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SPRINGFIELD CLASS

CLASS: SPRINGFIELD

LAUNCHED: 24th C

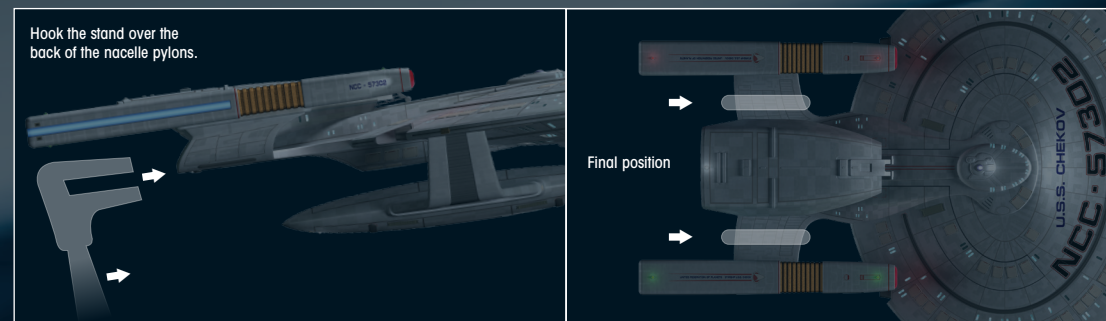
LENGTH: 325 METERS

MAX SPEED: WARP 9.2

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Stand assembly:



SPRINGFIELD CLASS

SPECIFICATION



TYPE:	FRIGATE
EXAMPLE:	U.S.S. CHEKOV NCC-57302
LAUNCHED:	24th CENTURY
LENGTH:	325 METERS (APPROX.)
CREW:	430
TOP SPEED:	WARP 9.2
WEAPONRY:	PHASER EMITTERS, PHOTON TORPEDOES

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STARFLEET SPRINGFIELD CLASS

The *Springfield* class was a 24th century design of Starfleet vessel that was capable of fulfilling a wide range of duties.

◀ *Springfield*-class ships featured a saucer section that was almost the same design as that found on *Galaxy*-class vessels, only reduced in size. It also featured a lozenge-shaped secondary hull, and warp nacelles that were the same style and shape as those found on the *Cheyenne* class.

The *Springfield* class was a type of vessel used by Starfleet in the 24th century, an example of which was the *U.S.S. Chekov* NCC-57302. It was classified as a frigate, and was mostly used for deep space exploration and patrol duties.

It was 325 meters in length, and had a standard crew complement of around 430. It was capable of a top speed of warp 9.2 for short periods, while its maximum sustainable speed was warp 7.5. It was armed with several phaser banks, distributed in phaser arrays at various points along its hulls, and two photon torpedo launchers.

The *Springfield* class comprised of a saucer section that was similar in style to that used on *Galaxy*-class ships, but on a smaller scale. It also had a v-shaped structure cut into the back of the saucer. This provided a link to a mission-specific module that sat above and behind the saucer. It could be configured to carry more sensors, cargo or weapons depending on the assignment it had been given. Two thin warp nacelles, similar in style to those fitted on *Cheyenne*-class starships, were positioned either side of the module and they were attached by wing-like pylons.

A secondary hull was suspended below the saucer via downward-turned pylons. This section contained main engineering, and the main navigational deflector was built into the front of it.

In 2367, the *Chekov* was part of the fleet of 40 ships gathered together to fight the Borg cube at the Battle of Wolf 359. The *Chekov* appeared to be the only *Springfield*-class vessel in the fleet, and it was obliterated by the Borg along with the other Starfleet ships during the engagement.



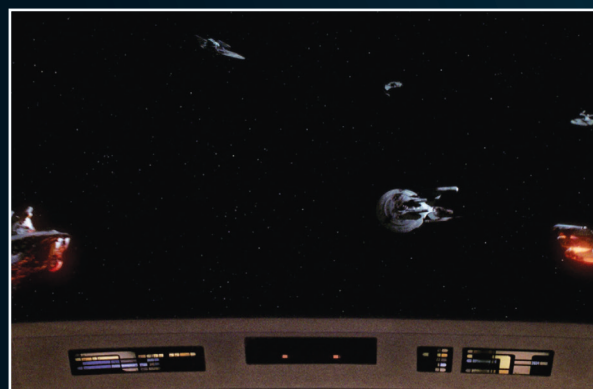
◀ When the *U.S.S. Enterprise* NCC-1701-D arrived at the aftermath of the Battle of Wolf 359, it navigated slowly through the wreckage of dozens of Starfleet ships that had been left by the Borg cube. Through the viewscreen, the bridge crew could just about make out the remains of the *Springfield*-class *Chekov* on the upper left.

LAST OF ITS KIND?

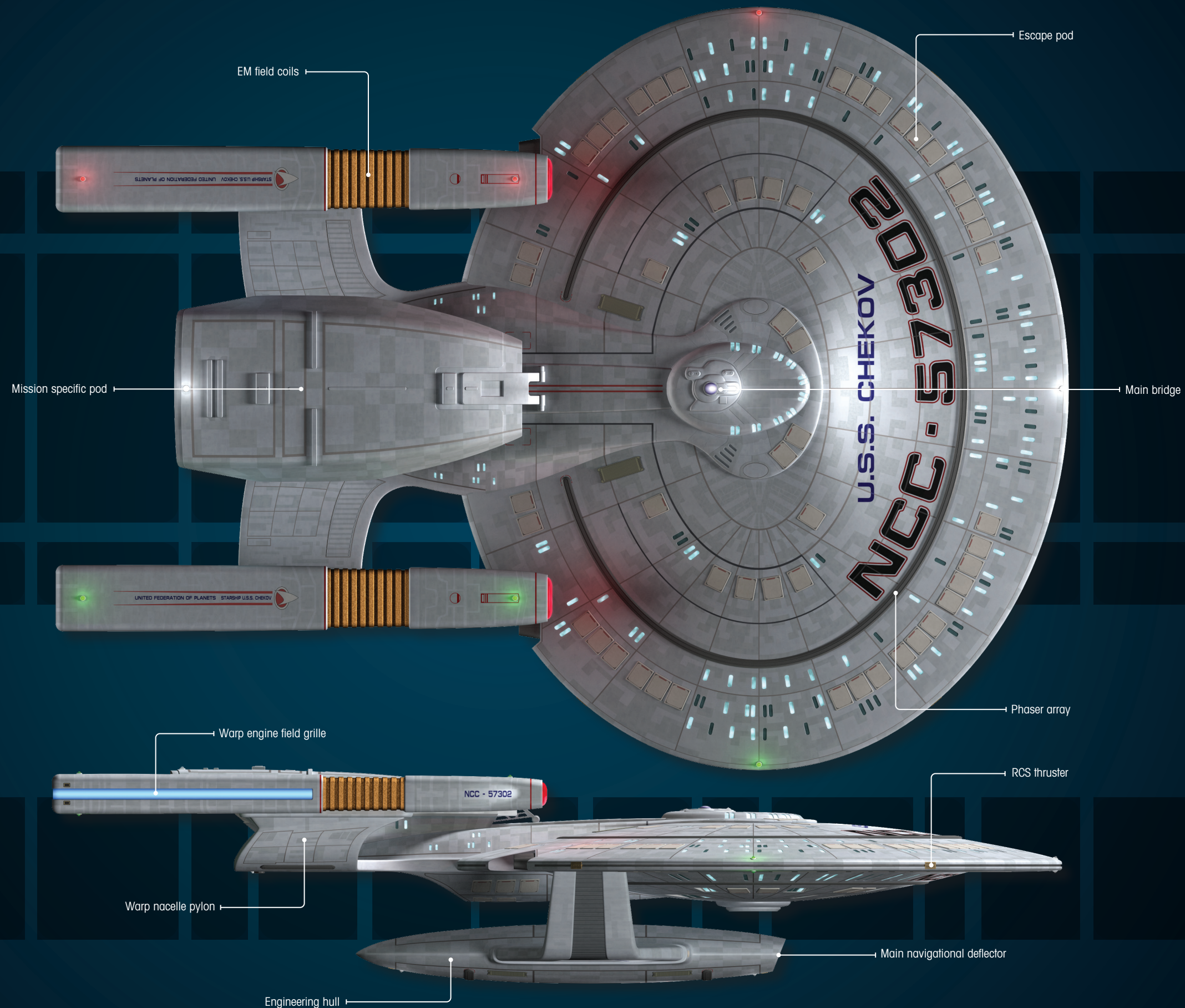
By the time the *U.S.S. Enterprise* NCC-1701-D reached Wolf 359, the 40-strong fleet of Starfleet ships had been decimated by the Borg cube. The eerie and devastating sight of the lifeless hulks of the entire fleet floating in space stunned the crew of the *Enterprise-D* into silence as they tried to take in the enormity of what had just happened. Thirty-nine vessels had been damaged beyond repair, and around 11,000 lives had been lost to the Borg in a matter of minutes.

