NAUSICAA
FIGHTER

TYPE: PIRATE SHIP
LAUNCHED: 22nd C
LENGTH: 90 METERS
MAX SPEED: WARP 2

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Stand assembly:

The stand hooks over the rear of the ship.

Final position

NAUSICAAAN FIGHTER

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NAUSICAN FIGHTER

OPERATED BY: NAUSICANS
TYPE: PIRATE SHIP
LAUNCHED: 22nd CENTURY
LENGTH: 90 METERS
TOP SPEED: WARP 2
WEAPONRY: PLASMA CANNONS

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During the 22nd century, the Nausicaans were well-known for carrying out acts of piracy, using compact fighter starships to attack freighters and loot their cargo. Raiding parties comprised of several warp-capable Nausicaan fighters, armed with plasma cannons and protected by rudimentary deflector shields, worked out of asteroid bases located in the Alpha Quadrant. They would monitor known shipping routes and swoop in on cargo ships in squadrons of three or more fighters.

Nausicaans commonly used their fighter starships to ambush trade freighters and steal their valuable cargo. The Nausicaan fighters were relatively small, but their plasma cannons were powerful enough to disable the engines of the poorly defended freighters and leave them adrift in space. One Nausicaan fighter would then normally latch onto a docking port, allowing a raiding party to plunder its cargo, while the remaining fighters circled the stricken freighter, monitoring for any vessels that might come to its aid.

EASY TARGETS
Earth cargo haulers, such as J-class and Y-class freighters, were known to have been particularly vulnerable to attack from Nausicaan pirates. They could spend months, or even years, traveling alone along trade routes. These types of ships had a top speed of warp 1.8, and were unable to outrun the faster Nausicaan fighters.

The freighters were armed, but each ship had only basic plasma turrets or a single low-yield plasma cannon. These weapons were designed merely to shoot oncoming meteors and not target highly maneuverable Nausicaan fighters. The freighters’ plasma cannons could be upgraded by connecting them directly to their impulse engines, but even with the extra firepower it was still difficult for them to fend off the Nausicaan fighters, as the weapons had only rudimentary targeting systems.

As interstellar transport vessels could be on cargo runs that lasted as long as five years, it was not unusual for their close-knit crews to feature several members of the same family.

NAUSICAAN FIGHTER
Nausicaans commonly used their fighter starships to ambush trade freighters and steal their valuable cargo.
Their livelihoods depended on making their deliveries on time, so they were extremely reluctant to give up their cargo without a fight. This could prove incredibly dangerous, however, as it was not unknown for the Nausicaans to kill members of the crew and take what they wanted anyway.

In 2151, Starfleet made first official contact with the Nausicaans when the Enterprise NX-01 went to the aid of the ECS Fortunate Son after it had been attacked by Nausicaan fighters. The Nausicaans’ well-coordinated assault knocked out the Fortunate Son’s warp reactor, leaving most of its primary systems offline. Despite the damage, the crew managed to fight off the Nausicaans, and even take one of them prisoner.

Angered by the Nausicaans’ attack that left their captain seriously injured, first officer Matthew Ryan decided to track the fighters and take revenge. They traced the Nausicaan ships to an asteroid, but as they launched an attack the crew realized that the asteroid was in fact a docking port filled with Nausicaan vessels. Heavily outnumbered, the Fortunate Son was on the verge of being destroyed when the Enterprise NX-01 arrived.

BATTLE AVERTED
The Nausicaans quickly deduced that their fighters were no match for the Enterprise NX-01. They agreed to call off their attack on the Fortunate Son provided that they returned the Nausicaan they had taken hostage. Ryan reluctantly agreed, and a major firefight was averted, although freighters would remain a target for Nausicaan pirates for some time to come.

DATA FEED
The Nausicaans were known as a thuggish species, with foul tempers and a tendency toward brutality. Their violent temperament was matched by their fearsome appearance. Tall and heavily muscled, Nausicaans had ghoulish faces with ashen skin, dark deep-set eyes, and mouths enclosed behind insect-like mandibles.

