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—
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April 14, 2008

Los Angeles City Council
Room 395, City Hall
200 North Spring Street
Los Angeles, California 90012

ATTENTION: Barbara Greaves, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2007-5948-HCM**
LYDECKER HILLTOP HOUSE
3820 BUENA PARK DRIVE

At the Cultural Heritage Commission meeting of March 6, 2008, the Commission moved to add "Hilltop" to the name and include the above property in the list of Historic-Cultural Monuments, subject to adoption by the City Council.

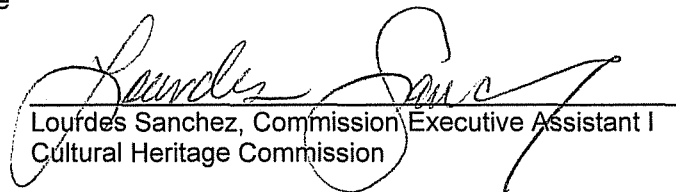
As required under the provisions of Section 22.171.10 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.171 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

The Cultural Heritage Commission would appreciate your inclusion of the subject modification to the list of Historic-Cultural Monuments upon adoption by the City Council.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Barron
Seconded: Commissioner Scott
Ayes: Commissioner Dake, Lehrer, Louie
Vote: 5 - 0


Lourdes Sanchez, Commission Executive Assistant I
Cultural Heritage Commission

LES:dj

Attachment: Staff Report with Findings

c: Councilmember Wendy Greuel, Second District
Jason and Melissa Burks, Applicant/Owner

APR 15 2008
PLANNING & LAND
USE MANAGEMENT

CD 2

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2007-5948-HCM

HEARING DATE: March 6, 2008
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 3820 Buena Park Dr.
Council District: 2
Community Plan Area: Sherman Oaks-Studio
City-Toluca Lake-Cahuenga Pass
Area Planning Commission: South Valley
Neighborhood Council: Studio City
Legal Description: Lot 153 of TR 7497

PROJECT: Historic-Cultural Monument Application for the
LYDECKER HOUSE

REQUEST: Declare the property a Historic-Cultural Monument


**APPLICANT/
OWNER:** Melissa and Jason Burks
3820 Buena Park Drive
Los Angeles, CA 91604

RECOMMENDATION

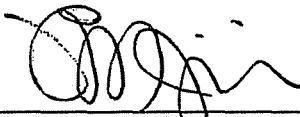
That the Cultural Heritage Commission:

1. **Declare** the property a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning




Ken Bernstein, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:



Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: October 23, 2007 Historic-Cultural Monument Application

FINDINGS

1. The building "embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction" as an example of Streamline Moderne residential architecture.
2. The property is identified with a historic personage, with that of Howard Lydecker, a major contributor to the development of special effects in the film industry.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

Built in 1939 and located in the Studio City area, this one-story residence (with lower level) exhibits character-defining features of Streamline Moderne architecture. The building is U-shaped in plan, oriented around a brick courtyard at the main entrance. The exterior is sheathed in stucco and features metal casement windows. The exterior features a hipped dormer and skylight above the main entrance, with a brick fireplace adjacent as well. A garage is located on the northeastern portion of the building.

The proposed Lydecker House historic monument features a prominent, curved, living room wing on the primary façade. The wing consists of thin, multi-pane metal casement windows joining a band of horizontal grooved stucco; the windows and stucco create a horizontal band that spans most of the street-facing façade. There are also two smaller curved wings with the same features on the southwest and south façades. Character-defining features include: an overall horizontal emphasis, stucco wall surface, horizontal grooves or lines in walls, asymmetrical façade, curved corners, continuous windows around corners, glass blocks under the kitchen windows and a small round window on the south façade.

The original owners of the house were Howard "Babe" Lydecker and his wife Kay Lydecker. Mr. Lydecker and his brother Theodore were "special effects geniuses" and were both known for their work in miniature special effects. His work earned him two Oscar nominations for Best Effects, for the movies *Flying Tigers* (1942) and *Women in War* (1940).

Alterations to the subject property include the installation of a deck at the rear of the building.

FINDINGS

The Lydecker House successfully meets two of the specified Historic-Cultural Monument criteria: 1) "embodies the distinguishing characteristics of an architectural type specimen,

inherently valuable for a study of a period style or method of construction" and 2) is associated with a historic personage.

