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SON'A  
**BATTLESHIP**  
SPECIAL ISSUE

BATTLESHIP

ACTIVE: 2375

AFFILIATION: SON'A

ISOLYTIC WEAPONRY

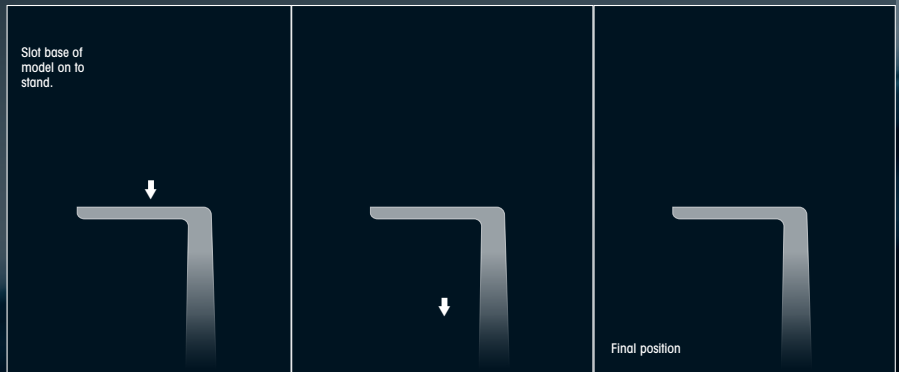
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# SON'A BATTLESHIP



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# SON'A BATTLESHIP

## SPECIFICATION



TYPE:

BATTLESHIP

OPERATED BY:

THE SON'A

WEAPONRY:

ISOLYTIC BURSTS/PHOTON TORPEDOES

ACTIVE:

2375



► The Son'a operated a fleet of battleships that were heavily armed and formidable in ship-to-ship combat engagements.



# SON'A BATTLESHIP

Two Son'a battleships engaged the *U.S.S. Enterprise* in an area known as the 'Briar Patch.'



In 2375, a conspiracy between the Federation and the Son'a threatened the existence of the Ba'ku homeworld in a sector of space known as the 'Briar Patch'. Colluding with Starfleet Admiral Dougherty, Son'a leader Adhar Ru'afo arrived in the Briar Patch in 2375 aboard his flagship, accompanied by two Son'a battleships. Ru'afo planned to harvest the unique metaphasic radiation of the Ba'ku planet's rings for his own use, but found Captain Picard and the crew of the *U.S.S. Enterprise* NCC-1701-E standing in his way.

### REVERSE BOOMERANG

All Son'a vessels, from Ru'afo's flagship to the battleships displayed the same fluid, ribbed design aesthetic. The battleships operated by the Son'a in the Briar Patch

were of a reverse boomerang configuration. A flat wing structure swept around in a 180 degree half-circle providing a great deal of aerodynamic maneuverability. Two forward mounted prongs were ranged to port and starboard, identifiable by the orange energy signature located at intervals.

Ranged directly above the central wing hull was a dorsal hammerhead spoiler. This may have been the location of the ship's bridge, but is more likely to have been found below in the crew decks located in the forward section of the wing. The decks were ranged around a forward deflector array.

The battleship's hull plating was marked by a distinctive arrangement of raised ridges running along the entire circumference of the wing section. Red energy signatures on the rear section of the wing and wing

▶ Two Son'a battleships escorted Ru'afo's flagship and a science vessel to the Ba'ku homeworld in 2375. After Captain Picard went rogue, the battleships were ordered to engage the *Enterprise*.





▲ While Picard remained on the Ba'ku homeworld, the *Enterprise* attempted to leave the Briar Patch. The Son'a engaged the Federation ship, causing a venting of deuterium from the warp nacelles.

▼ The *Enterprise* absorbed volatile metreon gas and vented it directly into the path of the Son'a battleships. The attackers remained on course, continuing to fire on the *Enterprise*.

tips marked out the likely location of warp engines. The overall aesthetic of Son'a ship design steered towards a powerful symmetry.

#### ISOLYTIC WEAPONRY

While warp engines were unavailable within the confines of the Briar Patch, Son'a battleships were formidable in battle at impulse speeds. They were armed with standard photon torpedoes and isolytic burst capability. The latter subspace-based weaponry was deemed highly dangerous and was used in direct contravention of the Second Khitomer Accords.

During the Briar Patch incident of 2375, two Son'a battleships engaged the *U.S.S.*

*Enterprise* in battle. While Ru'afo proceeded with his plan to collect the revitalizing metaphasic radiation, his ships attempted to prevent the Starfleet flagship from sending a transmission to the Federation.

The battleships engaged the *Enterprise* as it neared the boundary of the Briar Patch in an area close to a nebula comprised of metreon gas. The Son'a initially fired on the *Enterprise* with photon torpedoes, before switching to isolytic bursts.