In the 22nd century Nausicaans were the scourge of trade routes, pillaging from cargo vessels such as the ECS Fortunate Son and the ECS Horizon. They were much feared for their belligerent nature, and space boomers of this period took their lives in their hands if they stood up to them and tried to protect their cargo. By the 24th century, the Nausicaans’ reputation had not improved. They were often employed as bodyguards by less imposing races, such as the Ferengi, or as enforcers by shady organizations like the Orion Syndicate. The Nausicaans seemed to delight in brawling, and in 2327 Jean-Luc Picard was stabbed through the heart during a bar fight with a trio of Nausicaans. He survived the ordeal thanks only to quick medical intervention and the implantation of a synthetic cardiac replacement.
The shields on a Nausicaan fighter operated on a particular modulation frequency. If weapons were matched to this frequency, they would pass straight through the shields, causing severe damage.

Nausicaans were first mentioned in ‘Samaritan Snare,’ a second season episode of STAR TREK: THE NEXT GENERATION. In this show Captain Picard told Wesley Crusher the story of how he was stabbed through the heart by Nausicaans. They were not seen, however, until the sixth season episode ‘Tapestry.’

While Nausicaan fighters were a menace to interstellar commercial vessels in the 22nd century, it would appear that by the 24th century their ships no longer posed a significant threat. Captain Picard did, however, recall that during his time as a cadet at a training outpost, a group of Nausicaans had caused trouble nearby, striking from a base in an asteroid belt.

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Creating the visual effects for \textit{Star Trek: Enterprise} was an extraordinary challenge, both in terms of creativity and workload. In fact, the undertaking was so vast that the VFX team had to be split into two groups which handled alternating episodes, both under the supervision of VFX producer Dan Curry.

During the show’s first season, one of these groups was led by visual effects supervisor Ronald B. Moore. He worked with CG effects houses Eden FX and Foundation Imaging as well as calling upon the skills of Bruce Branit at Strange Engine for several sequences.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image1}
\caption{The pilot of \textit{Star Trek: Enterprise} featured as many special effects shots as some blockbuster movies. The Enterprise NX-01 was the first ‘lead ship’ of a \textit{Star Trek} series that existed only as a computer-generated model.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image2}
\caption{CG tongues and butterflies were created for the dancing aliens on Rigel X in ‘Broken Bow.’ The end of the CG tongues had to be attached to the dancers’ mouths in every frame so that it looked natural throughout the shot.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{image3}
\caption{David Stipes, the special effects supervisor on previous \textit{Star Trek} series, returned to supervise two episodes, both of which called for a shuttle to fall through the ground. In ‘Terra Nova’ it fell through earth into a collapsed tunnel.}
\end{figure}

NEW BEGINNINGS
\textit{Enterprise} presented the visual effects teams with a chance to start over. Almost everything was designed from scratch, and, during the pilot, ‘Broken Bow,’ they reinvented the look of every single piece of technology, from transports to phase pistols. The pilot had over 300 effects shots in it,” said Ronald Moore. “A lot of movies don’t have that many, and they probably had more than a month or two to do them.”

Apart from all the effects shots involving the Enterprise NX-01, one of the most memorable scenes from ‘Broken Bow’ involved exotic dancing girls eating butterflies. These shots were created at Eden FX, as John Gross, the co-founder of the company, explained. “When they shot the girls on Rigel X, obviously they didn’t have tongues like that!” said Gross. “We created a tongue element that did its thing and then tracked it into the girl’s mouth so that as she moved, it moved with her. We had to line that up frame by frame. It was hard, but not as hard as it sounds, because it moved so fast.”

EXTRA HELP
Ron Moore would normally have started work on two more shows while he was doing post-production on ‘Broken Bow,’ but it was too consuming that this wasn’t possible. Instead Dan Curry and supervising producer Peter Lauritson called on former \textit{Star Trek} VFX supervisor David Stipes to provide them with some cover. Stipes’s two shows (‘Terra Nova’ and ‘Breaking the Ice’) both involved sequences in which shuttles fell through weakened ground, and he had to find a suitable approach for each environment. In both cases he decided to use practical, filmed elements to enhance the CG ground. To film the elements he took John Gross and the Eden FX team out into their parking lot, where he set up a digital camera.