The *U.S.S. Chekov* was just one of the ships that had been rendered inert by the Borg cube, and it was left drifting among the flotsam from the devastated fleet. It appeared to be the only *Springfield*-class vessel that had taken part in the battle, but there was so much debris left floating in space, it was difficult to identify which class of ship all the various remains had belonged to originally.

A *Springfield*-class ship was never seen again, not even during the Dominion War, perhaps indicating that this class was retired from service and replaced by another class that was dedicated to combat.



▲ By the time the *Enterprise-D* had repaired its deflector dish and reached Wolf 359, it was already too late. It was met by the dispiriting sight of the fleet either on fire or floating uselessly in space.

**CHEKOV OR CHEKHOV**

The writers of *The Best of Both Worlds, Part II* intended for the *U.S.S. Chekov* to be named 'Chekhov' after the Russian writer Anton Chekhov, but the lettering on the model read 'Chekov.'

MIARECKI SHIPS

The *U.S.S. Chekov* studio model was one of the ships built by Ed Miarecki specifically for the "graveyard" scene in *The Best of Both Worlds, Part II*, along with the *U.S.S. Buran*, the *U.S.S. Ahwahnee*, the *U.S.S. Melbourne* and the *U.S.S. Kyushu*.

NAME CHANGE

Originally, the *Chekov* was one of the wrecked ships mentioned by name by Lt. Commander Shelby, but in the aired episode the *Chekov* was changed to the *Tolstoy*. It was felt the situation was too somber to name check the original series character Pavel Chekov.



LITTLE KNOWN SHIPS OF **STAR TREK**

The *Springfield* class was one of the more obscure starships to feature in *STAR TREK*, and here we shine a light on some more vessels that were rarely seen, but are nevertheless considered canon.

▲ The *Springfield* class appeared on screen only very briefly in *THE NEXT GENERATION* episode *The Best of Both Worlds, Part II*. Despite this, it is still considered an official *STAR TREK* ship. There are also a number of other ships that have appeared only fleetingly, but like the *Springfield* class are official *STAR TREK* ships.

S*TAR TREK* is the sci-fi franchise with the largest number of starships. There have been hundreds of starships featured in the various incarnations of the show over more than 50 years. As well as all the Starfleet vessels, most of which featured some sort of variation on the familiar saucer and nacelle design, there have been all the alien ships from the Klingons to the Romulans to the Borg and many more besides.

Many of these starships have had ample screen time, and even people who are only vaguely familiar with *STAR TREK* can recognize them. There

are those ships, however, which even fans might struggle to identify, or be aware that they are regarded as official *STAR TREK* ships.

Most of the more obscure vessels have appeared only fleetingly in the background of an episode or film. As such, they were often not built to the high standards of most of the studio models, but from parts of different commercially available models in a process that is known as “kit-bashing.” We’ve scoured the franchise to highlight some of the Starfleet/Federation/Earth vessels that may have passed you by...

SALADIN/HERMES CLASSES

The *Saladin* class was a design of Starfleet vessel that was in operation in the 23rd century. Its most notable feature was that it had only one warp nacelle, while the saucer section was very similar to that of *Constitution*-class ships of the 2260s. It was classified as a destroyer, and was equipped with three phaser banks and two photon torpedo launchers.

An actual *Saladin*-class ship was never seen on screen, but it did feature as a background display image on a computer monitor screen on the bridge of the *U.S.S. Enterprise* NCC-1701 in both *STAR TREK II: THE WRATH OF KHAN* and *STAR TREK III: THE SEARCH FOR SPOCK*.

The *Saladin* class was created by Franz Joseph in his 1975 publication *STAR TREK Starfleet Technical Manual*. While this book is not considered canon, portions of it were used to create the revolving computer displays in the movies, making it an official starship.

The *Hermes* class was another type of Starfleet ship with a similar origin in that it appeared as a computer graphic in *STAR TREK II: THE WRATH OF KHAN* and *STAR TREK III: THE SEARCH FOR SPOCK*. It was also created for Franz Joseph’s book, and while it looked identical to the *Saladin* class, it was said to be a smaller scout ship. It featured just one phaser bank, and it carried fewer personnel.

CURRY CLASS

The *U.S.S. Curry* NCC-42254 was built by and named for visual effects supervisor Dan Curry, and it appeared in the *DEEP SPACE NINE* episode *A Time to Stand*. The studio model was made up of parts from commercially available kits. It featured the saucer section and engineering hull from an *Excelsior* model kit, and the warp nacelles and pylons from a *U.S.S. Reliant* model. It was detailed with decals from a runabout model. This mishmash of parts has led it to be sometimes called the ‘Shelley’ class, a name taken from Mary Shelley for the Frankenstein nature of the various elements thrown together.

► The *U.S.S. Curry* featured an odd assortment of parts from various models, and is seen here in the bottom right of the picture.

