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GUEST OF HONOR SPOTLIGHT

Jes Goodwin – Guest of Honor, AdeptiCon 2006



Born in Essex, deep in the godless wastes of the South, Jes moved northwards when choosing to study at Trent Polytechnic, where he secured a degree in Fine Arts. His

first contact with Games Workshop was as a freelance figure painter, way back in 1977/78, before he started designing and sculpting miniatures.

Once he found his vocation, Jes worked at Asgard Miniatures from 1981 to 1983, and then continued to provide freelance sculpting work for TSR UK, Games Workshop and other games companies. Eventually,

Games Workshop employed him full time in 1985 and he began his massive catalogue of projects. Since then he has worked his way through Eldar, High Elves, Space Marines, Tyranids, Chaos, Necrons, Space Marines, Skaven, Necromunda and the odd Space Marine to boot.

These days he tends to be at least peripherally involved in most plastics projects, and spends time on various character models – the male Inquisitor and Living Saint from the Witch Hunters range being recent works as well as the new Terminator plastics range.

We got a chance to chat with Jes Goodwin over e-mail. So without further adieu, here's the interview:

What is your Name?

Jes Goodwin.

What is your Quest?

To win a land war in Asia.

What is your Favorite Color?

Azure. As a resident of the UK, there is no colour so beautiful as that of the summer sky.

So, what's a typical working day in the life of Jes Goodwin?

Strong coffee, project meetings,

talking to the younger sculptors, chasing up details on projects, liaising with the plastics division, sculpting (if I'm lucky), drawing up concepts, all in different proportions.

By "drawing up concepts" does that mean drawing up concepts for stuff you'll be doing, or stuff the other sculptors will be doing?

Both. I use the conceptual work to make visual notes for my own work, but a lot of it is speculative, and a good proportion of it is for other sculptors to work from.

I'll be bringing a selection of portfolios to AdeptiCon so people will have a chance to see concepts that have been used and some that haven't.



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What do you find to be the most challenging part of your job?

The technical aspects of model design: the bits that nobody other than the mould makers or casters see. It's one thing to sculpt a model, it's a complete other skill making them work for mass production.

Any recent miniatures that you recall being problematic in terms of mass-production?

We usually iron that stuff out at the design stage. I can't think of any bad problems that we weren't able to solve.

About how long does it take to create a miniature, from concept to production?

It varies enormously; concepts may have been sitting around for months or years before they are picked up for sculpting, and then the production processes for plastic or metal are on different time scales.

You've been employed full-time by GW since 1985. From your perspective, what are the major changes you've seen in miniature figures during that time?

Well to start with the standard is a lot higher. I think the level of detail has increased, and the expectations of the

collectors have also.

Probably the major change for me is the increasing quantity of plastic models that we make. It's a different set of techniques from making metals, and just as I thought I'd got it nailed along comes Computer Aided Design, another set of challenges.

Finally, there are a lot of talented sculptors working these days. It's a full time job for a dinosaur like me keeping up with them!

If you had to pick a method to sculpt for which one would you pick and why?

They all have their attractions, although I can't use the CAD systems [yet]. I like the immediacy of metal, but the plastic models have a greater longevity if you get them right.

I'd probably go for metal as I'm a bit of a traditionalist; I'm still using the same Wax 5 that I've used for 20 years!

What was the first figure that you created for GW?

I think the first models that I made were some Uruk-Hai for an old LOTR range, the first time GW had a Tolkien license.

I had done a range of very Tolkienesque Orcs for a small company called Asgard and I think they had caught Workshops eye, so they started me on those.

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What was the most recent figure that you've created for Games Workshop?

The last figure released was the Hive Tyrant.

And what's your favorite figure out of the ones that you've created?

The \$60,000,000 question. I usually say, "the next one", but if I could pick a few recent miniatures that I'm still pleased with it would have to be the Carnifex and St Celestine, oh, and the Nurgle champions.

Why those models?

The Carnifex - because it had been burning a hole in my brain since the previous version. It was a relief to get it out at last. I was pleased with the amount of ideas I managed to get on the frame, and the options it gave to the modeler.

St. Celestine - because I'd always wanted to do a very stylized iconic figure and I wanted to see if I could render that amount of fine detail.

The Nurgle Champions - because it was good to go back to a subject that I'd tried previously but with the advantage of experience. I also think Nurgle is a lot harder to get right than it looks, and again I had ideas that I needed to get out (I still have ideas for two more conversions on the foot champion and

another version of the mounted one - I just don't have the time!)

What's your favorite figure that you didn't create, and why?

Again, its hard to pick just one, there is some fantastic work out there.

From Workshop, something by Brian [Nelson]: probably his Imperial Guard Colonel. It's so simple and elegant and exudes character and the cloth work is, as ever, fantastic.

Outside GW there are a whole bunch of Rackham miniatures that I love the look of. If I had to pick one it would be Shanys L'Ombre, or Syko Volesterus or the Alahan reapers or...oh I give up.

Thanks for taking the time, and we look forward to seeing you at AdeptiCon.

Thank you for having me, I'm really looking forward to the con.

*Find out more about Jes, his work, and other mysteries of Games Workshop in his **Interactive Roundtable Discussions** at AdeptiCon 2006.*

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