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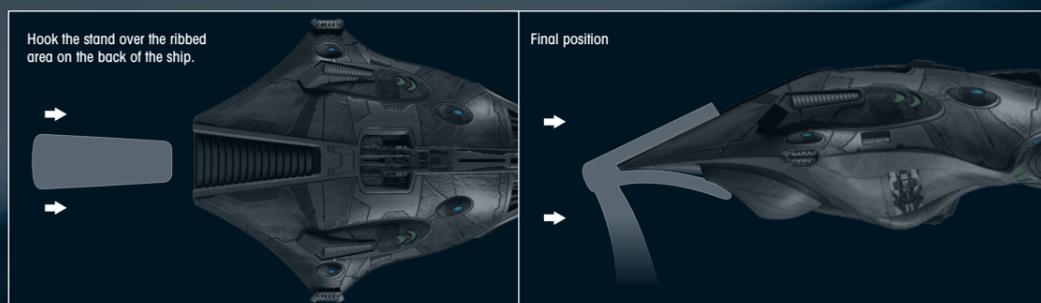
MAX SPEED: TRANSWARP

VOTH RESEARCH VESSEL

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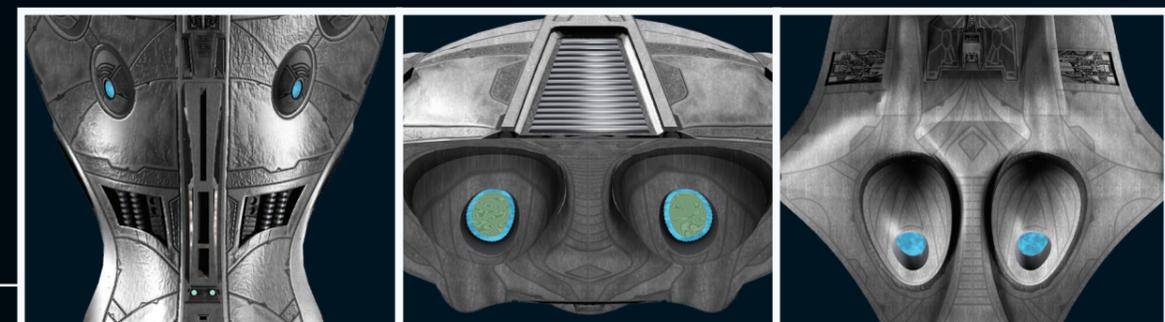
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VOOTH RESEARCH VESSEL

This 24th-century scientific vessel was equipped with transwarp engines and an interphasic cloaking device.

◀ Thanks to its transwarp engines, the Voth research vessel could cover enormous distances in minutes, while spatial displacement technology meant that it could study other ships at close range without being detected.

DATA FEED

The Voth had a heightened sense of smell thanks to a Dilitus lobe in their brain, something Professor Gegen was surprised to note that humans do not have. He also expressed surprise at the smell on board *Voyager*.

The Voth research vessel was roughly 130 meters long, and used by a highly-advanced Saurian species for scientific purposes.

Most of the ship's onboard systems were automated, meaning it could be operated by a crew of just two. In 2373, the crew of the *U.S.S. Voyager* NCC-74656 encountered one of these ships that was crewed by Professor Forra Gegen and his assistant Tova Veer.

Their vessel was much more advanced than the Starfleet ship, and was equipped with a form of transwarp propulsion. This allowed it to travel across enormous distances at great speed – it covered a distance of 100 light years in less than a minute. The ship's sensors had a very long range and were extremely sensitive. They could identify another vessel's warp signature from 90 light years away, and determine that ship's precise velocity and the exact number of life forms aboard. The sensors could also produce visual displays over similar distances. Other features of the ship included long-range subspace communications devices and a transporter.

The Voth ship was designed for discreet research missions, and it could easily conceal its presence

from the races that the Voth wanted to study. It did this by engaging a spatial displacement device – a form of cloaking technology – that moved the ship slightly out of phase with normal space. In this state it could pass harmlessly through other objects, though it could not penetrate every kind of forcefield.

PROCESSING SPEED

Most of the interior of the vessel was taken up by a large circular chamber that served as both bridge and research lab. The control consoles were capable of processing enormous amounts of data at vast speed. It only took Professor Gegen a matter of seconds to download the entire database of *Voyager*.

On one unit there was a lamp that attracted flies. These creatures provided Gegen and Veer with a food source, and during conversation they would catch them with their long tongues.

In the center of the chamber there was a metallic table where Gegen and Veer examined their finds. Scanners could analyze a specimen to the last micron, and provide detailed information about its genetic makeup.



