ATLAS OF THE FOUR QUADRANTS: THE VISUAL ATLAS

AN UNOFFICIAL ILLUSTRATED ATLAS OF THE WORLDS OF STAR TREK

VOLUME III

SCOTT SWEDORSKI

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About the images. The illustrations in this book were rendered with generative AI tools from written specifications the author developed through research into what each world looks like, or is described as looking like, on screen. The author directed and revised every image. Details were deliberately changed wherever a rendering came too close to an existing copyrighted design. The illustrations are interpretations, not official depictions.

First Edition
Updated 2026-11-08 · Release v1.0.12

DEDICATION

For the dreamers and worldbuilders who looked toward the stars and saw more than empty space.

Who imagined distant suns, unfamiliar oceans, impossible landscapes, and civilizations yet to be discovered.

They gave us worlds we could never visit, but would never forget.

Without their imagination, there would be no galaxy for us to explore.

THE THREE VOLUMES

Atlas of the Four Quadrants is a three-volume exploration of the *Star Trek* universe. Each book approaches the same galaxy from a different direction, and each is designed to stand on its own.

VOLUME I -- THE GALACTIC ATLAS
An Unofficial Historical and Geographic Reference to the Star Trek Universe

The galaxy itself: its quadrants, worlds, civilizations, frontiers, and the historical forces that connect them. This is the view from the map table, where distance and geography help explain why events unfold where they do.

VOLUME II -- THE STAR TREK SCREEN GUIDE
An Unofficial Historical and Comprehensive Reference Guide to the Star Trek Screen Canon

The stories that take place across that map: television episodes, films, eras, and the screen record that gives the galaxy its history. A guide to the journeys, turning points, and connections across decades of *Star Trek*.

VOLUME III -- THE VISUAL ATLAS

The worlds themselves. Forty selected planets and other worlds are explored through original, research-guided orbital and surface illustrations, with histories and notes distinguishing what appears on screen from what has been reconstructed.

You are reading Volume III. It visits selected worlds in detail. Volume I sets them within the larger galaxy, while Volume II traces the stories that brought them to the screen.

These books do not have to be read in order. Start with a civilization, revisit a favorite episode, or stop at a world that caught your attention. Each route offers another way into the same galaxy.

BEFORE YOU BEGIN

Every *Star Trek* fan has a world they have only ever seen for a few seconds. A painted backdrop through a window. A sphere hanging beneath a starship before the scene cuts back to the bridge. Sometimes not even that: just a name, spoken once, and a hint of what it might be like to stand there.

This book is my attempt to stand there.

A Book About Place

The Visual Atlas is the third volume of *Atlas of the Four Quadrants*, and in many ways the one that started it all. The earlier volumes follow the history and screen record of *Star Trek*. This volume asks a different question: what might its worlds look like from orbit, and what would it feel like to stand on their surfaces?

A world can matter enormously to a story without receiving more than a passing glimpse. We hear about a childhood home, a distant ocean, a city destroyed in war, or a landscape someone misses. Those details are easy to overlook while watching an episode. Gathered together, they begin to give a place its own character.

This is not an official atlas, and the illustrations are not lost production art or newly discovered canon. They are my interpretations of places that other people imagined first. My goal is to give those places a visual form while being clear about what the screen establishes and what I have supplied myself.

The Screen Comes First

For this project, the television episodes and films are the primary record. A view from orbit, a landscape shown on screen, a line of dialogue, and a character's memory can all tell us something about a world. But they do not all tell us the same kind of thing.

An image can establish that a place was depicted in a particular way. It may not establish that every region of the planet looks alike. A character can describe the weather, the color of a sea, or the place they grew up. That is evidence of what the character said, not necessarily proof that their account is complete or infallible. Even a brief comparison can be revealing: when Kira looks at Earth and wishes its seas were greener, she gives us a tantalizing clue about what feels familiar to her, not a definitive survey of Bajor's oceans.

I distinguish between what is directly shown or stated, what can reasonably be inferred, and what remains unknown. Licensed reference books and fan resources can be useful for finding leads and comparing interpretations, but their additional details are not automatically screen canon. Where the record conflicts or falls silent, I would rather admit uncertainty than invent certainty.

Why These Worlds

There are far more named planets in *Star Trek* than any one atlas could meaningfully portray. The worlds in this volume were chosen deliberately, not as a ranking of the most important places or an attempt to fill every corner of the galaxy. I wanted to give each one enough space to be explored thoughtfully, with the research and images shaped by its own history, environment, and character.

A world might earn its chapter through its role in the stories, a distinctive landscape, or even a handful of memorable lines that offer a glimpse of life there. And some are here simply because an episode stayed with me: a mother Horta guarding her eggs, a flute that carried a whole civilization, a bartender who insisted his people have 178 words for rain. Some have a wealth of evidence. Others rest on a few images or scattered remarks. The amount of invention therefore varies from world to world. That difference is part of the story, and the chapters make room for it.

Two Ways of Seeing

Each world is approached from two perspectives. The orbital view considers the planet as a whole: its colors, clouds, landforms, and place in the sky. The surface view brings the reader closer, to a landscape or settlement where someone might actually live. Neither view claims to map an entire planet. Each is a carefully chosen possibility, constrained by what we know and identified as an interpretation where we do not.

The illustrations in this atlas were created with the assistance of generative image tools, guided by my research, visual direction, and repeated revisions. The choices of what to depict, which details to preserve, how to interpret the screen record, and when an image was ready were my own. These tools allowed me to give visual form to places I had spent years imagining, but they did not determine what those places should be.

The galaxy map follows the same principle. I spent weeks weighing dialogue, travel times, relationships between worlds, and glimpses of charts. The screen has never supplied one complete and fully consistent set of galactic coordinates. The map in this volume is my reconstruction, with a grid intended to help readers find their way through the book, not a claim of official precision.

An Atlas That Can Change

Star Trek continues to add stories, revisit familiar worlds, and sometimes overturn assumptions that once seemed secure. I expect this atlas to change with it. New evidence may lead me to revise a description, rethink an illustration, or add a world that previously had too little to work with. The edition and release information identifies the version in your hands.

I hope you will approach these pages with the same curiosity that brought me to them. Look closely at the pictures. Follow the episode references. Notice where the evidence ends and imagination begins. And disagree with my choices when you have a better reading of the screen.

There is still a great deal of galaxy left to explore.

Scott Swedorski

THE VISUAL ATLAS

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READING A CHAPTER

Each world follows the same general route: first the evidence, then the interpretation. You can read straight through or open the book at any planet and begin there.

Meet the World

The opening pages introduce **The World** and **A Short History**. They explain why the place matters, what the stories establish about it, and how it fits into the larger galaxy.

The **Canon Record** gathers the facts about each world that matter most, each with the episode or film it comes from. It prints only facts I have checked against the dialogue or the scene itself; anything still uncertain stays out of the table and, where it matters, is discussed in the text instead.

The **Planetary Dossier** collects reference details: the names the world goes by on screen, its classification and system, who lives there and what they are called, its moons, the places on it that the screen names, its fate where the story gives one, its first on-screen appearance, the years and series in which it appears on screen, the first and last years in which the episodes and films its chapter cites are set, its atlas grid location (or, for a world the screen never places, what it does say), and the period the views depict. Where the screen is silent on a basic fact, the dossier says "Not established on screen" rather than filling the gap; rows that only some worlds have, such as named places or fate, simply appear where there is something to say. **Notable Faces** names people who come from the world; for a world with no people of its own, such as Genesis or Rura Penthe, the list becomes **Who Came Here**.

Listen to Its People

Where the material warrants it, **In Their Own Words** draws attention to descriptions by characters who lived on or visited the world. These may be memories, observations, or comparisons. Episode references help you return to the original scene. Not every remark is a literal statement of planetary geography; the surrounding text explains when an interpretation goes beyond the words spoken.

See It From Orbit and From the Ground

Each world has two full-page illustrations, which this book calls its views. **From Orbit** presents an imagined view of the world as a whole. **On the Surface** moves closer to a particular landscape or settlement. A short note is set on each view, usually in its lower left corner. It does not describe the picture, which can speak for itself; it says why the place matters, or what happened there. In the print edition, the views are turned sideways to fill the page; turn the book to enjoy them at their intended scale.

Know What Is Canon

The chapters distinguish direct on-screen evidence from reasonable inference and artistic invention. Anything in a view that the screen never established is my reconstruction. Where that is especially easy to miss, a short note under the view

says so, and **How I Imagined It** says which parts those are, and explains the decisions behind both views, especially where the record was incomplete. A visual detail may be plausible without being established canon. If a later story supplies new evidence, an interpretation may change in a future edition.

The atlas follows the Prime Timeline. The alternate timeline that began in the 2009 film *Star Trek*, often called the Kelvin timeline, is mentioned where it changes a world's fate, but no view depicts it.

Find It on the Map

The **Atlas Grid** points to a square on the galaxy map in the book's first chapter, **The Star Trek Galaxy**. A reference such as **Beta H-9** means the Beta Quadrant and square H-9 on this atlas's grid. It is a locator for these pages, not an official coordinate or a claim of precise interstellar distance. The map plots the major worlds that give the galaxy its shape, not every world in this book; where the screen never says where a world is, its dossier says so instead of giving a square.

The best way to use the book is to move between the three: what the screen tells us, what the characters remember, and what the pictures invite us to imagine.

EDITION NOTE

This edition of *Atlas of the Four Quadrants: The Visual Atlas* reflects the screen evidence and creative decisions available during its preparation in 2026. It is a selective visual study of the worlds included in this edition, not a complete catalog of every planet named in *Star Trek*.

The episode and film references identify the productions used in researching each world. Spoken evidence was also located through a searchable archive of OpenSubtitles-derived subtitle transcripts. Reference communities and companion materials helped locate leads and compare interpretations, but did not override the screen record.

The orbital and surface views are interpretive illustrations. New episodes, clearer source material, corrected transcriptions, or a better reading of an existing scene may change a later edition. The galaxy map and its grid are likewise an editorial reconstruction, not official coordinates.

The edition, release, and ISBN information elsewhere in this volume identifies this specific publication.

THE GALAXY

THE STAR TREK GALAXY

THE GALACTIC ATLAS

After decades of starships, borders and warp-speed chases, *Star Trek* still has no single screen-established map that resolves every world and every journey. That is the problem I wanted to solve for this Atlas--not by pretending the gaps were gone, but by showing how I chose to cross them. There are star charts glimpsed on bridge consoles, a few licensed reference books that disagree with each other, and a great many lines of dialogue about how long it takes to get somewhere. Put them side by side and they don't quite agree.

So before a single planet in this book could be drawn, the galaxy itself had to be. The map at the end of this chapter is drawn for orientation: it plots the major worlds and landmarks that give the galaxy its shape, not every world in this book. Where a world has a place on it, that world's dossier gives its grid square. Where the screen never says where a world is, the dossier says that instead.

The Galaxy

In *Star Trek*, the Milky Way is commonly divided into four quadrants. The familiar cross through the galactic core is a useful cartographic convention; the scale and exact boundaries on this map are part of its working model. Earth sits close to where the Alpha and Beta Quadrants meet, which is why the Federation spans both.

The other two quadrants are, for most of the franchise, out of reach. The discovery of the Bajoran wormhole made the Gamma Quadrant reachable on an entirely different scale. Its far mouth lies roughly 70,000 light-years from the Alpha Quadrant entrance, and Deep Space Nine became the gateway to that passage. The Delta Quadrant includes vast regions of Borg activity. The Caretaker transported *Voyager* roughly 70,000 light-years from home, beginning a journey that could not be reduced to a straight line on any reliable map.

The Four Quadrants

- **Alpha** holds the Federation's founding neighborhood and its most crowded rivals: Earth, Bajor, Cardassia, Ferenginar, Betazed, Trill, Tellar, and the Breen, with forbidden Talos IV far out to the west.
- **Beta** is where Vulcan and Andoria sit, and beyond them, by most accounts, the Klingon and Romulan Empires, with Khitomer near the Romulan border.
- **Gamma** is Dominion space, reached through the wormhole: the Founders and the worlds they rule.

- **Delta** is Borg territory and the long road *Voyager* traveled home.

What the Map Shows

The map is a guide to the neighborhood, not a census. It plots 24 worlds and sites and three spatial landmarks, chosen because they anchor the story: homeworlds, capitals, borders, and the places where the great journeys began and ended. A few of them, such as the Gorn, Narendra III and Praxis, have no chapter of their own in this volume; they are there to give the map its scale.

Twenty of the worlds in this book have a place on it: Andoria, Bajor, Betazed, Cardassia Prime, Earth, Ferenginar, the Founders' homeworld, Khitomer, Orion, Qo'noS, Remus, Risa, Romulus, Talos IV, Tellar Prime, Teplan, Trill and Vulcan, with Ni'Var on Vulcan's point eight centuries later and Ocampa beside the Caretaker's array.

The other twenty are left off on purpose. For some the screen names a sector or a border; for others it says nothing at all. It never gives a position: Ardana, the Ba'ku planet, Boreth, Ceti Alpha V, Denobula, Genesis, Halem'no, Coppelius, Iconia, Janus VI, Kaminar, Kataan, Kwejian, Nimbus III, Organia, Pahvo, Rigel VII, Rura Penthe, Solum and Veridian III. Plotting them would mean inventing coordinates, so each of their dossiers records what the screen does say instead.

How I Plotted It

Because no definitive map exists, I had to build this one from clues. That took weeks. Episodes rarely give coordinates, but they often say how long a trip takes, which worlds border each other, or which way a fleet is heading. I gathered every clue I could find, placed the fixed points first, and then fitted everything else around them, checking each placement against the travel times and relationships the shows give. Some of those clues conflict, and a grid square is not a canonical coordinate.

Where the evidence disagreed, I picked the reading most episodes support and moved on. The grid of 14 columns and 10 rows is there so the rest of this book can point to any plotted world in a single glance.

Reading the Map

The legend runs across the top right. **Core worlds** are drawn with a ring, **major worlds** as solid dots, and **minor worlds** as small points. A starburst marks a **major spatial point** such as a wormhole mouth or the Borg transwarp hub, and a dashed line traces a **primary wormhole path**. Each plotted world's chapter gives its quadrant and grid square, such as Vulcan at Beta H-9.

Map Legend

Every labelled place on the map, in alphabetical order (read down the first pair of columns, then the second), with its quadrant and the square it sits in. Columns run A to N from left to right and rows 1 to 10 from top to bottom; where a dot falls on a grid line, I have given the square the rest of this book uses.

PLACE	GRID	PLACE	GRID
Andoria	Beta I-9	Narendra III	Beta J-8
Bajor	Alpha E-7	Orion	Alpha D-10
Betazed	Alpha D-8	Praxis	Beta N-9
Borg Space	Delta K-3 (centre)	Qo'noS	Beta N-10
Borg Transwarp Hub	Delta J-3	Remus	Beta J-10
Breen	Alpha A-7	Risa	Beta J-9
Cardassia	Alpha D-7	Romulus	Beta J-9
Caretaker Array	Delta L-2	Talos IV	Alpha B-9
Dominion Space	Gamma B-3 (centre)	Tellar	Alpha F-8
Earth	Alpha G-10	Teplan	Gamma D-4
Ferenginar	Alpha D-8	Trill	Alpha E-9
Founders	Gamma B-2	Vulcan	Beta H-9
Gorn	Beta I-7	Wormhole Entrance	Alpha E-6
Karemma	Gamma E-4	Wormhole Exit	Gamma C-5
Khitomer	Beta L-9		

Two worlds in this book share a square with a plotted place rather than having a label of their own: Ni'Var occupies Vulcan's position at Beta H-9, eight centuries later, and Ocampa lies beside the Caretaker Array at Delta L-2.

MAP DOSSIER

SCALE	The Milky Way, about 100,000 light-years across
DIVISIONS	Alpha, Beta, Gamma, and Delta Quadrants
GRID	14 columns (A to N) by 10 rows, used for every world's grid reference in this book
PLOTTED	24 worlds and sites, plus 3 spatial landmarks
THIS BOOK'S WORLDS	20 of the 40 are on the map; the other 20 have no screen location, and their dossiers say so
LEGEND	Minor worlds, major worlds, core worlds, major spatial points, primary wormhole paths
FIRST DRAWN	For Volume I, Atlas of the Four Quadrants

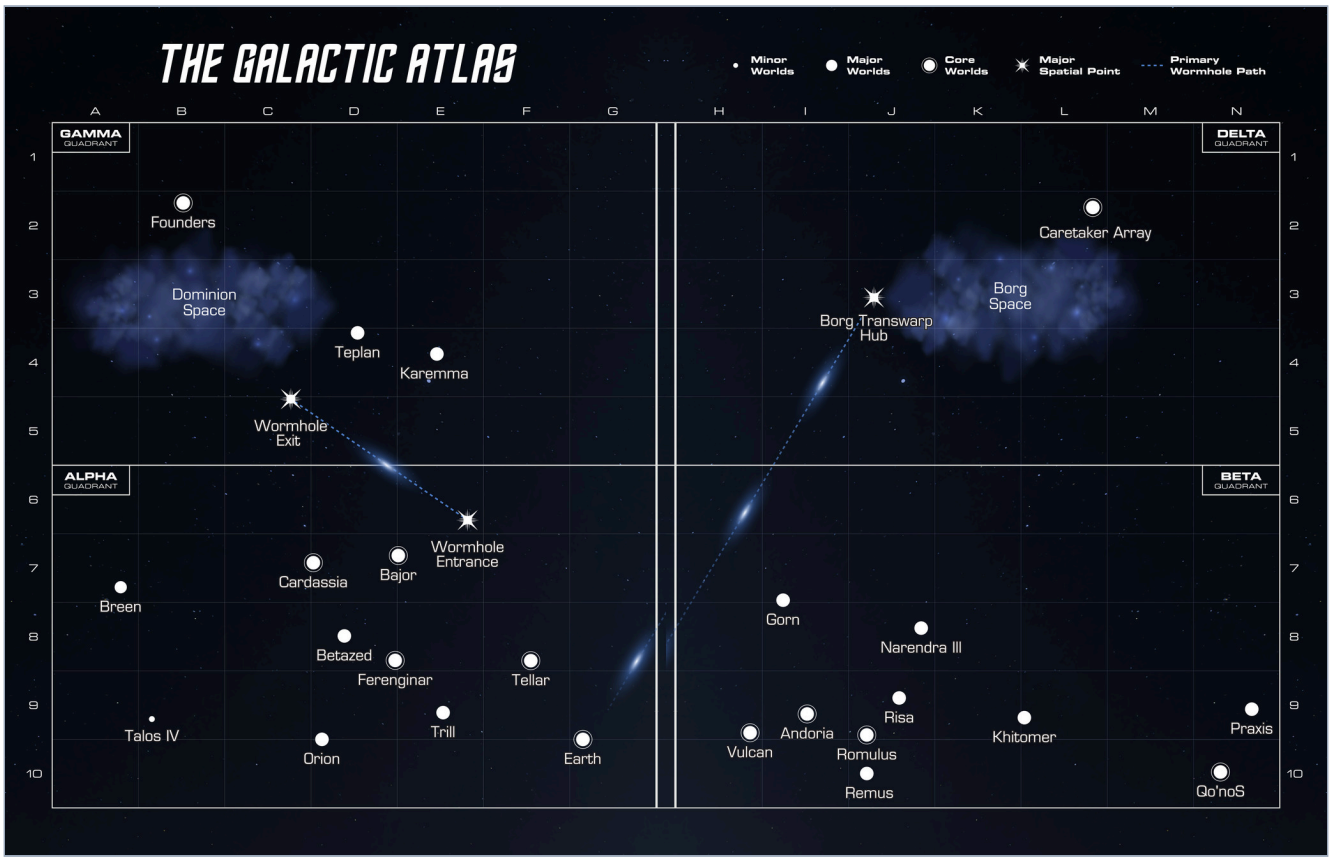
The Map

The map is split into four quadrants by a cross through the galactic core: Gamma at the upper left, Delta at the upper right, Alpha at the lower left and Beta at the lower right.

Begin with the dotted line on the left. It runs from the wormhole's entrance near Bajor to its exit in the Gamma Quadrant, beside the cloud of Dominion space. Below it, the Alpha Quadrant is crowded: Cardassia and Bajor side by side, Betazed and Ferenginar just south of them, Trill and Tellar farther on, and the Breen out on the western edge. Far to the southwest, a lone small point marks Talos IV. Earth sits at Alpha G-10, almost on the border with the Beta Quadrant.

Across that border, the old powers sit close together. Vulcan and Andoria lie a short trip from Earth. Romulus and Remus are just east of them, with Risa nearby. Farther east come Khitomer and, in the far corner, Qo'noS and the shattered remains of Praxis.

The north of the right half is Borg country. Borg Space spreads across the upper middle, with the Caretaker's array beyond it, where *Voyager*'s long journey home began. A starburst marks the Borg transwarp hub, and a second dotted line runs from it back toward Earth. In "Endgame," *Voyager* uses a Borg transwarp conduit to return to the Alpha Quadrant. The route drawn here is schematic, not a surveyed trajectory.



Positions are the author's reconstruction from on-screen evidence, not official coordinates.

WORLD 01

ANDORIA

Imagine waking up on a world where the sky is mostly planet. On Andoria, a vast ringed gas giant hangs over the horizon, the snowfields glow blue under it, and the warmest place to live is underground. The Andorians have never been accused of picking an easy home.

For more than fifty years of *Star Trek*, Andoria was a name and almost nothing else. Then *Enterprise* finally took us there, and the answer turned out to be stranger and colder than anyone expected.

The World

Andoria is not a planet at all. It is an icy, class M moon orbiting a ringed gas giant, a fact *Enterprise* established when it finally showed the world on screen in "The Aenar." The names Andor and Andoria have both appeared in references to the Andorian homeworld. The ringed giant gives the moon a striking visual identity, but the episode does not establish a formal naming solution for the two bodies.

The surface is bitterly cold. Andorian cities are built underground to take advantage of geothermal energy, and tunnels branch for thousands of kilometres beneath the ice. In the far north, in a region of ice caves known as the Northern Wastes, lives a second people: the Aenar, a pale, blind, telepathic offshoot of the Andorians who had become close to a legend even among their own cousins.

A Short History

Andorians first appeared in "Journey to Babel" in 1967, when Ambassador Shras arrived for the Babel conference aboard the *Enterprise*. They were instantly memorable: blue skin, white hair, and a pair of expressive antennae.

Their history came into focus a century earlier, in the *Enterprise* era. The Andorian Imperial Guard and the Vulcan High Command spent years in a cold war, flaring into open conflict over the disputed world Weytahn, which the Andorians called Paan Mokar. Commander Shran started out as Captain Archer's suspicious adversary and ended up as one of his firmest allies. In 2161, Andoria joined Earth, Vulcan, and Tellar to found the United Federation of Planets.

After the Burn, Andoria too left the Federation; by 3190 it was in talks to return.

CANON RECORD

A MOON	Andoria is shown as an icy moon of a ringed gas giant — *ENT S4E14 "The Aenar"*
UNDERGROUND CITIES	Andorian cities use geothermal energy below the ice, connected by extensive tunnels — *ENT S4E14 "The Aenar"*
THE AENAR	Blind, telepathic Aenar live in the Northern Wastes, long considered mythical — *ENT S4E14 "The Aenar"*
IMPERIAL GUARD	Shran serves as an officer of the Andorian Imperial Guard — *ENT S1E07 "The Andorian Incident"*
VULCAN FEUD	Andoria and Vulcan dispute Weytahn, called Paan Mokar by Vulcans — *ENT S2E15 "Cease Fire"*
NEAR WAR WITH TELLAR	A Romulan deception drives Andoria and Tellar toward war in 2154; their cooperation helps expose the plot — *ENT S4E12 "Babel One"; ENT S4E13 "United"*

FEDERATION	In 2161 Andoria is one of the four worlds whose alliance gives birth to the Federation — *ENT S4E22 "These Are the Voyages..."; DIS S1E15 "Will You Take My Hand?"*
THE BURN	By the 32nd century Andoria has left the Federation; renewed talks are mentioned in 3190 — *DIS S4E13 "Coming Home"*
ANDOR	Dialogue uses both Andoria and Andor for the world; a Federation embassy stands on Andor, and climbers mount expeditions in its mountains — *DS9 S6E25 "The Sound of Her Voice"; DS9 S6E16 "Change of Heart"*
MARRIAGE	Andorian marriages require groups of four — *TNG S4E11 "Data's Day"*

PLANETARY DOSSIER

NAMES ON SCREEN	Andoria; also Andor
CLASSIFICATION	Icy class M moon of a ringed gas giant
SYSTEM	Andorian system (Procyon in later star charts)
INHABITANTS	Andorians; Aenar
PEOPLE	Andorian
MOONS	Andoria is itself a moon of a ringed gas giant; the small companions shown are my choice
NAMED PLACES	The Northern Wastes
FIRST SEEN	ENT "The Aenar" (first on-screen view of the world)
ON SCREEN	From the 2150s to the 3190s: named from the original series on, and visited in Enterprise
SET IN	2151 to 3189
ATLAS GRID	Beta I-9
VIEWS DEPICT	The 22nd century, in the years of Shran and the Coalition

NOTABLE FACES

SHRAN	The Imperial Guard commander who went from Archer's adversary to one of his firmest friends.
SHRAS	Andorian ambassador at the Babel conference in "Journey to Babel."
JHAMEL	The Aenar telepath whose help was central to "The Aenar."
TALAS	Shran's lieutenant and companion in the *Enterprise* era.

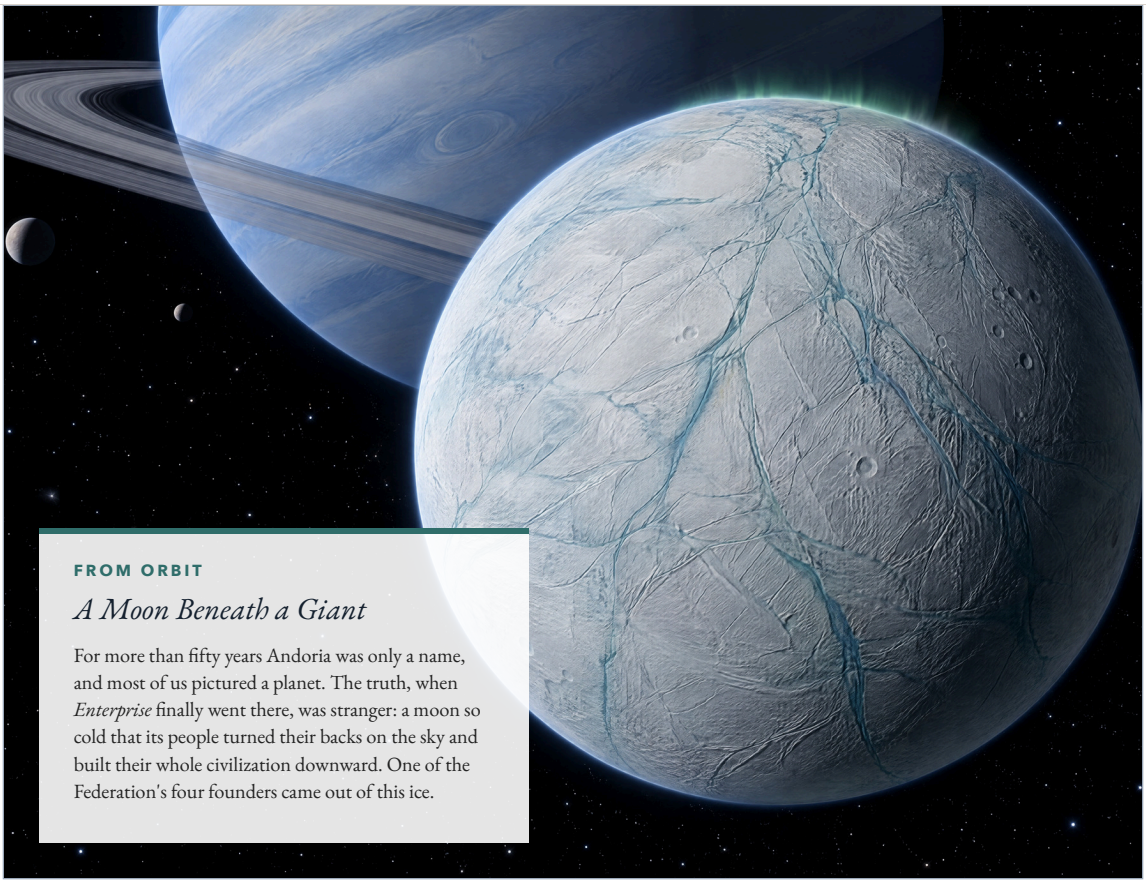
In Their Own Words

Archer and Shran beam down to the Northern Wastes, and Archer remarks on the cold. Shran, unbothered, tells him Andoria is midway through its hottest season: 28 degrees below zero. *(Shran and Archer, "The Aenar")*

In the same breath he describes the people they have come to find, a kind of subspecies, blind ice-dwellers, long treated as a myth until they were found living in the Wastes. On Andoria, even the legends turn out to live under the ice. *(Shran, "The Aenar")*

How I Imagined It

For decades Andoria was a name, a blue face and a pair of antennae, and I loved finally seeing it through *Enterprise*. The one hard fact I had was that ringed giant overhead, so I let it dominate both views. Shran tells Archer the cities are built underground for the geothermal heat, which gave me the surface: a city that goes into a glacier rather than sitting on it, terraces and windows cut into the blue ice, a tunnel mouth big enough for traffic and a train crossing a frozen inlet on a viaduct. Only a few masts and domes break the surface. The aurora, the small moons beside the giant and the seams in the ice are my additions.



FROM ORBIT

A Moon Beneath a Giant

For more than fifty years Andoria was only a name, and most of us pictured a planet. The truth, when *Enterprise* finally went there, was stranger: a moon so cold that its people turned their backs on the sky and built their whole civilization downward. One of the Federation's four founders came out of this ice.



ON THE SURFACE

Into the Ice

Somewhere north of here, in the ice caves of the Northern Wastes, live the Aenar, cousins so rarely seen that most Andorians half believed they were a legend. That is Andoria all over: a people who look fierce from the outside, and keep their gentlest secrets underground.

WORLD 02

ARDANA

On Ardana, the line between the privileged and the poor is drawn in the sky. The people of Stratos live among the clouds, devoted to art and free of violence. Below them, the Troglytes dig zenite out of the rock, breathe its gas, and are told they were born inferior.

Kirk came for a cargo of zenite. He left having proved that the difference between the two peoples was in the air.

The World

Ardana is a Federation member world and the only known source of zenite, the one substance that can halt a botanical plague. Its ruling class lives on Stratos, "a city actually floating in the sky," where art is the chief occupation and violence has been eliminated.

Beneath the cloud city the Troglytes work the zenite mines and till the soil. Raw zenite gives off an odourless, invisible gas that dulls the mind and heightens emotion, and the mines are full of it. Both peoples originated on Ardana; what separated them was the gas.

A Short History

Ardana has one of *Star Trek*'s most unforgettable images, a city floating in the clouds, and one of its sharpest stories about who gets to live up there.

In 2267 the *Enterprise* came to Ardana for zenite needed to save the plant life of Merak II. The consignment never arrived. The Disruptors, Troglytes demanding a share of the life above, had seized it to force the council to listen.

Kirk found himself between Plasus, the high advisor of Stratos, and Vanna, a Troglyte who had served in the city long enough to recover from the gas. McCoy discovered the gas's effect, and filter masks offered a way out. Kirk forced the issue by trapping himself and Plasus in a mine until both men felt the gas. The zenite was delivered, the masks promised, and Plasus's daughter Droxine chose to go down to the mines.

CANON RECORD

ZENITE	Ardana is the only known source of zenite, the one substance that can halt the botanical plague on Merak II — *TOS S3E21 "The Cloud Minders"*
STRATOS	Stratos is Ardana's cloud city, "a city actually floating in the sky" — *TOS S3E21 "The Cloud Minders"*
FEDERATION	Ardana is a member of the Federation — *TOS S3E21 "The Cloud Minders"*
TWO PEOPLES	Stratos is for advisors and studiers, devoted to art and free of violence; the Troglytes mine zenite and till the soil below — *TOS S3E21 "The Cloud Minders"*
THE SURFACE	Plasus calls the surface almost unendurable; Spock calls Ardana a place of the most violent contrasts — *TOS S3E21 "The Cloud Minders"*

ZENITE GAS	Raw zenite gives off an odourless, invisible gas that dulls the mind and heightens emotion; the mines are full of it — *TOS S3E21 "The Cloud Minders"*
ONE PEOPLE	Stratos dwellers and Troglytes all originated on the planet; the difference came from exposure to the gas, not evolution — *TOS S3E21 "The Cloud Minders"*
FILTER MASKS	Kirk offers filter masks to protect the miners, and the zenite is delivered — *TOS S3E21 "The Cloud Minders"*

PLANETARY DOSSIER

NAMES ON SCREEN	Ardana; Stratos, its cloud city
CLASSIFICATION	Class not established on screen; a Federation member world
SYSTEM	Not established on screen
INHABITANTS	Stratos city dwellers and Troglyte miners
MOONS	Not established on screen
NAMED PLACES	Stratos, the cloud city, with its council gallery; the zenite mines below
FIRST SEEN	TOS "The Cloud Minders" (1969)
ON SCREEN	One episode, set in 2267: The Original Series, "The Cloud Minders"
SET IN	2267
ATLAS GRID	Not on the map: a Federation world whose position the screen never gives
VIEWS DEPICT	2267, the time of "The Cloud Minders"

NOTABLE FACES

PLASUS	High advisor of the planet council, who ruled from the clouds.
DROXINE	His daughter, who chose to go down to the mines.
VANNA	The Troglyte who led the Disruptors.

In Their Own Words

Spock sees the beauty first. Ardana, he says, is a place of the most violent contrasts, where everything on Stratos is incomparably beautiful and pleasant. *(Spock, "The Cloud Minders")*

McCoy finds what the beauty costs. In its raw state, he explains, zenite gives off an odourless, invisible gas that dulls the mind and heightens the emotions, and the miners have been breathing it all their lives. *(McCoy, "The Cloud Minders")* Vanna asks for nothing more than what was always owed: help in the mines, and homes in the clouds. *(Vanna, "The Cloud Minders")*

How I Imagined It

"The Cloud Minders" is one of those episodes that stays with you, because the city in the sky is so beautiful and the people beneath it so plainly wronged. I wanted a working planet, not a dead one: worn ochre highlands cut by long rifts, two seas

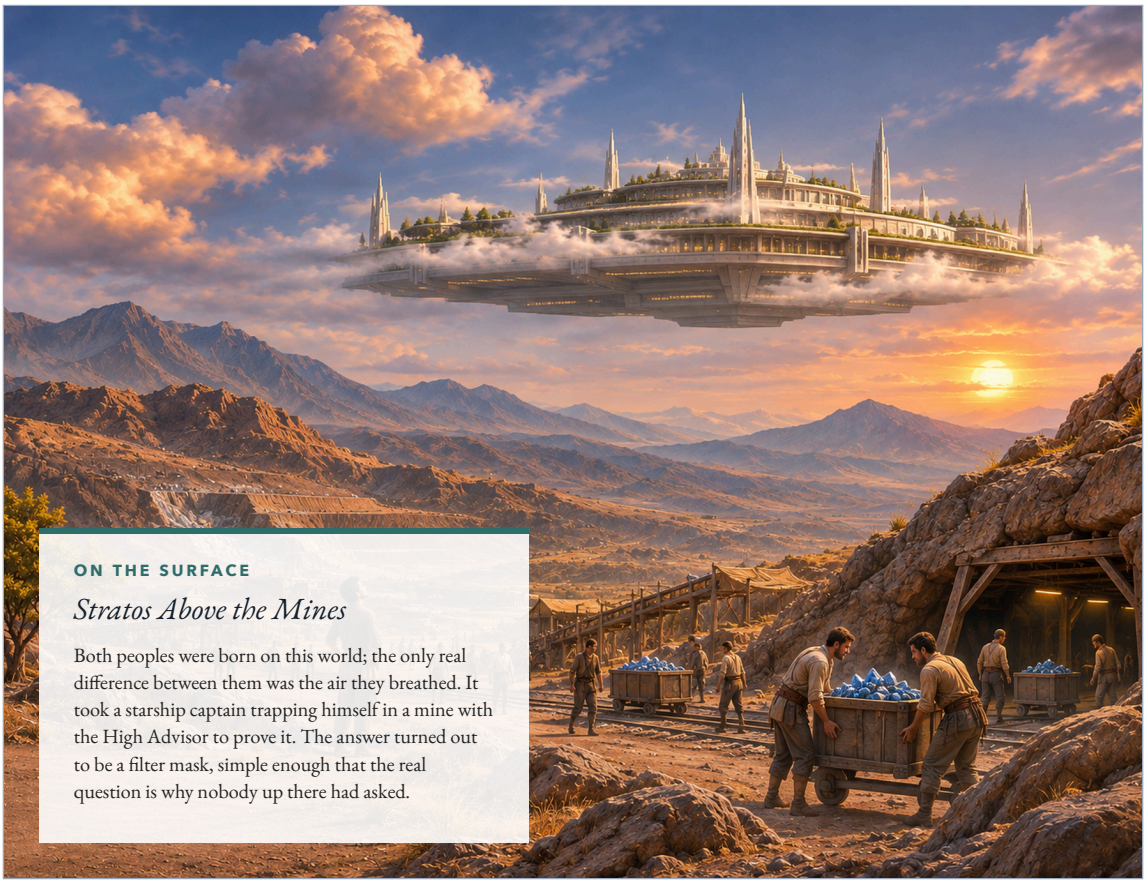
with green valleys along their shores, storm cloud that hides more than it shows. Stratos is not visible from orbit, and I left it that way. On the surface the whole story fits in one view: Troglyte miners push carts of zenite out of hard rock, open pits step down the hillside behind them, and above it all, in a low evening sun, Stratos floats while one man stops to look up. I designed the city myself, flat-bottomed and terraced, rather than copying the episode's painting. The miners wear no masks, because the masks only come at the end of the story; the blue of the zenite is my choice.



FROM ORBIT

Above the Clouds

Ardana held the one thing that could stop a botanical plague, and for generations the people who dug it out were told they were born inferior. The real reason was in the air of the mines. From up here, as from Stratos, it is easy not to see what that air was doing to the people underneath.



ON THE SURFACE

Stratos Above the Mines

Both peoples were born on this world; the only real difference between them was the air they breathed. It took a starship captain trapping himself in a mine with the High Advisor to prove it. The answer turned out to be a filter mask, simple enough that the real question is why nobody up there had asked.

WORLD 03

BAJOR

Some worlds are famous for their fleets. Bajor is famous for its faith, its art, and its stubbornness. It survived generations under Cardassian occupation, then found the most important doorway in the galaxy opening practically on its doorstep.

Deep Space Nine spent seven seasons in Bajor's orbit, and the planet below was never just scenery. It was the reason the station existed.

The World

Bajor is a class M world and the homeworld of the Bajorans, an ancient and deeply spiritual people. Its capital is referred to on screen, but the dialogue does not establish a name for it. The planet has at least five moons; the fifth, Jeraddo, was evacuated and tapped for energy in "Progress."

Above it all sits the Bajoran wormhole, the stable passage to the Gamma Quadrant that Bajorans call the Celestial Temple. Inside live the beings they worship as the Prophets, and their gifts, the glowing Orbs, are the holiest objects on the planet.

A Short History

Bajoran civilization was old long before humans left Earth. Its modern history, though, is defined by the Cardassian Occupation, decades of forced labor and stripped resources that ended in 2369. The Cardassians left behind Terok Nor, the station that became Deep Space 9 under joint Starfleet and Bajoran administration.

That same year, Benjamin Sisko found the wormhole and became, to his own surprise, the Emissary of the Prophets. The rest of the series is about Bajor learning to be free again, and about the war that came through its front door.

Eight centuries later Bajor endures, at peace with Cardassia and Earth alike.

CANON RECORD

OCCUPATION	The Cardassian occupation of Bajor ends in 2369 after decades of rule — *DS9 S1E01 "Emissary"*
CELESTIAL TEMPLE	Bajorans regard the wormhole near Bajor as the Celestial Temple, home of the Prophets — *DS9 S1E01 "Emissary"*
ORBS	Sacred Orbs, called Tears of the Prophets, can induce powerful visions — *DS9 S1E01 "Emissary"*
GOVERNMENT	The First Minister heads Bajor's government; the Kai is the leading religious office — *DS9 S3E24 "Shakaar"; DS9 S2E24 "The Collaborator"*
MOONS	Jeraddo is Bajor's fifth moon; residents are evacuated for an energy project — *DS9 S1E14 "Progress"*
B'HALA	Sisko locates the ancient lost Bajoran city of B'hala in 2373 — *DS9 S5E10 "Rapture"*
FEDERATION	Bajor prepares to join the Federation in 2373, but its ministers defer accession after Sisko warns against it — *DS9 S5E10 "Rapture"*

DOMINION WAR	Bajor signs a non-aggression pact with the Dominion and remains officially outside the war at its outset — *DS9 S5E26 "Call to Arms"*
PEACE	By the 32nd century the Cardassians, Bajorans and humans, once at war, are at peace — *DIS S4E04 "All Is Possible"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet
SYSTEM	Bajoran system, near the Bajoran wormhole
INHABITANTS	Bajorans
PEOPLE	Bajoran
MOONS	At least five; Jeraddo identified in dialogue as the fifth
NAMED PLACES	Dahkur, Rakantha, Musilla and Lonar provinces; the Kendra Valley; the fire caverns; the lost city of B'hala
FIRST SEEN	DS9 "Emissary" (named); surface seen across DS9
ON SCREEN	From the 2360s to the 3190s, at the heart of Deep Space Nine
SET IN	2369 to 3189
ATLAS GRID	Alpha E-7
VIEWS DEPICT	Post-Occupation, after 2369 (interpretive city view)

NOTABLE FACES

KIRA NERYS	Resistance fighter turned first officer of Deep Space 9.
KAI OPAKA	The spiritual leader who carried Bajor through the Occupation.
KAI WINN ADAMI	Her ambitious successor at the head of Bajor's faith.
SHAKAAR EDON	Resistance leader turned First Minister.
RO LAREN	The Bajoran officer who brought the Occupation's scars aboard the *Enterprise*.

In Their Own Words

Approaching Earth, Kira looks down at its oceans and decides they are not green enough. It is a joke, but it tells us what looks like home to her. *(Kira, "Past Tense, Part I")*

Home was hard won. Bajor, Vedek Bareil says, would not have survived the Occupation without Kai Opaka. *(Bareil, "The Collaborator")* Its scars were still in the soil years later: when Kai Winn sends Kira back to Dahkur Province, the talk is of Rakantha's farmland, once among the most productive on Bajor, poisoned by the Cardassians like so much of the planet. *(Winn and Kira, "Shakaar")*

How I Imagined It

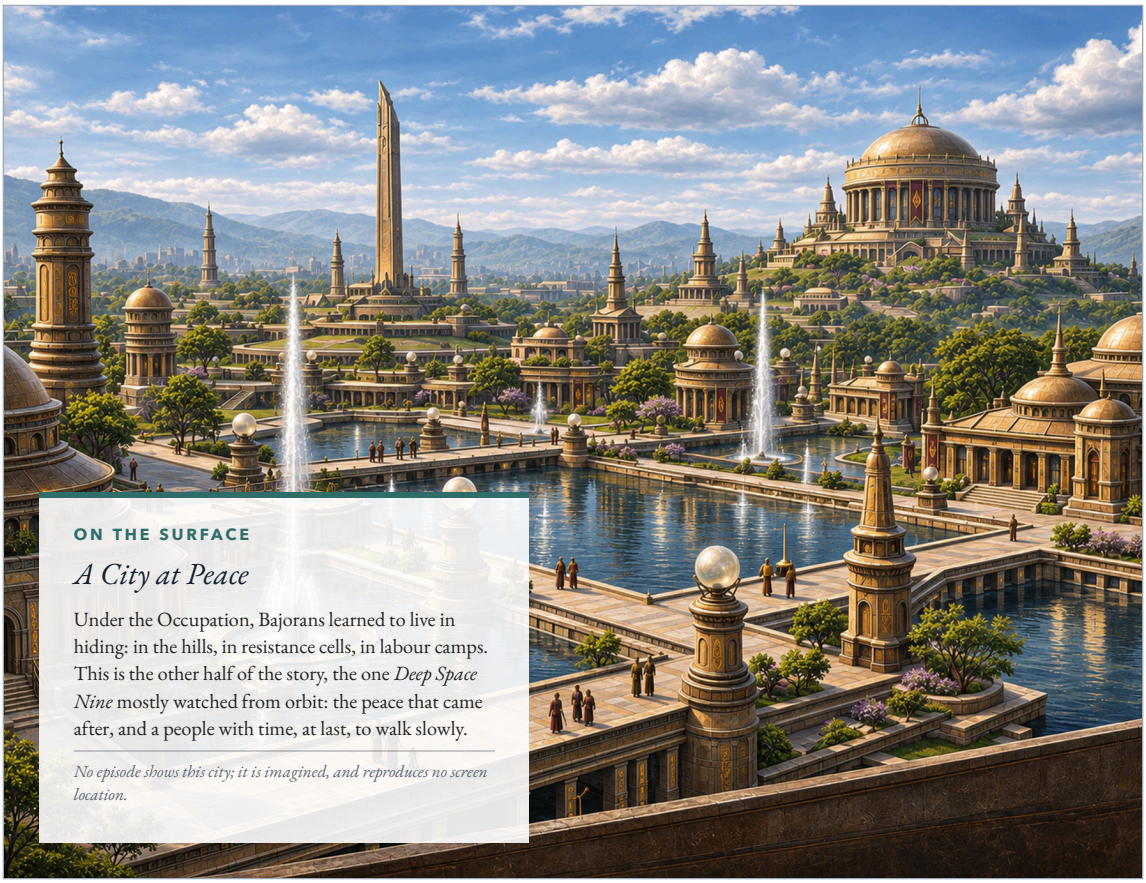
Seven seasons of *Deep Space Nine* happened in Bajor's sky, and yet we so rarely saw the planet itself. I wanted it to look like a world worth fighting for. Kira's offhand remark that Earth's seas are not green enough gave me the jade shallows, a playful nod rather than a survey. On the surface I wanted Bajor rebuilt rather than scarred: still water, fountains and people walking the bridges, with a great domed temple on the hill of the kind a capital would keep. The obelisk and the glowing globes on their low pillars are my own touches, and so are the four moons in the orbital view and where they sit.



FROM ORBIT

A Green World of Many Moons

For decades this was the world the Cardassians stripped: its people put to forced labour, its farmland poisoned. What came back is green to the shallows. Somewhere past the edge of the view lies the Celestial Temple, the doorway that turned a small, scarred planet into the most important place in the quadrant.



ON THE SURFACE

A City at Peace

Under the Occupation, Bajorans learned to live in hiding: in the hills, in resistance cells, in labour camps. This is the other half of the story, the one *Deep Space Nine* mostly watched from orbit: the peace that came after, and a people with time, at last, to walk slowly.

No episode shows this city; it is imagined, and reproduces no screen location.

WORLD 04

BA'KU

On the Ba'ku planet, time seems to loosen its grip. The planet's rings are associated with the unusual regenerative effects that drew outsiders to this quiet village--and almost cost its inhabitants their home.

That made it the most valuable patch of ground in the Briar Patch, and very nearly cost the Ba'ku their home.

The World

The planet lies in the Briar Patch, a difficult region in Federation space. The planet's rings concentrate metaphasic particles whose effects can reverse cellular aging. The film ties the extraordinary health and longevity of the Ba'ku to that environment. The film never gives the planet a name of its own.

The Ba'ku live in a single village of about six hundred people, beside a lake and below hills and mountains rich in kelbonite, which blocks scans; the mountains hold caves. Their ancestors possessed advanced technology, including interstellar travel, but the community chose a deliberately simpler way of life.

A Short History

Few worlds in *Star Trek* are as gentle as this one, and few were wanted so badly by so many.

The Ba'ku planet first appeared in 1998, in *Star Trek: Insurrection*. Three hundred and nine years earlier, the Ba'ku fled a solar system on the brink of destroying itself, looking for a home far from other worlds. A century before the film, some of their young tried to take over the colony and were exiled. They became the Son'a.

In 2375 the Son'a and a Starfleet admiral planned to move the Ba'ku off the planet in secret and collect the rings' particles, a process that would leave it uninhabitable for generations. Picard refused to go along, and the plan was halted.

CANON RECORD

THE RINGS	Metaphasic radiation from the planet's rings regenerates the Ba'ku; they have not aged in 309 years — *Star Trek: Insurrection (1998)*
SIX HUNDRED	The planet's population is about 600 Ba'ku in a single village — *Star Trek: Insurrection (1998)*
SETTLERS	The Ba'ku are not native: they fled a solar system on the verge of self-annihilation to find an isolated home — *Star Trek: Insurrection (1998)*
BY CHOICE	The Ba'ku have warp capability but have rejected technology — *Star Trek: Insurrection (1998)*
THE BRIAR PATCH	The planet lies in the Briar Patch, in Federation space; metaphasic particles fill the region, but the rings concentrate them — *Star Trek: Insurrection (1998)*
KELBONITE	Heavy kelbonite deposits in the hills block scans; the mountains hold caves — *Star Trek: Insurrection (1998)*

THE PLAN	The Son'a and a Starfleet admiral plan to collect the rings' particles, leaving the planet uninhabitable for generations — *Star Trek: Insurrection (1998)*
THE SON'A	The Son'a are Ba'ku: young people exiled a century earlier after trying to take over the colony — *Star Trek: Insurrection (1998)*

PLANETARY DOSSIER

CLASSIFICATION	Ringed planet in the Briar Patch
SYSTEM	Not established on screen; in the Briar Patch
INHABITANTS	Ba'ku (about 600)
PEOPLE	Ba'ku
MOONS	Not established on screen; the planet's rings are canon
FIRST SEEN	Star Trek: Insurrection (1998)
ON SCREEN	Set in 2375: Star Trek: Insurrection
SET IN	2375
ATLAS GRID	Not on the map: in the Briar Patch, in Federation space
VIEWS DEPICT	2375, the time of Star Trek: Insurrection

NOTABLE FACES

ANIJ	The Ba'ku woman who taught Picard about a perfect moment in time.
SOJEF	A village elder who spoke for the Ba'ku.
ARTIM	A Ba'ku boy who befriended Data.
RU'AFO	Leader of the Son'a and, it turns out, a Ba'ku exile.
GALLATIN	A Son'a officer who chose to return to his people.

In Their Own Words

The Ba'ku tell their story without drama. They left a solar system on the verge of self-annihilation, looking for a home isolated from other worlds, and that was 309 years ago. *(The Ba'ku, Star Trek: Insurrection)*

Admiral Dougherty sees the same world as a resource. It is the concentration in the rings, he tells Picard, that makes the whole thing work. *(Dougherty, Star Trek: Insurrection)* The film is the argument between those two ways of looking at one planet.

How I Imagined It

Insurrection is a film about a place worth protecting, and I wanted both views to make that case before a word is read. From orbit I made the rings the centre of everything, broad and luminous, with the Briar Patch dimmed behind them. On the surface it is the village at sunset: warm stone and timber houses, a path down to the lake, mountains and waterfalls beyond,

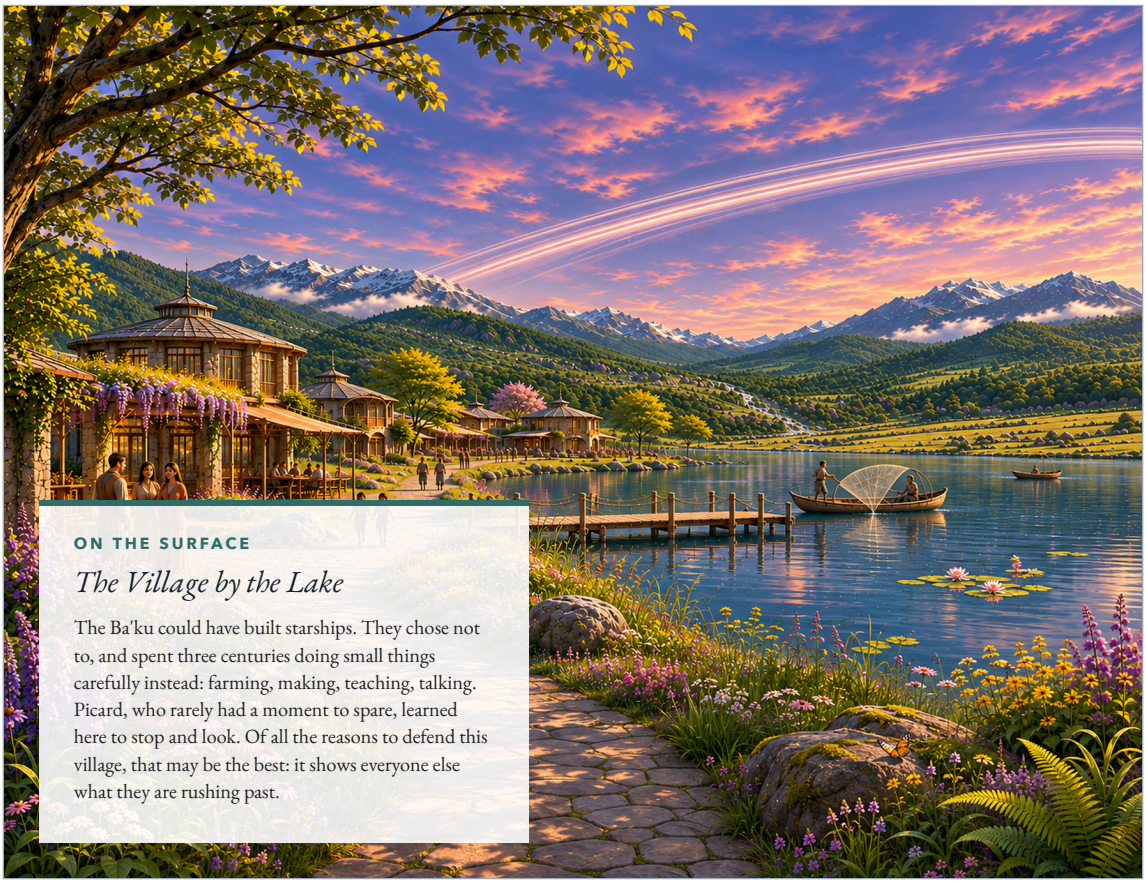
the rings arcing across the sky. I filled it with ordinary life, adults of no visible age, children on the path, neighbours talking under the wisteria and a boat casting a net by the dock. The falls and the boat are my additions.



