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DEEP SPACE 9
SPECIAL ISSUE

SPACE STATION

CONSTRUCTED: 2351

DIAMETER: 1451.82M

NUMBER OF DECKS: 98

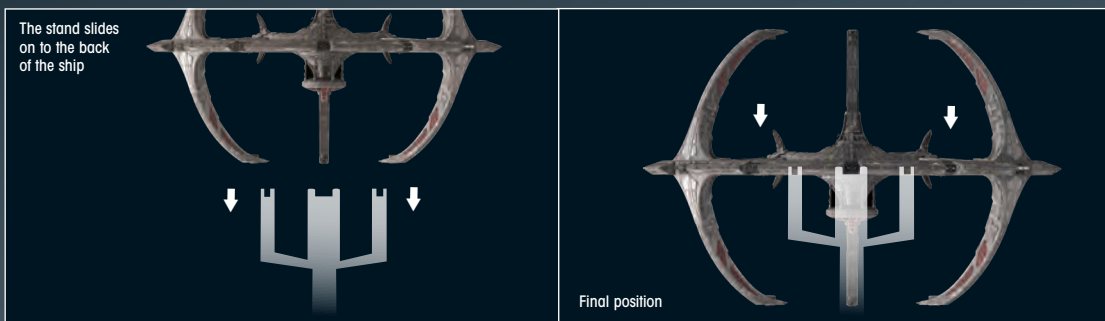
DEEP SPACE 9

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Stand assembly:



DEEP SPACE 9 SPECIFICATION



LOCATION:	BAJORAN SYSTEM
ORIGINAL NAME:	<i>TEROK NOR</i>
ADMINISTRATION:	JOINT FEDERATION/BAJORAN
OVERALL DIAMETER:	1451.82M
OVERALL HEIGHT:	969.26M
POWER:	ONBOARD FUSION GENERATOR
SUPPORT CRAFT:	3 X <i>DANUBE</i> -CLASS RUNABOUTS
WEAPONRY:	<i>U.S.S. DEFIANT</i> TYPE-10 PHASERS AND TYPE-11 PLANETARY DEFENSE ARRAYS; PHOTON AND QUANTUM TORPEDOES
COMMANDERS:	BENJAMIN SSKO; KIRA NERYYS

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DEEP SPACE 9

The Federation worked with the Bajorans to run one of the most remote stations in the Galaxy.

► Deep Space 9 was commanded by Benjamin Sisko, but was jointly administered by the Bajorans under the command of Kira Nerys.

DEEP Space 9 was originally built by the Cardassians using Bajoran slave labor. It was designed as a mining station and was part of the Cardassian effort to strip Bajor of all its natural resources. It also served as the base for the Cardassian occupiers who were safer in orbit around Bajor than they would have been on the planet's surface. After the Cardassians signed the peace treaty with the Federation, they retreated from the Bajoran sector and the station was handed over to the Bajoran provisional government, which invited the Federation in to jointly administer it. At this point the station was renamed from Terok Nor (its Cardassian name) to *Deep Space 9*.

The Federation sent Commander Benjamin Sisko to take control of the station, with the mission of helping the Bajorans to prepare for Federation membership. However, shortly after he arrived, Sisko and his science officer Jadzia Dax discovered the only stable wormhole known to the Federation, which led to the Gamma Quadrant. The discovery made the Bajoran sector strategically important and Sisko moved the station to the mouth of the wormhole in order to prevent it falling into Cardassian hands.

The Bajorans identified the wormhole as the Celestial Temple and Sisko, as the Emissary, a religious figure, who they prophesied would play a vital role in their future. In the years that followed, he played a major role in Bajoran history. The station itself was on the front line of the Dominion War and became an important base for the combined Federation, Klingon and Romulan forces. At one point in the war it even changed hands, with the Dominion-backed Cardassians assuming control again. At the end of the war it was left under the command of Colonel Kira Nerys.



DESIGNING DEEP SPACE 9

The new *STAR TREK* series called for an alien space station that could be instantly identified....



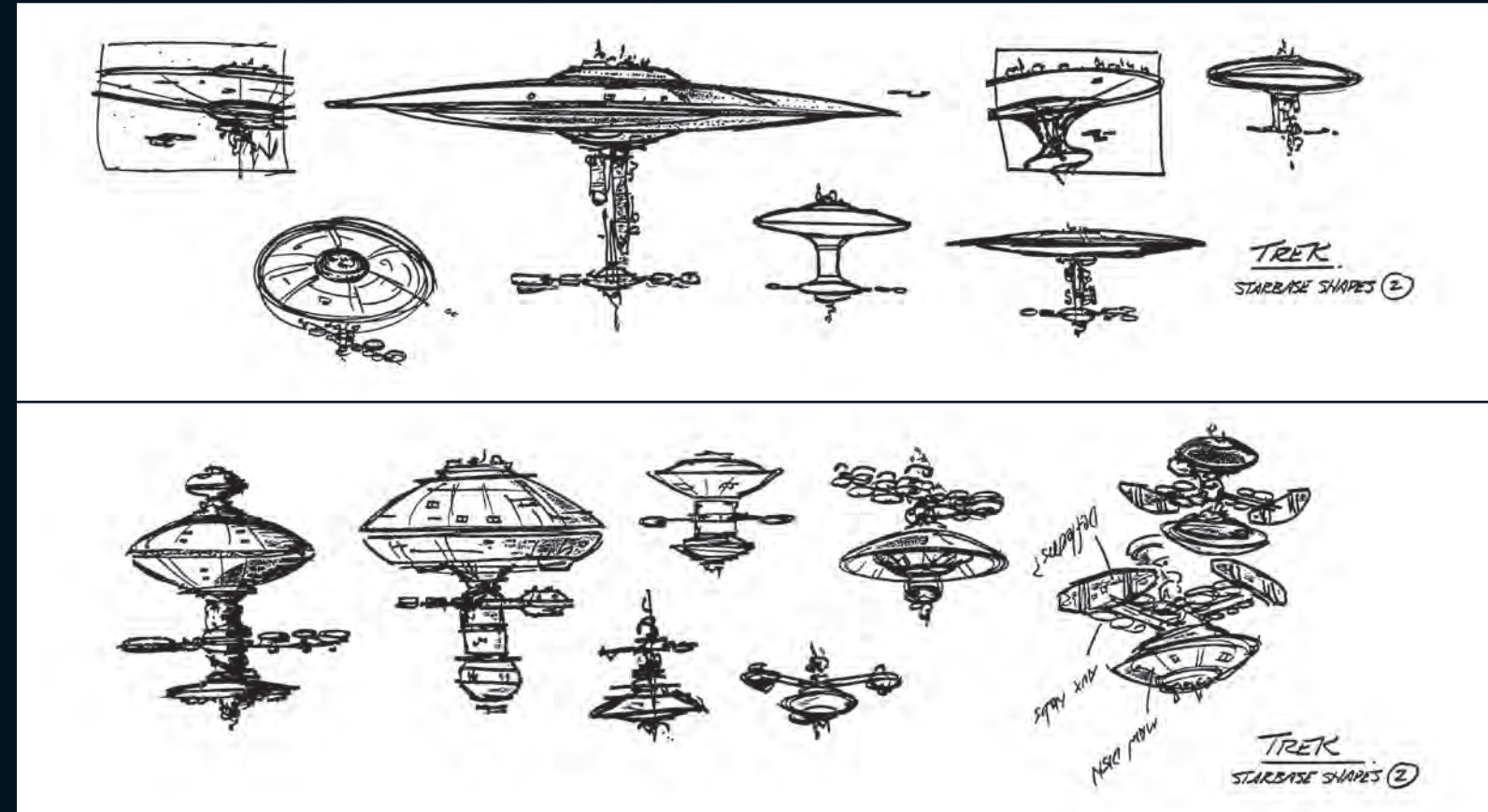
▲ Rick Berman wanted the design for *Deep Space 9* to be instantly recognizable, clearly alien and unlike anything we had seen before.

From the moment work began on *STAR TREK: DEEP SPACE NINE* the goal was to create something different. This was never going to be another show set on a starship. Instead it was set on an alien space station on the edge of Federation space. Co-creators Rick Berman and Michael Piller wanted it to feature a different kind of storytelling and, as they told production designer Herman Zimmerman, they wanted it to have a very different kind of look. Fortunately, Zimmerman remembers, he was given the time to come up with new approaches: the design work began three months before the cameras turned over. "Most shows give you a couple of weeks or maybe a month at best," he says. "This was an enormous gift in terms of creative noodling. We had a chance to

try things that didn't work and try things that eventually did work, and pick and choose as to what we thought about to begin the series."

Zimmerman had left *STAR TREK: THE NEXT GENERATION* four years earlier at the end of the first season. He was delighted to be back and to be given a completely blank slate. He set up a new art department that worked alongside the *TNG* one, but several key members of his staff worked on both shows, in particular concept artist Rick Sternbach and graphic designer Mike Okuda. "Mike and Rick and I were among the first hired," he recalls. "Mike and Rick had a lot to do with the look of the exterior of *DS9*, and we had a wonderful sketch artist, Ricardo Delgado."

