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DEEP SPACE 9
SPECIAL ISSUE

SPACE STATION

CONSTRUCTED: 2351

DIAMETER: 1451.82M

NUMBER OF DECKS: 98

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This magazine couldn't have been prepared without reference to The *STAR TREK DEEP SPACE NINE Technical Manual* by Herman Zimmerman, Rick Sternbach and Doug Drexler. Special thanks are due to Rick Sternbach for going through his files to find his early production 'sketches' and to Ira Steven Behr, for many hours spent on the phone years ago.

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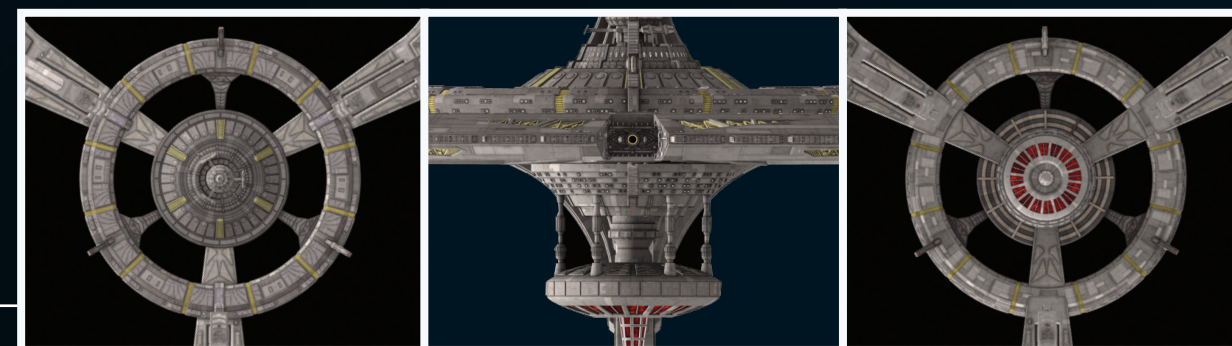
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DEEP SPACE NINE SPECIFICATION



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 Sisko; Kira Nerys





DEEP SPACE NINE

Its location near the Bajoran Wormhole put *Deep Space Nine* at the heart of galactic politics.

Originally known as *Terok Nor*, *Deep Space Nine* was constructed in 2351, during the Cardassian occupation of Bajor. The station had a diameter of 1451.82 meters and was 969.26 metres tall. It consisted of 98 levels divided into 19 sections linked by access conduits made of two metre thick duranium, a substance impenetrable to most known scanning techniques. An almost identical sister station, *Empok Nor*, was located in the Trivas system.

Under the Cardassians, *Terok Nor*'s major function was as an ore processing plant, fed by the strip mining of Bajor's rich deposits of uridium. Prisoner and conscript labour was employed to refine the ore for shipment to Cardassia Prime.

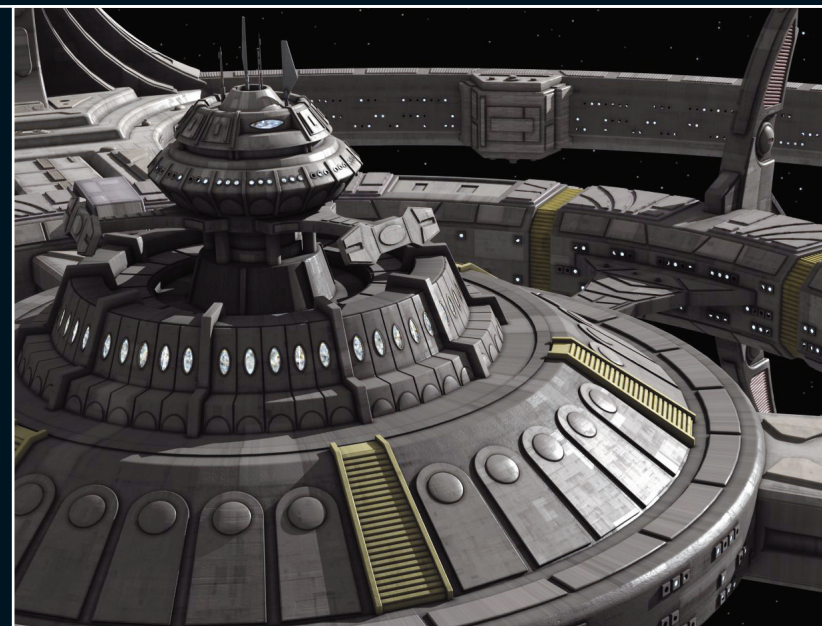
Businesses were allowed to open on an area known as the Promenade, most notably a bar, owned and run by the Ferengi Quark who also provided entertainment in the form of holosuites and dabo tables.

As well as a labour camp, the station served as an administrative base for Bajor. In 2362, the station was under the administration of the prefect of Bajor, Gul Dukat. Cardassian personnel initially provided security for the station, but when the Bajoran workforce proved to be less than cooperative, Dukat made the decision to turn the job over to Odo, a shape shifting life form, who had been found as an infant in space near Bajor.

By 2369, the Cardassian occupation of Bajor



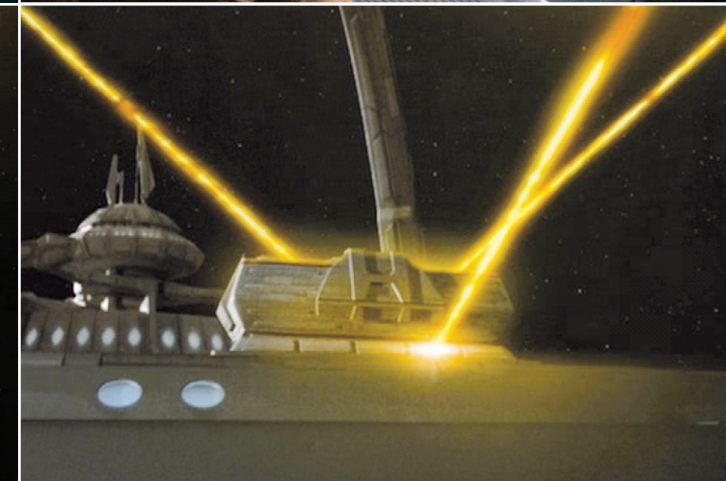
► Many of the most important areas in the station were in the central core. At the top was Ops. The commander's office was just off the upper level of this room. The computer core was immediately below this. The next level down, which had distinctive oval windows, was known as the Promenade and was home to all the station's major amenities, including bars and restaurants, an assay office, the infirmary and security.



► Whatever happened on the station, whether it was under Cardassian, Federation or Dominion administration, one thing stayed constant: Quark's bar. Quark was not the most successful Ferengi in the quadrant, but he knew how to offer a service... at a price. As well as providing a full range of drinks and food, Quark's had holosuites for relaxation and dabo tables for gambling, and Quark could always help with any business, legitimate or otherwise.