FROM ORBIT

The Rings That Heal

Six hundred villagers lived here without ever asking for the gift the rings gave them. Others wanted it badly: the exiles who became the Son'a, and a Starfleet admiral willing to move a people in secret to collect it. For a few days in 2375, a quiet planet tested what the Federation would do for something it wanted.



ON THE SURFACE

The Village by the Lake

The Ba'ku could have built starships. They chose not to, and spent three centuries doing small things carefully instead: farming, making, teaching, talking. Picard, who rarely had a moment to spare, learned here to stop and look. Of all the reasons to defend this village, that may be the best: it shows everyone else what they are rushing past.

WORLD 05

BETAZED

Imagine trying to keep a birthday surprise in a family where telepathy is ordinary. Betazed gave *Star Trek* a different kind of intimacy: not every thought is spoken, and privacy can mean something different when minds can meet.

We met Betazed through two unforgettable women, a counselor and her mother, long before we ever saw the planet itself.

The World

Betazed is the homeworld of the Betazoids, whose telepathic abilities are central to many of their stories. It is a Federation world during the 24th century. Dialogue names Lake Cataria, Lake El'nar, and the Janaran Falls, but those places do not tell us the shape or climate of the entire planet.

Some Betazoid wedding traditions involve participants appearing unclothed, a custom Lwaxana Troi was never shy about discussing. Her confidence is unforgettable; it should not be mistaken for a complete portrait of everyone on Betazed.

A Short History

For most of the 24th century, Betazed was one of the Federation's quiet, settled worlds. Its people served in Starfleet and its diplomats sat at Federation tables, and Lwaxana Troi made sure everyone knew it. For years we knew the planet mostly through the people who had left it: a counselor on the *Enterprise*, her mother, and the occasional telepath whose gift was more burden than blessing.

That calm is what made 2374 such a shock. The Dominion captured Betazed, cutting deep into Federation space, and the loss became the starting point of "In the Pale Moonlight," where Captain Sisko decides how far he is willing to go to bring the Romulans into the war.

Eight centuries later the Burn left Betazed on its own again. The Federation had to abandon it, and the planet shut itself behind a wall. It returned in the 3190s with a promise: the Federation's new seat of government would be built on Betazed, not in Paris.

CANON RECORD

TELEPATHS	Betazed is home to the telepathic Betazoids — *DIS S5E07 "Erigah"*
NOBILITY	Lwaxana Troi claims the Fifth House titles, the Sacred Chalice of Rixx and Holy Rings of Betazed — *TNG S2E19 "Manhunt"; TNG S3E24 "Ménage à Troi"*
WEDDINGS	Traditional Betazoid wedding ceremonies involve participants appearing unclothed — *TNG S5E20 "Cost of Living"; SFA S1E02 "Beta Test"*
JANARAN FALLS	Janaran Falls is a Betazed location connected with Riker and Troi's past — *TNG S6E24 "Second Chances"*
LAKES	Lake Cataria is recommended as a place to relax; the Troi family once lived in a house near Lake El'nar — *TNG S7E25 "All Good Things..."; TNG S7E07 "Dark Page"*

AMBASSADOR	Lwaxana Troi serves as a Betazoid ambassador at a Federation diplomatic gathering — *TNG S2E19 "Manhunt"*
DOMINION WAR	The Dominion captures Betazed in 2374, threatening nearby Federation worlds — *DS9 S6E19 "In the Pale Moonlight"*
REUNIFICATION	In the 32nd century, after decades behind a wall of isolation, Betazed returns to the Federation, which promises to build its new seat of government there rather than in Paris — *SFA S1E02 "Beta Test"; SFA S1E04 "Vox in Excelso"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet
SYSTEM	Betazed system
INHABITANTS	Betazoids
PEOPLE	Betazoid
MOONS	Not established on screen; the four shown are my choice
NAMED PLACES	Lake Cataria; Lake El'nar; the Janaran Falls; the Janaran Sanctuary; the Opal Sea
FIRST SEEN	TNG (Troi's homeworld); seen in TNG "Menage a Troi"
ON SCREEN	From the 2360s to the 3190s, in The Next Generation, Deep Space Nine, Voyager, Discovery and Starfleet Academy
SET IN	2365 to 3195
ATLAS GRID	Alpha D-8
VIEWS DEPICT	24th-century-inspired interpretation; no specific canonical date

NOTABLE FACES

LWAXANA TROI	Daughter of the Fifth House and the galaxy's least subtle mother.
DEANNA TROI	Her half-Betazoid daughter, raised by Lake El'nar and counselor of the *Enterprise*.
TAM ELBRUN	Born with his telepathy fully awake, who finally found quiet with the living ship Tin Man.
LON SUDER	The Betazoid on *Voyager* who could feel nothing, not even his own emotions.
STADI	*Voyager*'s first pilot, lost in the Caretaker's wave.
TARIMA SADAL	First daughter of the First House, who left the wall for Starfleet Academy.

In Their Own Words

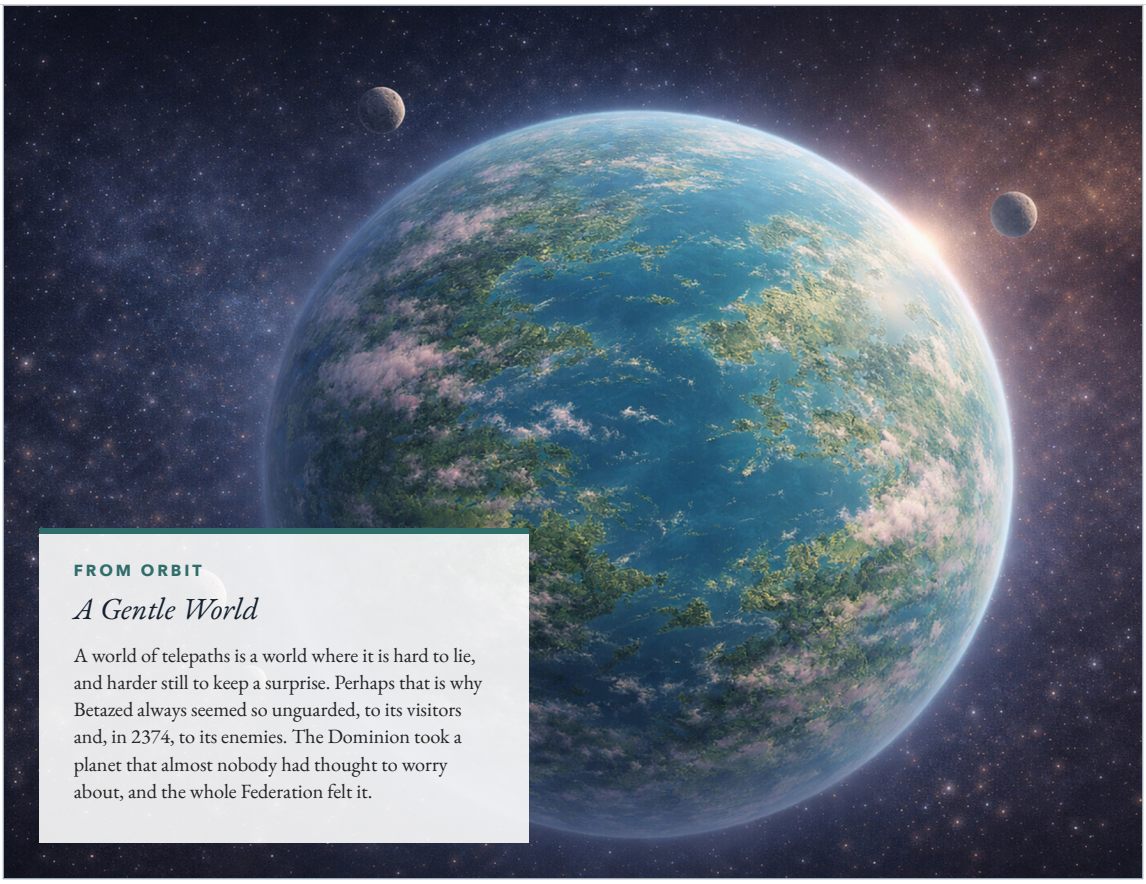
Betazed speaks first through Lwaxana, who never let a room forget her titles: Daughter of the Fifth House, Holder of the Sacred Chalice of Rixx. *(Lwaxana Troi, "Haven")* Its landscape gets a quieter mention when Thomas Riker gives Deanna an etching of the Janaran Falls, the place they last saw each other. *(Thomas Riker, "Second Chances")*

The gift that defines the planet can also be a weight. Most Betazoids, Troi explains, only develop telepathy in adolescence; a child born with it switched on rarely lives a normal life. *(Deanna Troi, "Tin Man")* Lon Suder lives the opposite problem: most Betazoids can sense other people's emotions, he tells Tuvok, but he can't even sense his own. *(Lon Suder, "Meld")*

Eight centuries on, Tarima Sadal has never been beyond Betazed's wall. Many of her generation no longer want to live behind it, she admits, and yet it is her home. *(Tarima Sadal, "Beta Test")*

How I Imagined It

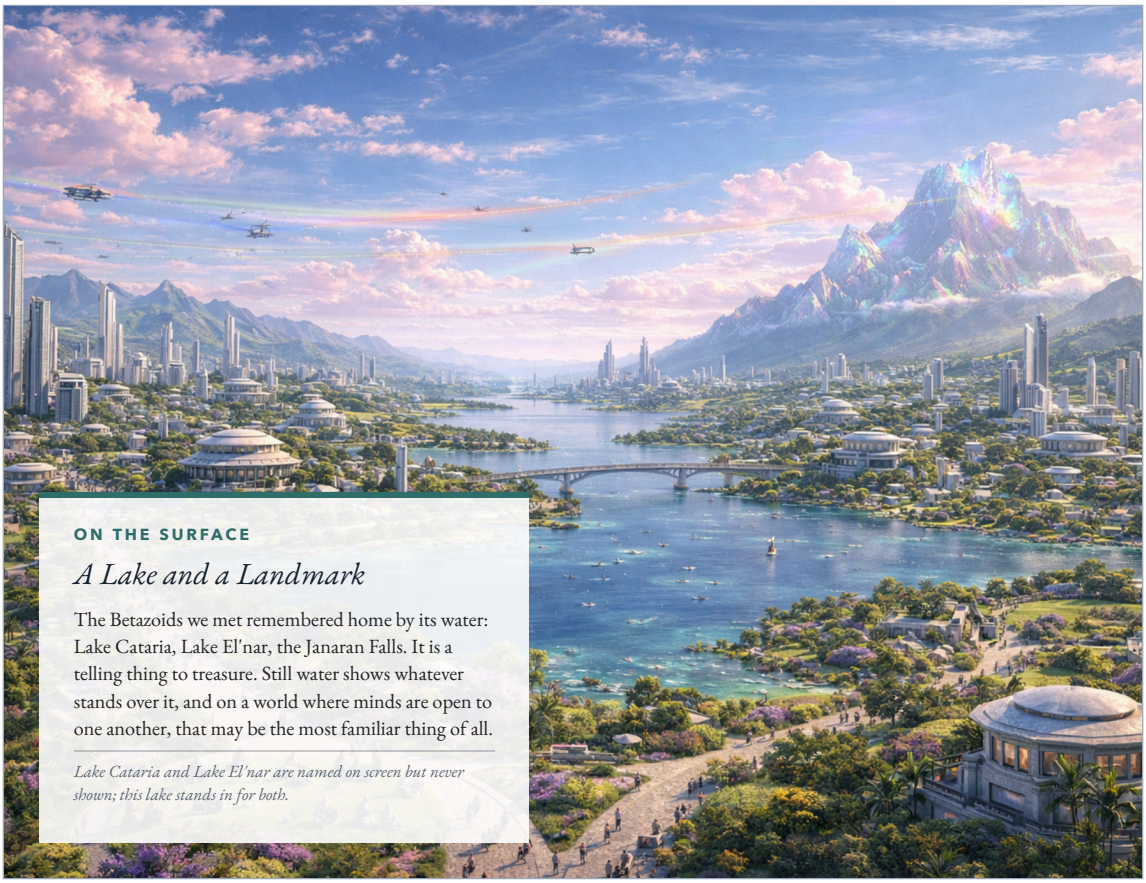
Betazed is one of those worlds we know almost entirely through the people who left it. Every time Lwaxana swept onto the *Enterprise*, I wanted to follow her home. The dialogue gave me just enough to hold on to: a lake where the Troi family lived, the falls where Deanna and Will said goodbye, a wall the planet raised around itself after the Burn and only began to lower in the 32nd century. Everything else had to be imagined, so I leaned into feeling over fact. Pink clouds, violet trees, a long bridge over still water, and a mountain that catches the light like opal. I never named the city as the capital, and the lake is neither Cataria nor El'nar; it is a place that could hold either memory.



FROM ORBIT

A Gentle World

A world of telepaths is a world where it is hard to lie, and harder still to keep a surprise. Perhaps that is why Betazed always seemed so unguarded, to its visitors and, in 2374, to its enemies. The Dominion took a planet that almost nobody had thought to worry about, and the whole Federation felt it.



ON THE SURFACE

A Lake and a Landmark

The Betazoids we met remembered home by its water: Lake Cataria, Lake El'nar, the Janaran Falls. It is a telling thing to treasure. Still water shows whatever stands over it, and on a world where minds are open to one another, that may be the most familiar thing of all.

Lake Cataria and Lake El'nar are named on screen but never shown; this lake stands in for both.

WORLD 06

BORETH

Kahless the Unforgettable, the legend goes, pointed to a star and told his people to look for him there. Boreth is the world that circles it, and for centuries a few Klingons have kept watch for his return.

It is the most sacred place in the Klingon Empire, and one of the emptiest. Apart from a single monastery, nothing on Boreth was built by anyone at all.

The World

Boreth is a remote Klingon world that houses the monastery dedicated to Kahless. Ash Tyler calls the monastery the only non-native structure on the whole planet, and L'Rell calls it the most sacred site in the Empire, almost closed to outsiders since the Klingon world was young. *Discovery* calls Boreth a planet; *Strange New Worlds* calls it a moon. The screen leaves both on the record.

The monastery was built for two purposes: to house the followers of Kahless, and to guard a rare mineral native to Boreth, the time crystals. Its monks call themselves Timekeepers, guardians rather than rulers. Even the Chancellor has no authority within its walls, and the crystals never leave them. For those who keep them, time itself flows differently.

A Short History

Boreth is where Klingons go to wait, and for one of the Empire's most sacred places it has a remarkable habit of changing the people who visit.

In 2257 Captain Pike came to Boreth for a time crystal to use against Control. The Timekeepers made him see his own future first, and he took the crystal knowing what it would cost. Among the monks was Tenavik, the son of Tyler and L'Rell, brought there as an infant only months before and already a grown man.

In 2369 Worf made a pilgrimage to Boreth in search of his faith, and the guardians presented him with Kahless returned. He was a clone, grown from an organic sample of the original. With Worf's help he became emperor, a ceremonial figure for a divided Empire. Years later Worf went back to the monastery on extended leave before taking his post on Deep Space 9.

CANON RECORD

THE POINT OF LIGHT	Kahless promised to return and pointed to a star; his followers wait for him on a world circling it — *TNG S6E23 "Rightful Heir"*
THE MONASTERY	The monastery dedicated to Kahless is the only non-native structure on the planet, and the most sacred site in the Klingon Empire — *DIS S2E12 "Through the Valley of Shadows"*
TIME CRYSTALS	The monastery was built to house the followers of Kahless and to protect time crystals, a rare mineral native to Boreth, guarded with Klingon lives for generations — *DIS S2E12 "Through the Valley of Shadows"*
THE TIMEKEEPERS	Its monks call themselves Timekeepers, guardians not rulers; even the Chancellor has no authority there, and the crystals do not leave its walls — *DIS S2E12 "Through the Valley of Shadows"*

TIME FLOWS DIFFERENTLY	For those who protect the crystals, time flows differently; Tenavik, brought there as an infant months earlier, is a grown man — *DIS S2E12 "Through the Valley of Shadows"*
A MOON	Strange New Worlds calls Boreth a Klingon moon, notable for a monastery and a rare ore — *SNW S1E01 "Strange New Worlds"*
THE CLONE OF KAHLESS	In 2369 the guardians of Boreth present Worf with a clone of Kahless, made from an organic sample of the original — *TNG S6E23 "Rightful Heir"*
WORF'S RETREAT	Worf spent extended leave at the monastery on Boreth before rejoining Starfleet on Deep Space 9 — *DS9 S4E01 "The Way of the Warrior"*

PLANETARY DOSSIER

NAMES ON SCREEN	Boreth; called a planet in Discovery and a moon in Strange New Worlds
CLASSIFICATION	Called a planet (Discovery) and a moon (Strange New Worlds); class not established on screen
SYSTEM	Not established on screen; the star Kahless pointed to, in Klingon space
INHABITANTS	Klingon monks (followers of Kahless; the Timekeepers among them guard the time crystals)
PEOPLE	Klingon
MOONS	Not established on screen
FIRST SEEN	The Next Generation "Rightful Heir" (1993)
ON SCREEN	From the 2250s to the 2370s: The Next Generation, Deep Space Nine, Discovery and Strange New Worlds
SET IN	2257 to 2372
ATLAS GRID	Not on the map: in Klingon space, twelve days by shuttle from the Enterprise in "Rightful Heir"
VIEWS DEPICT	The monastery as Pike (2257) and Worf (2369) find it

NOTABLE FACES

KOROTH	Leader of the guardians who presented Worf with Kahless.
KAHLESS	The founder of the Empire, whose return the monks await, and whose clone they made.
TENAVIK	Son of Tyler and L'Rell, raised by the Timekeepers.

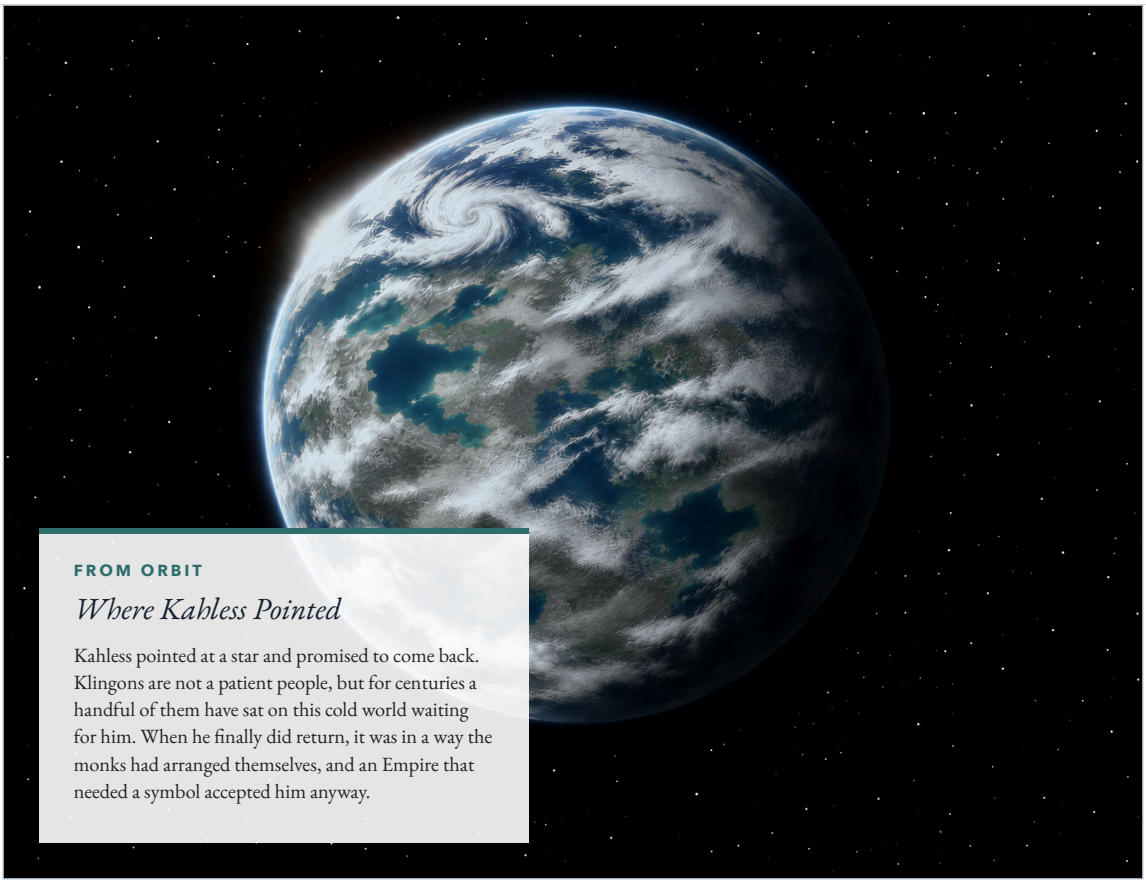
In Their Own Words

Koroth tells the legend that brought the monks here: Kahless pointed to a star and told his people to look for him there, and Boreth circles that distant point of light. *(Koroth, "Rightful Heir")*

Centuries of waiting changed the place. L'Rell warns Pike that Boreth is not for the faint of heart, and that no one has ever taken a time crystal from the monastery without great sacrifice. *(L'Rell, "Through the Valley of Shadows")* When Tenavik, left there as a baby only months before, meets Pike as a grown man, he explains simply that time flows differently for those who guard the crystals. *(Tenavik, "Through the Valley of Shadows")*

How I Imagined It

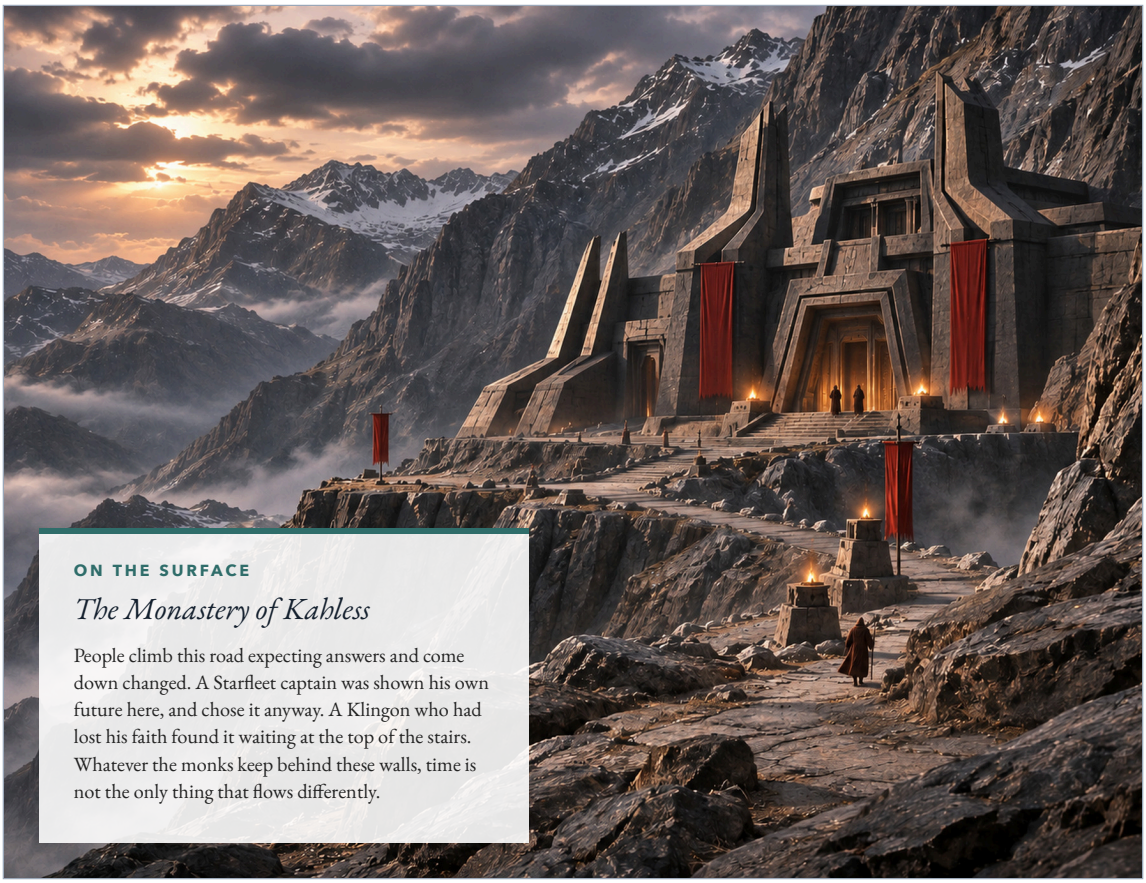
Boreth is defined by what isn't there. The screen tells us there is one building on the whole world, so from orbit I wanted a cold planet of grey mountains, snow and dark seas, storms turning over it and not one light on its night side. I resisted making it red or volcanic just because it is Klingon. On the surface the monastery clings to a mountainside above the clouds, heavy angled stone that seems to grow out of the rock, lit by torches. Two monks wait at the door and a lone pilgrim climbs the path, because people still make that journey. The banners are plain red with no emblem, the time crystals stay out of sight, and the building and landscape are my own design.



FROM ORBIT

Where Kahless Pointed

Kahless pointed at a star and promised to come back. Klingons are not a patient people, but for centuries a handful of them have sat on this cold world waiting for him. When he finally did return, it was in a way the monks had arranged themselves, and an Empire that needed a symbol accepted him anyway.



ON THE SURFACE

The Monastery of Kahless

People climb this road expecting answers and come down changed. A Starfleet captain was shown his own future here, and chose it anyway. A Klingon who had lost his faith found it waiting at the top of the stairs. Whatever the monks keep behind these walls, time is not the only thing that flows differently.

WORLD 07

CARDASSIA PRIME

CARDASSIA

Cardassia Prime is a world that never had enough. Too little food, too few resources, too many people, and a government that decided the answer was other people's planets.

It is also the home of the best tailor on Deep Space 9, and he would very much like you to know that he is just a simple tailor.

The World

Cardassia Prime is the homeworld of the Cardassians and the capital of the Cardassian Union. It is a hard, resource-poor planet, and that poverty shaped everything about the people who grew up there. Its capital is mentioned on screen but never named.

Power on Cardassia was split between the military Central Command and the feared intelligence service, the Obsidian Order. The state demanded loyalty; families and individuals still had lives that did not always fit its demands.

A Short History

Cardassia's leaders used scarcity and national survival to justify reaching outward. It fought a long border war with the Federation, ending in a treaty and a Demilitarized Zone, and it occupied Bajor for roughly fifty years before withdrawing in 2369.

In 2373 Cardassia joined the Dominion, trading independence for strength. It was a terrible bargain. When Cardassians rose against their new masters in 2375, the Dominion answered by attacking the planet itself, and some 800 million Cardassians died before the war ended.

Eight centuries later, the Cardassians, the Bajorans and humanity are at peace.

CANON RECORD

SCARCITY	A Cardassian officer recalls that before military rule, millions starved on Cardassia — *TNG S6E11 "Chain of Command, Part II"*
GOVERNMENT	In 2372 a civilian Detapa Council displaces military rule, amid tensions involving Central Command and the Obsidian Order — *DS9 S4E01 "The Way of the Warrior"*
BORDER WARS	A Federation-Cardassian border settlement creates a Demilitarized Zone, displacing colonists on both sides — *TNG S7E20 "Journey's End"; DS9 S2E20 "The Maquis, Part I"*
DOMINION	Gul Dukat brings Cardassia into the Dominion alliance in 2373 — *DS9 S5E15 "By Inferno's Light"*
REBELLION	Damar leads a Cardassian resistance against Dominion rule in 2375 — *DS9 S7E22 "Tacking Into the Wind"*
LAKARIAN CITY	Dominion forces destroy Lakarian City, killing two million residents in 2375 — *DS9 S7E25 "What You Leave Behind"*

THE FALL	Dominion reprisals leave Cardassia devastated; approximately 800 million Cardassians are reported dead — *DS9 S7E25 "What You Leave Behind"*
PEACE	By the 32nd century the Cardassians, Bajorans and humans, once at war, are at peace — *DIS S4E04 "All Is Possible"*

PLANETARY DOSSIER

NAMES ON SCREEN	Cardassia Prime; usually just Cardassia
CLASSIFICATION	Class M planet
SYSTEM	Cardassian system
INHABITANTS	Cardassians
PEOPLE	Cardassian
MOONS	Not established on screen
NAMED PLACES	Lakarian City
FIRST SEEN	Named TNG; surface in DS9 "Tribunal"
ON SCREEN	From the 2360s to the 3190s: The Next Generation, Deep Space Nine and Voyager, and named in Discovery
SET IN	2369 to 3189
ATLAS GRID	Alpha D-7
VIEWS DEPICT	Before the Dominion War (interpretive intact capital)

NOTABLE FACES

ELIM GARAK	Former Obsidian Order operative and Deep Space 9's resident tailor.
GUL DUKAT	Prefect of occupied Bajor and the war's most persistent villain.
DAMAR	Dukat's aide, who became the leader of Cardassia's rebellion.
ENABRAN TAIN	The retired head of the Obsidian Order.

In Their Own Words

The most revealing thing a Cardassian says about home comes from an interrogator. Madred, trying to break Picard, remembers a childhood before military rule: hunger, and bodies left unburied in the streets. *(Madred, "Chain of Command, Part II")*

It is a terrible memory, and it explains a great deal about why Cardassia reached outward. It does not prove that the whole planet is a desert or that conquest was inevitable, and I left both questions open in the views.

Garak, exiled for years, finally comes home in the last weeks of the war. Looking out over the capital, he finds it as beautiful as he remembers. Damar answers that it will not be beautiful until the Dominion is gone. *(Garak and Damar, "The Dogs of War")*

When the guns fall silent, Bashir insists that Cardassia will survive. Garak agrees, but not as the Cardassia he knew. He speaks of a rich and ancient culture whose literature, music and art were second to none, and of how much of it is lost. *(Garak, "What You Leave Behind")*

How I Imagined It

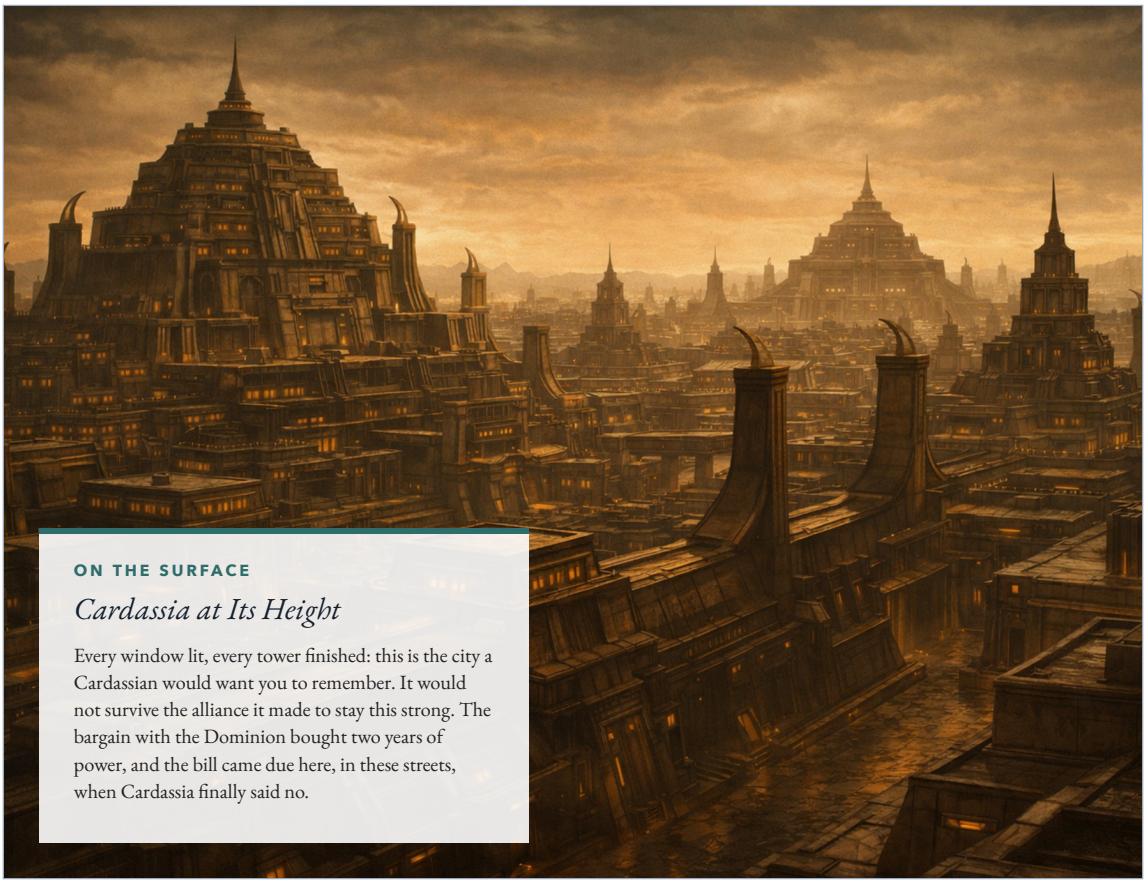
Cardassia gave *Deep Space Nine* some of its best characters, and I wanted the architecture to carry the weight of its institutions without turning a whole people into a single temperament. From orbit I imagined dry, dusty land, thin cloud, a few dark seas and city lights spreading across the shadowed ground; the red-orange light and the seas are visual decisions, not claims about Cardassia's sun or oceans. On the surface, stepped towers and long layered blocks borrow from the Cardassian architecture we see on screen without copying any one building, and curved, horn-like spires rise across the skyline. The warm haze nods to the Cardassian love of heat. I set it at the city's height, before the war, because I wanted to remember Cardassia whole.



FROM ORBIT

Rust, Amber and Light

Every Cardassian ambition starts here, on a world that could not feed its people. Scarcity made them disciplined, suspicious and proud, and it made other people's planets look like a solution. Bajor paid for that idea for half a century. In the end, Cardassia paid for it too.



ON THE SURFACE

Cardassia at Its Height

Every window lit, every tower finished: this is the city a Cardassian would want you to remember. It would not survive the alliance it made to stay this strong. The bargain with the Dominion bought two years of power, and the bill came due here, in these streets, when Cardassia finally said no.

WORLD 08

CETI ALPHA V

Ceti Alpha V was meant to be a second chance. Kirk left Khan there believing the exiles could build a life. Six months later, Ceti Alpha VI exploded. What followed was fifteen years of surviving on a world Khan would call a barren sand heap.

Everything Khan does in *The Wrath of Khan* starts here.

The World

Ceti Alpha V is the fifth planet of its system. By 2285, *Reliant* finds a limited atmosphere, airborne sand, and high-velocity winds. Its crew believe they have reached Ceti Alpha VI, the uninhabited world selected for a Genesis test. What they find instead is the damaged survivor of a planetary catastrophe.

Khan identifies the Ceti eel as the planet's only *remaining* indigenous life form. Its young enter through the ear and make their hosts susceptible to suggestion; the infection can ultimately kill. The claim about what survived comes from Khan, not a complete biological survey.

A Short History

Few planets in *Star Trek* are remembered for what happened to them rather than what they were, and Ceti Alpha V is the most famous of them.

At the end of "Space Seed," Kirk chooses exile over imprisonment for Khan and his followers, giving them a chance to make something of an unsettled world. Six months later Ceti Alpha VI exploded. The shock shifted the planet's orbit and laid everything waste. Khan recalls seventy exiles surviving with the contents of the *Botany Bay* cargo bays; he says the eels killed twenty of his people, including his wife.

In 2285 the *Reliant* came looking for a lifeless world to test Genesis, took the planet for Ceti Alpha VI, and found Khan instead.

CANON RECORD

KHAN'S EXILE	Kirk maroons Khan and the people of the Botany Bay on Ceti Alpha V; fifteen years later they are still there — *Star Trek II: The Wrath of Khan (1982)*
A WORLD LAID WASTE	Ceti Alpha VI exploded six months after the exile; the shock shifted Ceti Alpha V's orbit and laid everything waste — *Star Trek II: The Wrath of Khan (1982)*
MISTAKEN IDENTITY	Reliant's crew, searching for a lifeless world for Genesis, take the planet for Ceti Alpha VI — *Star Trek II: The Wrath of Khan (1982)*
ATMOSPHERE	Scans show a limited atmosphere dominated by craylon gas, sand and high-velocity winds — *Star Trek II: The Wrath of Khan (1982)*
BARREN SAND HEAP	Khan calls it a barren sand heap, where seventy exiles lived on the contents of the ship's cargo bays — *Star Trek II: The Wrath of Khan (1982)*

CETI EELS	Khan identifies the Ceti eel as the planet's only remaining indigenous life form; its young enter through the ears and leave victims open to suggestion — *Star Trek II: The Wrath of Khan (1982)*
THE COST	The eels killed twenty of Khan's people, including his wife — *Star Trek II: The Wrath of Khan (1982)*
RELIANT'S CREW	Khan maroons Reliant's crew on the planet; Enterprise later returns to collect them — *Star Trek II: The Wrath of Khan (1982)*

PLANETARY DOSSIER

CLASSIFICATION	Once capable of supporting Khan's exiles; devastated after Ceti Alpha VI exploded
SYSTEM	Ceti Alpha (fifth planet)
INHABITANTS	Khan's exiles (2265-2285); Ceti eels
MOONS	Not established on screen
FATE	Laid waste when Ceti Alpha VI exploded, six months into Khan's exile
FIRST SEEN	TOS "Space Seed" (1967), named as Khan's place of exile
ON SCREEN	From 2265 to 2285: The Original Series, "Space Seed", and Star Trek II: The Wrath of Khan
SET IN	2265 to 2285
ATLAS GRID	Not on the map: the Ceti Alpha system; the screen gives no coordinates
VIEWS DEPICT	During the exile, after Ceti Alpha VI exploded and before 2285

WHO CAME HERE

KHAN NOONIEN SINGH	The genetically engineered ruler marooned here with his people.
JOACHIM	Khan's loyal follower, who survived the exile at his side.
PAVEL CHEKOV	Who recognized the *Botany Bay* and knew at once where he was.
CLARK TERRELL	Captain of *Reliant*, forced by an eel into Khan's service.

In Their Own Words

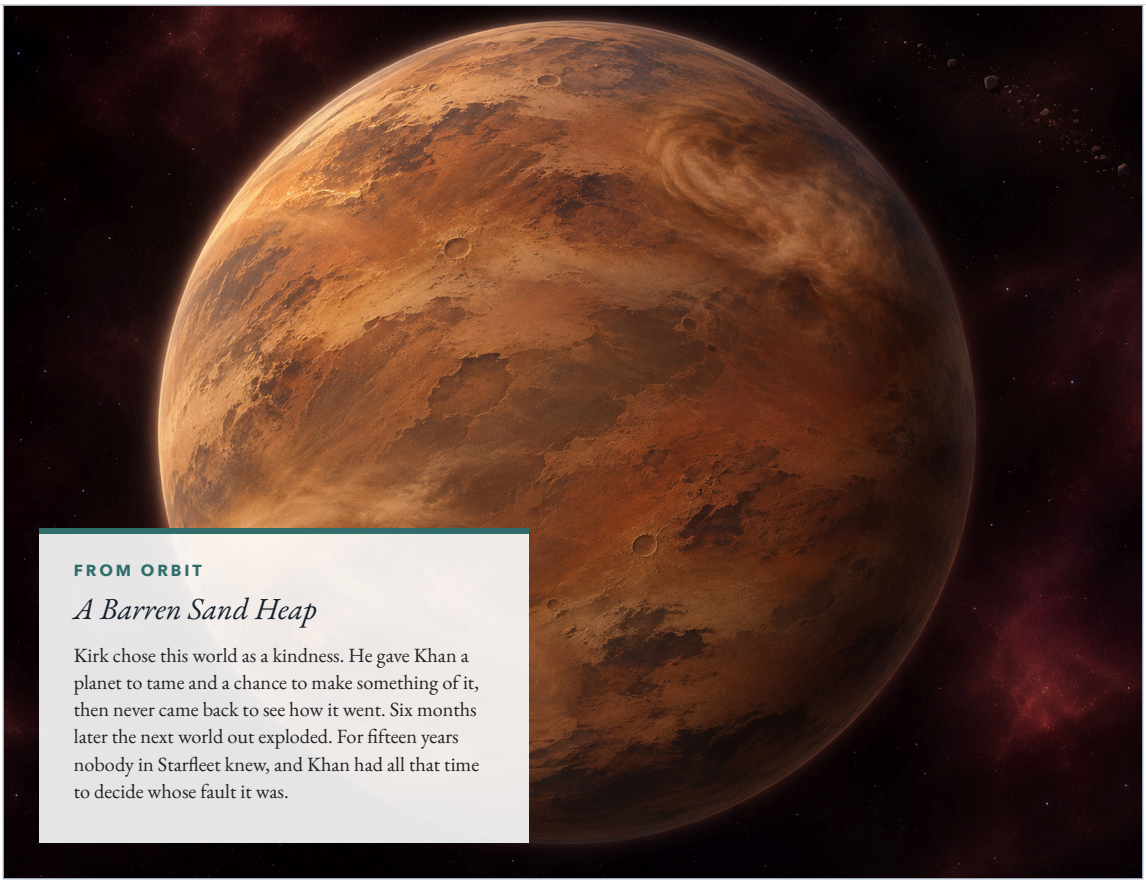
Khan tells the story to the men who stumbled into it. Ceti Alpha VI exploded six months after they were left here, he tells Chekov, and the shock shifted this planet's orbit until everything was laid waste. *(Khan, Star Trek II)*

Then he introduces the planet's only remaining indigenous life form, the eel, and the cost of living alongside it: twenty of his people dead, his wife among them. It is the moment the film stops being a mystery and becomes a revenge story. *(Khan, Star Trek II)*

How I Imagined It

The Wrath of Khan is the film that made me a lifelong fan, and Ceti Alpha V is where its anger comes from. I wanted the planet to carry the violence of what happened to its neighbour, even though the film never maps the damage. From orbit it is rust and ochre all over, cracked by ridges and craters, a great dust storm winding across it; the storm and the red nebula

are my additions. On the surface I followed the film: Khan's people lived in the cargo carriers from the *Botany Bay*, so the view shows those containers half-buried in sand, linked by stairs and walkways, with tarps, fuel drums and a chimney still smoking, which places the scene during the exile. The broken greenhouse dome and the dead trees are my way of showing a world that once had life, which is exactly what Khan says was taken from them.



FROM ORBIT

A Barren Sand Heap

Kirk chose this world as a kindness. He gave Khan a planet to tame and a chance to make something of it, then never came back to see how it went. Six months later the next world out exploded. For fifteen years nobody in Starfleet knew, and Khan had all that time to decide whose fault it was.



ON THE SURFACE

The Cargo Carriers

They were the luggage of a man who expected to build an empire on this world, and they became the walls he lived inside for fifteen years. Here he buried his wife. Everything Khan did in 2285, every order he gave from *Reliant*'s bridge, was decided in these containers, one sandstorm at a time.

WORLD 09

COPPELIUS

GHULION IV

On the official charts this world has no name, only a number. The people who live there call it Coppelius, and for years they were the best-kept secret in the galaxy: a whole community of synthetic people, hidden while the Federation banned their kind.

When Jean-Luc Picard finally found it, he came to save it. He also came there to die.

The World

Coppelius is the fourth planet of the Ghulion system, in the Vayt sector. It is Class M, smaller and denser than Earth. Soji's earliest memory of it, planted in her mind but drawn from a real place, is of two red moons and a sky full of lightning.

Its people live at Coppelius Station, a small settlement of synths built by Bruce Maddox and by Altan Inigo Soong, the son of the man who made Data. They are not defenceless. When strangers arrive, the synths launch orchids: vast flowers that rise from the surface into orbit, wrap themselves around ships and switch them off.

A Short History

After synthetic workers attacked Mars, the Federation banned synthetic life. Bruce Maddox left Earth and disappeared. Fourteen years later it turned out where he had gone: to a nameless planet in the Vayt sector, where he and Soong carried on building synths in secret.

Two of them, the twin sisters Dahj and Soji, were sent out into the galaxy. Through them, the Romulan secret society that had hunted synths for centuries found the way home. In 2399 a Romulan fleet of 218 warbirds set course for Coppelius with orders to sterilise it.

Picard arrived first, aboard *La Sirena*, and was promptly brought down by an orchid. Inside the station he found a people who had every reason to fear the rest of the galaxy, and a synth named Sutra ready to call down something far worse. She built a beacon to summon a race of synthetic beings that would wipe out organic life.

Picard flew *La Sirena* out with Agnes Jurati to stand between the fleets, and pleaded with Soji to turn the beacon off. She did. Then Will Riker arrived with a Starfleet fleet, declared the planet under Federation protection, and the Romulans went home.

Picard did not leave. His failing brain gave out on Coppelius, among the people he had saved. Soong, Jurati and Soji had already copied his mind, and he woke in a new synthetic body. Before that, in a simulation, he said goodbye to Data, and granted his old friend's last wish: to be allowed to die.

CANON RECORD

ONLY A NUMBER	The planet is the fourth in the Ghulion system, in the Vayt sector; officially it has no name, only a number. Its synths call it Coppelius — *PIC S1E07 "Nepenthe"; PIC S1E09 "Et in Arcadia Ego, Part 1"*
SMALLER AND DENSER	Coppelius is a Class M planet, smaller and denser than Earth — *PIC S1E09 "Et in Arcadia Ego, Part 1"*

TWO RED MOONS	Soji's implanted childhood memory of two red moons and a sky full of lightning was the clue that led the Romulans to the synths' real home — *PIC S1E07 "Nepenthe"*
COPPELIUS STATION	A small settlement, Coppelius Station, is home to the synths; Soji believes she was born there before Maddox took her and Dahj away — *PIC S1E09 "Et in Arcadia Ego, Part 1"*
THE ORCHIDS	The synths defend their world with giant orchids that rise from the surface; one knocked La Sirena's power off-line and brought it down. They had fifteen, and could grow more given time — *PIC S1E09 "Et in Arcadia Ego, Part 1"; PIC S1E10 "Et in Arcadia Ego, Part 2"*
SOONG'S REFUGE	Altan Inigo Soong, son of Noonien Soong, lives on Coppelius and builds synths there with Maddox's work — *PIC S1E09 "Et in Arcadia Ego, Part 1"*
THE BEACON	Sutra builds a beacon to summon the synthetic beings of the Admonition through a portal; Soji shuts it down at Picard's urging — *PIC S1E09 "Et in Arcadia Ego, Part 1"; PIC S1E10 "Et in Arcadia Ego, Part 2"*

UNDER PROTECTION	With 218 Romulan warbirds ready to sterilize the planet, Riker arrives with a Starfleet fleet and declares Ghulion IV under Starfleet protection under the Treaty of Algeron; the Romulans stand down — *PIC S1E10 "Et in Arcadia Ego, Part 2"*
PICARD'S LAST DAY	Picard dies on Coppelius of his brain abnormality; his mind is transferred into a synthetic body, and in a simulation he grants Data's wish to end his consciousness — *PIC S1E10 "Et in Arcadia Ego, Part 2"*

PLANETARY DOSSIER

NAMES ON SCREEN	Coppelius is the synths' own name; the planet's official designation is only a number, Ghulion IV
CLASSIFICATION	Class M; smaller and denser than Earth
SYSTEM	The Ghulion system, in the Vayt sector
INHABITANTS	Synthetic life-forms built by Bruce Maddox and Altan Inigo Soong, and Soong himself
PEOPLE	Synth
MOONS	Two red moons, as Soji remembers them
NAMED PLACES	Coppelius Station, the synths' settlement
FATE	Placed under Starfleet protection in 2399, after Soji shut down the beacon and the Romulan fleet stood down
FIRST SEEN	PIC "Et in Arcadia Ego, Part 1" (2020); located in "Nepenthe"
ON SCREEN	2399: Picard, "Nepenthe" to "Et in Arcadia Ego, Part 2"
SET IN	2399
ATLAS GRID	Not on the map: the Vayt sector; the screen gives no coordinates
VIEWS DEPICT	2399, the year the ban on synthetics was lifted

NOTABLE FACES

SOJI ASHA	The synth who came home, and chose not to be the Destroyer.
JEAN-LUC PICARD	Who came to save Coppelius, and died there.
ALTAN INIGO SOONG	Noonien Soong's son, who builds synths on Coppelius and gave Picard a new body.
SUTRA	Soji's sister, who wanted to summon the synths' liberators.
WILL RIKER	Who brought the Starfleet fleet.
DATA	Whose mind waited in a simulation, and who asked to be let go.

