

Ethnohistorical collection

# Arrow belt

<https://collections.pacmusee.qc.ca/en/objects/arrow-belt-2021-015-018/>

Collections / arrow belt



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Arrow belt with triple successions of reversed eye and butterfly motifs with a herringbone border. The belt is made of red, blue, white and black wool. The bangs are composed of braids, themselves divided into several braids. Two labels are sewn onto the belt: one mentions the artisan, the other a craft organization.

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Accession Number 2021.15.18

Fabricant / Éditeur Centrale d'Artisanat du Québec

Artiste / Auteur Barot, Cécile

Date 1957 an

Materials fiber, fine wool

Technique braided

Measurements 7 x 118 cm

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## Historical context

Arrow belts were developed by French Canadians in the latter part of the 18th century. At the turn of the 20th century, they became essentially a folk element. Throughout the first half of the century, conservation and promotion initiatives were gradually launched by ethnologists, specialists and a handful of dart makers, including Cécile Barot, author of the present belt. Although the public was not very receptive, the practice of darting continued.

Cécile Barot (1903-1957) was a well-known Quebec craftswoman. Having learned the art of fléché in Charlevoix, she went on to practice it in Montreal, becoming one of the leading defenders of a dying art form. Here, the main label indicates that she made this belt for the Centrale d'artisanat du Québec. Created in 1950, this organization aims to promote Quebec quality by fostering regional economies. One of its objectives is to recognize domestic and professional crafts, and to highlight fine crafts.

The arrow belt presented here is perfectly in line with this organization's objectives. In fact, it bears witness to a complex, heritage-based weaving practice, enabling the creation of intricate

patterns. Very difficult to make, the two small red and black borders testify to the craftswoman's considerable expertise. She was also awarded the Grand Prix d'artisanat de la province de Québec in 1951 for her contribution to revitalizing this tradition.

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