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Books, except for the lettering and numbers (...) The Smithsonian had scribed lines to indicate panels, changing the character of the whole model." (Cinefantasy, Vol. 262) The latter company, headed by Linwood G. (...) I was able, through the courtesy of several collectors, to acquire very clear B&W and color photos of the 'E' for my research. I remark according to Thompson's contact at the studio, Roddenberry tried to get possession of the model for years after the series wrapped. Prod of it... I doubt if I have to say that when I took it back. Props would have paid me to keep it. We used Rob Bonchune's CG model as the basis for the digital sculpt, but when the factory's version came in, I knew it was too important for me to check over alone. Lynn - were a dream to work with." (Star Trek: The Original Series Sketchbook, p. The first time such a model made an appearance was in the first season episode "Booby Trap", where a model could be seen on display in Drafting Room 5 of the Mars Station. [26] It was also decided to let the less-detailed port side of the model remain that way. This constituted the very first revision of the eleven-foot model - finished about three months later - and, while the restoration was generally well received at the time, Durant couldn't refrain from commenting to Rogay about the nacelle caps. Yet again, Datin was called in to do the revisions: Bridge: bottom half chopped off, light panels removed, a red "beacon" added on each side. F.C. Durant requested the following restorations, ultimately done by Rogay, Inc.: Fabricate two hemisphere of Plexiglas (or other appropriate plastic) to replace missing pieces at forward end of propulsion units. A small, low profile section made of wood hid the screws. By season two of the original series the aft of the nacelles sported spheres, but in the "The Trouble with Tribbles"-episode stock footage was used from the pilots were the aft sported louvers. 39) The maquette, considering its size, was more than likely discarded after usage, as it has never been sighted since. In April 1972, the model, minus its deflector dish was displayed at Golden West College, Huntington Beach, California as part of a larger space flight exhibition - arguably the very first time a Star Trek studio model was on tour. Roddenberry insisted everything be believable. [42] Most notably however, it appeared that the Datin family (original builder Richard had passed away by this time) harbored no ill will towards the museum, as one of the original wooden nacelle domes Datin had in his possession is now included in the current display, still carrying the original paint as applied in 1964 by Matt Jefferies according to a new accompanying plaque. Gene would come in to look over what I was doing and say, 'I don't like this,' or, "This looks good.' If Gene liked it, he'd ask the Boss (Herb Solow) and if the Boss liked it, then I'd work on that idea for a while, and then I'd work on it for a while, and a couple of weeks later, Herb and Gene came in. The deflector dish and secondary hull cover were fabricated from rolled brass strips and silver-soldered together, then sprayed with a gold color lacquer." (Star Trek: Communicator issue 132, p. 5) The paint schemes were selected by Jefferies. Saucer rim: center-most bow port changed to nav light, some windows added. The idea that you would want to add a modern glass canopy or something to the Spirit of St. Louis is a neat idea, but that's now how we treat these things. 34-37) Miarecki's statement notwithstanding, the new paint scheme did stir up quite a controversy. It would have been well preserved, of course, but it would have been of the public view." [32] While Weitekamp took care to remain non-committal in her preliminary public statements about the previous Miarecki restoration and the criticism it had spawned, her next action abundantly evidenced that she was very much mindful of the controversy surrounding that restoration; not taking any chances whatsoever this time around, Weitekamp assembled an advisory committee of visual effects (VFX) artists, model makers, designers, model experts, fans and conservation experts to inform the decisions on the model's restoration. The price includes the dolly to either pull the shuttle ship onto or off the elevator as well as the airways cut into the side walls ("I don't believe I provided this"). Dunn, went sent the three- and eleven-foot models for additional filming of stock footage. The other model (painted, this time) was later used as the Enterprise in the forced-perspective scene of "The Doomsday Machine", in which the ship is pulled in by the planet killer. The problem was that it was a very long shot that would have involved an enormous amount of rotoscope work and motion tracking...", to which Dave Rossi added, "Niel [Wray] came to our rescue. 67) When the series went into regular production, it became obvious very early on in the first season that the visual effects (VFX) demands, in the 1960s still called special effects or opticals, of a weekly production as complex as Star Trek was (the most complex television production at the time), tasked the Howard Anderson Company beyond its capabilities. Jein opted to include some of the modifications both Jefferies (the grids on the upper saucer section) and Miarecki (grids on the bottom saucer section among others) had done on the eleven-footer. Retouch with black paint lettering on top of main hull, all black painted windows and other features, fill two cracks on right dome on main hull with putty and retouch with matching paint. Retouch chafed damage and other minor injuries to reasonable point Push wiring inside or fold and affix on left side of model with three-inch silver colored, pressure-sensitive cloth tape. Nacelle pylons: four dark gray. Now, when the camera pushes in, we can see at least that part of the back wall of the hangar deck. With the exception of the dorsal side of the saucer section (the museum requested this part to remain untouched, since its paint scheme was relatively in good shape), the model was stripped and repainted. I didn't. Blueprints published in Star Trek: The Original Series Sketchbook, pp. Although Datin could not deliver, Jefferies had an alternative by this time. Kerr was there on invitation of Miarecki, whom he knew through a mutual acquaintance, David Merriman, Jr., and made use of the opportunity to take numerous pictures and detailed measurements of the model for his own personal edification. And then I came up with something I really like, so I preloaded it - used lots of color and put it in a prominent place that made it kind of stand out. We had a nice dinner conversation and talked about the 'E'. Shade of paint to be approved by ASTRO. "The paint used by Rogay was turkey red, the exterior is not frosted as requested...". The script called for aft firing weaponry, something that up until then was not shown for the original Constitution-class. The original bridge module was a deviation from the three-footer as it was far more bulbous than on the three-footer which was originally closer to its eventual appearance. 33-45 "Restoring a Legend: A history of the Starship Enterprise, from its construction in 1964 to the restoration in 2016 - Part 2", Vol. Replace missing Plexiglas rectangular and cylindrical "windows" in model. (ENT Season 4 DVD-special feature, "In a Mirror, Darkly, Part II" audio commentary) It should be noted, however, that in the Original Series episodes "Arena", "Friday's Child", and "The Doomsday Machine", verbal references to the Enterprise's aft phasers could be heard in a stock voice loop. (Enterprise Incidents, issue 13, p. He recalls being informed, "Yeah, we'll probably do a model of the Enterprise but we don't know when, and we probably won't till the last minute (... ) being a crazy kind of guy. I decided to start work on it anyway!" (Star Trek: Deep Space Nine Companion, p. The Enterprise was stationary and the camera moved in." [18](X) having added on another occasion, "Depending on how fast the shot was supposed to be in real time, we'd move the camera a few inches, refocus, shoot a frame, and the repeat. If the color of the ship wasn't precisely right or if your lighting was slightly off, the shot wouldn't work. Again we said, "This will not do." 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