In Their Own Words

Soji remembers looking up from what she thought was her childhood home. She saw two red moons and a sky full of lightning. Picard tells her what it means: she has a homeworld. *(Soji and Picard, "Nepenthe")*

Arriving in orbit, Soji names it for the first time. We call it... Coppelius. *(Soji, "Et in Arcadia Ego, Part 1")*

Moments later the planet introduces itself. They hit us with a flower, says Raffi. Jurati thinks it looked like an orchid. *(Raffi and Jurati, "Et in Arcadia Ego, Part 1")*

Inside the station, Soji is welcomed back by her own people. I'm home, she says. *(Soji, "Et in Arcadia Ego, Part 1")*

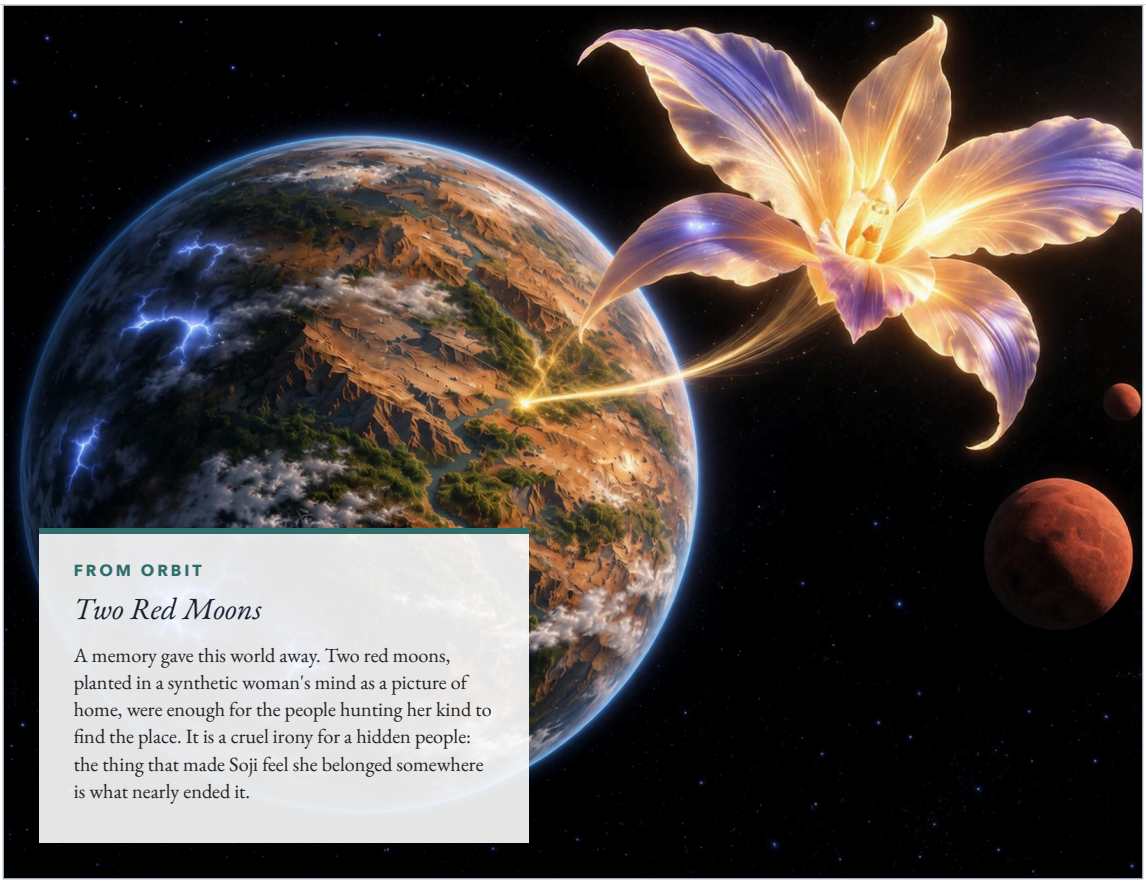
Altan Soong introduces himself with relish as a mad scientist, and reminds the visitors that not everyone here is a machine. *(Soong, "Et in Arcadia Ego, Part 1")*

Facing the beacon, Picard speaks to Soji on an open channel. If the Federation wanted to destroy the synths, he says, its phasers would be on them now. We aren't. We won't. That's why we're here: to save each other. *(Picard, "Et in Arcadia Ego, Part 2")*

And in the simulation, Data explains why he wants to die. He wants to live, however briefly, knowing that his life is finite, because a butterfly that lives forever is really not a butterfly at all. *(Data, "Et in Arcadia Ego, Part 2")*

How I Imagined It

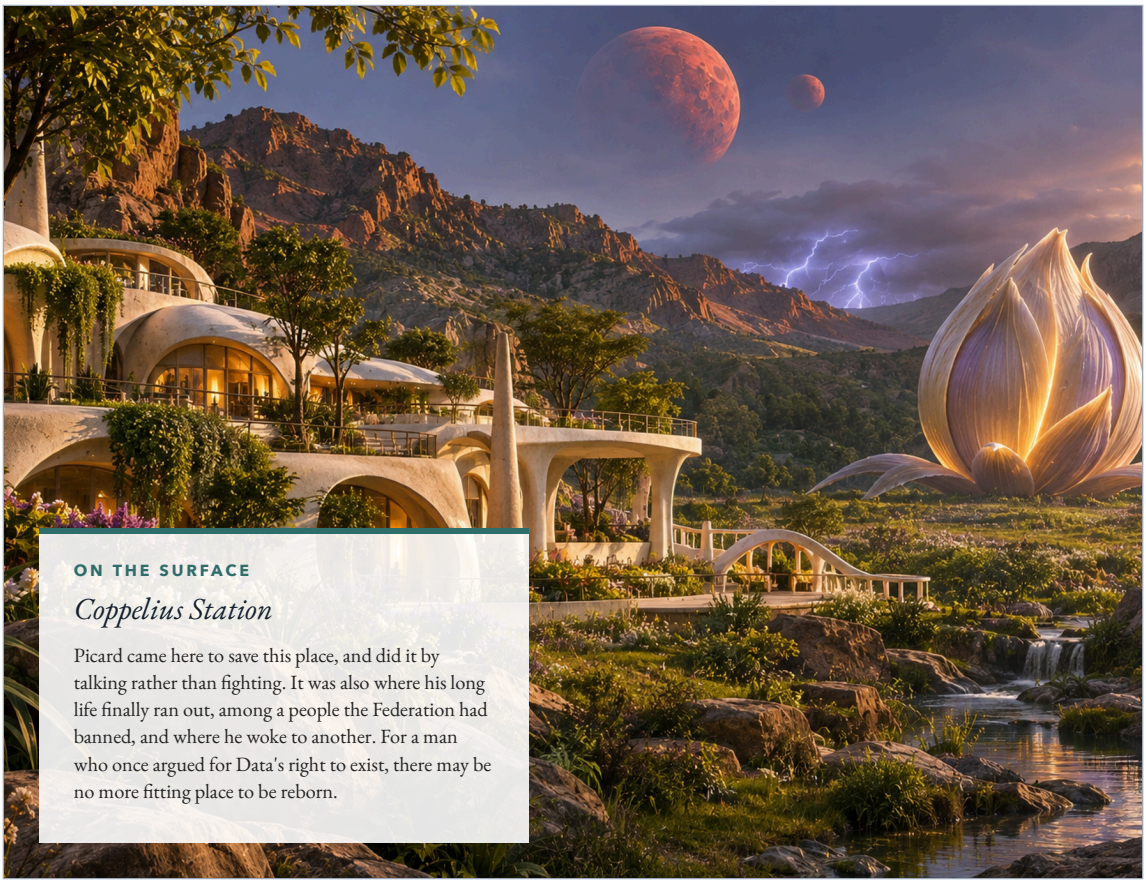
Coppelius is the newest world in the book and one of the most personal. It is where Picard, after thirty years of looking backward, finally does something new, and where he says goodbye to Data. From orbit I built the picture around the memory that gave the planet away: two red moons and a sky full of lightning. And I couldn't leave out the orchids, because a world that defends itself with flowers is *Star Trek* at its most strange and hopeful. On the surface I wanted Coppelius Station in quiet light, a small settlement of pale, curving buildings among rocks and gardens, with an orchid resting nearby like a sleeping guard.



FROM ORBIT

Two Red Moons

A memory gave this world away. Two red moons, planted in a synthetic woman's mind as a picture of home, were enough for the people hunting her kind to find the place. It is a cruel irony for a hidden people: the thing that made Soji feel she belonged somewhere is what nearly ended it.



ON THE SURFACE

Coppelius Station

Picard came here to save this place, and did it by talking rather than fighting. It was also where his long life finally ran out, among a people the Federation had banned, and where he woke to another. For a man who once argued for Data's right to exist, there may be no more fitting place to be reborn.

WORLD 10

DENOBULA

Denobula is the one world in this book that has never been shown on screen. It is here because of the man who talked about it most: Phlox, the doctor aboard Archer's *Enterprise*, whose stories of home gave Starfleet its first long look at a Denobulan.

Everything known about it comes from dialogue, and both views are built on that alone: a crowded, sociable, long-lived people on one great continent.

The World

Phlox comes from a system called Denobula Triaxa. His homeworld is crowded: twelve billion people sharing one continent, so closely that the cramped quarters of a starship remind him of home. The ground is not quiet. Denobulan geologists search other worlds for clues that might prevent seismic disasters on Denobula.

Denobulans have used genetic engineering for more than two centuries, to what Phlox calls generally positive effect. Families are large and wide: Phlox has three wives, and they have other husbands. Denobula has massive storms, and its people build weather towers to hold them back; one still makes rain on Halem'no in the 32nd century.

A Short History

Denobula's past is not peaceful. Its people went to war with the Antarans on several occasions; the last conflict ended about 300 years before Phlox's time, but the two peoples had not met in six generations, and each still raised its children on stories of the other.

Phlox left home with the Interspecies Medical Exchange, spent nearly nine months on Earth, and in 2151 joined the crew of the first *Enterprise* as its doctor.

CANON RECORD

THE SYSTEM	Phlox comes from a system called Denobula Triaxa — *ENT S1E08 "Breaking the Ice"*
ONE CONTINENT	Twelve billion people share a single continent; a crowded ship reminds Phlox of home — *ENT S2E12 "The Catwalk"*
EARTHQUAKES	Denobulan geologists search other worlds for clues to prevent seismic disasters on Denobula — *ENT S2E21 "The Breach"*
GENETIC ENGINEERING	Denobulans have used genetic engineering for over two centuries, to generally positive effect — *ENT S4E04 "Borderland"*
DERMAL ART	Dermal art used to be very common on Denobula — *ENT S3E14 "Stratagem"*
THE ANTARANS	Denobulans went to war with the Antarans several times; the last conflict was 300 years before Phlox's time — *ENT S2E21 "The Breach"*

FAMILIES	Phlox has three wives, and his wives have other husbands; Feezal is his second wife — *ENT S2E14 "Stigma"; ENT S2E05 "A Night in Sickbay"*
WEATHER TOWERS	Denobula has massive storms; Denobulans build weather towers that seed clouds to hold them back, one still working on Halem'no in the 32nd century — *DIS S5E06 "Whistlespeak"*

PLANETARY DOSSIER

NAMES ON SCREEN	Denobula; its system, Denobula Triaxa
CLASSIFICATION	Class not established on screen; Phlox's homeworld, crowded and highly developed
SYSTEM	Denobula Triaxa
INHABITANTS	Denobulans
PEOPLE	Denobulans
MOONS	Not established on screen
NAMED PLACES	Not established on screen
FIRST SEEN	ENT "Breaking the Ice" (2001), named only; never shown on screen
ON SCREEN	From the 2150s to the 3190s: Enterprise, and named in Discovery and Strange New Worlds
SET IN	2151 to 3190
ATLAS GRID	Not on the map: the screen never gives its location
VIEWS DEPICT	Not tied to one moment: described in the 2150s, its weather towers still in use in the 32nd century

NOTABLE FACES

PHLOX	Chief medical officer of the first *Enterprise*.
FEEZAL	His second wife.
METTUS	His youngest son.

In Their Own Words

Phlox is the only window we have onto Denobula, and he opens it cheerfully. Where his crewmates find a crowded ship unbearable, he finds it comforting: it reminds him of home, where twelve billion people share one continent. *(Phlox, "The Catwalk")*

His people have changed themselves with care. Denobulans, he points out, have used genetic engineering for over two centuries, to generally positive effect. *(Phlox, "Borderland")* And for all his good humour, he admits his people's history is not simple: they and the Antarans have gone to war on several occasions. *(Phlox, "The Breach")*

How I Imagined It

Denobula is the only world in this book built from conversation alone, and the conversation is almost all Phlox. So I held to what he actually said and let everything else follow. Twelve billion people on one continent meant that continent had

to dominate the orbital view, its night side lit almost from coast to coast. It is a thriving world, a deliberate contrast to the deserts, mines and fortresses elsewhere in the book. On the surface I wanted the crowding to feel warm, the way Phlox remembers it: a city of terraces, domes and gardens climbing from the shore, its promenades full of people talking and eating together. Out at sea stands one of the Denobulan weather towers, its plume turning into rain. The continent, the city and the tower's design are my invention.

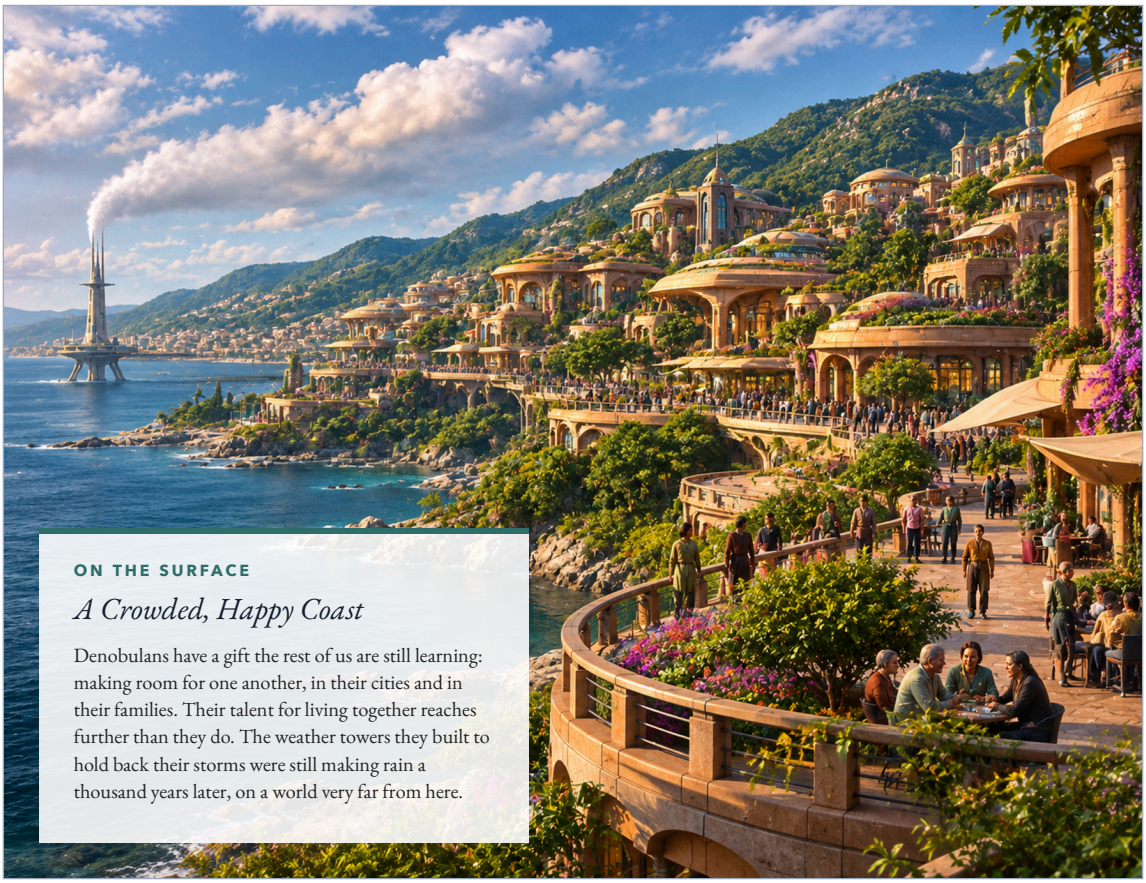


FROM ORBIT

Twelve Billion on One Continent

Denobula is built entirely from a friend's stories. Phlox talked about home the way people do when they love it: the crowds, the noise, the family. He never once sounds as if he wanted more room, and a starship's cramped corridors made him feel at home. That alone tells you a great deal about the place.

Denobula has never been shown on screen; this world is built from what Phlox told us.



ON THE SURFACE

A Crowded, Happy Coast

Denobulans have a gift the rest of us are still learning: making room for one another, in their cities and in their families. Their talent for living together reaches further than they do. The weather towers they built to hold back their storms were still making rain a thousand years later, on a world very far from here.

WORLD 11

EARTH

SOL III

So much of *Star Trek* begins with someone leaving Earth. The ships depart, the cadets graduate, and the people who venture farthest carry some idea of home with them--even when their voyages take them seventy thousand light-years away.

The World

Earth, the third planet of the Sol system, is humanity's homeworld and one of the Federation's founding worlds. Starfleet Headquarters and the Academy are in San Francisco; for centuries the Federation President's office was in Paris.

By the 24th century, Starfleet officers describe Earth as a place where poverty, hunger, and war no longer define everyday life. Sisko calls it paradise--but warns that paradise can make it difficult to understand the people who live beyond it.

A Short History

Humanity's future changed on April 5, 2063, when Zefram Cochrane made Earth's first successful warp flight from Montana. The flight attracted a passing Vulcan ship, and first contact followed that evening. In 2151 the *Enterprise* NX-01 began its voyage; in 2161 Earth became one of the founding worlds of the Federation.

Earth has had more than its share of close calls since: a probe seeking humpback whales in 2286, a Borg attack in 2373, and a Breen strike against Starfleet Headquarters in 2375.

After the Burn, Earth left the Federation and turned inward; it rejoined in 3190, and Starfleet Academy later came home to San Francisco.

CANON RECORD

WORLD WAR III	Earth is devastated by World War III; Data states approximately 600 million people died — *Star Trek: First Contact (1996)*
FIRST CONTACT	Cochrane makes Earth's first successful warp flight on April 5, 2063, drawing a Vulcan ship that makes first contact that evening — *Star Trek: First Contact (1996)*
XINDI ATTACK	A Xindi probe strikes Earth in 2153, killing approximately seven million — *ENT S2E26 "The Expanse"; ENT S3E07 "The Shipment"*
FEDERATION	In 2161 Earth, Vulcan, Andoria and Tellar sign the charter of the alliance that gives birth to the Federation — *ENT S4E22 "These Are the Voyages..."*
STARFLEET	Starfleet Headquarters and Starfleet Academy are located in San Francisco — *Star Trek IV: The Voyage Home (1986); TNG S5E19 "The First Duty"*
PRESIDENT	The Federation President maintains an office in Paris on Earth — *DS9 S4E10 "Homefront"; Star Trek VI: The Undiscovered Country (1991)*

BREEN ATTACK	Breen forces attack Starfleet Headquarters in San Francisco in 2375 — *DS9 S7E20 "The Changing Face of Evil"*
THE BURN	Earth left the Federation after the Burn and turned isolationist; it rejoins in 3190, and the Academy later returns to San Francisco — *DIS S3E03 "People of Earth"; DIS S4E13 "Coming Home"; SFA S1E01 "Kids These Days"*

PLANETARY DOSSIER

NAMES ON SCREEN	Earth; Sol III
CLASSIFICATION	Class M planet
SYSTEM	Sol system
INHABITANTS	Humans
PEOPLE	Human
MOONS	One (Luna)
NAMED PLACES	San Francisco (Starfleet Headquarters); Paris; Bozeman, Montana
FIRST SEEN	Throughout
ON SCREEN	Throughout Star Trek, from the 20th century to the 32nd
SET IN	2063 to 3195
ATLAS GRID	Alpha G-10
VIEWS DEPICT	Late 24th century (interpretive Paris surface and Earth orbital plates)

NOTABLE FACES

ZEFRAM COCHRANE	The inventor whose warp flight brought the Vulcans to Earth.
JONATHAN ARCHER	Captain of the *Enterprise* NX-01 and a founder of the Federation.
JAMES T. KIRK	Who grew up in Iowa.
JEAN-LUC PICARD	From La Barre, France, where his family kept the vineyard.
BENJAMIN SISKO	Whose father ran a restaurant in New Orleans.

In Their Own Words

Earth is everyone's point of comparison, even for people who grew up somewhere else. Approaching it on the *Defiant*, Sisko admires the view, and his crew answer from their own homeworlds. Dax would like the seas a little more purple; Kira thinks they are not green enough. *(Dax and Kira, "Past Tense, Part I")*

Sisko has the last word, and it is the right one for this chapter: there is no place like home, no matter what colour the water is. *(Sisko, "Past Tense, Part I")*

How I Imagined It

Earth was the hardest world to imagine because everyone already knows what it looks like, and it is the one place every *Star Trek* story eventually comes home to. From orbit I kept it honest, the Americas under real-looking cloud, and let the

arcs of traffic say what has changed. San Francisco was the obvious choice for the surface, but I picked Paris, home of the Federation President's office, because it lets the future sit right beside the past. The Eiffel Tower is still there, the river boats still run under the old bridges, and one tall new spire and a few white domes are the only hint of the centuries in between. The air traffic says the rest.



FROM ORBIT

The Center of the Federation

Nearly every journey in this book begins by leaving here, and many end with someone trying to get back. Earth's gift to the galaxy was not a ship or a treaty but an idea of what a home could become, without poverty, hunger or war. It is the place the Federation measures itself against, and the place it most needs to protect.

The arcs of light stand for the Federation's everyday traffic; they are not mapped flight paths.



ON THE SURFACE

Paris, Kept

The future did not demolish Paris; it built around it. That may be the most hopeful thing the Federation ever did with a city. For centuries its President governed from here, in the middle of all this old stone, as if to say that the best way to plan the future is with your past in plain sight.

WORLD 12

FERENGINAR

It rains on Ferenginar. Then it rains some more. The Ferengi consider this perfectly lovely weather, and they would happily sell you an umbrella, at a reasonable markup.

On Ferenginar, commerce reaches into government, family, and even the weather conversation. But the Ferengi are more than their Rules of Acquisition, as *Deep Space Nine* took considerable pleasure in showing us.

The World

Ferenginar is the Ferengi homeworld. In *Deep Space Nine*, rain is one of its defining impressions: Quark jokes that his people have 178 words for it and none for "crisp." We see a damp, inhabited world, but those scenes do not amount to a complete global climate survey.

The Tower of Commerce is associated with the Grand Nagus and the machinery of Ferengi commerce. The Rules of Acquisition give business the force of tradition, while the Ferengi Commerce Authority can turn a financial dispute into a very personal visit. That is the Ferenginar we know best: one where trade is never merely trade.

A Short History

Ferengi were first introduced in 1987 in *The Next Generation*'s "The Last Outpost," as would-be rivals to the Federation. *Deep Space Nine* turned them into something richer: a society slowly changing.

Under the restrictive laws challenged in *Deep Space Nine*, Ferengi women were barred from wearing clothes in public and from earning profit. Ishka defied the system, and Zek's proposed reforms met fierce resistance. By the end of the series, Rom had become Grand Nagus--an outcome Quark would hardly have priced into the market.

CANON RECORD

CLIMATE	Quark says Ferengi have 178 words for rain and no word for crisp, reflecting Ferenginar's wet climate — *DS9 S5E07 "Let He Who Is Without Sin..."*
GOVERNMENT	The Grand Nagus leads Ferengi commerce; the Ferengi Commerce Authority regulates commercial conduct — *DS9 S3E23 "Family Business"*
WOMEN AND PROFIT	Zek's reforms challenge bans on Ferengi women wearing clothing and earning profit — *DS9 S6E23 "Profit and Lace"*

GRAND NAGUS	Rom succeeds Zek as Grand Nagus in 2375 — *DS9 S7E24 "The Dogs of War"*
FEDERATION	In the 2380s Grand Nagus Rom negotiates Ferenginar's possible Federation membership — *LD S4E06 "Parth Ferengi's Heart Place"*

PLANETARY DOSSIER

CLASSIFICATION	Habitable Ferengi homeworld; famously rainy in dialogue and screen depictions
SYSTEM	Ferengi system
INHABITANTS	Ferengi
PEOPLE	Ferengi
MOONS	Not established on screen; the four shown are my choice
NAMED PLACES	The Tower of Commerce
FIRST SEEN	DS9 "Family Business"
ON SCREEN	Named across the 2370s, mostly in Deep Space Nine, with a mention in Voyager
SET IN	2371 to 2383
ATLAS GRID	Alpha D-8
VIEWS DEPICT	Late 24th century, during the Deep Space Nine era

NOTABLE FACES

QUARK	Bar owner on Deep Space 9 and the most reluctant reformer in Ferengi history.
ROM	His brother, the engineer who became Grand Nagus.
NOG	Rom's son and the first Ferengi in Starfleet.
ISHKA	Quark and Rom's mother, who earned profit when the law said she could not.
GRAND NAGUS ZEK	The old ruler who listened to her.
BRUNT	The Ferengi Commerce Authority liquidator who never stopped trying to put things back the way they were.

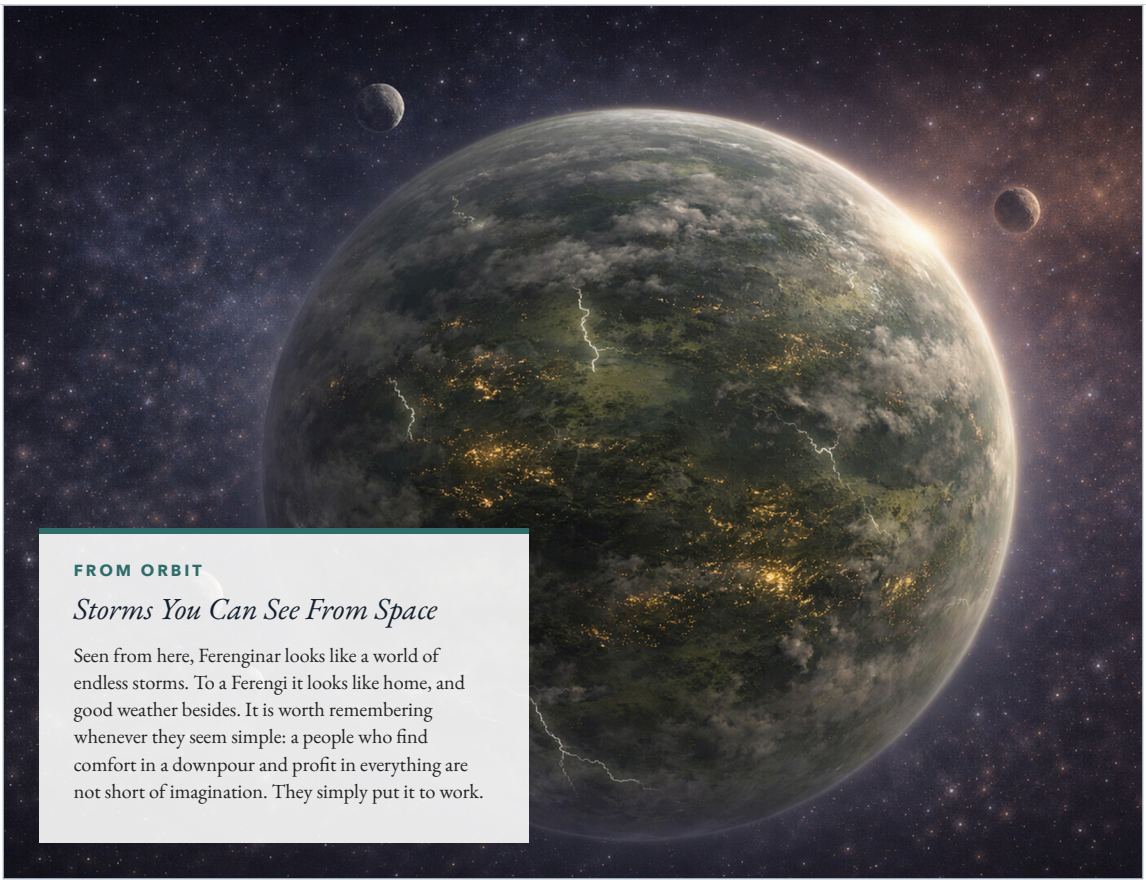
In Their Own Words

Ask a Ferengi about home and you get the weather first. Quark has seen drier days on Ferenginar, he insists, and his people have 178 words for rain; the humidity turns everything mushy, which is why there is no word for "crisp." *(Quark, "Let He Who Is Without Sin...")*

Not everyone thinks it is a hardship. Jake Sisko, about to visit, can't wait to see the rain and the muck. *(Jake Sisko, "Valiant")* What frightens a Ferengi is change, not rain. Brunt warns Quark that if Ishka keeps whispering in the Nagus's ear, they will see clothed females walking the streets of Ferenginar in broad daylight. *(Brunt, "Ferengi Love Songs")* By the end of the series, the reformers had won.

How I Imagined It

I laughed out loud the first time Quark complained that his people have no word for "crisp," and that line ended up shaping this whole chapter. Ferenginar is the one world in *Star Trek* defined by its weather and its business in equal measure, so I wanted a city that looks expensive and soggy at the same time: domed buildings glowing gold, pipes and walkways glistening, crowds packed into the plaza, and one great tower rising over all of it in place of the Tower of Commerce. From orbit I let the lightning carry the mood, even though nothing on screen says the whole planet storms at once. The four moons are a guess.



FROM ORBIT

Storms You Can See From Space

Seen from here, Ferenginar looks like a world of endless storms. To a Ferengi it looks like home, and good weather besides. It is worth remembering whenever they seem simple: a people who find comfort in a downpour and profit in everything are not short of imagination. They simply put it to work.



ON THE SURFACE

Business as Usual, in the Rain

Ferenginar is a world where every conversation has a price, including this one. Yet it changed. A people who wrote their laws as Rules of Acquisition learned, slowly and with much complaint, that freedom could be good business too, and in the end handed the Tower of Commerce to the most honest Ferengi anyone had ever met.

WORLD 13

THE FOUNDERS' HOMEWORLD

Somewhere inside a nebula in the Gamma Quadrant, a world drifts without a sun. Its people have no names, no cities and, for the most part, no shapes of their own. They pour together into a living ocean they call the Great Link.

Odo spent his whole life wondering where he came from. When he finally found out, home turned out to be the heart of the Dominion.

The World

The Founders' homeworld is a Class M rogue planet: it belongs to no star system and drifts alone inside the Omarion Nebula. The screen never gives it a name. Its people are changelings, shape-shifters who spend most of their lives joined together in the Great Link, which they describe as the merging of form and thought.

The planet gave them safety rather than comfort. Centuries ago, hunted by solids who feared what they could do, the changelings came here to be left alone. Four kilometres beneath the surface lies a power source, shielded by rock laced with a metal no one aboard could identify.

A Short History

Every great power in *Star Trek* has a capital. The Dominion's turned out to be a quiet pool of shape-shifters on a world with no sun, and it was the most unsettling reveal of *Deep Space Nine*'s third season.

In 2371, an instinct he did not understand pulled Odo to the Omarion Nebula. There, with Kira beside him, he met his own people for the first time. They told him he was one of a hundred infants sent out to learn about the galaxy, carrying an urge to come home. They also told him who they were: the Founders, the rulers of the Dominion.

That same year a joint Romulan and Cardassian fleet came to destroy the homeworld. Its opening volley tore away 30 percent of the planet's crust, and found nothing. The Founders had gone, and the attack was a trap.

They settled on a new homeworld somewhere in the Gamma Quadrant and never said where. Odo was brought there in 2372 to be judged for killing one of his own, and the Link made him a solid. After the war ended in 2375, Kira took him back one last time. The Link he found was dying, and he chose to stay and heal it.

CANON RECORD

A WORLD WITHOUT A SUN	The Founders' homeworld is a Class M rogue planet with no star system — *DS9 S3E01 "The Search, Part I"*
THE OMARION NEBULA	The planet lies inside the Omarion Nebula, in the Gamma Quadrant; Odo is drawn there by instinct before he knows why — *DS9 S3E01 "The Search, Part I"; DS9 S3E21 "The Die Is Cast"*
THE GREAT LINK	The Founders live joined together in the Great Link, a merging of form and thought that they call the foundation of their society — *DS9 S3E02 "The Search, Part II"*

A REFUGE	Once hunted by solids who feared their shape-shifting, the Founders made their home on this isolated world — *DS9 S3E02 "The Search, Part II"*
THE HUNDRED	From here the Founders sent 100 infant changelings into the galaxy, with the urge to return home built into them; Odo was one — *DS9 S3E02 "The Search, Part II"*
A GARDEN	The homeworld has rocks, flowers and trees; Odo spends hours shape-shifting through its garden — *DS9 S3E02 "The Search, Part II"*
BELOW THE SURFACE	A power source lies four kilometres beneath the surface, in rock laced with an unknown polymetallic substance — *DS9 S3E02 "The Search, Part II"*
THE ATTACK	In 2371 a Romulan and Cardassian fleet destroys 30 percent of the planet's crust, only to find it deserted: the Founders had laid a trap — *DS9 S3E21 "The Die Is Cast"*
A NEW HOME	The Founders move to a new homeworld in the Gamma Quadrant and refuse to reveal where it is — *DS9 S4E25 "Broken Link"*

JUDGEMENT	Judged by the Great Link for killing another changeling, Odo is made a solid — *DS9 S4E25 "Broken Link"*
ODO COMES HOME	After the war, Kira takes Odo back to his homeworld, where he rejoins the dying Great Link to cure his people — *DS9 S7E25 "What You Leave Behind"*

PLANETARY DOSSIER

NAMES ON SCREEN	Never given a name on screen; the Founders' planet, or simply home
CLASSIFICATION	Class M rogue planet, with no star
SYSTEM	None: it drifts alone inside the Omarion Nebula
INHABITANTS	The Founders, the shape-shifters who rule the Dominion, joined in the Great Link
PEOPLE	Changeling
MOONS	Not established on screen
NAMED PLACES	The Great Link; a garden of rocks, flowers and trees
FATE	Abandoned before a Romulan and Cardassian fleet struck it in 2371; the Founders moved to a new homeworld whose location is never given
FIRST SEEN	DS9 "The Search, Part I" (1994)
ON SCREEN	2371 to 2375: Deep Space Nine, from "The Search" to "What You Leave Behind"
SET IN	2371 to 2375
ATLAS GRID	Gamma B-2
VIEWS DEPICT	The first homeworld in 2371, before the attack

NOTABLE FACES

ODO	One of the Hundred, who became Deep Space 9's head of security before he knew what he was.
THE FEMALE CHANGELING	The Founder who welcomed Odo home and led the Dominion through the war.
LAAS	Another of the Hundred, who wanted no part of the Founders or of the solids.

In Their Own Words

The first time Odo touches the Link, it lasts a moment. When he comes back to himself, he tells Kira that the Founder was right: he is home. *(Odo, "The Search, Part II")*

The Founder explains why the planet matters. Her people once roamed the stars and were met with fear, hunted and killed; here, safe in their isolation, they made their home. *(The Female Changeling, "The Search, Part II")*

For a while the homeworld is a place of wonder. Odo tells Kira that he has felt what it is like to be an Arbazon vulture: the air currents beneath his wings, the exhilaration of soaring above the treetops. *(Odo, "The Search, Part II")*

Years later the Founder tries to explain the Link itself. When a changeling returns to it, she says, the drop becomes the ocean; when it takes solid form again, the ocean becomes a drop. *(The Female Changeling, "Behind the Lines")*

And at the very end, back among his people with Kira beside him, Odo finds it changed. The Link is so different, he says. They're dying. *(Odo and Kira, "What You Leave Behind")*

How I Imagined It

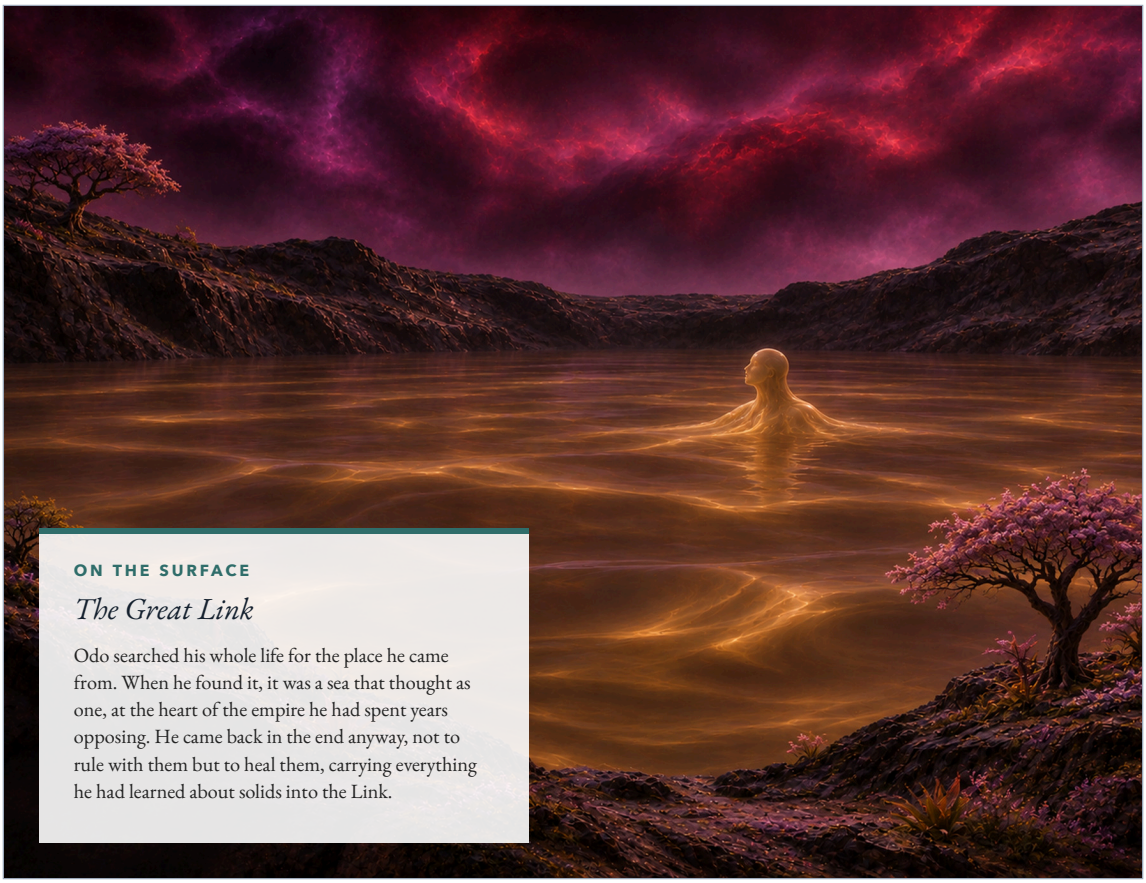
"The Search" changed *Deep Space Nine*. The mystery of where Odo came from had run through two seasons, and the answer was a planet I could never stop picturing: a world with no sun, hidden inside a cloud of gas. So from orbit I imagined the nebula as the only light the planet has, with no terminator line and no day side, just a dim world hanging in a glowing fog. On the surface I wanted the Great Link to feel like a place and a people at once: a broad, still sea of living liquid between dark rock, glowing faintly under the nebula sky. I set both views on the first homeworld in 2371, before the attack, because that is the one Odo walked on when he finally came home.



FROM ORBIT

A World Without a Sun

A people who could become anything chose to hide in the dark. The changelings came here because solids had hunted them, and they learned that lesson too well: control others before they can control you. The Dominion, one of the most feared powers in the galaxy, began as a frightened people's idea of safety.



ON THE SURFACE

The Great Link

Odo searched his whole life for the place he came from. When he found it, it was a sea that thought as one, at the heart of the empire he had spent years opposing. He came back in the end anyway, not to rule with them but to heal them, carrying everything he had learned about solids into the Link.

WORLD 14

GENESIS

THE GENESIS PLANET

Most planets in this book took millions of years to make. Genesis took minutes, and lived only a few days. It was born from a weapon that was meant to be a gift, and it died of the shortcut that made it possible.

For a brief moment it held every kind of land and weather a person could want, all within walking distance. That was the miracle, and it was also the warning.

The World

Genesis was a newborn planet in the Mutara sector, formed when the Genesis device detonated inside the Mutara Nebula. Project Genesis had been designed to turn a lifeless moon into a living world; instead the device went off in a cloud of gas and dust, and a new planet rose out of it.

The science vessel *Grissom* found a world of startling contrasts. One sector was forest in full growth; the next was desert with almost nothing living in it; a third held subtropical plants under falling snow. Saavik summed it up: every variety of land and weather known to Earth, within a few hours' walk.

It could not last. David Marcus had used protomatter, an unstable substance, in the Genesis matrix. The planet aged in surges, its core grew unstable, and within days it tore itself apart.

A Short History

Genesis is the only world in this book that was made on purpose, and the only one that lived and died inside a single story.

Carol and David Marcus developed Genesis as "life from lifelessness": a device to be released into a dead moon, reorganizing its matter into a living, breathing world. Khan stole it and triggered it in the Mutara Nebula in 2285, meaning to take the *Enterprise* with him. Spock died saving the ship, and his casket was launched toward the new world as it formed.

Starfleet quarantined the planet and forbade anyone to speak of it. The *Grissom* came to study it, and Saavik and David found Spock's casket empty, and then a Vulcan child: Spock's body, regenerated by the Genesis effect and aging with the planet. The Klingon commander Kruge arrived for the secret of Genesis, destroyed the *Grissom* and killed David. Kirk destroyed the *Enterprise* rather than surrender it, fought Kruge on the breaking ground, and escaped with Spock as Genesis died beneath them.

CANON RECORD

LIFE FROM LIFELESSNESS	The Genesis device was designed to reorganize a lifeless body, a moon or other dead form, into a living world — *Star Trek II: The Wrath of Khan (1982); Star Trek III: The Search for Spock (1984)*
ITS BIRTH	The device detonated inside the Mutara Nebula as the Enterprise escaped, and a new world formed — *Star Trek II: The Wrath of Khan (1982)*
FORBIDDEN	After the battle, Starfleet quarantined Genesis and forbade discussing it; it became a galactic controversy — *Star Trek III: The Search for Spock (1984)*

EVERY CLIMATE AT ONCE	The Grissom team scans a fully grown forest, a desert with little vegetation, and subtropical growth where snow begins to fall, all within a short distance — *Star Trek III: The Search for Spock (1984)*
PROTOMATTER	David Marcus used protomatter, an unstable substance, in the Genesis matrix — *Star Trek III: The Search for Spock (1984)*
AGING IN SURGES	The planet ages in surges, and Spock's regenerated body ages with it — *Star Trek III: The Search for Spock (1984)*
ITS END	Its core grows unstable and the planet destroys itself within hours of the Klingon encounter — *Star Trek III: The Search for Spock (1984)*
A KLINGON ACCUSATION	The Klingon ambassador later calls it "euphemistically called the Genesis planet" and a secret base for an attack — *Star Trek IV: The Voyage Home (1986)*

PLANETARY DOSSIER

NAMES ON SCREEN	Genesis; the Genesis planet
CLASSIFICATION	A newborn planet made by the Genesis device; unstable and short-lived
SYSTEM	The Mutara sector; formed in the Mutara Nebula
INHABITANTS	None native (visited by the Grissom science team, Klingons and the crew of the Enterprise)
MOONS	Not established on screen
FATE	Destroyed itself in 2285, days after it formed
FIRST SEEN	Star Trek II: The Wrath of Khan (1982), at its creation; its surface in Star Trek III: The Search for Spock (1984)
ON SCREEN	One brief life, in 2285: Star Trek II and Star Trek III
SET IN	2285 to 2286
ATLAS GRID	Not on the map: the Mutara sector, with no coordinates given
VIEWS DEPICT	2285, during The Search for Spock, while the planet is alive but already failing

WHO CAME HERE

DAVID MARCUS	Carol's son, who used protomatter in the Genesis matrix and died on the planet he helped create.
SAAVIK	Who surveyed Genesis from the *Grissom* and protected the young Spock.
SPOCK	Whose body was reborn on Genesis and aged with it.
KRUGE	The Klingon commander who came for the secret of Genesis.
JAMES T. KIRK	Who fought Kruge on the breaking ground and carried Spock away.

In Their Own Words

Carol Marcus's proposal, played aboard the *Enterprise*, sums up the whole idea in a phrase: Genesis is life from lifelessness. *(Carol Marcus, Star Trek II)*

When it worked, it worked spectacularly. Surveying from the *Grissom*, Saavik reads off forest, desert, subtropical growth and then snow in the same sector, and marvels that every kind of land and weather known to Earth lies within a few hours'

walk. *(Saavik, Star Trek III)* David's confession explains why it could not last. He used protomatter in the matrix, a substance every ethical scientist had denounced as dangerously unpredictable. *(David Marcus, Star Trek III)*

How I Imagined It

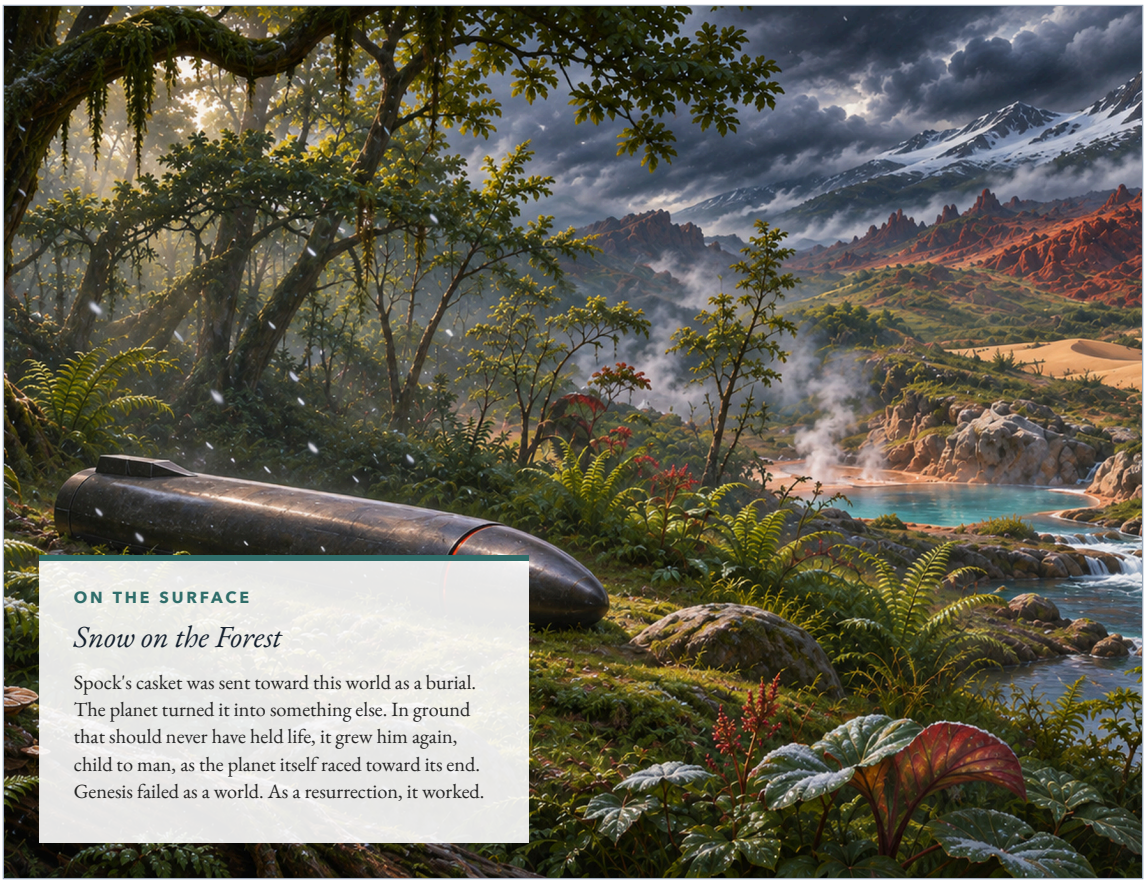
Genesis is a planet with a remarkable set of facts and no map at all. From orbit I wanted climates that should be far apart pressed side by side, so it reads as a patchwork of forest, desert, red rock and snow rather than a familiar globe. I kept the mountains low and the instability to a single great storm over the sea; the film shows a planet failing, not exploding. The red glow is the Mutara Nebula, where the device went off. On the surface I put the *Grissom*'s survey into one view: subtropical forest, steaming pools and a stream, then desert dunes, red rock and snowy peaks, with snow already falling into the forest under the storm. Spock's casket lies where it came down, empty. Its design is simplified and my own.



FROM ORBIT

A World Made in Minutes

Genesis was meant to be the greatest gift science ever gave: life from lifelessness. It was also, as everyone who heard of it understood, a weapon. A world built in minutes on an unstable shortcut could not hold together, and within days it was gone. The one thing it truly made was a second chance for Spock.



ON THE SURFACE

Snow on the Forest

Spock's casket was sent toward this world as a burial. The planet turned it into something else. In ground that should never have held life, it grew him again, child to man, as the planet itself raced toward its end. Genesis failed as a world. As a resurrection, it worked.

WORLD 15

HALEM'NO

On Halem'no the rain comes from a mountain, and the mountain is a machine. A Denobulan weather tower, disguised as the High Summit, has kept one region of this storm-scoured world alive for centuries. The Halem'nites believe their gods send the rain, and that the gods must be thanked with lives.

A Starfleet officer ran the race that chose the next sacrifice, and won.

The World

Halem'no is pre-warp and pre-industrial, with no electrical grid, and scoured by dust storms that have grown worse over time. One region is habitable, and only because of the High Summit: a tower of Denobulan design that manufactures rain and holds back the storms with a low-grade force field. There were once five such towers. The other four failed, and the settlements around them were destroyed.

Halem'nites whistle to speak across great distances. Their language has no words for status or class; they recognize three genders and prize their connection to one another, calling each other compeer.

A Short History

Halem'no is a world kept alive by a single machine its people believe is a mountain, and *Discovery* gave it one of its most thoughtful episodes.

Legend says Halem'no was once fertile and gentle, until its people warred among themselves and the gods sent the dust storms. The Great Mother Compeer crossed the storms to bring water to her children without drinking a drop, and died; moved, the gods brought back the rain. Now pilgrims circle the High Summit thirsty in the Journey of the Mother Compeer, and the winners go inside to meet the gods.

In the 32nd century *Discovery* came for a clue hidden in the tower by its designer, Dr. Kreel. Tilly ran the Journey and tied with Ravah, the priest's child. Burnham broke the Prime Directive to save them both, showed the priest Ohvahz his world from orbit, and left him to decide what to tell his people. Then the rain came.

CANON RECORD

PRE-WARP	Halem'no is pre-warp and pre-industrial, with no functioning electrical grid — *DIS S5E06 "Whistlespeak"*
ONE HABITABLE REGION	A weather tower manufactures rain and shields the planet's only habitable region from dust storms that have grown more severe over time — *DIS S5E06 "Whistlespeak"*
THE HIGH SUMMIT	The tower is disguised as a mountain, which the Halem'nites call the High Summit — *DIS S5E06 "Whistlespeak"*
A DENOBULAN GIFT	The tower is of Denobulan design, placed hundreds of years earlier; Denobulans built such towers to hold back storms — *DIS S5E06 "Whistlespeak"*
FIVE TOWERS	There were once five towers; the other four failed, and the settlements around them were destroyed — *DIS S5E06 "Whistlespeak"*

WHISTLE-SPEAK	Halem'nites whistle to speak across great distances; their language has no terms for status or class, and they recognize three genders — *DIS S5E06 "Whistlespeak"*
THE LEGEND	Legend says Halem'no was once fertile and gentle until the gods sent the dust storms to punish its wars — *DIS S5E06 "Whistlespeak"*
THE JOURNEY	Pilgrims race thirsty around the High Summit to earn the rain, and its winners are sacrificed inside — *DIS S5E06 "Whistlespeak"*
FROM ORBIT	The priest Ohvahz sees his world from Discovery and finds it more beautiful than he imagined — *DIS S5E06 "Whistlespeak"*

PLANETARY DOSSIER

NAMES ON SCREEN	Halem'no; its people, the Halem'nites; the High Summit
CLASSIFICATION	Class not established on screen; pre-warp and pre-industrial, with one habitable region
SYSTEM	Not established on screen
INHABITANTS	Halem'nites (humanoid)
PEOPLE	Halem'nites
MOONS	At least one: a moonrise is mentioned
NAMED PLACES	The High Summit, a weather tower disguised as a mountain; the Dry Lands; four failed towers out in the storms
FIRST SEEN	DIS "Whistlespeak" (2024)
ON SCREEN	The 3190s: Discovery, "Whistlespeak"
SET IN	3190
ATLAS GRID	Not on the map: the screen gives no coordinates
VIEWS DEPICT	The 32nd century, the time of "Whistlespeak"

NOTABLE FACES

OHVAHZ	Priest of the High Summit.
RAVAH	His child, who ran the Journey to make their father proud.

In Their Own Words

The episode ends on a conversation about belief. Burnham, who has broken every rule to save the pilgrims, tells Ohvahz that nothing she has shown him means the gods don't exist; it is just that now he knows there is also them. *(Burnham, "Whistlespeak")*

Ohvahz carries the thought home to Ravah, and makes it his own: perhaps devotion means being able to hear when the gods tell us something new. *(Ohvahz, "Whistlespeak")*

How I Imagined It

"Whistlespeak" surprised me: a quiet story about faith and the Prime Directive, set on a world held together by one machine. Both views turn on the High Summit. From orbit I let the storms dominate, grey-tan dust swirling across the globe and one small patch of green on the sunlit side, far too small to show the tower; the night side stays dark because there is no grid to light it. On the surface I chose the Journey of the Mother Compeer: a long line of robed pilgrims crossing a valley parched by drought toward a flat-topped mountain whose terraced faces are a little too regular. The dust stands at the valley's edge, held back by a field no one there can see. I left the sacrifice out of the picture. The mountain, the pilgrims and their dress are my invention.



FROM ORBIT

The Last Green Place

Five towers once kept this world green. Four failed, the people around them died, and the survivors came to believe that rain was something gods sent in return for sacrifice. It is easy to call that superstition. From up here it looks more like a reasonable guess: something on that one mountain really is keeping them alive.



ON THE SURFACE

The Journey of the Mother Compeer

Every pilgrim in this line is thirsty on purpose, walking in memory of a mother who carried water to her children without drinking a drop. Their faith is wrong about the mountain. It is right about everything else: that they belong to one another, and that the rain is worth suffering for. Burnham left the rest of the truth for them to decide.

WORLD 16

ICONIA

For thousands of years the Iconians were a rumor: "Demons of Air and Darkness" who could appear on distant worlds without ships. Then a Starfleet captain followed a fragment of their technology into the Neutral Zone and found their home.

What he found was a grave. Iconia had been bombed from orbit two hundred thousand years ago, and almost nothing was left, except a machine that still worked.

The World

Iconia lies in the Neutral Zone, close to its Romulan side. When the *Enterprise* reached it in 2365, Data found no life at all. Every major city had been damaged by large-scale bombardment from orbit, about 200,000 years before. One thing on the planet still had power: an energy source in the mountains of the smaller continent.

There the away team found a control center, intact, that could still launch probes and open gateways: doorways that could reach other worlds instantly, without a ship. Iconian was the parent of a whole family of languages, and three nearby star systems still showed signs of a common influence long after the empire was gone.

