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UNITED EARTH STARFLEET
INTREPID

INTREPID TYPE

LAUNCHED: 22nd C

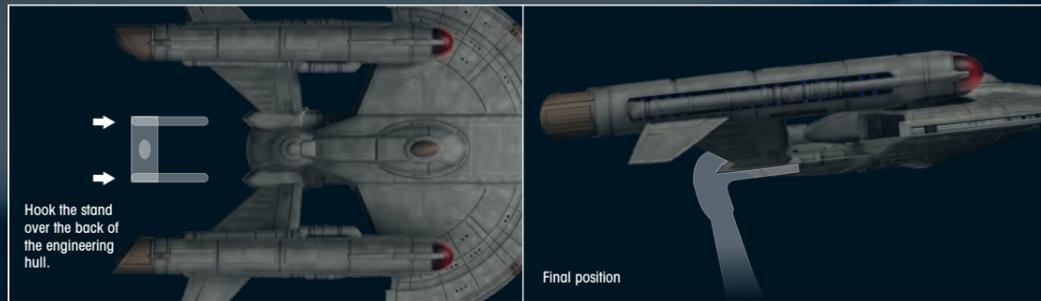
LENGTH: 165 METERS

WEAPONS: PHASE CANNONS

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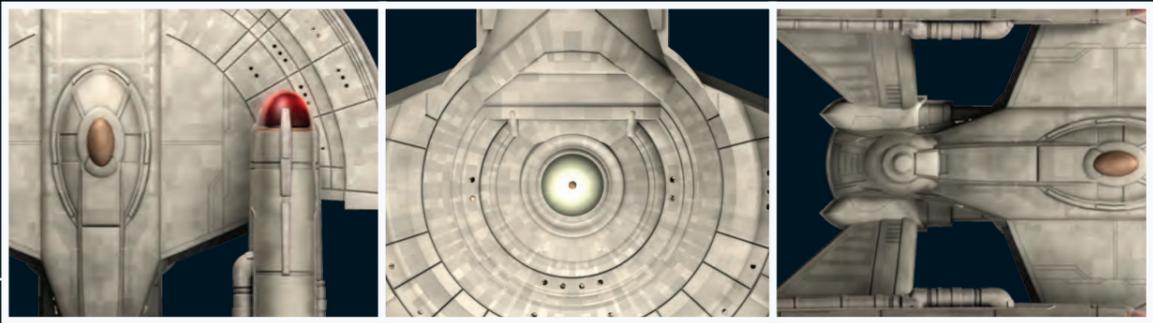
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UES INTREPID SPECIFICATION



TYPE:	INTREPID
OPERATED BY:	UNITED EARTH STARFLEET
IN SERVICE:	22nd CENTURY
LENGTH:	165 METERS (APPROX.)
WEAPONRY:	PHASE CANNONS
	TORPEDO LAUNCHERS
CAPTAIN:	RAMIREZ





► The primary hull of the *Intrepid* featured a half-saucer, but its overall shape and configuration was very similar to the design that Starfleet would use for the NX class and its starship descendants well into the 24th century.

UNITED EARTH STARFLEET INTREPID

One of Starfleet's earliest vessels, the *Intrepid* was used as defense support for Earth and its off-world colonies.

The *Intrepid* was a United Earth Starfleet (UES) ship that was in service in the early half of the 22nd century before the NX class of starships, such as the *Enterprise* NX-01, was launched. At approximately 165 meters in length, the *Intrepid* was a compact but agile starship equipped with warp drive and phase cannons. Its primary mission was to act as part of a space defense fleet for Earth and its early off-world colonies in the solar system, as well as on Alpha Centauri, Deneva, Terra Nova and Vega.

The *Intrepid* was a forerunner of the later NX class, and although less advanced, its shape and general layout were similar. It featured a 'half-saucer' primary hull with a pronounced oval structure on top that housed the bridge, while a sensor dome was located in a corresponding position on the underside.

SURFACE DETAIL

An elliptical deflector dish was integrated into a section that had been removed from the leading edge of the saucer. The edge of the saucer also featured sensor pallets. A short engineering section that housed the ship's engines was attached below and at the rear of the half-saucer. A symmetrical warp field governor that regulated the warp field shape was located on top of the engineering section at the midway point between the nacelle support pylons.

The nacelles themselves were shorter than they would be on the later NX class. They were positioned much closer to the primary hull, and in fact overlapped a significant portion of the saucer hull. The nacelles also featured stabilizing fins on the outer edges and tubular structures on either side of the warp field grilles that gave off a luminous blue glow.