◀▶ Upgrading DS9's weapons and defenses was a slow but important process. By 2371, when the Klingons attacked the station, all the important systems were in place. The pylons were fitted with photon and quantum torpedo launchers. The weapons sails could now fire both torpedoes and type-10 phasers, like those found on starships.



▲ After the Federation made first contact with the Dominion, it became clear that the station's defenses were inadequate and Starfleet stationed the U.S.S. *DEFIANT* at DEEP SPACE NINE. This relatively small vessel was a rarity in that it was a true Starfleet warship.

had become untenable and the Cardassian Union made the decision to completely withdraw from Bajor and *Terok Nor*. The station was handed over to the Federation. Renamed *Deep Space Nine*, it quickly became a vital commercial and defensive outpost due to its location near the newly discovered Bajoran Wormhole. The station was operated under a joint Bajoran and Federation administration, under the command of Starfleet officer Benjamin Sisko, who was assisted by the Bajoran liaison officer, Major Kira Nerys, a veteran of the Bajoran resistance. One of Sisko's first acts was to move the station from its orbit around Bajor to a position near the wormhole.

Before the handover, the station was stripped of every component of value. Starfleet chief engineer, Miles O'Brien spent several years refitting and repairing substandard systems and restoring the station's defences. The station was eventually

equipped with 48 phaser arrays, 39 phaser emitters, 48 torpedo launchers and over 5,000 photon torpedoes, together with several deflector shields.

The station was home to around 300 permanent residents and 50 Starfleet personnel although it was large enough to accommodate over 7,000 people. On any given day, it also had to cope with between 10 and 300 visitors stopping off on their way through the wormhole, Bajor or beyond.

DS9 was run from the Operations Centre at the top of the central section of the station. A multilevel facility, it housed the primary interface for the main computer, life support systems and tactical controls. It was served by two turbolifts as well as a transporter platforms.

Life on the station revolved around the promenade, which ran around the inner core below Ops. This busy area provided an ever expanding range of shops and businesses and of

course Quark's Bar. It was also home to security, which was still headed up by Odo, and the station's infirmary, run by Doctor Julian Bashir. Accommodation for both permanent residents and visitors was provided in the inner ring.

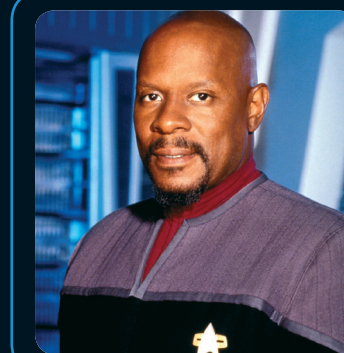
By 2374, the station was once again in the hands of the Cardassians who had joined the Dominion. The Federation and the Klingon Empire formed an alliance to fight the threat and Starfleet made the decision to mine the wormhole to prevent more reinforcements from joining the enemy fleet. The Dominion responded by attacking *DS9* forcing Sisko and his staff to abandon the station. During the occupation, the Dominion established an administrative base on the station rather than on Bajor.

Sisko brought together a combined force of Federation and Klingon ships, as well as enlisting help from the aliens who lived in the wormhole

known as the Prophets. After a brutal battle the Dominion fled leaving the station once more in the control of the Federation.

After the end of the Dominion War, Sisko left to join with the Prophets, Bajor joined the Federation and Kira Nerys, who was promoted to the rank of Colonel, assumed command of the station, where she had once been little more than a slave.

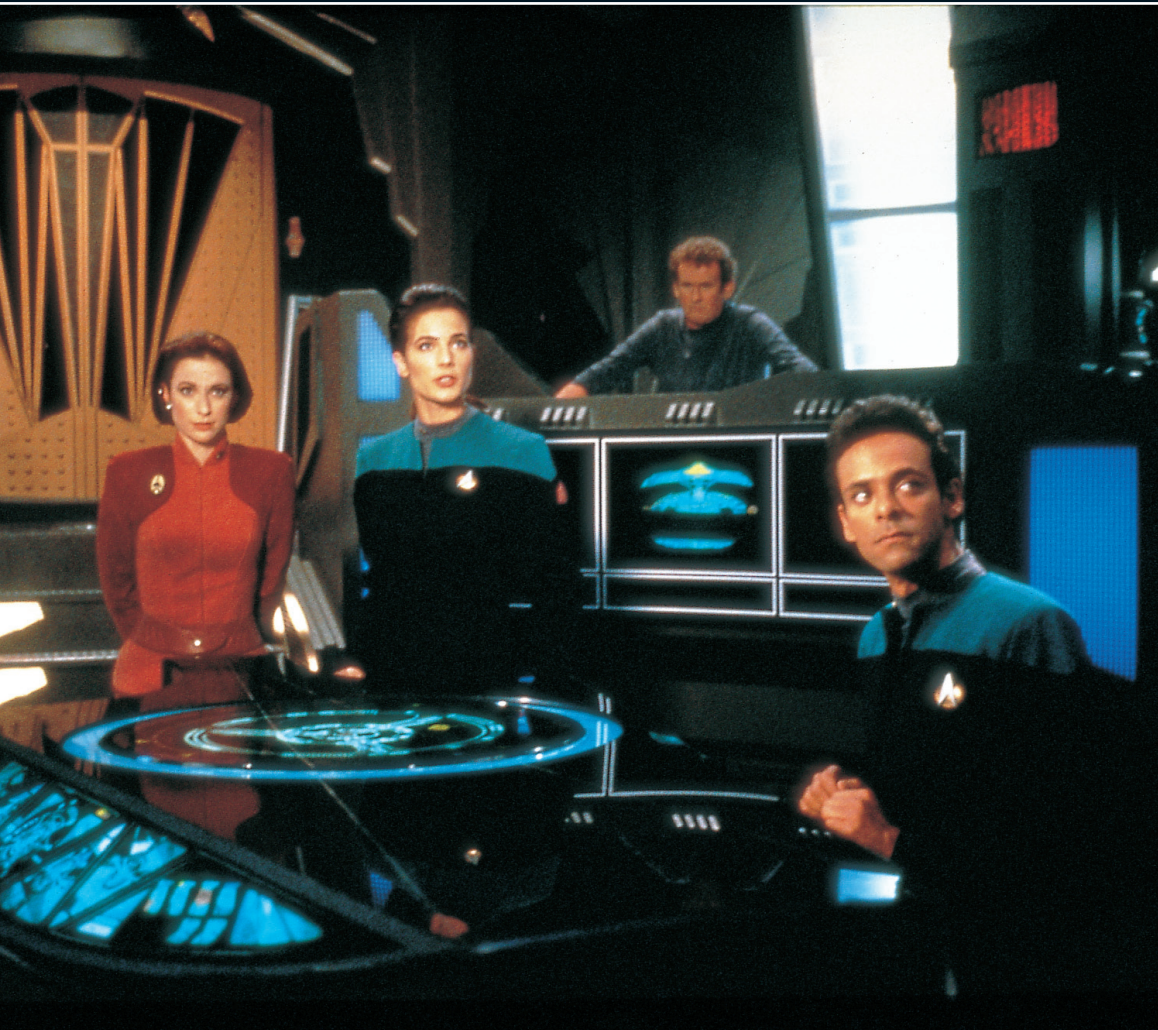
▲ Substantial type-11 phaser arrays were fitted to the docking ring. This kind of array was rated for planetary defense and was extremely powerful.