The isolytic bursts fired by the Son'a resulted in a tear in the fabric of subspace. The *Enterprise's* warp core acted as a magnet on the tear, its effect increasing as it locked on. Commander La Forge formulated





a plan to seal the rift by ejecting the warp core and detonate it directly in the path of the tear. This dangerous plan was successful, leaving the *Enterprise* free to tackle the Son'a battleships.

#### THE RIKER MANEUVER

Commander Riker took helm control of the *Enterprise*, using the ship's ramscoops to gather pockets of metreon gas from within the nebula. Under direct manual control, the first officer piloted the ship into position to eject the metreon gas into the path of the attacking Son'a battleships.

Pushing their attack on what they thought was a crippled Federation starship, the Son'a

continued to fire on the *Enterprise* with their forward weaponry arrays. The lead battleship fired a photon torpedo directly into the ejected metreon gas, detonating a blast. The lead Son'a ship was destroyed instantly in the blast, its sister ship taking heavy damage across its primary hull.

Commander La Forge felt this audacious move from his first officer should be dubbed the 'Riker Maneuver.'

With the Son'a battleships neutralized, the *Enterprise* was free to leave the Briar Patch to send a transmission to the Federation. On successful completion of this mission, the ship returned to the Ba'ku homeworld to assist Captain Picard.

▲ The Son'a fired isolytic bursts at the *Enterprise*, causing a tear in subspace. La Forge ejected the warp core and detonated it to seal the tear, allowing the *Enterprise* to pull free.

▼ The Son'a weapon fire impacted with the metreon gas, detonating it. The blast wave instantly destroyed the lead battleship and critically damaged its sister ship.

