

The Hands of Time:

Celebrating the City of Victoria's 150th Anniversary



The Hands of Time is a 12-part series of bronze sculptures by British Columbia artist Crystal Przybille to commemorate the City of Victoria's 150th anniversary of incorporation in 2012.

We invite you to explore Victoria's history and identity, which these sculptures depict.

The Hands of Time consists of 12 bronze sculptures that depict life-size hands engaged in activities symbolic of Victoria's past. The three-dimensional hands vary in culture, age and gender, and quietly convey eras and stories of Victoria.

The artwork is designed to playfully engage young and old, local and visitor, while kindling interest in Victoria's history and identity. Each piece reveals a depth of meaning about Victoria, and beckons exploration and contemplation.

About the Process

Crystal Przybille was one of more than 80 artists who responded to the City of Victoria's "Call to Artists" for the national, three-stage Victoria 150 public art competition. Following the City's Art in Public Places policy, submissions were assessed on their artistic merit, expression of theme, feasibility, the use of public space, and sustainability.

About the Artwork

The Hands of Time depicts hands carving a canoe paddle, holding a railway spike, performing with a fan, carrying blankets, carrying books, holding binoculars, tying a rope to a mooring ring, panning for gold, raising a tea cup, holding a mirror, cupping Dogwood blossoms, and digging Camas bulbs.

Each sculpture is cast in bronze and finished with a dark patina. Some of the artworks such as "Holding a Mirror" incorporate smoothly polished stainless steel reflective pieces.

To ensure authenticity, Crystal Przybille worked with First Nations artists in designing two of the art pieces. The paddle element in the "Carving the Canoe Paddle" sculpture was designed by Clarence Dick of the Songhees Nation, and the gathering basket element in the "Digging Camas Bulbs" artwork was designed by Carolyn Memnook of the T'souke Nation.

The 12 bronze sculptures are located around Victoria's Inner Harbour, with one art piece at City Hall, The Hudson building, along the Songhees Walkway, and another at the top of Beacon Hill at Beacon Hill Park. The artworks can be found on buildings, lamp standards, rocks in landscaped areas, and on bedrock.

About the Artist

Crystal Przybille (pronounced Sheh-bill) was born in Vernon and currently resides in Kelowna, British Columbia. She has a fine arts degree with Distinction from the University of Victoria.



Przybille is also known for The Father Pandosy Mission 150th Anniversary Commemorative Sculpture, which commemorates the 150th anniversary of the oldest Euro-Canadian settlement in the Okanagan Valley and is part of the Kelowna Public Art Collection.







The Hands of Time is the first of Przybille's artworks in the City of Victoria's public art collection.

FOR MORE INFORMATION:

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Our commitment to the environment

The environmental savings below were achieved by printing this brochure using 100% post-consumer recycled fibre in place of virgin fibre:

-  6 trees
-  23,801 L of water – 68 days of water consumption
-  361 kg of waste – 7 waste containers
-  937 kg CO₂ – 6,268 km driven
-  11 GJ – 49,000 60W light bulbs for one hour
-  3 kg NO_x – emissions of one truck during 9 days



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1. Carving a Canoe Paddle

Location: On bedrock in Lime Bay Park, northwest of Songhees Walkway (near waterfront)



Description: The paddle element of this sculpture was designed by First Nations artist, Clarence Dick. The sculpture references Lekwungen culture, both past and present.

2. Holding a Railway Spike

Location: On lamp standard east side of Wharf Street (between Pandora Avenue and Johnson Street)



Description: This sculpture references the history and impact of the construction of an island railroad in the 1880s, which connected Victoria with the railway system of Canada. This artwork is in proximity to the old E&N Railroad.

3. Performing with a Fan

Location: On lamp standard east side of Government Street (between Fisgard Street and Pandora Avenue)



Description: This sculpture symbolizes the significance of Chinese culture and the performing arts in Victoria's identity. It is situated in proximity to the McPherson Playhouse and the gates of Canada's oldest Chinatown.

4. Carrying Point Blankets

Location: On west entrance of The Hudson at 1700 Block of Douglas Street



Description: This sculpture references the historical significance of the Hudson's Bay Company to Victoria's identity. The Hudson's Bay Company extensively traded wool point blankets during the North American Fur Trade.

5. Carrying Books

Location: On west wall of Victoria City Hall at the Pandora Avenue entrance



Description: The sculptural books symbolize education and governance in the Capital City of British Columbia.

6. Holding Binoculars

Location: On brick wall west side of Wharf Street, near Bastion Square



Description: This sculpture looks out to the ocean, referencing the compelling nature of Victoria's geography and the foundation of its tourism and sightseeing industries.

7. Tying a Rope to a Mooring Ring

Location: On bedrock near David Foster Way, below Wharf Street (between Fort and Broughton Streets)



Description: This sculpture references the arrival of the first tall ships to the area and Victoria's nautical identity. Original mooring rings – remnants of Fort Victoria – can be found at this location.

8. Panning for Gold

Location: On rock within landscaping below Wharf Street, near Broughton Street



Description: This sculpture references the Gold Rush of 1858 that brought many people to Fort Victoria. This sculpture is situated near the Custom House, where mining licences were administered.

9. Raising a Tea Cup

Location: On lamp standard at corner of Government and Humboldt Streets, near the Fairmont Empress Hotel



Description: This sculpture references Victoria's traditional, customary and historical connections to Britain.

10. Holding a Mirror

Location: On Lower Causeway wall, below Government Street, near the central staircase



Description: This sculpture reflects the Inner Harbour, which is key to Victoria's history and identity. The reflection and text in the mirror reminds us that where we are now – the present – is a result of all that has come before, and is part of all that is yet to come.



11. Cupping Dogwood Blossoms

Location: On lamp standard north side of Belleville Street, near Government Street



Description: Pacific Dogwood is British Columbia's floral emblem. This sculpture symbolizes Victoria as British Columbia's Capital City, and the importance of appreciating the present and nurturing the future.

12. Digging Camas Bulbs

Location: On rockbed in a landscaped garden on Beacon Hill at Beacon Hill Park



Description: The gathering basket element of this sculpture was designed by First Nations artist Carolyn Memnook. Gathering baskets and digging sticks were utilized by the Lekwungen people to gather Camas bulbs for food. The site of this sculpture overlooks a vast Camas bulb field, a traditional territory of the Lekwungen people.