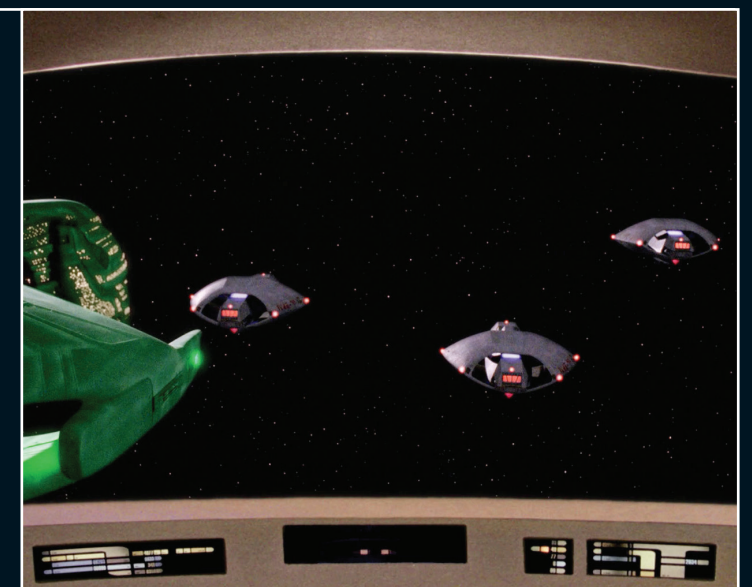


APOLLO CLASS

Most Starfleet vessels followed the same basic design layout, but the 24th-century *Apollo* class was much more in line with how Vulcans typically designed their ships. It featured a main elongated body encircled by a wraparound warp nacelle.

Apollo-class ships were in service from the 2320s through to the 2370s, and were normally used for deep space exploration. As well as being used by Starfleet, they served as freighters and transport ships for the Vulcan National Merchant Fleet, and the Maquis were also known to employ them.

► *Apollo*-class ships were most notably seen in *THE NEXT GENERATION* episode *Unification, Part II*. They were also seen in two episodes of *DEEP SPACE NINE*.



U.S.S. YEAGER NCC-65674

The *U.S.S. Yeager* was seen in the background of numerous *DEEP SPACE NINE* episodes. It served during the Dominion War, participated in *Operation Return*, and was part of the defense force that protected *Deep Space 9*.

The saucer section of the *Yeager* was identical to that used on *Intrepid*-class ships, while the rear hull was the same as that found on a Maquis Raider. The studio model was built by special effects supervisor Gary Hutzel.

The '*STAR TREK: DEEP SPACE NINE* Technical Manual' stated that the *Yeager* was 402.11m in length, had a crew of 204 and was classified as a light cruiser.

► This *U.S.S. Yeager* was often seen near *Deep Space 9*, and its name came from using the existing decals of the *U.S.S. Voyager* and adding an extra 'E.'



SS SANTA MARIA BDR-529

The *SS Santa Maria* BDR-529 was a 24th-century Federation transport ship that featured in the *DEEP SPACE NINE* episode *Paradise*. It was an *Erewon*-class vessel, which when spelled backwards and with an added 'h,' reads 'nowhere,' a reference to the fictional country in the 1872 novel *Erewhon* by Samuel Butler.

The *Santa Maria* was sent out to colonize Gemulon V, but crash landed on a planet in the Orellius system. The body of the ship was used as the living facilities for the colonists.

► The crew of the *SS Santa Maria* became stranded when all of the ship's systems failed due to an artificially-created duonetic field.



U.S.S. ELKINS NCC-74121

The *U.S.S. Elkins* NCC-74121 was barely discernible in the background of the *DEEP SPACE NINE* episode *A Time to Stand*. It also featured in the *STAR TREK: DEEP SPACE NINE* Technical Manual where it was referred to as an 'Intrepid/Constitution-class starship variant.'

The model was built by Judy Elkins, who was the VFX coordinator on *DEEP SPACE NINE*, and the ship was named for her. The model consisted of the saucer section from the *U.S.S. Voyager*, the body from a F-14 fighter jet, warp pylons from a runabout and the warp nacelles from the *U.S.S. Reliant*.

► As well as creating the *U.S.S. Elkins*, VFX coordinator Judy Elkins built the Federation tug that was seen pulling the *U.S.S. Fredrickson* in *A Time to Stand*.



WHORFIN CLASS

The *Whorfin* class was a type of transport ship used by the El-Aurians in the 23rd century. Two vessels of this class, the *SS Lakul* and the *SS Robert Fox*, were taking several hundred El-Aurians refugees to Earth when they were destroyed by the Nexus energy ribbon in 2293.

These ships were the first in *STAR TREK* history to be built entirely in CG. This was done at Industrial Light & Magic, where its designer Bill George revealed that the design was based on a truck from *Back to the Future*.

► The *Whorfin* class could carry around 200 passengers. They used YPS pulse fusion propulsion, and had a maximum speed of warp 4.



NORKOVA

The *Norkova* was a 24th-century Federation *Antares*-class freighter. It was warp-capable and had 15 crew members. It transported the first load of very valuable deuterium back from the Gamma Quadrant to *Deep Space 9*.

The *Norkova* became the target of Kobliad mercenaries, led by Rao Vantika, who tried to hijack the ship in the *DEEP SPACE NINE* episode *The Passenger*. Vantika and his men ended up killing the captain of the *Norkova* and two members of its bridge crew.

The *Norkova* studio model was a redress of a model that started out as the Talarian freighter *Batris* in *THE NEXT GENERATION* episode *Heart of Glory*.

► The *Norkova* started out as the *Batris*, a Talarian freighter, built by Greg Jein.



