

HISTORIC PRESERVATION BOARD
CITY COMMISSION CHAMBERS
405 BILTMORE WAY
CORAL GABLES, FLORIDA

RE: CASE FILE COA (SP) 2014-014

COPY

October 16, 2014
Thursday
4:00 p.m.

B E F O R E:

VENNY TORRE, Chairman
MAYOR DOROTHY THOMSON
CARMEN GUERRERO
DOLLY MACINTYRE
JUDY PRUITT
ALEJANDRO SILVA
TONY NEWELL
ROBERT PARSLEY

ALSO PRESENT:

DONA M. SPAIN
KARA KAUTZ
CINDY BIRDSILL
CAROL DAMIAN

EXCERPT OF PROCEEDINGS

MSI
CITY OF CORAL GABLES
HISTORIC PRESERVATION BOARD
2014 OCT 27 PM 3:03

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MS. SPAIN: Okay. This next one is an application for the issuance of a Special Certificate of Appropriateness for the proposed civic monument at the Segovia Traffic Circle at Coral Way as part of the city's Art in Public Places Program.

I just have a brief series of slides to show you. This is the location. There are actually two circles. This is the one that's at the intersection of North Greenway, Coral Way, Segovia. Again, showing both of the circles. The site plan. This is an elevation showing the proposed statue. And photographs. And that is the proposed statue in the circle. That's the -- that's another circle. That's the one on Biltmore Way.

And then we have a PowerPoint. And Carol Damian that was on the selections committee is here to talk about it.

MS. BIRDSILL: Before Carol speaks, I'm Cindy Birdsill. I am the acting assistant city manager. And Dr. Damian, who will give you a little bit more background when she talks, was on our judging panel of five citizens who watched five semi-finalists, who are all nationally known public artists, present their ideas for the -- the circles. And the judging

1 panel has selected this -- this artist's work and
2 what they would like to recommend it to the city
3 commission.

4 And as Dona said, this is before you because one
5 of the two circles is historically designated and
6 needs a Certificate of Appropriateness.

7 So I will let Carol take it away.

8 MS. DAMIAN: Thank you. I'm Carol Damian and I
9 live at 1150 North Greenway Drive. So this is
10 absolutely in my neighborhood. I see it every day.
11 And so I take this very seriously. Absolutely.

12 I am director and the chief curator at the Frost
13 Art Museum at Florida International University. I'm
14 an art historian. I have been teaching art and
15 working in the arts community for more years than I
16 want to admit, first at the University of Miami and
17 then at FIU. I also sit on the Miami-Dade County
18 Public Trust for Art in Public Places. I also run
19 the Art in State Buildings at Florida International
20 University, which in the last 20 years has included
21 the placement of art in over 40 buildings. And those
22 of you who know FIU know that I'm not kidding.
23 That's the way it's growing. We have now 60,000
24 students and lots of buildings.

25 So with that, I just want to tell you that I

1 feel very qualified to make these comments about this
2 work. When, as Cindy said, the panel, the
3 Professional Advisory Panel, which is like a branch
4 of the Cultural Advisory Board, on which I sat for
5 many, many years as well, was presented with this
6 short list, we looked at a lot of applications for
7 these projects for the circle. And when we were
8 presented with the short list of five absolutely
9 world famous artists, it was really incredible.
10 Very, very impressive. When this work that I'm gonna
11 show you now, I think. I'm showing there but not
12 here.

13 MS. BIRDSILL: It's showing on the television.

14 MS. DAMIAN: Oh, it doesn't show on that screen?

15 MS. BIRDSILL: No.

16 MS. DAMIAN: Okay. Okay. I'm sorry.

17 When we were presented with the work by Alice
18 Aycock, we unanimously -- I don't -- I don't think we
19 even had much of a discussion about it. It was like
20 we could not believe this work. Most of us are
21 accustomed to seeing art that -- Should I do this?
22 Is this better?

23 MS. SPAIN: No. Use the remote control.

24 MS. DAMIAN: Okay. So which one would you like
25 to look at? It seems like I'm getting two different

1 things here.