While Sternbach and Okuda were working on



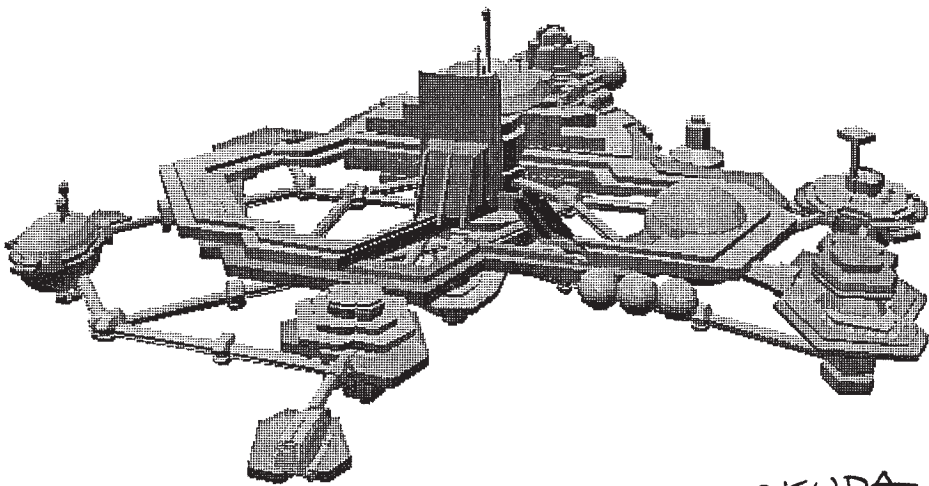
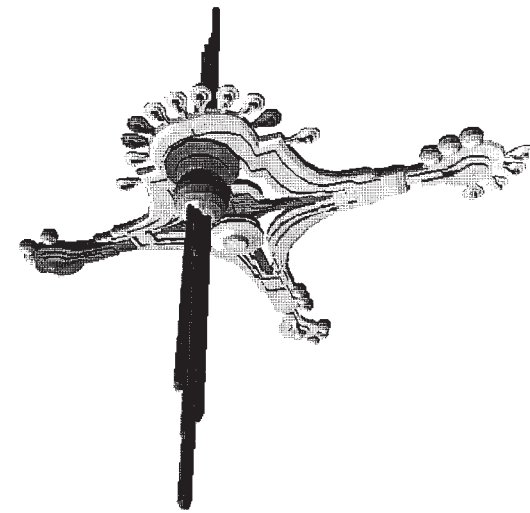
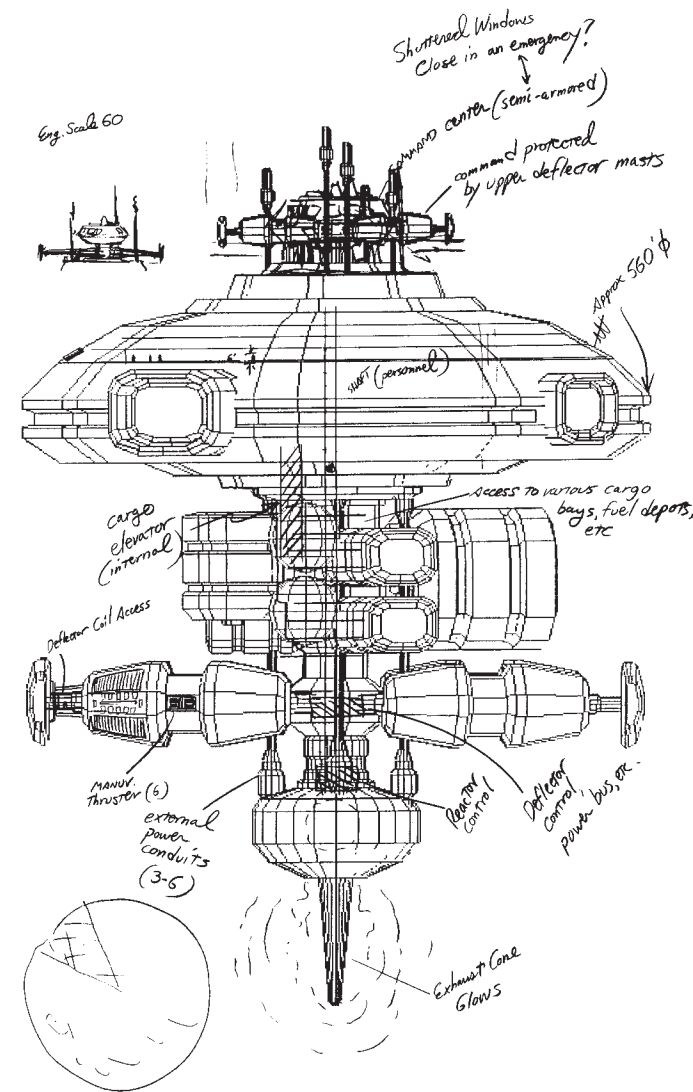
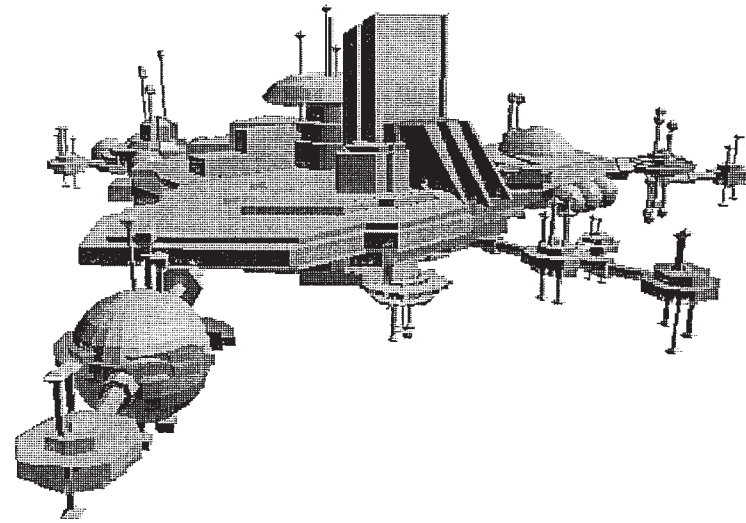
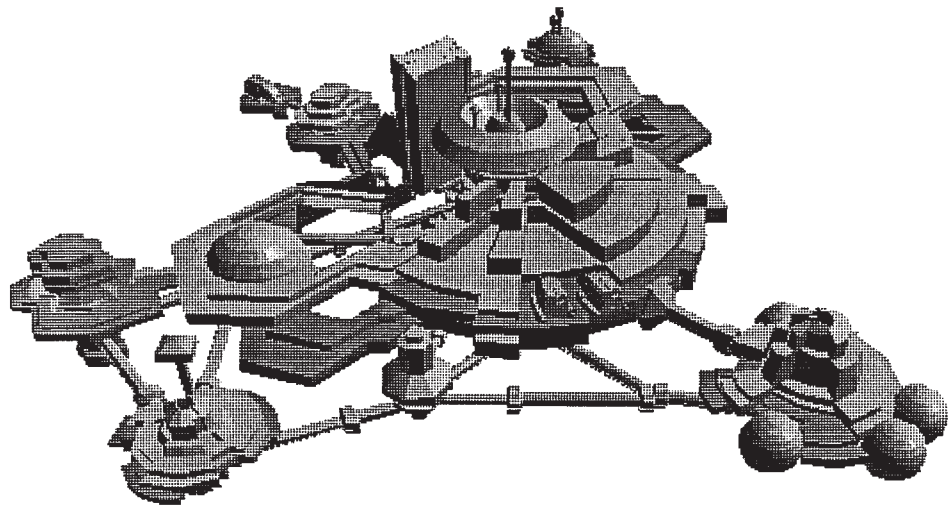
the exterior of the station, Zimmerman's new art department started work on the sets that would be inside it. "We had a couple of really good set designers who added a great deal to the look of the show: Nathan Crowley and Joe Hodges, both of them English."

