

CHRISTOPHE
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The King's Table



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THE PIECE

A four-hundred-year table, made by hand.

A grand trestle table in the spirit of Louis XIV, made entirely by hand in thick solid cherry and finished to the worn lustre of a piece that has stood in a French château for four hundred years.

Twin turned columns rise from an elaborately carved, scrolled foot; the top is a single run of solid plank, tongue-and-grooved and left free to float within a deep border, its edge worked with a diamond moulding.

Every joint of that border is mortise-and-tenon, locked with square pegs in the traditional French manner.



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THE KING'S TABLE

Over 3,000 mm long × 1,200 mm wide

Grand Louis XIV trestle table, with twin turned columns on a carved, scrolled foot; diamond-moulded edge. Solid cherry throughout.





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THE KING'S CHAIRS

Hand-turned in the Louis XIV style to match The King's Table, upholstered in Venetian blue and gold damask over a full hand-stitched, sprung seat.





From the Archive: A single surviving piece.

The King's Table was made more than twenty-five years ago, in the years the workshop traded as Provençal and specialised in cherry, some of the most beautiful timber to carve and to age.

It was made for a special occasion, in the old workshops in the Southern Highlands at Mittagong, and first shown at a design fair in the early 1990s. The antiquing of the timber alone took over a hundred artisan hours; the making itself ran into the hundreds. It is the kind of work that the price of labour and timber has quietly made unrepeatable.

The character of the piece is in what was done by hand. The planks and joints were hand-planed to leave a slight, living variation across the surface, nothing machined flat.

Then the whole top was hand-sanded, patiently, so that the softer part of the grain would sink very slightly below the harder, the way a genuinely old table settles over a century of wiping and polishing.

The foot and the hand-holds were given a subtle, deliberate wear, recreating the four hundred years of use such a table would have seen, the places hands and feet return to, worn smooth.

The colour does the rest. Rather than a single even stain, the table is toned by hand: a darker pigment held down in the recesses of the carving, where dust and age would gather, and the raised, touched surfaces worn back lighter, where handling would have polished them over generations.

Only then is it finished the old way: polished by brush, by hand, with natural lacquer resins and hardeners and linseed oil, and finally buffed with beeswax. The richness of the cherry comes up through it with real depth, under a soft, worn lustre. A patina, in the proper sense: not a colour applied, but a life implied.





There is one.
It won't be made again.

ARRANGE A VIEWING

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02 9328 3352 | christopheliving.com.au | Shop 102 Level 1 Roma
Arcade, 413-417 New South Head Rd, Double Bay NSW 2028

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