



and targeting systems. That gave me the electromechanical grounding, and the skills and knowledge to start repairing nightclub equipment, which I have done since my early 20s.

"I worked for big leisure companies through the '90s and they never seemed to have the money to service, replace or repair equipment. So, if I wanted things to work, sound or look right, I'd usually have to repair the gear myself, whether it be decks, mixers, soundsystems or lighting. Which ended up with me doing in-house sound and light repairs for some of the venues that I DJ'd in."

How was Technicsworx born?

"It came up a few times that many people I knew had owned their decks longer than pretty much anything else in their life and of course had a real sentimental attachment to them. We'd talk about when they did a night here and how they did a night there and it occurred to me how these record players had a big impact on so many people's lives — mine included — along with shaping DJ and club culture as we know it.

"Because of my background I've always been the guy that mates in the industry come to for tech help and advice, and I've always had a love for these decks. But the thing that really got things moving was one of my mates asked me to do some repair work on his 1210s and because I wouldn't take any money for doing it, he gave me a pretty-much destroyed 1200 Mk2 as a thank you.

"I had it sitting in my man cave and it annoyed me that this piece of equipment that had been instrumental in so many big nights in people's lives was scrap. So, I decided to repair it. I put in everything it needed; new tonearm, pitch fader, operations base etc. But it still looked like it was fit for the bin. That's when I decided to cosmetically refurbish it too. Cue months of trying to find businesses who could or would do the paint or

'Powdercoat' finish I wanted. While I was doing that I was also trying to figure out how to rebrand the deck in the same way as the original Technics factory. Stickers, rub on transfers, nameplates etc just don't do it for me. It has to have that tactile feel when you run your finger over it. Also, it actually had to last as well as the original branding. I pretty much disappeared down the proverbial rabbit hole at that point and from then started refurbishing decks for mates and industry contacts as I simply enjoyed bringing these back to life and seeing how people reacted to the finished product. It was then pretty obvious that there was a lot of interest in what I was doing."

What's the process when refurbishing?

"There's lots of aspects from electronics, mechanical and cosmetic work. Each one has its own importance. We try to reuse and recycle as many original parts as possible for environmental purposes and because many of the parts are no longer manufactured, most of these decks have had such a long life, their carbon footprint over their lifespan is pretty good. So I try to keep it that way.

"The electronics side of these decks are pretty solid and just need some basic repair and maintenance work to keep them running well. We are fortunate enough in the Technics community to have an enthusiast-led company called DJ Spares who remanufacture a lot of high-quality, well-priced electronic spares that enable us to keep that side going since Panasonic discontinued them.

"The mechanical aspect, some of the tonearm components don't fare quite so well as they are designed to such tight tolerances that wear and general use can take its toll but even these can be repaired and reused. Often where a mechanical part can be repaired it will still look cosmetically poor, so that's where the cosmetic customisation comes into it.

"When doing this, every part of the deck is stripped and inspected. Many parts will be professionally stripped, repainted or powder coated. Then the plinth itself goes off to be rebranded, which for us is a very important part of the process, and has to be right. We use an industrial screen-print process, which is baked on. That's how most of them were done from the factory — some were pad printed — and anything we do is designed to give the deck another full 20-year-plus lifespan. We also refurbish the rubber bases in-house.

"Many of the refurbishments are done on decks that are still in pretty good condition, so we simply freshen them up internally and externally to suit the customer requirements. Not everyone wants a complete change; they often want a custom pair to their specifications that stays true to the original design. The sentimental attachment that many people have to their decks can't be understated."

What do you think of newer versions of the decks versus the originals?

"I'm glad Technics have continued with the 1200 and 1210 series of DJ-oriented decks. Is the build quality in many areas of the deck as good as the legacy models? Put simply: no, and I'm aware of some inherent manufacturing problems in the first year or so of production of the Mk7, for example.

"But there have been some technological improvements. The new coreless motor has been designed to reduce cogging, the new tonearms seem to be every bit as good compared to the legacy models and actually feel more solid, although the vibration and resonance properties around it aren't as good. The digital pitch has a higher resolution compared to the legacy Mk5G digital pitch, for example. It's too easy to hark back to the past and get stuck, as time and technology move on."

• technicsworx.co.uk