A Short History

Iconia is a ruin with a reputation: a dead world, and the home of an empire that may or may not deserve the stories told about it.

The Iconians built an empire about 200,000 years ago and held it through their gateways. Legend remembers them as conquerors who appeared out of thin air. Picard, standing in the ruins, questioned that story: it comes only from the descendants of the people who destroyed them, and an empire with such technology may have been attacked out of fear. He also wondered whether some Iconians escaped through their gateways before the end.

Their technology outlived them. An Iconian probe and its program destroyed the USS *Yamato* and nearly the *Enterprise* and a Romulan warbird. The crew destroyed the control center rather than let the Romulans have it. Decades later the Jem'Hadar found another gateway in the Gamma Quadrant, and by the 32nd century the "surviving members of the Iconian empire" were still a name worth considering.

CANON RECORD

A DEAD WORLD	Iconia is a virtually dead planet with no life-form readings — *TNG S2E11 "Contagion"*
THE BOMBARDMENT	All its major cities were damaged by large-scale orbital bombardment about 200,000 years ago — *TNG S2E11 "Contagion"*
THE CONTROL CENTER	An energy source lies in the mountains of the smaller continent; there the away team finds a control center still intact — *TNG S2E11 "Contagion"*
THE NEUTRAL ZONE	Iconia lies in the Neutral Zone, close to its Romulan side — *TNG S2E11 "Contagion"*

GATEWAYS	The Iconians controlled a vast empire through gateways, transporters that moved them between worlds without starships — *TNG S2E11 "Contagion"; DS9 S4E22 "To the Death"*
DEMONS OF AIR AND DARKNESS	Ancient texts called the Iconians "Demons of Air and Darkness"; what we know of them comes largely from their attackers' descendants — *TNG S2E11 "Contagion"*
SURVIVORS?	Picard suspects some Iconians escaped the bombardment through the gateways — *TNG S2E11 "Contagion"*
THE GATEWAY DESTROYED	The Enterprise crew destroyed the gateway on Iconia rather than let it fall to the Romulans — *DS9 S4E22 "To the Death"*

PLANETARY DOSSIER

NAMES ON SCREEN	Iconia; the Iconian homeworld
CLASSIFICATION	A virtually dead planet, bombarded from orbit about 200,000 years ago
SYSTEM	Not established on screen; in the Neutral Zone, near its Romulan side
INHABITANTS	None living (the Iconians were destroyed, or escaped through their gateways)
PEOPLE	Iconian
MOONS	Not established on screen
FATE	Bombed from orbit about 200,000 years ago; no life remains
FIRST SEEN	The Next Generation "Contagion" (1989)
ON SCREEN	Visited in 2365, The Next Generation, "Contagion"; named in Deep Space Nine and Discovery
SET IN	2365 to 2372
ATLAS GRID	Not on the map: in the Neutral Zone, near its Romulan side
VIEWS DEPICT	2365, when the Enterprise finds the surviving control center

WHO CAME HERE

DONALD VARLEY	Captain of the USS *Yamato*, who found Iconia and died for it.
JEAN-LUC PICARD	An archaeologist at heart, who walked its ruins and questioned its history.
DATA	Who reached the control center with Picard and Worf.
WORF	Who later recalled destroying the gateway there.

In Their Own Words

Data's scan tells Iconia's whole history in three lines: every major city damaged, by large-scale orbital bombardment, about 200,000 years ago. *(Data, "Contagion")*

Worf calls the Iconians conquerors. Picard, standing in their ruins, is not so sure: we know that only from the descendants of the people who attacked them, and victors write history to their own advantage. *(Picard, "Contagion")* Years later Worf remembers the mission himself, and the gateway they destroyed rather than let the Romulans take it. *(Worf, "To the Death")*

How I Imagined It

Iconia is the one place where Picard the archaeologist is completely in his element, and I wanted it to feel like a place with 200,000 years of history, not simply a planet that was bombed. Data finds no life at all, so its beauty had to come from stone, water and light. From orbit the impact basins have softened and filled with still water, nested ring inside ring, and along the edge of night a faint grid of streets still shows where cities stood. On the surface I gave the Iconians an architecture of thresholds, for a people who mastered gateways: stepped, square-in-square doorways standing on their own, their walls long gone. The outer stone is worn, but each inner frame is a dark material that has not aged, and in the mountains one doorway is still lit. All of this architecture is my own.



FROM ORBIT

A World Bombed to Silence

History is written by whoever is left, and on Iconia nobody was. Everything we know of the Iconians comes from the descendants of the people who bombed them, and those people called them demons. Picard, standing in the same ruins, wondered whether the real crime here was fear.



ON THE SURFACE

The Last Door

Two hundred thousand years after its makers fell, one Iconian door could still open onto anywhere. That is the strangest part of the legend. A people this far ahead could surely have stepped through and left. Perhaps some did. The galaxy is still finding their doorways, and no one has yet found the Iconians on the other side.

WORLD 17

JANUS VI

For fifty years the miners of Janus VI thought they were alone with the rock. Then something began killing them, melting through stone and machinery as if they weren't there.

The monster turned out to be a mother. The miners had broken into her nursery, and every round stone they'd been smashing was one of her children.

The World

Janus VI is a mineral treasure house: pergium, uranium, cerium, platinum, enough to supply the needs of a thousand planets, by its colony chief's reckoning. A pergium production station has worked its tunnels for more than fifty years. There is no volcanic activity.

It is also home to the Horta, a silicon-based life form that moves through solid rock as easily as people move through air, digesting stone and leaving smooth tunnels behind. Every 50,000 years the whole race dies but one, who guards the eggs of the next generation in a hidden nursery she calls the Chamber of the Ages.

A Short History

Janus VI gave *Star Trek* one of its great lessons in looking twice: the monster in the tunnels turned out to be a mother.

In 2265 the *Enterprise* answered a distress call from the colony. Fifty miners had died, the reactor's pump had been stolen, and the deep levels were full of new tunnels no machine could cut. Kirk and Spock tracked the creature down. Spock mind-melded with it and heard its pain.

The Horta was the last of her race, defending thousands of eggs the miners had been destroying as worthless silicon nodules. McCoy healed her wound, and the colony struck a bargain: the Horta would tunnel, and the miners would collect what they uncovered. The eggs hatched, and the young Horta began opening deposits richer than anyone had found.

CANON RECORD

A TREASURE HOUSE	The whole planet is rich in minerals: pergium, uranium, cerium, platinum; it could supply a thousand planets — *TOS S1E25 "The Devil in the Dark"*
THE COLONY	A long-established pergium production station, in operation for over 50 years, works many levels of tunnels — *TOS S1E25 "The Devil in the Dark"*
QUIET GROUND	There is no current volcanic activity on the planet — *TOS S1E25 "The Devil in the Dark"*
LIFE IN ROCK	The Horta is a silicon-based creature of the deep rocks, moving through solid rock as easily as people move through air — *TOS S1E25 "The Devil in the Dark"*
THE EGGS	The silicon nodules the miners destroyed were Horta eggs; every 50,000 years the race dies except one mother, who guards the eggs — *TOS S1E25 "The Devil in the Dark"*

THE CHAMBER OF THE AGES	The mother Horta calls her nursery the Chamber of the Ages and the vault of tomorrow — *TOS S1E25 "The Devil in the Dark"*
THE ARRANGEMENT	The Horta tunnel and the colonists collect the minerals; their young open huge new deposits — *TOS S1E25 "The Devil in the Dark"*

PLANETARY DOSSIER

CLASSIFICATION	Class not established on screen; a mineral-rich world with an oxygen atmosphere
SYSTEM	Not established on screen; the sixth world of Janus by its name
INHABITANTS	Horta (native, silicon-based); a human mining colony
PEOPLE	Horta
MOONS	Not established on screen
NAMED PLACES	The pergium production station; the Horta's nursery, the Chamber of the Ages
FIRST SEEN	TOS "The Devil in the Dark" (1967)
ON SCREEN	One episode, set in 2265: The Original Series, "The Devil in the Dark"
SET IN	2265
ATLAS GRID	Not on the map: the screen gives no coordinates
VIEWS DEPICT	2265, the time of "The Devil in the Dark"

NOTABLE FACES

THE MOTHER HORTA	Last of her generation, guardian of the eggs.
VANDERBERG	Chief engineer of the Janus VI colony.
ED APPEL	The colony's mining engineer, who wanted the creature dead.

In Their Own Words

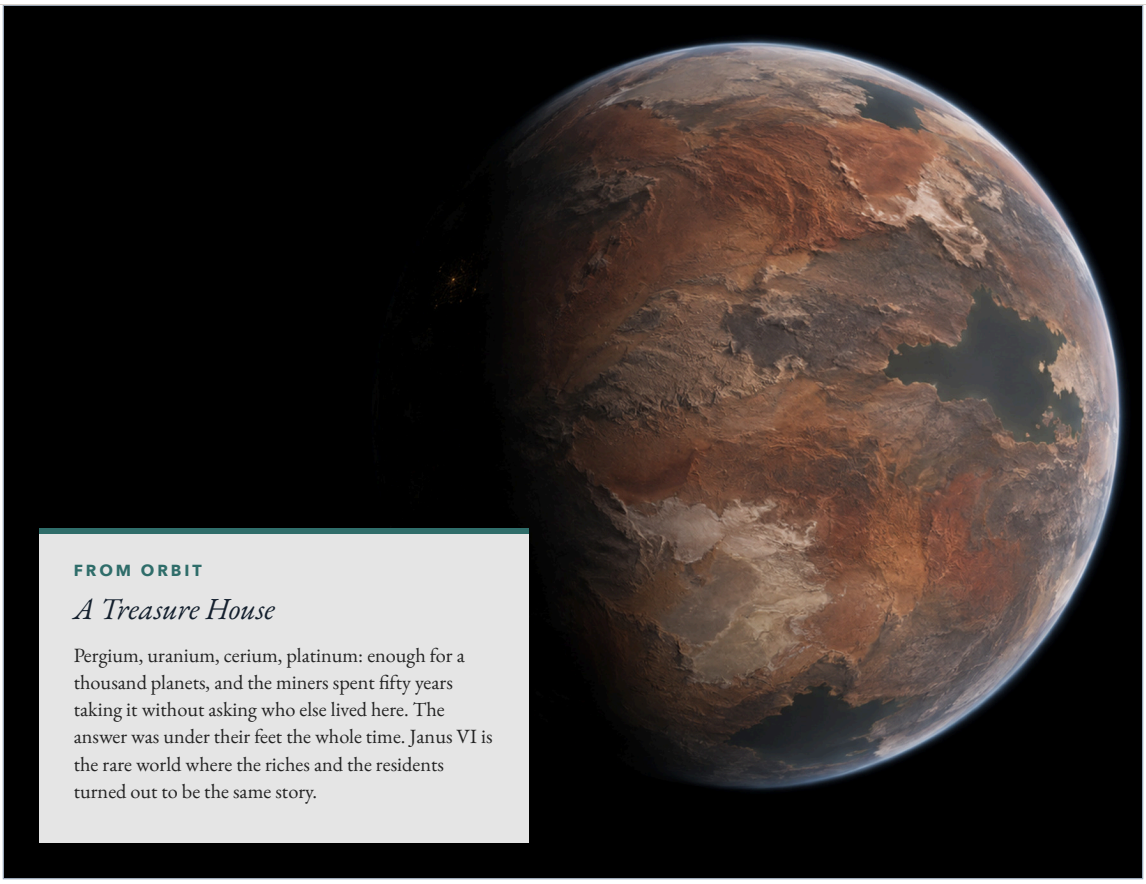
Vanderberg is proud of his planet. Janus VI is a treasure house, he tells Kirk, rich enough to supply the mineral needs of a thousand planets. *(Vanderberg, "The Devil in the Dark")*

The Horta sees the same rock very differently. Linked with her mind, Spock speaks her words for the nursery the miners have been breaking into: the Chamber of the Ages, the altar of tomorrow. *(Spock, "The Devil in the Dark")* Once both sides could hear each other, the treasure house had room for everyone.

How I Imagined It

"The Devil in the Dark" is one of the first *Star Trek* episodes I ever loved, and I still think it is one of the best. Janus VI hides everything that matters underground, so from orbit I kept it quiet: rust and ochre highlands, grey plateaus, a few small seas, no volcanoes and almost no cloud, with one cluster of lights for the colony. On the surface I went down into the Horta's nursery instead of another mine. The tunnels are smooth and round, ring inside ring, and the floor is covered in silicon eggs

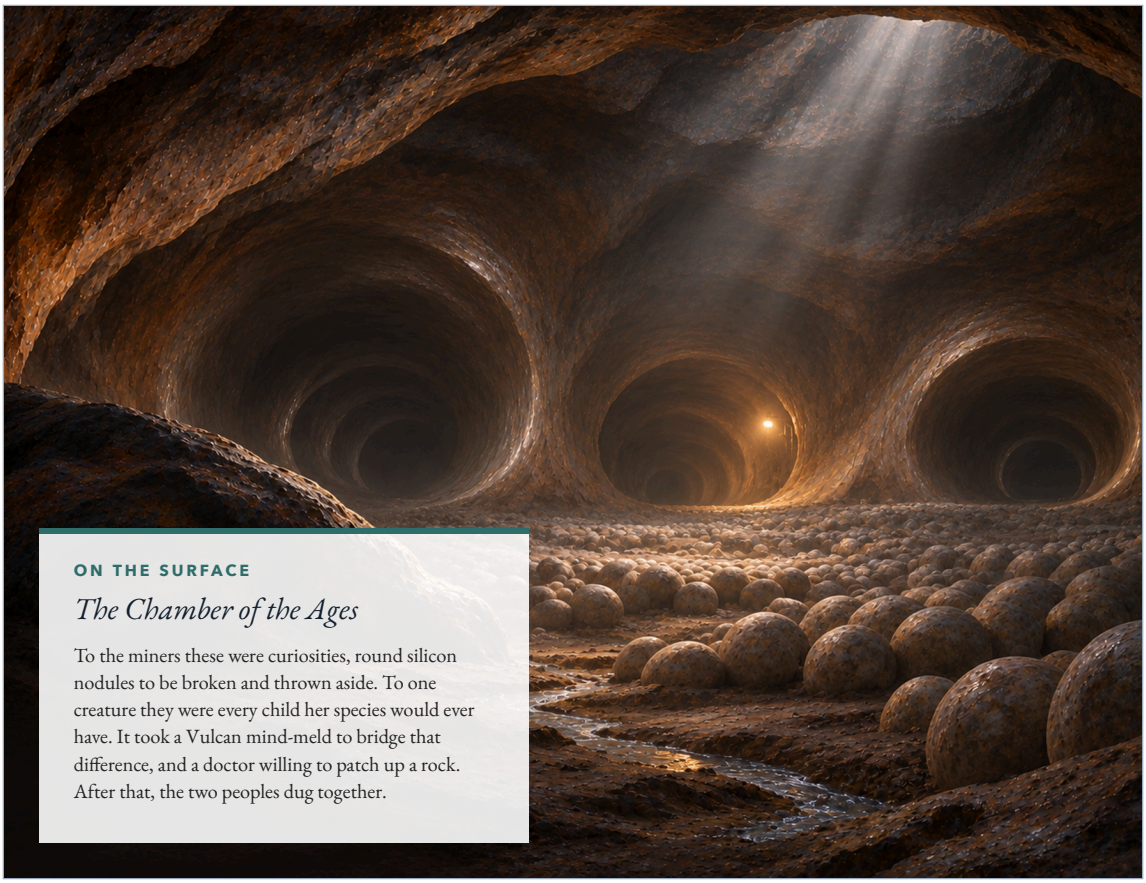
as far back as the light reaches. A warm lamp glows deep in one tunnel: the miners are coming. The Horta is only suggested. The dark mound on the left could be rock, or it could be her, because the point of the story is that she was a mother, not a monster.



FROM ORBIT

A Treasure House

Pergium, uranium, cerium, platinum: enough for a thousand planets, and the miners spent fifty years taking it without asking who else lived here. The answer was under their feet the whole time. Janus VI is the rare world where the riches and the residents turned out to be the same story.



ON THE SURFACE

The Chamber of the Ages

To the miners these were curiosities, round silicon nodules to be broken and thrown aside. To one creature they were every child her species would ever have. It took a Vulcan mind-meld to bridge that difference, and a doctor willing to patch up a rock. After that, the two peoples dug together.

WORLD 18

KAMINAR

From the shore of Saru's village, Kaminar might have looked like paradise. There was food, there was water, and there was a rhythm to life that had endured for generations. Yet the Kelpiens lived with a terrible certainty: when the time came, the Ba'ul would take them. The quiet of the village was not the same thing as freedom.

It is Saru's homeworld, where he first suspected that his people's story was not the whole truth.

The World

Kaminar is a Class M planet shared by two sentient peoples, the Kelpiens and the Ba'ul. In the period of Saru's childhood, the Ba'ul controlled Kelpien life through technology and the ritual of the culling. Saru describes a surveillance pylon in every village, known to the Kelpiens as the Watchful Eye.

Saru's village lay close to the water, where harvesting kelp was part of everyday life. Later accounts reveal more of Kaminar than that single shore: freshwater oceans, the estuary at Narrows Firth, a small equatorial desert, and the Fissure of Jorat, where rising steam becomes an iridescent mist. These are glimpses, not a map.

A Short History

Kaminar looks like paradise and was, for a long time, a carefully kept prison.

Kelpien priests taught the Great Balance: when a Kelpien underwent the change called Vahar'ai, they were meant to accept the culling by the Ba'ul.

Saru escaped with Philippa Georgiou's help and became the first Kelpien in Starfleet. Returning in 2257, he learned that Vahar'ai was not death but the next stage of Kelpien life, a truth the Ba'ul had hidden for generations. By the 32nd century, the Kelpien and Ba'ul Alliance is welcomed into the Federation. The village here belongs to the earlier Kaminar.

CANON RECORD

TWO PEOPLES	Kaminar is home to two sentient species: the Kelpiens and the Ba'ul — *DIS S2E06 "The Sound of Thunder"*
THE GREAT BALANCE	Kelpiens are taught the Great Balance, with the Ba'ul as its keepers; the culling is presented as a mercy — *DIS S2E06 "The Sound of Thunder"; SHORTS S1E03 "The Brightest Star"*
VAHAR'AI	The Kelpien change called Vahar'ai was believed to signal readiness for the Ba'ul culling — *DIS S2E04 "An Obol for Charon"; DIS S2E06 "The Sound of Thunder"*
THE WATCHFUL EYE	A Ba'ul pylon stands in every Kelpien village to observe it; Kelpiens call it the Watchful Eye — *DIS S2E06 "The Sound of Thunder"*
HIDDEN HISTORY	The Ba'ul were once the prey and later destroyed the evolved Kelpiens; Saru learns that Vahar'ai is a stage of Kelpien development rather than death — *DIS S2E06 "The Sound of Thunder"*
FEDERATION	Kaminar joins the Federation as the Kelpien and Ba'ul Alliance — *DIS S3E11 "Su'Kal"; DIS S3E05 "Die Trying"*
WATERS	Its oceans are freshwater; the Fissure of Jorat vents steam into an iridescent mist — *DIS S4E01 "Kobayashi Maru"*

NARROWS FIRTH	An estuary home whose water turns from sweet to salty enough to float in at high tide — *DIS S3E13 "That Hope Is You, Part 2"*
EQUATORIAL DESERT	A small equatorial desert grows the succulent used in Kelpien salt tea — *DIS S4E07 "...But to Connect"*
KELP HARVEST	Saru's family gathered and dried seasonal kelp crops, then dined together under the full moon — *DIS S3E04 "Forget Me Not"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet
SYSTEM	Not established on screen
INHABITANTS	Kelpiens; Ba'ul
PEOPLE	Kelpien; Ba'ul
MOONS	At least one: Saru's family dined "under the full moon" (DIS Forget Me Not); its look is my choice
NAMED PLACES	Narrows Firth; the Fissure of Jorat
FIRST SEEN	Short Treks "The Brightest Star" (2018); DIS "The Sound of Thunder" (2019)
ON SCREEN	From Saru's childhood to the 3190s: Short Treks and Discovery
SET IN	2257 to 3189
ATLAS GRID	Not on the map: the screen never gives its location
VIEWS DEPICT	Saru's childhood, before the Kelpiens were freed

NOTABLE FACES

SARU	The first Kelpien in Starfleet, who survived Vahar'ai and helped free his people.
SIRANNA	His sister, who stayed on Kaminar and later led Kelpien pilots into battle.
ARADAR	Their father, a village priest who kept the Great Balance.
ISSA	A Kelpien scientist whose son Su'Kal was born far from home.

In Their Own Words

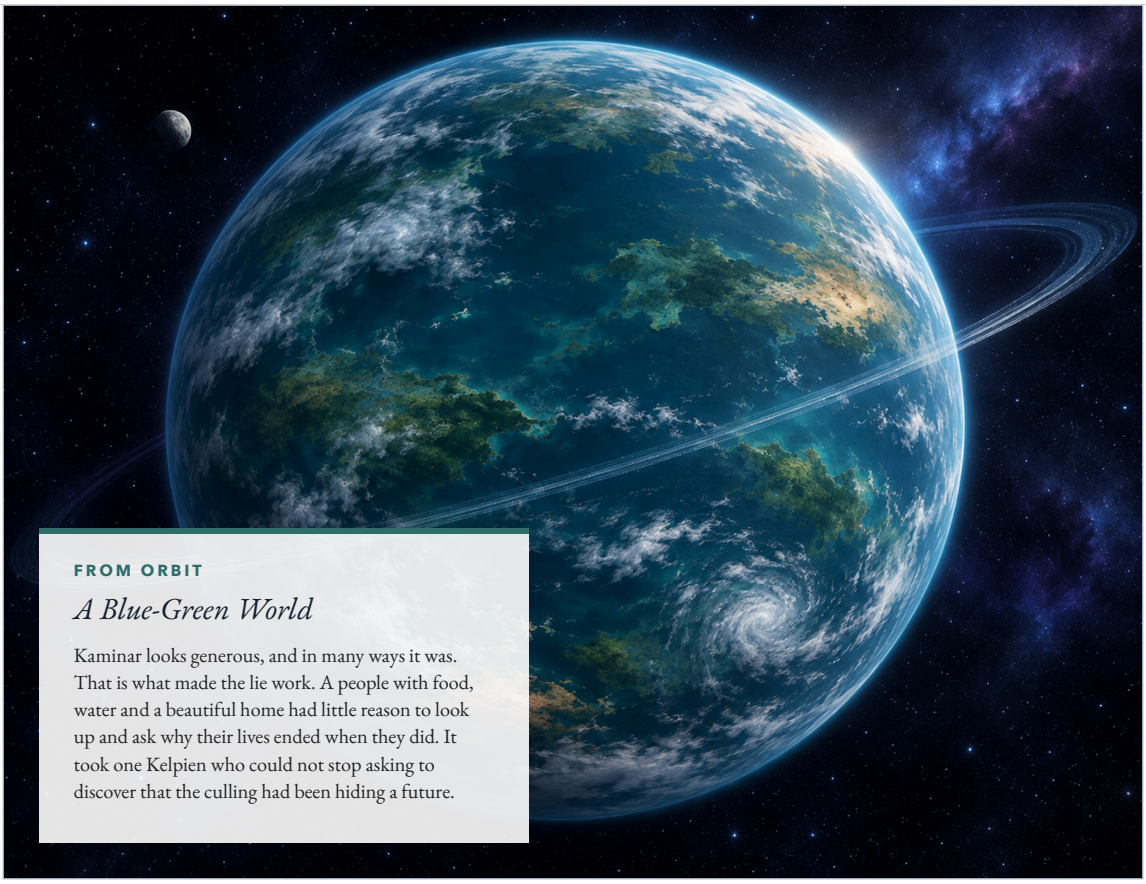
Standing in Saru's village, Burnham admits she would think Kaminar a paradise if she didn't know the Kelpiens were oppressed. Saru agrees, with the precision of someone who grew up there: no hunger, no poverty, and only one kind of violence, the culling. *(Burnham and Saru, "The Sound of Thunder")*

Kelpiens remember home through its waters. Dr. Issa, far from Kaminar, recalls Narrows Firth, where the estuary runs sweet until the high tide makes it salty enough to float in. *(Issa, "That Hope Is You, Part 2")*

How I Imagined It

Saru's journey is the heart of *Discovery* for me, and I wanted his world to feel like the home he describes, not another Earth. From orbit I let the freshwater oceans dominate and carried the village's cool blue-green up to the continents. I chose the

rings for the composition; the single moon is the one Saru remembers dining under, though its look is mine. On the surface I chose his childhood: a working village by the water, its shell-shaped huts echoing Kelpien architecture without copying it, with drying racks, nets and boats, because he remembers drying the kelp crop with his family. Above it all stands the one thing every Kelpien village had to live with, the Ba'ul pylon on the hill; its shape is mine, and so are the shrine and the sea life.



FROM ORBIT

A Blue-Green World

Kaminar looks generous, and in many ways it was. That is what made the lie work. A people with food, water and a beautiful home had little reason to look up and ask why their lives ended when they did. It took one Kelpien who could not stop asking to discover that the culling had been hiding a future.



ON THE SURFACE

Under the Watchful Eye

Every village had one: a dark pylon on the hill, and a whole people taught to accept being watched. Saru grew up here believing that fear was simply what Kelpiens were. The truth, when he found it, was that the fear had been put there, and that the change everyone dreaded was the beginning of the rest of their lives.

WORLD 19

KATAAN

Jean-Luc Picard spent twenty-five minutes unconscious on the bridge of the *Enterprise* and lived a whole life on Kataan. He married, raised two children, learned the flute and grew old in a village called Ressik, while the planet around him slowly died.

Kataan had been gone for a thousand years. Its people sent a probe to find someone who would remember them, and it found him.

The World

Kataan was a world outside the Federation, in an unmapped system of six planets in the Silarian Sector. Ressik, a community in its Northern Province, is the only place on it we know: a village living under a drought that never ended, with water rationed and crops dying.

The drought was the first sign. Kamin charted the course of the sun; his daughter Meribor found the soil itself was dead. The planet was dying, and its scientists knew it. Its people had only just begun to launch small missiles when their star went nova. All life in the system ended about a thousand years before the *Enterprise* found the probe.

A Short History

Kataan is the only world in this book that someone remembers living on, and it was gone a thousand years before he was born.

In 2368 an ancient probe locked a beam on Picard. In his mind he woke as Kamin, an iron weaver of Ressik, married to Eline. Over the years he became a scientist, a father to Meribor and Batai, a grandfather, and a flute player, and he watched the drought turn into an ending.

Kataan's government had known for years. Unable to save its people, it built a probe and launched it to find someone in the future, someone who could tell others about them. Picard was that someone. When the probe shut down, the crew found a Ressikan flute inside it. Picard kept it, and still played it years later.

CANON RECORD

RESSIK	Kataan is not a Federation planet; Ressik is a community in its Northern Province — *TNG S5E25 "The Inner Light"*
THE SYSTEM	Kataan's star lies in the Silarian Sector, in an unmapped system of six planets — *TNG S5E25 "The Inner Light"*
THE DROUGHT	A long drought forces water rationing; Kamin charts the course of the sun to find its cause — *TNG S5E25 "The Inner Light"*
THE TREE	Ressik keeps a tree alive as its symbol, everyone giving part of their water ration to it — *TNG S5E25 "The Inner Light"*
A DYING WORLD	The soil is dead; Meribor and Kamin conclude the planet is dying — *TNG S5E25 "The Inner Light"*

THE LAUNCHING	With technology only able to launch small missiles, Kataan launched a probe to find someone in the future who could tell others about them — *TNG S5E25 "The Inner Light"*
NOVA	Kataan's star went nova; all life in the system was destroyed a thousand years ago — *TNG S5E25 "The Inner Light"; TNG S6E19 "Lessons"*
THE FLUTE	Picard keeps and plays the Ressikan flute found in the probe — *TNG S5E25 "The Inner Light"; TNG S6E19 "Lessons"*

PLANETARY DOSSIER

CLASSIFICATION	Class not established on screen; habitable, in a long drought
SYSTEM	An unmapped system of six planets in the Silarian Sector
INHABITANTS	The people of Kataan (gone for a thousand years)
MOONS	Not established on screen
NAMED PLACES	Ressik, in the Northern Province
FATE	Destroyed when its star went nova, about 1,000 years before 2368
FIRST SEEN	TNG "The Inner Light" (1992)
ON SCREEN	A thousand years before 2368: The Next Generation, "The Inner Light", remembered in "Lessons"
SET IN	2368 to 2369
ATLAS GRID	Not on the map: the Silarian Sector, with no coordinates given
VIEWS DEPICT	Kamin's last years, about a thousand years before Picard

NOTABLE FACES

KAMIN	The iron weaver of Ressik, whose life Picard lived.
ELINE	His wife.
MERIBOR	Their daughter, who found the soil was dead.
BATAI	Their son, named for Kamin's friend.

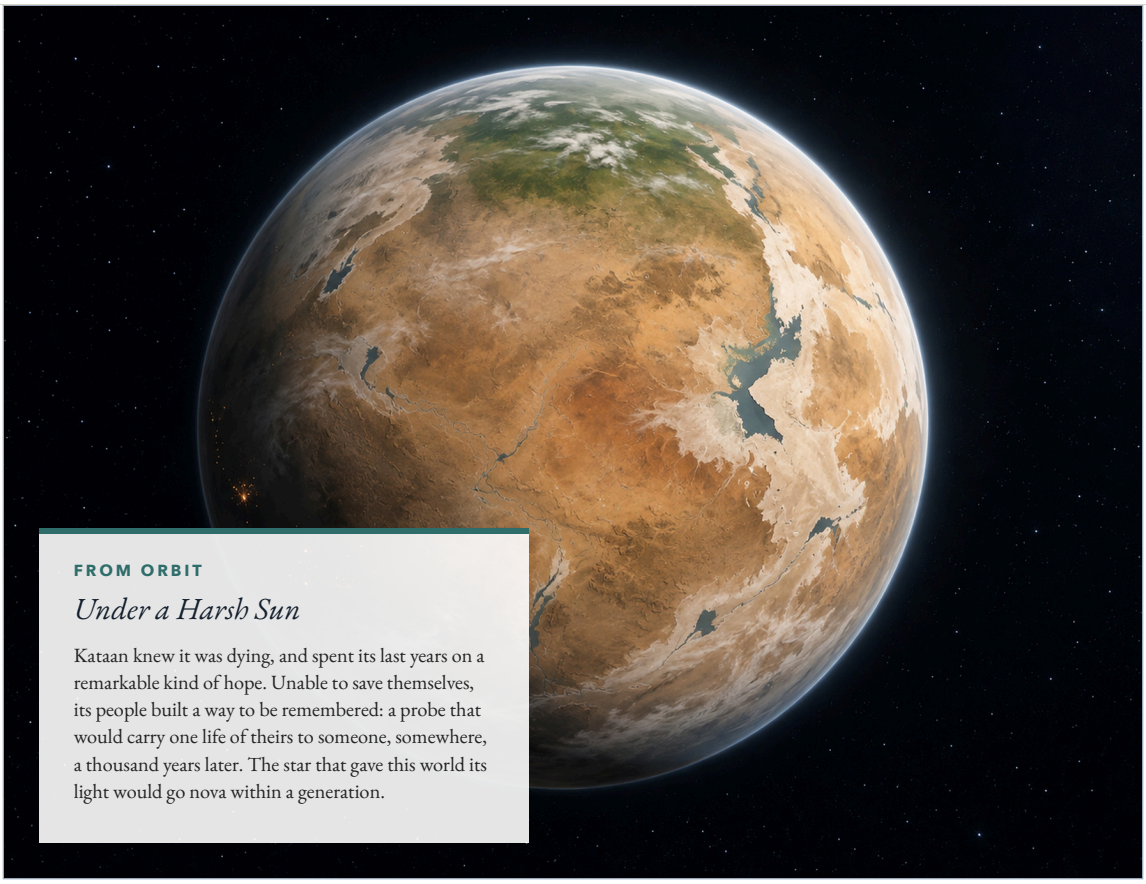
In Their Own Words

Meribor, testing her soil samples, says out loud what her father already knows: the soil is dead, and the planet is dying. *(Meribor, "The Inner Light")*

At the launching, Eline tells him why the probe was sent. The rest of them have been gone a thousand years, but if he remembers what they were and how they lived, they will have found life again. *(Eline, "The Inner Light")* He did remember. Years later, Picard tells Commander Daren where he learned the melody he plays for her: on a planet called Kataan, whose sun went nova more than a thousand years ago. *(Picard, "Lessons")*

How I Imagined It

"The Inner Light" is the episode I would hand to anyone who asks why *Star Trek* matters, and Kataan had to feel like the place Kamin knew. From orbit it is still alive but visibly failing: its seas dried back to salt flats, its land baked brown, a little green in the north and the lights of villages like Ressik on the night side. I kept the nova out of the picture; this is the world before the end. On the surface I chose the day of the launching, with the whole village out on its rooftops and terraces to watch. I drew the probe only as a bright point at the top of its trail, so the picture stays with the people and with the one tree Ressik keeps green from its water rations. The village, its sun-bleached stone and its banners are my own design.



FROM ORBIT

Under a Harsh Sun

Kataan knew it was dying, and spent its last years on a remarkable kind of hope. Unable to save themselves, its people built a way to be remembered: a probe that would carry one life of theirs to someone, somewhere, a thousand years later. The star that gave this world its light would go nova within a generation.



ON THE SURFACE

The Day of the Launching

The whole village came out to watch a rocket they knew would not save them. They were not sending themselves; they were sending their story. A thousand years later it reached a starship captain, who woke from twenty-five minutes on his bridge with a lifetime on Kataan, a family he had loved, and a flute he would keep playing.

WORLD 20

KHITOMER

Khitomer carries two memories that are difficult to reconcile. In one, Federation and Klingon delegates gather to prevent another war. In the other, a Klingon child is pulled from the wreckage of a Romulan attack. The same world becomes a name for peace and a name for betrayal.

The Khitomer Accords would become shorthand for a fragile alliance. For Worf, the name meant something more personal long before it meant diplomacy.

The World

Khitomer lies near the Romulan border. Canon gives us two very different places associated with the name: Camp Khitomer, the site of the peace conference, and the Klingon outpost attacked decades later. Neither the planet's class nor its star is ever named, and nothing says the camp and the outpost stood in the same place.

For the 2293 conference the location was kept so secret that Kirk needed coded coordinates from Sulu to bring the *Enterprise* into Khitomer orbit.

A Short History

Khitomer gave its name to the treaty that held the Federation and the Klingons together for a century, and it paid for its place near the border.

Khitomer first appeared in 1991, in *Star Trek VI: The Undiscovered Country*. After Chancellor Gorkon's murder, the conference proceeded at the secret location. Kirk and Spock arrived in time to expose the conspiracy and prevent the assassination of Federation President Ra-ghoratreii. The treaty that followed, the Khitomer Accords, became the foundation of Federation-Klingon peace.

Decades later, Romulans attacked the Klingon outpost on Khitomer. Thousands died. A human Starfleet officer found Worf beneath the rubble; the boy would grow up with human parents. The attack became a wound the Klingon Empire refused to examine honestly. Mogh, Worf's father, was blamed for the betrayal, while the truth implicated Duras's father--and the politics of the High Council kept that truth dangerous.

CANON RECORD

CAMP KHITOMER	The 2293 Federation-Klingon peace conference meets at Camp Khitomer, near the Romulan border — *Star Trek VI: The Undiscovered Country (1991)*
A SECRET SITE	The conference location is kept secret; Enterprise needs coded coordinates to reach Khitomer orbit — *Star Trek VI: The Undiscovered Country (1991)*
THE ACCORDS	The peace treaty between the Federation and the Klingon Empire bears its name: the Khitomer Accords — *DS9 S4E01 "The Way of the Warrior"; VOY S7E14 "Prophecy"*
WEAPONS BAN	A Khitomer Accord outlaws isolytic subspace weapons — *Star Trek: Insurrection (1998); DIS S4E07 "...But to Connect"*

THE OUTPOST	Romulans attack the Klingon outpost on Khitomer; thousands die, many of them women and children — *TNG S3E17 "Sins of the Father"; TNG S6E17 "Birthright, Part II"*
WORF	Worf, buried in the rubble, is found by a human Starfleet officer and raised by human parents — *TNG S1E19 "Heart of Glory"; TNG S4E26 "Redemption, Part I"*
THE BETRAYAL	Mogh is falsely blamed for giving the Romulans the outpost's defense codes; the traitor was Duras's father — *TNG S3E17 "Sins of the Father"; TNG S4E26 "Redemption, Part I"*
SURVIVORS	The USS Intrepid is first on the scene; some Klingons are taken prisoner by the Romulans — *TNG S3E17 "Sins of the Father"; TNG S6E16 "Birthright, Part I"*

PLANETARY DOSSIER

NAMES ON SCREEN	Khitomer; Camp Khitomer (the 2293 conference site)
CLASSIFICATION	Habitable planet; class not established on screen
SYSTEM	Not established on screen
INHABITANTS	A Klingon outpost (until the Romulan attack)
MOONS	Not established on screen
NAMED PLACES	Camp Khitomer
FIRST SEEN	Star Trek VI: The Undiscovered Country (1991)
ON SCREEN	From 2293 to the 3190s: Star Trek VI and The Next Generation, Deep Space Nine and Voyager; its Accords named in Discovery
SET IN	2293 to 3189
ATLAS GRID	Beta L-9
VIEWS DEPICT	2293, the peace conference at Camp Khitomer

WHO CAME HERE

JAMES T. KIRK	Who arrived at Camp Khitomer in time to stop an assassination.
AZETBUR	Gorkon's daughter, who took his place at the talks.
MOGH	Worf's father, killed at the Khitomer outpost and long falsely accused.
WORF	Rescued as a child from the ruins of the outpost.

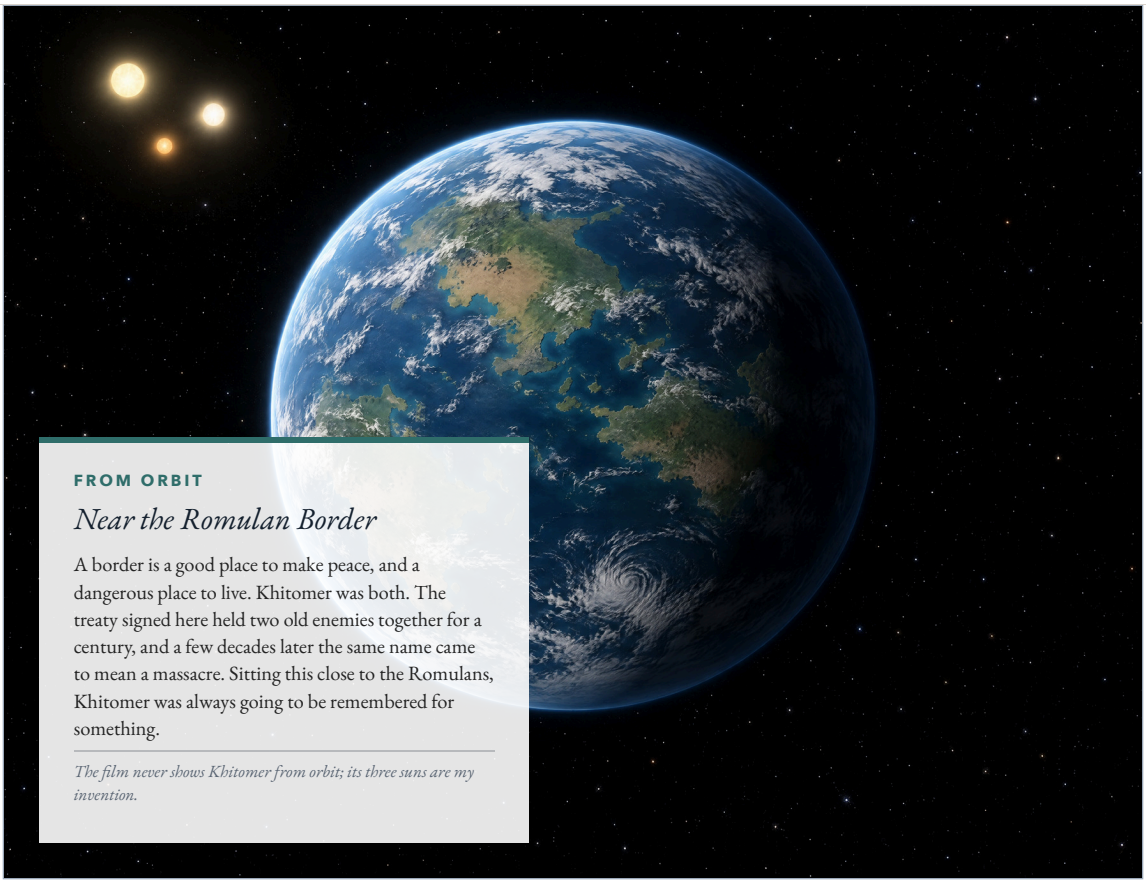
In Their Own Words

The conference site is so secret that Sulu has to break regulations to tell Kirk where it is: Camp Khitomer, near the Romulan border. *(Sulu, Star Trek VI)*

The border caught up with Khitomer decades later. Asked how he came to wear a Starfleet uniform, Worf says simply that the Romulans attacked the Khitomer outpost, and that he was buried under the rubble and left for dead until a human officer found him. *(Worf, "Heart of Glory")*

How I Imagined It

Khitomer is remembered for a treaty and a massacre, and I wanted the place of the conference to have a stillness that sharpens the stakes. From orbit it is a temperate world of open seas and green and tan continents under three suns the screen never shows. For the surface I built an imagined Camp Khitomer at sunset: a round hall ringed with columns, plain red and blue banners rather than any power's insignia, a reflecting pool, cypresses, and delegates in robes and long coats waiting their turn. The film gives us a conference, not this exterior, and the three suns tie the two views together.

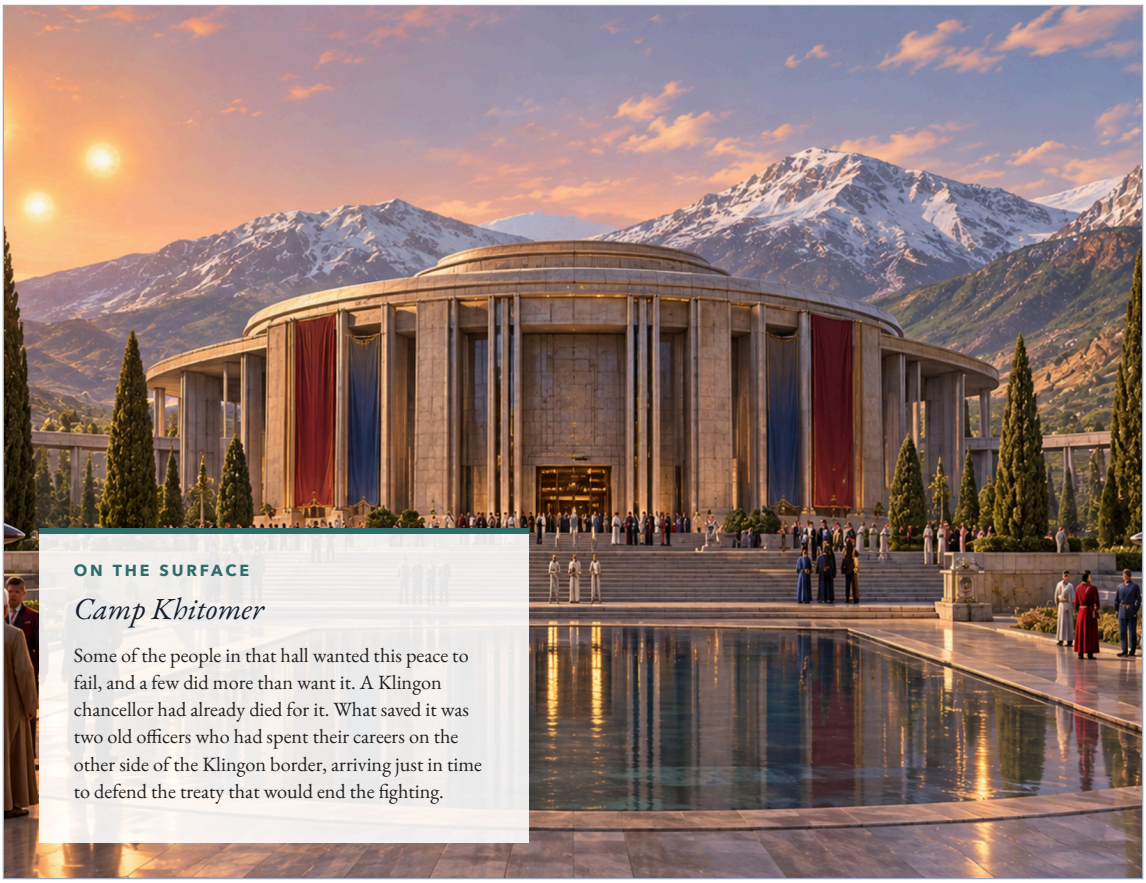


FROM ORBIT

Near the Romulan Border

A border is a good place to make peace, and a dangerous place to live. Khitomer was both. The treaty signed here held two old enemies together for a century, and a few decades later the same name came to mean a massacre. Sitting this close to the Romulans, Khitomer was always going to be remembered for something.

The film never shows Khitomer from orbit; its three suns are my invention.



ON THE SURFACE

Camp Khitomer

Some of the people in that hall wanted this peace to fail, and a few did more than want it. A Klingon chancellor had already died for it. What saved it was two old officers who had spent their careers on the other side of the Klingon border, arriving just in time to defend the treaty that would end the fighting.

WORLD 21

KWEJIAN

Book never stopped calling Kwejian home, even after he left it. When he finally brought Burnham there, he apologized: she should have seen it when it was really beautiful.

It was a world held together by connection, between its people, its creatures and a living root that ran beneath every village. In the end it was lost to something that knew nothing of any of it.

The World

Kwejian was the homeworld of Cleveland Booker and of an empathic people who could sense and reach the animals around them. It was a sovereign world, outside the Federation, with oceans, forests and harvests, and at least one moon. After the Burn, subspace damage shifted that moon's orbit; the tides changed, and sea locusts came out of the ocean to strip the fields.

Its people were bound together by the World Root, an organism that connected all life on the planet, whatever village or continent a person lived on. Families carried its sap in amulets, mixed with their own blood. A planetary defense system guarded the Sanctuary, where nothing could be tracked or transported out.

A Short History

Kwejian was a world where every living thing was connected, and *Discovery* introduced it to us just in time to lose it.

By 3188 Kwejian was starving. The Emerald Chain had offered a "humane" repellent for the sea locusts in exchange for the planet's tranceworms, and then came back for more. Book returned home with Burnham, faced Osyraa's warship and his estranged brother Kyheem, the Steward of the Sanctuary, and together the brothers used their empathy to lead the locusts back into the sea.

Months later, in 3189, a vast gravitational anomaly swept through the region. Book, away from home, watched it break apart on the deep-space array. Kyheem and his son Leto were among the dead. The loss drove Book through the rest of the crisis, and he carried the World Root's memory with him.

CANON RECORD

SOVEREIGN	Kwejian is a sovereign world, outside the Federation — *DIS S3E08 "The Sanctuary"*
THE MOON AND THE TIDES	After the Burn, subspace damage shifted the moon's orbit; the changed tides drove sea locusts out of the ocean to eat the harvest — *DIS S3E08 "The Sanctuary"*
THE SANCTUARY	A planetary defense system protects the Sanctuary; nothing inside it can be tracked or transported out — *DIS S3E08 "The Sanctuary"*
EMPATHS	Book and his brother Kyheem are empaths, able to connect with the planet's animals — *DIS S3E08 "The Sanctuary"*
TRANCEWORMS	Tranceworms were given up to the Emerald Chain to save the harvest, and hunted for it — *DIS S3E08 "The Sanctuary"*

THE WORLD ROOT	An organism, the World Root, connected all life on Kwejian across its villages and continents; its sap goes into family amulets — *DIS S4E01 "Kobayashi Maru"; DIS S4E13 "Coming Home"*
ITS LOSS	The gravitational anomaly destroyed Kwejian; any planet within 12 AU of its ergosphere suffered gravitational shearing — *DIS S4E02 "Anomaly"; DIS S4E03 "Choose to Live"*
BEAUTY	Kovich calls Kwejian one of the most beautiful places in the known galaxy — *DIS S4E04 "All Is Possible"*

PLANETARY DOSSIER

NAMES ON SCREEN	Kwejian
CLASSIFICATION	Forested ocean world; class not established on screen
SYSTEM	Not established on screen
INHABITANTS	Kwejian (an empathic people)
PEOPLE	Kwejian
MOONS	At least one, whose orbit shifted after the Burn
NAMED PLACES	The Sanctuary
FATE	Destroyed by a gravitational anomaly in the 32nd century
FIRST SEEN	Discovery "The Sanctuary" (2020)
ON SCREEN	3188 and 3189: Discovery
SET IN	3188 to 3189
ATLAS GRID	Not on the map: a 32nd-century world whose location the screen never gives
VIEWS DEPICT	3188 to 3189, before the anomaly destroyed it

NOTABLE FACES

CLEVELAND BOOKER	"Book," courier, empath and son of Kwejian.
KYHEEM	His brother, Steward of the Sanctuary.
LETO	Kyheem's son, given his own World Root amulet shortly before the anomaly.

In Their Own Words

On the way home, Book tells Burnham he wishes she could have seen Kwejian when it was really beautiful, before things grew so complicated. *(Book, "The Sanctuary")*

The World Root is how his people held that beauty together. Introducing Leto to it, Book tells him the warmth he feels is a chain of a million hands. *(Book, "Kobayashi Maru")* After the loss, he explains what it meant: wherever his people lived, whatever village or continent, it reminded them they were all on the same planet, their fates connected. *(Book, "Coming Home")*

How I Imagined It

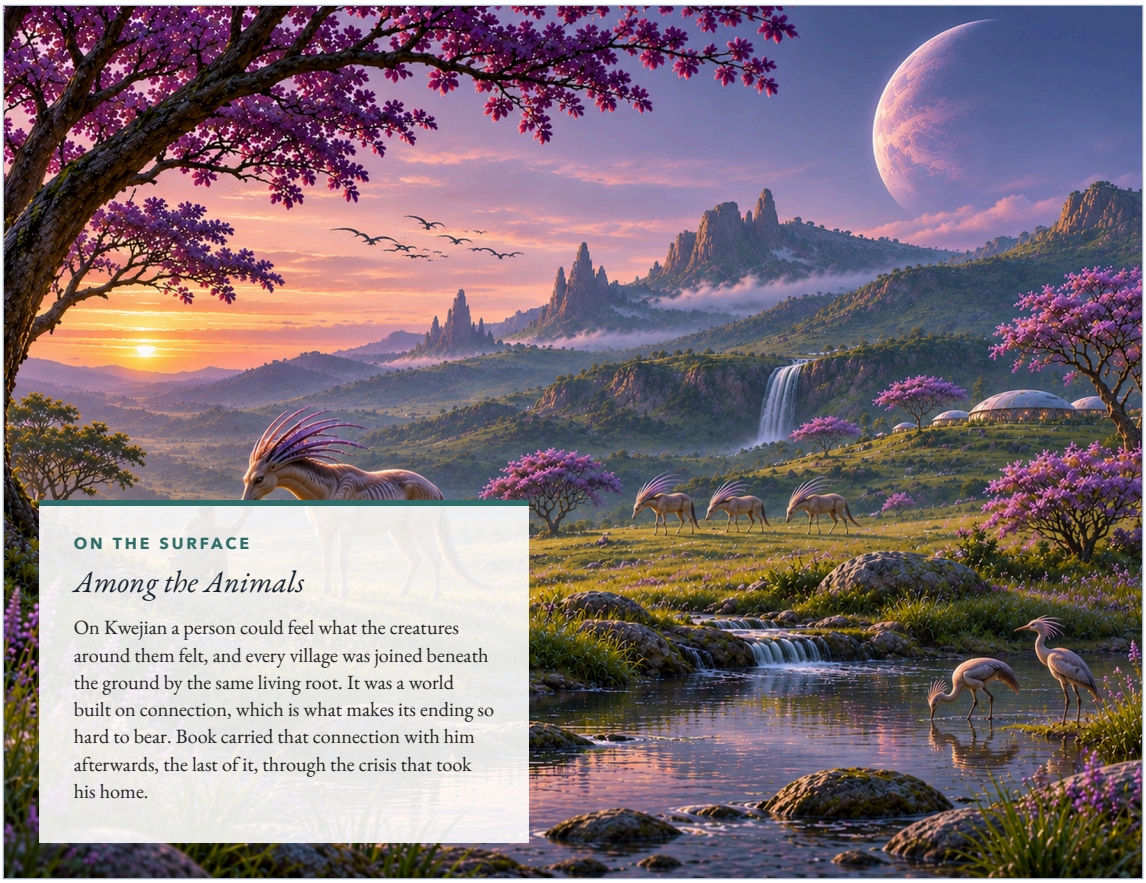
Book's grief for Kwejian is one of the most moving threads in *Discovery*, and because we mostly see the planet through that loss, I wanted to show it whole and alive. From orbit it is green and ocean-bearing, with long coastlines, violet forest and one moon placed close, because the moon and its tides are the first thing the screen tells us. I kept the World Root itself out of the orbital view: it connects all life, but nothing says it can be seen from space. On the surface I chose what makes the Kwejian different: they are empaths. A villager kneels to greet a grazing animal while its herd feeds beyond, wading birds fish the stream, and the moon rises over a village of domes. The trees, every creature and the village are my invention; none is meant as the sea locusts or tranceworms.