◀ In 2153, the *Intrepid* was under the command of Captain Ramirez. At this time, the ship was patrolling the Sol system along with two 'Warp Delta' starships after Earth had come under attack from a Xindi superweapon. Together, these ships were able to chase off a Klingon *Bird-of-Prey* that had severely damaged the *Enterprise* NX-01.



▶ The *Intrepid* lost its port nacelle when it was trying to defend a human colony on Ceti Alpha V from an attack by the Xindi. Although it was forced to withdraw, Captain Archer was later able to reset the timeline.

◀ The *Intrepid* was just one of many Earth and Vulcan ships that welcomed the *Enterprise* NX-01 home from the Delphic Expanse after it neutralized the threat from the Xindi and the Sphere Builders.



▶ When working in a coordinated attack with two 'Delta Wing' starships, the *Intrepid* was able to cause enough damage to a Klingon *Bird-of-Prey* that it was forced to retreat.



◀ In an alternate reality in which Earth had been destroyed by the Xindi, the *Intrepid* was part of a convoy of Earth ships that transported the last 6,000 remaining humans to the safety of the Ceti Alpha system.

▲ The *Intrepid* featured stabilizing fins towards the rear of its nacelles, and a blue glow from the impulse engines could be seen at the rear outer edges of the half saucer. Although not as fast and powerful as the NX class, the *Intrepid* was still capable of warp speeds and was equipped with phase cannons and torpedo launchers.

In the early 22nd century, as humans began to explore well beyond the Sol system, it was inevitable that they would come into contact with other species, not all of whom could be guaranteed to be as peaceful as the Vulcans. It was therefore imperative that the United Earth government could protect Earth and its outlying colonies. The *Intrepid* was part of an Earth defense force, along with several more *Intrepid*-type ships, and additional classifications of ships. The other main type of ships that made up the defense force included the 'Warp Delta' that featured a triangular-shaped hull with short nacelles attached to the ends of upswept 'wings', and another of similar design, but with old-style rocket engines and large impulse exhausts at the rear.

In 2153, the *Intrepid*, along with two 'Warp Delta' type vessels, helped save the *Enterprise* NX-01 from destruction when it came under attack

from a Klingon *Bird-of-Prey*. The *Enterprise* was on its way back to Earth following the attack by the Xindi probe that had cut a swath 4,000 kilometers long from Florida to Venezuela and left seven million people dead.

DEFENDING EARTH

As the *Enterprise* NX-01 approached Earth, a Klingon *Bird-of-Prey* commanded by Duras swooped in and attacked, knocking out the *Enterprise*'s phase cannons and crippling one of its nacelles. Fortunately, following the Xindi attack, the Earth defense force was on high tactical alert and ready to engage the Klingon *Bird-of-Prey*. The *Intrepid*, commanded by Captain Ramirez, led two other ships in a highly-coordinated strike that took out the *Bird-of-Prey*'s third and fourth disruptor banks and forced it to flee.

The *Intrepid* was also one of the few Starfleet

vessels to survive in an alternate timeline in which Earth was destroyed by the Xindi superweapon. It, along with the *Enterprise*, was part of a small convoy that transported the last 6,000 humans to the Ceti Alpha system where they set up a ramshackle colony on Ceti Alpha V. The *Intrepid* and the remaining Starfleet vessels were then stationed in orbit and patrolled the system in order to look out for any threats.

In 2165 of the alternate timeline, the *Intrepid* suffered heavy damage after the Xindi found the last remaining human outpost and launched an attack. At first, the *Intrepid* and the *Enterprise* managed to ambush and disable two enemy ships, but more Xindi arrived and the *Intrepid* did not stand a chance. Its port nacelle was lost and it was forced to withdraw before it was completely destroyed. Humanity would have been completely wiped out, but Captain Archer

managed to reset the timeline by initiating a subspace implosion aboard the *Enterprise*.

In 2154, the *Intrepid* was one of at least six *Intrepid*-type ships that made up a makeshift armada of other Earth vessels and Vulcan ships that welcomed the *Enterprise* NX-01 back to Earth after it returned from the Delphic Expanse.