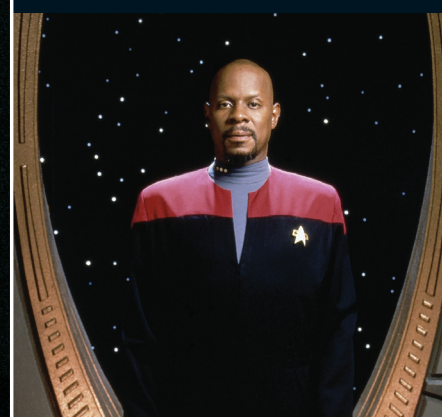
DATA FEED

When Starfleet took control of *Deep Space Nine*, they put Commander Ben Sisko in charge. He made contact with the Prophets – powerful aliens who lived in the wormhole and existed outside linear time. The Bajorans worshipped the Prophets as a form of god, and saw Sisko as their Emmissary. This made him an incredibly influential figure on Bajor, who was mentioned in prophecy.

INTERIORS OF DEEP SPACE NINE



▲ Doors on the upper level of Ops led to the commander's office.

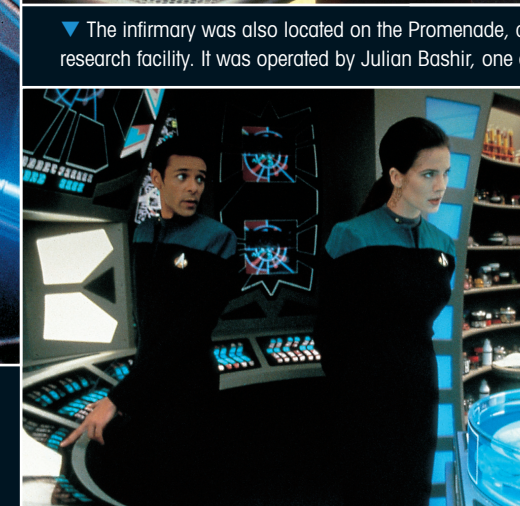


▲ During the Cardassian occupation, the station was a much less welcoming place. Parts of the Promenade were even penned in to control the Bajoran population many of whom were enslaved by the Cardassians.



◀ Quark's provided the social hub for everyone on the station, including the Federation staff, who didn't even use money and were provided with alternative food and drink for free. It was the best place to relax and socialize.

▶ Among the many attractions provided at Quark's Bar were Dabo tables which were operated by attractive young women, such as Leeta.



▼ The infirmary was also located on the Promenade, and acted as a hospital, general practitioner's and medical research facility. It was operated by Julian Bashir, one of the most brilliant Federation doctors of his generation.



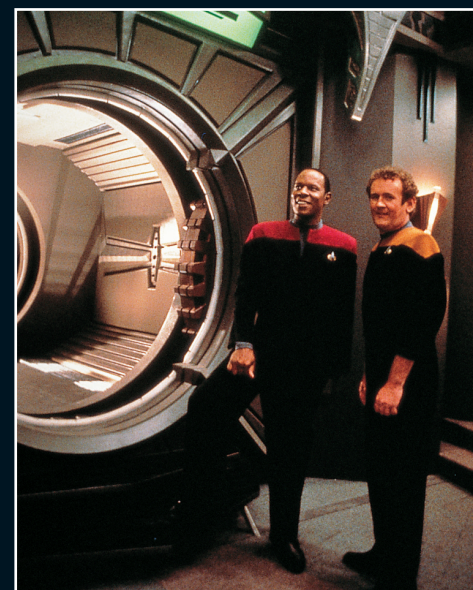
▲ All the station's systems were coordinated from Ops, which served a similar function to a starship's bridge, but was also an administrative center for the station. During the Dominion War it also acted as a tactical base for the Ninth Fleet.

Key locations

When a visiting ship arrived at Deep Space Nine it was allocated a docking berth by the command crew in Ops. If necessary the ship would also be assigned a cargo bay and living quarters, though many visitors continued to use the living facilities on their own vessels. Cargo could be offloaded using a network of specially designed turbolifts while the crew walked on through the airlocks.

Once aboard the station, most visitors headed straight to the Promenade, which covered three levels in the upper core. By this point, the ever

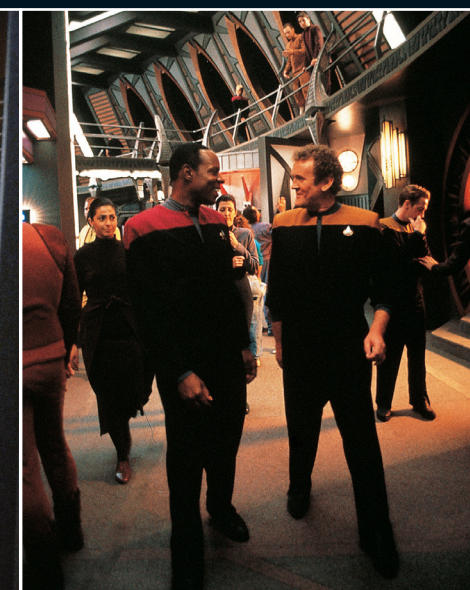
vigilant Odo would have cast his eye over them, checking for any criminal records and assessing whether they posed any threat to the station. If necessary, visitors could have their medical needs attended to in the infirmary. They could relax in Quark's Bar - which provided drink, food, gambling and holosuites, or make use of the free replimat or several different restaurants, including a Klingon one. Bajorans could visit the temple to pray. While commercial travellers could visit the assay office. The station even had a tailor's shop, operated by the Cardassian Garak.



▲ Most visiting ships made a hard connection with the station and crews walked on



▲ A series of turbolifts connected the station's major locations, and could cover 2.3km in 123 seconds



▲ Under Federation control the Promenade became a welcoming place that thronged with activity.



▲ Odo's security office provided a police station, complete with holding cells.