Gross confessed that he was slightly surprised by some of the materials Stipes decided to work with. “In the past, if we’ve needed elements for dust or something, we’ve always tried to go out and shoot real red dust,” said Gross. “What we learned while shooting with David [Stipes] was how to take fuller’s earth and pieces of cork and make it look like earth and rocks. For snow we probably would have thought of baking soda, but salt worked great.”

VIRTUAL GAME
Moore entered regular production with the episode ‘Fortunate Son.’ It featured new models of the ECS Fortunate Son, small Nausicaan fighters, and a base that was built into an asteroid, but many people probably didn’t notice
one of the most impressive shots. The show opens with First Officer Matthew Ryan and his captain taking advantage of the low gravity to toss a football to one another over a massive cargo bay. “Other than the two guys and a little bit of a set, that sequence was completely CG,” Moore explained. “We had a shot of the guy throwing the football, and one of the guys catching it at the opposing end. We shrunk the second guy down and put him way off in the distance to give it size. Then everything in between was CG. That was done by Bruce Branit at the special effects company Strange Engine. He’s a really good animator, and every now and then I got something that I felt had his name on it.”

MODELING TREAT

Moore’s next episode, ‘Silent Enemy,’ opened with the Enterprise NX-01 deploying Echo Two, a subspace beacon that enabled them to maintain communications with Earth. This was designed by John Eaves in the art department and built by CG artist Fred Pienkos at Eden FX. “I love modeling,” said Pienkos, “but I rarely got a chance to do it. I actually got to build Echo Two from scratch. That was fun, because they gave me a lot of freedom; the shape was in the concept drawings, but I got to add all the technology that was built into it. Then I did the sequence where it was dropped.”

‘Silent Enemy’ also called on Dan Curry’s talents; as he was deeply involved with the design of the CG aliens who mounted a brief raid on the Enterprise NX-01. “I had the opportunity to design the alien creatures,” he remembered. “I worked with John Teska up at Foundation Imaging. I wanted their skin to be somewhat transparent, like those fish where you can see their internal organs. John (Teska) did a great job in creating a creature like that, where it was almost like a jellyfish on the outside and you could see the nerves under the skin. I was very happy with those.”

ACTING ALIENS

Unlike the football, the CG aliens had to be added to a real set, and, as Moore explained, this presented a particular set of challenges. “You had to match the lighting, and, of course, the actors couldn’t see them. What I generally did was have them shoot the scene with people acting as the aliens; we just went through all of the motions that I wanted them to have, with whatever camera move they were going to use. Then the actors had an idea what they were looking at, and the CG guys could see the lighting that ultimately had to go back on to the creature. After that we did the shot again with the camera moving but without the actors, so that we could add the CG to something.”

Curry was very involved with the next show too. ‘Oasis’ opened with a matte painting that showed a freighter crashed on the surface of a planet. “CG mattes were still moving along,” Moore explained, “but we were not quite there yet. I think Dan (Curry) was looking forward to working with Fred (Pienkos) and trying to develop a new system for more realistic work.”

EXPERIMENTAL TECHNIQUE

One of the problems with traditional matte paintings was that, because they were flat, the perspective only worked from one angle, so you couldn’t move the camera when you filmed them. Curry explained that he wanted to try an experimental approach that would overcome this difficulty. “It combined the old matte painting philosophy with 3D elements, and allowed us to do something that was more complicated than normal without having to build a full 3D environment. I did some elements in Photoshop and took those down to Fred (Pienkos).”

What Pienkos then did was separate the elements of the matte painting into several two-dimensional layers, which he put at different distances from the camera. At this stage they were like two-dimensional cutouts in a child’s puppet theater. These flat layers were then pulled into a relatively shallow 3D
shape. As Curry explained, this helped to create the illusion that they weren’t completely flat. “If you took a flat photograph of a stone and moved it forward, it would stay flat; there would be no perspective changes,” said Curry. “But, if you took your photograph and wrapped it around something, it would give it enough perspective to fool the eye.”