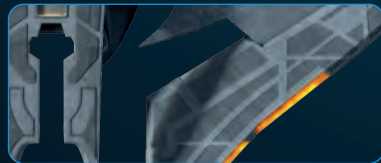




FRONT ELEVATION



DORSAL ELEVATION



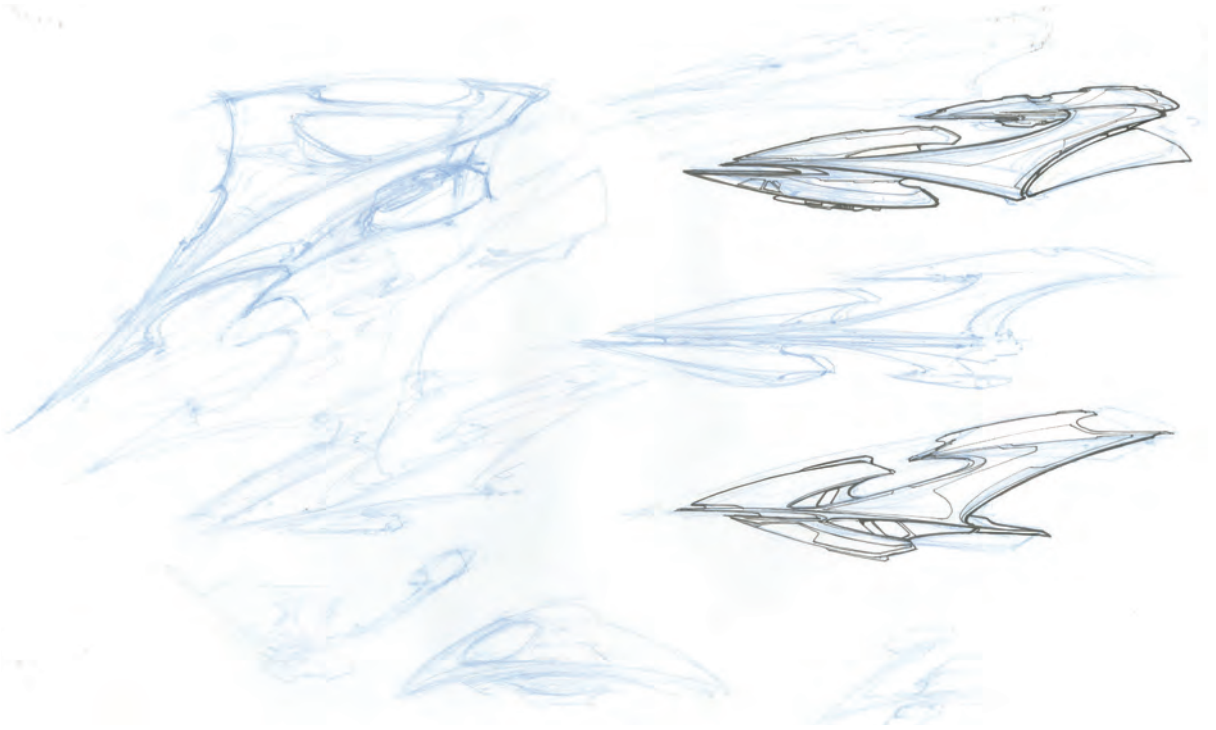




VENTRAL ELEVATION



REAR ELEVATION



Designing the

# SON'A BATTLESHIP

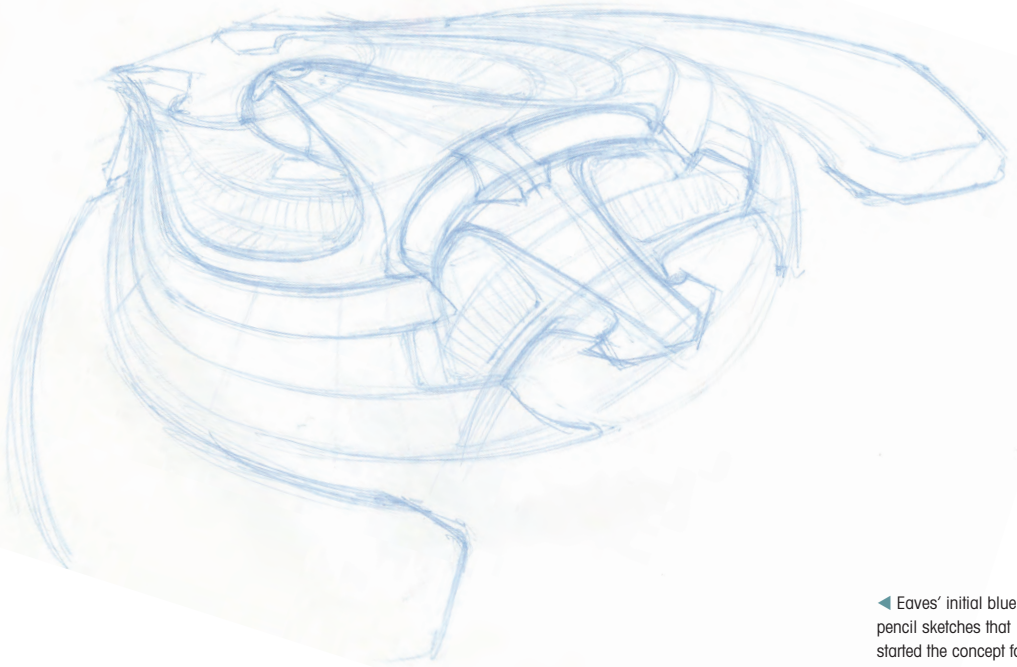
The Son'a battleship was John Eaves' starting point for all the Son'a ships featured in *STAR TREK: INSURRECTION*.

**B**y the time *STAR TREK: INSURRECTION* entered preproduction in 1998, production illustrator John Eaves was a franchise veteran, having worked on *STAR TREK GENERATIONS*, *DEEP SPACE NINE* and *STAR TREK: FIRST CONTACT*, for which he had designed concepts for the U.S.S. *Enterprise* NCC-1701-E. For *INSURRECTION* he would continue to refine the *Enterprise* concept further, adding the Captain's Yacht, but his major undertaking for the third *NEXT GENERATION* movie would be the ship designs of the film's villains: the Son'a.



◀ Production illustrator John Eaves at work in the *STAR TREK* art department.

Four distinct Son'a ships were required for *INSURRECTION*: Ru'af'o's flagship, the collector, an attack shuttle and a battleship.



◀ Eaves' initial blue pencil sketches that started the concept for all Son'a ships:

"The beat sheet," recalls Eaves, "said we needed a flagship for Ru'afo and some battleships. We started with the battleship. We figured that Ru'afo's ship was going to be a smaller version of that, so it would evolve from all the groundwork we did now and we would get it to it later.

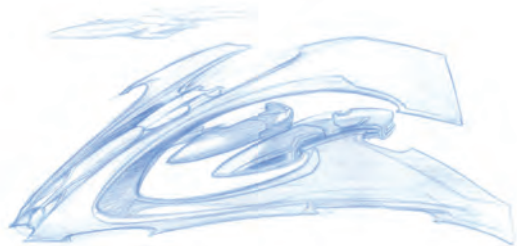
### ORGANIC APPROACH

"The Son'a weren't an overly aggressive race so we didn't want have to have lots of sharp angles," he continues. "We wanted them to be militaristic without being aggressively militaristic. The organic approach fitted well with that. At the same time, I was watching the costumes coming together and what Mike Okuda was doing with the graphics. They were going more organic, so I mimicked that with the exterior."