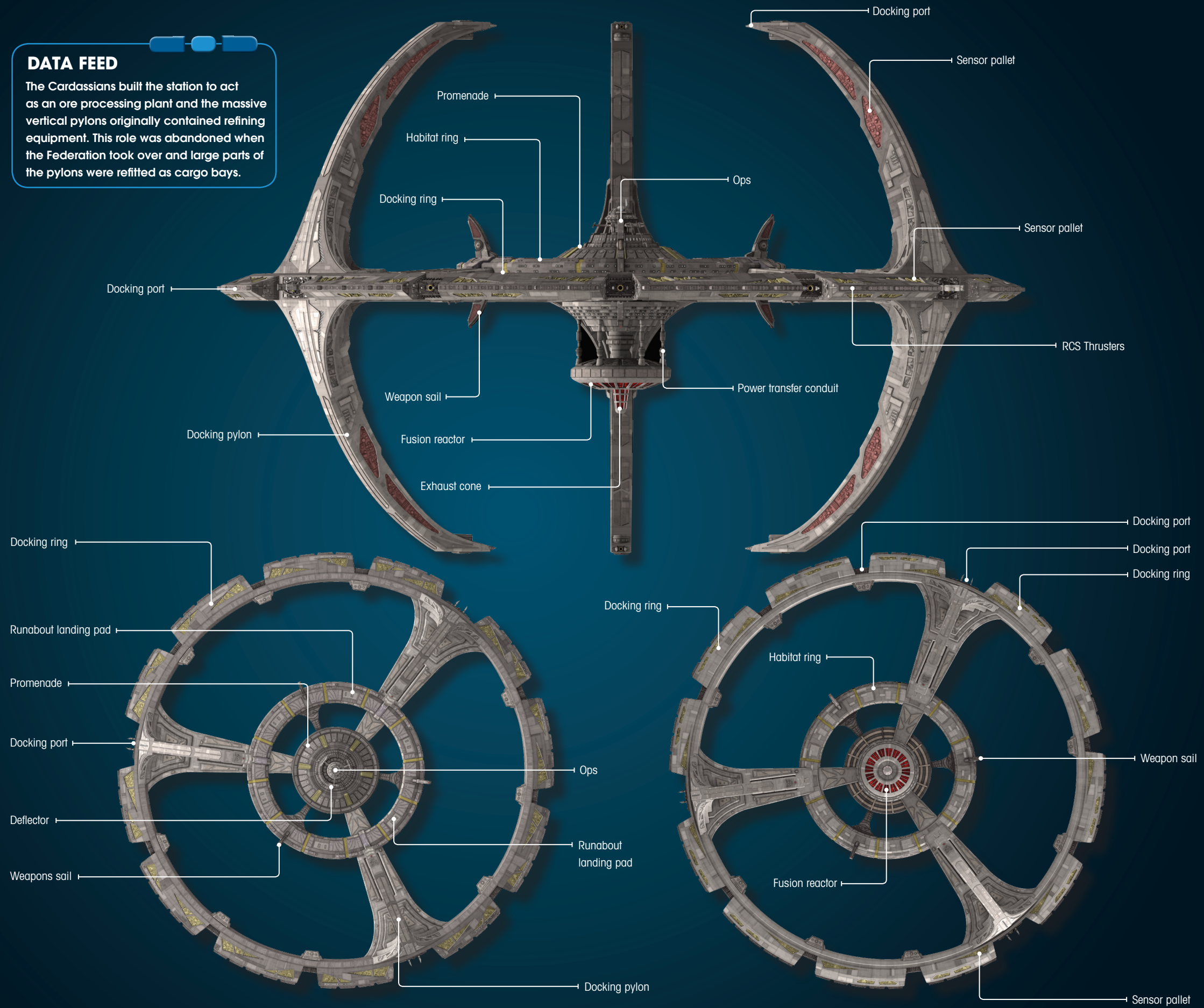
DOCKING AT DEEP SPACE NINE

There were several different ways that a ship could dock with *Deep Space Nine*. Small vessels such as the station's three runabouts used landing ports on the inner ring, and were brought into hangars inside the station. Mid-sized vessels such as the *Defiant*, *Klingon Birds-of-Prey* or visiting freighters typically used one of the ports in the outer ring, while the largest vessels, such as Starfleet's *Galaxy-class* ships, used the ports on the outer edges of the pylons, which were originally designed to take on ore from the mining operations on the surface of Bajor.



▲ DEEP SPACE NINE had more than 20 docking ports or landing pads and could accommodate every kind of vessel from tiny shuttles to massive starships.

DATA FEED
The Cardassians built the station to act as an ore processing plant and the massive vertical pylons originally contained refining equipment. This role was abandoned when the Federation took over and large parts of the pylons were refitted as cargo bays.