◀ The Voth research vessel was much smaller than the *U.S.S. Voyager*, and was approximately the size of a Starfleet Runabout. It was equipped with enormously powerful sensors that could detect distinct warp signatures from tens of light years away.



◀ The research vessel used a form of spatial interphase to break up the space around it, so that it appeared cloaked. A personal cloaking device worked along the same lines, and allowed Gegen and Veer to transport over to *Voyager* without being seen.



◀ Captain Janeway and the Doctor used the holodeck to discover that the Voth were descended from the hadrosaur, an Earth dinosaur.

▶ Despite its small size, the research vessel utilized enormously powerful transwarp engines that enabled it to cross huge distances almost instantly.

▼ The Voth city vessel was able to beam *Voyager* into a chamber inside the ship, and use a dampening field to shut down most of the Starfleet ship's systems.



▶ The Doctor fed his research into *Voyager's* holodeck and extrapolated what a living descendant of the hadrosaurs might look like had it continued to evolve for the next 65 million years. The result was very close to what the Voth looked like now.



◀ In addition to the research vessel, the Voth also operated a vast city ship that was roughly 11 kilometers long. This was basically a spacefaring city, and from where their society was governed by a Ministry of Elders. The city ship captured *Voyager* in order to force Gegen to return and face charges of heresy against Voth doctrine for his 'Distant Origin Theory.'



▲ Professor Gegen discovered the remains of a *Voyager* crew member who had died on Hanon IV. His bones were taken back to the research vessel for analysis, where it was discovered that they shared 47 genetic markers with the Voth.

In 2373, the Voth research vessel was used to travel to many planets in an attempt to gather the genetic evidence Professor Gegen needed to prove his 'Distant Origin Theory.' According to Gegen's research, he maintained that the Voth did not evolve in the Delta Quadrant, but had originated on a faraway planet millions of years ago. This was a highly controversial belief in their society, as it flew in the face of established Voth doctrine that they were the 'First Race' to have evolved in the Delta Quadrant.

Gegen became convinced his theory was correct after he found the remains of one of *Voyager's* crew members on Hanon IV. After analyzing them, he found that the Voth shared 47 genetic markers with the human: far more than

could be accounted for by mere coincidence. He also discovered parts of a uniform that had the word 'Voyager' on it.

CLOAK DETECTED

Gegen and Veer eventually managed to track down *Voyager*. They then used their spatial displacement device to hide themselves and their ship before beaming over to study the crew. Unfortunately, they were soon discovered, and in the ensuing panic Veer was captured, while Gegen managed to transport back to his ship.

Meanwhile, after studying Veer, the crew of *Voyager* came to the same conclusion as Gegen. The ancestors of the Voth had once lived on Earth, and had evolved from dinosaurs – in particular

the hadrosaurs. Over millions of years, they had evolved into a spacefaring species and somehow managed to find their way to the Delta Quadrant, with their true origins lost in the mists of time.

A huge Voth city ship managed to locate *Voyager*, and transported the entire ship inside it. They then used a dampening field to render *Voyager* helpless. A message was broadcast to Gegen stating that if he did not return, the entire crew of *Voyager* would be killed.

Gegen agreed to return to face the Ministry of Elders, and reluctantly he publicly retracted his theory. Gegen realized his society was not yet ready to embrace the truth and he was reassigned to a vocation in metallurgical analysis, a career he felt would be undistinguished.



DATA FEED

Professor Forra Gegen was a distinguished molecular paleontologist, who argued that his people evolved on a distant planet and migrated to the Delta Quadrant. He uncovered strong evidence to back up his claims, but when he presented his findings to the Ministry of Elders, he was greeted with outrage. References to interrogation surgeons and detention colonies indicated that the Voth had extreme penalties for anyone who challenged their doctrine.

BRIDGE AND LABORATORY

The interior of Professor Gegen's research vessel provided a mobile base of operations, acting as both a starship bridge and a well-equipped laboratory. It featured a wide variety of devices that allowed him to carry out his work as a molecular paleontologist, while coordinating the running of the vessel.