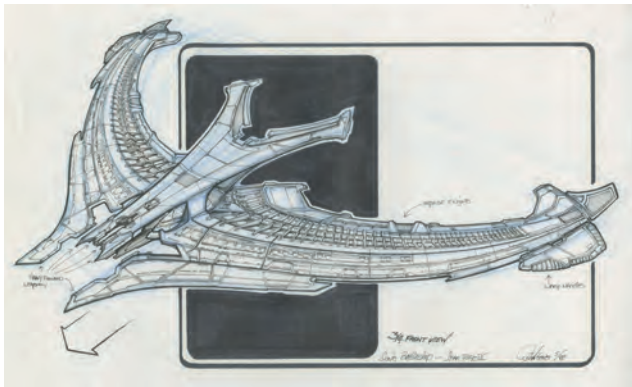
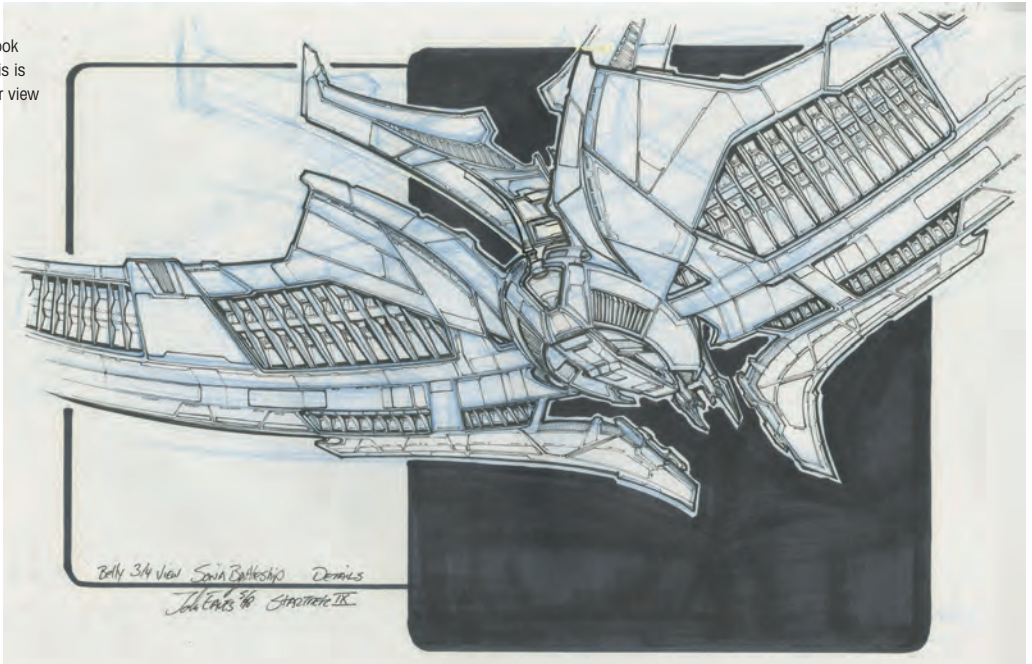
As an experienced *STAR TREK* illustrator, Eaves was very used to searching out

inspiration for a wide variety of starships in everyday environments. "You look at anything and you can see a spaceship in it," outlines Eaves. "We didn't have any (Son'a) architecture to fall back on and I wanted to give a whole different kind of look to the

▼ This concept added the hammerhead design – note the *Enterprise* sketched in the far distance.



▼ The battleship look on more detail – this is Eaves' three-quarter view of the ship's 'belly.'



▲ A more detailed upper view of the battleship. Eaves added labels and an arrow indicating direction of travel.

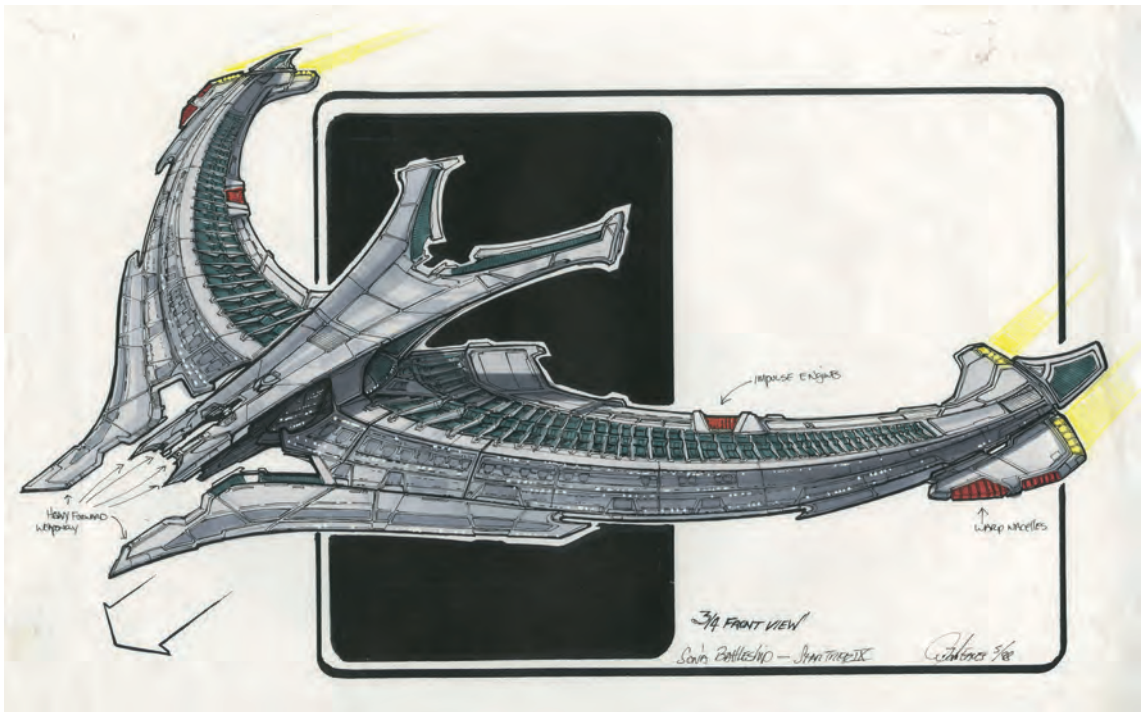
Son'a designs, so I kind of went with yard toys. All the Son'a ships are from activity games I found out in the backyard. I wanted to give a whole different kind of look to their architecture, so I kind of went with yard toys – Ru'afo's ship is based on a horseshoe, the battleship is based on a boomerang, the shuttle is a yard dart, and the science vessel ... well, the front of it is sort of a badminton shuttlecock turned inside out. My daughter was very big on rodeo at the time, and we