2 MS. BIRDSILL: Yes. It's set up differently.
3 So yeah, this is -- just use the clicker.

4 MS. DAMIAN: Okay. So the work that I'm going
5 to show you is by the artist Alice Aycock, who is a
6 New York artist, but she is an artist who's worked
7 all over the world. She has an incredible reputation
8 and is a very, very professional artist. She's
9 worked on huge public projects for many, many years.
10 One of the most extraordinary I'm gonna show you in
11 a -- in a few minutes. She was -- you don't need
12 to -- I guess this is kind of small. Do you have
13 this in front of you? You do, right? So this very
14 small writing over there, I won't worry about it.
15 You can see what it is.

16 MS. BIRDSILL: They may not. I just have one
17 copy, but you can pass it down.

18 MR. TORRE: I don't have that.

19 MS. DAMIAN: So do you have the proposal, the
20 site specific proposal?

21 MR. SILVA: Yes.

22 MR. TORRE: Yes.

23 MS. DAMIAN: So the proposal is site specific
24 and that means it's for a site. It's intended as a
25 complement to the formal historical architecture and

1 landscape of Coral Gables, especially what we're
2 discussing today is the appropriateness of it in an
3 historic location, which is at this particular
4 circle.

5 The composition is asymmetrical and fantastical.
6 Its shapes are taken in part from the Passiflora, the
7 passion flower, and the burst of lights that
8 fireworks create. It's scaled to a gigantic size.
9 The work references satellites, antennas and
10 mechanical robotic floral objects. The intention of
11 the work is to catch the attention of the viewer from
12 a distance as they travel by car and move through the
13 roundabout and to operate as a signature piece
14 announcing the visitor's arrival to this part of the
15 Coral Gables community. The work is painted in
16 various color palettes to enhance the details of the
17 piece and to complement the context of the
18 surrounding buildings and greenery.

19 It's installed in -- right on that grassy circle
20 in the -- in between Coral Way, Segovia and North
21 Greenway.

22 So we've already seen the maps.

23 It is based on and inspired by the Passiflora.
24 So here is an historic picture, a botanical drawing
25 of the Passiflora. And we did learn from Alice when

1 she gave her presentation that she is a master
2 gardener. And that one of the reasons she loved
3 Coral Gables so much was because of our garden
4 tradition. And also, she was fascinated by Fairchild
5 Tropical Botanical Garden, of course, as is
6 everybody, and by passion flowers there. And so it
7 seemed kind of natural as she was thinking what can I
8 do in this location to choose the flower as her
9 inspiration.

10 And as I said, we have really -- This is the
11 other circle. We have never really -- There's the
12 flower. Different dimensions of the flowers. And
13 this is the flower as it would be located in the
14 circle. So is it's as if she takes the arrangement,
15 the blossoms of the Passiflora on the one circle, and
16 she drops one of the blossoms on this particular
17 circle. And so it's -- there's whimsy. It's very
18 whimsical. But certainly you can still identify that
19 it is a flower. Here you can see some other views of
20 it.

21 The landscaping is gonna be very important here.
22 Needless to say, landscaping and lighting will be
23 very important. It's such --

24 MAYOR THOMSON: This is the Coral Way. This is
25 the Coral Way Circle.

1 MS. DAMIAN: This is Coral Way.

2 MAYOR THOMSON: An array of them is on the
3 Biltmore side.

4 MS. DAMIAN: Exactly. Exactly. So this is
5 Coral Way. So you're looking at between Coral --
6 Segovia, Coral Way, North Greenway.

7 MAYOR THOMSON: Yes.

8 MS. DAMIAN: So this is another view of what it
9 would look like. Not necessarily the landscaping,
10 because remember she's just sort of PowerPointed her
11 work inside the existing circle. It would probably
12 have to have more complementary landscaping that goes
13 along with it.

14 So as you can see, I mean it's a very simple
15 idea. It's dropping a flower in the middle of this
16 circle. And using the colors of the surrounding
17 buildings and the entranceway to North Greenway
18 Drive, that -- that -- to the Coral Gables Country
19 Club, as the inspiration for the colors as well. So
20 you have the historic colors, the Coral Gables colors
21 that are part of the flower and are naturally part of
22 the flower as well. You can see -- see that.

23 I wanted to show you some of the work that this
24 artist has done and why we would be so proud to have
25 her in Coral Gables. The last big project she did

1 was Park Avenue. As you may or may not know, for the
2 last ten years the Park Avenue Public Arts Commission
3 has commissioned some of the most extraordinary
4 artists in the world to place their work in the
5 median down Park Avenue. And if any of you have been
6 on Park Avenue in the last few years, you probably
7 have seen some of this work.