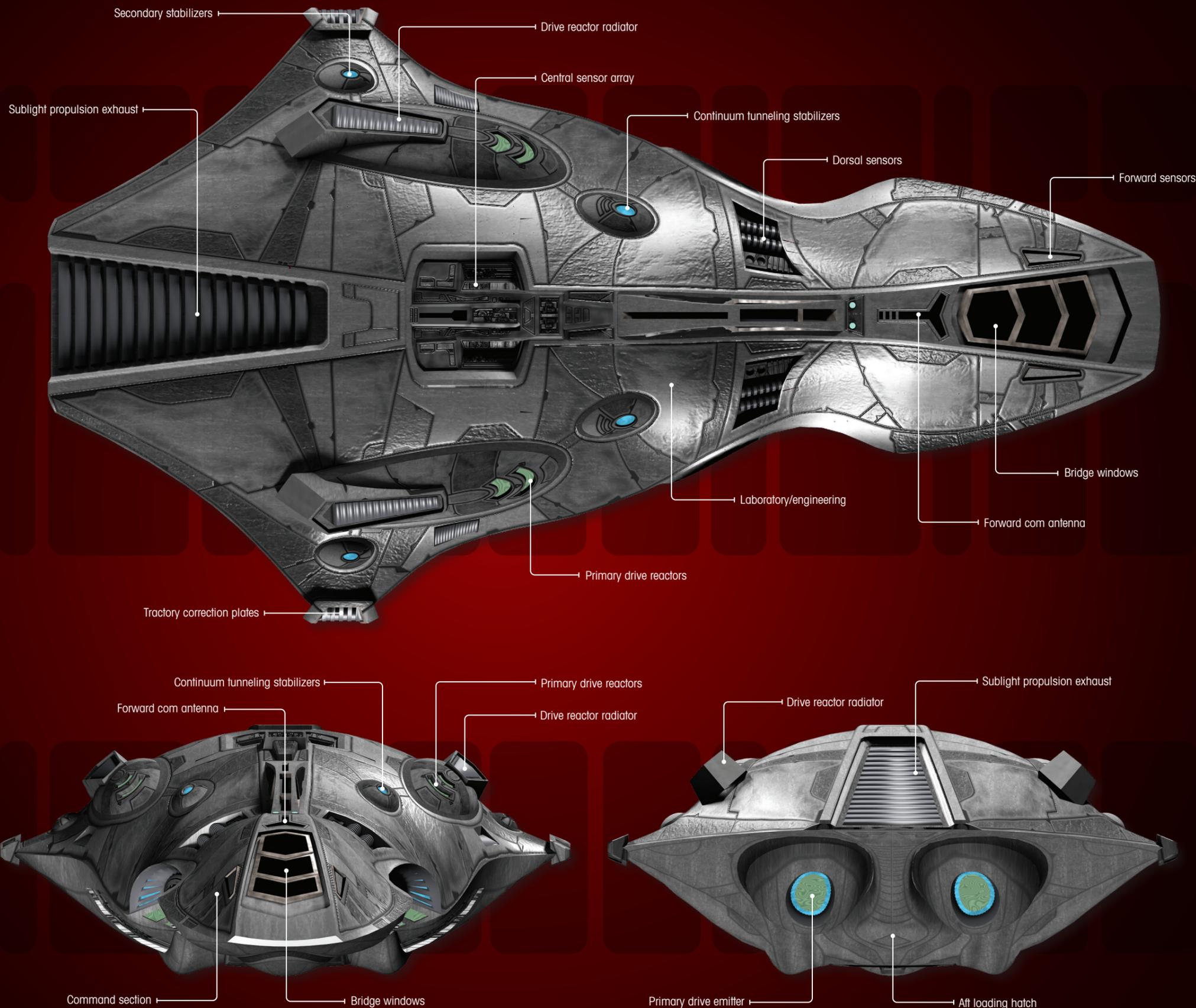
One of the main elements of the room was a clinical-looking bench used for examining and dissecting specimens. It was hinged at its center, allowing it to be placed at a variety of angles so that it was easier to carry out examinations of the samples Gegen found. On each side of the bench were work stations that could be used to analyse and study the specimens, as well as provide access to the ship's database. The other console in the room was used to control the spatial displacement of the vessel, allowing it to become completely invisible to other ships' scanners.



▲ The main room inside the research vessel was dominated by a metal work bench that was used to study bones and specimens.

DATA FEED

The Voth had mastered transwarp technology, allowing their ships to cover huge distances in a matter of minutes. Interestingly, Voth doctrine had previously proclaimed that breaking the transwarp threshold was not possible and would bring about terrible disasters if it were ever attempted. This held the race back for a considerable time, until someone took a chance and proved that it could be done, ushering in a new chapter of exploration for the Voth.