had horseshoes all over the property. On top of that, we had just got *The Road Warrior* (aka *Mad Max 2*) on laser disc and the boomerang was a big thing in that. I remember thinking, 'I can turn these things into spaceships.'"

### FLOWING DESIGN

Aesthetically, all the Son'a ships flowed from Eaves' initial sketch work. He started this process in blue pencil. "The sketches are just roughs trying to break out a shape," he explains. "You'd do the blue pencil and then ink over the top so you didn't do a hundred drawings. Once I had that, I'd present it to (production designer) Herman Zimmerman, who would say 'Yay' or 'Nay.' I was trying to figure out what kind of shape I was going to go with. Thinking about the yard toys, I had the idea that the battleship could be a stretched-out horseshoe."

As production designer, Zimmerman added his own input, guiding Eaves' work, as



Eaves' explains: "Herman said, 'Let's make these ships rather flat because they are flying through this area called the Briar Patch.' Some of the sketches had a little depth to them so I shrunk that down so we ended up with more of a boomerang shape."

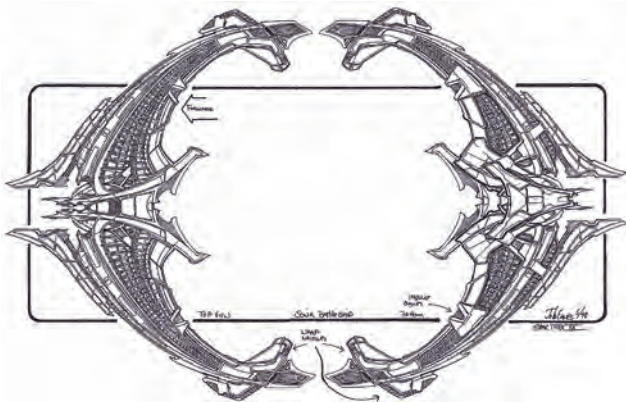
As the base Son'a design took shape, Eaves found himself moving from his yard to indoors for further inspiration. "We had been

to a music room where there was an open piano. I had looked inside at all the intricate strings and keys, and I thought it would be cool to incorporate that into the design of these ships.