8 So last year Alice did this project, which
9 looks -- she called it Paper Chase. And it looks
10 like coils of paper were just placed all the way down
11 Park Avenue. Of course, this is not coils of paper.
12 This is metal. So it's a very, very large project.
13 But look at them. They're quite amazing.

14 This one's -- so she loves flowers. And the
15 floral shape, even with the way she works with paper
16 and metals, you can always see they're inspired by
17 nature and very, very organic.

18 Here's another one. Here's a piece that she's
19 placed in a garden location.

20 This was in Broward County, Florida, the
21 Waterworks sculpture in Broward.

22 And here's another one. I think what you see
23 with this work is how versatile she is. She is an
24 artist that changes as she is inspired by a
25 particular location and takes that location very

1 seriously. And this is what impressed us about her,
2 that she studied Coral Gables. She visited. She's a
3 gardener. And she wanted to bring something that was
4 very unique. So some of us are really accustomed to
5 -- I think that might be -- here's a light piece.
6 She's working with light, too. A little bit of
7 everything. Inside a gallery. And some other
8 pieces. So I think one of the things, as I said,
9 that impressed us so much about -- about her was her
10 sensitivity to where we are, to the historic nature
11 of the Gables and the beauty of the Gables, and to
12 create something that is so different. I don't think
13 any of you have ever seen anything like this. And
14 certainly, we never saw anything like this. It just
15 blew us away. We were like -- we didn't know what to
16 do. We were speechless when we saw this presentation
17 and heard her, because she's incredibly articulate
18 and professional about her work. And thought this is
19 like what we might describe as a destination
20 sculpture. People will really want to see this.
21 They will come to this part of the Gables to see this
22 work. It is not what we often in the Art in Public
23 Places world describe as plop art, which means you
24 could take a piece of art and plop it anywhere and it
25 really doesn't matter. And we know we see a lot of

1 that around. Right? Then you think, oh, my gosh,
2 where did this come from. It's just another, you
3 know, bunch of chopsticks or something like that that
4 they plopped.

5 MAYOR THOMSON: Carol, I'd like to ask you a
6 couple questions.

7 MS. DAMIAN: Sure.

8 MAYOR THOMSON: Again, what are the colors of
9 the flowers on -- I know the one that you had
10 mentioned, the single one, the one that blew away
11 from the others sort of replicates the colors of the
12 dark, rustic and so forth. What are the colors of
13 the ones on Biltmore Way?

14 And the other question I have, I think there's
15 mention that there's going to be mist and spray and
16 so forth with this, too, water of some sort. And how
17 about lighting? I'd like to ask those questions.

18 MS. DAMIAN: Lighting is very important. She
19 has put that in -- in her budget. She knows the
20 lighting is very important. And in the big circle,
21 it's actually gonna sit in a pool of water.

22 MAYOR THOMSON: That's Biltmore Way.

23 MS. DAMIAN: And those -- that's the Biltmore.

24 MAYOR THOMSON: Yes.

25 MS. DAMIAN: The Biltmore Circle. And it is

1 also going to include more blues and greens in it.

2 MAYOR THOMSON: Okay.

3 MS. DAMIAN: But they will complement each
4 other. So she will pick up the colors from one place
5 to another. The passion flower is the color of the
6 passion flower. So it's more the pinks and the coral
7 colors with -- with yellow.

8 And there is a misting element that she
9 described to us. But I don't, you know, I don't
10 think that's really been fully realized how that is
11 going to work. But yes, there is a misting element
12 as well.

13 MR. SILVA: I really like the project. I think
14 it's kind of a cheeky reference to Coral Gables
15 landscaping and Frank Button. I think it's great.
16 My only question is how they decided on which circle
17 got which. Like obviously one is more substantial.

18 MS. DAMIAN: Yes.

19 MR. SILVA: And it would seem to be the Coral
20 Way one should -- should -- I was just curious as to
21 how she arrived at how to split up the work.