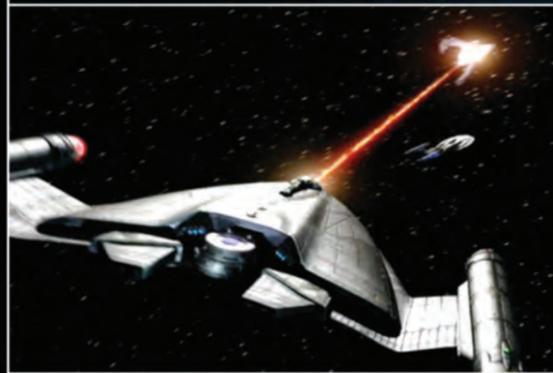
DATA FEED

The *Intrepid* was far from the last Starfleet ship to carry the name. In the 23rd century, the U.S.S. *Intrepid* NCC-1631 was a *Constitution*-class ship that was crewed entirely by Vulcans. There was also an *Excelsior*-class U.S.S. *Intrepid* NCC-38907 in the 24th century that responded to the Khitomer crisis.

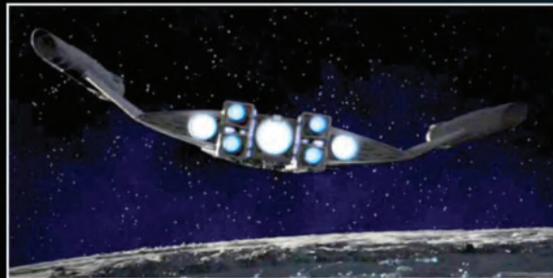


EARTH DEFENSE FORCE

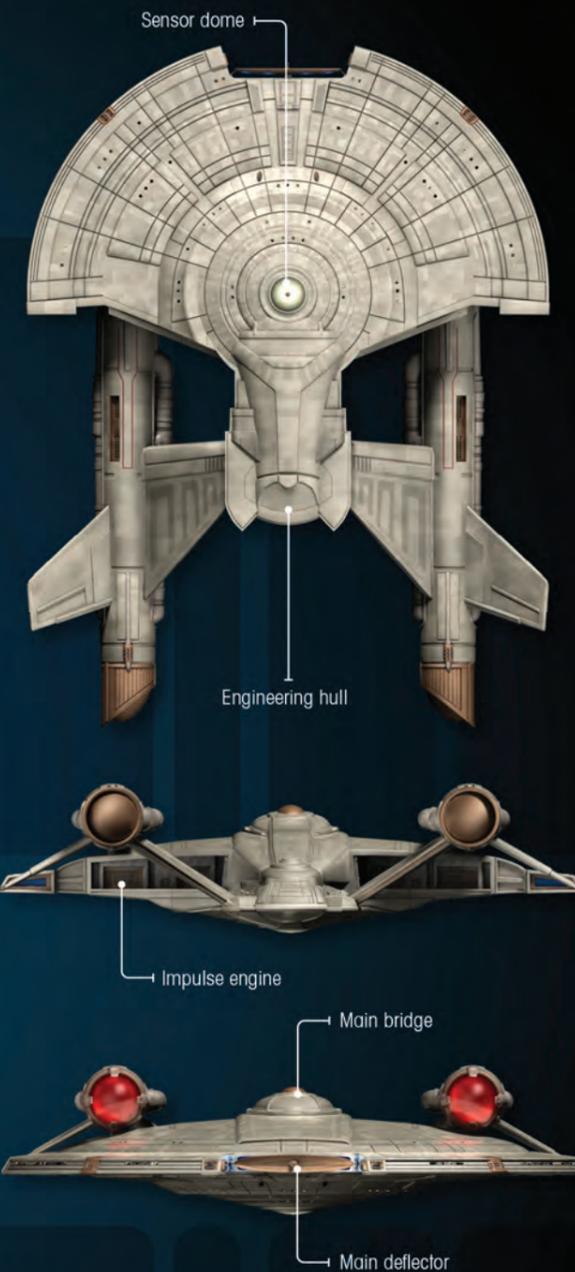
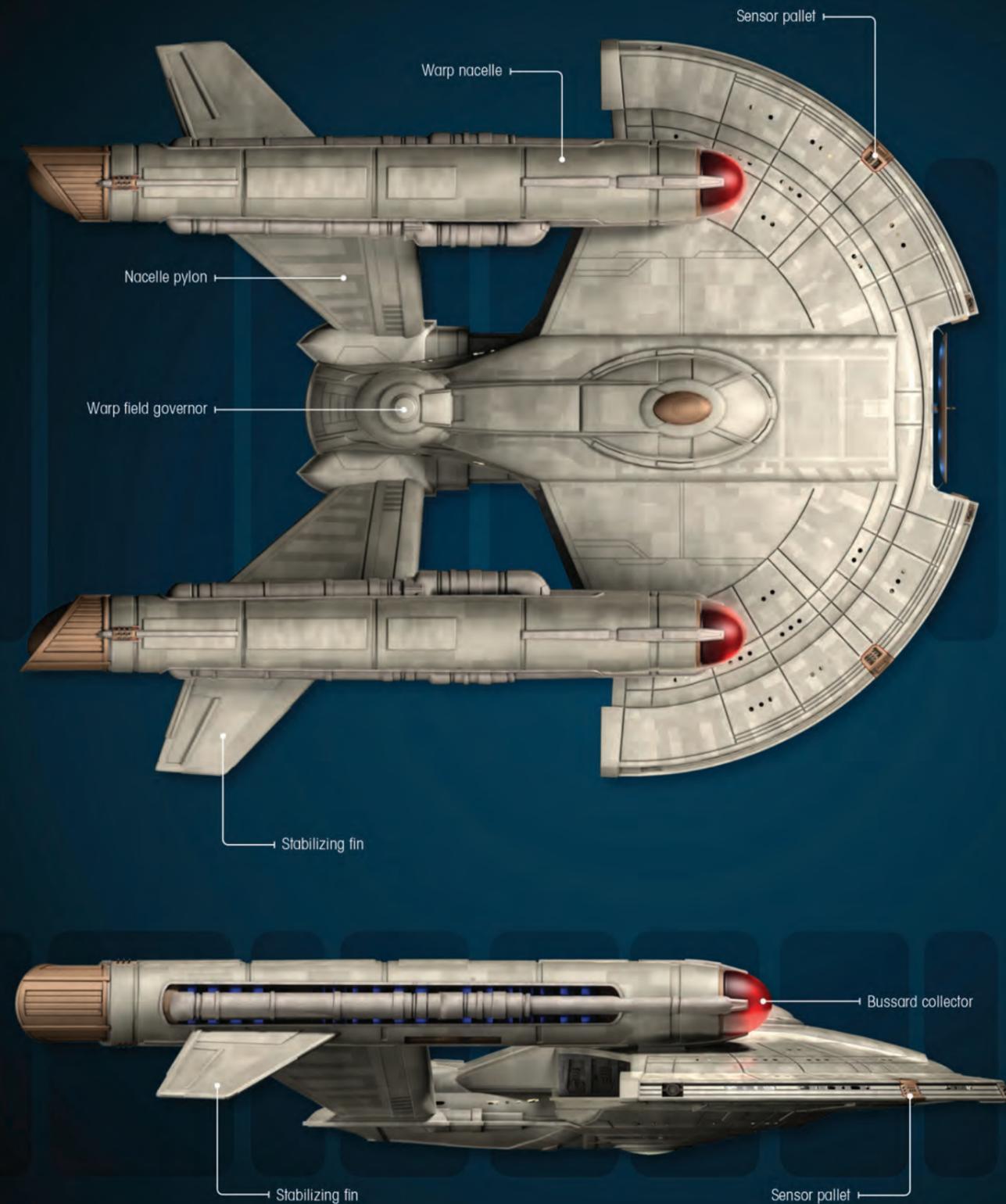
A United Earth government existed as early as the 2130s. Its primary space defense and exploration organization was led by the United Earth Space Probe Agency, which was also referred to as Starfleet Command. By the mid 22nd century, Starfleet was operating several types of warp capable vessels. One of these was the *Intrepid*-type ship, but others included a 'Warp Delta' ship, an older design that featured short nacelles on the ends of upswept wings, and a similar type of starship that appeared to be equipped with rocket-like engines at the rear of the main body.



▲ A 'Warp Delta' ship that featured a single triangular hull was one of the vessels that was in operation alongside the *Intrepid* in the mid 22nd century. These ships helped defend Earth from outside threats.



▲ One of the other types of vessels that was used by Starfleet from the 2130s had a similar configuration to the 'Warp Delta' ship, but it featured older, rocket-like nozzles at the rear of the main body.

**DATA FEED**

The separate nations of Earth came together as one organization known as United Earth in the 22nd century. There were many agencies formed under its government, including the Military Assault Command Operations (MACO), the United Earth Diplomatic Corps, and the United Earth Space Probe Agency, which was led by Starfleet Command.

SHIP SLOGAN

The *Intrepid* ship's motto was 'In Mare In Coelo,' which meant 'Into the Sea In the Stars.' This motto appeared on a shoulder patch on Captain Ramirez's Starfleet uniform.

TORPEDO RANGE

Apart from spatial torpedoes, the *Intrepid*'s main weapons were phase cannons. They emitted a concentrated beam of energy that could be set at different strengths. Their maximum output was rated at 500 gigajoules.