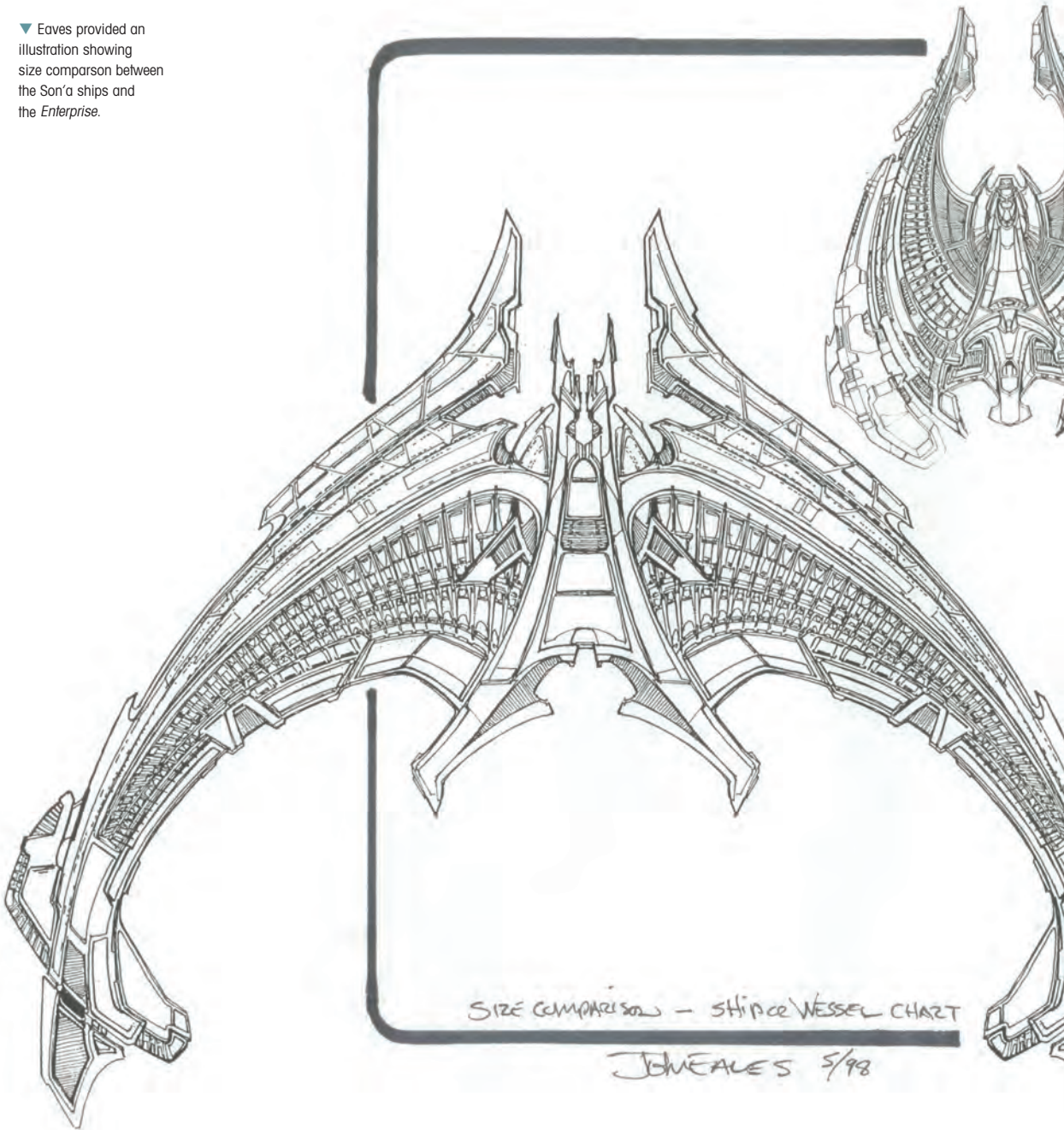
"We were doing four ships at once," he adds. "We had the collector, the battleship, Ru'af'o's flagship, and the shuttle that drops the drones. We were trying to tie everything

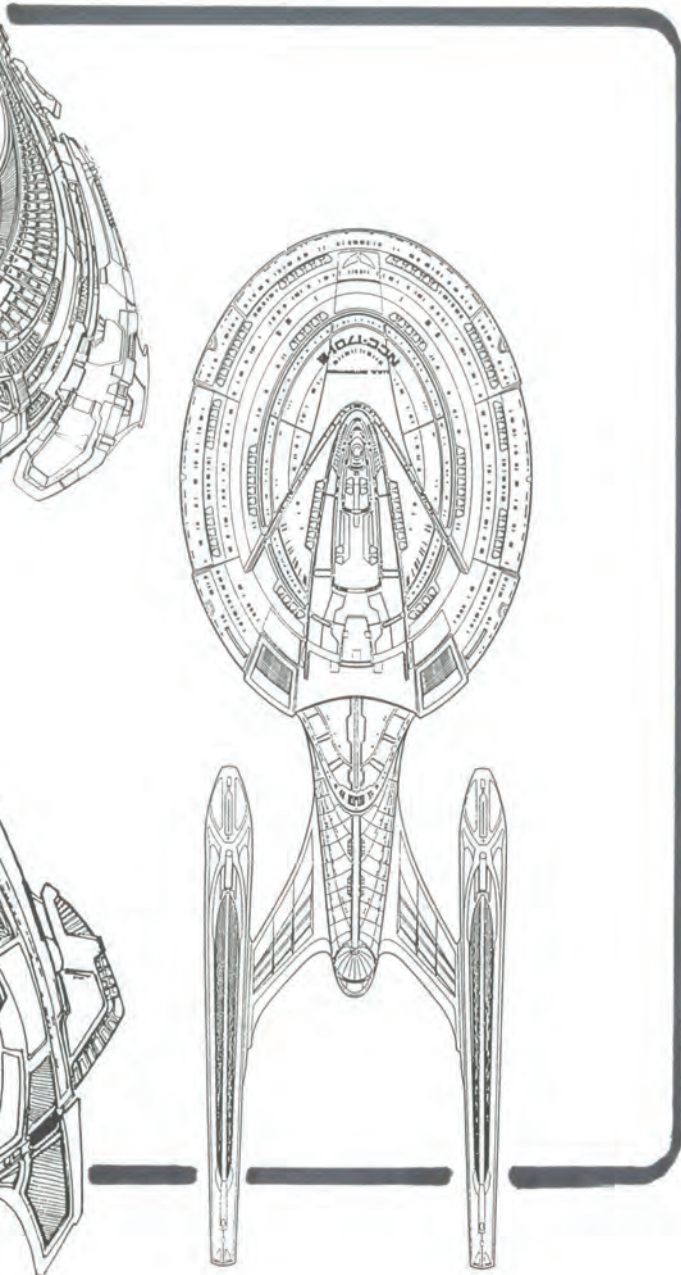
▲ A final color-three-quarter view of the battleship, adding detail to the ribbed effect along the wing section.