While the subject building's exterior possesses some character defining features of the Streamline Moderne, the interior of the Lydecker house exhibits distinctive and intact Streamline Moderne design elements, including beamed ceilings, curved paneling, shelving, and round windows. Although its builder and original owner is not recognized as a noteworthy architect, the craftsmanship of Lydecker's work on the subject building must be noted. As a historical personage, Lydecker's contributions to the film industry and development of special effects appear to be noteworthy based on his accomplishments and recognition.

BACKGROUND

At its meeting of January 10, 2008, the Cultural Heritage Commission voted to take the application under consideration. On February 21, 2008, the Cultural Heritage Commission toured the subject property.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2007-5948-HCM

HEARING DATE: January 10, 2008
TIME: 10:00 AM
PLACE: City Hall, Room 1060
200 N. Spring Street
Los Angeles, CA
90012

Location: 3820 Buena Park Dr.
Council District: 2
Community Plan Area: Sherman Oaks-Studio
City-Toluca Lake-Cahuenga Pass
Area Planning Commission: South Valley
Neighborhood Council: Studio City
Legal Description: Lot 153 of TR 7497

PROJECT: Historic-Cultural Monument Application for the
LYDECKER HOUSE

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT/
OWNER: Melissa and Jason Burks
3820 Buena Park Drive
Los Angeles, CA 91604

RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal may warrant further investigation.
2. **Adopt** the report findings.

S. GAIL GOLDBERG, AICP
Director of Planning

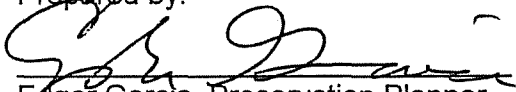


Ken Bernstein, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:



Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: October 23, 2007 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1939 and located in the Studio City area, this one-story residence (with lower level) exhibits character-defining features of Streamline Moderne architecture. The building is U-shaped in plan, oriented around a brick courtyard at the main entrance. The exterior is sheathed in stucco and features metal casement windows. The exterior features a hipped dormer and skylight above the main entrance, with a brick fireplace adjacent as well. A garage is located on the northeastern portion of the building.

The proposed Lydecker House historic monument features a prominent, curved, living room wing on the primary façade. The wing consists of thin, multi-pane metal casement windows joining a band of horizontal grooved stucco; the windows and stucco create a horizontal band that spans most of the street-facing façade. There are also two smaller curved wings with the same features on the southwest and south façades. Character-defining features include: an overall horizontal emphasis, stucco wall surface, horizontal grooves or lines in walls, asymmetrical façade, curved corners, continuous windows around corners, glass blocks under the kitchen windows and a small round window on the south façade.

The original owners of the house were Howard "Babe" Lydecker and his wife Kay Lydecker. Mr. Lydecker and his brother Theodore were "special effects geniuses" and were both known for their work in miniature special effects. His work earned him two Oscar nominations for Best Effects, for the movies *Flying Tigers* (1942) and *Women in War* (1940).

Alterations to the subject property include the installation of a deck at the rear of the building.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

SUMMARY

Built in 1939 and located in the Studio City area, this one-story residence (with lower level) exhibits character-defining features of Streamline Moderne architecture. The building is U-shaped in plan, oriented around a brick courtyard at the main entrance. The exterior is sheathed in stucco and features metal casement windows. The exterior features a hipped dormer and skylight above the main entrance, with a brick fireplace adjacent as well. A garage is located on the northeastern portion of the building.

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FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT Lydecker House
2. STREET ADDRESS 3820 Buena Park
CITY Studio City ZIP CODE 91604 COUNCIL DISTRICT 2
3. ASSESSOR'S PARCEL NO. 2369-029-010
4. COMPLETE LEGAL DESCRIPTION: TRACT Tract No. 7497
BLOCK _____ LOT(S) Lot 153 ARB. NO. _____
5. RANGE OF ADDRESSES ON PROPERTY 3820 Buena Park; Studio City, CA; 91604
6. PRESENT OWNER Melissa & Jason Burks
STREET ADDRESS 3820 Buena Park E-MAIL ADDRESS: sanford.melissa@gmail.com
CITY Studio City STATE CA ZIP CODE 91604 PHONE (213) 999-6803
OWNERSHIP: PRIVATE PUBLIC _____
7. PRESENT USE single family residence ORIGINAL USE single family residence