CAPTAIN REED

In an alternate timeline, Malcolm Reed was due to replace Ramirez as the captain of the *Intrepid*. Before Reed could take command, he was killed while aboard the *Enterprise* NX-01 when the Xindi attacked Ceti Alpha V.



► Illustrator John Eaves produced six different concepts for ships that could defend Earth in the episode 'The Expanse.' He based most of them on a series of ideas that had been considered but hadn't gone ahead for one reason or another.



► The design that would become the *Intrepid* was one of two drawings that featured a cut-down half saucer. The producers particularly liked this compact version, which was used as the basis for the model that was built at Eden FX.

DESIGNING THE

INTREPID

The *Intrepid* was one of *STAR TREK*'s missing links – an early warp ship that pre-dated the *Enterprise* NX-01.

Not all starships are created equal. Sometimes a ship is only ever intended to be seen in the background. That was very much the case when it came to 'The Expanse.' In the story, Duras's Klingon *Bird-of-Prey* ambushes *Enterprise* as it approaches Earth, and Archer and his crew are only saved when a small fleet of Earth vessels come to their defense. If something similar had happened on *TNG* the VFX team would have used

stock models like the *Excelsior* or *Nebula* class but the whole point of *STAR TREK ENTERPRISE* was that the NX-01 was Earth's first true starship, and as a result the art department simply hadn't designed any other 22nd-century vessels.

"They asked me to design three or four different ships that looked like they belonged in Starfleet but definitely didn't look like an *Enterprise*," John Eaves explains. "That's important -

whenever they have a Starfleet armada they want starships that look good in a battle but that are not easily mistaken for the *Enterprise*. That means they've kind of got the same elements but when it comes to how the saucer looks and the composition of the nacelles and the body, they've got to have a very distinct shape. They were definitely just background ships but they had to stand out."

Eaves began by revisiting his old



▲ Neither of these concepts, labeled 1 and 2 in Eaves's original drawings were chosen at least in part because they looked too advanced for the 22nd century.

sketches, looking for Starfleet designs that got a positive response, but hadn't gone forward, either because they had been written out of the script or because the budget had been too tight. "There was a bunch of elements the producers liked but we hadn't used, but there were some new ideas too. I remember thinking these were definitely ballistic ships that were defending the Earth. I took the design away from the starship, deep space exploration look and gave them more of a defensive posture. They all had these kind of sharp angles that look very aggressive. I tried to make them feel like fighters. I always look at the airforce and navy planes for inspiration and all three of those ships had a very

flat profile. I imagined they were about a third of the length of the NX-01.

"The half saucer was a neat new idea. I thought cutting the saucer in half would give it more of an aggressive profile. It looked like a modern plane so I compacted the shape dramatically to make it look like it was maneuverable. I remember they were doing a lot of shark shows at the time. The dorsal fins go down when a shark goes into attack mode, so that's why you have those little fins that give you that attack posture."

At the same time, Eaves made the nacelles a little bigger and more crude than the versions we were used to on the *Enterprise* to make it look as if the ship was more primitive. In total he

produced six drawings showing alternative designs. When he took them to the meeting with the producers, two of them were approved at once, with the half-saucer ship, as it was informally known at the time, getting a particularly positive response.

"I think cutting the saucer in half made it stand out. They liked the compactness of it, having the nacelles tucked into the body a bit and the little bits of wings."

The ships received such a positive response that Eaves had no time to do more work on his designs, which only showed the ships from one angle. "I was excited about doing those ships and I wanted to have more time to do



▲ The design on the right, the 'Warp Delta ship,' was also built as a CG model. The 'fleet' that saved *Enterprise* consisted of two of these ships and one of the *Intrepid* type.

more drawings of them but they liked them and that was it! There was a lot of stuff in that episode and they wanted me to spend more time on the Klingon *Bird-of-Prey*."

Eaves's drawings were sent over to Eden FX where Pierre Drolet built the CG model of the ship that would become the *Intrepid*. The episode was supervised by Rob Bonchune, who remembers that the similarities with the NX-01 meant that they could save time and money by cannibalizing the existing model. Eaves's drawing only showed a rear three-quarter view, and Drolet filled in the missing details using as much of the NX-01 as made sense.

When it came to putting the finishing touches on the model, Bonchune

remembers that the producers specifically requested that they leave any kind of registry number or name off. The half-saucer ship was always intended to be a background ship and, as such, it ran a high risk of being destroyed or being duplicated to make up a fleet. Putting a name on it only introduced an element that would have to be changed and by this point the goal was to get as much out of *ENTERPRISE*'s VFX budget as possible. The half-saucer ship was however given a name in the episode, when Hoshi announces that Captain Ramirez was hailing *Enterprise* from the *Intrepid*. And, as the producers had predicted, it reappeared in two more episodes, filling out the fleet.