Hodges had worked on *TNG*'s third season under Richard James before leaving. In the interim he'd worked on two massive films: 'Hook' and

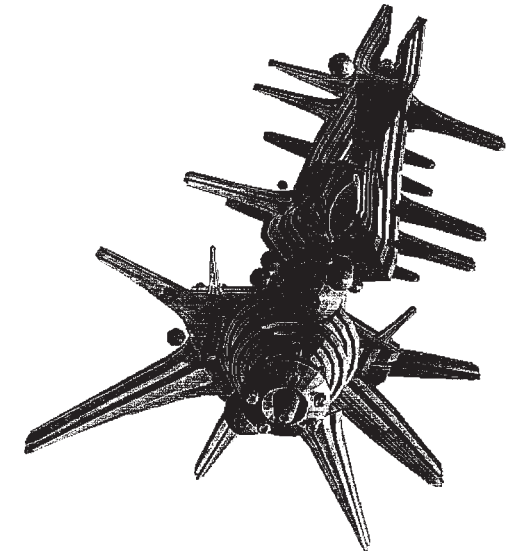
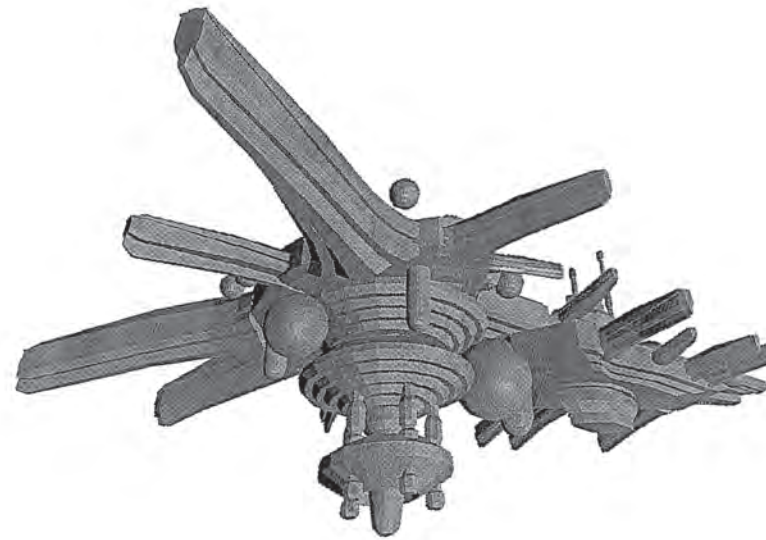
'Dracula,' where he'd met Crowley who he brought with him to *STAR TREK*. As Hodges remembers, they were both young and massively ambitious. "We terrorized Herman," he laughs. "We had just come off 'Dracula,' this huge movie and it seemed as if we were beating him up every day about things we wanted to do. We were totally into building things and making molds of them, knowing that we'd be able to repeat them. That's

▲▼ Rick Sternbach began work by pulling out the familiar designs for spacestations (above). Meanwhile Ricardo Delgado considered more radical approaches (below).





OKUDA
DS 9 3/26/92



how we achieved all those big windows.

"Herman used to say, 'This is a TV show. There's no way we can afford it.' I said, 'I know it's going to take two weeks to build that mold, but once we have it, we can vacuform it, and we can cut it in half and it will be the doorways, or the light fittings, anything we want for seven years.'"

Herman would shake his head but then he'd come back half an hour later and say, 'You know what, we'll do it.' I apologized years later, but he said, 'If it wasn't for you, we would never have been nominated for all those Emmys.'"

Meanwhile, as Hodges explains, Sternbach and Okuda were working on the outside of the station. "TNG was still going. Rick and Mike were in the old STAR TREK art department and we were in a different building." As Sternbach remembers, when they started work on it the brief for the station was

very different. "At the time the overall concept for the station had not really been nailed. They offered us some very basic ideas about what the station was all about and we were to come up with some early concepts."

As usual, Sternbach began the design process by sketching out some possible shapes for the station, starting with some familiar approaches that took the proportions of existing Federation stations and pulling them about.

Zimmerman picks up the story, "The producers weren't sure exactly how they wanted to direct us with the visual elements. We started out charged with getting a Tower of Babel concept of a space station that was built over a couple of thousand years of separate, disparate cultures, so the technology from one part of the station to another would be of various ages and various cultures, not

necessarily interfacing one with the other."

This led Sternbach and Okuda to start thinking about irregular shapes, where modules had been added over time. "The initial take," Sternbach says, "was that it was a very old, ancient type of a station, maybe not symmetrical in shape. Perhaps it was built in a sort of hodge podge nature."

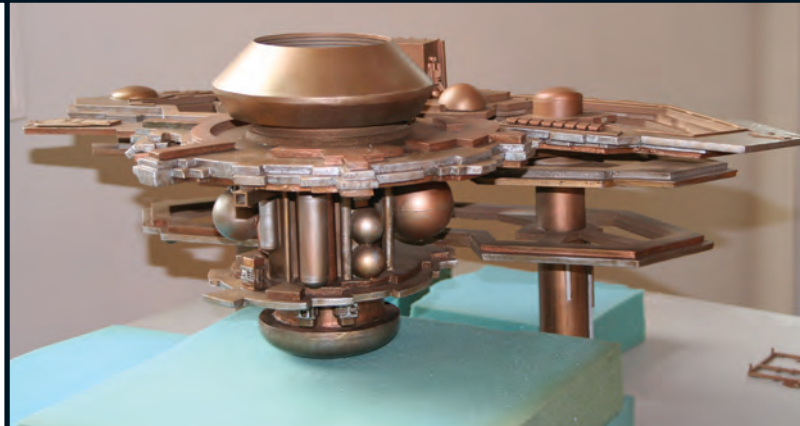
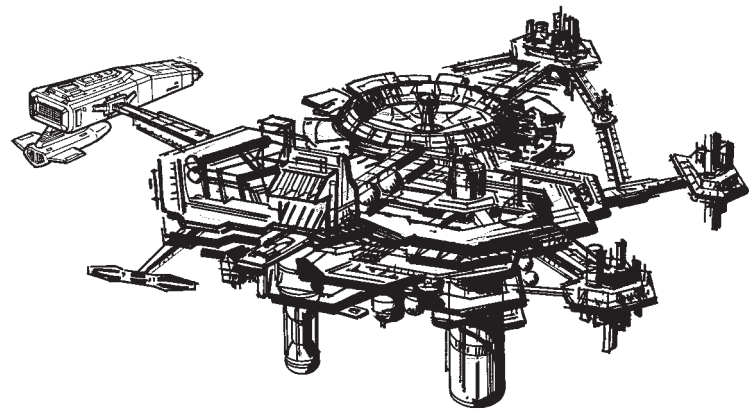
"It was a mish mash of different cultures," Okuda adds. "It was supposed to be really thrown together. I did a whole bunch really weird different things."

Although much of the work was still done with a pencil, by this point Sternbach and Okuda had access to basic 3D modelling software, which they used to build models they could examine from different angles. As Sternbach explains, the technology allowed them to produce a lot of designs very quickly. "We started with a very large

number of sketches and very quick CGI shapes that we could build in our computers. We had some 3D modelling software on the Mac. We could create a lot of shapes, make multiple copies of them and put little pieces together and rotate them around and see how they would look. Also to see if they would provide enough of a strange alien look to be approved."

At this point, Okuda recalls, they hit on a design that seemed to have promise. "The one that went the furthest was a version that had started out inspired by an airport terminal. Then it became much more complicated and started looking like an oil derrick. Herman, Rick and I liked it a lot and Berman and Piller liked it, so Rick went to the point of actually building a very detailed study model of it. We walked into a meeting with Berman and Piller and said this is cool."

▲ Sternbach and Mike Okuda used basic 3D software and traditional pen and ink drawings to work up a series of potential designs for the station, which they had been told had been built up by different races over hundreds of years.



▲ This design for the station, which Okuda describes as being based on airport terminal and looking like an oil derrick, nearly made it through, but when the producers looked at the study model (above, right) they decided it wasn't what they wanted.

For a while everyone was keen on the model, but as Berman and Piller looked at it, they started to have doubts, somehow the design wasn't what they had in mind.

"In the last analysis," Zimmerman says, "it wasn't slick enough or alien enough or unusual enough to satisfy Rick Berman's desire for a show that would not compete with *STAR TREK: THE NEXT GENERATION* and would not be derivative of any existing features or of the original series."

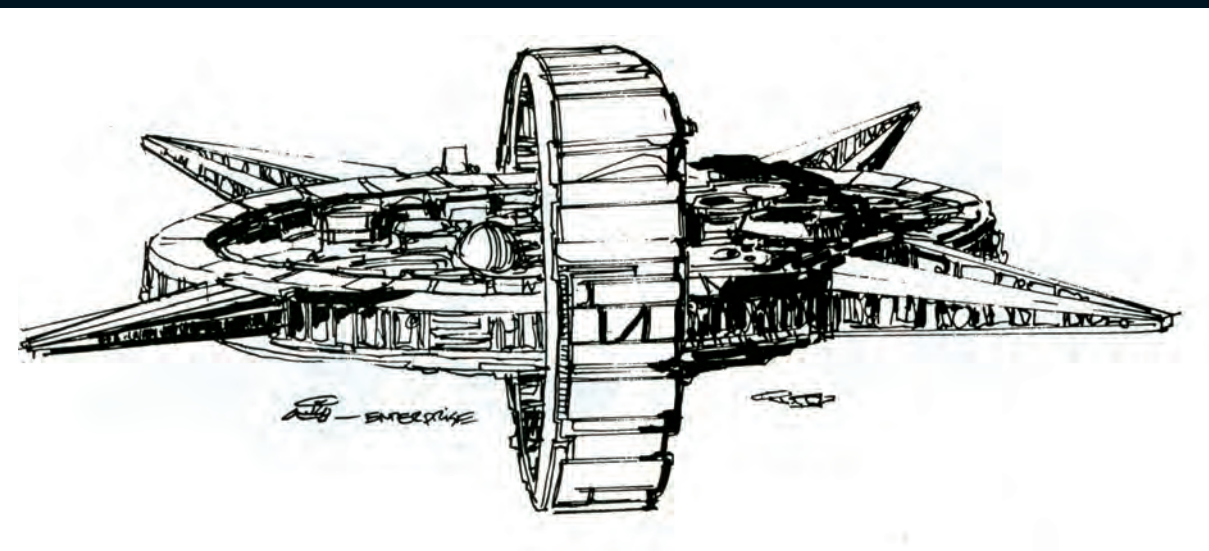
By now the art department had presented countless sketches as they explored different approaches. As Zimmerman remembers, Berman decided that the problem was actually to do with the concept of the station itself. "Rick said, 'OK, forget about the Tower of Babel, forget about the various cultures; give me the most alien thing that you can create that could be a space station at the edge of the Galaxy.' One of the things he said was, 'No matter where you are, if you can see your television set, from the corner of the kitchen, from

a chair in the living room, looking up from your homework in bed, when you see that image on the screen I want you to know immediately that it is *Deep Space 9* and nothing else.' That actually was a pretty tall order, to design something that is immediately recognizable for what it is and couldn't be anything else."