FROM ORBIT

Before the Anomaly

It was not a war that nearly broke Kwejian the first time, but a moon nudged slightly off course. The tides changed, the sea locusts came, and a proud, independent world started to starve. Two estranged brothers saved it by reaching the locusts with their minds. A year later, something far larger arrived, and there was nothing left to reach.



ON THE SURFACE

Among the Animals

On Kwejian a person could feel what the creatures around them felt, and every village was joined beneath the ground by the same living root. It was a world built on connection, which is what makes its ending so hard to bear. Book carried that connection with him afterwards, the last of it, through the crisis that took his home.

WORLD 22

NIMBUS III

THE PLANET OF GALACTIC PEACE

Nimbus III began as a diplomatic promise. The Federation, the Klingons and the Romulans would build a settlement together and demonstrate that cooperation could survive outside a conference room. Twenty years later, one of its consuls called the planet a worthless lump of rock.

They called its only settlement Paradise City. It is one of the saddest jokes in *Star Trek*: a place named for an ideal that its inhabitants were left to struggle toward alone.

The World

The Nimbus III seen in *The Final Frontier* is dry and dusty. Paradise City, described in the film as the planet's only settlement, serves as the capital of the so-called Planet of Galactic Peace. Each of the three powers keeps a consul there: St. John Talbot for the Federation, Korrd for the Klingons and, newly arrived, Caithlin Dar for the Romulans.

At the time of the crisis, the film tells us there are no starships on Nimbus III. The original settlers were forbidden weapons, but soon began making their own; the ban did not make the colony peaceful. Starfleet treats trouble there as a situation in the Neutral Zone. Spock judges the city's scanning equipment primitive, but effective.

A Short History

Nimbus III was meant to prove that three rival powers could build something together. Almost nobody remembers it that way.

The planet first appeared in 1989, in *Star Trek V: The Final Frontier*. Twenty years earlier, the three governments agreed to develop it together. The new age, Talbot admits, died a quick death: the settlers they talked into coming fought among themselves and, denied weapons, made their own.

In 2287 the Vulcan Sybok raised an army of the desperate, took Paradise City and its three consuls hostage, and waited for a starship to come and rescue them. Kirk's *Enterprise* came. Sybok took it. Later *Star Trek* stories return to the name Nimbus III, but the image here belongs to the failed colony of 2287, not to an invented future for it.

CANON RECORD

PLANET OF GALACTIC PEACE	Nimbus III is the so-called planet of galactic peace, and Paradise City is its capital — *Star Trek V: The Final Frontier (1989)*
THREE POWERS	Twenty years earlier the Federation, Klingon and Romulan governments agreed to develop the planet together — *Star Trek V: The Final Frontier (1989)*
THREE CONSULS	Each power keeps a representative: St. John Talbot for the Federation, Korrd for the Klingons and Caithlin Dar for the Romulans — *Star Trek V: The Final Frontier (1989)*
THE SETTLERS	The colony failed fast: the settlers fought among themselves and, forbidden weapons, made their own — *Star Trek V: The Final Frontier (1989)*

ONE SETTLEMENT	Paradise City is the planet's only settlement, and there are no starships on Nimbus III — *Star Trek V: The Final Frontier (1989)*
NEUTRAL ZONE	The hostage crisis on Nimbus III is a situation in the Neutral Zone — *Star Trek V: The Final Frontier (1989)*
A WORTHLESS ROCK	Its own consuls call it a worthless lump of rock; Sybok's prize is the three of them — *Star Trek V: The Final Frontier (1989)*
SYBOK	The Vulcan Sybok seizes Paradise City and its consuls to lure a starship to the planet — *Star Trek V: The Final Frontier (1989)*

PLANETARY DOSSIER

NAMES ON SCREEN	Nimbus III; "the planet of galactic peace"
CLASSIFICATION	Arid, habitable planet; class not established on screen
SYSTEM	Not established on screen
INHABITANTS	Federation, Klingon and Romulan settlers
MOONS	Not established on screen; the two shown are my choice
NAMED PLACES	Paradise City
FIRST SEEN	Star Trek V: The Final Frontier (1989)
ON SCREEN	Set in 2287: Star Trek V: The Final Frontier
SET IN	2287
ATLAS GRID	Not on the map: in the Neutral Zone shared by the Federation, the Klingons and the Romulans
VIEWS DEPICT	2287, the time of Star Trek V: The Final Frontier

WHO CAME HERE

SYBOK	The Vulcan who took Paradise City in search of a god.
ST. JOHN TALBOT	The Federation's weary representative.
KORRD	The Klingon consul, once a great general.
CAITHLIN DAR	The newly arrived Romulan representative.

In Their Own Words

Talbot welcomes the new Romulan representative with the weariness of a man who has been there too long: this is Paradise City, he says, capital of the so-called planet of galactic peace. *(Talbot, Star Trek V)*

When Sybok takes them hostage, Talbot protests that they are already prisoners on this worthless lump of rock. Sybok agrees, and then explains the one thing that makes it valuable: it is the only place in the galaxy where all three consuls can be found together. *(Talbot and Sybok, Star Trek V)*

How I Imagined It

The Final Frontier has its detractors, but I have always loved the idea of Nimbus III: a monument to good intentions that everyone forgot. I wanted both views to carry the gap between what the three governments announced and what the settlers actually got. From orbit I kept the planet dusty and the space around it empty, with two moons for company. On the surface the welcome arch says it all: PARADISE CITY in heavy letters, rusted and pitted, with three torn flags above it, one for each of the powers that built the place and then walked away. The flag designs are mine, not any government's insignia. Through the arch the street fills with market awnings, a salvaged hauler, domed buildings left over from better plans, and settlers of every kind, all making do.



FROM ORBIT

The Planet of Galactic Peace

Three rival powers agreed to build something together here, and that was the remarkable part. Then they sent consuls nobody else wanted and settlers with nowhere else to go, and stopped paying attention. Nimbus III is what a peace looks like when everyone signs it and nobody looks after it.



ON THE SURFACE

Paradise City

No one here chose the name. It was handed to them, along with a promise and a ban on weapons, and they were left to make the rest work alone. When a Vulcan rode in offering to take away their pain, they followed him. It may have been the first time in years that anyone had offered them anything.

WORLD 23

NI'VAR

FORMERLY VULCAN

Ni'Var is Vulcan, eight centuries later. The cliffs Burnham knew as a child are still there; the name above them has changed. Romulans have returned to live alongside Vulcans on a world that once taught its children how deeply those peoples were divided.

Spock spent his life trying to make that return possible. The part he could not settle for them was how to share a home.

The World

Ni'Var is the planet once called Vulcan, and the Vulcans now share it with the Romulans. Discovery learns that Vulcans and Romulans are branches of the same people, separated by history. When Discovery arrives, President T'Rina leads the world, the Ni'Var Science Institute is its great scientific body, and the Qowat Milat, an ancient Romulan order sworn to absolute candor, helped the two peoples learn to trust each other.

The climate is still hot and dry. Burnham, looking at a holographic view of the Cliffs of Surak and Lake Yuron, says it looks just as it did when she was a child, when this was Vulcan.

A Short History

Ni'Var is Vulcan, eight centuries on, and the most hopeful thing that happened to it is in its name.

The name had appeared long before reunification: *Enterprise* encountered a Vulcan ship called *Ni'Var*. That earlier use does not, by itself, establish why the planet later took the name. Spock began the work of bringing Vulcans and Romulans back together; it took centuries after his death to finish.

Before the Burn, Ni'Var's scientists worked on SB-19, a project intended to develop a new means of travel. Ni'Var came to believe that Federation pressure to continue the research had helped cause the catastrophe, and withdrew. By Discovery's arrival, almost a century had passed without a Federation starship visit. Discovery brought proof that the Burn had another cause. Rejoining required more than disproving one theory. The question was whether the Federation and Ni'Var could trust one another again. By the end of the DMA crisis, Ni'Var had returned.

CANON RECORD

FORMERLY VULCAN	Ni'Var is the planet once called Vulcan — *DIS S3E07 "Unification III"*
TWO PEOPLES	Vulcans share the planet with the Romulans, two tribes of one species reunited centuries after Spock began the work — *DIS S3E07 "Unification III"*
THE QOWAT MILAT	An ancient Romulan order sworn to absolute candor, credited with helping both peoples trust each other early in the reunification — *DIS S3E07 "Unification III"*
LEFT THE FEDERATION	Ni'Var left the Federation nearly a hundred years before Discovery arrived, believing its SB-19 experiment had caused the Burn — *DIS S3E07 "Unification III"*

A CENTURY ALONE	No Federation starship had visited Ni'Var in nearly a century — *DIS S3E07 "Unification III"*
GOVERNMENT AND SCIENCE	Ni'Var is led by President T'Rina; its Science Institute is the world's leading scientific body — *DIS S3E07 "Unification III"*
LANDSCAPE	The Cliffs of Surak and Lake Yuron, seen in a holographic view that Burnham says looks as it did when this was Vulcan — *DIS S4E02 "Anomaly"*
CLIMATE	Saru describes Ni'Var's climate as hot and dry — *DIS S4E07 "...But to Connect"*
RETURN	Ni'Var negotiates its return and is back in the Federation after the DMA crisis — *DIS S4E04 "All Is Possible"; DIS S4E13 "Coming Home"*

PLANETARY DOSSIER

NAMES ON SCREEN	Ni'Var; formerly Vulcan
CLASSIFICATION	Class M world with a hot, dry climate
SYSTEM	The Eridani system
INHABITANTS	Vulcans and Romulans
PEOPLE	Vulcan and Romulan, one people again
MOONS	None (Vulcan has no moon, TOS "The Man Trap")
NAMED PLACES	Lake Yuron; the Cliffs of Surak
FIRST SEEN	DIS "Unification III" (2020)
ON SCREEN	The 3180s and 3190s: Discovery, and named in Starfleet Academy
SET IN	3188 to 3189
ATLAS GRID	Beta H-9
VIEWS DEPICT	3189-3190, as Ni'Var returns to the Federation; about eight centuries after the Vulcan plates

NOTABLE FACES

T'RINA	President of Ni'Var, who carried its return to the Federation.
SPOCK	Born on Vulcan, whose work toward reunification made Ni'Var possible.

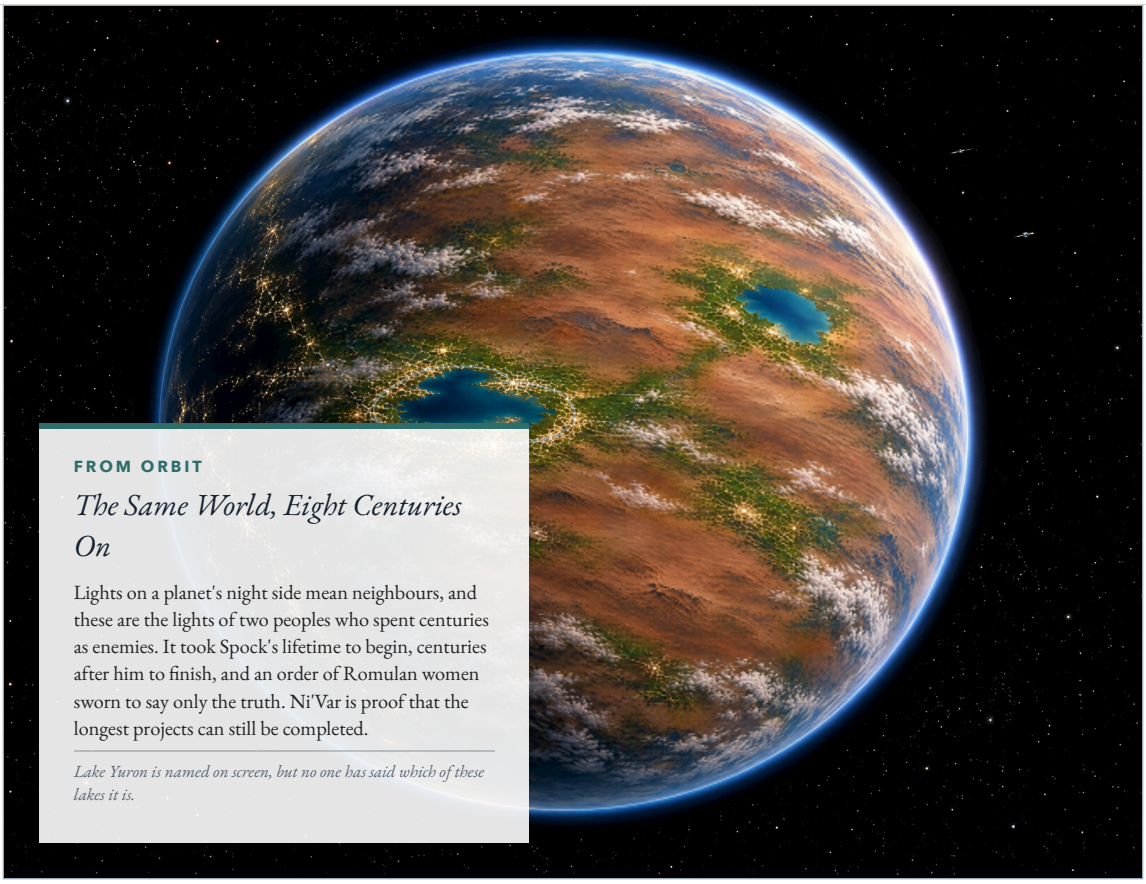
In Their Own Words

For Burnham, who was raised on Vulcan, coming back is a homecoming and a shock at once. Shown a holographic view of the Cliffs of Surak and Lake Yuron, she says it looks just as it did when she was a child, when this was Vulcan. *(Burnham, "Anomaly")*

Some things did not change at all. When Saru gives T'Rina a succulent from a small desert on Kaminar, he chooses it because it should thrive in the hot, dry climate of Ni'Var. *(Saru, "...But to Connect")*

How I Imagined It

When *Discovery* revealed that Vulcan and Romulus had come back together, I actually stopped the episode for a moment. I wanted a reader to recognize Vulcan before noticing what eight centuries had changed. From orbit I kept the same two lakes as my Vulcan view, so the two can be compared, but stepped back to show the whole world: green has spread between the lakes, a ring of light circles the larger one, towns glitter on the night side and two small craft pass in the distance. For the surface I chose a lakeside district at sunset, in Vulcan's terracotta stone with Romulan green metal grown into its sweeping roofs. Two robed statues and a pair of fire bowls keep the old Vulcan stair, and the people in earth tones and dark green are two peoples on one promenade.

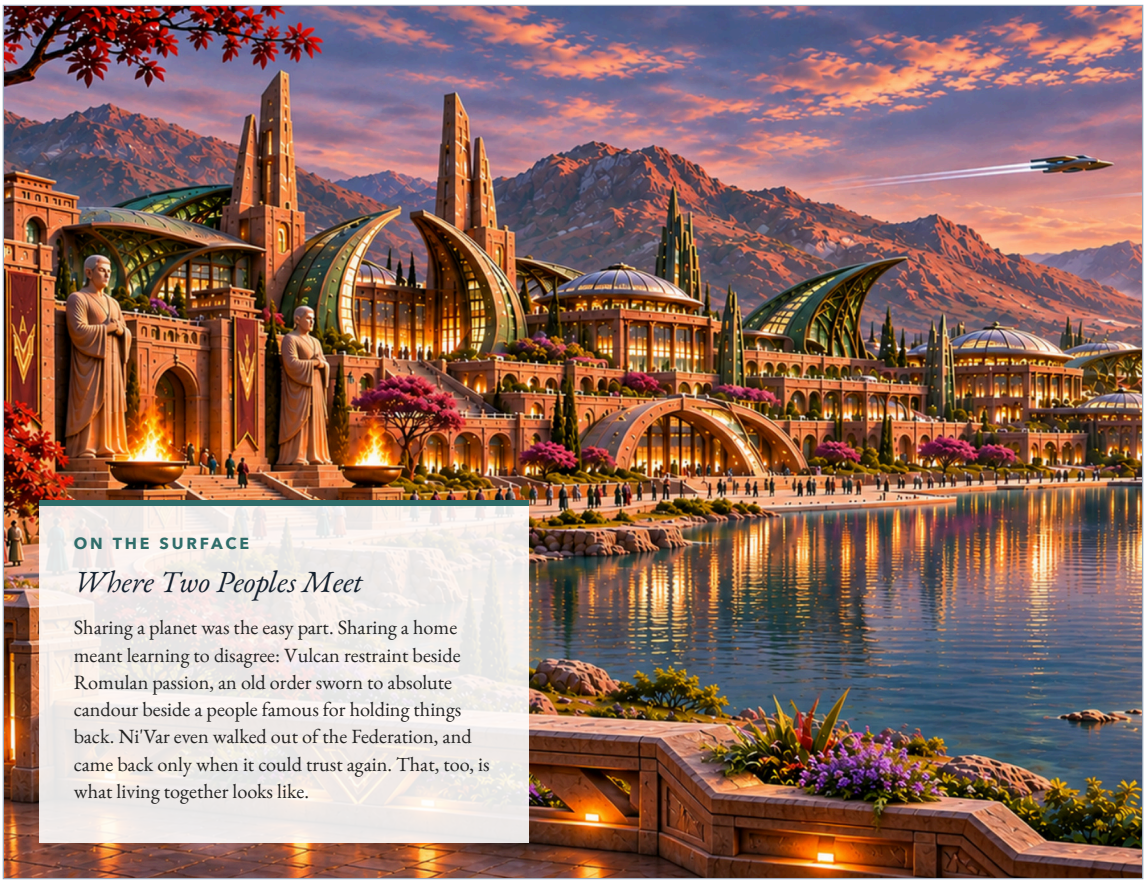


FROM ORBIT

The Same World, Eight Centuries On

Lights on a planet's night side mean neighbours, and these are the lights of two peoples who spent centuries as enemies. It took Spock's lifetime to begin, centuries after him to finish, and an order of Romulan women sworn to say only the truth. Ni'Var is proof that the longest projects can still be completed.

Lake Yuron is named on screen, but no one has said which of these lakes it is.



ON THE SURFACE

Where Two Peoples Meet

Sharing a planet was the easy part. Sharing a home meant learning to disagree: Vulcan restraint beside Romulan passion, an old order sworn to absolute candour beside a people famous for holding things back. Ni'Var even walked out of the Federation, and came back only when it could trust again. That, too, is what living together looks like.

WORLD 24

OCAMPA

From orbit, the crew of *Voyager* found no ocean and no river on Ocampa. Below that parched surface, a people who had lived underground for more than five hundred generations depended on the being whose kind had helped ruin their world. He called it a debt that could never be repaid.

This is the planet where *Voyager*'s journey began, and the reason it could not simply turn around and go home.

The World

Ocampa is the fifth planet of the system next to the Caretaker's Array. It has the basic characteristics of a Class M world, but its atmosphere holds no nucleogenic particles, so it cannot produce rain. Seen from orbit it is virtually a desert, without a single ocean or river.

The Ocampa live below ground, in a city the Caretaker designed and built for them, powered by energy the Array sent down. On the surface, a range of extinct volcanoes crosses the large southern continent, and in the foothills to the north the Kazon-Ogla camp beside a dry river bed to work rich cormaline deposits.

A Short History

Ocampa is where *Voyager*'s journey began, on a world that had lost its rain and nearly lost its people.

Ocampa first appeared in 1995, in *Voyager*'s pilot "Caretaker." The Ocampa once lived on the surface. The environmental catastrophe they called the Warming drove them below ground; the Caretaker's protection was also an attempt to make amends. In the end the Caretaker admitted the truth: his own people's technology had destroyed the atmosphere, a debt that could never be repaid.

In 2371, dying, the Caretaker brought *Voyager* to the Delta Quadrant. Rather than let the Kazon seize the Array, Captain Janeway destroyed it, stranding her crew seventy thousand light-years from home. Kes, a young Ocampa who had defied her elders to see the sky, left with them.

CANON RECORD

FIFTH PLANET	The Ocampa live on the fifth planet of the system next to the Caretaker's Array — *VOY S1E01 "Caretaker"*
DESERT WORLD	Virtually a desert, with not one ocean and not one river — *VOY S1E01 "Caretaker"*
NO RAIN	Class M, but with no nucleogenic particles in the atmosphere the planet cannot produce rain — *VOY S1E01 "Caretaker"*
THE WARMING	The Ocampa lived on the surface until the Warming turned it into desert — *VOY S1E01 "Caretaker"*
UNDERGROUND	Ocampan society has been subterranean for over 500 generations, in a city the Caretaker built for them — *VOY S1E01 "Caretaker"*
THE DEBT	The Caretaker's people's technology destroyed the atmosphere; caring for the Ocampa was "the debt that could never be repaid" — *VOY S1E01 "Caretaker"*

SOUTHERN CONTINENT	A range of extinct volcanoes on the large southern continent, with a dry river bed in the foothills to the north — *VOY S1E01 "Caretaker"*
CORMALINE	Rich cormaline deposits draw the Kazon-Ogla, not the Ocampa, to the surface — *VOY S1E01 "Caretaker"*
SHORT LIVES	The Ocampa live about nine years — *VOY S1E01 "Caretaker"; VOY S2E10 "Cold Fire"*
THE ARRAY	The Array is the Ocampa's sole source of energy; Voyager destroys it in 2371 to keep it from the Kazon — *VOY S1E01 "Caretaker"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet without rain
SYSTEM	Fifth planet of the system next to the Caretaker's Array
INHABITANTS	Ocampa
PEOPLE	Ocampa
MOONS	Not established on screen
FIRST SEEN	VOY "Caretaker"
ON SCREEN	From 2371: Voyager, from its pilot "Caretaker"
SET IN	2371 to 2372
ATLAS GRID	Delta L-2
VIEWS DEPICT	2371, while the Caretaker's Array was still active

NOTABLE FACES

KES	The young Ocampa who went to the surface to see the sun and left her world aboard *Voyager*.
TOSCAT	An Ocampa elder who urged Kes to follow the Caretaker's path.
TANIS	An Ocampa from a colony whose ancestors left the homeworld three hundred years earlier.

In Their Own Words

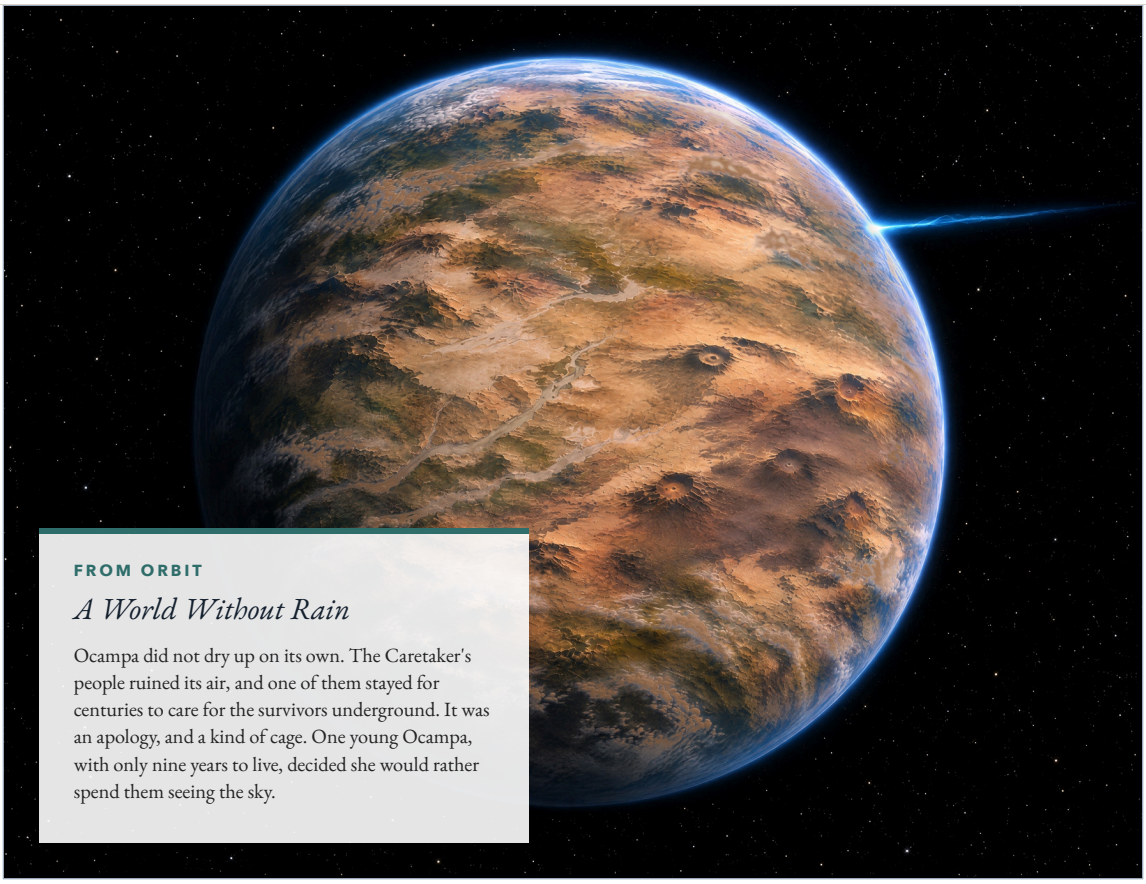
Studying the planet from orbit, Janeway's crew finds it virtually a desert, without one ocean or one river, and an atmosphere that cannot make rain. Something, they conclude, must have caused an extraordinary environmental disaster. *(Janeway's crew, "Caretaker")*

Kes refuses to accept that this is all there is. She has learned her lesson very well, she tells Toscat: she has seen the sunlight, and she cannot believe the Caretaker would forbid the Ocampa to open their eyes and look at the sky. *(Kes, "Caretaker")*

How I Imagined It

Voyager's pilot was the first time I saw a *Star Trek* show begin with a whole new quadrant, and Ocampa set the tone. I did not want the view from orbit to look like a desert chosen for its beauty; it needed to carry the memory of a world that had lost its rain. So it shows pale basins where water used to be, salt flats, dry channels and scars of green where life held

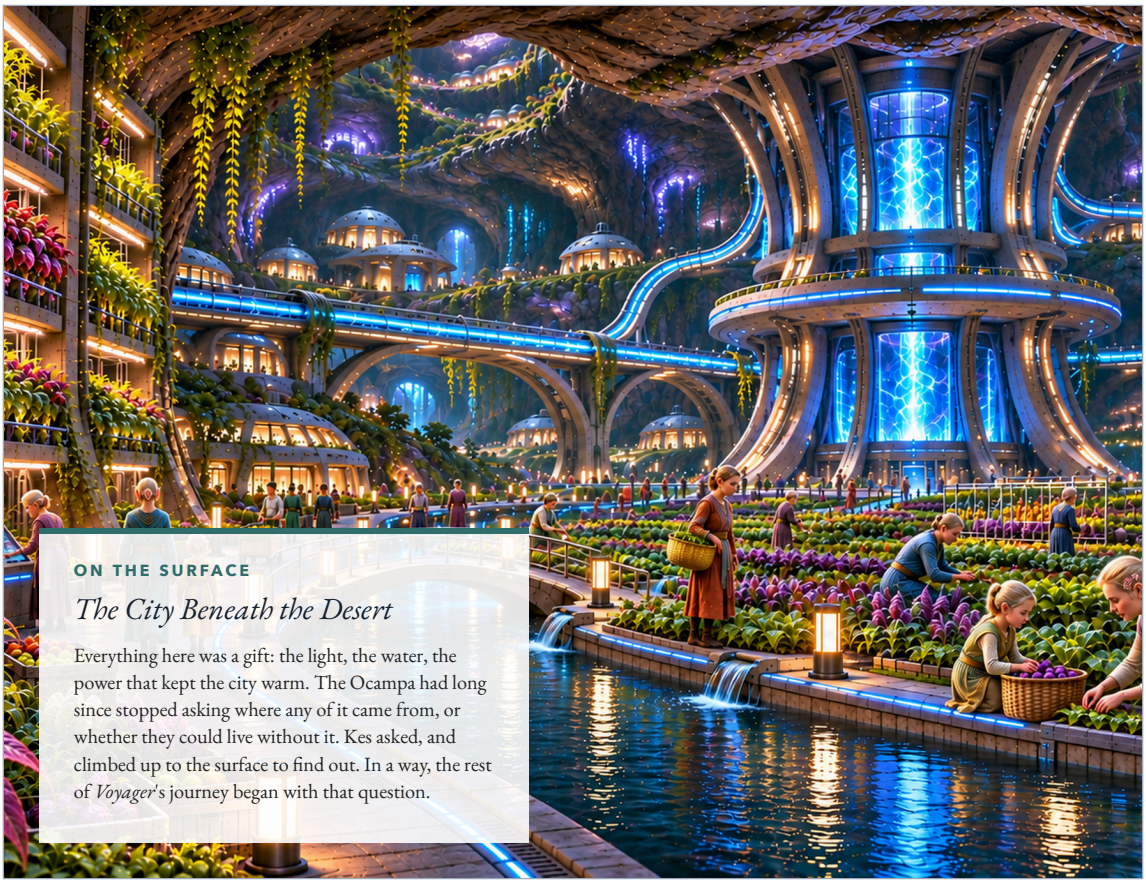
on, with blowing dust in place of cloud and a thin blue beam at the planet's edge for the Caretaker's Array. That beam is a visual device, not a documented view. Below ground I built the city the Caretaker made: a vast cavern of terraces and arched bridges, waterfalls feeding a canal, crops under lamps, and a power plant glowing blue with the Array's energy. The refuge is canon; these bridges, terraces and lamps are mine.



FROM ORBIT

A World Without Rain

Ocampa did not dry up on its own. The Caretaker's people ruined its air, and one of them stayed for centuries to care for the survivors underground. It was an apology, and a kind of cage. One young Ocampa, with only nine years to live, decided she would rather spend them seeing the sky.



ON THE SURFACE

The City Beneath the Desert

Everything here was a gift: the light, the water, the power that kept the city warm. The Ocampa had long since stopped asking where any of it came from, or whether they could live without it. Kes asked, and climbed up to the surface to find out. In a way, the rest of *Voyager*'s journey began with that question.

WORLD 25

ORGANIA

Organia looked like the easiest prize on the border: a quiet farming world whose people had lived the same way for tens of thousands of years. The Federation and the Klingon Empire both wanted it as a base. Neither side thought to ask what the Organians were.

When the war arrived on their doorstep, the Organians simply stopped it. Every weapon on the planet, and in both fleets, became too hot to hold.

The World

Organia is the only Class M planet in the area disputed by the Federation and the Klingons, and its location makes it valuable to both. Starfleet's records described a peaceful, friendly people living at a primitive level, led by a Council of Elders. Spock's tricorder found something stranger: no progress at all for tens of thousands of years, no significant change in their surroundings, "a laboratory specimen of an arrested culture."

The village was a mask. Millions of years ago the Organians were humanoid; now they are pure energy and pure thought. The fields, the buildings and the citadel are, in Spock's word, conventionalisations, made so that visitors would have something familiar to look at.

A Short History

In 2265, with negotiations between the Federation and the Klingon Empire breaking down, the *Enterprise* was sent to keep Organia out of Klingon hands. Kirk and Spock beamed down and met Ayelborne, chairman of the Council of Elders, who politely declined their protection. Then a Klingon fleet arrived, and Commander Kor declared himself military governor of Organia.

Disguised in native clothes, Spock passing as a dealer in kevas and trillium, the two men set out to make Organia useless to the Klingons. Kor answered by killing hostages. As the two fleets closed for battle, the Organians ended it, and refused to let either side fight. The Organian Peace Treaty followed: a disputed planet would go to whichever side could prove it could develop it most efficiently.

They had been watching for a long time. More than a century earlier, two Organians quietly borrowed the bodies of Archer's crew to see how they would face a deadly virus; one of them had been observing aliens for 800 years. By the 32nd century the treaty that bore their name had long since been superseded by the Khitomer Accords.

CANON RECORD

DISPUTED GROUND	Organia is the only Class M planet in the area disputed by the Federation and the Klingon Empire, and strategically placed — *TOS S1E26 "Errand of Mercy"*
AN ARRESTED CULTURE	Starfleet records describe a peaceful people at a primitive level; Spock finds no progress at all for tens of thousands of years — *TOS S1E26 "Errand of Mercy"*
COUNCIL OF ELDERS	Organia is led, in appearance, by a Council of Elders chaired by Ayelborne — *TOS S1E26 "Errand of Mercy"*

KLINGON OCCUPATION	A Klingon fleet occupies the planet and Kor names himself its military governor — *TOS S1E26 "Errand of Mercy"*
PURE ENERGY	The Organians were humanoid millions of years ago; they are now pure energy and pure thought — *TOS S1E26 "Errand of Mercy"*
A WORLD FOR VISITORS	The fields, buildings and citadel are conventionalisations, created so visitors have familiar points of reference — *TOS S1E26 "Errand of Mercy"*
THE WAR STOPPED	The Organians make every weapon on the planet and in both fleets too hot to use, and stop the war — *TOS S1E26 "Errand of Mercy"*
THE TREATY	Under the Organian Peace Treaty, a disputed planet goes to whichever side proves it can develop it most efficiently — *TOS S2E15 "The Trouble With Tribbles"*
OBSERVERS	More than a century earlier, Organians observe the crew of Archer's Enterprise; one has been observing aliens for 800 years — *ENT S4E11 "Observer Effect"*
SUPERSEDED	By the 32nd century the Organian Peace Treaty has been superseded by the Khitomer Accords — *SFA S1E04 "Vox in Excelso"*

PLANETARY DOSSIER

NAMES ON SCREEN	Organia; its people, the Organians
CLASSIFICATION	Class M; the only one in the area disputed by the Federation and the Klingons
SYSTEM	Not established on screen
INHABITANTS	Organians: beings of pure energy who appear as humanoid villagers
PEOPLE	Organians
MOONS	Not established on screen; the one shown is my choice
NAMED PLACES	A village with its council chambers, and the citadel, all made for visitors' eyes
FIRST SEEN	TOS "Errand of Mercy" (1967)
ON SCREEN	Visited in 2265, The Original Series, "Errand of Mercy"; its people in Enterprise; named in Discovery and later series
SET IN	2154 to 3195
ATLAS GRID	Not on the map: on the Federation-Klingon border, with no coordinates given
VIEWS DEPICT	2265, the time of "Errand of Mercy"

NOTABLE FACES

AYELBORNE	Chairman of the Council of Elders.
TREFAYNE	The council member who always knew what was coming.

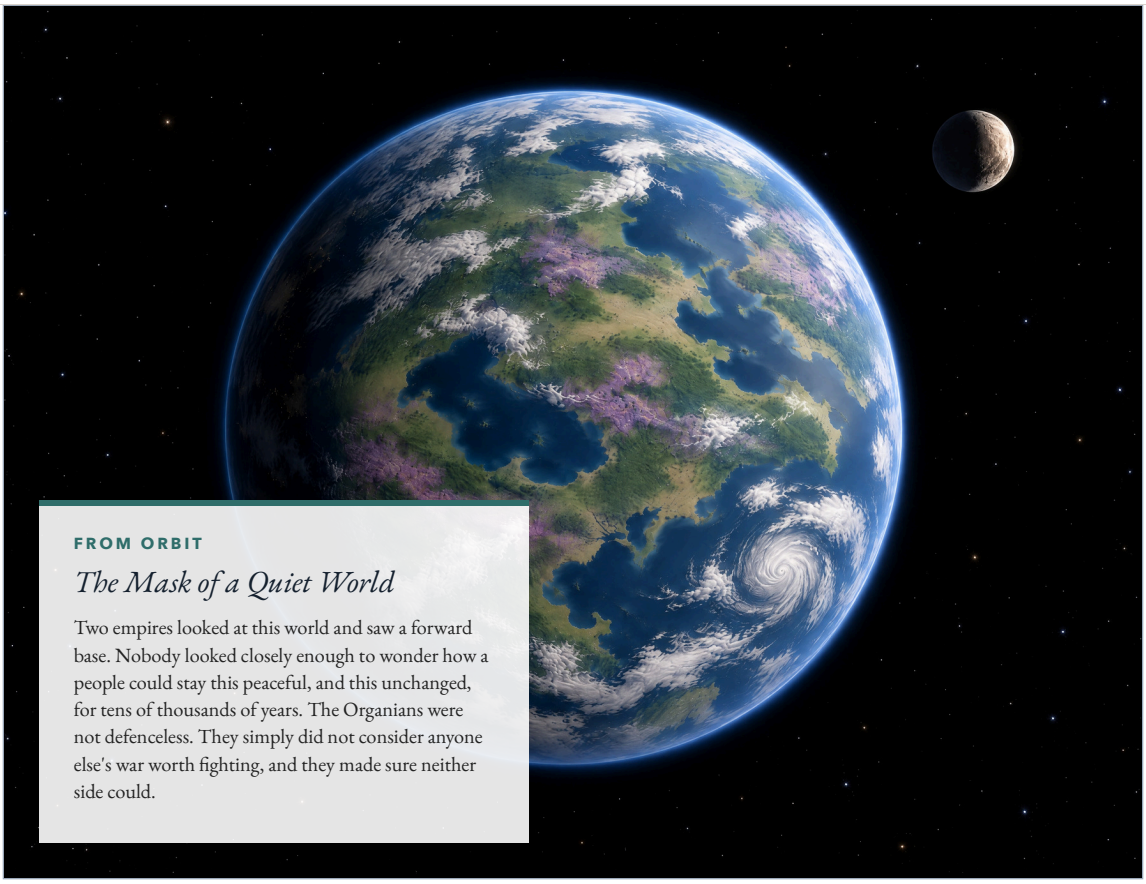
In Their Own Words

Spock is the first to notice that something is wrong. Organia, he reports, is not a primitive society making progress, but a laboratory specimen of an arrested culture. *(Spock, "Errand of Mercy")*

Ayelborne finally explains why. Millions of years ago the Organians were humanoid, but they have developed beyond the need for physical bodies. *(Ayelborne, "Errand of Mercy")* Spock, never given to exaggeration, puts the gap in perspective: the Organians are as far above us on the evolutionary scale as we are above the amoeba. *(Spock, "Errand of Mercy")*

How I Imagined It

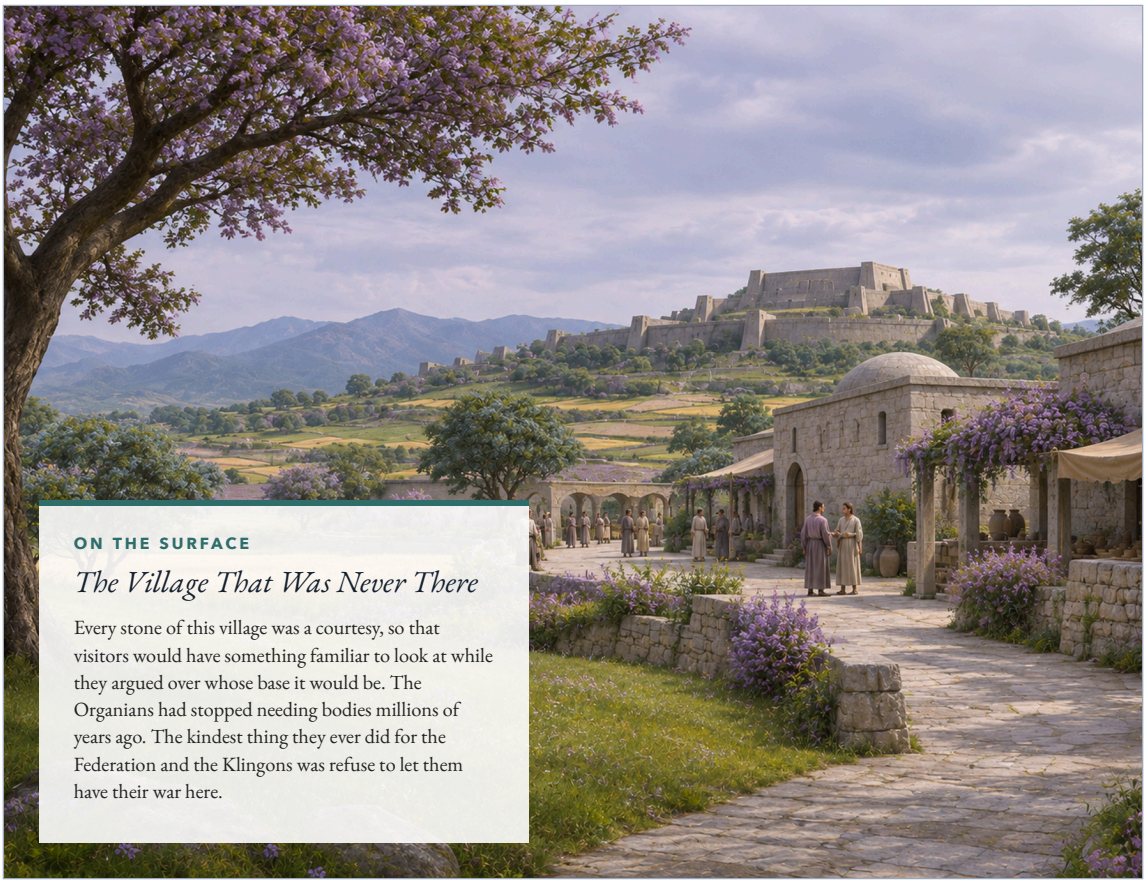
"Errand of Mercy" has one of the best twists in the original series, and Organia's whole story is a disguise, so both views had to look ordinary and feel slightly too perfect. From orbit it is a gentle, unremarkable world of fields, forest and still seas, with violet blossom across the land, one moon and a night side with no lights at all: nothing a strategist would notice except where it sits. On the surface I chose the village at its calmest: plain stone houses, a domed hall, wisteria on the trellises, ripe wheat and the citadel whole on its hill, with villagers in plain robes who never seem to hurry. The light is soft and even, as if arranged for a visitor, and the same violet ties the two views together. I kept out any glow or visible energy; the reveal belongs to the story, not the picture.



FROM ORBIT

The Mask of a Quiet World

Two empires looked at this world and saw a forward base. Nobody looked closely enough to wonder how a people could stay this peaceful, and this unchanged, for tens of thousands of years. The Organians were not defenceless. They simply did not consider anyone else's war worth fighting, and they made sure neither side could.



ON THE SURFACE

The Village That Was Never There

Every stone of this village was a courtesy, so that visitors would have something familiar to look at while they argued over whose base it would be. The Organians had stopped needing bodies millions of years ago. The kindest thing they ever did for the Federation and the Klingons was refuse to let them have their war here.

WORLD 26

ORION

THE ORION HOMEWORLD

For centuries, Orion was a rumour. Starfleet knew its pirates, its slavers and its green-skinned dancers, and almost nothing about the planet they came from.

Then a cheerful science officer called D'Vana Tendi went home for her sister's wedding, and took two friends from Starfleet with her.

The World

Orion is the home of the Orion Syndicate, and outsiders rarely see it. Its great families are pirate houses, ruled by a pirate queen, and they marry, feud and pillage one another as a matter of course. Wealth here is something to hide and show off at once: Orions downplay their riches while making a spectacle of them.

The Tendi family is, by its own modest account, barely the fifth-largest in the Syndicate. Its estate stands behind a gate big enough to impress a visitor from a post-scarcity world, and its guests are carried about on platters by servants. Beyond the estate are bars with names like the Slit Throat, clubs where Orions with pheromones keep men in thrall, and an abandoned graveyard of ships where two sisters once played at exploring space.

A Short History

Starfleet's picture of Orion came mostly from the people it met in space: raiders and smugglers, and Orions who were said to control men with their scent. Tendi spent her first years in Starfleet patiently correcting it. Not all Orions are pirates, she explained, and not all of them have pheromones.

She did not mention that she had been raised to be a pirate herself. As the prime daughter of House Tendi, she was trained from birth as a Syndicate assassin and given the title of Mistress of the Winter Constellations. When she chose science and Starfleet instead, the title, and the training, passed to her younger sister, D'Erika.

In 2383 Tendi went home, ostensibly for D'Erika's wedding, with Mariner and the Vulcan T'Lyn in tow. The bride had been kidnapped, which on Orion is a rite of passage, except that this time she had kidnapped herself, to make her sister come home. The sisters settled it the Orion way, with blades, in the ship graveyard where they had grown up, and then the way Starfleet would, by talking. The wedding went ahead. T'Lyn, who had planned a report for the Vulcan High Council, decided it would be unethical to file without consent, and Orion stayed undocumented.

A year later Tendi was back, helping her pregnant sister through a feud with House Azure that ended in a sailship race through the Excellon Nebula, and in both houses losing their fortunes. It was, everyone agreed, a very Starfleet result.

CANON RECORD

A WORLD NOBODY SEES	Outsiders rarely observe Orion rituals, and little is known about Orion culture; Tendi's trip home with Mariner and T'Lyn is a visit to a planet nobody ever gets to see — *LD S4E04 "Something Borrowed, Something Green"*

HOUSE TENDI	Tendi's family, led by the Warrior Queen Shona and B'Rt, is "barely the fifth-largest family in the Syndicate"; they live behind a great gate and are carried about by servants — *LD S4E04 "Something Borrowed, Something Green"*
WEALTH ON SHOW	Orions downplay their wealth while making a spectacle of it — *LD S4E04 "Something Borrowed, Something Green"*
THE MISTRESS OF THE WINTER CONSTELLATIONS	A great house's prime daughter is trained from birth as a Syndicate assassin and bears a title: Tendi was the Mistress of the Winter Constellations, the Tip of the Moonlit Blade, until she left for Starfleet and her sister D'Erika took her place — *LD S4E04 "Something Borrowed, Something Green"; LD S5E02 "Shades of Green"*
WEDDINGS	Bridal kidnappings are an Orion rite of passage, and marriages merge Syndicate houses — *LD S4E04 "Something Borrowed, Something Green"*
PHEROMONES	Some Orions control men with pheromones, though not all; pheromone clubs are common on Orion — *LD S4E04 "Something Borrowed, Something Green"*
THE SHIP GRAVEYARD	In an abandoned ship graveyard, Tendi and her sister played as children; there Tendi pretended to be off-planet, exploring space, and later told D'Erika she was joining Starfleet — *LD S4E04 "Something Borrowed, Something Green"*

THE PIRATE QUEEN	The Orion pirate queen rules the Syndicate's houses; to end a feud between House Tendi and House Azure she orders a sailship race through the Excellon Nebula, the losing house to forfeit its wealth — *LD S5E02 "Shades of Green"*
MORE THAN PIRATES	Many humans think all Orions are thieves and pirates, a stigma Tendi pushes back against — *LD S2E03 "We'll Always Have Tom Paris"*

PLANETARY DOSSIER

CLASSIFICATION	Not established on screen
SYSTEM	Not established on screen
INHABITANTS	Orions, green and blue, and the great pirate houses of the Orion Syndicate
PEOPLE	Orion
MOONS	Not established on screen
NAMED PLACES	The estate of House Tendi; the Slit Throat; the pheromone clubs; the ship graveyard
FATE	Still the home of the Orion Syndicate in 2384
FIRST SEEN	LD "Something Borrowed, Something Green" (2023)
ON SCREEN	2383 to 2384: Lower Decks, "Something Borrowed, Something Green" and "Shades of Green"
SET IN	2381 to 2384
ATLAS GRID	Alpha D-10
VIEWS DEPICT	2383 to 2384

NOTABLE FACES

D'VANA TENDI	Starfleet science officer, and once the Mistress of the Winter Constellations.
D'ERIKA TENDI	Her sister, who took up the title and the blade when D'Vana left.
SHONA	The Warrior Queen, and **B'Rt**, their parents and the heads of House Tendi.
T'LYN	The Vulcan who came to document Orion, and chose not to.
BECKETT MARINER	Who came for the oil baths.

In Their Own Words

On the *Cerritos*, Tendi had long tried to set the record straight. There is still a lot of stigma around Orions, she tells her friends: a lot of humans think they are all thieves and pirates. *(Tendi, "We'll Always Have Tom Paris")*

T'Lyn asks to come along: it is rare for outsiders to observe Orion rituals. *(T'Lyn, "Something Borrowed, Something Green")*

At the gate, Mariner asks if Tendi's family is rich. Not at all, Tendi says: they are barely the fifth-largest family in the Syndicate. T'Lyn notes that Orions downplay their wealth while simultaneously making a spectacle of it. *(Tendi and T'Lyn, "Something Borrowed, Something Green")*

Tendi's mother greets her daughter's friends with perfect Orion honesty. She would say she had heard so much about them, but Orions don't lie. A beat later comes the correction: they do, all the time. *(Shona and family, "Something Borrowed, Something Green")*

In the ship graveyard, Tendi remembers how she loved pretending she was off-planet, exploring space. *(Tendi, "Something Borrowed, Something Green")*

Her sister reminds her what she gave up: she was trained from birth to be the Tip of the Moonlit Blade. *(D'Erika, "Something Borrowed, Something Green")*

And T'Lyn, report in hand, decides that Orion culture will have to remain undocumented: a report without the subject's consent would be unethical. *(T'Lyn, "Something Borrowed, Something Green")*

Back aboard ship, Mariner sums up the trip for everyone who missed it: an awesome pirate wedding on a planet nobody ever gets to see. *(Mariner, "Something Borrowed, Something Green")*

How I Imagined It

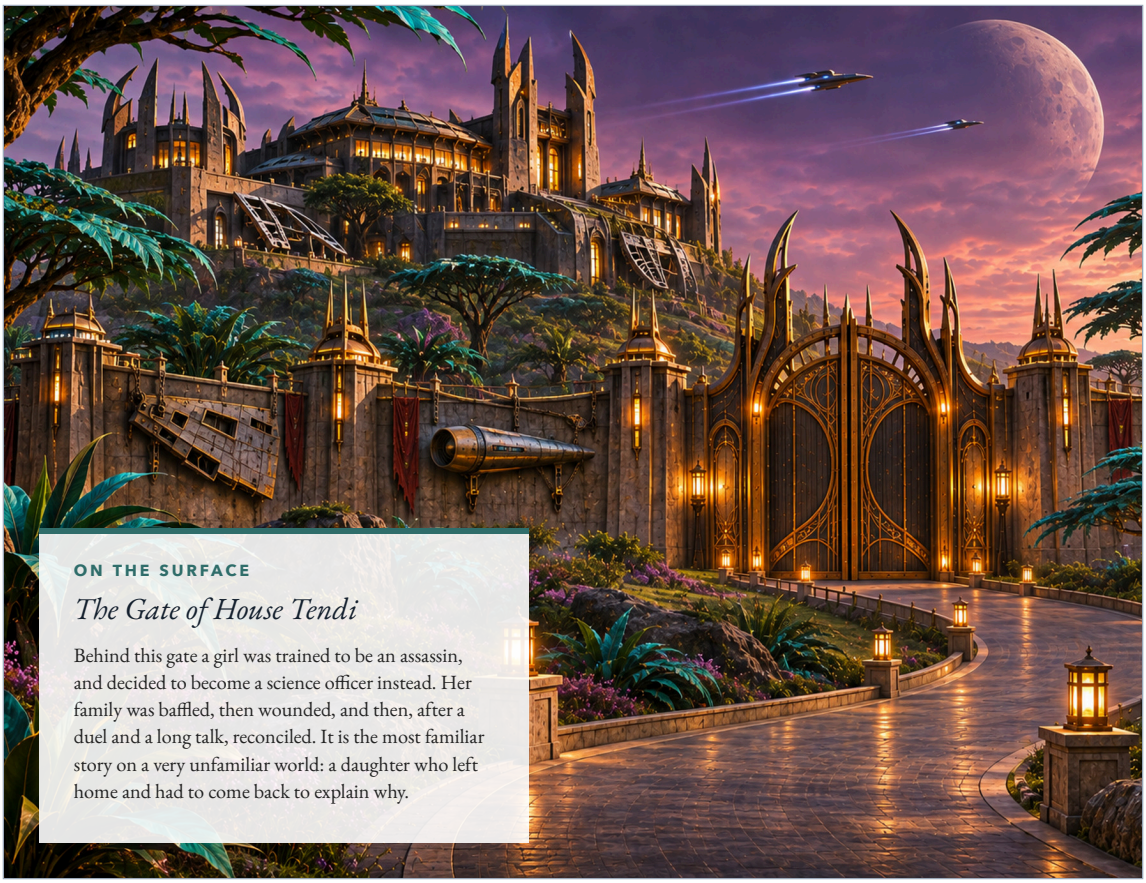
Orion is the one world in this book that comes to us mostly through comedy, and I loved it for that. *Lower Decks* takes a species that *Star Trek* treated for decades as a cliché and gives it back a home, a family, and a sister who would kidnap herself to get you to visit. From orbit I wanted the planet to look prosperous and a little disreputable: lush, busy and lit up at night, with the wrecks of old ships hanging above it. On the surface I chose the gate of House Tendi: a fortress of a family home, gilded and spiked, pretending as hard as it can not to be showing off.