SARAJEVO TYPE

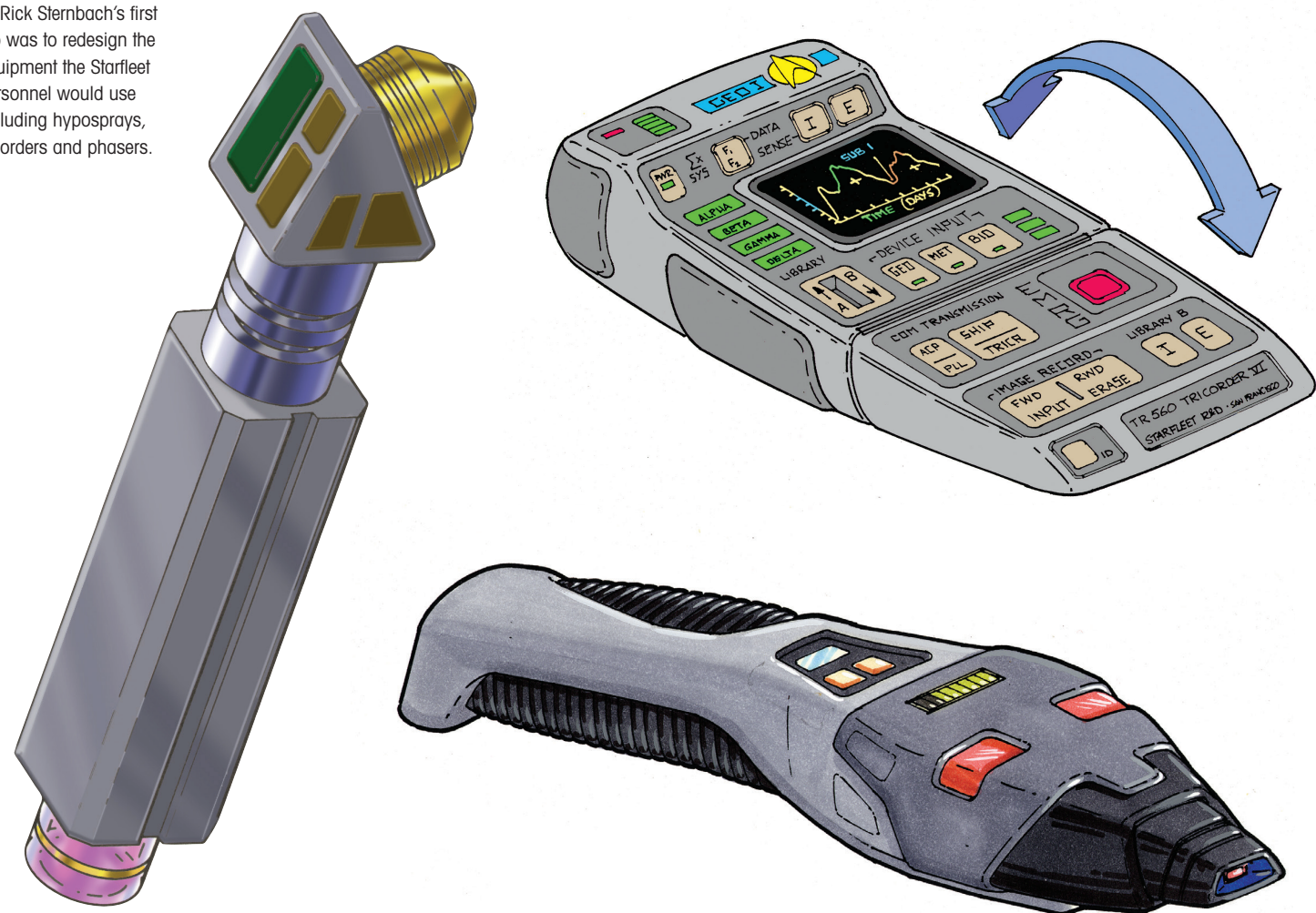
The *Sarajevo* was a type of transport vessel used by the United Earth Space Probe Agency in the mid-22nd century. In 2154, the *Sarajevo* rendezvoused with *Enterprise NX-01* in order to pick up and transfer Emory Erickson and his daughter Danica to Earth in the *ENTERPRISE* episode *Daedalus*. Emory Erickson was the inventor of the molecular transporter.

The *Sarajevo* was designed by John Eaves, whose concept illustration of it identifies it as 'NC-27,' making it a ship of the NC class.

► According to its designer, John Eaves, the look of the *Sarajevo* was inspired by a stack of horseshoes on his desk.



► Rick Sternbach's first job was to redesign the equipment the Starfleet personnel would use including hyposprays, tricorders and phasers.



RICK STERNBACH STAR TREK ILLUSTRATOR

For 14 years senior illustrator Rick Sternbach played a vital role in *STAR TREK*, designing countless Starfleet ships, props and alien vessels.

In 1986, when Paramount first announced that they were working on a new *STAR TREK* series, most people stopped to listen for a second or two before carrying on with their lives; some fans fantasized about walking in Captain Kirk's footsteps, and a few people took direct action.

Rick Sternbach was driving down the interstate 5 heading south to his home in Irvine, California when he heard the announcement on the radio.

As soon as he could he pulled up, found a payphone, and dialed the studio. He got hold of Gene Roddenberry's assistant, and told her he was desperate to work on the show. "Don't worry," she told him, "Gene will want to see your stuff." Three months later, he reported for work and started designing the technology of the future.

Sternbach had something of a head start over the countless other people who wanted to work

on *STAR TREK: THE NEXT GENERATION*, because he'd been part of the *STAR TREK: THE MOTION PICTURE* art department.

But in 1978 Sternbach had been a young man with relatively little movie experience. By 1986 he was much more established, having spent three years working on Carl Sagan's *Cosmos* and then working on several movies and TV series. Even so, he heard that luck played a large part in his getting the job.

"I came in for a couple of meetings and left my portfolio," said Sternbach. "The way (supervising producer) Bob Justman told it, Gene didn't have the time to go through artists' portfolios and things like that, so Bob said, 'Gene, do you mind if I take a look?' Andy Probert's portfolio was, I guess, sitting on a sofa, and my portfolio was there too. Bob looked at these things and said, 'I think we've got our guys!'"

Andrew Probert started work in November 1986, with Sternbach following in January of '87. By that point, Probert had already designed the basic shape of the new *U.S.S. Enterprise* and was working on preliminary designs for the bridge, so Sternbach started work on the equipment the crew would need.

EVOLVING PROPS

"I ended up working on most of the hand props," said Sternbach. "Based on the input that we were given, a lot of the prop designs went off in different directions. Then, after they got a chance to look at a number of sketches, they said, 'OK, I like this little feature from this one and this little feature from that one.' Then we started to filter it down and down and down."

Before long, Sternbach had established a new look for a wide variety of familiar tools, including the phaser, the tricorder and the hypospray. He even did drawings for Geordi's visor, which, he remembered, was based on a plastic barrette found by a friend of Michael Okuda. Meanwhile, Probert completed his work on the main bridge and the *Enterprise* itself.

Once the series went into normal episodic production, the nature of the work started to change as the emphasis shifted to designing alien ships and cultures. As Sternbach explained, the two illustrators worked together. "For each episode



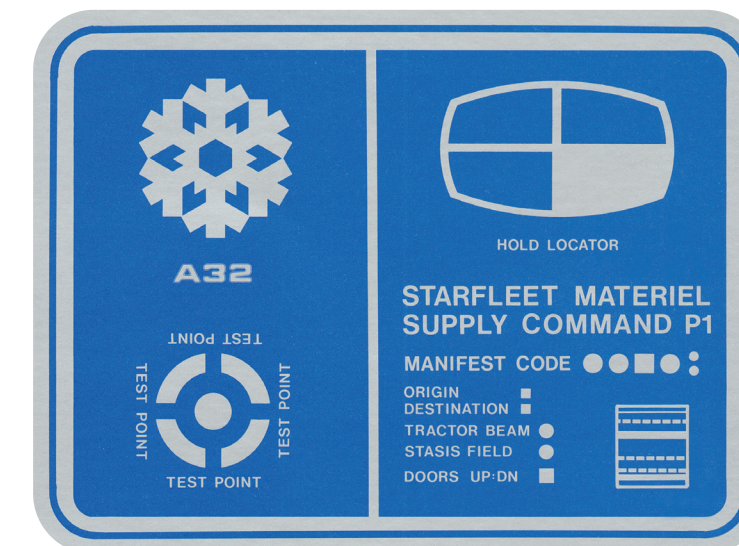
that came up we sort of divvied up any new alien or Starfleet props that were necessary," said Sternbach. "It was a pretty amicable division of labor. If Andy really wanted to do a certain ship, I'd say, 'Yeah, sure - go.' I had enough to do, so we had a pretty easy time of it."