Given the new brief, the art team looked back over all the initial ideas they had explored. Amongst them was a sketch Zimmerman had produced that was built around two rings that were at right angles to one another.

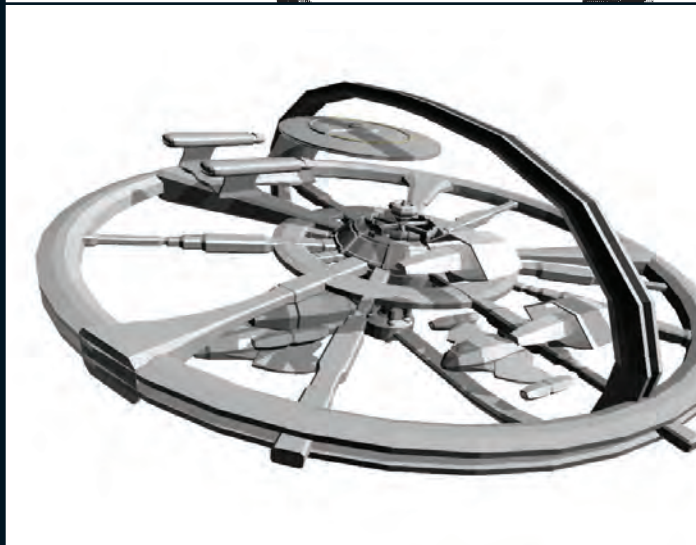
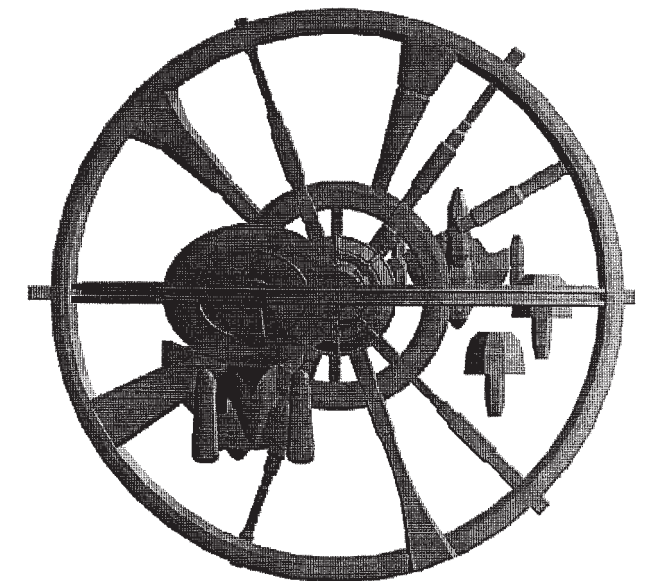
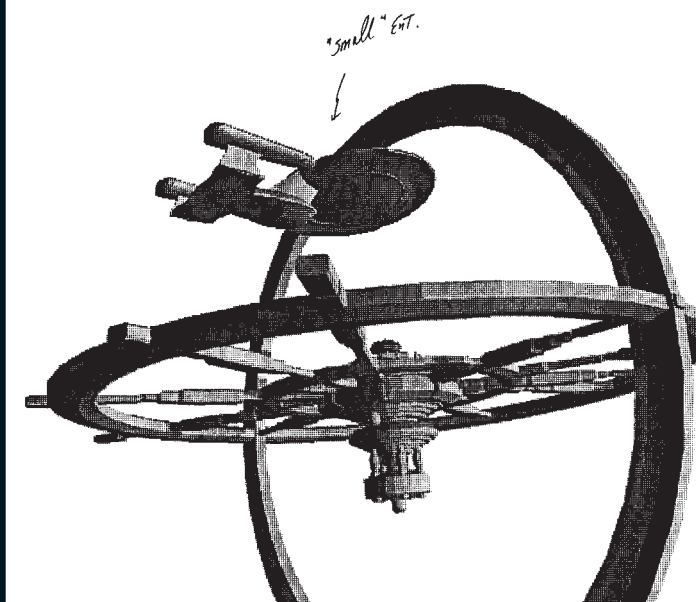
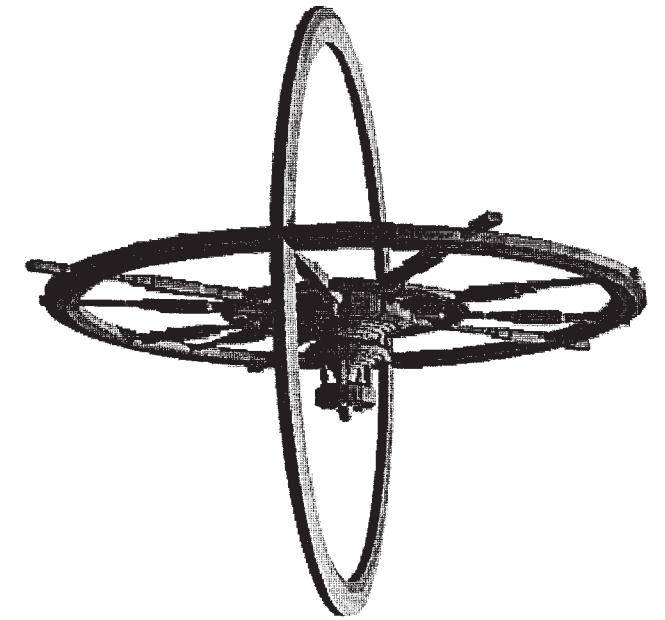
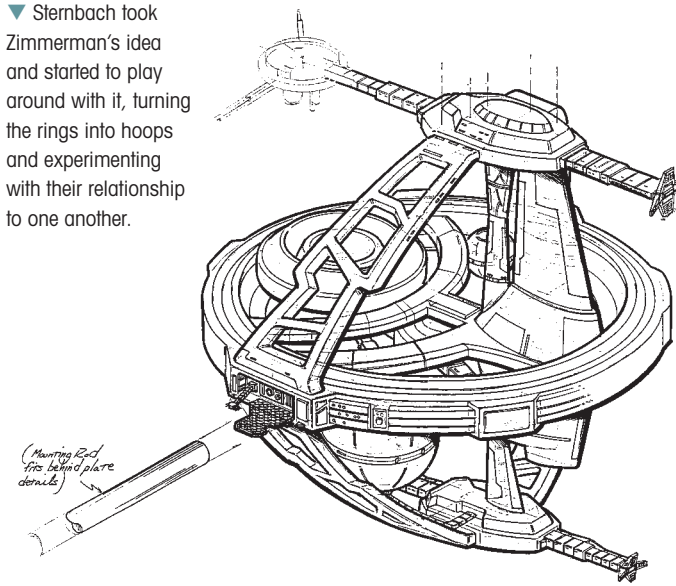
"One of the earliest pictures was something that Herman had done," Okuda says. "He'd liked it a lot but initially it wasn't the direction that Berman and Piller wanted to go in. So when the oil derrick was rejected, Herman said 'You know, I really like the rings. He asked Rick Sternbach to play with it and between the two of them came up with variations of it.'"