▼ Eaves was delighted that the battleship was included on the CD of *INSURRECTION*'s soundtrack release.



▼ Eaves provided an illustration showing size comparison between the Son'a ships and the *Enterprise*.





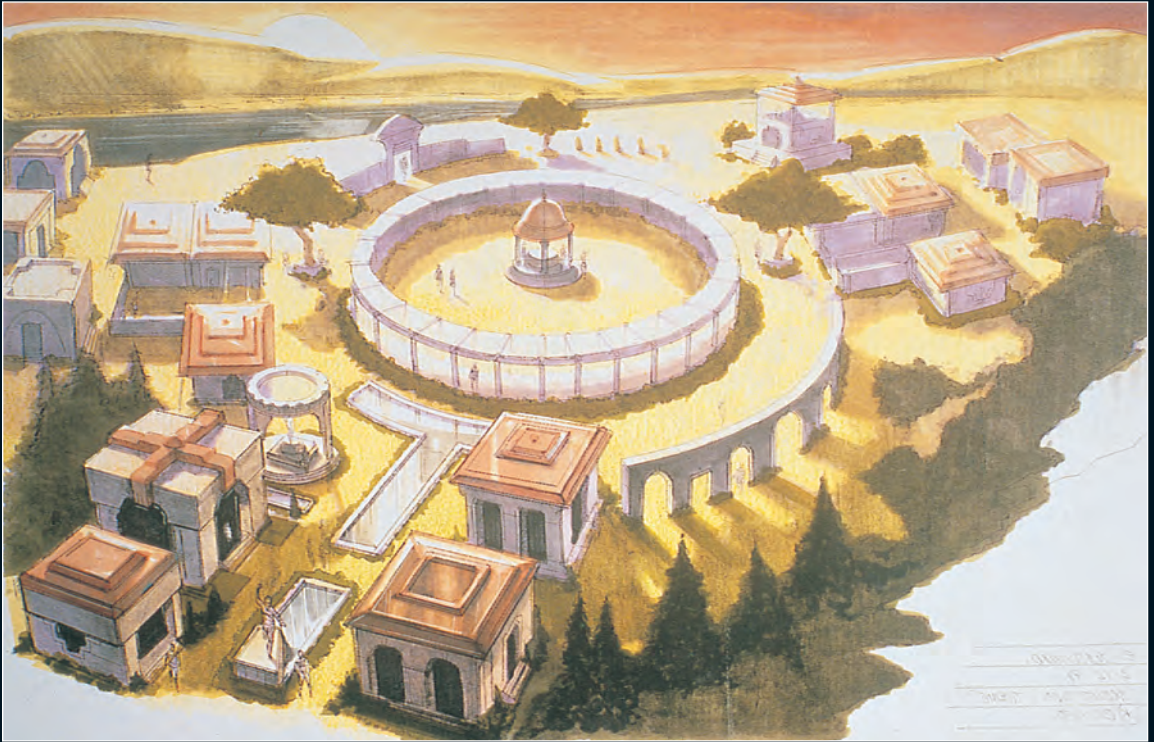
together so there were elements that flowed back and forth between all the ships. There was a big fork on the top of the battleship that was reflected on the collector. We tried to make Ru'af'o's ship similar but independent. The common trait between all the ships was the keyboard detailing."

Eaves reached a point in the Son'a concepts where, with a basic design approved (with echoes of the classic Klingon *Bird-of-Prey* design), his work diverted. He wasn't entirely satisfied and decided to swap his priorities in the meantime. "I wasn't happy with it. I was happy with some of the lines. I thought, 'I'll work on the boomerang idea for the battleship. I'll park this and work on Ru'af'o's ship.'"