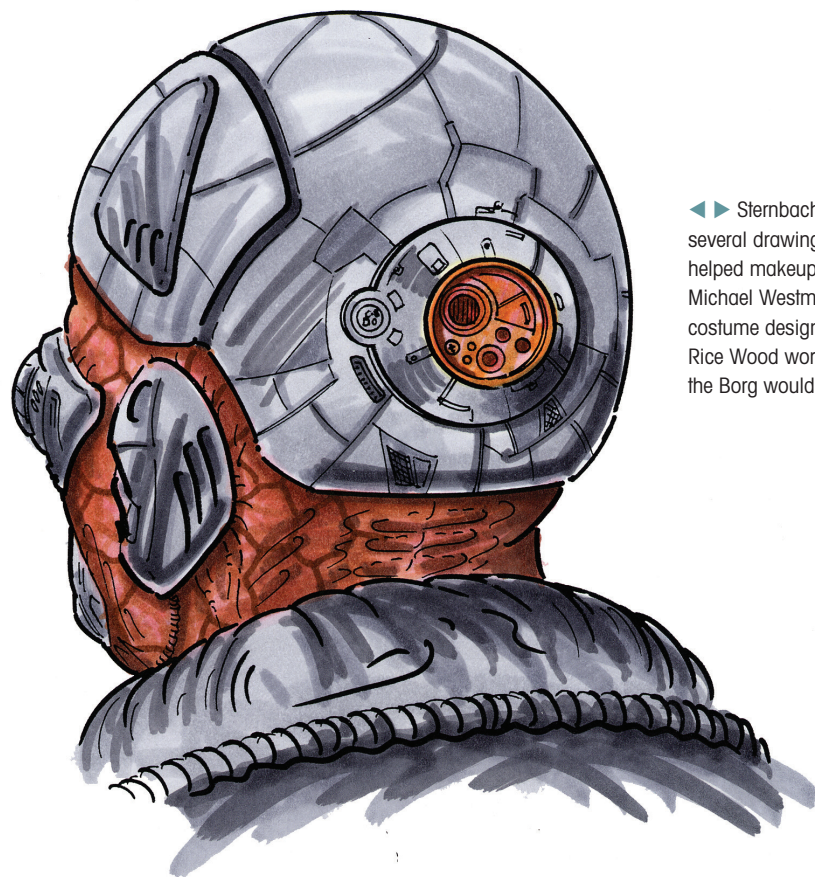
Probert left the show at the end of the first season, leaving Sternbach to carry on as *TNG*'s only concept artist. To his amazement, he stayed in the same office for over a decade, working on *TNG*, *STAR TREK: DEEP SPACE NINE* and *STAR TREK: VOYAGER*, leaving the franchise only when *VOYAGER* wrapped.

Looking back, he remembered that the early days of *TNG* were very experimental. "We came

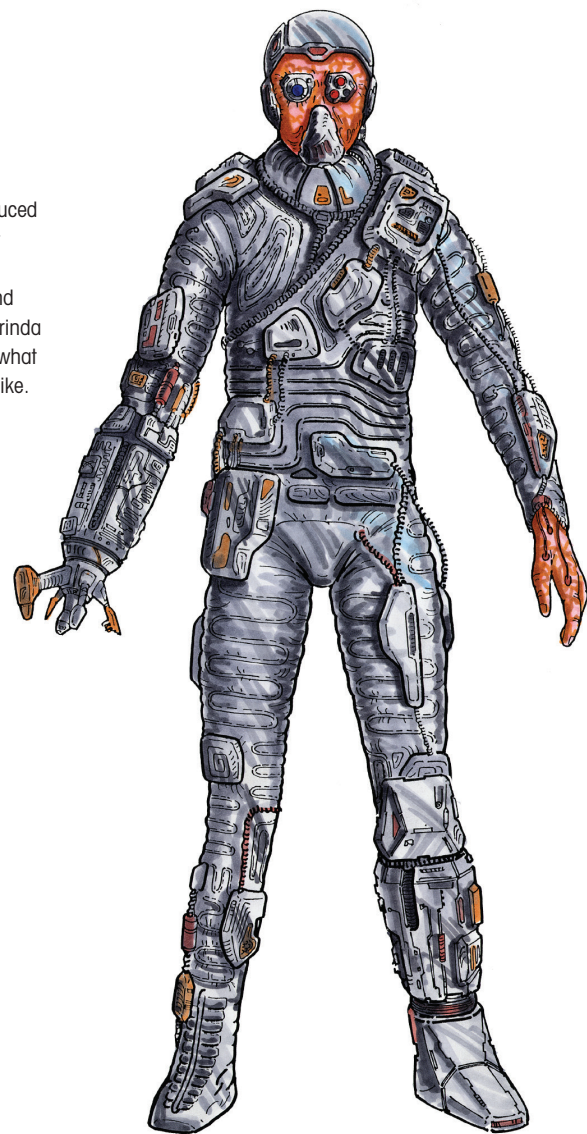
▲ On *STAR TREK: THE MOTION PICTURE* one of Sternbach's jobs was to design graphics that were used on the *U.S.S. Enterprise's* consoles.

▼ Sternbach also designed some highly detailed panels that were seen on the walls of the refitted *Enterprise* in *THE MOTION PICTURE*.





◀ Sternbach produced several drawings that helped makeup artist Michael Westmore and costume designer Durinda Rice Wood work out what the Borg would look like.



up with lots of interesting new shapes," said Sternbach. "I would say we took the first three seasons to really establish the look of the hardware and the spacecraft."

▼ Sternbach began the design process by sketching out a few very basic shapes to offer the producers some alternatives. Once one of these shapes was approved, he began work on a much more detailed drawing.