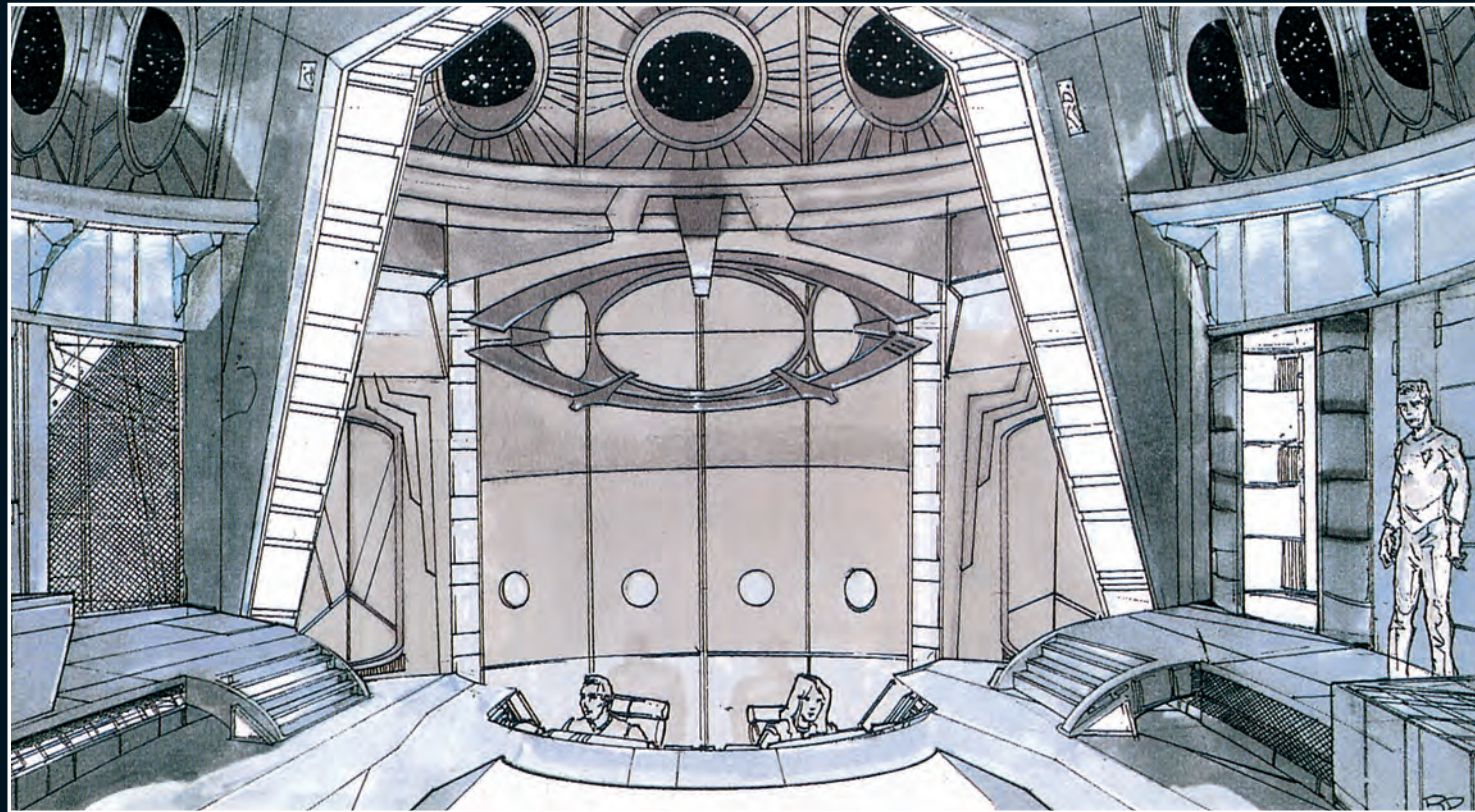
Zimmerman explains that the idea for the design



► This Ricardo Delgado drawing is based on a concept that Zimmerman had suggested earlier on in the process. This design involved a series of rings at angles to one another.

▼ Sternbach took Zimmerman's idea and started to play around with it, turning the rings into hoops and experimenting with their relationship with their relationship to one another.





INSIDE DEEP SPACE 9

A lot of the exterior details on *Deep Space 9* were based on the work of set designers Joe Hodges and Nathan Crowley did on the station's interiors, in particular Ops and the Promenade. Herman Zimmerman tasked them with coming up with a new, obviously alien style of architecture. The work they did was illustrated by Ricardo Delgado, both to show it to the producers and to document it for prosperity.

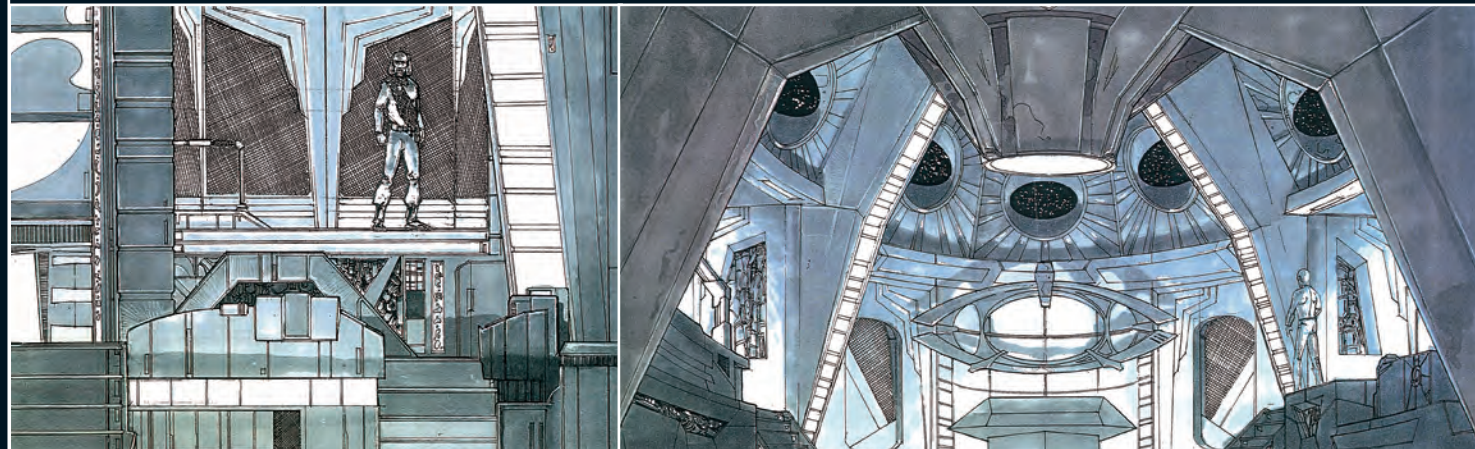
"My main job was Ops," Hodges remembers. "There were two pits on the stage we were using. I wanted to make the

elevators work because I'd never seen that on *STAR TREK*. I wanted to see these things come out of the ground. I always had a problem with the *Enterprise*'s massive screen. To me it doesn't matter who you are – even Picard – if you're talking to a ten-foot head you've got to feel intimidated. I didn't want ramps; I wanted steps."

The design for the entire station was based on a series of shapes that could be made using a mold of a circular section. Hodges and Crowley worked out that they

could create a variety of shapes, including the eye that forms the viewscreens, by using sections of the mold and combining them in different ways. Even small parts of the mold could be used to create details.

Seen up close, the molded pieces had a series of subtle indentations and raised sections that gave them an interesting texture. This same approach was applied to the outside of the station, which Zimmerman felt made it look simple from a distance, but more complex as you got nearer to it.



was based on a practical consideration. "What I started with was asking, 'What holds a space station in space?' It has got to have some kind of artificial gravity. What creates artificial gravity? We have artificial gravity on ships today; they have gyroscopes that keep them upright. So I thought a gyroscope shape was a basic form that we could work with. We also vaguely connected the gyroscope shape with the shape of the nucleus of an atom, with all the electrons and protons running in a spherical path around the nucleus."