LARGER BRAINS

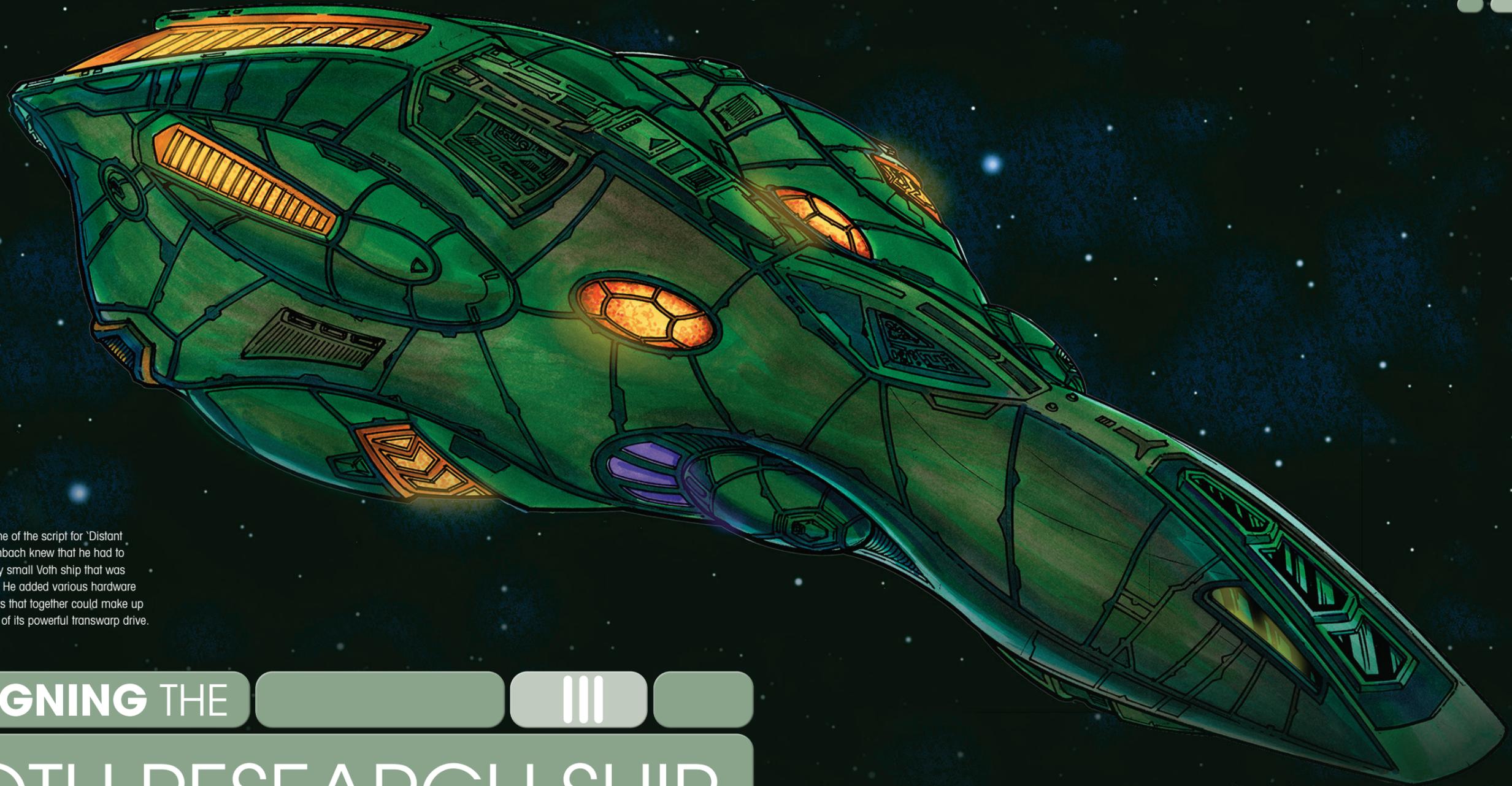
A conical protrusion on the back of the Voth's skulls perhaps accounted for the fact that they had a brain capacity 22 per cent greater than most other humanoid.

MOOD INDICATOR

Changes in the vasodilation of the Voth's skin occurred according to mood. For example, the color of their scales changed when they were attracted to someone.

NATURAL DEFENSES

The Voth had two natural defence mechanisms: they were able to shoot spines from their arms that could render someone unconscious, and they were able to enter a protective hibernation by lowering their heart rate and temperature.



► From the outline of the script for 'Distant Origin,' Rick Sternbach knew that he had to design a relatively small Voth ship that was highly advanced. He added various hardware and glowing lights that together could make up various elements of its powerful transwarp drive.

DESIGNING THE

III

VOTH RESEARCH SHIP

For the Voth research ship, senior illustrator Rick Sternbach was asked to design a highly-advanced vessel with transwarp drive.

By the third season of *STAR TREK: VOYAGER*, senior illustrator Rick Sternbach had been working for the franchise for 11 years. In that time, he had designed countless alien starships, each one different from the last. In the case of recurring aliens,

Sternbach's job was somewhat easier as he had developed a particular style, so that the audience would know instantly if it was, for example, a Klingon or a Cardassian ship. For aliens that only appeared once, such as the Voth, it was a different matter.