INTERVIEW

▲ The first episode of *STAR TREK* that Rob Bonchune supervised, involved one of the most complex shots he ever produced as the *U.S.S. Voyager* crashed into the snow.

ROBERT BONCHUNE

For many years Rob Bonchune was a mainstay of the *STAR TREK* VFX team, supervising CG effects at both Foundation and Eden FX.

When TV shows first started using computer-generated VFX in the late 1990s, most of the people who made them hadn't been on courses or had formal training. They just taught themselves or were lucky enough to be in the right place in the right time. In Robert Bonchune's case he went from helping out with a traditional Kazon model to working on eight seasons of *STAR TREK* from *VOYAGER* and *DEEP SPACE NINE* right through to the last episode of *ENTERPRISE*. Along the way he was nominated for six Emmy Awards, winning three of them.

Bonchune's first brush with *STAR TREK* was actually working on practical models. After he moved to LA from Montreal, he knocked on every door he could, hoping to get a job – "any kind of job" – in the effects industry. He eventually landed at WonderWorks who produced the original, practical model of the *Kazon Raider*. As one of the most junior

people on staff Bonchune was sent to deliver the model to *STAR TREK*'s motion control stage at Image G, where he handed it over to Dan Curry. In typical fashion, Curry wanted to make the model better, and asked for Bonchune to stay to help him distress the painting. Bonchune was overjoyed but at the time, he figured that was probably the end of his involvement with *STAR TREK*...

Next Bonchune got a job at Amblin Imaging where he worked on *Seaquest DSV* producing video animations that were played back live on screen. He describes himself as a real geek for any kind of submarines and airplane so, even though he lacked experience, in many ways he was perfect for the job. These simple animations were made in CG, and because he had to produce a vast number of them on a very tight schedule he rapidly got his head round the 3D software. When Amblin folded, a friend got him an introduction to Foundation Imaging. At

the time it was a small operation, but it was breaking new ground and was one of the first companies producing CG effects for TV. Their main client was *Babylon 5*, a show that Bonchune was a passionate fan of. Sadly, two episodes after he arrived, the producers decided to take the *Babylon 5* effects in-house.

Having lost his biggest contract, – in his own words – Foundation's co-owner, Ron Thornton "basically begged" the VFX team at *VOYAGER* for work. To his profound relief, they took Foundation on, and started to shift over to using CG rather practical effects. Within a year or so Foundation's workload had grown significantly as they proved that they could handle increasingly complicated effects, and in their second year on the show they scored an Emmy nomination for *The Year of Hell*. Bonchune, meanwhile, was still working on other projects for Foundation. The way he tells it, he only ended up working on *STAR TREK* because Adam 'Mojo' Lebowitz had an office and liked listening to techno music – loud.

Mojo was heading up Foundation's *STAR TREK* operation, running the team that produced effects for *VOYAGER*. He had gained an office in the company's early days, when it wasn't so busy or crowded, but things had moved on and as Foundation got busier and busier, space was at a premium. Mojo was told that he had to find someone to share the office or give it up to the IT department. The thing was that Mojo liked listening to loud techno music as he worked and has always been a man of strong opinions. "That," Bonchune says, "meant he found it difficult to find someone to share an office with him." Bonchune, however, had a desk "in a corner," was excited by the prospect of having his own shelves, and liked techno music so he took up the offer.

Once he was in what was effectively the *STAR TREK* office, it was inevitable that he would start working on the show regularly. "I wasn't working on *STAR TREK* from the moment I walked into that office," he remembers, "but Mojo was the point guy for *STAR TREK*. Dan Curry, Ron Moore and Mitch Suskin would come in and have meetings in that office. They couldn't ask me to leave – I needed my computer – so I got to be privy to everything."

One of the first jobs Bonchune tackled was building the CG version of the *Nebula* class. He has



fond memories of having the original studio model on the desk in front of him. He describes himself as a perfectionist and remembers trying to build the ship completely from scratch, rather than simply cannibalizing the existing CG model of the *Galaxy* class. As would happen to him many times over the years, he ran out of time and was forced to finish the model off using "existing parts". The model did get named the *U.S.S. Bonchune* in his honor. But Bonchune's future with *STAR TREK* wasn't to be as a model builder.