CIRCLES WITHIN CIRCLES

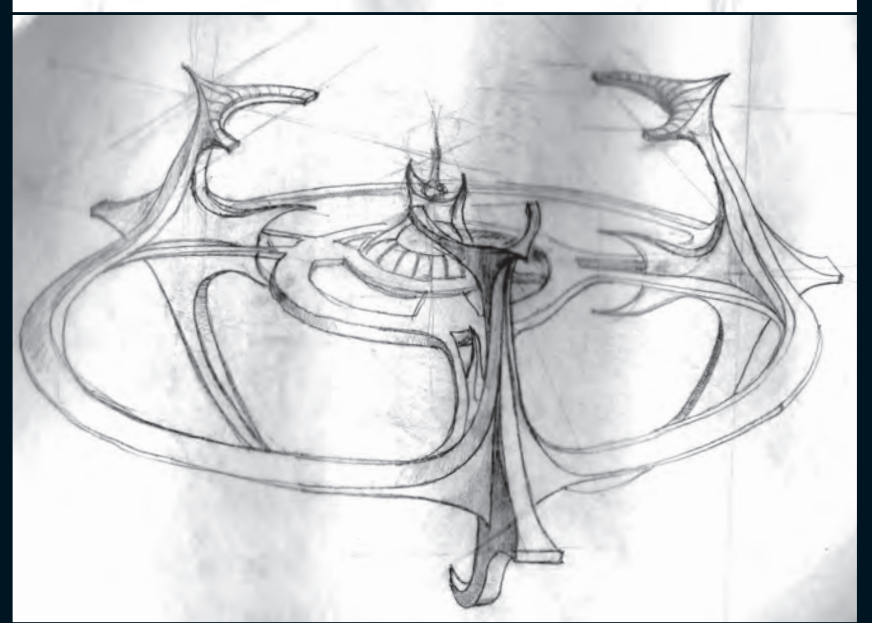
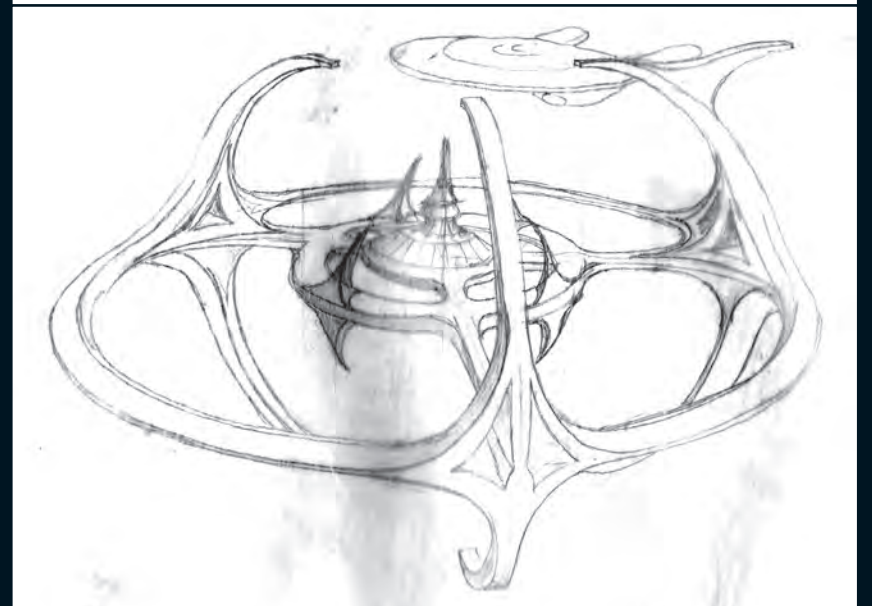
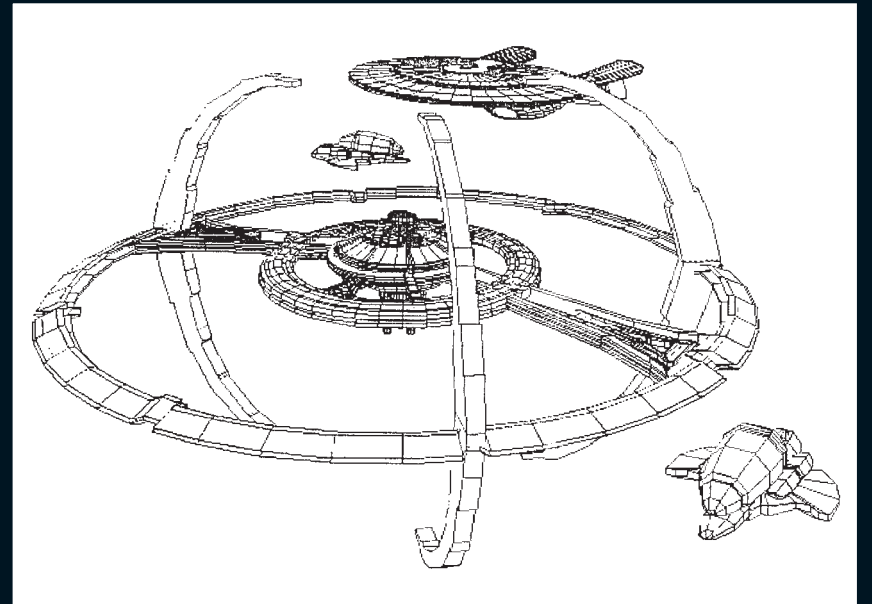
Sternbach built a series of models that showed two or more hoops at angles to one another. Elements from other, earlier rejected designs were saved and turned into a central core. "We had a number of key elements that were retained from the very beginning of the design process," he says. "Even the oil platform had something of a central core. We knew that we had to have an Ops module or tower of some sort. We knew that we had to have a promenade. I sort of assumed that we would have something of a central power generating facility and all of these central elements began to stack one on top of the other."

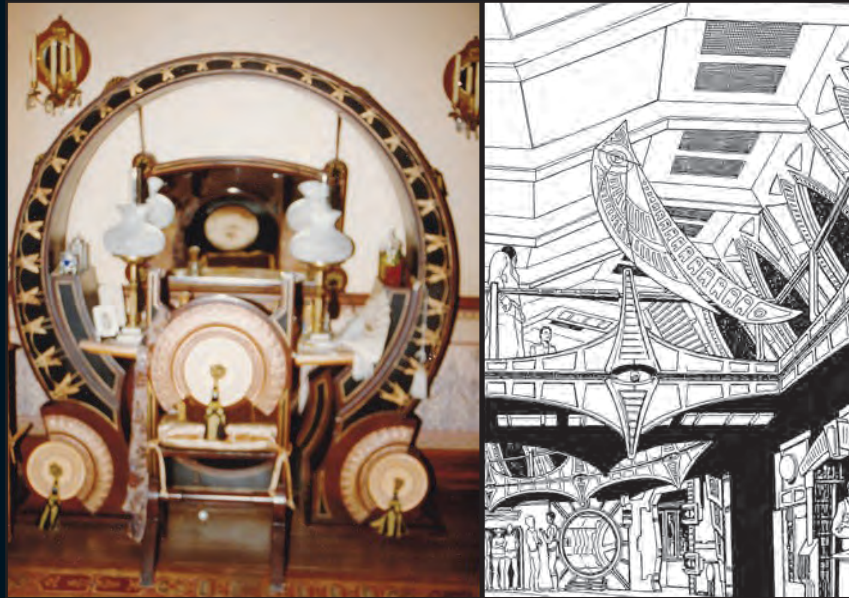
Before long, Sternbach had produced a design that showed promise. As Okuda remembers, when Berman saw the design, he added an important element. "I remember Rick Berman calling and saying, 'I just had an epiphany – let's break the tops and bottoms of the hoops. That's how we ended up with the top and bottom docking arms.'"

"When we cut the tops and bottoms off," Zimmerman continues, "we found places to dock ships and we found a shape that was very pleasing to the eye."

At this point, Joe Hodges, who had been working on the sets that made up the station's interior, stepped in. "Eventually," he recalls. "We got to this ring thing but unlike the interiors it was really Starfleety. I went home one evening with a render that Rick had done and traced over it using some of the shapes that we'd been working on. I

► After Berman suggested breaking the hoops to turn them into arms, Sternbach produced the render at the top. Joe Hodges then took that home and sketched over it and started to modify the shapes so they looked more like the designs that he and Crowley were working on for the interiors.





▲ Hodges and Crowley's design for the interiors (as illustrated by Jim Martin, right) were a continuation of the work they had done on 'Dracula' (left) which was inspired by the work of Carlo Bugatti.

▼ The design work that Hodges and Crowley had done on elements such as the windows and spires on the promenade was carried over to the exterior.

did four pencil sketches, with all those curves, trying to give it a more alien shape. I showed them to Herman and he went for it."