DESCRIPTION

8. ARCHITECTURAL STYLE Streamline Moderne (with Cinema Deco Features)
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET. 1 PAGE MAXIMUM)
The Lydecker house is a 1 story streamline moderne building. From the street, a passerby can see three sides of this irregularly shaped house with protruding rounded stucco walls. The dozens of glass casement windows emphasize the rounded walls. The recessed entryway has a center, single paneled door, which features an art deco flower peep hole. The hallways have curved ceilings, and an original skylight. The house has a low pitched shingled roof with a gabled dormer. There is one fireplace in the living room with the chimney just off the entry. The wood paneled u-shaped den is defined by a rounded wall of windows. The seven foot high wood paneling covers three of the den walls and curves smoothly along the rounded wall. The U-shaped kitchen has a rounded wall of windows above the sink, rounded cabinets, glass bricks, and chrome piping. (continued on attachment A)

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT Lydecker House

10. CONSTRUCTION DATE: 1939 FACTUAL: ESTIMATED:

11. ARCHITECT, DESIGNER, OR ENGINEER Howard "Babe" Lydecker

12. CONTRACTOR OR OTHER BUILDER Clarence Champagne

13. DATES OF ENCLOSED PHOTOGRAPHS 2007, 1941, 1943
(1 8X10 BLACK AND WHITE GLOSSY AND 1 DIGITAL E-MAILED TO CULTURAL HERITAGE COMMISSION@LACITY.ORG)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS The 360 degree view this house was designed to emphasize is now blocked by enormous houses. In 1939 it was the only house on that part of the street. The only change to the lot itself is the sustainable WWII "Victory garden" was replaced by a deck. As the government requested of all citizens, the Lydeckers grew all their own fruits and vegetables. They also farmed chickens.

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER mansionization - please see attachment "B"

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEFLY STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE ALSO SIGNIFICANCE WORK SHEET. 750 WORDS MAXIMUM IF USING ADDITIONAL SHEETS)

Please see Attachment "C"

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Please see Attachment "D"

20. DATE FORM PREPARED 10/23/2007 PREPARER'S NAME Melissa & Jason Burks

ORGANIZATION self STREET ADDRESS 3820 Buena Park Dr.

CITY Studio City STATE CA ZIP CODE 91604 PHONE (213) 999-6803

E-MAIL ADDRESS: personal - sanford.melissa@gmail.com; work email - sanfordm@cbsnews.com



The Lydecker House
Historical Cultural Monument Application
Melissa & Jason Burks
3820 Buena Park Dr
Studio City, CA 91604
213-999-6803
Sanford.Melissa@gmail.com
Additional house information <http://Lydeckerhouse.blogspot.com>
October 20, 2007

ATTACHMENT A -

A dining booth is built into the kitchen corner. In the living room there is a high cathedral-like post and beam ceiling and a rounded wall of windows.

Additional details include a porthole window, wooden shutter doors, built in cabinets and built in lights. The dining room has wainscotting, and a service window. The compact powder room has red and black decorative tiling, a small sink and built-in cabinets. The house is trimmed with nautical hardware. A weather vane with a marlin sits atop the house.

ATTACHMENT "B"

16. Threats to the site - While this house is not in imminent danger of being torn down, there are threats to the site.

Original Design -The house sits on a hill and it was the first house built on this street and one of the first built in the Sunshine Terrace area. The original designer, Howard Lydecker, chose the lot very carefully for its 360 degree view. He then designed the house with circular architectural style to emphasize that magnificent view. Due to increasing property values, and a current taste for larger homes, a number of the recently constructed homes in this area block the view this house was designed around.

Development - At the same time Howard Lydecker purchased his property on Buena Park Dr. and Sunshine Terrace, his brother Theodore purchased a house a block away. At that time, the Studio City Hills were largely undeveloped. (see air photo and Howard and Kay Lydecker Photo) With the increase in property values in this area, developers have torn down most of the 1,500 square foot houses like this one, and built new 5,000 square foot homes. Theodore Lydecker's home has already been torn down and a new, very large house is nearly complete on the property. We are concerned the same thing that happened to Theodore Lydecker's house will happen to Howard Lydecker's house. An owner or developer will tear down this relatively small historic house to build a large new house here, .

This house could use standard updating for earthquakes, plumbing and electricity to make sure it remains safe and viable in the future. If there was a way to return the view to what it once was, that would also help the house maintain its original character.

The Lydecker House
Historical Cultural Monument Application
213-999-6803
ATTACHMENT "C" 18. Significance

From the Republic Studio's back lot, special effects master Howard Lydecker looked up Laurel Canyon at the streamline moderne house he designed. It was about a mile away, but it was easy to spot because in 1940 the Lydecker House was one of the only houses in the now crowded Studio City hills.