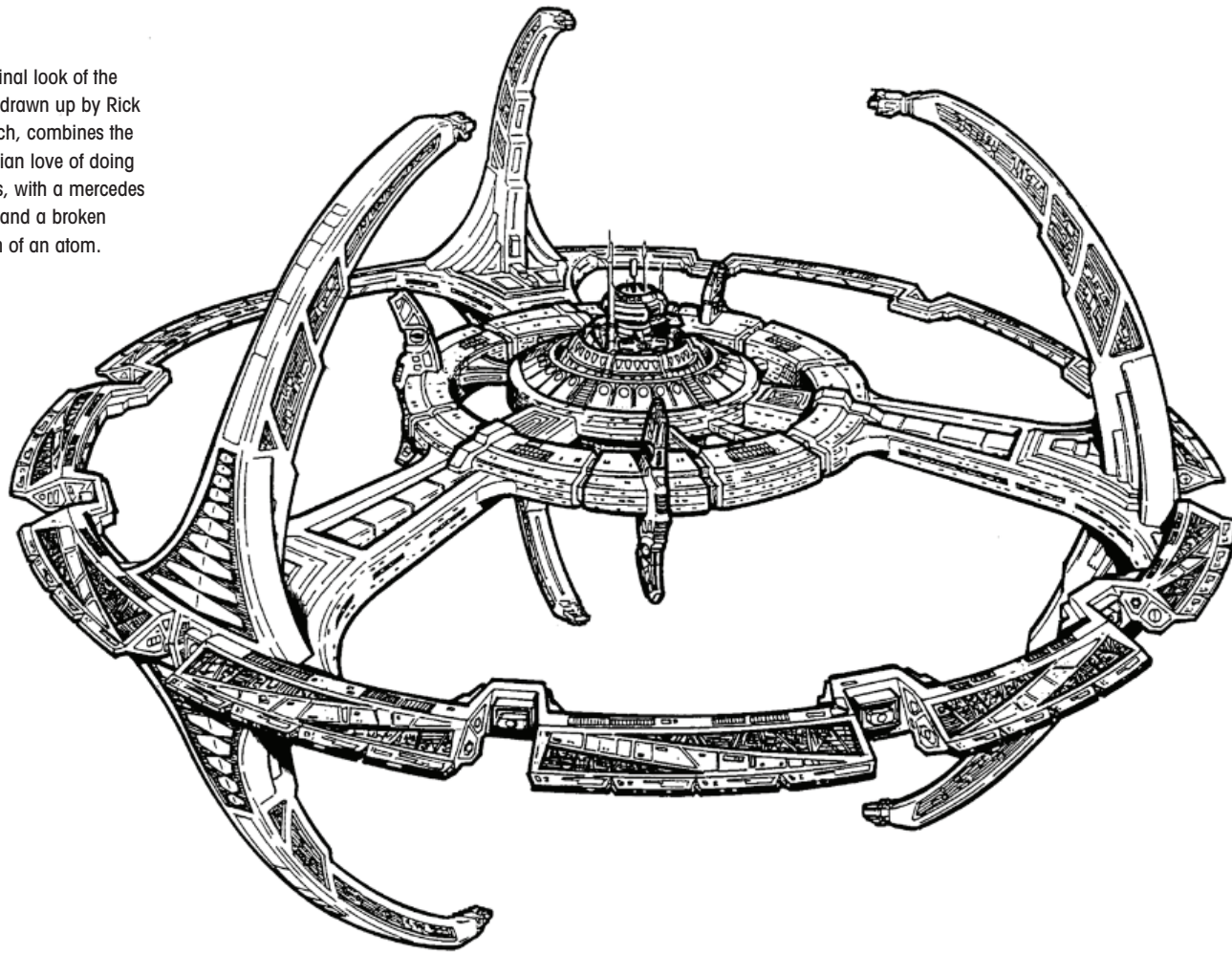


MOVEMENT
Although DS9 was not designed for spacelift, it is capable of making relatively short journeys. When it was moved to the wormhole, O'Brien reduced the station's mass by using the deflectors to generate a subspace field. He then used the thrusters to provide propulsion like engines.

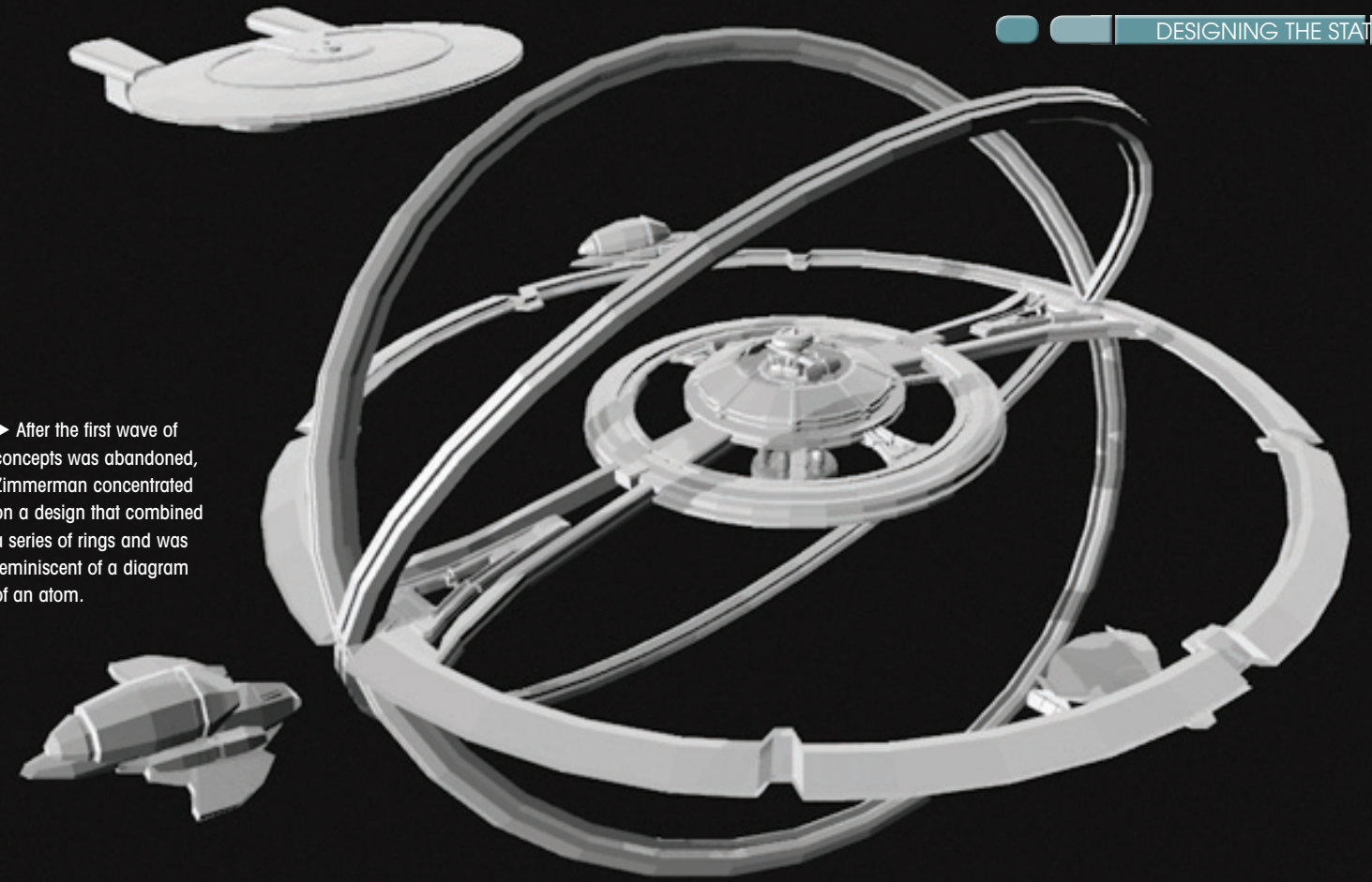
POWER
The station's power is provided by a fusion generator located at the bottom of the central core. It contains six independent fusion reaction chambers that use superheated plasma made by fusing deuterium atoms.

COMMUNICATION
The antennae on top of Ops provide the station with a full suite of communications. An experimental subspace relay even allows comms to pass through the wormhole to the distant Gamma Quadrant.

► The final look of the station, drawn up by Rick Sternbach, combines the Cardassian love of doing in threes, with a Mercedes symbol and a broken diagram of an atom.