22 MS. DAMIAN: I think she was looking at the
23 surrounding architecture. Because when you think of
24 it, the buildings on the Biltmore Circle are set
25 back, except for Northern Trust. The other buildings

1 are set back a little bit. So you have a wider
2 vista. And especially as -- remember, all of this is
3 predicated on the vision of the driver and how you
4 come to these circles. So she was looking at the
5 opportunity on the Biltmore Circle for a more
6 substantial piece because you have a longer way. I
7 think driving from -- down Segovia Circle to it, or
8 even, what is that, Biltmore Way, as you come to the
9 Biltmore Circle. Whereas in the Coral Way Circle
10 it's much more intimate. It's enclosed. There's not
11 a lot -- even though you have a golf course there,
12 that golf course is blocked by signage and fountains.
13 So it's -- it's a more intimate location. So that is
14 why she -- she chose one over the other.

15 MS. GUERRERO: I think it's a wonderful
16 contribution to the city. I think it's joyful. I
17 think it's abstract. It's recognizable. I think
18 it's a positive contribution.

19 I do have a question. Will she be involved with
20 the landscaping decisions? Will she collaborate with
21 the landscape -- landscape designer or will she be
22 the one taking care of that?

23 MS. DAMIAN: I think that -- correct, she does
24 that with Coral Gables. She is a -- she is not only
25 an artist, a sculptor, but she is a land -- designer

1 of gardens and she is a gardener. So how much
2 involvement, I'm not quite sure.

3 Cindy, maybe you can answer that. I think that
4 has to do with the city.

5 MS. BIRDSILL: Yes. Actually, Public Works is
6 expecting to work very closely with the artist and
7 her -- and her design team. This is obviously at a
8 conceptual design stage. She has engineers who are
9 going to have to work out how the fountain systems
10 are gonna work. But we wouldn't -- she's not
11 invested time and money in that, you know, until the
12 concept is selected. But Public Works is expected to
13 assist.

14 And we also talked about creating a little bit
15 of a median strip between the two circles. They've
16 looked at it. They think that we have plenty of room
17 to do that. It allows a little strip of landscape
18 that will connect the circles even more. So as Carol
19 was saying, the selection of plant material is going
20 to be very important to -- to how everything
21 functions together.

22 MR. TORRE: I do have --

23 MAYOR THOMSON: And what is the timetable on all
24 this? I know it has to go through the, you know,
25 maybe other boards beside the Commission, too, or

1 that's it?

2 MS. BIRDSILL: No, no. It will go to the
3 Commission next.

4 MAYOR THOMSON: Okay.

5 MS. BIRDSILL: And what Carol didn't have an
6 opportunity to say, the other judges on the judging
7 panel included Nanette Zapata who does -- she's also
8 a resident. She does the programming, artistic
9 programming at Fairchild Tropical Botanic Garden.

10 MAYOR THOMSON: Okay.

11 MS. BIRDSILL: Fairchild was a partner with the
12 city in applying for a National Endowment for the
13 Arts Grant that we received for this project, which
14 is also gonna be very exciting nationally.

15 And then we had Julio Grabiell, who also lives in
16 the neighborhood, is an architect and also --

17 MS. DAMIAN: On South Greenway.

18 MS. BIRDSILL: Yes. And he sits on the county's
19 Art in Public Places Board along with Carol.

20 Silvia Cubina, who is the director of the Bass
21 Museum. And also lives -- she has a view of the
22 Biltmore Way Circle from her apartment.

23 And Brian Durshum --

24 MS. DAMIAN: Brian Durshum.

25 MS. BIRDSILL: -- from the Lowe Museum. He just

1 retired, but also lives in the neighborhood.

2 So we had a very distinguished panel who -- who
3 reviewed this. So that was the main board that --
4 that looked at this.

5 And then Historic for the Segovia Circle Plaza.
6 And then to Commission.

7 MAYOR THOMSON: And the monies have been
8 committed and appropriated already, right?

9 MS. BIRDSILL: Yes, they have.

10 MAYOR THOMSON: So the timeline will be probably
11 within the next year then.

12 MS. DAMIAN: Hopefully.

13 MS. BIRDSILL: Yes.

14 MAYOR THOMSON: Good.

15 MS. BIRDSILL: Yes. Assuming -- yeah. She
16 still has to engineer it. So depending how much time
17 that takes. But...

18 MR. TORRE: I have some questions. Anybody
19 else?

20 MS. MaCINTYRE: I think it's gonna feel like you
21 need to be reversed, the smaller one in the smaller
22 circle and the bigger one in the bigger circle.

