Having got his hopes up that they were about to return home, Harry Kim's disappointment in the closing moments of the episode emphasizes that *Voyager* is still far from home...

'AUTHOR, AUTHOR'

Communication with Earth becomes more tangible by the time of 'Author, Author,' thanks to Operation Watson, a collaboration between Barclay, Seven of Nine and Harry Kim, allowing 11 minutes of direct communication a day via a singularity. Alongside a classic *STAR TREK* plot involving the Doctor's rights to be legally considered a person, Harry Kim endures the disappointment that he will not be able to speak to his mother for six weeks due to the lottery allocation of comms time. It again emphasizes the very human story behind *Voyager's* journey, of being cut off from family, while Seven of Nine goes through her own personal journey of reconnecting with her human family.

Barclay's arc came to an end in the *VOYAGER* finale, 'Endgame,' marking the final appearance of Dwight Schultz in the franchise. It seems fitting that in an alternative timeline, Barclay is instrumental in helping Admiral Janeway travel back in time to bring *Voyager* home early – even offering to go with her on the journey.



▲ One generation meets the next: Commander Deanna Troi arrives at Jupiter Station while the Doctor is there to help his creator...

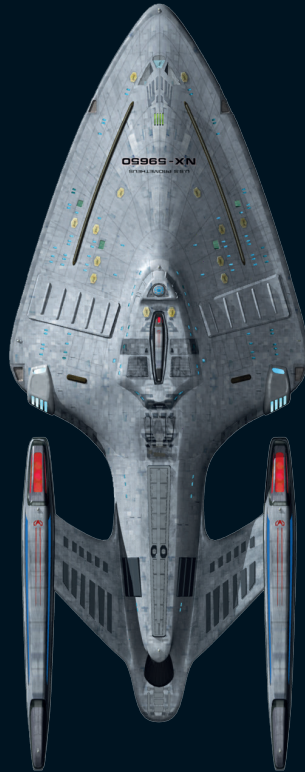


▲ Seven of Nine and Harry Kim are instrumental in *Voyager's* regular communications with Earth – and face personal challenges as a result.



▲ Admiral Owen Paris and Reginald Barclay keep the home fires burning, working towards *Voyager's* eventual return to the Alpha Quadrant.

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