### LOCKING THE CONCEPT

Eaves eventually returned to lock down the battleship design, his detailed drawings, size comparisons and orthos sent to the team at Santa Barbara Studios to be rendered as a digital model. "When the film came out I was surprised at how few shots there were of this one," Eaves wrote on his blog in 2009.

However, Eaves was pleased with one further appearance of the battleship – on the CD art for *INSURRECTION*'s soundtrack, composed by Jerry Goldsmith. "The big highlight for me on any *TREK* project was to sneak over and watch Jerry Goldsmith score the film," Eaves wrote on his blog. "There was a little couch hidden under the sound board right next to the window looking into the studio and I would bring my pad over and draw away. It was always a treat to talk to Jerry, he always wanted copies of my sketches for his *TREK* collection. My friend Mark Banning was the art director over at Crescendo Records and he knew I was a big fan of Jerry's music and I can't thank him enough for putting the plan drawings of the Son'a battleship on the CD. That was another giddy fan boy moment!"



## Creating the **BA'KU VILLAGE**

The Ba'ku village called on Herman Zimmerman to create one of *STAR TREK*'s biggest exterior location sets...

**S**TAR TREK *INSURRECTION* was planned as an ambitious production from the off. According to the franchise's veteran production designer Herman Zimmerman, the film had the most built-from-scratch sets of any *STAR TREK* movie up to that point, numbering 55. In addition to extensive interiors of cave sets and various starship interiors, *INSURRECTION*'s script called for one of *STAR TREK*'s largest sets of all time to be built on location: the Ba'ku village set. It would push his team to the limit.



◀ In addition to his work on *DEEP SPACE NINE*, Herman Zimmerman was *INSURRECTION*'s production designer.





According to a production diary kept by Zimmerman in late 1997/early 1998, the first discussions about the Ba'ku village set took place at the end of November 1997 between the production designer, executive producer Rick Berman and director Jonathan Frakes. Location manager Michael Neale was already scouting suitable locations in Northern California, and the three discussed various architectural styles that could be adopted, including thoughts towards abstracted art nouveau to represent the cultural side of Ba'ku life. It was also felt

that the village should be constructed from earthy materials such as wood and stone, with no metal or plastic.

#### BA'KU ARCHITECTURE

Over the coming weeks as preproduction geared up, further discussions took place around the architecture of the village, with Neale suggesting various locations around Northern California and High Sierra for Ba'ku planet exteriors, where the village set would be constructed. In early January 1998 as the film officially entered preproduction, set

▲ An early practical model showing the layout of the Ba'ku village set.



◀ An early construction image of the Ba'ku set as building work began in early 1998.



▲ The Ba'ku village set takes shape on the shore of Lake Sherwood, which was empty ground until *STAR TREK*'s arrival.

designer Alan Kaye had begun work on designs for the village. This crucial set that would see both day and night shooting, would be Kaye's sole responsibility.

As set design took shape, the question of the location for the village continued, the El Nino storms of early 1998 were anticipated to cause problems for the location construction teams. Eventually a site in Southern California – Lake Sherwood – was selected and work proceeded to make the large exterior location set a reality. The site provided the required natural and stunning beauty, a lake and a suitable positioning for the Federation 'duck blind' construct, which Zimmerman worked on himself.

Weather would be a constant headache for Zimmerman's art team and the construction crews at Lake Sherwood. At the end of February 1998, the lakeside plain on which the village would be constructed was two inches underwater. Meanwhile, the Ba'ku buildings were being prefabricated on Stage 15 at Paramount as Alan Kaye attempted to keep the teams supplied with new buildings to construct.

### RUSTIC CHARM

Shooting on the Ba'ku village set was scheduled to take place in May, with a programme of draining and irrigation taking place on site to ready the location for construction. Zimmerman recorded that the village building units were packed up in mid-March and ready to ship out to Lake Sherwood for construction to begin. By the end of March, Zimmerman was traveling to the exterior village set location on a daily basis, encouraged by the progress being made. He felt it was turning into a place that people would want to live. Greensman David Harris was hired to take care of any natural plant requirements for the set. The budget for this element was \$300,000 – all of which was spent – and more – by the end of the shoot! Zimmerman felt Harris' work would bring the right level of 'rustic charm' to the set. Set decorator John Dwyer hired sculptures from a local artist to place in the central village rotunda.

Principal photography on *STAR TREK INSURRECTION* began in early April 1998 as teams worked hard to complete the Ba'ku



village ready for the planned shoot in May. As shooting began, Zimmerman was happy to show actress Donna Murphy (Anij) the model of the Ba'ku village, while discussing

the art department's approach to Ba'ku philosophy in their designs. Murphy told the production designer that this would be a help with her subtext in playing Anij.



◀ Illustrator Ed Natividad worked up concepts for bags to be carried by the Ba'ku. These were never used.

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