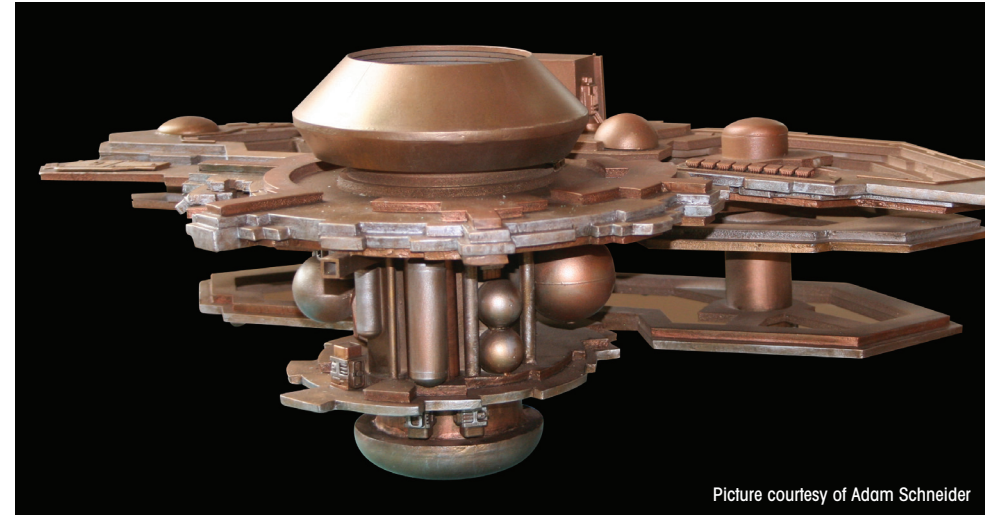
► After the first wave of concepts was abandoned, Zimmerman concentrated on a design that combined a series of rings and was reminiscent of a diagram of an atom.



DESIGNING

DEEP SPACE NINE

► The rejected study model of an early version of the station which Zimmerman refers to as the "oil derrick".



Picture courtesy of Adam Schneider

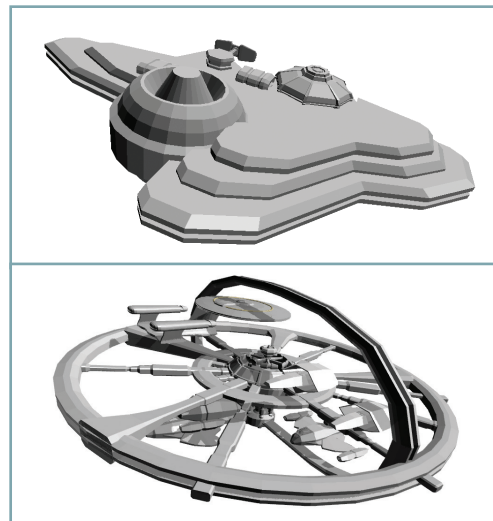
The brief for *STAR TREK*'s new spacestation was simple - something alien and unforgettable...

When it comes to developing a look for a new Federation starship, designers don't have to look any further than Matt Jefferies' iconic design for the original *Starship Enterprise*. But, when it came to designing the first spacestation that would take centre stage in a series, there was no blueprint. For production designer, Herman Zimmerman it was a case of starting completely from scratch. On the positive side he was

given a three month lead time, which according to Zimmerman, was an unusually generous gift.

"In terms of creative noodling, those three months were enormously important," says Zimmerman. "It gave us the space and opportunity to toss ideas around, to try out things that didn't work and come up with things that did."

That extra time proved to be especially helpful as, at the start of the process, producers Rick Berman and



▲ Early designs were modelled in very basic form using computers.

Michael Piller's only instructions were that the station had been built thousands of years ago and was possibly Bajoran in structure.

"We also had the idea that over time the station might have been occupied by a number of separate disparate cultures," recalls Zimmerman. "And that, each one might have added something to the structure so that the technology from one part of the station would be of various ages and, not necessarily interfacing one with the other. That would have then resulted in this sense of confusion. Kind of like what happened with the Tower of Babel."

Senior Illustrator Rick Sternbach and Scenic Art Supervisor Mike Okuda produced a series of sketches, together with CGI shapes that could be built in their computers. 3D modelling software was also used to create shapes and rotate them in order to see if they would provide the strange alien look that would work for *DS9*.

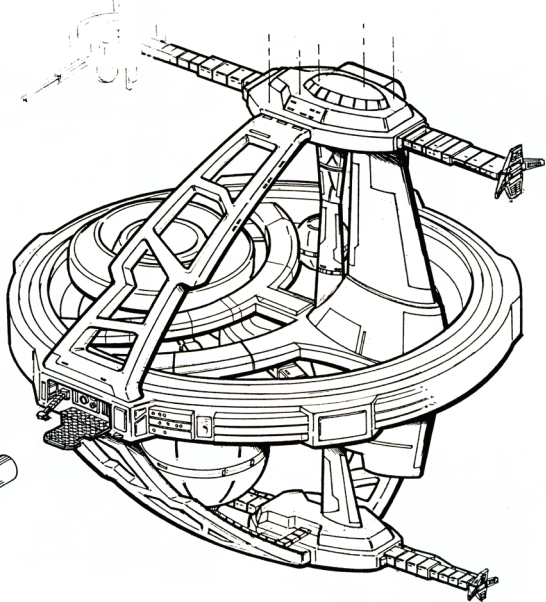
According to Okuda, this freewheeling approach led to some

very unusual designs. "Up until this point, nothing had been established about Bajoran architecture or culture. I did a whole bunch of really weird things but the one that went the furthest was a version that had actually started out inspired by an airport terminal. Then it became more complicated and started looking like an oil derrick."

Initially, Berman, Piller and Zimmerman liked the idea and

Sternbach went as far as building a very detailed study model. But when Berman was having second thoughts.

"Right from the word go he was keen for a show that wouldn't have to compete with *STAR TREK: THE NEXT*



▲ One of the design elements Zimmerman wanted to incorporate was a gyroscope.

GENERATION, it was important that nothing about the design elements came across as derivative of that or the original series." Zimmerman explains. "He instinctively felt that the oil derrick concept just wasn't slick enough, unusual enough, alien enough and most importantly original enough to fit with the idea that he had for this station out in the middle of nowhere."