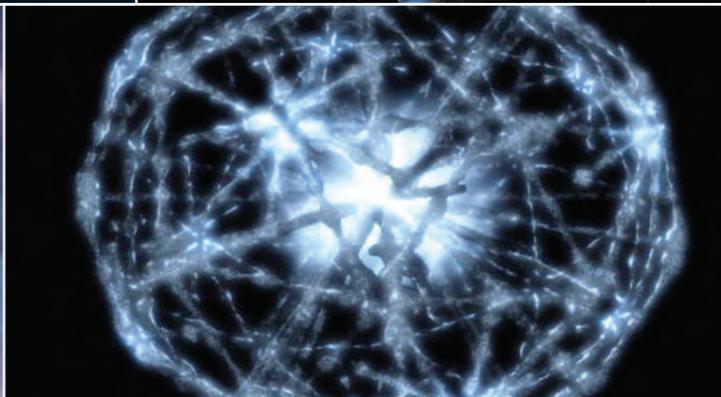
"At one point," he recalls, "an anomaly came up. Mitch (Suskin) said to Mojo, 'Can Rob do that?' Without even looking at me, Mojo says, 'Yeah.' I'm sitting there thinking, 'Really? I'm not sure I can do that!'"

▲ [Top] Bonchune's first contact with *STAR TREK* was almost an accident, when Dan Curry asked him to stay behind to help paint the *Kazon Raider*. Years later [Bottom] his work with the franchise would start in earnest as he built the CG version of the *Nebula* class.



◀ Bonchune in the second incarnation of the STAR TREK office at Foundation Imaging. By this point he was a supervisor, who was responsible for all of Foundation's CG effects on alternate episodes.

▶ Bonchune's first show as a supervisor was only meant to involve shots of the *U.S.S. Challenger*.



◀ Bonchune didn't build that many ships but when he did, they were often important. He was the modeler behind the *Delta Flyer*.

▲▶ Before he was a supervisor, Bonchune describes himself as "anomaly guy". The first anomaly he produced for VOYAGER was the omega molecule, which he based on pictures taken with an electron microscope that he remembered from his physics degree. He describes electrons as having a fuzzy shape.

That first anomaly was the omega molecule from the *Omega Directive* and one of the reasons that Suskin and Lebowitz felt Bonchune would be able to handle it was that he actually had a degree in physics. As Bonchune remembers, this turned out to be more useful than the brief he was given. "Mitch said, 'OK Rob, You need to come up with some kind of sub-atomic molecule thing and it's got to be something that would be God to the Borg.' There was nothing from the art department, there wasn't even any direction from Dan Curry. I was scared. I think I shook."

Bonchune soon realized that his colleagues were right and his physics degree gave him exactly the kind of references he needed. "I tried for something with some real physics behind it. I had some pretty complex stuff going on. If you looked at the surfaces there was stuff in there from electron microscopes. I had little things jostling back and forth and flying around these paths along the edges of the shape, which looked really great."

To Bonchune's amazement, the effect was well received. "They didn't make me redo it from scratch, which for Peter Lauritson was the

equivalent of saying he loved it. Because I pulled it off, I became part of the core *STAR TREK* team: I was anomaly guy and every time an anomaly came up, it had my name on it."

Bonchune also had another area of expertise. At the beginning of the fourth season *Voyager* had gained an astrometrics lab. Given his background producing onscreen graphics for *Seaquest DSV*, Bonchune seemed like the obvious choice to produce the CG images that appeared on screen there so as the season drew to a close he found that he was both anomaly guy and holographic display guy.

Foundation's workload was constantly increasing and by the fifth season, the VFX producers had decided that Mojo couldn't handle everything on his own. Near the beginning of the fifth season, they told Ron Thornton that they wanted another supervisor to head up a second team that would – basically – handle alternate episodes. By now Bonchune was the obvious choice. "Mitch asked for me to be promoted," he remembers. "In some ways I was given no choice! I don't know that I wanted to do it, to be honest. As an animator I had my list of shots, I knew what my

deadlines were. Everybody else has problems? Not mine. I'd been working at Foundation for two years but I couldn't wait until I was ready."

The first show that Bonchune supervised, *Timeless*, was supposed to be relatively straightforward – something easy that would help him to get his "feet wet." The main shot, which showed *Voyager* crashing into the snow, was going to be done at a different effects house so all Bonchune had to produce was a handful of space shots, showing a redressed version of the *Galaxy* class, which became Geordi's ship in the future. However, two weeks before the show was due to be delivered, Suskin walked into Mojo's and Bonchune's office, closed the door behind him and said, "Guys, we've got to talk." As Bonchune remembers, he popped a tape in and showed them the shot of *Voyager* crashing into the snow. They were impressed by it, though it was obviously unfinished. The problem, Suskin explained, was that the original effects house had no idea what else they could do with it. As far as they were concerned, it was as finished as they could make it. With two weeks to go, Suskin wanted Foundation to take over.