"With some of the alien cultures of the week," said Sternbach, "we didn't have the time to really delineate what their architectural styles were. If I saw the set designers coming up with certain directions, that worked its way into my ship designs. Sometimes it

would work the other way around. A ship exterior would say things about the interior. Every 10 days we were into a new episode, so it was bang, bang!"

QUICK SKETCHES

With the relentless pace of production on *STAR TREK*, Sternbach never had much time to design the alien ship-of-the-week. Normally, for a one-off alien ship, Sternbach would

begin by producing a series of very rough thumbnail sketches. "I'd put together some sketches just to give the producers something to start with," explained Sternbach. "I didn't want to give them too many elaborate finished drawings because there might have been time lost if I was going in a direction they didn't like."

Once one of these sketches had been selected, Sternbach pulled out

a 11"x17" sheet of paper and simply began a three-quarter perspective sketch. Once this was completed, it was handed over to the CG houses and they built their interpretation of it. In this case, the green colored hull that Sternbach had drawn was changed to a metallic silver. Also, the color of some of the power lights was changed, but otherwise the finished model was remarkably similar to his sketch.



THE VOTH MAKEUP

Makeup supervisor Michael Westmore has created some incredible-looking aliens over the years, but he really went to town with the Voth.

One of the most industrious, not to mention talented, people to work on *STAR TREK* was makeup supervisor Michael Westmore. He was one of just a few regular staff members who served uninterrupted for the full 18 years on the production run of the modern franchise, as well as working on all four of *THE NEXT GENERATION* movies.

Westmore created the look for the majority of the aliens seen during this period, including many favorites such as the Borg, the Cardassians, the Jem'Hadar and the Hirogen. He was also

responsible for the look of many of the aliens-of-the-week, a responsibility that increased during *STAR TREK: VOYAGER*. This was due to the very nature of the show – as the ship made its way home, new aliens were encountered almost on a weekly basis.

“On *VOYAGER* we constantly had the creative process going,” said Westmore. “I couldn’t go back and use Klingons or Ferengi or Cardassians. I was having to come up with something new.”

One of his most challenging assignments was to create the look of the Voth, the humanoid-

▲ Michael Westmore used plant-eating dinosaurs as the inspiration for the Voth makeup. Each character had his own head, onto which was painted a distinct pattern with different colors. Westmore also added a special set of dentures and contact lenses to complete the full-head makeup.



◀ Westmore seen here working on the makeup design for the Son'a. He was one of the few staff members to work on all modern iterations of *STAR TREK* and the *THE NEXT GENERATION* movies.

dinosaurs from the episode ‘Distant Origin.’ For these aliens, it was obvious that Westmore was going to use dinosaurs as his inspiration. “I started by pulling out all my dinosaur books,” said Westmore. “Every year, I’d go to the bookstore and look for all the latest books on animals, fish, microbes and anything that I might be able to pull research from. Of course, I have a lot of dinosaur books because that’s basically what I based the Klingon foreheads on. After having read the script for ‘Distant Origin,’ it was obvious that these (alien) dinosaurs weren’t T-rexes, they weren’t flesh-eating dinosaurs. So, I looked through my books and based their design on plant-eating dinosaurs.”

ROBBIE'S HEAD

After settling on a design, the real work of creating the prosthetics and makeup began. “We had to sculpt the head, and that probably took two to three days,” said Westmore. “We would sculpt it over a generic male head because if you made it on a female head it would be too small, and it would be hard to stretch – it was much easier to pull it in a little bit. A generic head that was wonderful, and that we used many times, was Robbie’s (Robert Duncan McNeill, who played Tom Paris). He had a lot of aliens made on his head because they would not cast the actual actors in time for us to do it.

“Robbie just had a great non-descript head that was a good size. It would work on larger heads and we could make it smaller with the rubber to go on smaller heads. He had an ideal head for it.”

Once Westmore had sculpted the mold, it would be baked in the oven for four or five hours because of the thickness of the foam latex inside it. Then, it would be washed, cooled and sealed before the painting process began.

“It was a long tedious process just to get one ready,” said Westmore. “I’ve forgotten the actual number that we had to do, but each head was painted individually. I had different artists paint them, with a basic scheme of how the patterns

◀ Westmore’s office had some of the most interesting shelf-decorations on the studio lot – a testament to the incredible makeups he created over the years.



▲ The vast array of alien makeups we saw over the years on *STAR TREK* is tribute to Westmore's skill and creativity. Notable among them were the rhinoceros-inspired Jem'Hadar, the reptilian Cardassians and the Hirogen, which were based on the Gila monster.

would work, but the colors for each one were different. They ranged from greens and browns to even a red one. This was so each character was an individual that the audience would recognize once they had been introduced. They all had the same features, but the painting was individual."