23 MS. DAMIAN: I think really that had to do with
24 the site lines. The site lines. But, you know, I
25 don't think she would be adverse to discussing it,

1 because she has a lot of --

2 MS. SPAIN: Well, I addressed that in the staff
3 report. I actually thought that the scale of this
4 is -- is more in keeping with the residential
5 surroundings. And that -- that the other is -- is
6 larger and it's in a more commercial and the higher
7 buildings. I mean, Northern Trust is on a highrise
8 site. So that could very easily be a larger
9 building. So, you know, twenty years from now I
10 think it will be more in keeping having the larger
11 one there. Staff is obviously recommending in favor
12 of this.

13 MR. TORRE: I'd like two minutes. We have Ms.
14 Birdsill here today. And I really wanted to ask a
15 couple questions. So if you could come up, I have a
16 question.

17 This is a great project, by the way.

18 MS. BIRDSILL: Okay.

19 MR. TORRE: I'd love to see more of these.

20 As it relates to the city ordinance for Art in
21 Public Places, does this fall into -- I'm going to
22 lead to my question in a minute. I've been asking
23 Dona this over and over. The budget for Art in
24 Public Places I know has some historic piece to it in
25 terms of the funds. Could you explain to us what

1 that is?

2 MS. BIRDSILL: I can explain how the
3 ordinance --

4 MR. TORRE: I know I've asked so many times.
5 And I've never been able to have you here on board,
6 so.

7 MS. BIRDSILL: Sure. Absolutely. And the
8 funding for this particular project is out of the
9 Neighborhood Renaissance Program Funds and also the
10 NEA grant that we got. So this is actually not using
11 the Art in Public Places fund.

12 MR. TORRE: Okay.

13 MS. BIRDSILL: But the way our Art in Public
14 Places Program works, there are two components.
15 Developers who do commercial development that's over
16 a million dollars in value have to put one percent of
17 their project budget into public art. They can
18 either incorporate that into their project, in which
19 case they go through a process of going to the Arts
20 Advisory Panel, the Cultural Development Board, the
21 Board of Architects and then Commission for approval
22 of what they want to do. Or they donate to our fund.
23 And then we have a five-year master plan of various
24 projects that we would like to do. So our
25 streetscape project, for example, we're hoping to

1 incorporate a lot of public art in that. And we
2 would be using the Art in Public Places fund for
3 that.

4 Now, when the city does its own construction,
5 and there's -- I think the threshold is \$250,000
6 of -- of a new facility, they have to put one and a
7 half percent into public art. So it's a little bit
8 confusing because the county ordinance requires one
9 and a half percent for a new municipal building. And
10 ours only a one percent. So what our ordinance says
11 is if it's a city project that requires us to comply
12 with the county ordinance, we'll put one percent into
13 the Historic Art Fund and five percent into the Art
14 in Public Places Fund. The Art in Public Places Fund
15 is for new art. The Historic Public Fund -- Public
16 Art Fund is to restore and purchase historic -- items
17 of historic value. So that this board would have to
18 review the spending on that fund.

19 MR. TORRE: But that -- those funds have started
20 to be accumulated or not?

21 MS. BIRDSILL: Yes, they have.

22 MR. TORRE: They have. So there's already a
23 kitty that starts to hold money that we may be able
24 to involve ourselves in - in the selection?

25 MS. BIRDSILL: That's correct. It would be

1 available for preservation of civic monuments,
2 fountains. I know we expanded the definition of what
3 historic art was recently. I'm sure Dona can give
4 that to you, so that you have an idea. But we
5 expanded it so you could also purchase items of the
6 1920's era.

7 MR. TORRE: Can we initiate those projects? Are
8 those initiated by you or by another --

9 MS. BIRDSILL: That would be between -- that
10 would be Dona's staff and you all.

11 MR. TORRE: When do we start using that money?

12 MS. DAMIAN: You wanted to fix the fountain,
13 right?

14 MR. TORRE: I just wanted to know more about
15 what it is.

16 MS. SPAIN: I'm trying to get the amount to
17 bring to you from the Building Department. Once I
18 have that amount, and we're working on that, then
19 I'll bring it to you and we can discuss what we can
20 use -- what we can use it for.

