

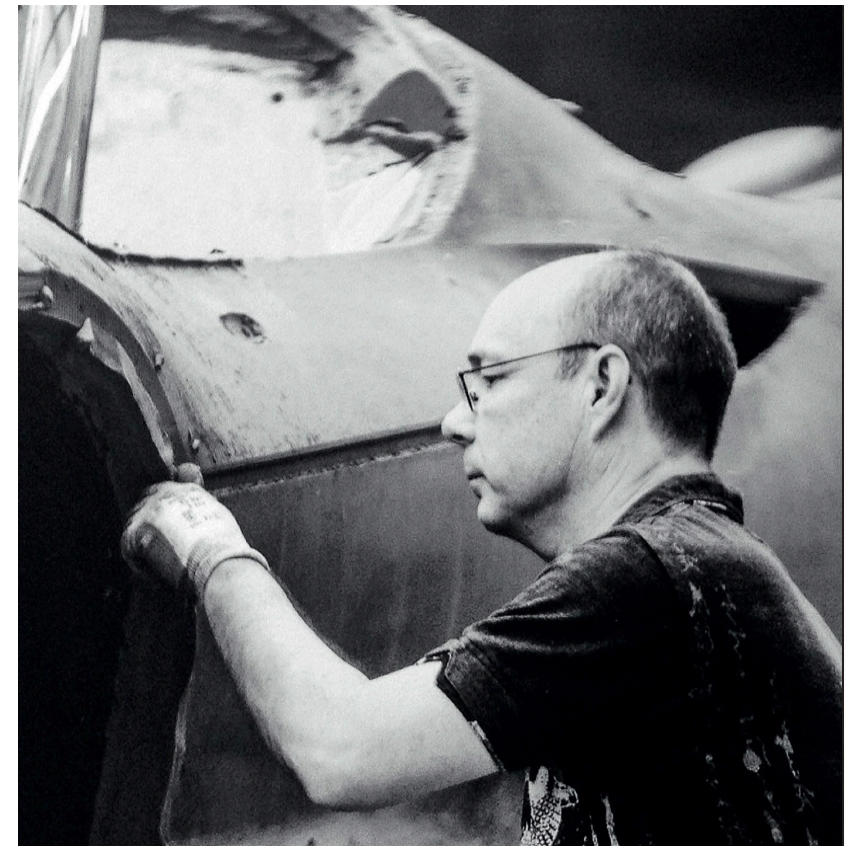
# NICK KANE

Moseley Road Art School 1973 - 1978

## Freelance Design Sculptor, Ferrari

*"I look back to my time at Moseley Art School and in particular I remember the line drawing classes where we were taught to observe an object before drawing it. These were my favourite lessons. The time just flew by."*

*"I didn't realise it at the time but we were studying a universal language in the Art Theory and History classes, where we studied famous artists and movements. A visual language that meant I could communicate with designers and sculptors the world over without speaking their language."*



### At 16 Nick joined British Leyland at Longbridge to become a draughtsman

His training instructors had the foresight to see his artistic background and suggested that he do a trial run in the Design Centre. He then embarked on a five year apprenticeship as a clay modeller, making full size clay models of cars for design and engineering evaluation. He subsequently worked on the Metro and Maestro cars.

*"They gave me a credit card sized magnetic pass key for entry and, every day, I felt like James Bond entering a top secret facility."*

This job was both technical and creative, using drawings that were enormous with the elevation, plan and end views all overlaid on each other. As much time was spent reading these drawings as modelling the cars. The creative side was sculpting the clay into pleasing forms that were well proportioned with elegant or sporty lines and surfaces. Designing cars using this method started in America and came to Britain with Ford and General Motors. By the time Nick finished his apprenticeship, it was spreading to Europe and further afield.

### As a designer Nick has travelled the world

He worked extensively in Germany (VW Golf), Scandinavia, South Africa, Australia and Japan (Subaru Legacy and Sambar and Honda's Civic).

Nick now works for Ferrari in Italy with a handful of colleagues sculpting the new models which have included the Berlinetta, La Ferrari, 488, Berlinetta Tdf, California, Superfast and J50.

When he started in the 1970s a colleague warned him that a computer would be doing this job in five years time. So how does such a manual trade still exist in 2019?

*"Nowadays the digital modelling is a significant part of the process but once the data is milled in a 3D form it still needs a human to evaluate, modify and refine the model."*

Nick has never lost his love of drawing and painting. He still produces artwork just for the love of it, be it observational or experimental, and uses a range of media which includes watercolour and even biro.