DESSERT STORM
For the episode ‘Desert Crossing,’ Moore found himself out in the desert. “Usually I don’t like going to the desert,” said Moore, “and I was not looking forward to it! But that turned out to be my favorite show of the year.

On the location there were a lot of beautiful sand dunes and stuff. When we went out to shoot it was absolutely gorgeous, but on the second day a sandstorm came in and ultimately shut down production. I had planned to get out on a dune buggy, take the cameraman with me, and shoot footage we could use for backgrounds, but we couldn’t do it. What I ended up doing was taking my digital camera and shooting a lot of still pictures.

One of the major effects shots for this episode involved the shuttle landing in front of the village. Captain Archer and Commander Tucker then got out and turned to look at the settlement, which we could see in the distance. The team managed to add the village to the shot with the shuttle, although they had to paint out footprints in the sand and a large metal post.

ADDED EXTRAS
John Gross was particularly pleased with the elements that Fred Pienkos and his team added to Moore’s digital stills. “We ended up using the stills in a number of places,” said Gross. “For the first shot where we see the shuttle coming in, everything is CG except the sand itself. In fact a lot of the sand dunes in the foreground are CG. There were all these little huts; there were people walking around; there were tents blowing in the wind. Because some of the real plates had dune buggy treads in them, Ron [Moore] asked us to create some kind of motorcycle thing just to establish where these tread marks might have come from. We put a little CG three-wheeled vehicle in there with a little CG person.”

The Geskana game that also featured in ‘Desert Crossing’ involved a degree of creative thinking from the visual effects team. “That was difficult,” Curry said. “I played lacrosse from grammar school to college so I have a great affection for the game. Of course, Scott [Bakula] and Connor [Trinneer] are very athletic guys. I lent them a couple of my lacrosse sticks to fool around with just to get the feel of it and they picked it up right away.

PRETEND PLAY
“One of our background artists played lacrosse in a league, so he was brought in as a technical guy and also as one of the players. Unfortunately, the props were not really practical – if you went to throw a ball it would bounce off the lip of the spoon and shoot down, so there was no way you could use them to throw.”

Moore’s solution to the problem was surprisingly low tech, but effective. He filmed the actors pretending to throw the ball to each other and then added a CG ball in post production. This was another job that he gave to Bruce Brant at Strange Engine.

A year after he started work on ‘Broken Bow,’ Moore finally got to the last episode of ENTERPRISE’s first season. He ended the year tired but in good spirits, and said that ENTERPRISE’s first season had been one of the best experiences he’d ever had. “I’d done 15 years with STAR TREK,” said Moore, “and this was probably one of the most exciting. Everybody’s attitude was just terrific. Everybody was out to do their best, and it was fun. It was hard, but it was rewarding.”
the first season of STAR TREK: ENTERPRISE was an incredibly busy time for everyone who worked on the show, but particularly for the production design team who had to envisage a whole new design aesthetic for the 22nd century.

In order to cope with the enormous workload, production designer Herman Zimmerman recruited three illustrators – John Eaves, Jim Martin and Doug Drexler – all of whom had experience of working on past incarnations of STAR TREK. Together, these talented illustrators came up with hundreds of concepts for the show in the first year, including designs for starships, space stations, interior sets, and props.

WORK OVERLOAD
As John Eaves explained, there was an incredible amount of work to be done. “It was definitely a movie workload,” said Eaves. “There were so many sets just in the pilot – the crew went to a trade center, an ice planet, and then there were all of the bad guy ships and their sets. Each script that we got after the pilot was equally adventurous and epic. There were so many drawings compared with STAR TREK: DEEP SPACE NINE or STAR TREK: VOYAGER.”