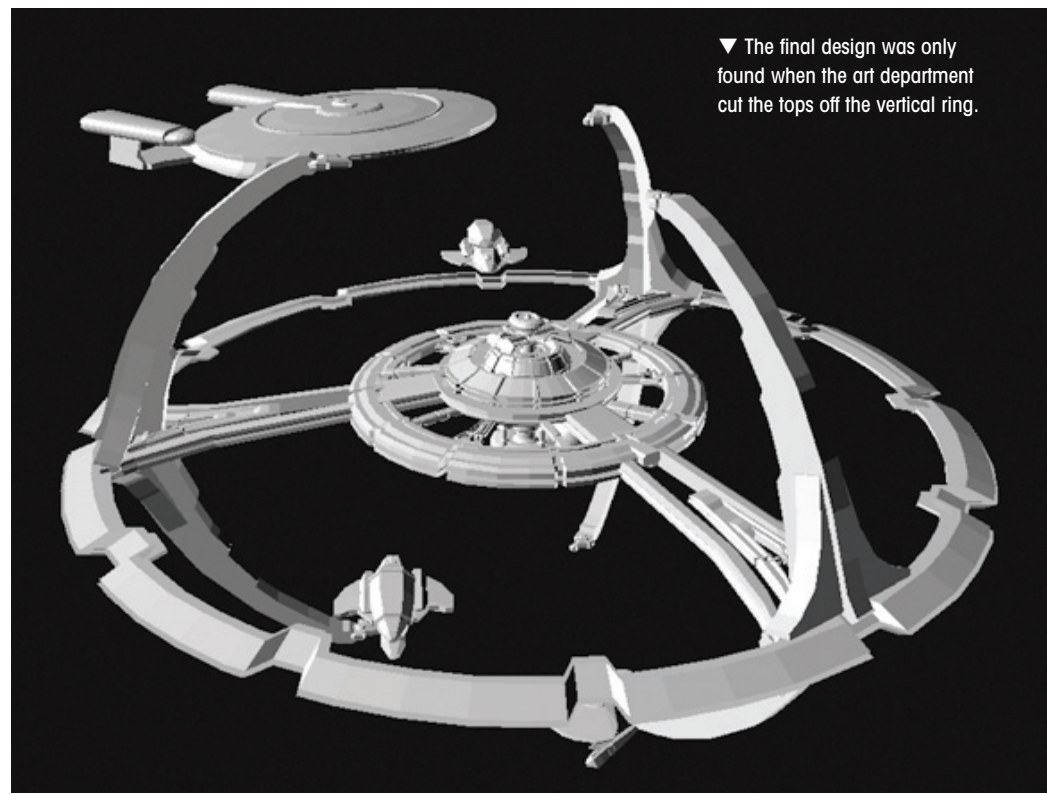
The team was told to forget the Tower of Babel concept as well as the idea that various cultures had been responsible for the eventual look of the station. Now the station had been built by the Cardassians and the design would need to reflect that. Unfortunately up to that point, only one Cardassian ship - the Galor class - had appeared on screen so, as well as coming up with a completely new design which would work for an alien space station, the team also had to establish a look for the

Cardassian technology.

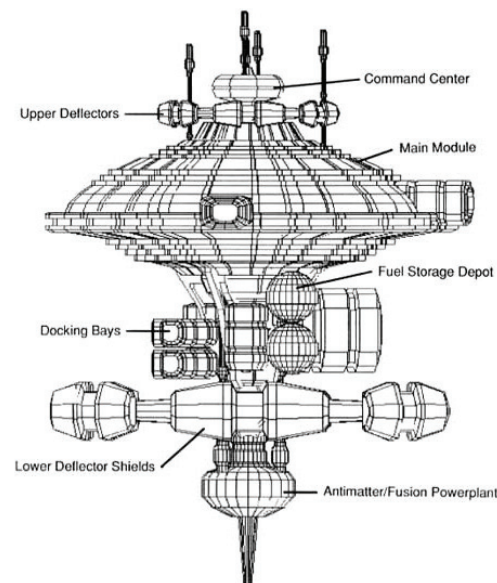
But although the brief differed from the original, Sternbach points out not all the work they had done was wasted. "We had a number of key elements that had been in place from the very beginning of the design process. Even the oil rig platform had something of a central core because we knew we had to have an ops module or tower of some sort, as well as a promenade."

Not only that but the new brief allowed them to revisit ideas that had previously been rejected.

"Rick Berman stressed," Zimmerman recalls, "that one of the things he wanted was that no matter where you were, if you could see your television set at all, from a corner in the kitchen, from a chair in the sitting room, looking up from your homework in bed, when you saw that design you'd immediately think *Deep Space Nine* 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 mistaken for anything else."



▼ The final design was only found when the art department cut the tops off the vertical ring.



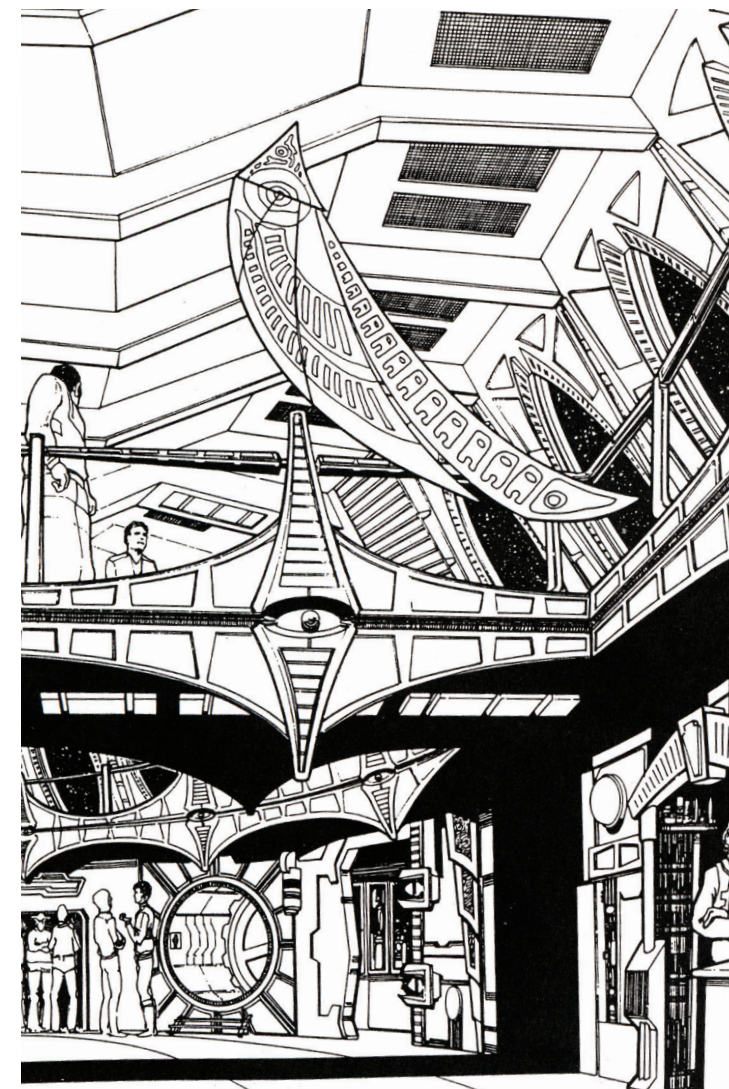
▲ The central core was developed relatively early on and appears in several different designs.

It led them to consider an earlier concept, which in Zimmerman's words had been 'a series of nested sort of hoop structures, or ring structures and went back to that concept of a round wheel sort of station.' A gyroscope shape was added as a basic form and then vaguely connected to the shape of an atom with all the electrons running

around the nucleus. Finally a Mercedes logo was added into the mix. "The Mercedes emblem was quite important design wise as in an episode of *STAR TREK: NEXT GENERATION* it had been established that Cardassians like things in threes. So we have three concentric rings - they're not on the same level, but joined by three arms that join the three rings together and then we have three weapons towers/docking rings that are off the final ring, the cargo ring." The final breakthrough happened Zimmerman suggested breaking the vertical ring, turning it into pylons, then because Cardassians work in three they were moved around and a third pylon was added. The exterior details also owed a great debt to Joe Hodges work on the interior sets, elements of which were incorporated into the final design..