STARFLEET DESIGN

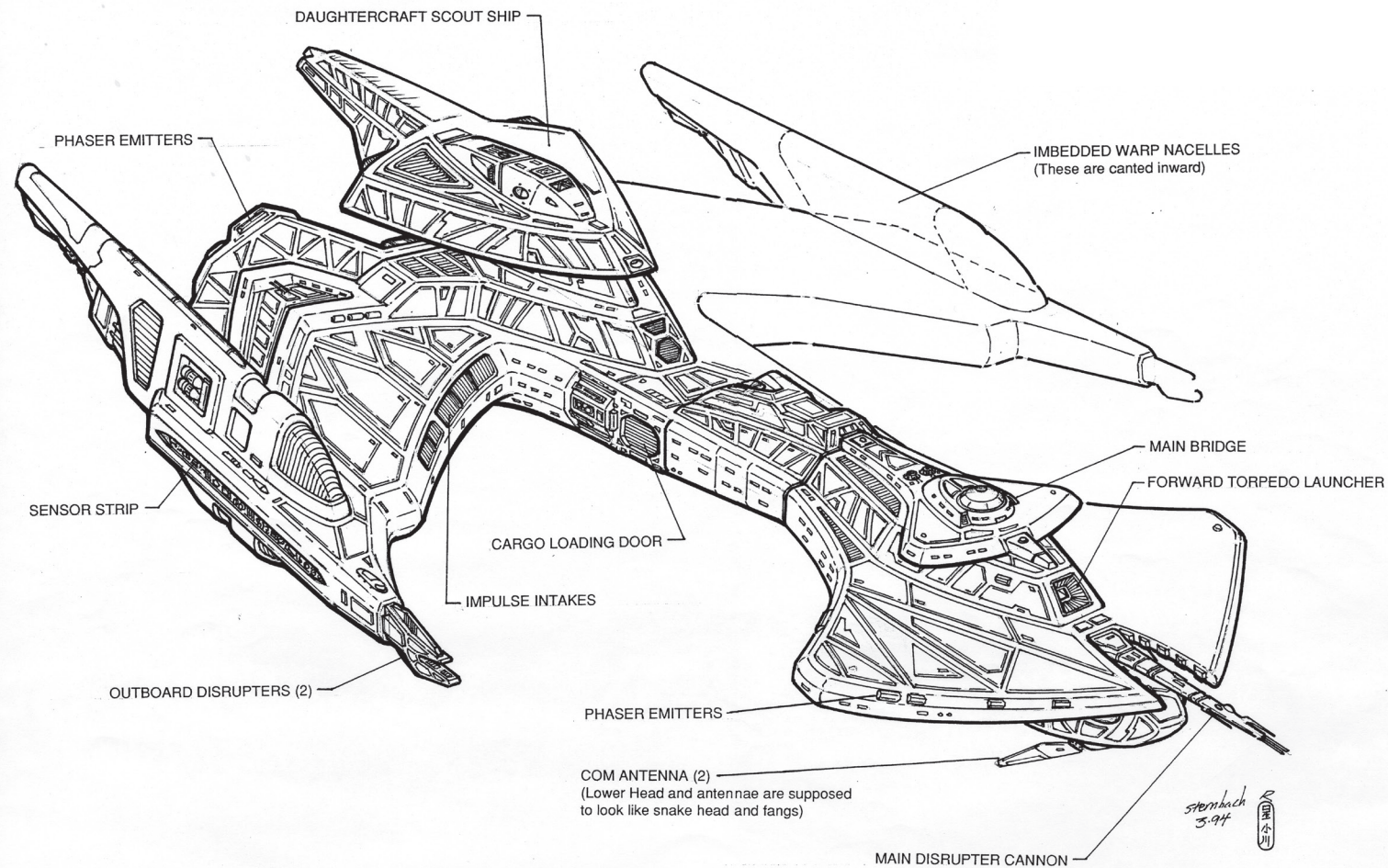
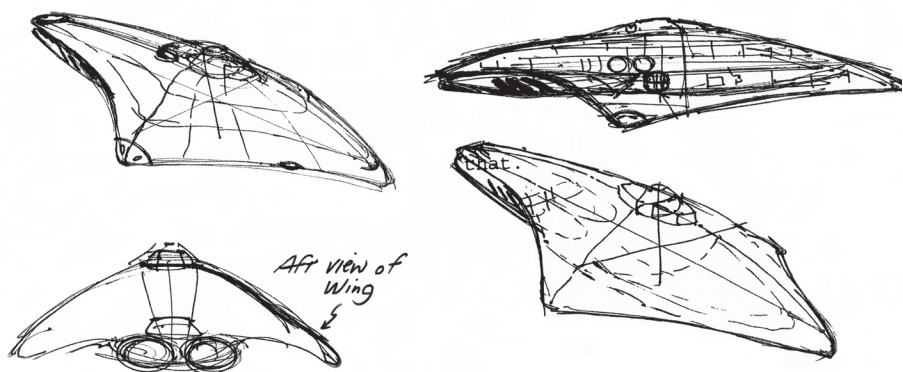
One of the earliest priorities was establishing a very definite Federation design ethic. Sternbach said this all began with the look of the *Enterprise-D* itself. "Once that was finalized, it set the tone," said Sternbach. "Even if we couldn't verbally articulate why a certain shape was Starfleet and

another shape wasn't, we still could work with the shapes of the ship exterior and all the sets, the styles and the colors to come up with everything we needed for the Starfleet stuff."

Gene Roddenberry also provided a few rules which, at that point, were set in stone. For example, all Federation ships had an even number of engines; thus Picard's old ship, the *U.S.S. Stargazer*, had four warp nacelles. The alien ships, however, were not bound by any such rules.

COHERENT STYLE

The designs for most alien cultures may have been produced quickly, but Sternbach said the Federation's major adversaries received much more attention. "Back on *THE NEXT GENERATION*, we were very heavily into Klingons and Romulans and eventually Cardassians, and each of those cultures had a distinctive look," said Sternbach.



"A lot of work was put into architectural shapes and colors so that you could instantly see who they were. I think that was one of *STAR TREK*'s strongpoints - that you would know instantly if it was a Klingon design or a Romulan one."

One of the first cultures Sternbach made a significant contribution to was the Borg. "The Borg ship was fairly easy to delineate," said Sternbach. "It was a cube, so there wasn't much to draw! I came up with maybe three basic sketches of the complexity of the detail on the outside of the ship. Most of the work was in the detail in the miniature.

"I spent much more time doing some early sketches of the Borg themselves, based on some Borg-specific meetings with the producers and (makeup supervisor) Michael Westmore. There was pretty much a pre-pre-production meeting where we talked about the Borg costumes, what kind of technology were they likely to have, what were they doing to their biological selves with all of their implants, and so forth. I thought my sketches really helped define a lot of the facial modifications, the