SPECIALIZED PAINT

The paint that was used was not normal makeup paint, but a specialized compound called PAX, which was one part Pros-Aide to one part Liquitex. "It was invented by Oscar-winning makeup artist Dick Smith," said Westmore. "It worked so well that it caught on all over the world. On *STAR TREK* it was easier for us to make our own as we were using so many colors, and it was a lot less expensive."

Completing the full-face mask was just one step in the elaborate makeup of the Voth. "Just putting

a head on them wasn't enough," said Westmore. "The mask would come down to cover the upper lip, but then there was a separate piece for the chin and the throat. There were also little pieces around the eyes, which the mask didn't quite cover. We had little latex eye bags that we could add if there was too much space underneath the eye. All this then had to be hand painted to match the colors of the head.

"I also had to design contact lenses and teeth," continued Westmore. "Each actor would have to get their eyes fitted, which involved using the largest soft lens that would fit the person's eyes. We would hand paint each lens so they were like slit lenses, or like lizard lenses. I personally made all the teeth because that was my background. I was trained by a man who was a dental technician. I had to take casts of everybody's teeth to form

► The Voth's full-face masks took hours to bake in the oven. They were molded on Robert McNeill's [Tom Paris] head, as according to Westmore, he had the ideal head – not too big or too small.

an acrylic. The teeth were based on what a horse's teeth might look like, because they weren't meat eaters. They were flat across the edges because they wore them down chewing."

LONG HOURS

The huge effort involved to fully complete the makeup for each of the Voth actors meant that they would stay that way all day long, including having their meals like that. In fact, often the actors would come in at 4 a.m. to start getting their heads on, and sometimes it would be 10 p.m. before they had it removed.

"Of course, they stayed in their makeup," said Westmore. "They didn't come out of it until the end of filming. The heads were then cleaned and put on blocks to dry, so they could be reused the next day. The intricate paint jobs alone took hours to do, so there wasn't any way to have a new head each day."

This meant that each mask had to be carefully removed in order to avoid any damage. "They were taken off very carefully," said Westmore. "The edges were cleaned with a mixture of alcohol and acetone to remove all the glue. This meant when they were put back on again, all you'd have to do was touch up around the eyes. There were solvents that you could use to take them off really quickly if you were going to throw them away, but we couldn't afford to do that. We had to be very careful that no one got into one of those bottles, as it would have been disastrous."

The heads weren't the only body part of the Voth that Westmore had to be concerned with, as he also had to do their hands and lower arms.

"The hands had to be designed to the point where they didn't look like giant oven mitts," said Westmore. "They had to be able to push buttons on a computer pad and manipulate tools. They had fingers and they had claw-like toenails. After they were painted, they were coated with a hardened substance so if they tapped on something, it wouldn't bend."

► Each Voth head mold was identical, but they were made to look different with added pieces, such as on the nose. They also had different paint schemes, with some green or brown, and even red.





It was also very important that Westmore liaised with his colleague Bob Blackman, the costume designer, so that the look of the Voth was fully complete. "If Bob had designed them to make them shirtless or sleeveless, I would have to accommodate that," said Westmore. "We would talk, and in general I wouldn't mind if there were more things showing. If he wanted to expose the chest, many times I would have to make a chest piece to go with whatever the alien-of-the-week was. It was no good us leaving it until the last minute and then saying, 'Oh my gosh, what are you doing?'" Bob and I got on really well and we conferred on everything to make sure whatever wound up on the set was ready to film."

VALUE FOR MONEY

The level of dedication and professionalism from Westmore was simply astonishing. "If we were going to have a lot of aliens for an episode," said Westmore, "it meant smaller pieces, or even something – like maybe a pattern – that's airbrushed on the face. My normal budget for every show was \$3,000. It was nothing. If they took this to the outside, these things that we were doing would be \$10,000-\$20,000. And that didn't include the staff costs.