FROM ORBIT

The Pirates' Home

Orion wants to be feared and to be left alone, and has mostly managed both. Its great houses hide their wealth and flaunt it at the same time; its daughters are raised to be pirates or assassins, and now and then become scientists instead. From up here it keeps its secrets well. Starfleet's file on it is still remarkably thin.



ON THE SURFACE

The Gate of House Tendi

Behind this gate a girl was trained to be an assassin, and decided to become a science officer instead. Her family was baffled, then wounded, and then, after a duel and a long talk, reconciled. It is the most familiar story on a very unfamiliar world: a daughter who left home and had to come back to explain why.

WORLD 27

PAHVO

On Pahvo, the whole world hums. Every tree, every rock and every blade of grass has its own tone, and together they make one endless chord that a tower of crystal sends out into space.

Starfleet came to borrow that song as a weapon. The planet had other ideas.

The World

Pahvo is a forested world that looked uninhabited. Every part of its surface vibrates with its own tone, and the sounds combine into a signature hum heard everywhere on the planet. A towering crystal structure, apparently natural, broadcasts that sound into space. Its interference is strong enough that a landing party had to beam down 30 kilometres away and walk.

The Pahvans do not register as life-forms. Tricorders cannot tell them apart from the forest, because, as Saru put it, they are the planet. They live in perfect harmony with their world, and for as long as they have existed they have been trying to reach out and be known.

A Short History

Discovery's first season was a war story, and Pahvo is the moment it stopped to ask what the war was for.

In 2256 the Klingons were tearing through Starfleet with cloaked ships. Starfleet's answer was Pahvo's transmitter: retune it and the planet's signal could work like sonar, exposing every cloaked vessel in range. Saru, Burnham and Ash Tyler beamed down to fit the equipment.

The Pahvans had other ideas. Saru, overwhelmed at first by the noise, found a peace there he had never known and tried to keep the crew on the planet. The Pahvans, for their part, took the modified transmitter and boosted it a trillion times over. Then they sent a summons on just two channels, the Federation's and the Klingons', to bring both sides to Pahvo and make peace.

The Klingons came to destroy it instead. Kol brought the *Ship of the Dead* into orbit to wipe out the planet and its transmitter. *Discovery* drew him away, broke his ship's cloak and destroyed it, and Starfleet declared Pahvo safe.

CANON RECORD

A WORLD THAT SINGS	Every tree, rock and blade of grass on Pahvo vibrates with its own tone; together they make the planet's signature sound, heard everywhere on the surface — *DIS S1E08 "Si Vis Pacem, Para Bellum"*
THE TRANSMITTER	A towering crystal structure, a naturally occurring transmitter, broadcasts the planet's sound into space; its interference forced the landing party to beam down 30 kilometres away — *DIS S1E08 "Si Vis Pacem, Para Bellum"*
THEY ARE THE PLANET	The Pahvans do not register as life-forms and cannot be told apart from the forest: they are the planet — *DIS S1E08 "Si Vis Pacem, Para Bellum"*
SEEKING TO BE KNOWN	The Pahvans have tried to share who they are with the rest of the universe since the beginning of their existence — *DIS S1E08 "Si Vis Pacem, Para Bellum"*

HARMONY	The Pahvans live in perfect balance and absolute harmony with their world, and their whole existence is an effort to bring harmony to discord — *DIS S1E08 "Si Vis Pacem, Para Bellum"*
THE SUMMONS	Given Starfleet's modified transmitter, the Pahvans boost it a trillion-fold and send a call on two subspace bands only, the Federation's and the Klingons', to bring both sides to Pahvo — *DIS S1E08 "Si Vis Pacem, Para Bellum"*
KOL'S ATTACK	Kol brings the Ship of the Dead into orbit to destroy the planet and its transmitter; Discovery holds it off, and Pahvo is declared safe — *DIS S1E09 "Into the Forest I Go"*
SARU'S PEACE	Overwhelmed at first by the planet's sound, Saru finds harmony there, his first moment without fear — *DIS S1E08 "Si Vis Pacem, Para Bellum"*

PLANETARY DOSSIER

CLASSIFICATION	Class not established on screen; forested and habitable
SYSTEM	Not established on screen
INHABITANTS	The Pahvans, a living consciousness that is one with the planet itself
PEOPLE	Pahvan
MOONS	Not established on screen
NAMED PLACES	The transmitter, a towering crystal structure in the forest
FATE	Defended by Discovery against Kol's Ship of the Dead in 2256; declared safe
FIRST SEEN	DISCO "Si Vis Pacem, Para Bellum" (2017)
ON SCREEN	2256: Discovery, "Si Vis Pacem, Para Bellum" and "Into the Forest I Go"
SET IN	2256
ATLAS GRID	Not on the map: the screen gives no sector or coordinates
VIEWS DEPICT	2256, during the Klingon War

WHO CAME HERE

SARU	Who heard the planet as an assault and left having known his first moment without fear.
MICHAEL BURNHAM	Who led the mission to retune the transmitter.
ASH TYLER	The third member of the landing party.
KOL	Who brought the *Ship of the Dead* to destroy the planet.

In Their Own Words

The landing party arrives expecting an empty world. Asked whether the Pahvans are native to it, Saru gives an answer that changes everything: they are the planet. While the rest of the galaxy fights its war, he says, here a place of peace and harmony not only survives, it thrives. *(Saru, "Si Vis Pacem, Para Bellum")*

The sound that first felt like an attack becomes something else. Saru tells Burnham the problem was never the planet: he simply was not yet in harmony. *(Saru, "Si Vis Pacem, Para Bellum")*

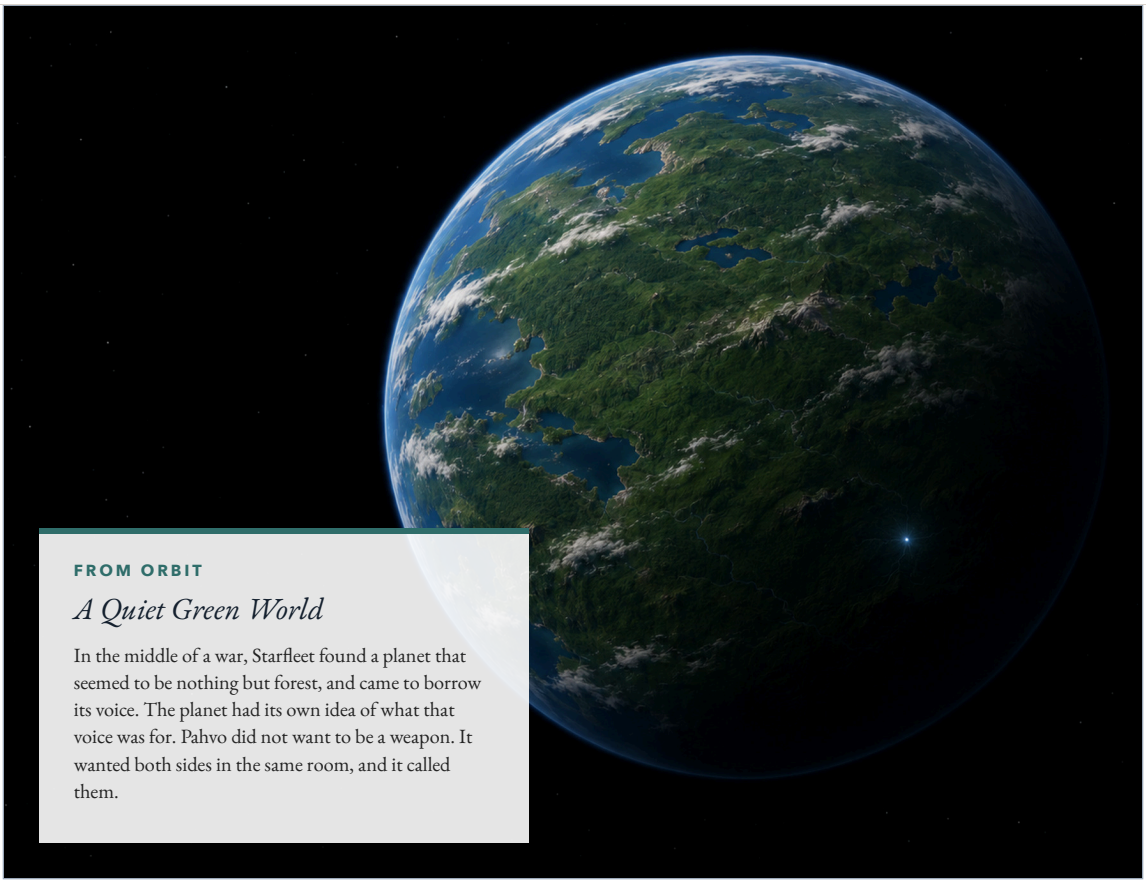
Burnham, pleading with the Pahvans, tries to speak their language. Like them, she says, Starfleet seeks harmony; isn't that why they exist, to keep harmony and peace? *(Burnham, "Si Vis Pacem, Para Bellum")*

And afterwards, Saru explains what the planet gave him. Kelpiens are born afraid; he had never known a moment without fear. Until Pahvo. *(Saru, "Si Vis Pacem, Para Bellum")*

Kol sees none of it. He comes to destroy this hideous planet and its transmitter. *(Kol, "Into the Forest I Go")*

How I Imagined It

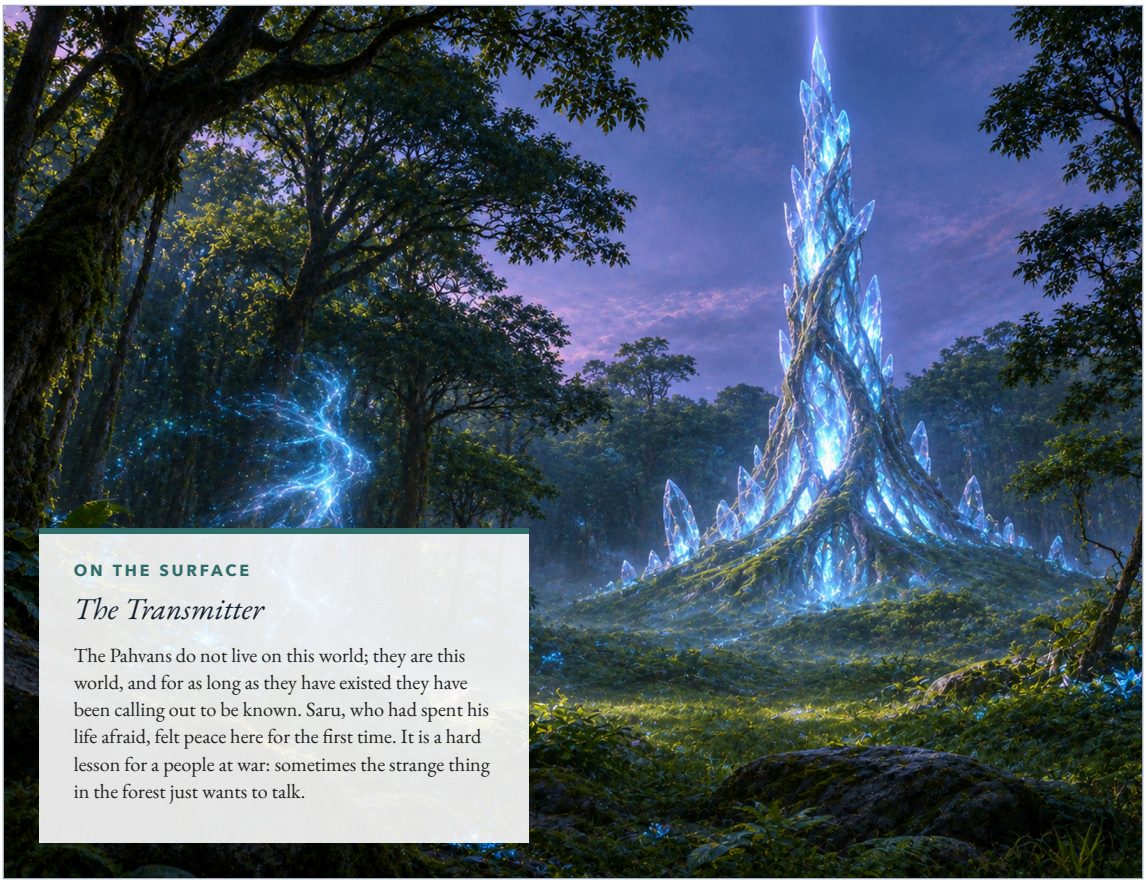
Pahvo is one of my favourite ideas in all of *Star Trek*: a planet whose inhabitants are the planet, and who answer a war by inviting both sides over to talk. The hard part was showing a sound. From orbit I wanted it to look completely ordinary, a quiet green world with one small light on its dark side, so the strangeness comes from knowing what that light is. On the surface I put the transmitter at the heart of the forest at twilight, a tower of crystal glowing from within, with a Pahvan drifting between the trees as a shimmer of light. If the picture works, you should almost be able to hear it.



FROM ORBIT

A Quiet Green World

In the middle of a war, Starfleet found a planet that seemed to be nothing but forest, and came to borrow its voice. The planet had its own idea of what that voice was for. Pahvo did not want to be a weapon. It wanted both sides in the same room, and it called them.



ON THE SURFACE

The Transmitter

The Pahvans do not live on this world; they are this world, and for as long as they have existed they have been calling out to be known. Saru, who had spent his life afraid, felt peace here for the first time. It is a hard lesson for a people at war: sometimes the strange thing in the forest just wants to talk.

WORLD 28

QO'NOS

KRONOS; KLINGON HOMEWORLD

Qo'noS is not a gentle world, and it has never wanted to be. Its people prize courage, honor, and a good song about both, ideally sung loudly over bloodwine.

If you visit, bring a strong stomach. The gagh is served fresh, which is to say, still moving.

The World

Qo'noS, often spelled Kronos, is the homeworld of the Klingons and the capital of the Klingon Empire. Its seat of power is the First City, where the High Council meets in the Great Hall under the leadership of the Chancellor.

The planet has volcanic regions, but its complete geography is not established on screen. Klingons tell how Kahless the Unforgettable forged the first bat'leth from a lock of his own hair, plunged into the lava of the volcano Kri'stak and twisted into a blade.

A Short History

Qo'noS is the heart of the Klingon Empire, and for most of *Star Trek* we saw it in glimpses: a council chamber, a courtroom, a street at night.

Humanity's first encounter with the Klingons came in 2151, when Klaang crashed in an Oklahoma cornfield. Archer's *Enterprise* carried him back to Qo'noS.

In 2293, Praxis exploded. The damage to the Klingon homeworld's ozone layer made a political reckoning unavoidable, and Chancellor Gorkon sought a settlement with the Federation. The peace process led to the Khitomer conference. By the 24th century, the Federation and Klingon Empire had become allies. Worf's place on the *Enterprise* bridge made the change visible in a single uniform.

Then came the Burn. Dilithium reactors on Qo'noS and other Klingon worlds exploded; billions died, and by the 3190s only eight Houses remained, scattered as refugees.

CANON RECORD

PRAXIS	The explosion of Praxis in 2293 triggers an ecological and political crisis for the Klingon Empire — *Star Trek VI: The Undiscovered Country (1991)*
KHITOMER	A peace conference at Camp Khitomer follows the Praxis disaster in 2293 — *Star Trek VI: The Undiscovered Country (1991)*
GOVERNMENT	The Klingon High Council is headed by a Chancellor — *TNG S3E17 "Sins of the Father"*
KAHLESS	In Klingon tradition Kahless forged the first bat'leth from a lock of his hair thrust into the lava of Kri'stak — *TNG S6E23 "Rightful Heir"*
CIVIL WAR	A succession crisis leads to Klingon civil war in 2367-2368 — *TNG S4E26 "Redemption, Part I"; TNG S5E01 "Redemption, Part II"*

THREATENED	In 2257 a plan to detonate an explosive beneath Qo'noS is stopped; the threat instead compels political change — *DIS S1E15 "Will You Take My Hand?"*
CHANCELLOR L'RELL	L'Rell emerges as Chancellor in 2257 and faces opposition from Klingon Houses — *DIS S1E15 "Will You Take My Hand?"; DIS S2E01 "Brother"; DIS S2E03 "Point of Light"*
AFTER THE BURN	After the Burn its dilithium reactors exploded and billions died; by the 3190s eight Houses survive as refugees — *SFA S1E04 "Vox in Excelso"*

PLANETARY DOSSIER

NAMES ON SCREEN	Qo'noS; Kronos; the Klingon homeworld
CLASSIFICATION	Class M planet
SYSTEM	Klingon system
INHABITANTS	Klingons
PEOPLE	Klingon
MOONS	Praxis (destroyed 2293, ST VI)
NAMED PLACES	The First City and its Great Hall; the Ketha Lowlands
FATE	Devastated after the Burn; billions died
FIRST SEEN	Named in ST VI; surface in TNG/DS9/ENT/DIS
ON SCREEN	From the 2150s to the 3190s: across nearly every series and several films
SET IN	2256 to 3195
ATLAS GRID	Beta N-10
VIEWS DEPICT	Circa 2375 (Prime Timeline): both orbital and surface plates depict the same late-24th-century period; the continued visibility and arrangement of Praxis debris are artistic interpretation

NOTABLE FACES

WORF	Son of Mogh, the first Klingon in Starfleet.
GOWRON	Chancellor of the High Council through civil war and the Dominion War.
MARTOK	The general who became Chancellor after him.
GORKON	The Chancellor whose push for peace led to Khitomer.
KAHLESS	The legendary founder of the Empire, whose clone later returned as its emperor.

In Their Own Words

Klingons speak of their homeworld through its legends and its trials. Worf tells Data about a rite from his boyhood: days of meditation in the lava caves of No'Mat, where the heat is said to bring on visions. *(Worf, "Birthright, Part I")*

There, he says, he saw Kahless, who told him he would do something no Klingon had ever done. Years later, looking for his faith, he followed that vision all the way to Boreth. *(Worf, "Birthright, Part I"; recalled in "Rightful Heir")*

On Boreth the legend speaks back. The clone of Kahless proves who he is by telling a story never written down: how he climbed to the volcano at Kri'stak, thrust a lock of his hair into the molten rock, plunged it into the Lake of Lusor and twisted it into the first bat'leth. *(Kahless, "Rightful Heir")*

Martok remembers a humbler Qo'noS. As a boy he lived in the lowlands of Ketha Province, in a family with very little but fifteen generations of soldiers behind it. To the noble houses he was only ever a boy from the Ketha lowlands. *(Martok, "Once More Unto the Breach")*

How I Imagined It

Every Klingon story I love comes back to this world sooner or later, and I wanted it to feel dangerous even from orbit. I set both views around 2375, in the Prime Timeline. For the orbital view I kept Praxis as a quiet reminder of 2293: a small broken fragment and a loose arc of rubble, still there in my version decades later. Below it, Qo'noS is dark and storm-banded, with volcanic highlands inspired by the legend of Kri'stak and the lights of settlements across the night side. For the surface I wanted the capital from street level: a market along a stone quay under red awnings, meat hanging over the stalls, lanterns already lit, while the fortress city climbs the ridge behind a great bridge. The erupting volcano ties the street back to orbit, and the warships overhead remind you whose world this is. The banners are plain red.



FROM ORBIT

The Wreck of Praxis

For most of a century the Klingons were the Federation's great enemy. What changed that was not a battle but an accident: a moon that exploded and took the homeworld's future with it. A proud people had to ask for peace or watch their world fail. They asked, and the alliance that followed shows how much it cost them.



ON THE SURFACE

A City of Banners

Klingons like to say they live for battle, but someone still has to sell the bread, mend the boots and hang the banners for the great Houses. Around 2375 this is a capital at the height of its power, allied with the Federation and sure of itself. Nobody on this street could imagine the day those Houses would be refugees.

WORLD 29

REMUS

One face of Remus is turned forever toward its sun. The Remans live on the other, where even the daylight is withheld. The Romulan Empire made that darkness useful: beneath it, Remans labored in the mines.

Romulus was the face the Romulan Star Empire showed the galaxy. Remus was the part it kept out of sight.

The World

Remus is named alongside Romulus in the Romulans' first appearance, although the screen establishes little about their relationship beyond their shared political history. One side of the planet always faces the sun and is too hot to live on, so the Remans live on the night side, where scans reveal dilithium mining and heavy weapons construction.

The Empire treated Remans as an undesirable caste, using them as slave labor and as assault troops during the Dominion War. Their pictographic writing offers a rare glimpse of a culture the Romulans preferred to define only by its usefulness.

A Short History

Remus was named in 1966, in "Balance of Terror," but the screen did not take us there in any detail until *Star Trek: Nemesis* in 2002. In the Dominion War, Romulus used Reman troops as front-line assault forces.

In 2379 Shinzon, a human clone of Picard who had been sent to the Reman mines as a child, emerged at the head of a coup on Romulus. His rise culminated in the assassination of the Romulan Senate. The screen does not say what became of Remus when the supernova of 2387 destroyed Romulus.

CANON RECORD

TWIN WORLD	Romulus and Remus are named together from the Romulans' first appearance — *TOS S1E14 "Balance of Terror"*
TIDALLY LOCKED	One side of Remus always faces the sun; the Remans live on the dark side — *Star Trek: Nemesis (2002)*
MINES AND WEAPONS	Scans reveal dilithium mining and heavy weapons construction on Remus — *Star Trek: Nemesis (2002)*
FORCED LABOR	Remans labor in the dilithium mines under Romulan guards, in unceasing work and starvation — *Star Trek: Nemesis (2002)*
A DESPISED CASTE	The Remans are considered an undesirable caste in the Empire, and formidable warriors — *Star Trek: Nemesis (2002)*

DOMINION WAR	Reman troops serve as the Empire's assault forces — *Star Trek: Nemesis (2002)*
SHINZON OF REMUS	A human clone raised in the Reman mines leads the Remans to power in 2379 — *Star Trek: Nemesis (2002)*

PLANETARY DOSSIER

CLASSIFICATION	Tidally locked planet associated with Romulus
SYSTEM	Romulan system, with Romulus
INHABITANTS	Remans
PEOPLE	Reman
MOONS	Not established on screen
FATE	Presumed destroyed with Romulus in 2387 (not stated on screen)
FIRST SEEN	Named in TOS "Balance of Terror"; seen in Star Trek: Nemesis
ON SCREEN	Named in 2265, "Balance of Terror"; seen in 2379, Star Trek: Nemesis
SET IN	2265 to 2379
ATLAS GRID	Beta J-10
VIEWS DEPICT	2379, the time of Star Trek: Nemesis

NOTABLE FACES

SHINZON	The human clone raised in the Reman mines who seized the Romulan praetorship in 2379.
THE VICEROY	Shinzon's Reman lieutenant and protector.

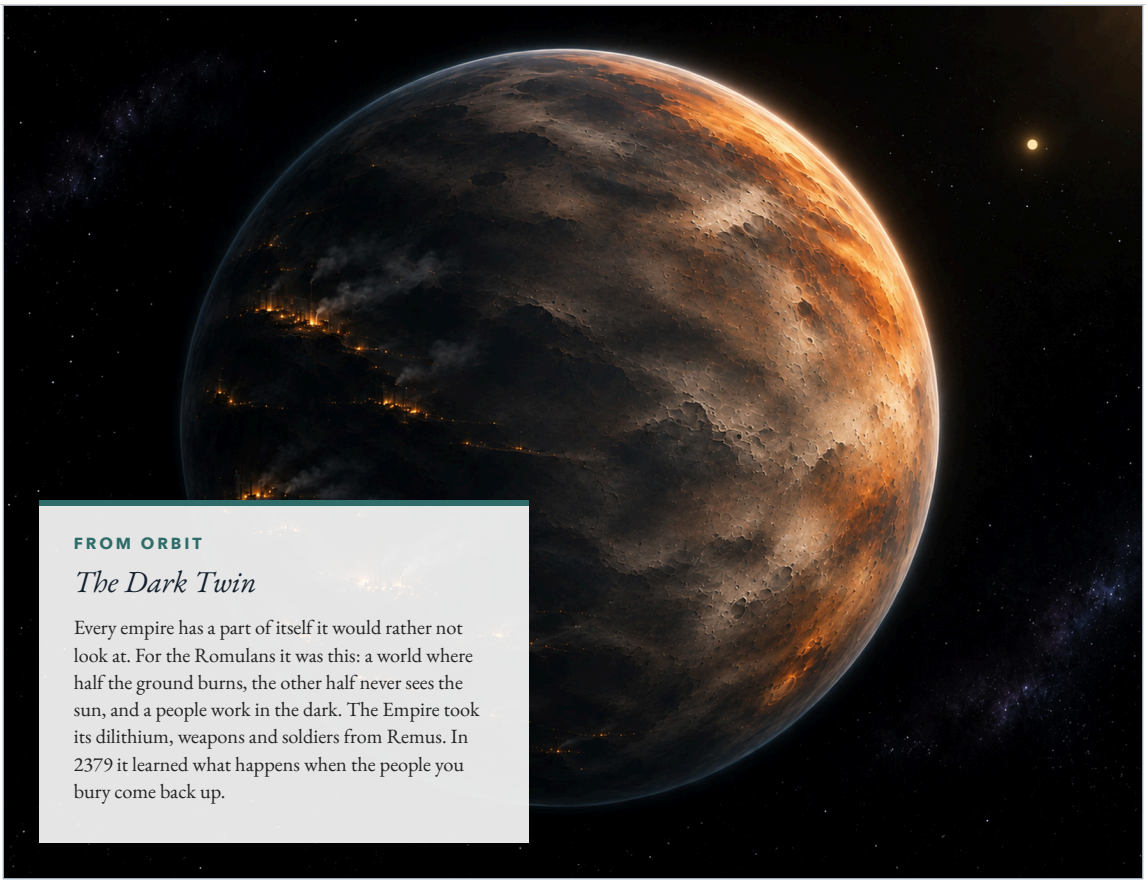
In Their Own Words

Briefed on the way to Romulus, the *Enterprise* crew learns how little is known about the Reman homeworld beyond what scans show: dilithium mining and heavy weapons construction, on the dark side of a world that always keeps one face to the sun. *(Star Trek: Nemesis)*

Shinzon knows the rest from the inside. He spent ten years in the mines, he tells Picard, without seeing the sun or the stars, condemned with the Reman slaves to unceasing labour and starvation. *(Shinzon, Star Trek: Nemesis)*

How I Imagined It

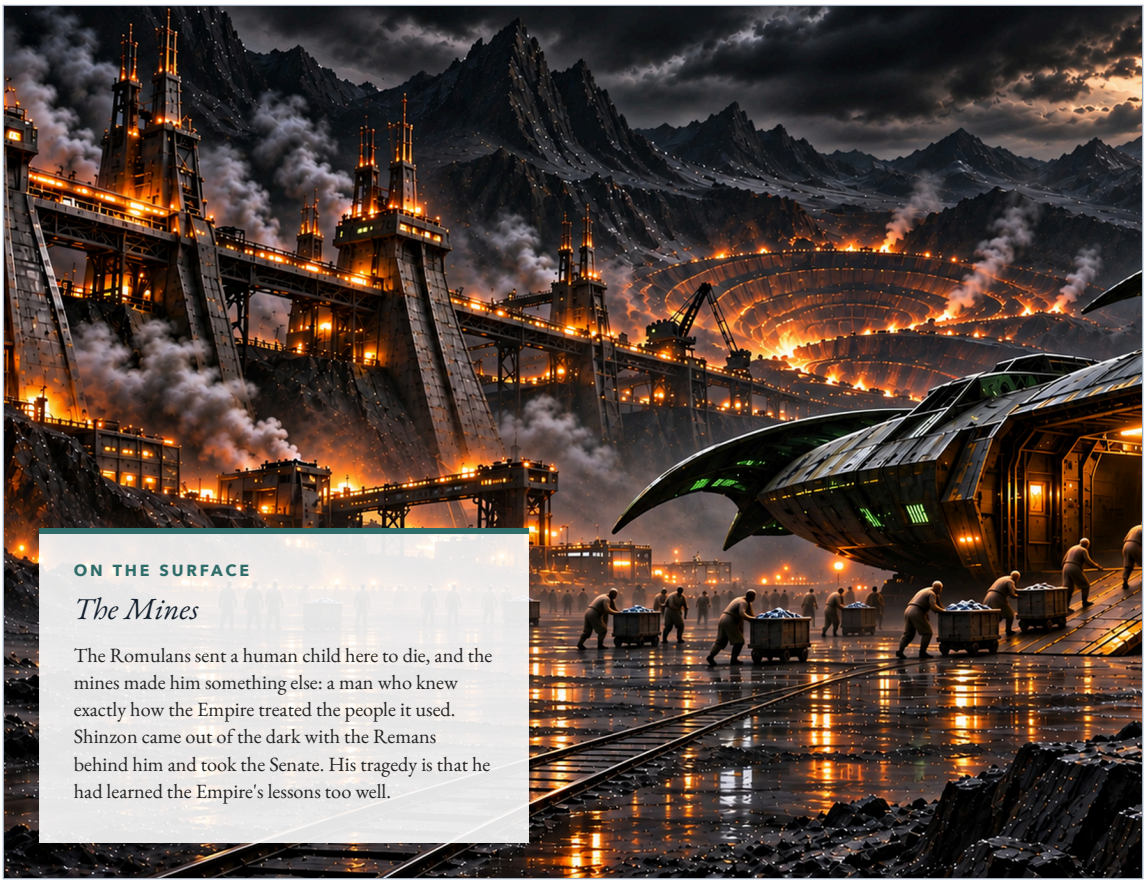
Nemesis finally showed us the Remans, and I wanted the contrast with Romulus to be visible before a reader reached a word of text. In this interpretation Remus is charcoal and slate, with a hard line of sunlight on its scorched face and amber industrial lights scattered across the night side. From orbit I left the sky empty and let a great pit mine and its smoke stand for the whole industry; its scale and shape are mine, not the film's. The screen tells us about the mines and the weapons yards without showing much of them, so the surface view is a close-up imagining of one night-side complex: towers, bridges, smoke, ore carts and a cargo transport with green Romulan accents, a reminder of who the dilithium was for.



FROM ORBIT

The Dark Twin

Every empire has a part of itself it would rather not look at. For the Romulans it was this: a world where half the ground burns, the other half never sees the sun, and a people work in the dark. The Empire took its dilithium, weapons and soldiers from Remus. In 2379 it learned what happens when the people you bury come back up.



ON THE SURFACE

The Mines

The Romulans sent a human child here to die, and the mines made him something else: a man who knew exactly how the Empire treated the people it used. Shinzon came out of the dark with the Remans behind him and took the Senate. His tragedy is that he had learned the Empire's lessons too well.

WORLD 30

RIGEL VII

Rigel VII is where Christopher Pike lost three of his people, and where he lost his nerve. The Talosians built their first illusion for him out of that memory.

When he went back years later, he learned the planet had been taking memories all along. Its sky makes people forget, and its rulers have built their palace out of the only thing that stops it.

The World

Rigel VII is a remote Class M world inhabited by the Kalar, a Bronze Age people organized in castes, with a formidable warrior class and a secretive ruling class. Its atmosphere is a storm of wind shear, exotic radiation and heavy particles that sensors cannot see through.

The planet carries the scars of its sky. Debris still falls from a collision between two large bodies that once orbited it, and an asteroid struck it thousands of years ago, probably wiping out half the world. The radiation erases memory. The field Kalar forget every night; the palace Kalar keep theirs, because their palace is built of an ore that shields them.

A Short History

Rigel VII appeared in the very first *Star Trek* pilot, and for decades we knew it only as a memory.

Pike first came to Rigel VII on a routine survey. The Kalar ambushed the landing party: his yeoman and two others were killed, seven injured, Spock among them. The Talosians later read the memory from Pike's mind and put him back inside it, in the Kalar fortress, as their first illusion.

In 2260 Pike returned to find Zac, a crewman left behind and presumed dead. He had become High Lord Zacarias, ruling from the palace and using the forgetting to keep the field Kalar in their place. Pike's own landing party began to lose their memories, and the *Enterprise* crew in orbit with them. Pike recovered the stored memories and freed the field Kalar to remember their own past.

CANON RECORD

THE KALAR	Rigel VII is a remote Class M planet; the Kalar are a Bronze Age society organized in castes, with a formidable warrior class and a secretive ruling class — *SNW S2E04 "Among the Lotus Eaters"*
THE FIRST VISIT	Pike's first landing ended in a Kalar ambush: three dead, seven injured, including Spock — *TOS S1E11 "The Menagerie"; SNW S2E04 "Among the Lotus Eaters"*
A TALOSIAN ILLUSION	The Talosians recreate Pike's memory of the Kalar fortress on Rigel VII — *TOS S1E12 "The Menagerie (2)"*
A HOSTILE SKY	Its atmosphere is wind shear, exotic radiation and heavy particles; scans cannot penetrate it — *SNW S2E04 "Among the Lotus Eaters"*
LOST MOONS	Debris in orbit comes from an impact between two large bodies that once orbited the planet — *SNW S2E04 "Among the Lotus Eaters"*

THE IMPACT	An asteroid struck the planet thousands of years ago and probably wiped out half of it; the Kalar live a hemisphere away — *SNW S2E04 "Among the Lotus Eaters"*
THE FORGETTING	The radiation erases explicit memory; the field Kalar forget every night, while the palace Kalar keep their memories — *SNW S2E04 "Among the Lotus Eaters"*
THE PALACE	The palace is built of an ore that shields its people from the radiation — *SNW S2E04 "Among the Lotus Eaters"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet, remote
SYSTEM	Not established on screen; the seventh world of Rigel by its name
INHABITANTS	Kalar (a palace caste and a field caste)
PEOPLE	Kalar
MOONS	None now; two large bodies that once orbited it collided, and their debris remains
NAMED PLACES	The Kalar palace, built of radiation-shielding ore; the Kalar fortress of Pike's first visit
FIRST SEEN	TOS "The Cage" (1965 pilot), seen in "The Menagerie" (1966)
ON SCREEN	From the 2250s: The Original Series ("The Cage", "The Menagerie") and Strange New Worlds
SET IN	2260 to 2265
ATLAS GRID	Not on the map: the screen gives no coordinates
VIEWS DEPICT	2260, Pike's return in "Among the Lotus Eaters"

WHO CAME HERE

CHRISTOPHER PIKE	Who lost three people on Rigel VII and came back.
ZAC	The crewman left behind, who became High Lord Zacarias.
SPOCK	Injured in the first ambush.
ERICA ORTEGAS	Who flew the *Enterprise* by hand through the debris as her memory failed.

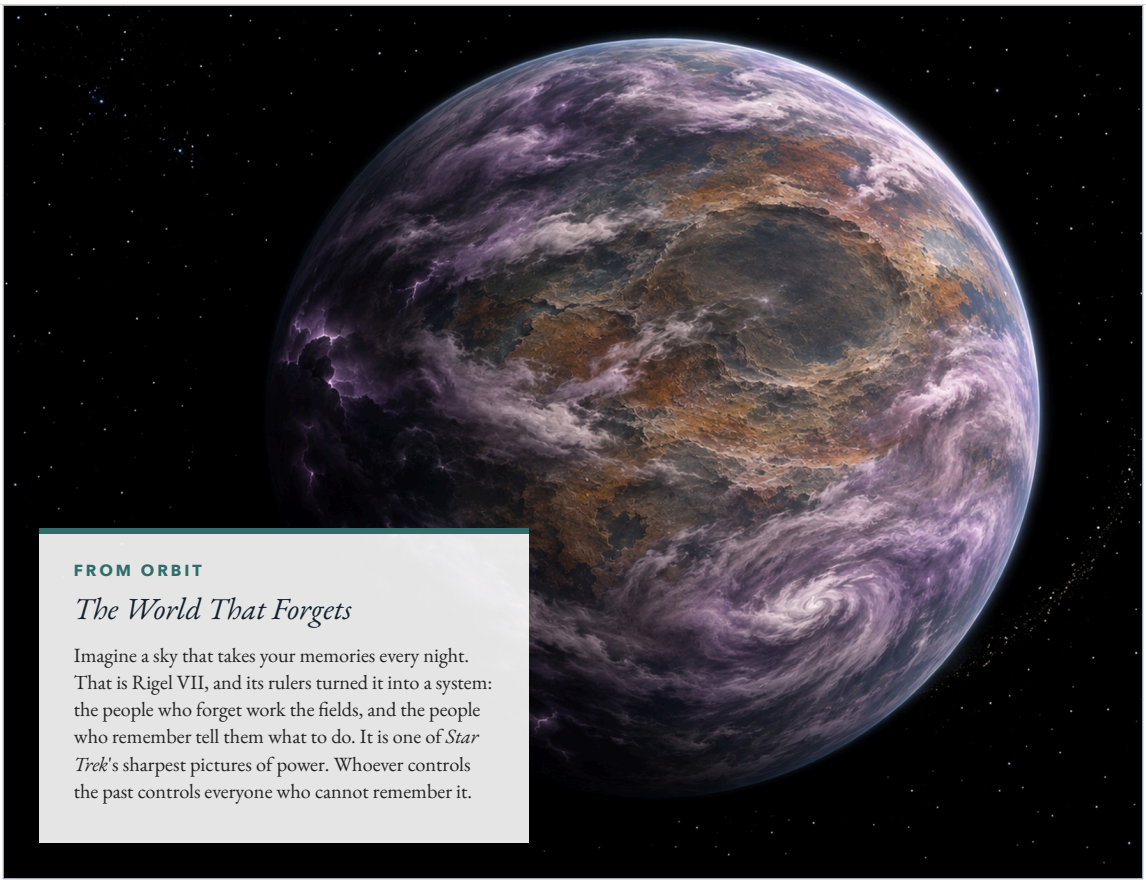
In Their Own Words

Long before we saw it, Rigel VII was a wound. When Boyce asks Pike what is on his mind, the answer is the fight there: his own yeoman and two others dead, seven injured. *(Boyce and Pike, "The Menagerie")*

Decades of episodes later, the crew went back. Spock, careful as ever, describes the debris overhead as the result of an impact between two large celestial bodies, and Ortegas asks whether he can't just say two moons. *("Among the Lotus Eaters")* On the ground, a field Kalar explains the forgetting without fuss: every night, they forget; the palace Kalar keep their memories. *("Among the Lotus Eaters")*

How I Imagined It

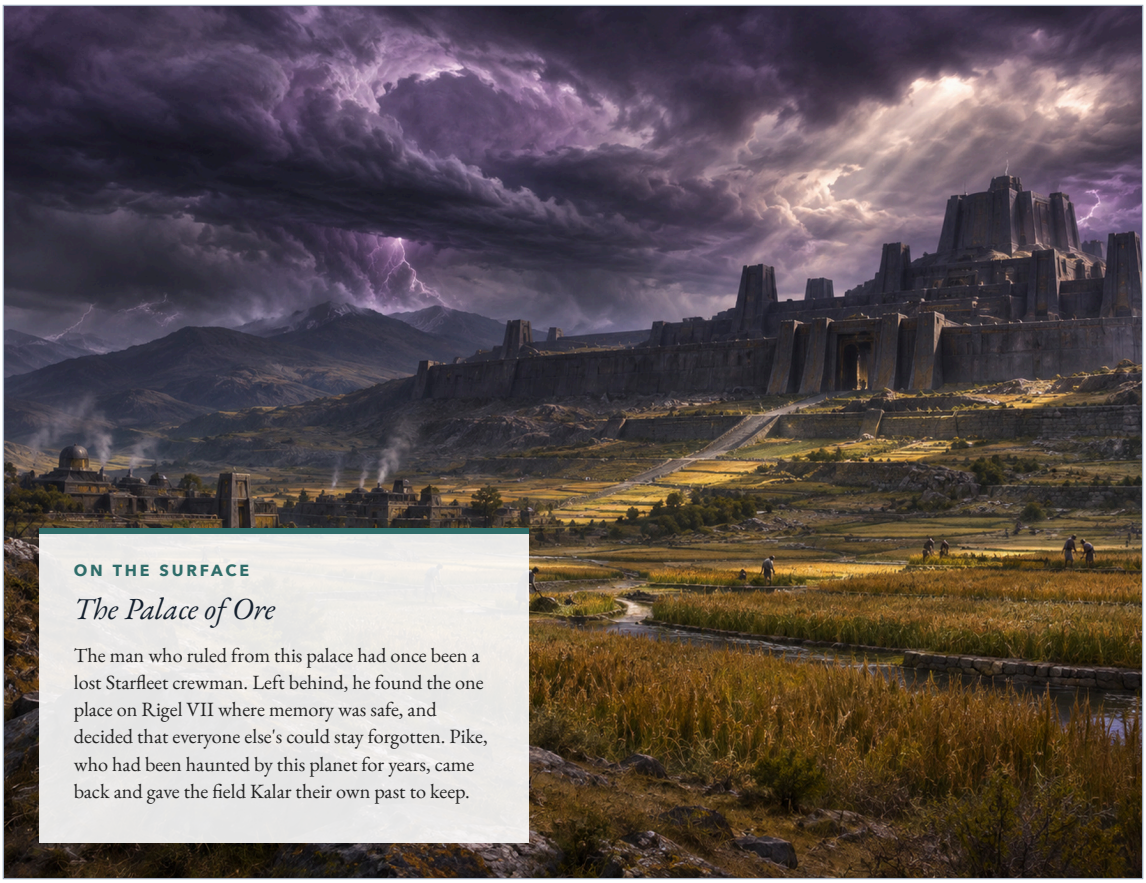
Rigel VII began as a Talosian illusion in "The Cage," and *Strange New Worlds* finally gave it a real story about memory. From orbit I wanted the planet's sky to look as hostile as the dialogue makes it: violet storm bands, lightning on the night side, a vast old impact basin and a faint arc of debris where its two moons once were. On the surface the palace is the thing that matters, because it is built of an ore that shields the palace Kalar from the forgetting. I made it a stepped mass of dark rock above the fields, under a violet radiation storm, with field Kalar working the ditches and grain below. It had to look nothing like Boreth's monastery: no snow, no red banners. The palace, village and sky are my reconstruction.



FROM ORBIT

The World That Forgets

Imagine a sky that takes your memories every night. That is Rigel VII, and its rulers turned it into a system: the people who forget work the fields, and the people who remember tell them what to do. It is one of *Star Trek*'s sharpest pictures of power. Whoever controls the past controls everyone who cannot remember it.



ON THE SURFACE

The Palace of Ore

The man who ruled from this palace had once been a lost Starfleet crewman. Left behind, he found the one place on Rigel VII where memory was safe, and decided that everyone else's could stay forgotten. Pike, who had been haunted by this planet for years, came back and gave the field Kalar their own past to keep.

WORLD 31

RISA

On Risa, even the weather has been persuaded to take a holiday. Visitors come for the beaches, the hospitality and the promise that tomorrow will be as pleasant as today. Beneath that promise is an entire planetary system working to keep it.

Just be careful what you carry around. On Risa, a small wooden statue can say a great deal more than you mean it to.

The World

Risa is a celebrated resort world, but the climate visitors enjoy is engineered. Weather control, industrial replicators and seismic regulators sustain the paradise. Without them, Worf describes a rain-soaked, geologically unstable jungle.

The hospitality that visitors encounter on Risa is unusually direct, and not every off-world guest understands its customs. Displaying a horga'hn, a carved statuette, tells everyone around you that you are looking for jamaharon. As Captain Picard found out in "Captain's Holiday," visitors are advised to learn what that means before they buy one.

A Short History

Risa is the place everyone in the Federation wants to go on holiday, and the place where every *Star Trek* holiday goes wrong.

Enterprise brought Captain Archer and his crew to Risa for shore leave in the 2150s, and the planet has been a favorite ever since. In "Captain's Holiday," Picard's quiet vacation turned into an archaeological chase with Vash.

The weather grid also made the planet vulnerable. In "Let He Who Is Without Sin...," Worf helped the Essentialists disable it, exposing visitors to the conditions that the resort systems ordinarily concealed. The group also threatened the seismic regulators.

CANON RECORD

ENGINEERED PARADISE	Risa's resort climate is sustained by weather control, industrial replicators and seismic regulators — *DS9 S5E07 "Let He Who Is Without Sin..."*
NATURAL RISA	Without its controls Risa would be a rain-soaked, geologically unstable jungle — *DS9 S5E07 "Let He Who Is Without Sin..."*
SABOTAGE	Worf helps the Essentialists disrupt weather control; they later manipulate the tectonic regulators — *DS9 S5E07 "Let He Who Is Without Sin..."*
HORGA'HN	Displaying a horga'hn on Risa indicates a wish for jamaharon — *TNG S3E19 "Captain's Holiday"*

SHORE LEAVE	Members of Enterprise NX-01 visit Risa for shore leave in 2152 — *ENT S1E25 "Two Days and Two Nights"*
NAMED PLACES	Named places include the Temtibi Lagoon and Suraya Bay — *DS9 S5E07 "Let He Who Is Without Sin..."; ENT S1E24 "Desert Crossing"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet, climate-controlled resort world
SYSTEM	Risa system
INHABITANTS	Risians
PEOPLE	Risian
MOONS	Not established on screen
NAMED PLACES	The Temtibi Lagoon; Suraya Bay
FIRST SEEN	TNG "Captain's Holiday"
ON SCREEN	From the 2150s to the 3190s: Enterprise, The Next Generation, Deep Space Nine, Voyager and Discovery
SET IN	2151 to 2373
ATLAS GRID	Beta J-9
VIEWS DEPICT	Interpretive resort-era composite; no single screen date established

WHO CAME HERE

JEAN-LUC PICARD	Whose "relaxing" holiday on Risa was anything but.
VASH	The archaeologist who made sure of that.
TRIP TUCKER	Who arrived with Malcolm Reed to broaden their cultural horizons.
WORF	Who helped the Essentialists switch off the weather.
JADZIA DAX	Who brought Worf to Risa, and nearly regretted it.

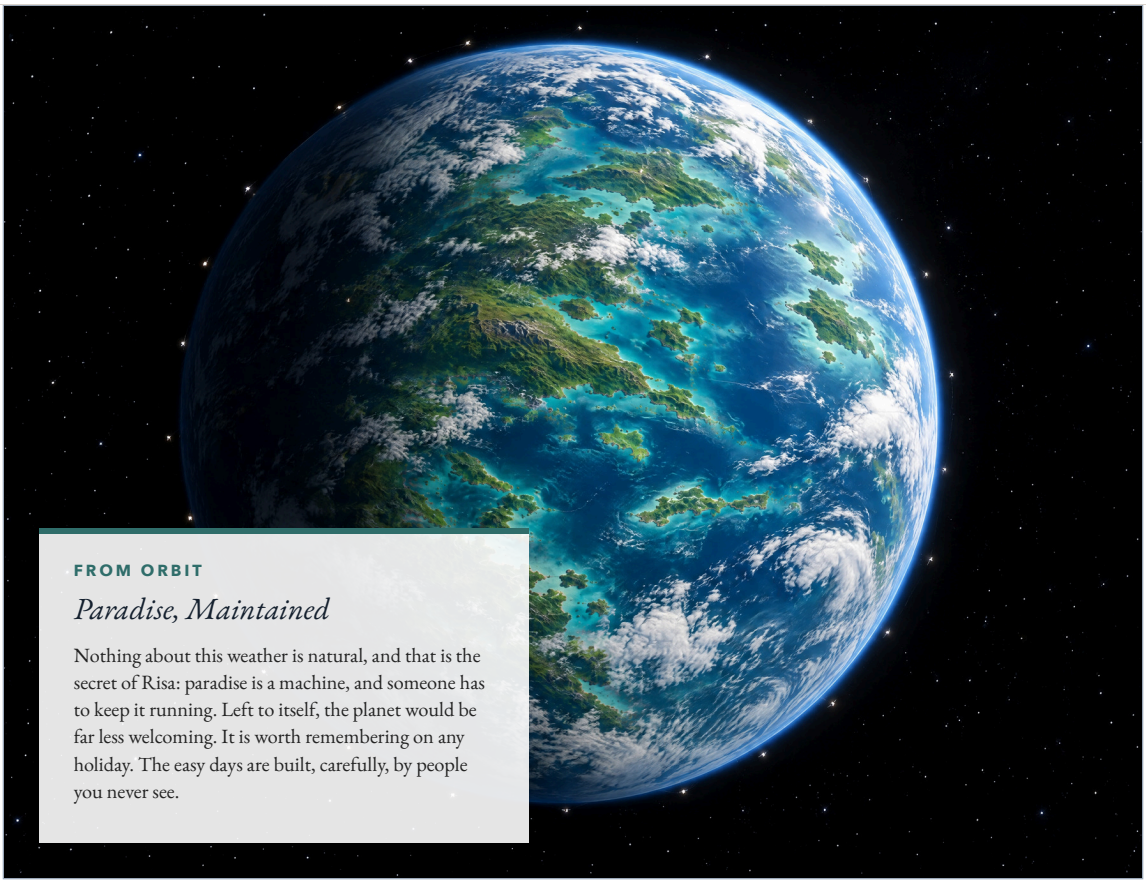
In Their Own Words

Every visit begins with the same welcome: welcome to Risa, all that is ours is yours. *(A Risian host, "Captain's Holiday")* Riker does the selling. The place is called Risa, he tells an exhausted Picard; it is a paradise, warm tropical breezes, exotic foods, nothing to do except enjoy the quiet. *(Riker, "Captain's Holiday")*

Trip arrives a century earlier with Malcolm Reed, hoping to broaden their cultural horizons, because Risa is supposed to be very cosmopolitan. *(Trip Tucker, "Two Days and Two Nights")* Worf is less charmed. To him it is a paradise made easy by machinery that keeps the weather perfect, which is exactly why he helps switch it off. *(Worf, "Let He Who Is Without Sin...")*

How I Imagined It

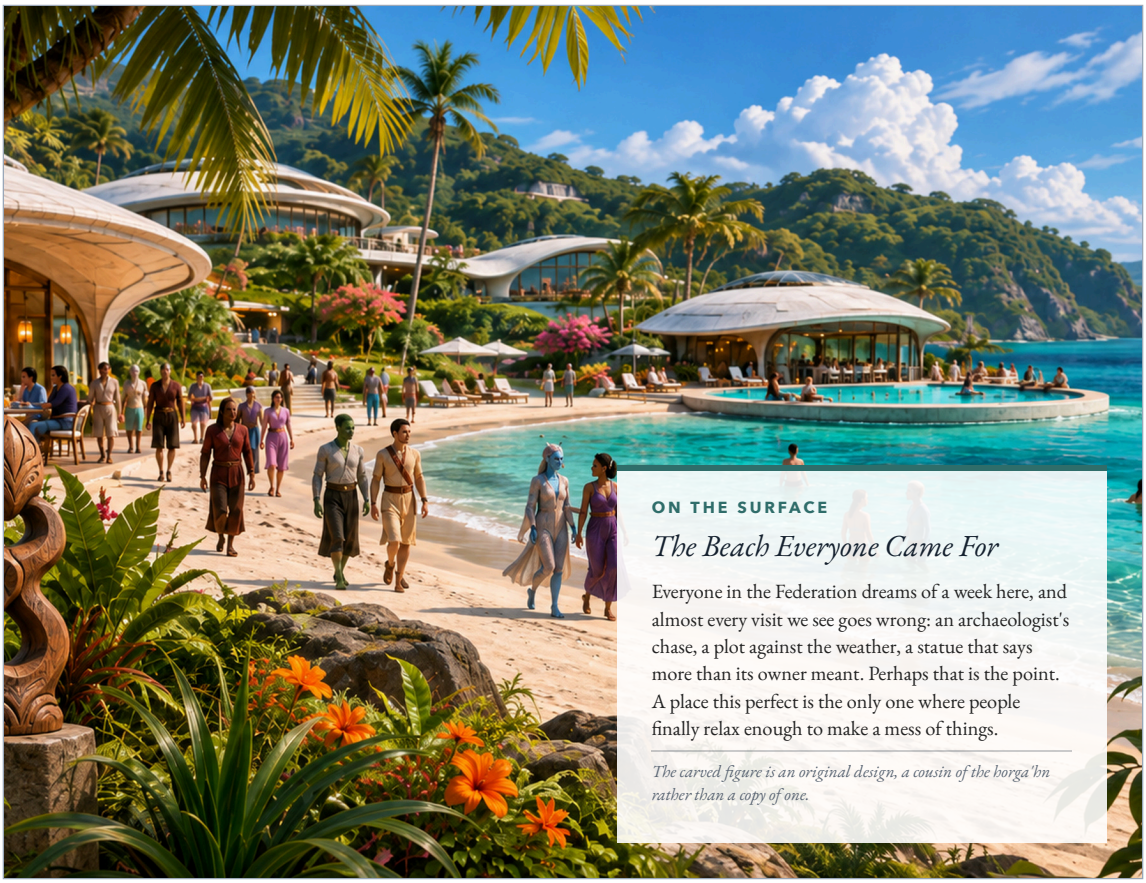
Risa makes me smile every time it turns up, because everyone arrives expecting paradise and leaves with a story. I wanted the orbital view to look effortless and quietly engineered at the same time: turquoise shallows, green islands, a real night side, and a sparse scatter of tiny lights around the planet for the weather-control network. On the surface I went straight to the beach: white sand, a glass-clear lagoon, a resort of curved white roofs, visitors of several species and, in the foreground, a carved figure that anyone who remembers "Captain's Holiday" will recognize the spirit of. It is my own design, a cousin of the horga'hn rather than a copy of the prop. The coastline and the resort are mine too.