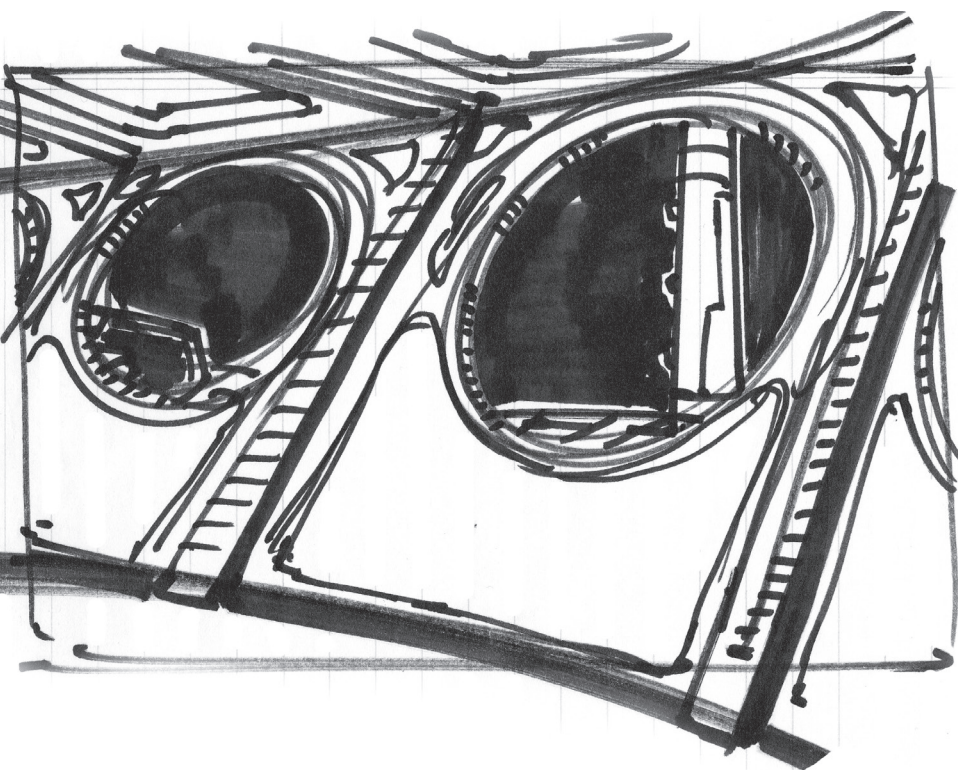
prosthetics, and the connections for the hoses. There were sketches coming from some of the makeup and wardrobe folks as well, and they really carried the process to completion."

DOODLED SHAPES

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

That ability to work outside the confines of conventional *STAR TREK* design was particularly important when Sternbach was asked to contribute to the design of *DEEP SPACE NINE*. He remembered that he was one of several artists who contributed to the series during its first season. He made a major contribution to the station itself, working up dozens of possible looks before the producers settled on a final configuration. During

▲ When Sternbach designed a ship for the Klingons, such as this modified *Vorcha*-class vessel, he had to be sure it could not be mistaken for a ship belonging to another race.



▲ Sternbach was part of the team of artists that designed the *Deep Space 9* space station. This drawing shows the windows from the inside.

the first season he contributed several designs for props, but at the end of that year he turned his attention to *STAR TREK: VOYAGER*.

His first task was to design the ship itself. "I was doing sketches of *Voyager* on *THE NEXT GENERATION* script covers during production meetings," said Sternbach. "Designing a major ship like *Voyager* was a process that took months, from first doodles to working blueprints. The producers needed to get involved, I needed to get feedback, and then it all filtered down to a shootable miniature or CGI model."

STAR TREK: VOYAGER also involved a major change in the way the ships that Sternbach designed were built. Until that point, almost everything had been made as a physical model. For the show's opening titles, *Voyager* was made as both a traditional miniature and a computer-generated model.

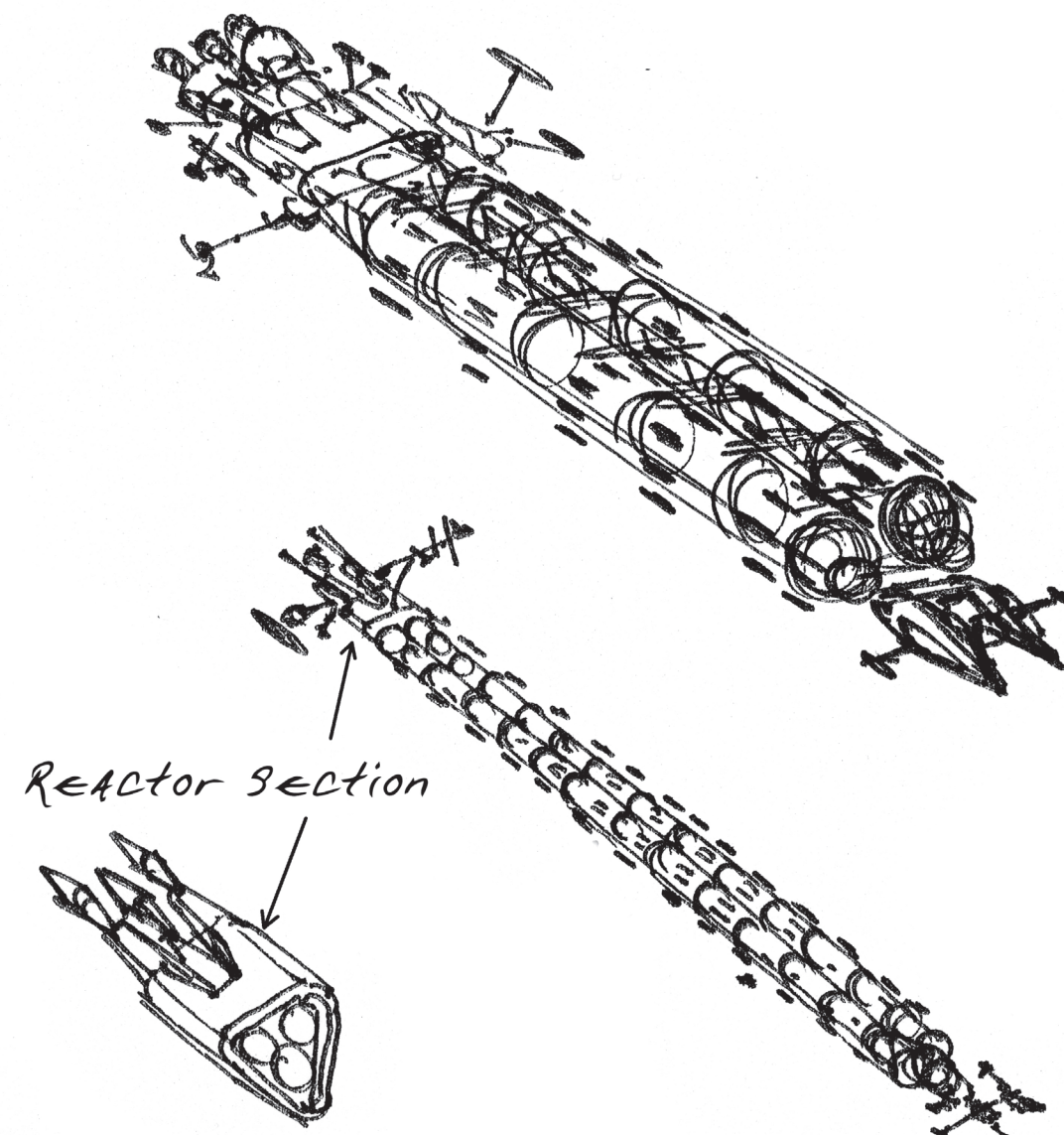
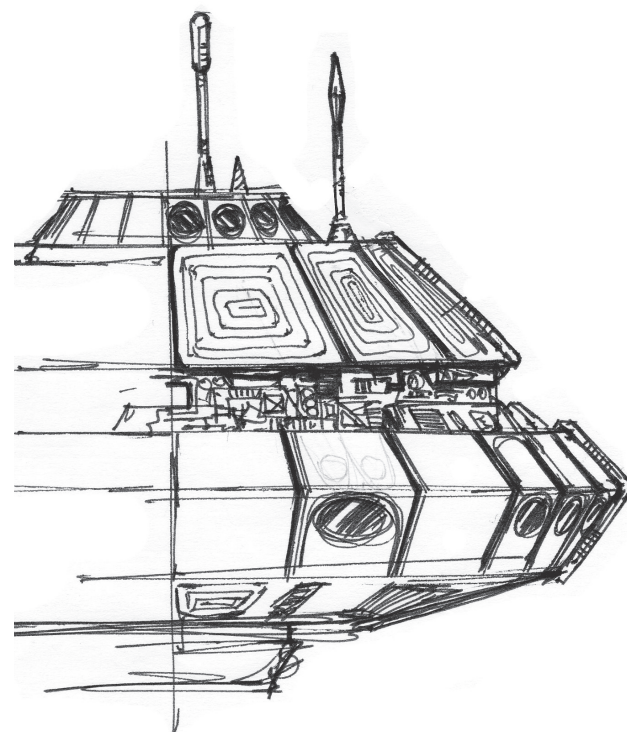
"When we saw the pilot episode of *VOYAGER*, the opening titles had a mixture of model work and CG work," said Sternbach. "I couldn't tell the difference. Some of them, maybe a couple of them, I knew were model shots, but there were shots in there where I'd say, 'Is that the CG?' I didn't know, and that was great. If they could fool me, and if they could fool one of our visual effects people, then CG was doing its job."