With the structure of the station now in place, it was left to concept artist Ricardo Delgado to add surface detail. But establishing a Cardassian style was far from easy. Delgado turned to the Cardassian costumes created by Bob Blackman for *TNG* as well as Michael Westmore's make up for inspiration.

"Ricardo came up with some wonderful shapes that I would never have thought of, probably most designers wouldn't have thought of," recalls Zimmerman. "He depressed the surfaces of the basic shape of things and put all the equipment slightly below. So instead of having a station that was slick, sleek and beautiful on the outside, or a station that was all tank parts and machinery, looking like an oil derrick or a refinery, you have a combination of the two, where it's a slick exterior from the distance and the closer you get the more texture is laid upon it by the surface and the depressions in which all the machinery is located. It's an honest kind of design



◀ This Jim Martin concept drawing for the Promenade shows several important elements that were developed by set designer Joe Hodges, in particular the shape of the walkways, which would be mirrored on the outside.

which fits the Cardassian profile and not something that 20th-century Earth people would have thought up."

Meanwhile Sternbach was working out exactly what systems the new station would need and finding locations for weapons, docking ports, engines, RCS thrusters and so on.

The end result was exactly what Berman and Piller had asked for - an unmistakably alien spacestation that was instantly recognizable. A design that became the focal point of the series for the next seven years giving the series with a unique identity, something that was very different to anything that had gone before. But still unmistakably *STAR TREK*.



For the first, time a *STAR TREK* series was set on a space station, calling for one of the most detailed models ever built for TV...

DEEP *Space Nine* was always intended to be a strange, alien-looking place that was as different to Federation stations as possible. It was also meant to be far larger than any Federation starship. Together the combination of its alien shape and unusual size presented the VFX team with some “interesting” challenges.

The model itself was built by Tony Meininger’s Brazil Fabrications and was six-feet across. Of course this wasn’t in scale with the shooting model of the *Enterprise-D*, but compromises had to be made. As VFX producer Rob Legato put it, the station had to be small enough to fit in the motion control studio and to move a camera around it, but large enough to have the detail they needed. As a result, whenever ships were shown docked at the station they were actually filmed separately and then scaled before they were combined with the footage of the station.

Even at six-feet across, there were some shots that the model couldn’t be used for. In particular, the shots that involved the runabouts landing and taking off. There were two problems: first that bizarre, alien shape meant that the camera couldn’t get in close enough, and second, beautiful as it was, the model wasn’t detailed enough to stand up to such an extreme closeup.

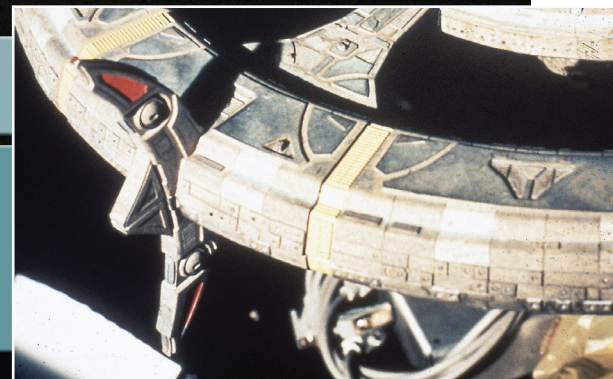
The solution was to make another model of the station, where a large section of the core and the outer pylons were missing. This allowed the camera

to get into the right place, but didn’t solve the problem of the detail. To do that the team needed two more models: the runabout and a section of the habitat ring that was in scale with it. The shot of a runabout flying away from the station might look simple but is actually incredibly complicated. First the runabout was filmed on it’s small section of the station. This was then matted into the partial version of the station to create the shot where it flies away, before finally switching to another shot that combined footage of the runabout with the regular version of the model.

Years later, extra sections that showed the station’s enhanced weaponry, were built and filmed in the same way for the massive battle with the Klingons in ‘The Way of the Warrior’.

The six-foot studio model continued to be used throughout all seven years of the series even when the other ships had been replaced with CG versions. The one exception was the final shot of the series that showed Kira and Jake looking out of the window before the camera pulled right back until the station became a tiny speck of light. Accomplishing this with a practical model would have caused enormous problems. Fortunately, VFX company Station X had already built a CG version of the station, which they had been looking for an opportunity to use. The shot was their only contribution to the series, and the only time the CG *DS9* made an appearance.

FILMING THE STATION



▲ Caption



▲ Caption



▲ The main studio model was sold at auction in 2006, fetching \$132,000 .

ON SCREEN



FEATURED TV SERIES:	STAR TREK: DEEP SPACE NINE
FIRST APPEARANCE:	'Emissary'
MOVIE APPEARANCES:	None
FINAL APPEARANCE:	'What You Leave Behind'
DESIGNED BY:	Herman Zimmerman, Rick Sternbach, Ricardo Delgado

KEY APPEARANCES

'Emissary'

For the first, and only, time a STAR TREK series was set on a spacestation rather than a Starship. When Sisko arrives at Deep Space Nine it is a wreck – a dark and unwelcoming place that has little in common with the comfortable ships we are used to – but it will become his home for the next seven years.

'The Way of the Warrior'

Deep Space Nine became an increasingly dangerous place as the series progressed. At the beginning it was a

frontier outpost that could barely fight off the Cardassians on its own. That changed at the beginning of the fourth season when the Klingons invaded and the station showed off some new teeth revealing it was now heavily armed.

'What You Leave Behind'

The series ends with Kira taking command of the station and staring out of the window. Bajor is now part of the Federation, and the series' mission is complete.

TRIVIA



When its creators first thought about DEEP SPACE NINE, the O'Briens weren't the only characters they planned to bring over from STAR TREK: THE NEXT GENERATION. In early drafts of the story, the first officer would have been the Bajoran Ro Laren who had made regular guest appearances on TNG. When Michelle Forbes, who played Ro, passed on the role, the character was reinvisaged as Kira Nerys, who, unlike Ro was not a member of Starfleet.



Avery Brooks normally shaves his head, but the producers asked him to grow his hair to play Sisko because Captain Picard was bald and they didn't want it to seem like a theme. The decision was reversed during the show's fourth season.

To STAR TREK fans Marc Alaimo is best known for playing Gul Dukat, but he also played the very first Cardassian to appear on screen - Gul Macet - who appeared in the TNG episode, 'The Wounded', two years before the first episode of DS9.

STAR TREK



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