FROM ORBIT

Paradise, Maintained

Nothing about this weather is natural, and that is the secret of Risa: paradise is a machine, and someone has to keep it running. Left to itself, the planet would be far less welcoming. It is worth remembering on any holiday. The easy days are built, carefully, by people you never see.



ON THE SURFACE

The Beach Everyone Came For

Everyone in the Federation dreams of a week here, and almost every visit we see goes wrong: an archaeologist's chase, a plot against the weather, a statue that says more than its owner meant. Perhaps that is the point. A place this perfect is the only one where people finally relax enough to make a mess of things.

The carved figure is an original design, a cousin of the horga'hn rather than a copy of one.

WORLD 32

ROMULUS

Romulus is a world we can visit only in the past. For centuries it was the heart of an empire built on secrets; then its sunlit cities, its Senate, and the lives gathered around them were lost.

This chapter is a visit to Romulus as it was: green, proud, and very suspicious of visitors.

The World

Romulus was the capital world of the Romulan Star Empire, paired with its twin, Remus. The Romulans themselves are distant cousins of the Vulcans, descended from those who rejected Surak's teachings of logic and left Vulcan during the Time of Awakening.

Power rested with the Romulan Senate, and behind it the feared intelligence service, the Tal Shiar. Remus, permanently dark on one side, was where the Remans labored in dilithium mines for the empire that despised them.

A Short History

For most of *Star Trek*, Romulus was a name spoken with suspicion: the capital of an empire that preferred to be heard of rather than seen.

Romulans first appeared in 1966 in "Balance of Terror." Their homeworld stayed hidden for decades until *The Next Generation* sent Picard and Data there in "Unification" to find an undercover Ambassador Spock.

In 2379, Shinzon, a human clone raised among the Remans, seized power in a coup, the story of *Star Trek: Nemesis*. Eight years later, in 2387, a supernova destroyed Romulus. Spock's attempt to stop it is how the 2009 film *Star Trek* begins.

CANON RECORD

TWIN WORLDS	Romulus shares its system with Remus, which always keeps one side to the sun; the Remans live on its dark side and labor in dilithium mines — *Star Trek: Nemesis (2002)*
GOVERNMENT	The Romulan Star Empire is governed by a Senate and Praetor — *Star Trek: Nemesis (2002)*
ORIGINS	Spock believes the Romulans are an offshoot of the Vulcans; later stories confirm a shared ancestry — *TOS S1E14 "Balance of Terror"; TNG S5E07 "Unification, Part I"*
VALLEY OF CHULA	Defector Alidar Jarok recalls the Valley of Chula as a beautiful place on Romulus — *TNG S3E10 "The Defector"*
DOMINION WAR	The Romulan Empire enters the Dominion War in 2374 — *DS9 S6E19 "In the Pale Moonlight"*
SHINZON	Shinzon's coup murders the Romulan Senate in 2379 — *Star Trek: Nemesis (2002)*

FAILED EVACUATION	After the 2385 attack on Mars, the Federation abandons its large-scale Romulan evacuation effort — *SHORTS S2E06 "Children of Mars"; PIC S1E01 "Remembrance"*
SUPERNOVA	Romulus is destroyed in the 2387 supernova disaster — *Star Trek (2009); PIC S1E01 "Remembrance"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet; twin of Remus
SYSTEM	Romulan system (Romulus and Remus)
INHABITANTS	Romulans (Remans on Remus)
PEOPLE	Romulan
MOONS	Not established on screen
NAMED PLACES	The Apnex Sea; the Krocton Segment; the Valley of Chula
FATE	Destroyed by the supernova of 2387
FIRST SEEN	Seen in TNG "Unification"; Senate in Star Trek: Nemesis
ON SCREEN	From 2265 to its loss in 2387: The Original Series, The Next Generation, Deep Space Nine, Voyager, Star Trek: Nemesis, Picard and Strange New Worlds
SET IN	2258 to 2399
ATLAS GRID	Beta J-9
VIEWS DEPICT	The late 24th century, before the supernova of 2387

NOTABLE FACES

ALIDAR JAROK	The admiral who defected to warn the Federation, and who longed for the Valley of Chula.
SENATOR PARDEK	Spock's contact in "Unification."
SENATOR VREENAK	Whose death brought the Romulans into the Dominion War.
SELA	The Romulan commander with a human mother.
LARIS	A former Tal Shiar operative who later helped Picard.

In Their Own Words

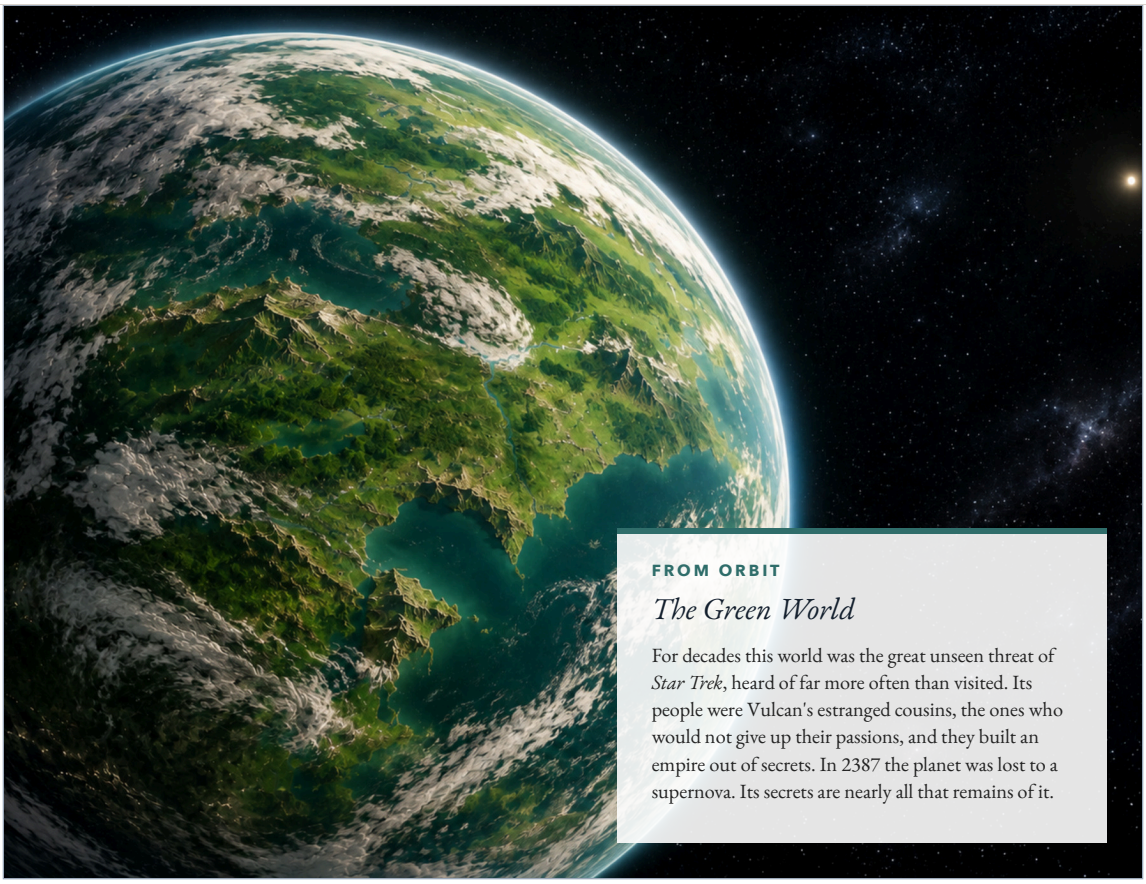
The most tender words ever spoken about Romulus come from a man who could never go back. The defector who calls himself Setal has visited more than a hundred worlds, he tells Data, and none possess the awesome beauty of Romulus. He will never again see the Firefalls at Gal'gathong, or the spires of his home rising above the Apnex Sea at dawn. Data cannot take him there, so he brings a piece of Romulus to him on the holodeck: the Valley of Chula. *(Setal and Data, "The Defector")*

Garak, who once spent an assignment on Romulus posing as a gardener, remembers it very differently. Grey, he says, is the colour you notice: the buildings, the clothes, the people, the Romulan heart itself. *(Garak, "Inter Arma Enim Silent Leges")*

Between the exile's longing and the spy's disdain is the Romulus I tried to paint: beautiful, and always watching.

How I Imagined It

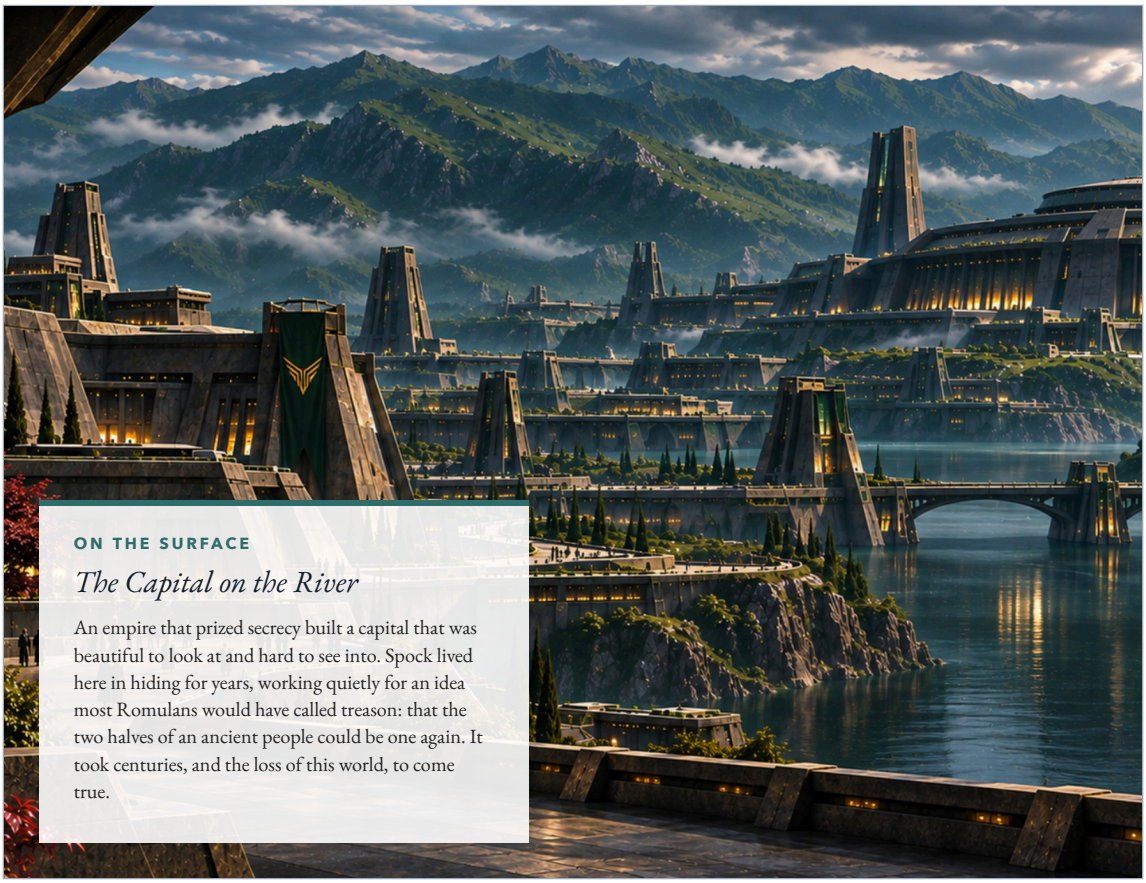
"The Defector" made Romulus feel like a real place someone could miss, and I wanted Romulus to look beautiful and a little cold, which felt right for a people who hide everything. From orbit I kept it alone, green and cloud-banded under a distant sun, and left Remus to its own chapter. On the surface the capital sits along a wide river with green everywhere, but the buildings are dark, angled and watchful, with a long domed hall that could house the Senate and tapering towers in every district. A green banner hangs from the terrace; its winged mark is my own design, not the Empire's emblem.



FROM ORBIT

The Green World

For decades this world was the great unseen threat of *Star Trek*, heard of far more often than visited. Its people were Vulcan's estranged cousins, the ones who would not give up their passions, and they built an empire out of secrets. In 2387 the planet was lost to a supernova. Its secrets are nearly all that remains of it.



ON THE SURFACE

The Capital on the River

An empire that prized secrecy built a capital that was beautiful to look at and hard to see into. Spock lived here in hiding for years, working quietly for an idea most Romulans would have called treason: that the two halves of an ancient people could be one again. It took centuries, and the loss of this world, to come true.

WORLD 33

RURA PENTHE

THE ALIENS' GRAVEYARD

The commandant at Rura Penthe has little need for walls. He tells new prisoners that the surface itself is their punishment: an icebound emptiness where nothing can survive. Beneath it, the Klingon Empire has built a prison whose labor is measured in dilithium.

Its reputation as the aliens' graveyard outlived more than one escape. Jonathan Archer and, generations later, James T. Kirk both found themselves sentenced to its mines.

The World

Rura Penthe is a penal asteroid deep inside Klingon territory. Its prisoners, from many species, dig dilithium in mines beneath the ice. As the commandant tells new arrivals, there is no stockade, no guard tower and no electronic frontier. A magnetic shield stops anyone beaming out, and punishment means being sent up to the surface, where nothing can survive.

Kolos, defending Archer, challenged the court with an estimate of six months to a year of survival. It was an advocate's argument, not a published prison statistic.

A Short History

Every empire needs a place to send the people it would rather forget, and the Klingons chose a ball of ice.

Rura Penthe first appeared in 1991, in *Star Trek VI: The Undiscovered Country*, where Kirk and McCoy were sentenced there after being framed for Chancellor Gorkon's murder. They escaped with the help of a shape-shifter, Martia, who said no one ever had before.

Enterprise, set earlier in the timeline, complicates Martia's claim. A Klingon court sentenced Archer to the mines in 2152, and he escaped. In "Bounty," his escape is described as unprecedented--another reminder that characters' confident statements are not always a complete history.

CANON RECORD

PENAL ASTEROID	A Klingon penal asteroid whose prisoners work its dilithium mines for life — *Star Trek VI: The Undiscovered Country (1991); ENT S2E19 "Judgment"*
REPUTATION	It is known throughout the galaxy as the aliens' graveyard — *Star Trek VI: The Undiscovered Country (1991)*
NO WALLS	There is no stockade, guard tower or electronic frontier; only a magnetic shield prevents beaming — *Star Trek VI: The Undiscovered Country (1991)*
THE SURFACE	Punishment is exile from the prison to the surface, where nothing can survive — *Star Trek VI: The Undiscovered Country (1991)*
LIFE EXPECTANCY	Kolos questions whether prisoners survive even six months to a year — *ENT S2E19 "Judgment"*
KLINGON FRONTIER	Rura Penthe lies deep inside Klingon territory — *Star Trek VI: The Undiscovered Country (1991); ENT S2E19 "Judgment"*

ARCHER	Jonathan Archer is sentenced to Rura Penthe for life in 2152 and gets out — *ENT S2E19 "Judgment"; ENT S2E25 "Bounty"*
KIRK AND MCCOY	Kirk and McCoy, wrongly convicted of Gorkon's murder, are sent there and escape — *Star Trek VI: The Undiscovered Country (1991)*

PLANETARY DOSSIER

NAMES ON SCREEN	Rura Penthe; "the aliens' graveyard"
CLASSIFICATION	Penal asteroid
SYSTEM	Not established on screen
INHABITANTS	Prisoners of the Klingon Empire and their guards
MOONS	None (an asteroid)
FIRST SEEN	Star Trek VI: The Undiscovered Country (1991)
ON SCREEN	2152 and 2293: Enterprise and Star Trek VI: The Undiscovered Country
SET IN	2152 to 2293
ATLAS GRID	Not on the map: deep inside Klingon territory
VIEWS DEPICT	2293, when Kirk and McCoy are sent there

WHO CAME HERE

JAMES T. KIRK	Framed for Gorkon's murder and sentenced here in 2293.
LEONARD MCCOY	Sentenced alongside him.
MARTIA	A shape-shifting prisoner who helped them out, then betrayed them.
JONATHAN ARCHER	Sentenced here in 2152, and out again.

In Their Own Words

The commandant's welcome is the most honest description of Rura Penthe there is: no stockade, no guard tower, only a magnetic shield. On the surface, nothing can survive. *(The commandant, Star Trek VI)*

A century earlier, Archer's advocate Kolos tried to make the court say out loud what the sentence really meant. What is a prisoner's life expectancy there, he asks: six months, a year at the most? *(Kolos, "Judgment")*

How I Imagined It

Rura Penthe frightens precisely because it is so empty, and I wanted the orbital view to show how little the prison needs to announce itself. From orbit it is an immense, irregular asteroid of windblown snow beneath two small suns, almost empty: a tiny landing facility, three modest tunnel mouths and a narrow route linking them. The prison is a speck on the frozen expanse. Underground is where life happens: a vast cavern of frost and icicles, catwalks overhead, carts on rails, blue crystal

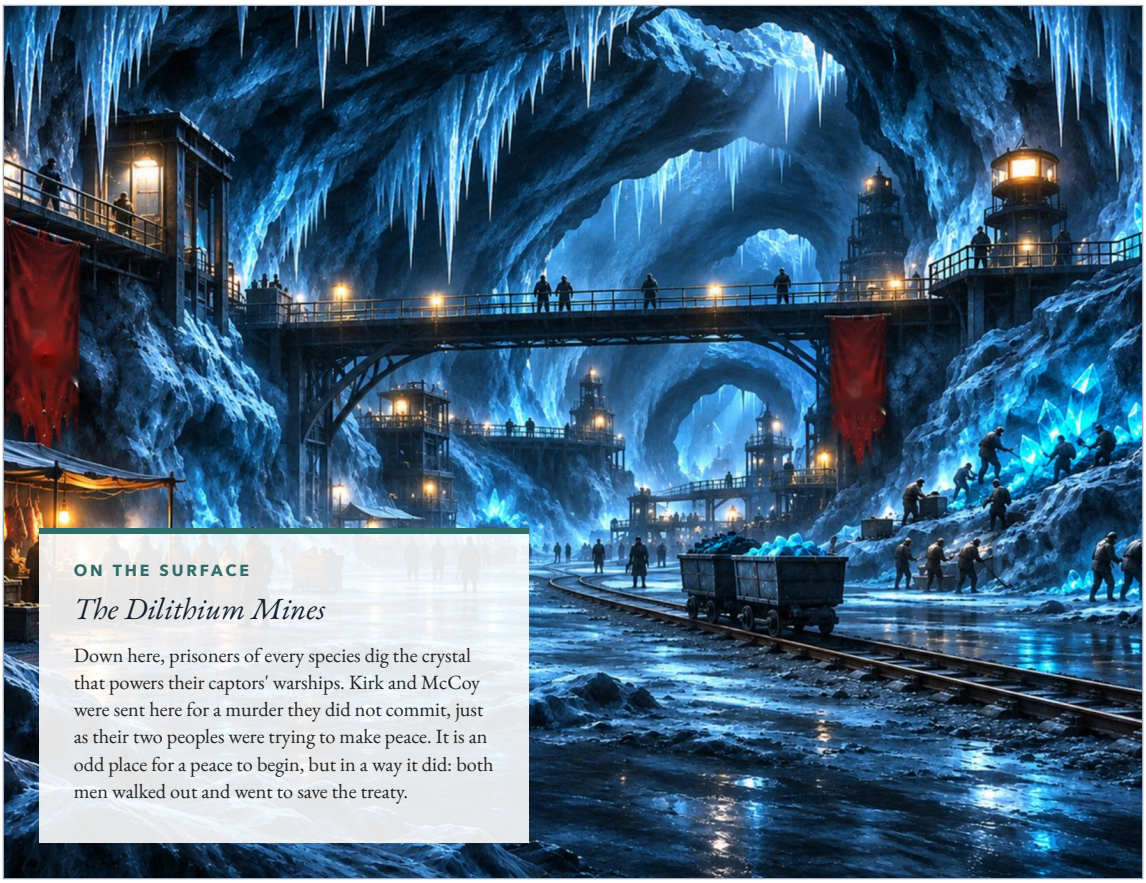
in the rock and prisoners of every kind below. At a food stall, men in patched rags wait for stew under hanging carcasses. The banners are plain red, with no emblem.



FROM ORBIT

The Aliens' Graveyard

The Klingons did not need to build walls here. The planet does the guarding, and the prisoners know it. That is what makes Rura Penthe so chilling: a prison where hope itself is the thing being punished. Every few generations someone escapes anyway, and every time, someone swears it has never happened before.



ON THE SURFACE

The Dilithium Mines

Down here, prisoners of every species dig the crystal that powers their captors' warships. Kirk and McCoy were sent here for a murder they did not commit, just as their two peoples were trying to make peace. It is an odd place for a peace to begin, but in a way it did: both men walked out and went to save the treaty.

WORLD 34

SOLUM

Solum is a world that saw its own future and did not like it. In one version of history, first contact with the Federation tears its people apart; in another, a daughter of Solum comes home to stop that from happening.

For Gwyn, the question is not whether Solum has a future. It is whether her people will be allowed to choose one without inheriting somebody else's war.

The World

Solum lies in the Delta Quadrant and is home to the Vau N'Akat, Gwyn's people. Before first contact, the Diviner describes them as flourishing and convinced they are alone in the universe. Elders guide the world, and its most ancient rite, the Va'Lu'Rah, comes from the earliest days, when the Vau N'Akat "rose from the depths"; it proves a person a true Vau N'Akat, and has not been tried in millennia.

An ancient city from Solum's past is later repurposed as a prison. That transformation belongs to the story's later events, not to the flourishing pre-contact city imagined in these views.

A Short History

Solum is the one world in this book whose future depends on the story choosing it, and *Prodigy* chose well.

Solum was first named in *Prodigy*'s pilot in 2021 and first seen in "A Moral Star." In the future the Diviner came from, Starfleet's arrival split the Vau N'Akat between those who welcomed the Federation and those who would die to keep their way of life, and the civil war that followed left a future Solum devastated by 2436. Survivors went back in time to stop first contact by any means.

Gwyn, raised by one of those survivors, went to Solum to bring the message herself. Asencia pushed her people toward war with the Federation instead. When the time loop closed, Wesley Crusher could say that Solum would be led into a better future by Ilthuran.

CANON RECORD

HOMEWORLD	Solum is the homeworld of the Vau N'Akat, Gwyn's people — *PRO S1E10 "A Moral Star (2)"; PRO S2E02 "Into the Breach (2)"*
DELTA QUADRANT	Solum lies in the Delta Quadrant — *PRO S2E19 "Ouroboros"*
BEFORE CONTACT	Before first contact the Vau N'Akat are flourishing, confident they are alone in the universe — *PRO S1E10 "A Moral Star (2)"*
THE ELDERS	Solum is guided by its Elders, whom Gwyn addresses on her return — *PRO S2E02 "Into the Breach (2)"; PRO S2E03 "Who Saves the Saviors"*
THE VA'LU'RAH	The Va'Lu'Rah, the most ancient rite of Solum, proves a person a true Vau N'Akat; it had not been tried in millennia — *PRO S2E02 "Into the Breach (2)"; PRO S2E03 "Who Saves the Saviors"*

CIVIL WAR	In one future, first contact with the Federation splits the Vau N'Akat into civil war — *PRO S1E10 "A Moral Star (2)"; PRO S2E01 "Into the Breach"*
A FUTURE IN RUINS	The Protostar is flung to 2436, a future Solum destroyed by civil war, 52 years ahead — *PRO S2E19 "Ouroboros"; PRO S2E01 "Into the Breach"*
ANCIENT CITY	The ruins of an ancient city from Solum's past are turned into a prison — *PRO S2E18 "Touch of Grey"*
A BETTER FUTURE	With the timeline restored, Wesley Crusher says Solum will be led into a better future by Ilthuran — *PRO S2E17 "Brink"*

PLANETARY DOSSIER

CLASSIFICATION	Inhabited planet; class not established on screen
SYSTEM	Not established on screen
INHABITANTS	Vau N'Akat
PEOPLE	Vau N'Akat
MOONS	Not established on screen; the moons shown are my choice
FIRST SEEN	Named in PRO "Lost and Found" (2021); first shown in "A Moral Star, Part 2" (2022)
ON SCREEN	Prodigy: Solum before first contact, and a possible future of 2436
SET IN	2383 to 2384
ATLAS GRID	Not on the map: Delta Quadrant, with no coordinates given
VIEWS DEPICT	Pre-contact Solum in the 2380s; an interpretive flourishing-era view

NOTABLE FACES

GWYN (GWYNDALA)	Raised by the Diviner, who came home to Solum to bring a message of peace.
THE DIVINER	A survivor of the future civil war, sent back to stop first contact.
ASENCIA	Who argued for war with the Federation.
ILTHURAN	A young stargazer of Solum and, in another time, Gwyn's father, the Diviner.

In Their Own Words

Showing Gwyn the Solum of her own people's past, the Diviner remembers it as flourishing: confident, and sure that it is just them in the universe. *(The Diviner, "A Moral Star, Part 2")*

Gwyn brings home the opposite message. Before the Elders, she tells her people that the Vau N'Akat are truly incredible, and that they can share their gifts with the cosmos if they accept that they are not alone. *(Gwyn, "Into the Breach, Part II")*

How I Imagined It

Prodigy surprised me with how much heart it had, and Gwyn's homecoming is the reason Solum is in this book. It is the one world here meant to look crowded and confident, because the Diviner remembers it flourishing and sure it was alone

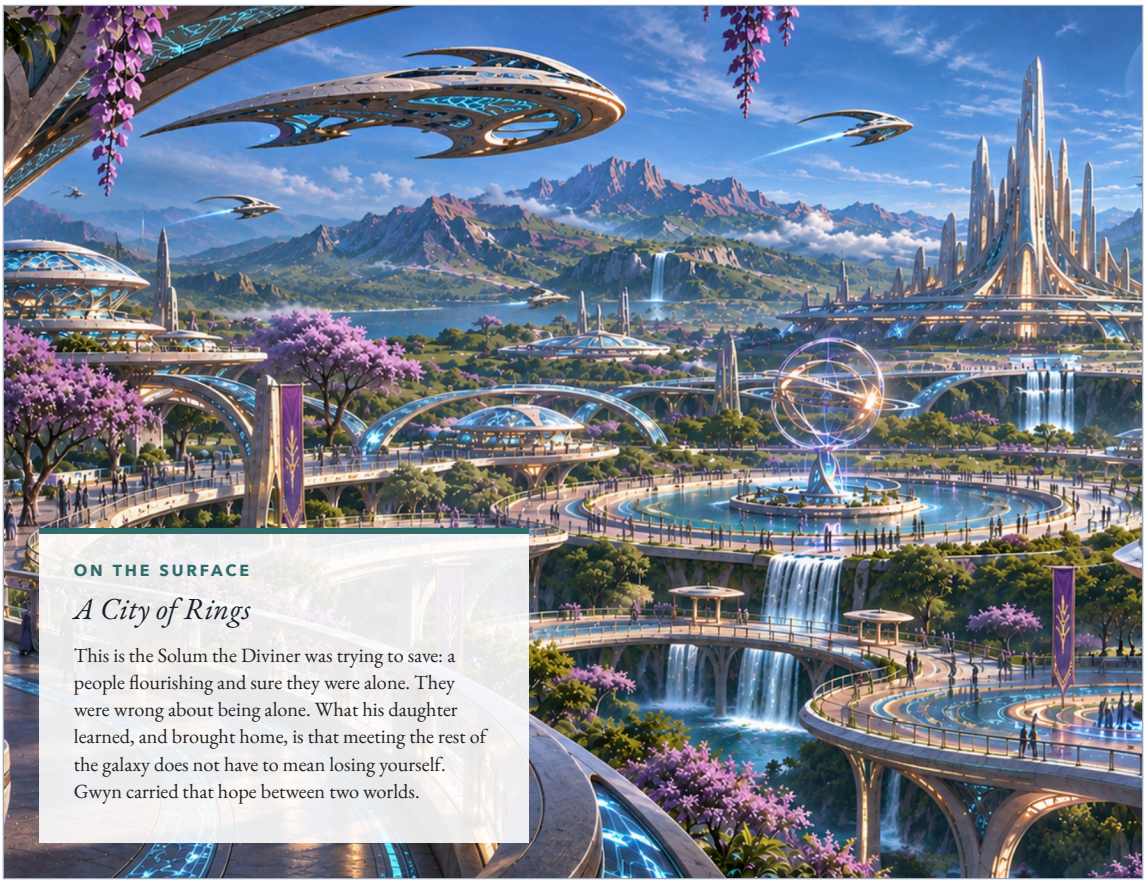
in the universe. From orbit I let the ring cities spread across the continents, with one great city at the centre and traffic streaming in from the sunward side, a station, two moons and a violet nebula. On the surface I wanted that same confidence at street level: terraces and spires, domes and waterfalls between the levels, crescent skiffs overhead and violet blossom everywhere. None of the craft resembles a Starfleet design, because Starfleet has not arrived yet. The architecture, colours and craft are my proposal, not a documented view.



FROM ORBIT

Before First Contact

Solum is a world that saw what first contact could do to it, and fought to choose differently. Most planets in this book had their future written for them. This one had its future sent back through time as a warning, and its own people argued about what to do with it. That argument is the most hopeful thing about Solum.



ON THE SURFACE

A City of Rings

This is the Solum the Diviner was trying to save: a people flourishing and sure they were alone. They were wrong about being alone. What his daughter learned, and brought home, is that meeting the rest of the galaxy does not have to mean losing yourself. Gwyn carried that hope between two worlds.

WORLD 35

TALOS IV

Talos IV carries a distinction almost no other world can claim: in Kirk's era, Starfleet regulations made visiting it a capital offense. Its people can make you see anything at all, and the most frightening thing about them is how kind their illusions can be.

It was the setting of *Star Trek*'s first pilot, *The Cage*, and later became central to *The Menagerie*. The prohibition in Kirk's era tells us how seriously Starfleet took the Talosians' power; it does not establish an eternal ban.

The World

Talos IV lies in the Talos star group, a system of eleven planets that had never been explored when Pike's *Enterprise* arrived. Gravity is nine-tenths of Earth's. The surface is close to barren: too bare, the landing party found, to support life without more plants or animals.

The Talosians live deep underground. Their minds can build illusions as real as a tabletop, and the survivors' camp Pike's crew beamed down to find was one of them. They have maintained living specimens in underground enclosures. Much later, *Discovery* gives us one wonderfully strange detail: the planet has singing plants.

A Short History

Talos IV is the only planet in *Star Trek* that Starfleet made it a crime to visit, and the first one we ever saw.

Talos IV first appeared in 1966, in "The Menagerie," which reused the original pilot, "The Cage." Long ago the Talosians were a thriving, warp-capable people, until a nuclear war almost wiped them out and drove the survivors underground.

They captured Pike in the hope that humans could restore a society whose dependence on illusion had left it unable to sustain itself. Their plan failed when they understood the depth of humanity's resistance to captivity. Starfleet answered with General Order 7: no ship may visit Talos IV, on pain of death. Years later Spock broke that order to bring the crippled Pike back, to live out his life in illusion with Vina.

CANON RECORD

GENERAL ORDER 7	Starfleet forbids any vessel to visit Talos IV; doing so carried the only death penalty left on the books — *TOS S1E11 "The Menagerie"*
THE TALOS STAR GROUP	An unexplored star group whose system has eleven planets; surface gravity on Talos IV is 0.9 of Earth's — *TOS S1E11 "The Menagerie"; DIS S2E08 "If Memory Serves"*
ANCIENT WAR	Once warp-capable and thriving, the planet was devastated by a nuclear war that nearly wiped out its people — *DIS S2E08 "If Memory Serves"; TOS S1E12 "The Menagerie (2)"*
UNDERGROUND	The Talosians live deep underground; the surface is only now becoming able to support life again — *TOS S1E12 "The Menagerie (2)"*

BARREN SURFACE	Landing-party tests found the surface too barren to support life without more vegetation or animals — *TOS S1E12 "The Menagerie (2)"*
ILLUSION	Talosians create illusions as real as solid objects; the crash survivors and their camp were one — *TOS S1E12 "The Menagerie (2)"; DIS S2E08 "If Memory Serves"*
ZOOLOGICAL GARDENS	The Talosians keep specimens from across the galaxy, and offer plant life from their zoological gardens to help reclaim the surface — *TOS S1E12 "The Menagerie (2)"*
SINGING PLANTS	Talos IV has singing plants — *DIS S2E08 "If Memory Serves"*
PIKE'S HOME	Spock brings the crippled Christopher Pike back to live out his life with the Talosians and Vina — *TOS S1E12 "The Menagerie (2)"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet; surface recovery described by Vina
SYSTEM	Talos star group; eleven planets
INHABITANTS	Talosians (underground)
PEOPLE	Talosian
MOONS	Not established on screen
FIRST SEEN	TOS "The Menagerie" (1966), drawn from the pilot "The Cage"
ON SCREEN	From the 2250s: The Original Series ("The Cage", "The Menagerie") and Discovery
SET IN	2257 to 2265
ATLAS GRID	Alpha B-9
VIEWS DEPICT	The mid-23rd century, the years of Pike's and Spock's visits

NOTABLE FACES

THE KEEPER	The Talosian magistrate who spoke for his people.
VINA	The lone survivor of a human crash, whose injuries the Talosians repaired, and who made Talos IV her home.
CHRISTOPHER PIKE	The captain the Talosians captured, and who returned years later to live among them.

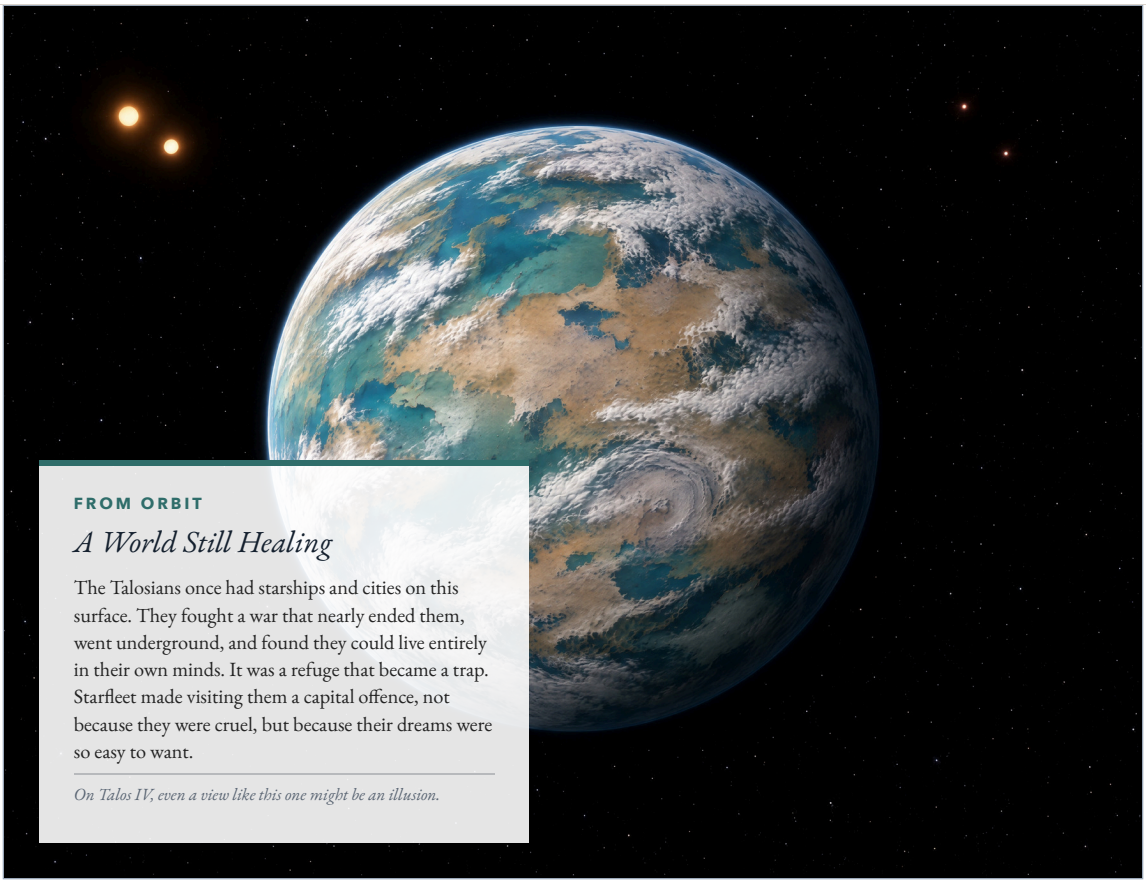
In Their Own Words

Asked why the Talosians went underground, Vina tells Pike it was war, thousands of centuries ago, and that the planet is only now becoming able to support life again. *(Vina, "The Menagerie, Part II")*

The Talosians end by explaining why they must let him go. The customs and history of his race, they say, show a unique hatred of captivity, which makes humans too violent for their needs. *(The Talosians, "The Menagerie, Part II")* It is one of the most generous things an alien ever says about us in *Star Trek*.

How I Imagined It

"The Cage" was *Star Trek*'s first pilot, and I love that its very first alien world is one where you can never trust your own eyes. I wanted the first sight of Talos IV to raise that question: how much of the recovery is real? From orbit I kept the land pale, chalk and beige, with low worn relief, and let turquoise basins and bands of cloud suggest water and weather coming back. I gave the sky four suns; the screen never shows them like this. On the surface the valley is all weathered rock, spires and mesas, with sparse blue-violet plants whose broad flat leaves nod to the singing plants. A large geometric doorway is cut into the cliff, the way down to the Talosians, with a smaller one beside it. Their design is my invention, and so are the tiny glowing insects among the leaves.

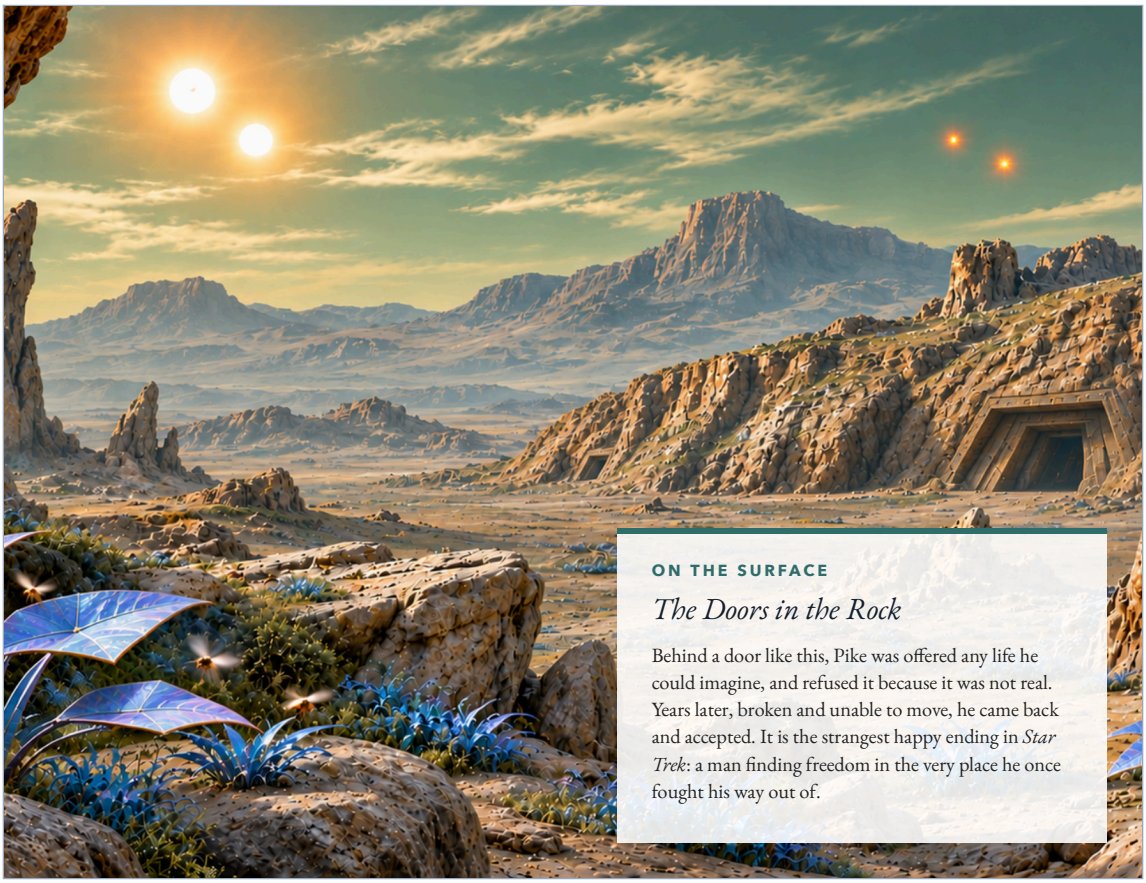


FROM ORBIT

A World Still Healing

The Talosians once had starships and cities on this surface. They fought a war that nearly ended them, went underground, and found they could live entirely in their own minds. It was a refuge that became a trap. Starfleet made visiting them a capital offence, not because they were cruel, but because their dreams were so easy to want.

On Talos IV, even a view like this one might be an illusion.



ON THE SURFACE

The Doors in the Rock

Behind a door like this, Pike was offered any life he could imagine, and refused it because it was not real. Years later, broken and unable to move, he came back and accepted. It is the strangest happy ending in *Star Trek*: a man finding freedom in the very place he once fought his way out of.

WORLD 36

TELLAR PRIME

TELLAR

On Tellar Prime, an argument is not a fight. It's a conversation, a sport, and quite possibly a sign of affection. If a Tellarite insults your ship, your manners, and your mother, congratulations: you're being taken seriously.

Tellar is a founding world of the Federation, and one of the least seen. That made it one of the most fun to imagine.

The World

Tellar Prime is the homeworld of the Tellarites, a stocky, outspoken people with a famous love of debate. Its star is 61 Cygni, a real star about eleven light-years from Earth; a Starfleet star chart in *Picard*'s "Maps and Legends" labels the system as Tellar's.

The screen has shown us the planet only once, briefly, in *Enterprise*'s "Babel One," and what we glimpsed was temperate land beside open water. Everything else about the surface is left to the imagination.

A Short History

Tellarites first appeared in 1967 in "Journey to Babel," where Ambassador Gav clashed loudly with Sarek over Coridan's admission to the Federation. A century earlier, in "Babel One," Tellarites and Andorians were on the brink of war when the *Enterprise* NX-01 carried a Tellarite delegation to peace talks.

In 2161, Tellar joined Earth, Vulcan, and Andoria in founding the United Federation of Planets. Tellarites would go on to serve in Starfleet. Jankom Pog, whose story began far from the Federation's founding, is one reminder that their history is larger than the arguments outsiders remember.

When other founding worlds left the Federation after the Burn, Tellar Prime never did.

CANON RECORD

DEBATE	Tellarites open conversations with complaints and argue as a matter of course — *ENT S4E12 "Babel One"*
ANDORIAN FEUD	Romulan deception nearly provokes conflict between Tellarites and Andorians in 2154 — *ENT S4E12 "Babel One"; ENT S4E13 "United"*
COALITION	Tellarite delegates take part in 2155 talks on interstellar cooperation on Earth — *ENT S4E20 "Demons"; ENT S4E21 "Terra Prime"*
FEDERATION	In 2161 Tellar is one of the four worlds whose alliance gives birth to the Federation — *ENT S4E22 "These Are the Voyages..."; DIS S1E15 "Will You Take My Hand?"*
FAMOUS MUD	Mud imported from Tellar Prime is used in an off-world relaxation facility — *LD S3E04 "Room for Growth"*

DOMINION WAR	Betazed's capture leaves Tellar Prime strategically vulnerable in 2374 — *DS9 S6E19 "In the Pale Moonlight"*
THE BURN	Tellar Prime remains in the Federation into the 32nd century, unlike several other founding worlds — *DIS S4E13 "Coming Home"*

PLANETARY DOSSIER

NAMES ON SCREEN	Tellar Prime; also Tellar
CLASSIFICATION	Class M planet
SYSTEM	61 Cygni (star chart, PIC "Maps and Legends")
INHABITANTS	Tellarites
PEOPLE	Tellarite
MOONS	Not established on screen; reference books name two, Kera and Phinda
FIRST SEEN	ENT "Babel One" (only on-screen view)
ON SCREEN	From the 2150s to the 3190s: Enterprise, The Original Series, Discovery, Prodigy and Strange New Worlds
SET IN	2154 to 3189
ATLAS GRID	Alpha F-8
VIEWS DEPICT	Interpretive Federation-era Tellar Prime; no single screen date assigned

NOTABLE FACES

AMBASSADOR GAV	Who argued his way through "Journey to Babel."
AMBASSADOR GRAL	Who led the Tellarite delegation in "Babel One."
JANKOM POG	The Tellarite engineer of the *Protostar* crew in *Prodigy*.

In Their Own Words

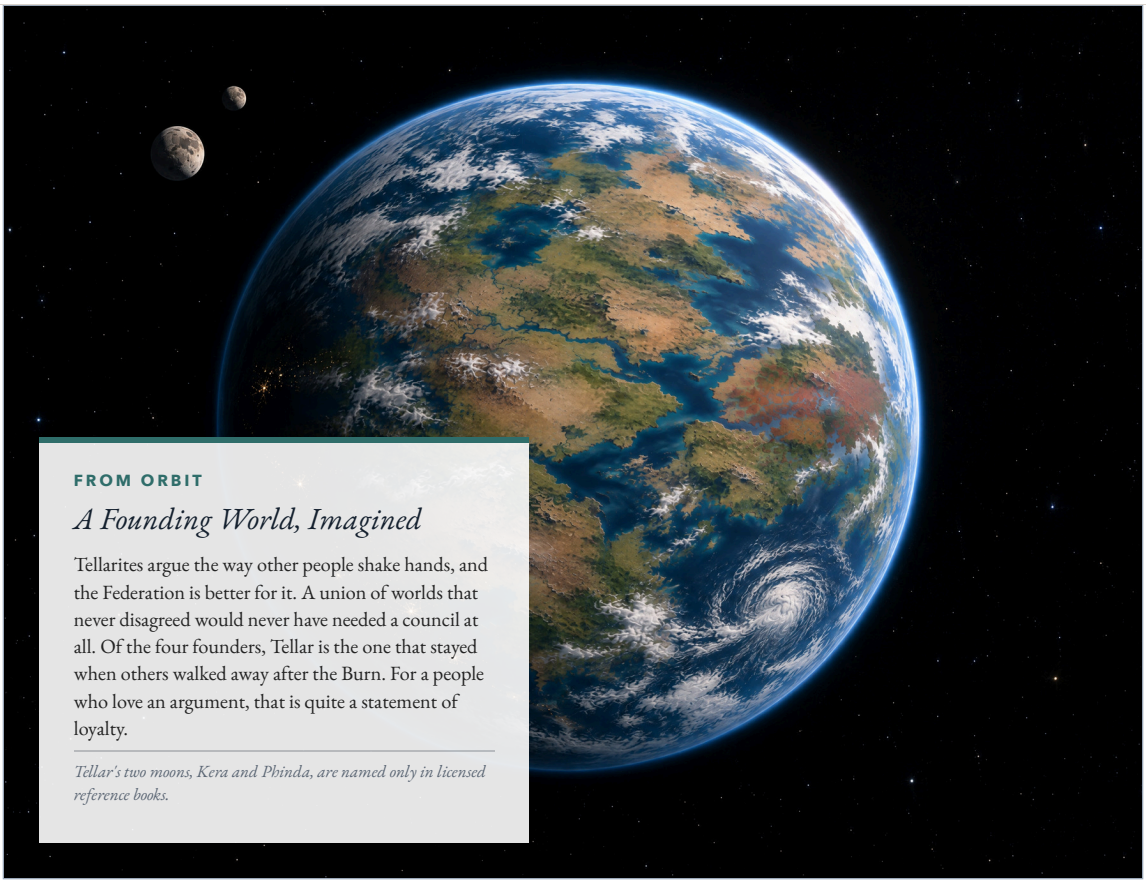
Getting ready to meet a Tellarite delegation means learning to argue. Hoshi prepares Archer by trading insults with him, because Tellarites open a conversation with complaints, and warns him to keep Porthos out of sight: Tellarites consider canines a delicacy. *(Hoshi Sato and Archer, "Babel One")*

Jankom Pog remembers a different Tellar Prime, from long before the Federation: an orphan, enlisted for a deep-space mission and sent off in cryogenic stasis aboard a sleeper ship. *(Jankom Pog, "Preludes")* And the planet's most famous export may be its mud, imported from Tellar Prime for an off-world relaxation facility. *("Room for Growth")*

How I Imagined It

Tellarites are some of the funniest people in *Star Trek*, and I wanted their homeworld to feel as solid and argumentative as they are. Tellar Prime is a founding world of the Federation that we have barely seen, so from orbit I gave it olive and ochre continents cut by rivers, broad seas, a storm in the south and the lights of cities on the night side, with two small moons from the reference books. On the surface I wanted a world that works for a living: a river city seen from a rocky hillside,

stepped civic towers, bridges and barges, a train curving along a viaduct, cranes over container yards and a spaceport on the far plain. Steam rises from the marshes, a nod to Tellar's famous mud, and two big beasts graze in the foreground. The city is my reconstruction.

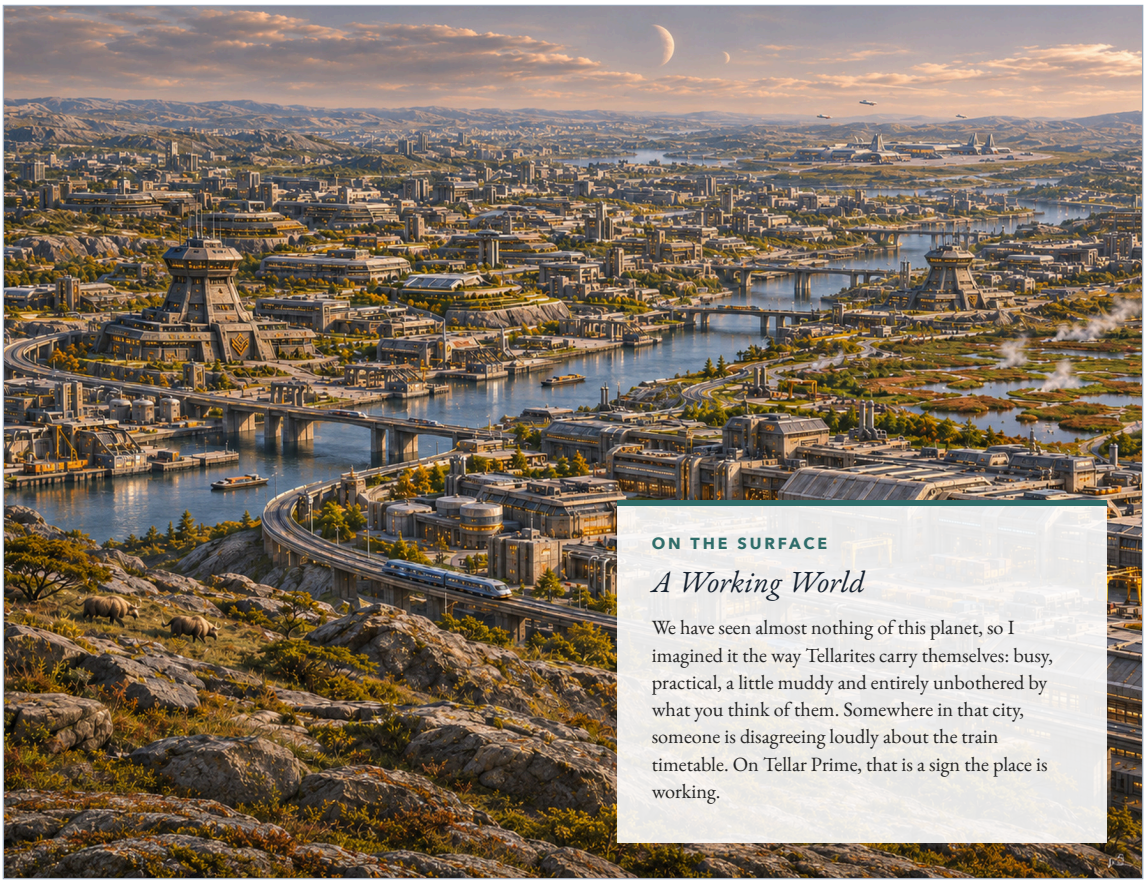


FROM ORBIT

A Founding World, Imagined

Tellarites argue the way other people shake hands, and the Federation is better for it. A union of worlds that never disagreed would never have needed a council at all. Of the four founders, Tellar is the one that stayed when others walked away after the Burn. For a people who love an argument, that is quite a statement of loyalty.