Lydecker built a dormer on top of the house with a spotlight inside so his wife could signal him while he was at work. If he saw the light was on, he knew his family was awake. If the dormer light was off, he knew to he have to slide in quietly so he would not wake the baby.

The Lydecker house is of particular historical and culture significance to the city of Los Angeles as an excellent example of streamline moderne architecture, an example of how the movie industry influenced architecture, and is the only house designed by Hollywood pioneer Howard Lydecker.

Lydecker was the director of special effects at Republic Studios. He oversaw the design for hundreds of movies. While under Lydecker's direction, the Republic Studios was known to have the best special effects in the movie industry. Howard Lydecker earned two Oscar nominations, an Emmy, and an Emmy nomination for his special effects. He is famous for creating a technique known as miniature special effects. One Oscar nomination he earned was for the World War II epic "Flying Tigers". The movie is rife with airplanes and aerial battle scenes, but amazingly not a single real plane was used. Some of Hollywood's most influential directors, including George Lucas and Steven Spielberg credit Lydecker's miniature special effects as major influences on their work.

The Lydecker House was built in 1939-1940 at the peak of the streamline moderne movement. It was the year the New York World's Fair showcased cars, kitchens and cities of what was supposed to be the streamlined future - a future full of optimism and fascinated by speed. The rounded walls of the living room, den and kitchen look aerodynamic and reflected the streamline moderne fascination with high speed transportation like cars and planes. In the Lydecker House kitchen, the narrow horizontal bands of chrome wrap around the u-shaped walls imparting a sense of rapid movement. Standing in the den with the single smooth u-shaped wall of uninterrupted horizontal wood paneling and a porthole window gives the feeling of sitting on an ocean liner, like the Queen Mary. The compact powder room with red and black deco tiling is similar to one found in a streamliner's cabin. (significance continued next page....)

The Lydecker House
Historical Cultural Monument Application
213-999-6803
Attachment "C" - 18. Significance - cont....

The streamline moderne style was especially popular in American films during the late 1930s, partially because its clean lines were especially visible on black and white film. Howard Lydecker incorporated this style that he saw everyday on the sets into the design for his home. The post and beam ceiling of the Lydecker House, the clean archways in the hallway and the shiny tiles he used in the bathrooms would have pleased any black and white filmmaker.

Lydecker was not the only person in the film industry who carried the affection for streamline moderne architecture into his own house. In this era, stars like Ginger Rogers and the silent movie legend Ramon Novarro hired their studio's set designers to work on their personal residences. Lydecker was no exception. Lydecker hired one of his best employees to build his dream house. His employee and contractor, Clarence Champagne, was a talent in his own right. Champagne went on to produce the special effects for the movie "Psycho."

The Lydecker House in many ways feels like a movie set. As a special effects designer, Lydecker created a skylight that provides light 24 hours a day. During the day the sun lights the skylight. At night, a hidden fluorescent light illuminates the skylight, giving off the feeling of daylight at night. The expansive living room with a high, wooden, post-and-beam ceiling, feels more like a Wyoming ranch than a house in Studio City. However the U-shaped living room's circular wall of windows is a hallmark of the streamline moderne style. By combining these two different styles, Howard Lydecker designed a living room that feels simultaneously like an elegant ocean liner and a rustic hunting lodge.

The Lydecker House is one of the finest remaining examples of streamline moderne architecture from the 1940s era. Perhaps more importantly, the Lydecker House exemplifies how the movie industry has influenced the architectural landscape of Los Angeles. As a streamline moderne home with details that reflect Lydecker's cinematic expertise, this house is truly one of a kind and plays an essential role in Los Angeles's architectural history.

The Lydecker House
Historical Cultural Monument Application
213-999-6803

ATTACHMENT "D"

19. Sources.

INTERVIEWS

- Steve Lydecker, son of Howard Lydecker. Steve lived in this house designed by his father.
- Neighbors

BIOGRAPHY OF OWNER/DESIGNER HOWARD BABE LYDECKER references

- Motion Picture Academy of Arts and Sciences - Academy Awards Database
- Academy of Television Arts and Sciences - Emmy Awards Database
- "Miniature Special Effects Geniuses - Howard and Theodore Lydecker;" Voyage to the Bottom of the Sea; Irwin Allen Properties, LLC.
- "'Roy Barcroft, Howard Lydecker, Dave Sharpe, and The Republic Thrill Factory" Classic Images Magazine Feb 2003
- "Brothers From Another Planet: the Lydeckers," American Cinematographer Magazine, Jan Allan Henderson, December 1991
- Internet Movie Database
- Los Angeles Times Archives, 4 Emmys Awarded to Van Dyke Show, Hal Humphrey, May 23, 1966