21 MR. TORRE: So it's held by which department
22 specifically or which --

23 MS. SPAIN: Well, the account --

24 MR. TORRE: Controlled by?

25 MS. SPAIN: The --

1 MR. TORRE: Finance Department controls it?

2 MS. SPAIN: Yeah. The account is set up by the
3 Finance Department.

4 MR. TORRE: And it goes towards you?

5 MS. SPAIN: And when the Building Department,
6 when it's -- gets the building -- the money for the
7 project, it allocates money into that account.

8 MR. TORRE: For example, the tennis court
9 renovation would have a fund.

10 MS. SPAIN: That's right.

11 MR. TORRE: That's one. This circle on Coral
12 Way would be another.

13 MS. SPAIN: Yes.

14 MR. TORRE: And the restoration of those
15 fountains -- those are the ones we're talking about.

16 MS. SPAIN: Yes. Yes. It doesn't even have to
17 be the ones that come here. It's -- it's any city
18 project. So it doesn't have to be just the historic
19 projects.

20 MS. MacINTYRE: May I ask the cost of this
21 project?

22 MS. SPAIN: This project?

23 MS. BIRDSILL: Sure. It's \$1,040,000. And if
24 the artist chooses to take advantage of it, Fairchild
25 has also offered an additional \$35,000 worth of in

1 kind horticultural services.

2 MR. TORRE: Just so we become more educated,
3 what -- who triggers the beginning of these projects?
4 Who initiates the Art in Public Places projects? Is
5 it your department to do so?

6 MS. BIRDSILL: Yeah, it would be my department.
7 But like I said, we had a five-year master plan that
8 has been adopted by the Commission. So we had art
9 consultants who helped us put together at the same
10 time of our guidelines an idea of where we should
11 start as far as projects.

12 MR. TORRE: These are gonna keep going, keep
13 coming, which is nice.

14 MS. BIRDSILL: Yeah.

15 MR. TORRE: That's what I was looking to hear.
16 These are great.

17 MS. BIRDSILL: Yes.

18 MR. TORRE: Fantastic. Good.

19 MS. SPAIN: Can I ask if you're going to vote
20 for this, if you could include the future landscaping
21 in that, or if you want that to come back, or if you
22 leave it up to staff working with Public Works.
23 Whatever you want. But there needs to be some
24 mention of the landscaping in the future.

25 MR. TORRE: That would - if it was up to me, I'd

1 leave it to staff.

2 MAYOR THOMSON: Yeah.

3 MS. SPAIN: That would make it easier.

4 MAYOR THOMSON: I would think so. And expedite
5 things.

6 MS. SPAIN: I just would like to have it on the
7 record. So that we're not putting --

8 MR. TORRE: So let's make -- whoever makes the
9 motion --

10 MS. SPAIN: -- putting landscaping out there.

11 MR. TORRE: -- add that as a postscript.

12 MS. MaCINTYRE: I move approval, with staff
13 having the right to approve landscaping.

14 MS. GUERRERO: I second the motion.

15 MR. TORRE: We've got a motion and a second.

16 THE SECRETARY: Ready? Ready? Yes?

17 MR. TORRE: Yeah, you can go ahead. I'm so
18 sorry. I thought you heard.

19 THE SECRETARY: Mr. Newell?

20 MR. NEWELL: Yes.

21 THE SECRETARY: Ms. Pruitt?

22 MS. PRUITT: Yes.

23 THE SECRETARY: Ms. Guerrero?

24 MS. GUERRERO: Yes.

25 THE SECRETARY: Mr. Parsley?

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MR. PARSLEY: Yes.
THE SECRETARY: Mayor Thomson?
MAYOR THOMSON: Yes.
THE SECRETARY: Ms. MaCintyre?
MS. MaCINTYRE: Yes.
THE SECRETARY: Mr. Silva?
MR. SILVA: Yes.
THE SECRETARY: Mr. Torre?
MR. TORRE: Yes.
MS. BIRDSILL: Okay. Thank you very much.
MR. TORRE: Thank you.
MS. SPAIN: Thank you.

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CERTIFICATE

STATE OF FLORIDA)
COUNTY OF BROWARD)

I, LILLIAN GADOMSKI, Registered Professional Reporter and Notary Public, certify that I was authorized to and did stenographically report the foregoing proceedings, and that the transcript is a true and complete record of my stenographic notes.

Dated this 22nd day of October, 2014.



LILLIAN GADOMSKI, RPR
Notary Public - State of Florida