CG may have made its serious onscreen debut in the *VOYAGER* titles, but Sternbach had been using it behind the scenes for several years to create low-resolution models that he could show to the producers. As he explained, CG technology had some advantages over the traditional pen and pencil.

COMPUTER DRAFTING

"There were times I'd use the computer for very simple sketches just to get something in front of the producers," said Sternbach. "If I could move the parts around in my simple 3D program, then I'd arrange all the pieces as something that said, 'This is a ship, this is a space antenna, this is a station.' Then I'd throw a very simple lighting scheme on it and I could print out lots of different angles. Other times, I'd spend a little bit more time and do some coloring and texturing to give a suggestion of what it might look like."

When *VOYAGER* made the wholesale move to CG in the third season, it had some major implications for Sternbach. First, the show was able to use more and more ships. In order to make this possible, he started sharing some of his design duties with the CG houses, who were able to modify existing models and design new ships from scratch. The change in working methods also



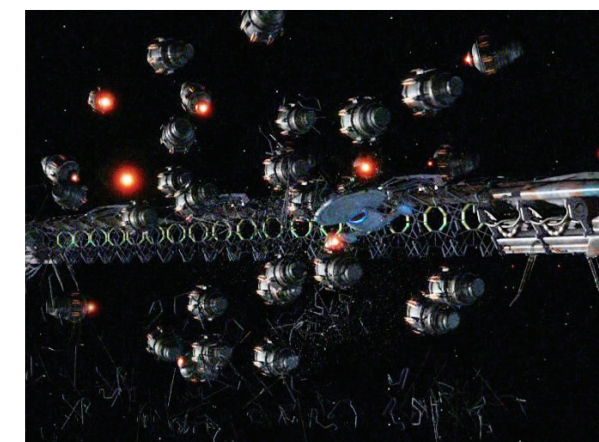
meant that Sternbach could design ships that would have been all but impossible to build as traditional models.

REPEATING A DESIGN

"I was able to do things because I knew the CG could do the job," said Sternbach. "I was also able to give the CG modelers a piece, or a small collection of pieces, which could then be duplicated six times, 12 times, 18 times, 500 times. For the big spaceship in 'The Disease' where Harry Kim fell for the girl, I worked up sketches for a single pod and they duplicated hundreds of them. CG did that very well.

"In a lot of cases I could talk in shorthand to the CG modelers, and, instead of giving them a fully detailed rendering, I could give them parts right

off my computer. We were able to e-mail images, sketches, which made the process go a little bit faster than it would have otherwise, and I thought the results were just fabulous."



◀ The Varro spaceship in *The Disease* took full advantage of CG's ability to copy parts of a model hundreds of times.

◀ The CG house built only one of the Varro habitat spaces, which was then duplicated, filling the massive spaceship with dozens of individual modules.

ON SCREEN



TRIVIA

As the U.S.S. *Enterprise* NCC-1701-D travels through the remnants of the fleet after the battle at Wolf 359, several ship parts are in fact taken from *Enterprise* concept models built for the abandoned *STAR TREK: PLANET OF THE TITANS* movie project. The debris also included segments taken from the refitted *Enterprise* studio model that was used in the filming of *STAR TREK III: THE SEARCH FOR SPOCK*. These ships could not be seen in their entirety and so could not be identified.



- FIRST APPEARANCE:** THE BEST OF BOTH WORLDS, PART II (TNG)
- TV APPEARANCES:** STAR TREK: THE NEXT GENERATION
- DESIGNED BY:** Ed Miarecki & Mike Okuda

KEY APPEARANCE

STAR TREK: THE NEXT GENERATION The Best of Both Worlds, Part II

The Borg cube continues on its journey to Earth after the U.S.S. *Enterprise* NCC-1701-D's jury-rigged deflector weapon fails to halt its progress.

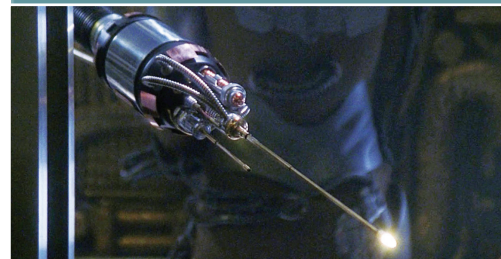
Admiral Hanson contacts the crew to let them know that he is gathering a 40-strong fleet to engage the Borg at Wolf 359, and he grants Riker a field promotion to captain.

When the *Enterprise*-D reaches Wolf 359, the crew finds that the fleet has been decimated and the area is littered with lifeless Starfleet starships. Thousands of lives have been lost, and the cold hard reality sets in as

they realize only the *Enterprise*-D can save Earth now.

Riker takes the bold gamble to rescue Captain Picard/Locutus from the cube and use his inside knowledge of the Borg to foil them. Data establishes a neural link between himself and Picard/Locutus, hoping to find a weakness within the Borg that they can exploit. Picard manages to briefly break free of Borg control to utter the word "sleep." Data realizes that he can access a vulnerable subroutine within the cube and command the Borg to enter their regeneration cycle. This causes the cube to power down, shortly before a massive explosion destroys it entirely.

A flashing Borg hand tool that can be seen being used by a Borg drone on the newly assimilated Picard in the second scene of *The Best of Both Worlds, Part II* [pictured below] was originally built as a medical instrument. It was first used by Dr. McCoy in *STAR TREK V: THE FINAL FRONTIER*, and it was subsequently used in several TV episodes of the franchise because the property masters liked its shape so much.



According to an estimate by co-producer Peter Lauritson, 'The Best of Both Worlds, Part II' featured at least 80 visual effects shots, making it one of the heaviest VFX TNG episodes since the pilot.

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