"All of a sudden this show that was supposed to ease me in became the most scary, the most stressful show I ever did. I almost had a nervous breakdown. I remember I was there one Sunday night. I apologized to Ron. 'It's not going to happen. The render power just isn't there.' Now Ron's not a particularly sentimental guy, but he said, 'Don't worry. This is hell straight out of the gate. You're doing a great job. It's going to be OK.' That meant a lot to me."

Bonchune and the team at Foundation, didn't just pull the show off, they got an Emmy nomination for it. "*Timeless* was the first show I supervised and it got nominated for an Emmy. That's not bad at all!" he says. "But that was the one the whole shop worked on. That was an absolute team effort. Ron got involved and he had a ball because we did miniature stuff with baking powder for the snow. If all these people hadn't been doing all of these things, there's no way I could have done it."

Timeless lost, but only to another episode of VOYAGER, the two-part story *Dark Frontier*, a show that both of Foundation's teams worked on. Less than a year in, Bonchune had his first Emmy and a long future in *STAR TREK*'s VFX...

ON SCREEN



- FIRST APPEARANCE:** 'THE EXPANSE' (ENT)
- TV APPEARANCE:** STAR TREK: ENTERPRISE
- DESIGNED BY:** John Eaves

KEY APPEARANCES

STAR TREK: ENTERPRISE 'The Expanse'

An alien probe unleashes a devastating attack on Earth that leaves millions dead. The *Enterprise* NX-01 is recalled, and on its way home Captain Archer is informed that the perpetrators of the atrocity come from a mysterious and dangerous region of space known as the Delphic Expanse. Meanwhile, the Klingons have given Duras one last chance to capture Archer. His *Bird-of-Prey* intercepts the *Enterprise* as it nears Earth, but the *Intrepid* and two other Earth vessels come to the rescue and Duras is forced to withdraw.

STAR TREK: ENTERPRISE 'Twilight'

Captain Archer loses his short-term memory and command of the *Enterprise* NX-01 after being hit by an anomaly that leaves his brain infected with parasites. Fast-forward 12 years, and T'Pol reveals that she and Archer are living on a colony with the last surviving humans. The Xindi were successful and destroyed Earth, leaving only 6,000 humans who managed to escape in a rag-tag convey of ships. However, Dr. Phlox has developed a new treatment that may destroy the parasites and return Archer's memory.

TRIVIA

In the *STAR TREK: ENTERPRISE* episode 'Twilight,' T'Pol informs the amnesiac Captain Archer that they are "...on the fifth planet of the Ceti Alpha system." This is the same planet on which Captain Kirk exiled Khan Noonien Singh in *THE ORIGINAL SERIES* episode 'Space Seed.' This choice of planet was something of a cruel joke on the part of co-producer and writer Mike Sussman, as it would become inhabitable in little more than a hundred years when Ceti Alpha VI explodes – as explained in *STAR TREK II: THE WRATH OF KHAN*.



The effects shot of the *Intrepid* losing its nacelle after being attacked by a Xindi ship in 'Twilight' was not originally scripted. A line of dialogue was meant to deliver this information, but it was decided that the effect would carry a greater impact.



The *STAR TREK: ENTERPRISE* episode 'The Expanse' marks the first time that the *Enterprise* NX-01's weaponry is upgraded from spatial torpedoes to photonic torpedoes. The photonic torpedoes were said to have a variable yield and a range 50 times greater than the old spatial torpedoes.

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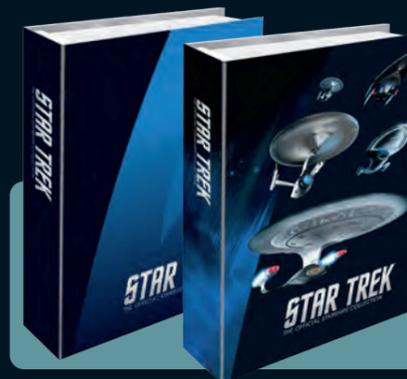
Inside your magazine

- In-depth profile of the Malon Export Vessel, a massive freighter designed to haul and dump radioactive antimatter waste
- An inside look at senior illustrator Rick Sternbach's designs for the ship
- A look back at *STAR TREK: VOYAGER*'s fifth season, which saw Brannon Braga take control of the writers' room.

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