CARDASSIAN DESIGN

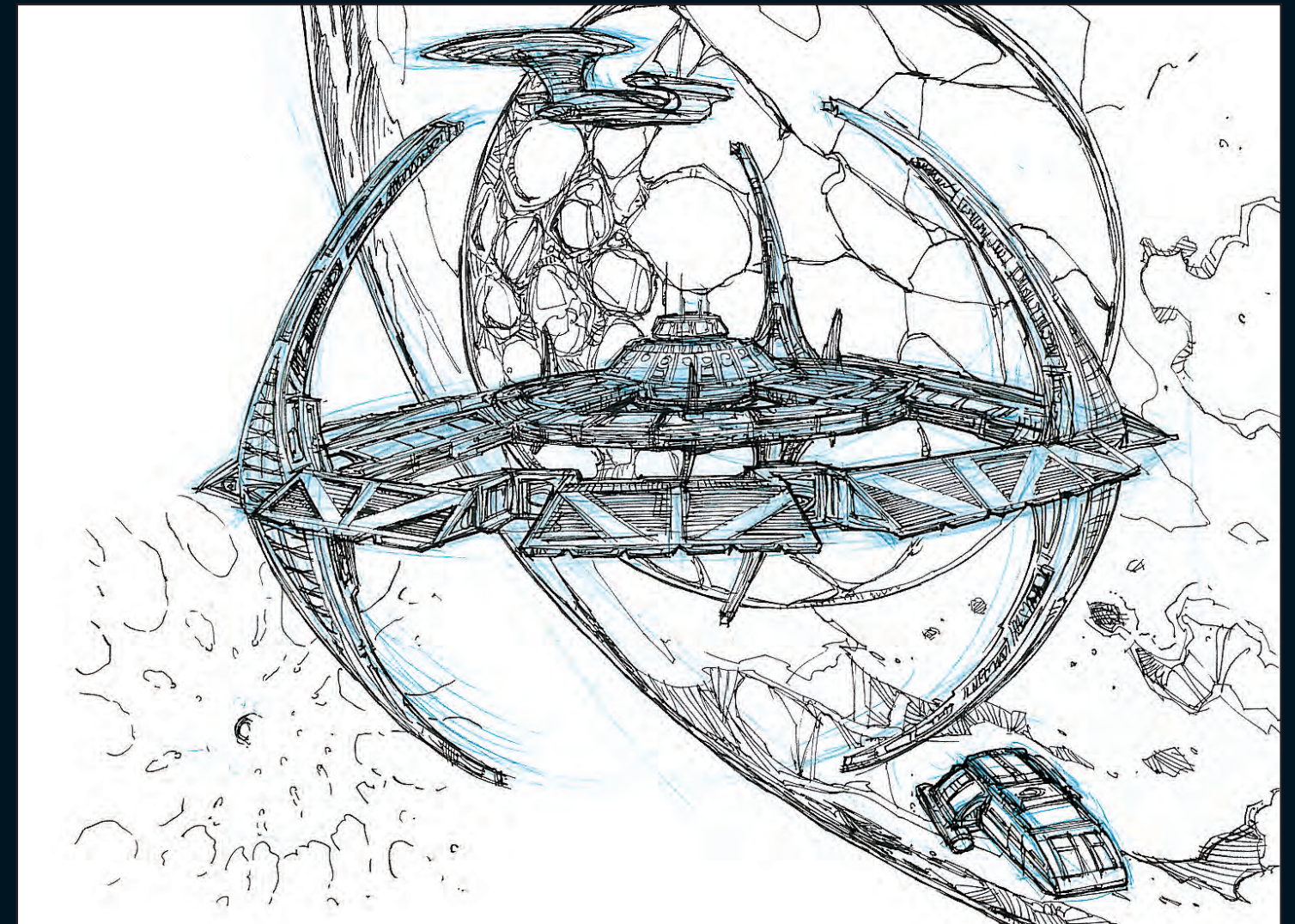
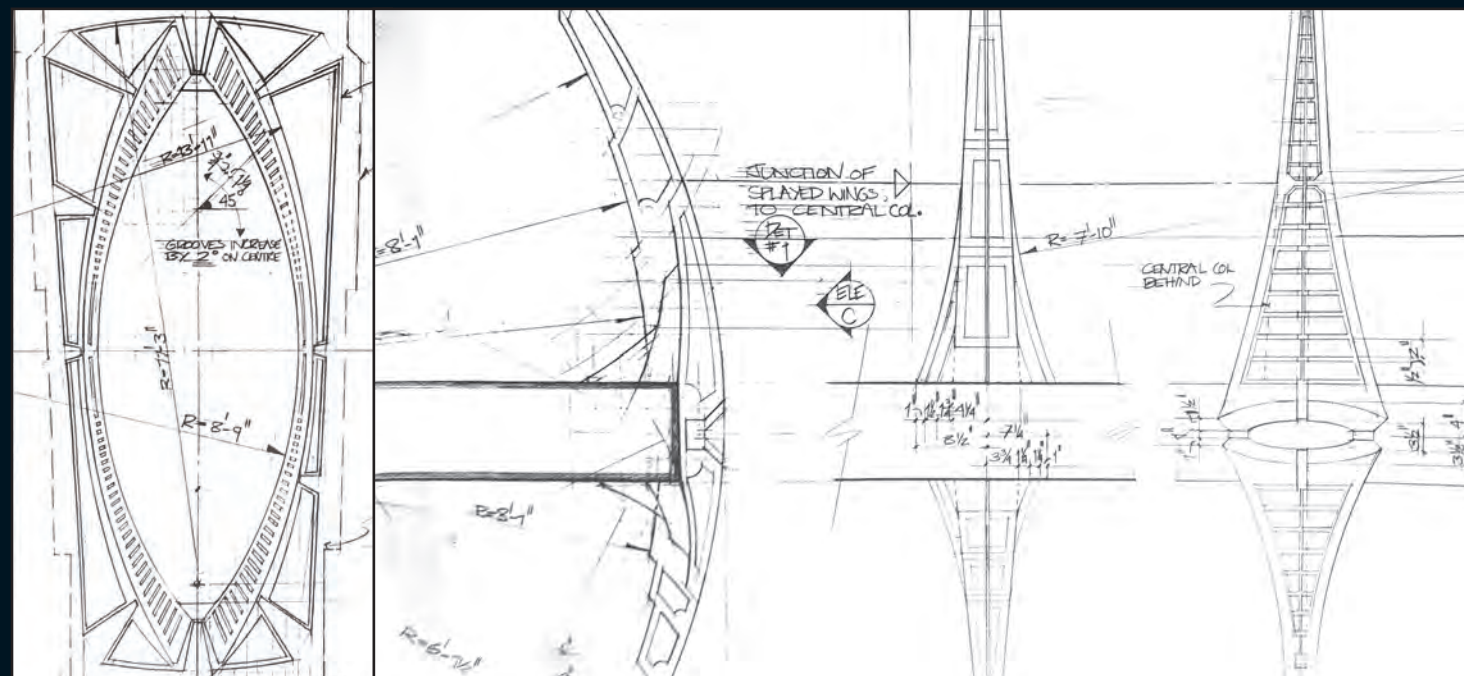
At this point, Hodges introduced some important elements of Cardassian architecture that Zimmerman had been developing, in particular, the idea that Cardassians liked things in threes. In Sternbach's render the inner ring had been connected to the outer ring by two horizontal arms. Hodges added a third. As a result, if you look at the station from the top, it looks like the Mercedes symbol.

"The Mercedes emblem is quite important design-wise," Zimmerman says. "We have three concentric rings that are joined by three arms and then we have three weapons towers/docking arms that are off of the final ring, the cargo ring."

That adds up to nine elements, which makes perfect sense for a station called *Deep Space 9*. As an aside, Hodges says, the station's name was originally inspired by Michael Piller's love of baseball, and the number nine was based on the number of fielding positions on a baseball pitch. In summary, Zimmerman says that the final design is a combination of the nucleus of an atom, a Mercedes emblem, and a gyroscope.

Sternbach concentrated on the practicalities of the station's design, going over it to make sure it had all the technology it needed, both to seem like a functioning space station and to serve the needs of the scripts that Piller's writing staff was turning out.

"We knew they were getting runabouts from Starfleet and they had to be housed somewhere, so we found places to garage them. Your typical viewer is really not going to dissect the station just by looking at it, but I developed a number of small but important details that had to be there. It was a fun project to be able to peg certain systems to certain shapes. We know that there is a defensive shield system on the station, so I designed a series of little devices to make the defensive shields.



I worked up the fusion generators down in the basement. We worked out places where the ships could dock. We refined a lot of the weapons systems. We found places for phaser emitters and photon torpedo launchers. For the most part, we imagined that the Cardassians had either trashed or removed all their important defense secrets, so all of the new systems had to be adapted to work with Starfleet equipment so we worked all of that into the design."

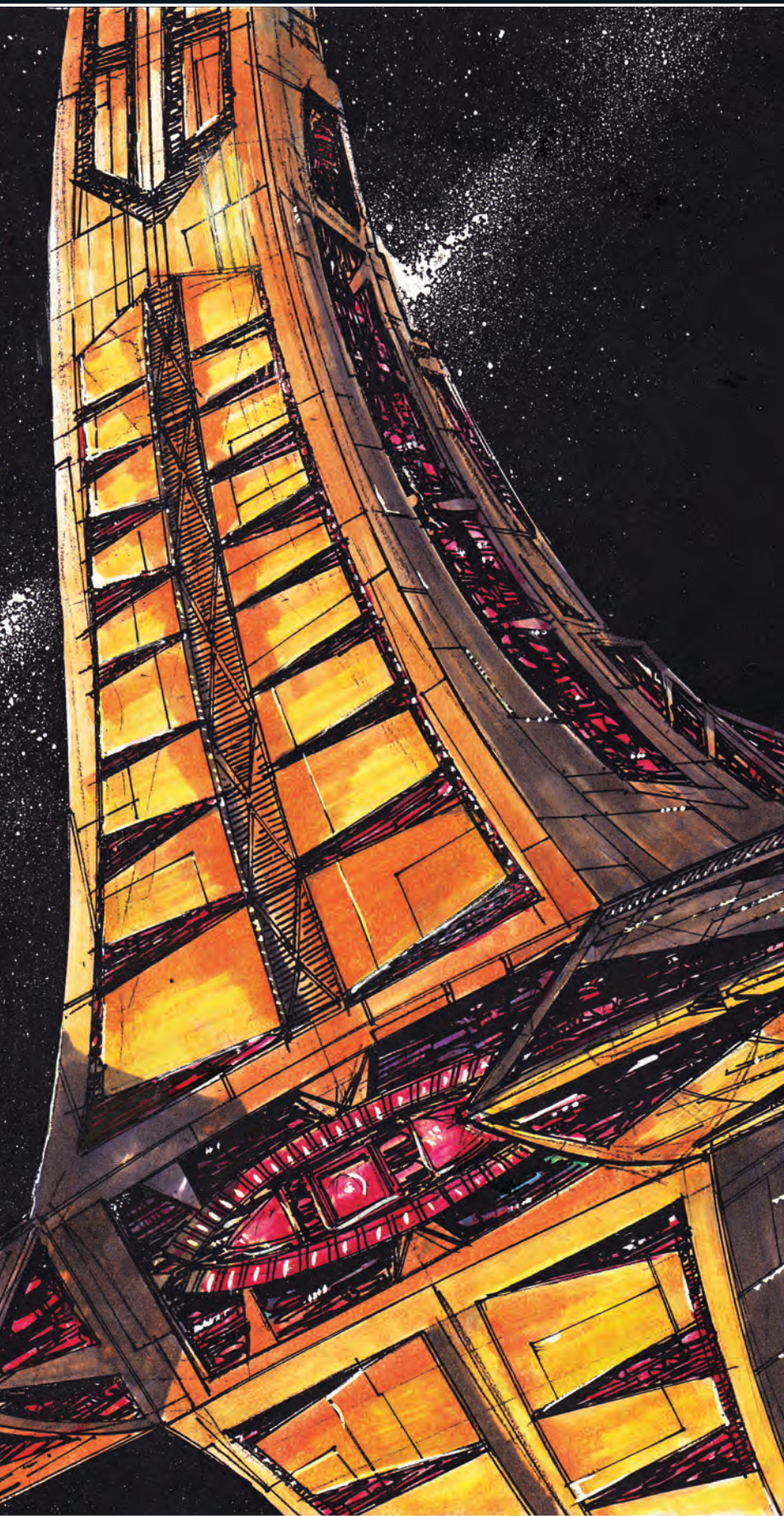
By the time the blueprints for the modelmakers reached the art department, Hodges and Crowley were concerned that it had become a little too much like a conventional Starfleet design. "I remember the day the drawings were going out to the model shop," Hodges says. "Everything seemed to look very Starfleety again. I was so frustrated. We were adamant that there should be a link between the outside of the station and the inside. That's why we were passionate about

adding that detail. It was two A1 sheets. We took one of the drawings and put it on the wall and Nathan and I scribbled all over it with big black markers. We basically took all of the detail Nathan had put into the balustrades, all the detail we had put into the windows and added that to the outside. We were able to meld the two. Then we went to Herman and said, 'Please, can we just go back to this.'"