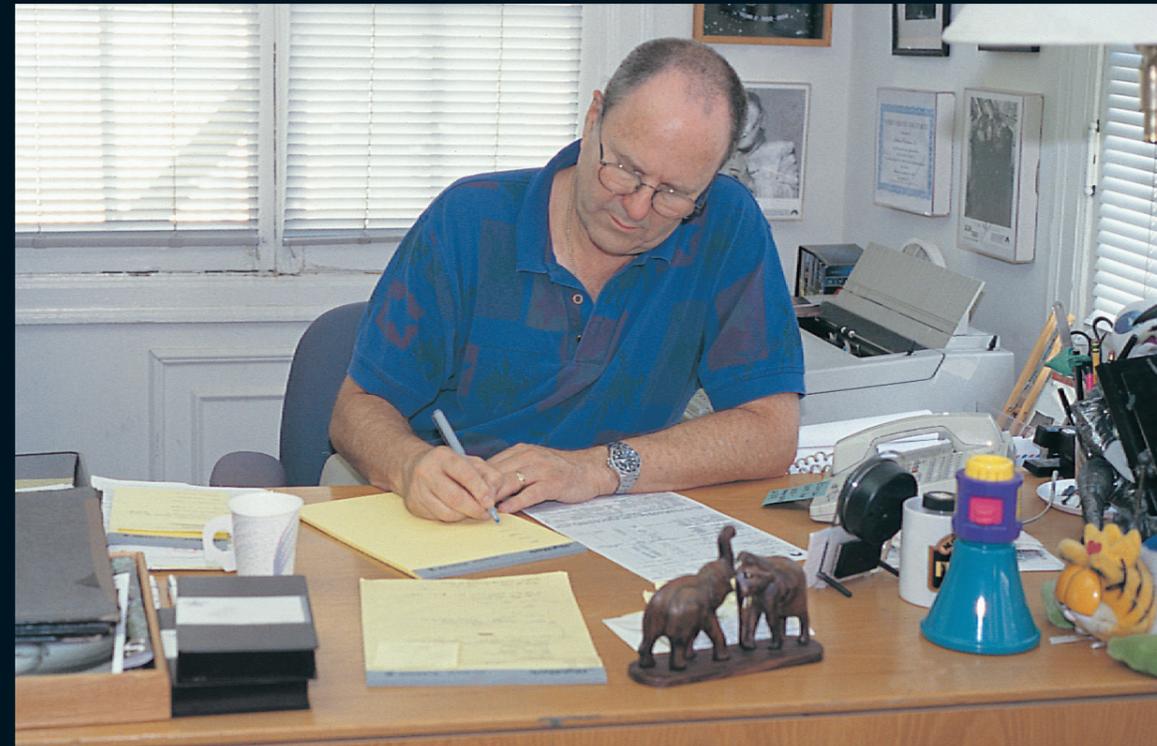
"That was just the cost for getting it sculpted, getting it made, running the foam, getting it painted. Most of the people were on staff here, so I didn't have to pull in outside help and pay for it. The \$3,000 basically covered manufacturing costs for the plaster, for the rubber, the paint. I don't think I ever had a budget over \$6,000. Occasionally they were doubled. The *DEEP SPACE NINE* budget usually ran up around \$4000, *VOYAGER* really ran around \$2500 on an average I would say for the season."

The pace of the *STAR TREK* shows was relentless too, but the makeup department operated with a surprisingly small team. "There were five permanent makeup artists on *DEEP SPACE NINE*,

◀ **TOP** As well as the facial makeup, Westmore also designed hands for the Voth. The nails were painted with a hardened substance so that they didn't bend and look fake when they manipulated technology.

◀ **MIDDLE** Ethan Phillips as Neelix was an old hand when it came to having makeup applied, but even his was not as elaborate as the makeup that was designed for the Voth.

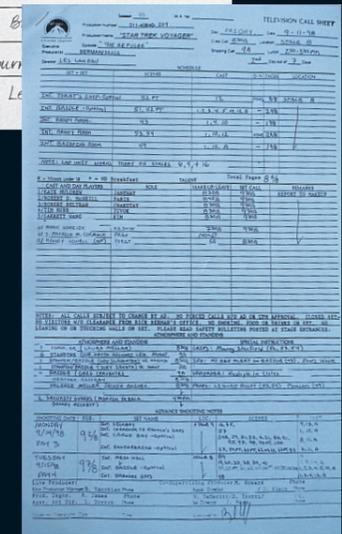
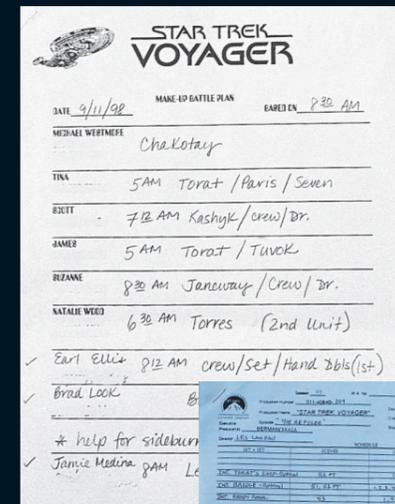
◀ **BOTTOM** The Voth actors had to be on set at 4 a.m. to have the makeup applied and then be in it all day, sometimes until 10 p.m.



and there were five on *VOYAGER*," said Westmore. Before he got more help, his workload was fearsome. "I used to sculpt everything myself, and *THE NEXT GENERATION* started off with just two of us," said Westmore. "There were two makeup artists, myself and one other one. He would watch the filming on set after we'd made everybody up, and then I would go to the lab and make a mold and sculpt it and run the rubber. I was working 80 hours a week. The next season they added an extra makeup artist."