Amid the maelstrom of work that engulfed the production design team in the first season was an instruction to design a small attack fighter for the Nausicaans. This species had previously appeared in STAR TREK: THE NEXT GENERATION and STAR TREK: DEEP SPACE NINE, where they were depicted as frightening, thuggish creatures always spoiling for a fight. While Nausicaan starships had never been seen in the 24th century, the species’ reputation as belligerent troublemakers demanded that their vessels should have a suitably aggressive and threatening appearance.

As with most of the ships that John Eaves conceptualized, he started by sketching out a number of basic shapes. “I just threw a whole bunch of stuff together,” said Eaves. “Normally, the producers would ask for between two and five different ships on each show and a lot of them would get rejected. I liked to try and get some of these designs back in later. The ship near the middle [bottom right of p.16 of the main illustration] was originally a Vulcan concept that I had drawn earlier.”

This concept, with its blade-like curves, provided Eaves with a design direction, which he expanded upon in the other illustrations. As the inspiration started to flow, Eaves felt that the look he was after was somewhere “between the bottom of a shovel and a manta ray.”

RIGHT FIRST TIME
Normally these types of sketches would allow the producers to choose elements that they liked, and the illustrator would then work up a more complete version based on their comments. In this instance, however, they approved one of these designs as the final version. “On this one, they chose a ship right off the first pass,” said Eaves. “The one with the arrow next to it [see main illustration]. That’s why there’s only that one drawing. It was a busy show so I didn’t get to flesh it out a little bit more, but I didn’t need to as those guys on the CG staff knew what to do.”

Indeed, lead CG artist Pierre Drolet at visual effects house Eden FX took Eaves’ illustration and turned it into a stunning 3D model. Drolet blended his own ideas into the design, giving the Nausicaan fighter an earthy color scheme, and added detailing such as the plasma cannons to the front. All these finishing touches really helped to bring the ship to life and gave it the aggressive look suitable for the Nausicaan pirates.
ON SCREEN

TRIVIA
First officer Matthew Ryan was played by Lawrence Monoson. He previously appeared as a Bajoran named Hovath in the STAR TREK: DEEP SPACE NINE episode 'The Storyteller.' D. Elliot Woods, who played the Nausicaan prisoner, also appeared in DEEP SPACE NINE as a Klingon officer in the episode entitled 'Sons of Mogh.' Meanwhile, Danny Goldring, who played the Nausicaan captain, had made earlier appearances as a Cardassian in DEEP SPACE NINE and as a Hirogen in STAR TREK: VOYAGER.

Matthew Ryan, who took command of the Fortunate Son after Captain Keene was hurt in the attack, wished to hide the fact that he was torturing the Nausicaan in order to obtain information about the Nausicaan ships. Despite being discovered, Ryan refuses to release his prisoner. He then traps four Enterprise crew members in a jettisoned cargo container and heads off in pursuit of the Nausicaans who attacked them, eager to take revenge. However, the Fortunate Son is soon outnumbered by Nausicaan ships. When the Enterprise arrives, Captain Archer has to try and keep the Earth freighter safe without being drawn into major firefight with the Nausicaans.

The Nausicaans were named after Nausicaa, a Greek princess of the wind who featured in Homer’s epic poem ‘The Odyssey.’ Her name in Greek means ‘burner of ships.’ The name was also intended as a reference to the main character in the Japanese animated fantasy film ‘Nausicaä of the Valley of the Wind.’

According to Dr. Phlox, the Nausicaan adrenal gland gave off a fragrance not unlike the scent of some female humans’ sweat after performing exercise.

Key appearances
STAR TREK: ENTERPRISE
‘FORTUNATE SON’
The Fortunate Son, an Earth freighter, is attacked by Nausicaan pirates. Before their communications system goes down, someone on board sends a distress signal. The Enterprise NX-01, being the only ship in the vicinity, is ordered by Starfleet Command to investigate. The contact with the crew of the Fortunate Son is uneasy, as they are used to doing things on their own, and they decline the help offered. Their reluctance at having outsiders on board soon becomes apparent when T’Pol discovers that they have kidnapped a Nausicaan pirate.

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