Zimmerman looked at what they had done and could see the value in it. The three months he had started out with had shrunk right down so there was barely any time left. Nevertheless, he took the drawings and went to see Berman.

"I remember being in Rick's office and literally going down on my knees and saying to him, don't go with the Starfleet exterior treatment. Let me give you a better way to go, and showing him something that Ricardo and the two English designers had worked out. Rick saw the beauty of

▲ Delgado produced a series of sketches that explored what the unusual surface texture might look like.



◀ This Delgado sketch shows one of the 'sails' in detail. His approach involved subtly raising and depressing different sections. This meant that when seen from a distance, the station looked relatively simple and smooth, but as you got closer it became more and more complex as you began to see the different shapes.

it and agreed to do it. But had I not pressed the issue, the station's exterior might have looked more Starfleet than Cardassian. I'm proud of myself for having had the guts to go there, and proud of Rick for having seen the advantage of going one step further and making it more gritty, more dark and more alien than perhaps even he had wanted in the beginning."

Ricardo Delgado stepped in and started to add the kind of surface detail that Hodges and, in particular, Crowley had been adding to their designs for the station's interior.

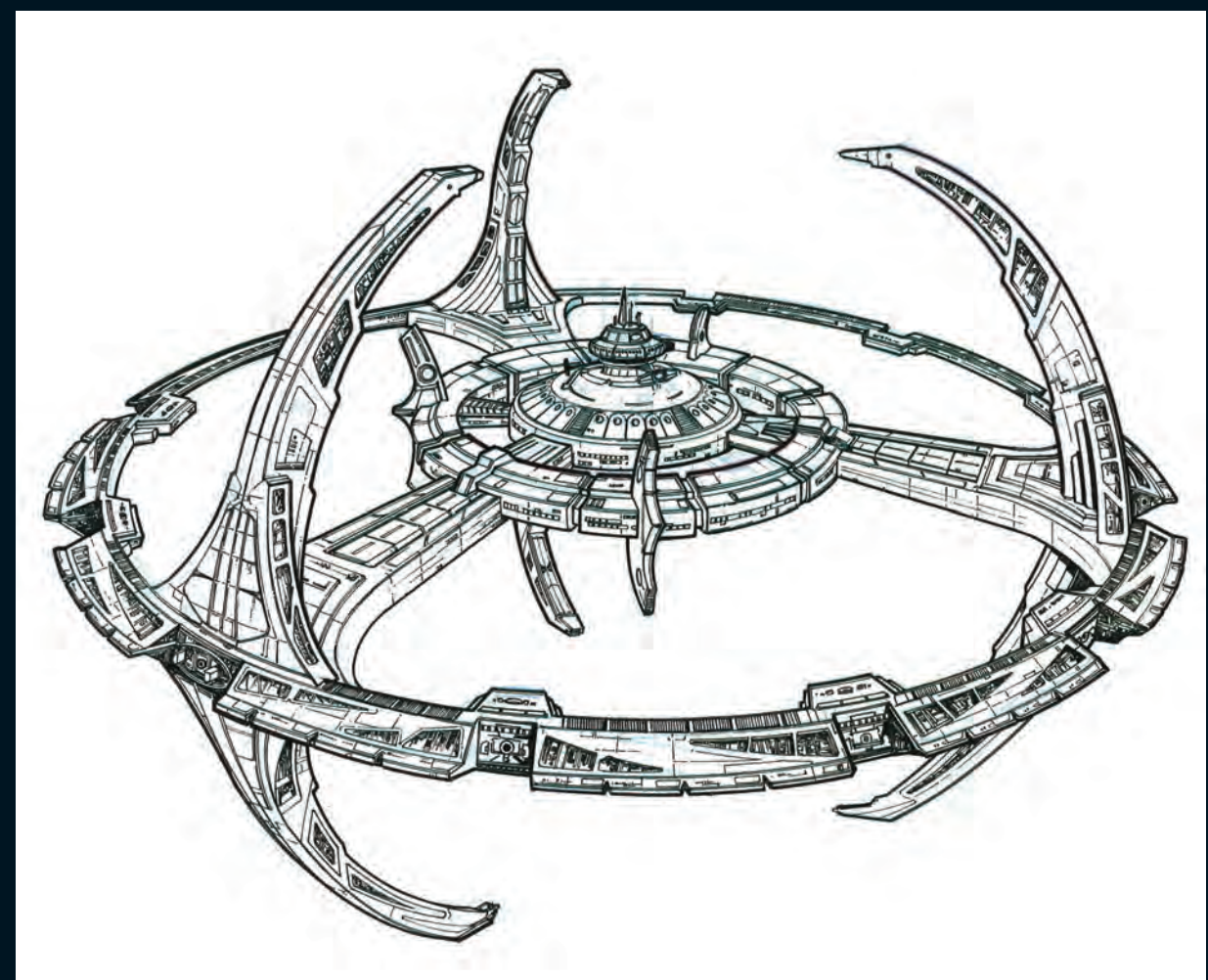
"Rick's design was nearly there," Delgado remembers, "I'd say it was 90% done - when I did an 'alien technology' pass over the whole thing. I remember Rick showing his renderings to Z and Herman weighing in, as he should have. I took Rick's near-final design and rendered some alien-looking textures on top of it, particularly on the outer rim. My pass was more in the details, taking away the Starfleet aspect of the design a bit and introducing the presence of alien engineering and design.

UNUSUAL SURFACES

"A lot of the interior design elements came from Joe and Nathan. I took a lot of their shape language ideas and incorporated them into my set sketches. I carried that over into the exterior. Looking back on it, I perhaps was able to take all that great work around me and tie it all together.

"I was inspired by two other ships: the Derelict Ship in 'Alien,' as well as the NTI base in 'The Abyss.' I felt like those two designs successfully mixed large sweeps with 'greebles', the VFX term for model kit bits pasted onto recesses of a model to give the design scale, texture and visual interest. It's a tricky thing to make an exterior design match the interior sets in texture and design, but *DS9* does that well, in my opinion."

Hodges says that a lot of the detail he and Crowley had introduced on the interior was a continuation of the work they had done on 'Dracula' which in itself was inspired by the work of Italian furniture designer Carlo Bugatti. "On



◀ Stembach produced the final sketch for the station, which incorporated all the work that Hodges, Crowley and Delgado had done on the surface detail, and integrated with all his earlier work.

'Dracula' we were designing Lucy's bedroom. The set decorator came in and brought us this book of Bugatti furniture and it just blew us away. I think that must have gone with us. If you look at it, it would be very at home on Bajor."

Zimmerman adds that Delgado was also inspired by the Cardassian costumes, which had been designed by Robert Blackman, and Michael Westmore's makeup. "Ricardo came up with some wonderful shapes that I wouldn't have thought of, probably most designers wouldn't have. He depressed the surfaces of the basic shape of things and put all the equipment slightly below. That means that instead of having a station that was either very slick and sleek and beautiful on the outside, or a station that was all tank parts and machinery, it was a combination of the two. It's a slick exterior from a distance and the closer you get, the more texture is laid upon it. He came up with some wonderful surface ornament that was based on Bob Blackman's costumes for the Cardassians, and on Michael Westmore's makeup

for them. Both of them had been seen in *TNG*, but Cardassia was kind of an unknown, and we made it up as we went along. We evolved the language of Cardassian design by extrapolating from those makeup and costume hints."

The revised drawings went to Tony Meininger's workshop, who returned an extraordinarily detailed model. "We got an incredibly beautiful model made by Brazil Foundation in Glendale," Zimmerman says. "He is a really skillful modelmaker. This six-foot diameter model of the *Deep Space 9* station is what you see on the air every week, and it is exquisite. It's the best model I have ever seen."

Everyone who contributed to the design looks at it with real pride, recognizing that it combined the best aspects of all of their work. "I think," Zimmerman says, "we ended up creating something quite unusual. It's an honest kind of design which I think fits the Cardassian profile. It's not something that 20th century Earth people would probably have designed, it is bizarre, it's whimsical and it's artistic."

STAR TREK