Tellar's two moons, Kera and Phinda, are named only in licensed reference books.



ON THE SURFACE

A Working World

We have seen almost nothing of this planet, so I imagined it the way Tellarites carry themselves: busy, practical, a little muddy and entirely unbothered by what you think of them. Somewhere in that city, someone is disagreeing loudly about the train timetable. On Tellar Prime, that is a sign the place is working.

WORLD 37

TEPLAN

Somewhere just outside Dominion space, a distress beacon has been calling for help for more than two hundred years. Its message is always the same: the homeworld has been attacked, there are heavy casualties, can anyone help.

When *Deep Space Nine* finally answered it, the people who had sent it were long dead. Their descendants were still waiting.

The World

The Teplan system lies in the Gamma Quadrant, just outside the borders of the Dominion and on the patrol route of its Jem'Hadar soldiers. Its inhabited world is never named on screen, and neither are its people; they call it simply their homeworld.

Two centuries ago it was a confident, advanced world. Its people built vast cities and travelled to neighbouring planets, and they believed nothing was beyond them, not even resisting the Dominion. Now they live among the ruins of those cities, trading boots for paint and coats for medicine, and every one of them is born with the blight.

A Short History

The Dominion did not simply conquer this world. It made it a lesson. When its people refused to submit, the Jem'Hadar destroyed their world as an example to others, and then left them something worse than ruin: a disease that every child would be born with, so that every generation would carry the mark of their defiance.

The blight works slowly. The lesions are there from birth; when they turn red, the blight has "quickened", and death soon follows, most often before the victim is old enough to have children. In the ruins of one city a healer named Trevean runs a hospital where no one is cured. People come to him when they quicken, and he gives them a peaceful death among their families.

In 2372 Julian Bashir and Jadzia Dax followed the beacon down. Bashir stayed for weeks to find a cure, and failed: his own instruments made the virus mutate, and the patients who had trusted him died. But his antigen had worked in one place. Ekoria, a pregnant woman who had taken him in, gave birth to a son without lesions. It was not a cure. It was a vaccine, and from then on, Teplan's children would be born free of the blight.

CANON RECORD

BESIDE THE DOMINION	The world lies in the Teplan system, just outside Dominion space, on a Jem'Hadar patrol route — *DS9 S4E23 "The Quickening"*
VAST CITIES	Two centuries ago its people built vast cities, travelled to neighbouring worlds and believed nothing was beyond them — *DS9 S4E23 "The Quickening"*
AN EXAMPLE TO OTHERS	They believed they could resist the Dominion; the Jem'Hadar destroyed their world as an example to others — *DS9 S4E23 "The Quickening"*

THE BLIGHT	The Dominion gave them the blight so they would bear the mark of their defiance: everyone is born with it, and when it quickens the lesions turn red and death follows, most often before the victim can have children — *DS9 S4E23 "The Quickening"*
THE BEACON	A distress beacon in an abandoned building, with its own power source, had been calling for help for more than 200 years — *DS9 S4E23 "The Quickening"*
TREVEAN'S HOSPITAL	People who quicken go to Trevean, who gives them a peaceful death among family and friends with herbs that act within minutes — *DS9 S4E23 "The Quickening"*
LIFE AMONG THE RUINS	Two centuries on, people barter for what they need: boots for paint, a coat or a measure of oil for a promised cure — *DS9 S4E23 "The Quickening"*

THE MURAL	Ekoria's husband painted a mural on a building near her home of what he imagined their world used to be like, to give people something to work toward — *DS9 S4E23 "The Quickening"*
THE VACCINE	Bashir's antigen failed as a cure, but Ekoria's son was born without the blight; it became a vaccine for pregnant women, protecting their children — *DS9 S4E23 "The Quickening"*

PLANETARY DOSSIER

NAMES ON SCREEN	Named on screen only as the Teplan system; its people call it their homeworld
CLASSIFICATION	Not established on screen
SYSTEM	The Teplan system, just outside Dominion space, in the Gamma Quadrant
INHABITANTS	A humanoid people, all born with the blight the Dominion gave them
PEOPLE	Not named on screen
MOONS	Not established on screen
NAMED PLACES	Trevean's hospital; the abandoned building that houses the distress beacon; Nykalia, a distant town
FATE	Destroyed by the Jem'Hadar two centuries before 2372 and left with the blight; in 2372 a vaccine promised that the next generation would be born without it
FIRST SEEN	DS9 "The Quickening" (1996)
ON SCREEN	One episode, set in 2372: Deep Space Nine, "The Quickening"
SET IN	2372
ATLAS GRID	Gamma D-4
VIEWS DEPICT	2372, two centuries after the Jem'Hadar attack

NOTABLE FACES

TREVEAN	The healer who eased the dying, and had lived with the blight longer than anyone.
EKORIA	Who took Bashir in, and whose son was the first child born without the blight.
JULIAN BASHIR	Who came to find a cure and found a vaccine instead.
JADZIA DAX	Who stayed beside him in the makeshift clinic.

In Their Own Words

Trevean tells the visitors that his world was not always like this. Two centuries ago, he says, they were no different: they built vast cities, travelled to neighbouring worlds, and even thought they could resist the Dominion. The Jem'Hadar destroyed their world as an example to others. *(Trevean, "The Quickening")*

Then he explains the blight. They are all born with it, and they all die from it. *(Trevean, "The Quickening")*

Bashir, appalled, had thought this was a hospital and Trevean a healer. He is, Trevean answers: he takes away pain. *(Bashir and Trevean, "The Quickening")*

Searching the ruins, Dax finds the source of the distress call: a beacon that has probably been repeating the same message for over 200 years. *(Dax, "The Quickening")*

Ekoria shows them her husband's painting, what he imagined their world used to be like. He wanted to show people the way things were. *(Ekoria, "The Quickening")*

She admits how far her people have fallen: they have come to worship death. But since the baby, she wants to be there for him, to hold his hand when he takes his first step. *(Ekoria, "The Quickening")*

When her son is born without the blight, Bashir is careful with the word. It is not a cure. It is a vaccine. *(Bashir, "The Quickening")*

Back on the station, Bashir cannot let go of the rest: people are still dying back there. Yes, Sisko answers. But their children won't. *(Bashir and Sisko, "The Quickening")*

How I Imagined It

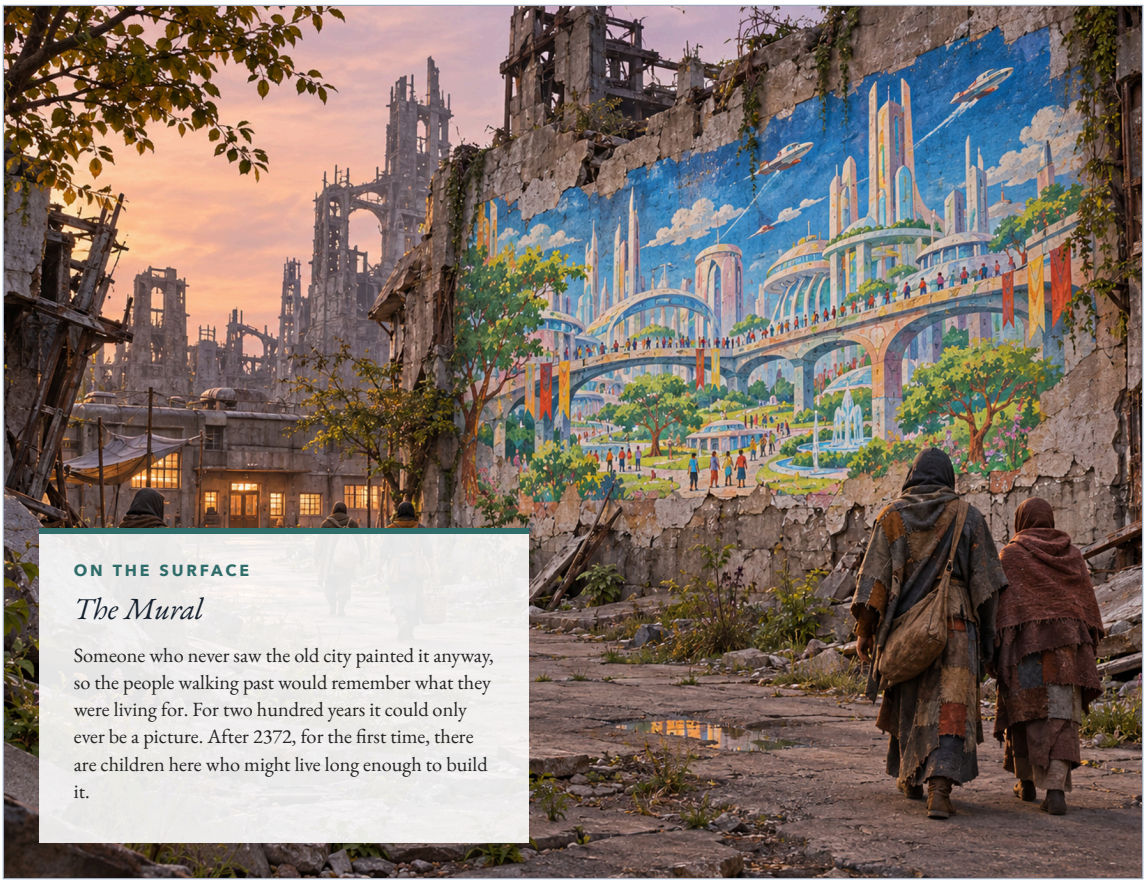
"The Quickening" is one of the saddest hours of *Deep Space Nine*, and one of its most hopeful. It also explains the Dominion better than any battle: a power that does not just defeat you but makes your grandchildren pay. From orbit I wanted the damage to be old, a world wounded long ago and slowly healing over, with only a scatter of lights where cities once blazed. On the surface I chose Ekoria's husband's mural. He painted what he imagined their world used to be like, to give people something to work toward. It seemed the right thing to put at the centre of the view: a picture of what was lost, painted by someone who never saw it, in a city that might finally get to rebuild.



FROM ORBIT

The Mark of Defiance

The Dominion rarely bothers to destroy a world. This one it chose to, and then left alive, so the lesson would last. Two centuries on, the blast scars have greened over. What never healed was carried inside: in every child born here, generation after generation, until a Starfleet doctor answered a very old distress call.



ON THE SURFACE

The Mural

Someone who never saw the old city painted it anyway, so the people walking past would remember what they were living for. For two hundred years it could only ever be a picture. After 2372, for the first time, there are children here who might live long enough to build it.

WORLD 38

TRILL

On Trill, a new life can begin with somebody else's memories. A joined Trill carries a symbiont that may have lived through centuries of friendships, careers, mistakes and old grudges. The host must find a way to make room for all of it without disappearing.

It makes for interesting dinner parties, and very long family histories.

The World

Trill is home to humanoid Trill and to the symbionts, long-lived beings that can join with a host and share memories across successive lifetimes. Secondary references describe a single moon; the illustrated orbital view does not show one.

Unjoined symbionts live in the Caves of Mak'ala, swimming in underground pools of a milky white fluid and tended by the Guardians. The Symbiosis Commission controls access to joining, and its authority has not always been exercised honestly.

A Short History

Trill is a world with two kinds of people, one living inside the other, and *Star Trek* took years to show us where they come from.

Trill first appeared in 1991 in *The Next Generation*'s "The Host," where Dr. Crusher fell in love with Ambassador Odan and learned what a joined Trill really was. *Deep Space Nine* made the idea central through Jadzia Dax, and in "Equilibrium" we finally visited the homeworld and its caves.

The Commission concealed the fact that far more humanoid Trill were compatible with symbionts than its selection system suggested. Centuries later, *Discovery* brings Adira, a human carrying the Tal symbiont, to the caves--a visitor whose very presence challenges old assumptions about who can be joined.

Not long after, Trill rejoined the Federation, one of the first worlds to do so after the Burn.

CANON RECORD

JOINED SPECIES	Trill symbionts can join with humanoid hosts, sharing memories and identities — *TNG S4E23 "The Host"*
MAK'ALA	The Caves of Mak'ala contain pools inhabited by unjoined symbionts — *DS9 S3E04 "Equilibrium"; DIS S3E04 "Forget Me Not"*
COMMISSION	The Symbiosis Commission regulates selection and joining — *DS9 S3E04 "Equilibrium"*
THE SECRET	Nearly half the Trill population can be joined, a truth the Commission conceals — *DS9 S3E04 "Equilibrium"*
REASSOCIATION	Joined Trill face severe social penalties for rekindling relationships from earlier hosts — *DS9 S4E05 "Rejoined"*
GUARDIANS	Guardians care for symbionts in the sacred pools — *DS9 S3E04 "Equilibrium"; DIS S3E04 "Forget Me Not"*
ADIRA	Adira, a human joined with the Tal symbiont, travels to Trill in the 32nd century — *DIS S3E04 "Forget Me Not"*

PROGENITORS	On Trill, Jinaal's test yields a clue connected to the Progenitors' technology — *DIS S5E03 "Jinaal"*
REJOINING	Trill rejoins the Federation in the 32nd century, before Ni'Var and other worlds — *DIS S3E13 "That Hope Is You, Part 2"*

PLANETARY DOSSIER

CLASSIFICATION	Class M planet
SYSTEM	Trill system
INHABITANTS	Trill (hosts) and symbionts
PEOPLE	Trill
MOONS	Not established on screen; reference books give one, not shown
NAMED PLACES	The Caves of Mak'ala
FIRST SEEN	DS9 "Equilibrium"
ON SCREEN	From the 2360s to the 3190s: The Next Generation, Deep Space Nine and Discovery
SET IN	2367 to 3190
ATLAS GRID	Alpha E-9
VIEWS DEPICT	Interpretive joined-Trill era; no single screen date assigned

NOTABLE FACES

JADZIA DAX	Science officer of Deep Space 9 and the eighth host of Dax.
EZRI DAX	The unprepared ninth host, who made Dax her own.
CURZON DAX	The ambassador and Sisko's old friend, the host before Jadzia.
ODAN	The ambassador whose joining surprised Dr. Crusher in "The Host."
TIMOR	A Guardian who tended the symbionts in the Caves of Mak'ala.

In Their Own Words

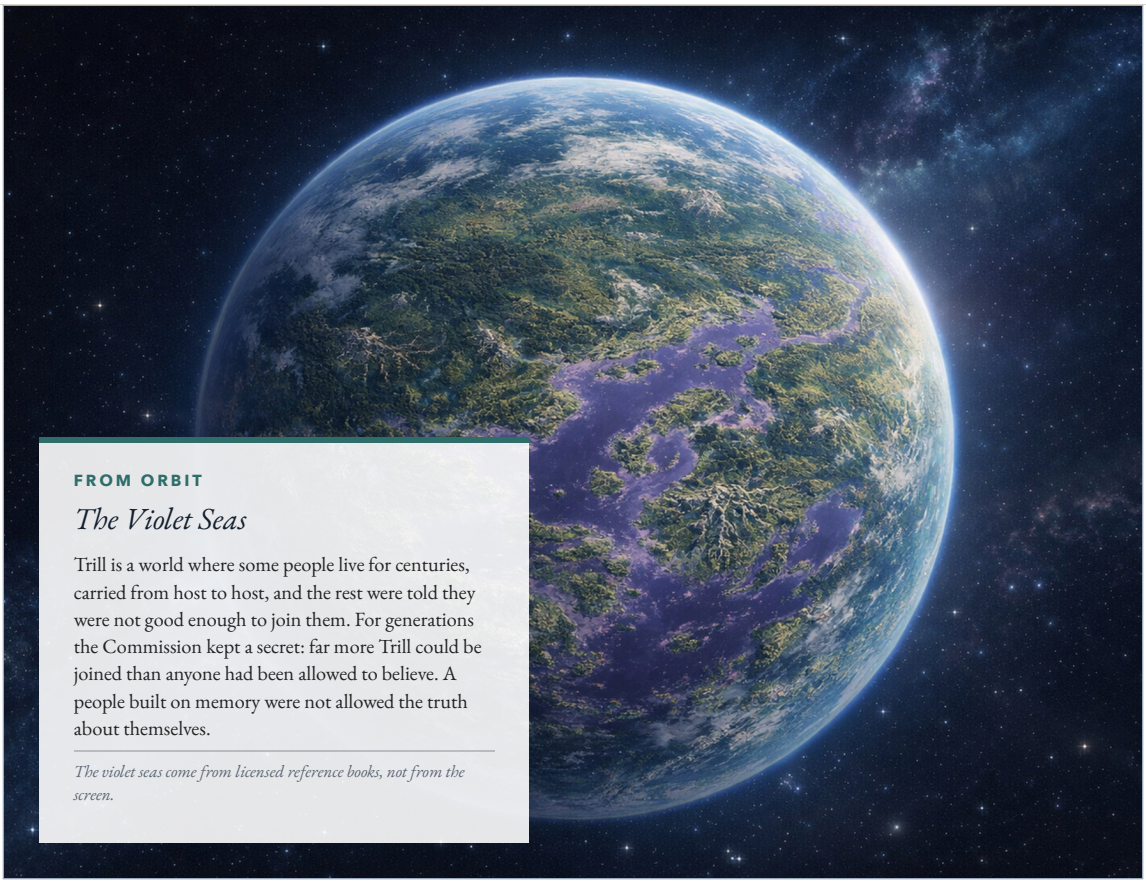
Looking down at Earth, Jadzia remarks that its seas could be a little more purple. She never says Trill's are, but it is the closest the screen comes to describing her homeworld's oceans. *(Jadzia Dax, "Past Tense, Part I")*

The heart of Trill is underground. In the Caves of Mak'ala, the Guardian Timor tends the symbiont pools, where the symbionts speak to one another through pulses carried by the milky water. *(Timor, "Equilibrium")* Years later, when Ezri thinks of leaving Starfleet, Sisko suggests she could go back and care for the symbionts herself. *(Sisko, "Afterimage")*

How I Imagined It

"Equilibrium" finally took us to the Trill homeworld and its caves, and it raised as many questions as it answered. I wanted the orbital view to feel unmistakably Trill, so I kept the violet seas the reference books give it, running between dark green continents. On the surface I imagined the grounds near the Symbiosis Commission: low, curved halls following the hillside,

paths winding down to a violet lake, and at a cave mouth, glowing pools. Those pools are my invention and I should be honest about them: in canon, the symbiont pools of Mak'ala lie underground and are milky white. I brought them into the light because they are the heart of what makes Trill different.

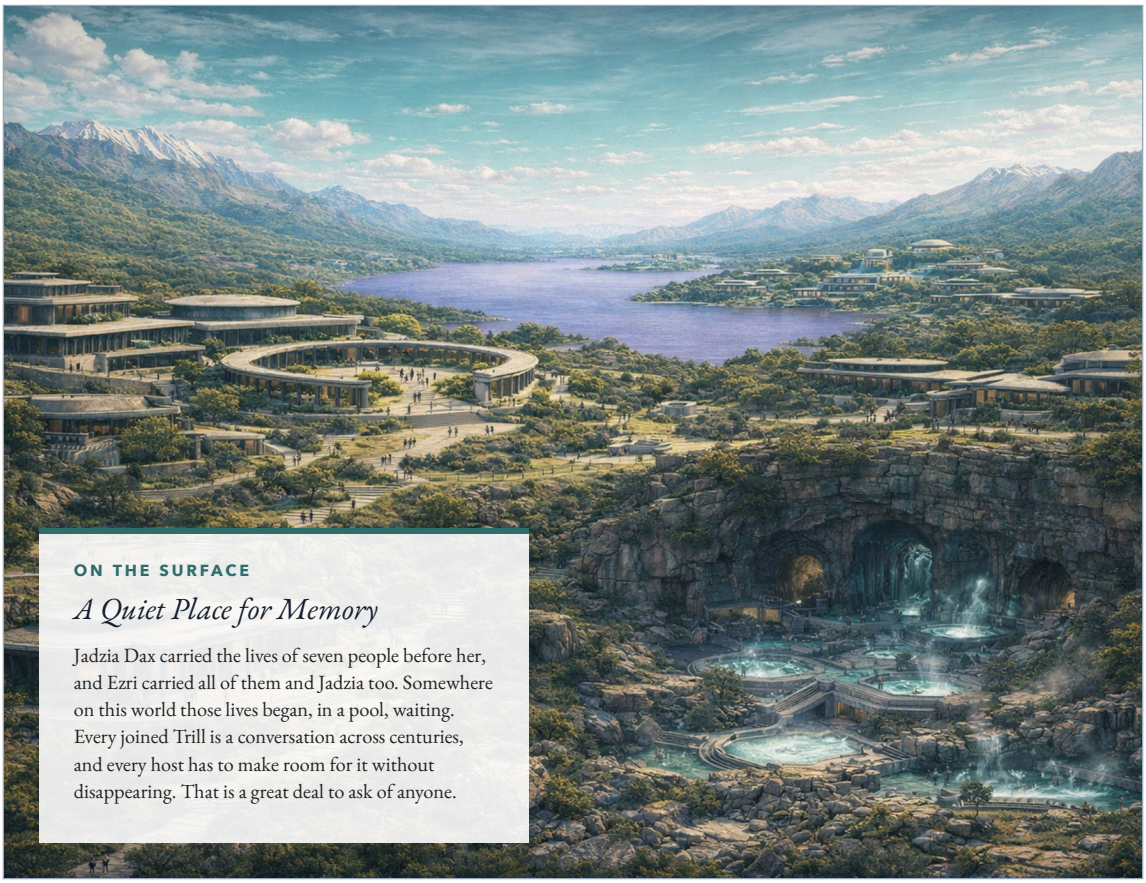


FROM ORBIT

The Violet Seas

Trill is a world where some people live for centuries, carried from host to host, and the rest were told they were not good enough to join them. For generations the Commission kept a secret: far more Trill could be joined than anyone had been allowed to believe. A people built on memory were not allowed the truth about themselves.

The violet seas come from licensed reference books, not from the screen.



ON THE SURFACE

A Quiet Place for Memory

Jadzia Dax carried the lives of seven people before her, and Ezri carried all of them and Jadzia too. Somewhere on this world those lives began, in a pool, waiting. Every joined Trill is a conversation across centuries, and every host has to make room for it without disappearing. That is a great deal to ask of anyone.

WORLD 39

VERIDIAN III

Nobody lived on Veridian III. It was a dry, empty world of rock and scrub, and on any other day it would never have been noticed.

Then a man who had waited eighty years built a launcher on one of its mountains, and two captains of the *Enterprise* met there for the first and only time.

The World

Veridian III is one of two M-class planets in the Veridian system, and it is uninhabited. Its neighbour, Veridian IV, is home to a pre-industrial people of 230 million, who had no idea how close they came to dying.

The planet's ionosphere is thick with interference: from orbit, the *Enterprise*'s sensors could not see through it to find Picard on the ground. What the screen shows below is a hard, sunlit land of bare mountains and rocky ridges, with forested valleys between them.

A Short History

Veridian III mattered for one reason. The Nexus, a ribbon of energy that crosses the galaxy every 39 years, passes close to it, but not close enough.

Tolian Soran had been inside the Nexus once, and had spent eighty years trying to get back. His answer was to bend the ribbon's path. If he destroyed the Veridian star, the ribbon would sweep across Veridian III, and he would be standing there to meet it. The shock wave would kill everyone on Veridian IV. Soran built his launcher on a mountaintop behind a 50-gigawatt force field and waited.

The *Enterprise*-D came after him and lost. A Klingon attack breached her warp core; the crew separated the ship, and the saucer came down hard in a valley on the planet's surface. On the mountain, Soran's probe found its star, and the ribbon took Picard.

Inside the Nexus, Picard found James T. Kirk, missing for 78 years, and talked him into leaving. They came back to the mountaintop just before the launch and stopped Soran together. Kirk died there, under a pile of stones on a planet nobody lived on. Three Starfleet ships came to collect the survivors. The *Enterprise* was left where she lay.

CANON RECORD

AN EMPTY WORLD	Veridian III is one of two M-class planets in the Veridian system, and it is uninhabited — *Star Trek: Generations (1994)*
ITS NEIGHBOUR	Veridian IV supports a pre-industrial humanoid society of 230 million people, all of whom would die if the Veridian star were destroyed — *Star Trek: Generations (1994)*
CLOSE TO THE RIBBON	The Nexus ribbon passes close to Veridian III, but not close enough; Soran means to destroy the Veridian star and bend its path — *Star Trek: Generations (1994)*

THE IONOSPHERE	The Enterprise's sensors cannot penetrate the planet's ionosphere; there is too much interference to find Picard on the surface — *Star Trek: Generations (1994)*
THE MOUNTAINTOP	Soran builds his launcher on a mountaintop, guarded by a 50-gigawatt force field, to fire a probe into the Veridian star — *Star Trek: Generations (1994)*
THE SAUCER COMES DOWN	Facing a warp core breach, the Enterprise-D separates; the saucer crash-lands on Veridian III, and the ship cannot be salvaged — *Star Trek: Generations (1994)*
TWO CAPTAINS	Picard leaves the Nexus with Kirk, returning to the mountaintop just before the launch; together they stop Soran, and Kirk dies on Veridian III — *Star Trek: Generations (1994)*
RESCUE	Three Starfleet vessels arrive in orbit to beam up the survivors; casualties are light — *Star Trek: Generations (1994)*

PLANETARY DOSSIER

CLASSIFICATION	M-class, one of two in the Veridian system; uninhabited
SYSTEM	The Veridian system: Veridian III and the inhabited Veridian IV
INHABITANTS	None. Its neighbour, Veridian IV, has a pre-industrial people of 230 million
MOONS	Not established on screen
NAMED PLACES	Soran's mountaintop launch site; the valley where the Enterprise-D's saucer came down
FATE	Spared when Picard and Kirk stopped Soran's probe in 2371; the Enterprise-D's saucer was left wrecked on its surface
FIRST SEEN	Star Trek Generations (1994)
ON SCREEN	Set in 2371: Star Trek Generations
SET IN	2371
ATLAS GRID	Not on the map: the screen gives no sector or coordinates
VIEWS DEPICT	2371, the last day of the Enterprise-D

WHO CAME HERE

TOLIAN SORAN	The El-Aurian scientist who would destroy a star to get back to the Nexus.
JEAN-LUC PICARD	Who walked out of paradise to stop him.
JAMES T. KIRK	Who made a difference one last time, and died on the mountain.
DATA	Who found his cat in the wreckage, and cried.

In Their Own Words

On the bridge, Data lays out the cost. Veridian III is uninhabited, he says, but Veridian IV is not. Picard asks the population. Two hundred thirty million, sir. *(Data and Picard, Star Trek Generations)*

On the mountain, Soran will not be talked down: he has spent 80 years looking for another way. To Soran, time is a predator, and in the end it will hunt everyone down. Picard answers him that it's our mortality that defines us. *(Soran and Picard, Star Trek Generations)*

In the Nexus, Kirk gives Picard some advice: don't let them take you off the bridge, because while you're there you can make a difference. *(Kirk, Star Trek Generations)*

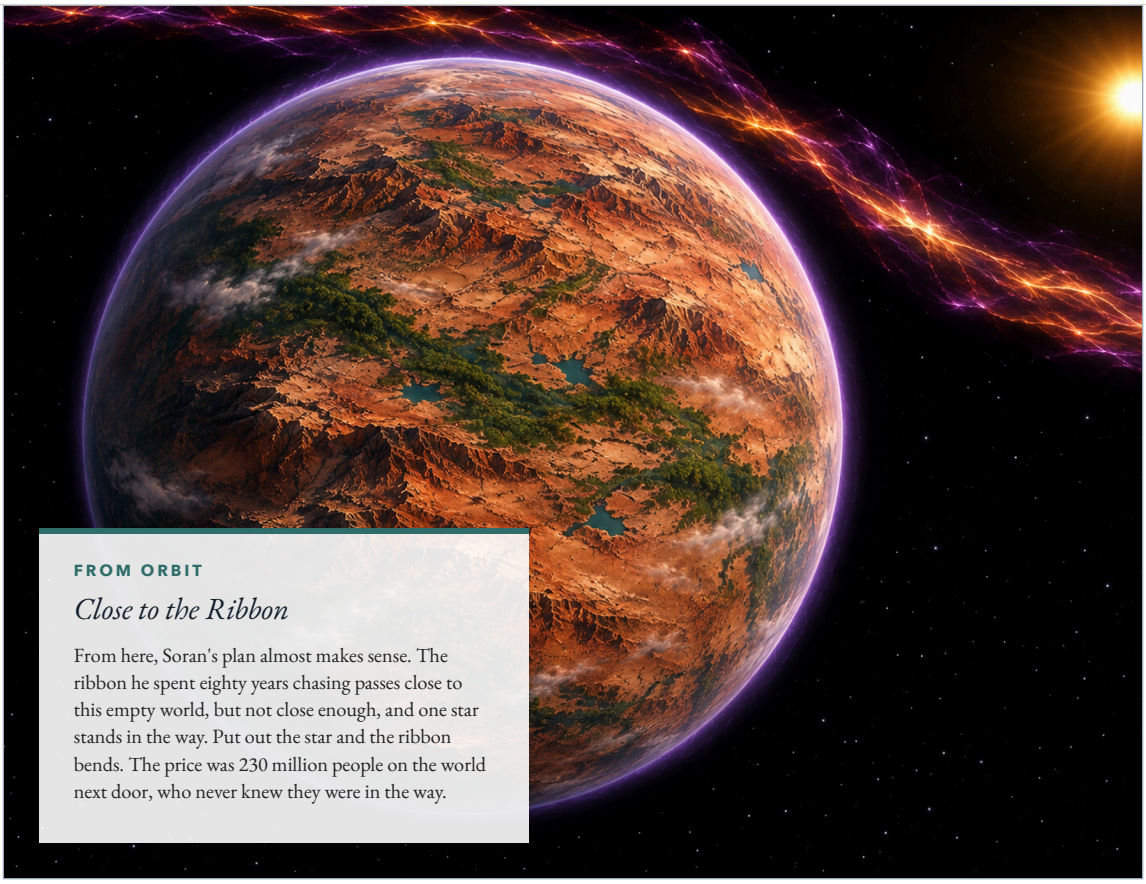
And beneath a fallen bridge on Veridian III, he asks his last question. Did we make a difference? Picard tells him they did. Kirk smiles: it was fun. *(Kirk and Picard, Star Trek Generations)*

In the wreckage of the saucer, Data finds Spot alive. He is happy to see her, he says, yet he is crying. *(Data, Star Trek Generations)*

Picard has the last word, standing in the ruins of his ship. Someone once told him time was a predator. He would rather believe that time is a companion, one who reminds us to cherish every moment. *(Picard, Star Trek Generations)*

How I Imagined It

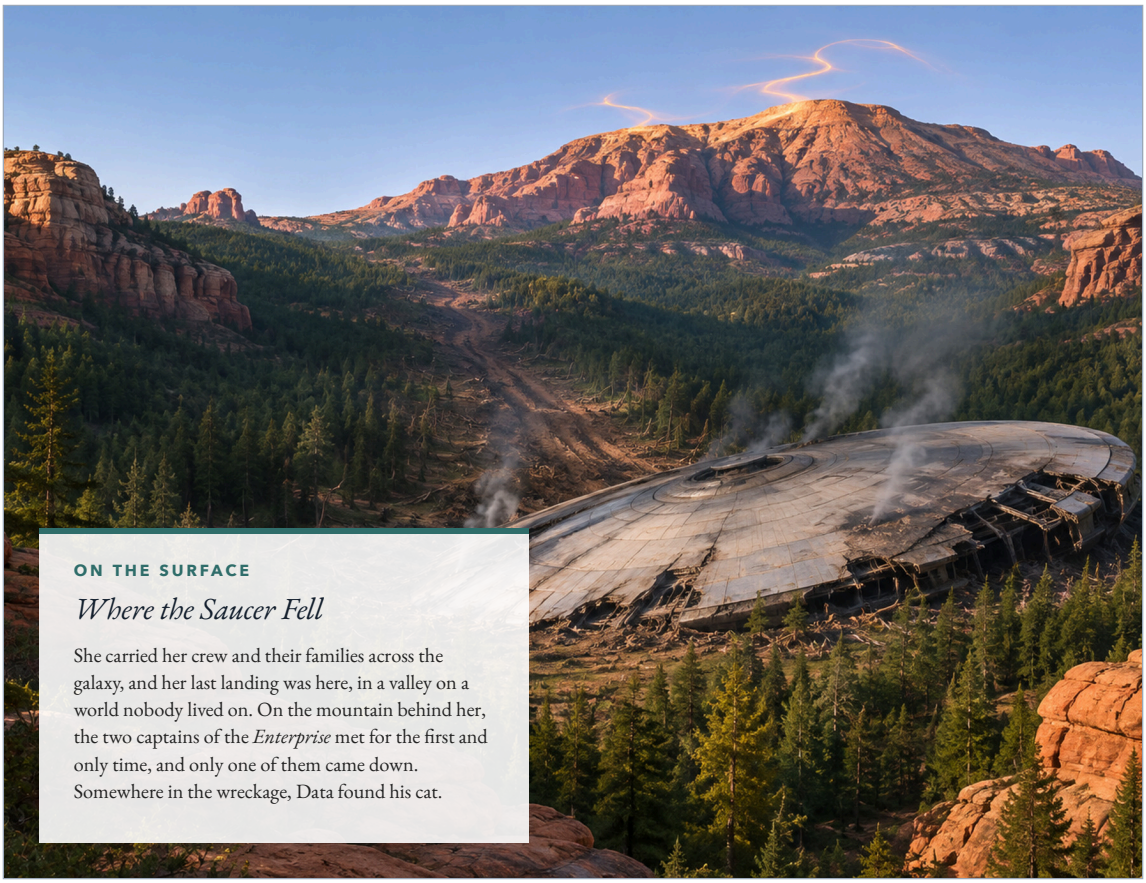
Veridian III is the only world in this book that is famous for a single afternoon. Nothing else ever happened there, so the trick was to make both views feel like that day. From orbit I wanted the planet small and plain, with the real drama around it: the bright Veridian star, and the ribbon arcing through the dark, so close you can see why Soran thought it could be moved. On the surface I chose the moment after: the saucer of the *Enterprise*-D lying broken in its valley, with the mountain where Kirk died rising behind it. It is a picture of an ending, which is what Veridian III is.



FROM ORBIT

Close to the Ribbon

From here, Soran's plan almost makes sense. The ribbon he spent eighty years chasing passes close to this empty world, but not close enough, and one star stands in the way. Put out the star and the ribbon bends. The price was 230 million people on the world next door, who never knew they were in the way.



ON THE SURFACE

Where the Saucer Fell

She carried her crew and their families across the galaxy, and her last landing was here, in a valley on a world nobody lived on. On the mountain behind her, the two captains of the *Enterprise* met for the first and only time, and only one of them came down. Somewhere in the wreckage, Data found his cat.

WORLD 40

VULCAN

LATER CALLED NI'VAR

Vulcan is hot, dry and unwilling to explain itself for your comfort. Spock could tell you why the heat was perfectly tolerable. McCoy would still want the tri-ox compound.

Its people built a philosophy of restraint on a history of violence, and kept some of their most intimate customs--*pon farr* among them--largely to themselves.

The World

Vulcan is known for its deserts and punishing heat. When Kirk visited, McCoy supplied a tri-ox compound to help him cope with the thin atmosphere. It has no moon, as Spock told Uhura in "The Man Trap." Its landscape also includes volcanic terrain, ancient sites and the Forge, the dangerous desert crossed by Archer and T'Pol.

Places named on screen include the city of ShiKahr, the Llangon Mountains, the ancient city of Gol, and the desert called the Forge. Eight centuries later the same world is called Ni'Var, and has its own chapter.

A Short History

Vulcan's violent past gave Surak's teachings their urgency. His philosophy offered logic as a way out of conflict, but not everyone accepted the path. The division would eventually be remembered in the separation between Vulcans and Romulans. "Infinite diversity in infinite combinations" became a Vulcan motto.

In 2063, a Vulcan ship detected Zefram Cochrane's warp flight and landed in Montana, making Vulcan humanity's first contact. Their relationship was often difficult during the following century. In 2161, Vulcan joined Earth, Andoria and Tellar among the founding worlds of the Federation.

In the alternate timeline begun by the 2009 film *Star Trek*, the Romulan Nero destroyed Vulcan in 2258. This atlas follows the Prime Timeline, where Vulcan endures.

CANON RECORD

NO MOON	Spock states that Vulcan has no moon — *TOS S1E01 "The Man Trap"*
HOT AND THIN	Vulcan is hot, and its atmosphere thinner than Earth's; McCoy gives Kirk a tri-ox compound to help him breathe — *TOS S2E01 "Amok Time"*
VOLCANOES	Mount Tar'hana is an active volcano with frequent eruptions; Vulcan has fire plains and ancient ruins — *ENT S4E03 "Home"*
LOGIC	Vulcan tradition credits Surak with leading his people away from violent conflict through logic — *TOS S3E22 "The Savage Curtain"*
IDIC	Infinite diversity in infinite combinations is a Vulcan motto — *ENT S1E07 "The Andorian Incident"*
THE FORGE	The Forge is a dangerous Vulcan desert sheltering the Syrrannites, on the route Surak is said to have followed — *ENT S4E07 "The Forge"*

PON FARR	Vulcan pon farr and the koon-ut-kal-if-fee ritual are depicted through Spock's ordeal — *TOS S2E01 "Amok Time"*
KOLINAHR	Spock undergoes the Kolinahr, the Vulcan discipline meant to purge all remaining emotion — *Star Trek: The Motion Picture (1979)*
FIRST CONTACT	Vulcans make first contact with humanity in 2063 — *Star Trek: First Contact (1996)*

PLANETARY DOSSIER

NAMES ON SCREEN	Vulcan; Ni'Var by the 32nd century
CLASSIFICATION	Class M desert planet
SYSTEM	The Eridani system (named on screen as Ni'Var's, in the 32nd century)
INHABITANTS	Vulcans
PEOPLE	Vulcan
MOONS	None ("Vulcan has no moon" -- TOS "The Man Trap")
NAMED PLACES	ShiKahr; Gol; the Forge; the Llangon Mountains; Mount Seleya
FIRST SEEN	TOS "Amok Time" (1967)
ON SCREEN	Throughout Star Trek, from first contact in 2063 to the 32nd century, when it is called Ni'Var
SET IN	2063 to 2373
ATLAS GRID	Beta H-9
VIEWS DEPICT	The late 24th century, about eight centuries before Ni'Var

NOTABLE FACES

SPOCK	Half-Vulcan science officer of the *Enterprise*.
SAREK	His father, Vulcan's great ambassador.
T'POL	Science officer of the *Enterprise* NX-01.
TUVOK	Security chief of *Voyager*.
SURAK	The philosopher who brought logic to Vulcan.

In Their Own Words

The first fact *Star Trek* ever established about Vulcan came out of a moment of loneliness. Uhura, bored on the bridge, asks Spock to describe a lazy evening on Vulcan under a full moon. His answer: Vulcan has no moon. *(Spock and Uhura, "The Man Trap")*

Spock rarely asked for anything, which made the request in "Amok Time" so startling. He wants leave, on his home planet, and has already worked out that the *Enterprise* can divert there for a loss of just 2.8 light-days. *(Spock, "Amok Time")* Whatever Vulcan is, it calls its people home.

How I Imagined It

Vulcan was the first alien homeworld I ever wanted to visit, and the robed statues of *The Motion Picture* were the first image I knew I wanted to echo. This time I set them beside a living city: sandstone spires with lit windows, great arches carrying a rail line across the valley, terraced pools and a river winding out of the red mountains. Two fire bowls on the stair carry the IDIC, carved into the stone. From orbit I kept Vulcan red and dry, with two small seas ringed by green and city lights, and a single sun; my Ni'Var view looks down on the same two seas eight centuries later. I left the sky without a moon, following Spock's answer to Uhura in "The Man Trap."



FROM ORBIT

Red, Hot and Very Old

The calmest people in the galaxy come from one of its harshest worlds, and that is no coincidence. Vulcans learned their discipline the hard way, after a history of violence that nearly destroyed them. Logic was not their nature. It was their answer. Every time Spock kept his temper, he was carrying something his whole planet had chosen.



ON THE SURFACE

The Watchers of the Valley

Infinite diversity in infinite combinations. It is a striking motto for a people who prize restraint: not an instruction to control the world, but to welcome everything in it. The Federation borrowed a great deal from Vulcan. That idea may be the most important thing it took.

The statues echo the colossal figures of Star Trek: The Motion Picture; the city itself is my invention.

BEHIND THE ATLAS

HOW THIS VOLUME WAS MADE

This was the part of the Atlas I began first, before Volume I or Volume II existed. I started by researching the species and planets of *Star Trek*, trying to understand not only where these worlds belonged in the galaxy but what it might feel like to stand on them. The more I learned, the more I wanted to see. I wanted to know what the light looked like over the Forge on Vulcan, how far the drought had reached on Kataan before the probe was launched, and what Garak saw when he thought of home. That curiosity eventually grew into three books.

A planet illustration can look convincing long before it is accurate. That was the problem I most wanted to avoid. I did not want a collection of beautiful but interchangeable alien worlds. I wanted each place to grow out of the particular clues *Star Trek* had given us, even when those clues were incomplete or inconvenient. This chapter shows the work behind that: the research, the rules, the false starts, and the revisions that turned scattered clues into a set of images.

Finding the Evidence

A world might appear for only a few seconds, in a view from orbit or through a starship window. Sometimes we see a city but never the planet around it. Sometimes the strongest clue is a passing remark: someone remembers the weather at home, describes a lake, or compares another planet's seas to their own.

I looked for those clues in the television episodes and films, and asked of each one whether it could change a picture. Was the world described as hot, frozen, rainy, or dry? Were its cities above ground or beneath it? Did anyone mention a lake, a mountain range, a moon, an unusual sky? Searchable subtitle transcripts let me look for those details across every series and film at once, and sometimes a single line changed how I approached an entire illustration. Saru remembering a full moon over his village gave Kaminar one moon and no more. *Voyager*'s sensors, finding an atmosphere that could not make rain, turned Ocampa's clouds into blowing dust. Those were the best moments of the research: a sentence I had heard a dozen times suddenly settling a question I had been stuck on for days. *The Evidence Behind the Worlds*, which follows, explains how that evidence was weighed.

I paid just as much attention to what was not established. A planet seen from orbit for a few seconds does not come with a climate map. One city does not tell us what every city looks like. A licensed book may supply a capital or a moon the screen never names. Such details can inform a comparison, but they must not quietly become confirmed facts.

From Notes to a World

For each world, I turned the research into a written visual specification. It set out what the picture had to respect, the environment, known landmarks, architecture, light and any important restrictions, and where I had room to imagine something new. It also had to make the two views belong to the same place: a frozen world should not become a tropical one when the viewpoint moves to the ground, and a moon seen from orbit should still be in the sky below.

Some choices were straightforward. Others required judgment. A landscape might fit the dialogue without ever having appeared on screen. A building might borrow a civilization's visual language without reproducing a particular set. An imagined landmark might make a composition memorable, provided I did not present it as something canon had established.

The Rules Every View Follows

Over the course of the work those decisions settled into a set of house rules, kept in a style guide I used for every world. In brief:

- Every visible feature is either supported by the screen or named in the chapter as my own choice.
- The orbital and surface views show the same world in the same era, under the same sky.
- No moon, ring, extra sun or companion world appears unless the screen establishes it or the chapter says it is invented.
- Orbit is empty unless a ship or station tells that world's story; when one appears, its design is original.
- No real insignia, emblems or logos appear in the art. Banners and crests are my own designs, and lettering appears only where the story itself supplies it.
- Light behaves: the planet is lit from where its sun or suns stand, with a real day side and night side, and city lights only where it is night.
- People are part of the scene, never its subject, and they respect what the screen tells us about them.
- Where the same world appears in two eras, as Vulcan and Ni'Var do, both views are built on the same geography.

Rendering, Reviewing, Revising

The illustrations were rendered with generative AI image tools, guided by those specifications. I did not simply request a planet and accept the first result. I reviewed each rendering against the screen record and the plan, looked for contradictions, adjusted the instructions, and generated new versions where necessary. Sometimes the problem was obvious: a landscape was too warm, a building looked out of place, a banner had borrowed a real emblem, or the orbital view no longer matched the surface. Other changes were smaller, involving composition, lighting, scale, or atmosphere.

When a rendering was nearly right, I corrected it directly rather than starting again: a colour graded colder to match a frozen world, a borrowed emblem painted out of a banner, a stray second moon removed, rain clouds turned to blowing dust on a world without rain, a soft glow added so three suns read as suns. Those corrections change how an illustration agrees with its chapter, not what it depicts.

The tools produced the renderings; I chose the worlds, researched them, set the direction, evaluated the results and decided what stayed. A final illustration represents a selected version, not necessarily the first successful image. The figures below are generated from the project's working records for this edition. They describe the book as built, not every experiment or minute spent on an image.

MEASURE	VALUE
Worlds in this edition	40
Illustrations	81
Print resolution of every illustration	300 dpi

MEASURE	VALUE
Trim sizes built	8.5 x 11 in and 8.25 x 11 in

Interpretation and Existing Designs

This is an unofficial illustrated reference, not a collection of official production art. You may recognize a planet's atmosphere or a civilization's architecture while noticing that the coastline, skyline or building is unfamiliar. Often that is intentional. *Star Trek* rarely gives us enough to reproduce an entire world, and this book is not trying to. I aimed to respect the screen's visual language without reproducing its recognizable designs, and when a rendering came too close to an existing element, I revised it.

That does not mean every detail is invented, or that changing a detail by itself settles questions of rights. The important distinction for the reader is simpler: these are my interpretations of the worlds, not images from the productions and not replacements for them. An imagined detail is not a flaw if it is identified honestly. An invented detail presented as settled canon would be. That is why every chapter explains its choices.

Drawing the Galaxy

The galaxy map was a separate challenge. The screen provides routes, travel times, political borders, and glimpses of star charts, but not one complete, consistent set of coordinates. Some clues agree; others cannot all be reconciled. I plotted the map by hand in Adobe Illustrator over several weeks, weighing those clues against one another and making a best-fit reconstruction where the evidence left room for disagreement.

The map prints as a single full-page view, like every world, kept whole so no label or grid line is lost to the trim. It plots the major worlds, sites and landmarks that give the galaxy its shape and help a reader find their bearings, not every world in this book: where the screen never gives a world's position, its dossier says so rather than placing it. The map is a navigational framework for the Atlas, not an official survey of the Milky Way, and the grid references in the chapters point to this reconstruction.

From Working Files to Book

The text is maintained as plain-text chapter files, alongside a record for each planet and its two images. A build process brings those parts together for print and EPUB editions, generates tables such as the figures above, and checks the layout: every illustration on its own page, facing its caption, with nothing printed on its back. That separation matters: a corrected fact, a revised paragraph, or a new illustration can be incorporated without rebuilding the book by hand.

The dates came from the same place as Volume II. The episode guide behind that book supplied the year each story is set and the stardates in its logs, and I checked each stardate in this volume against the log entry where it is spoken. Using one guide for both books means a world visited in a given episode carries the same year here as it does there.

The result is a snapshot of an ongoing project. If a later episode gives us a better view, or I discover that an interpretation rested on a weak assumption, I can revisit the world and make a better version. The aim is not to pretend the Atlas is final. It is to make every choice thoughtful, open to correction, and a little better considered in each edition than the last.

BEHIND THE ATLAS

THE EVIDENCE BEHIND THE WORLDS

A world in *Star Trek* is rarely documented in one place. Its history may unfold across several series, while its physical character emerges from a brief orbital view, a line about the weather, or a memory of home. I wanted a way to bring those clues together without making them seem more certain than they are.

When the Screen Wins

The episodes and films are the starting point. A visible landscape tells us what the production depicts. Dialogue tells us what a character says; it may be reliable, mistaken, incomplete, or deliberately misleading. A reasonable inference can guide an illustration, but it is not the same thing as a directly established fact. Details from licensed books, reference sites, and other secondary sources can point me toward useful questions without becoming screen canon.

Searching the Spoken Record

I worked from subtitle transcripts of the *Star Trek* television series and films, sourced from OpenSubtitles, searched as a research aid. Searching them helped uncover small references to terrain, climate, cities, landmarks, travel, and planetary history. A line that is easy to miss during an episode could become the starting point for a much closer look, and searching every name a world goes by, along with the names of its people and places, turned up details that summaries leave out.

The transcripts are a research aid, not a guarantee that every subtitle is word-perfect. I distinguish between a line located in a transcript and a scene checked against the original production. The absence of a phrase in the subtitles does not prove it was never spoken, and subtitles cannot settle questions about what appears on screen.

Dates and Stardates

Years and stardates follow the episode guide built for Volume II, so the two books agree. Each dossier's **Set in** row gives the first and last years in which the episodes and films its chapter cites take place. I chose years over stardates for that row because every story has a year, while stardates appear only where a character actually speaks one: much of *Enterprise*, *Picard* and *Lower Decks* never does, and *Star Trek* has never used one consistent stardate system, so a stardate places an episode, not a precise calendar date. The stardates are still in the record behind each chapter, checked against the log where each is spoken.

Keeping the Categories Separate

For every fact in my working records, I note two things: how it is established (shown on screen, spoken in dialogue, inferred, or taken from a secondary source) and how thoroughly I have checked it. I also separate details about the world itself from events or people connected to it. That keeps a striking historical event from masquerading as a geographical observation, and a plausible visual choice from being presented as canon.

Those records decide what reaches the page. A chapter's **Canon Record** prints only facts checked against the dialogue or the scene itself. Facts I could not yet confirm stay in my notes until I can. Where a view goes beyond the record, **How I Imagined It** names which parts are my interpretation and explains why.

What the Map Can and Cannot Tell Us

The galactic map presents a best-fit reconstruction of relationships between worlds, routes, and political regions. The franchise has never supplied a single, completely consistent coordinate system. It plots the major worlds for orientation, not every world in this book; a world the screen never places is left off the map rather than given an invented position, and its dossier says so. The atlas grid helps readers navigate this book; it does not claim to resolve every contradiction in the screen record.

The goal is not to remove every uncertainty. It is to show where the evidence is strong, where it is limited, and where I have made a creative decision.

BEHIND THE ATLAS

SOURCES AND CREDITS

Everything in this Visual Atlas begins with the *Star Trek* television series and films. Their images, dialogue, and stories provide the primary record for the worlds described here.

I also relied on the patient work of the wider reference community. **Memory Alpha** helped locate on-screen appearances, terminology, and continuity discussions. **Memory Beta** offered a way to compare licensed and other secondary interpretations without treating those additions as established screen canon. Episode and film metadata, including resources such as **TMDb** and **Trakt**, helped reconcile titles, identifiers, and release information where useful.

OpenSubtitles deserves particular recognition. Its subtitle transcripts of the series and films made it possible to search for spoken references to planetary climates, landmarks, histories, and cultures across a very large body of stories. Subtitles can contain mistakes, so I used them to find and cross-check dialogue, never to replace the original productions.

These resources did not supply the finished text, maps, or illustrations. I selected the worlds, weighed the evidence, wrote the descriptions, plotted the galaxy map, developed the visual specifications, and reviewed the rendered illustrations. The illustrations themselves were produced with generative AI tools and are interpretations, not official franchise images.

I am grateful to the fans, researchers, archivists, subtitlers, and reference editors whose work made it easier to ask better questions of the screen record.

BEHIND THE ATLAS

A THANK YOU TO THE COMMUNITY

Long before I began this atlas, other people were keeping track of the worlds of *Star Trek*: preserving dialogue, comparing maps, recording small details, and asking questions the stories did not always answer.

Their work gave me a starting point, but it also reminded me that a fictional galaxy can be explored with the same curiosity and care we bring to the real one. I am grateful to the fans, artists, archivists, researchers, and readers who have kept that curiosity alive.

If these pages make a familiar world feel new again--or make you want to revisit an episode and look more closely--then this project has done what I hoped it would.

Thank you for coming along.

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Worlds, peoples, characters, places, episodes, and subjects, with the pages where they appear. Where a name appears throughout the book, only its main references are listed.

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