RECORD NOMINATIONS

In his years with *STAR TREK*, Westmore won five awards and was nominated for a total of 31, the most of anyone in the history of the franchise. It is therefore surprising that he did not get an Emmy nomination for his incredible work on the Voth. "That one show in particular was really, really deserving to all the people who worked on it because there was so much work that we did," said Westmore. "We had won so many Emmys before, but we didn't even get nominated that time." Still, despite that disappointment, the Voth were definitely a highlight for Westmore. "The Voth was probably one of my favorites," he said.



◀ Westmore worked incredibly hard. On top of designing and applying the makeup, he spent a fair amount of time in his office. "I'd got scripts to read, I'd got to budget the shows," – and he had to prepare the daily call sheets and battle plans to make sure everyone got to makeup on time so they'd be ready to film.

◀ Call sheets and schedules had to be prepared every day by Westmore to make sure the exact makeup requirement were known. There were some very early starts for the actors who wore heavy prosthetics, and for the makeup artists who had to get them into it.

ON SCREEN



TRIVIA

The human bones and uniform fragments that Professor Gegen and Veer found on Hanon IV at the beginning of 'Distant Origin' belonged to Ensign Hogan [pictured below]. This was a reference to the episode 'Basics, Part II,' where Hogan was killed by a Hanonian land eel, a massive serpent-like lifeform. Later, the canister of warp plasma that Gegen discovers at Bahra's space station was an acknowledgement of events in 'Fair Trade.' The *U.S.S. Voyager* visited this space depot on the edge of the Nekrit Expanse, where the crew traded supplies.



The special effect of the Voth research vessel speeding through space at transwarp was adapted from the second season episode 'Threshold.' In this episode, Tom Paris uses a shuttlecraft to accelerate to warp 10, thus breaking the transwarp barrier.



Professor Gegen's treatment at the hands of the Voth Ministry of Elders deliberately parallels the experiences of Galileo Galilei, who was put on trial by the Roman Catholic Church for teaching that the Earth moved around the sun. Writer Joe Menosky said of the episode, "It was our retelling of Galileo's trial, in science fiction, *STAR TREK* terms."

- FIRST APPEARANCE: 'DISTANT ORIGIN' (VOY)
- TV APPEARANCE: STAR TREK: VOYAGER
- DESIGNED BY: Rick Sternbach

KEY APPEARANCES

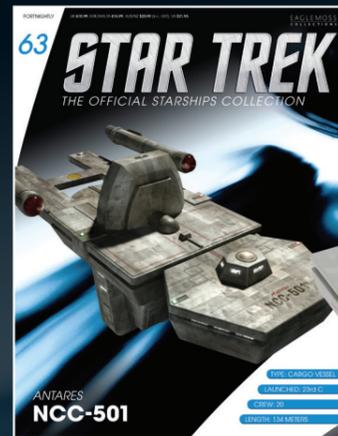
STAR TREK: VOYAGER 'Distant Origin'

A pair of Saurian paleontologists known as the Voth unearth the remains of a member of the *U.S.S. Voyager* NCC-74656's crew on Hanon IV. They bring the remains back to their research ship, where analysis reveals that its DNA shows links to their own DNA. One of the aliens, Professor Gegen, believes that this proves his species evolved elsewhere and migrated to the Delta Quadrant millions of years ago. This contradicts his government's teachings that the Voth are the oldest species in the region, and furthermore what he is suggesting is considered heretical.

In order to prove his theory, Gegen resolves to find a living member of this species. He and his assistant, Veer, use their ship's advanced sensors to find *Voyager*, and then engage a cloaking device to sneak aboard the ship. The *Voyager* crew soon detect them, and the assistant is captured, while Gegen escapes with Chakotay. The *Voyager* crew study Veer and come to the conclusion that his species evolved from a dinosaur that left Earth more than 65 million years earlier. This proves Gegen's 'Distant Origin Theory,' but the rulers of his society refuse to accept it. Instead they place Gegen on trial, and threaten to destroy *Voyager* unless he recants.

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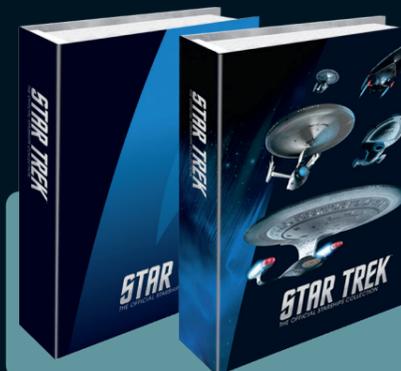
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