BIOGRAPHY - CONTRACTOR CLARENCE CHAMPAGNE

- California Database at the Los Angeles Public Library
- California Contractors State License Board
- Internet Movie Database
- "Psycho," 1960, special effects, Clarence Champagne

PHOTOGRAPHS

- Steve Lydecker
- Los Angeles Public Library Photo Database

AERIAL PHOTOGRAPHS

- Spence Aerial Archive Photo Collection - UCLA - numerous oblique aerial photographs of Studio City from 1940 - showing this house as one of the only in the hills, as well as its proximity to the republic studios.
- Décor Galleries - Studio City - oblique aerial photograph prominently featuring The Lydecker House in 1949 (sources continued next page...)

The Lydecker House
Historical Cultural Monument Application
213-999-6803

ATTACHMENT "D" continued
19. Sources.

ARCHITECTURAL references

- Influence of Art Deco on the American Cinema, Marty Stofik, 2005
- What Style Is It National Trust for Historic Preservation
- American Architecture Since 1780: A Guide to the Styles, Marcus Whiffen
- A Field Guide to American Houses, Virginia and Lee McAlester, 1984
- Cowboy Moderne; Mary Humstone; University of Wyoming

OFFICIAL BUILDING ID/ HISTORY

- Zimas
- Department of Building and Safety Records Department - 1940s - 2000 Permits
- Los Angeles County Registrar-Recorder - residents
- Los Angeles County Assessor's Office - owners

The Lydecker House
Historical Cultural Monument Application
213-999-6803

ATTACHMENT "E"

An abstract of the article "The Influence of Art Deco on the American Cinema"
by M. Barron Stofik

....

This article summarizes how Deco/ Streamline Moderne style influenced all movie makers and Howard Lydecker in particular. Lydecker was particularly familiar with the streamline styling as somebody who was responsible for the special effects on scores of science fiction films. The Cinema Deco designs discussed here: the futuristic look, creative textures, and diffused light, can be found throughout the Lydecker House.

In the 1930s, studios produced art deco movies, which portrayed a bright future, which helped movie goers escape the gloom of The Depression. Art Deco design became more streamlined, revealing exciting shapes and a futuristic look.

Doors were inlaid with patterns and expansive doorways were surrounded with compound Deco arches. Rooms were filled with cylinders, spheres and curves.

Hollywood sets were so glamorous that stars and studio executives asked the art directors to redecorate their homes in the moderne style.

In real life, Art Deco used vivid colors that did not transfer well to black and white film. The set designers resolved that problem by creating contrasting texture to created visual interest. Set designers incorporated new materials such as chrome and glass tiles that played with light.

The new essential for the fashionable home was diffused lighting that concealed the source of illumination. Indirect cove lighting, Multi-tiered disc chandeliers, chevron-shaped sconces that cast light upward, and diffusing glass panels filled the sets.

Art Deco was used in all Hollywood genres but it worked especially well in science fiction. The clean geometry created a high-tech décor ideal for futuristic cities, rocket ships, scientific labs and other-worldly locations.

(adapted from The Influence of Art Deco on the American Cinema for their relevance to the design of the Lydecker House)

<http://stofik.com/decocinema.htm>

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The Lydecker House
Historical Cultural Monument Application
213-999-6803

Attachment "F"
**Internet Movie Database Entry for
Howard Lydecker**

Overview

Date of Birth:

8 June 1911, [Havana, Cuba](#) [more](#)

Date of Death:

26 September 1969, (cerebral hemorrhage) [more](#)

Nickname

Babe

Mini Biography

Howard "Babe" Lydecker and his older brother [Theodore Lydecker](#) were the undisputed masters of miniature special effects in Hollywood from 1935-1953. Beginning their careers with [Nat Levine's Mascot Pictures](#) in the early 1930s, they were swept up in Mascot's 1935 merger with Monogram Pictures and Liberty Pictures to form Republic Pictures, headed by the owner of film processing lab Consolidated Film Industries, the autocratic [Herbert J. Yates](#)). The Lydeckers were perhaps the primary beneficiaries of the merger. It allowed their creativity to run wild, giving them unlimited access to CFI's optical effects at a time when most of Republic's product demanded high-caliber special effects. The production pressures put on them by Yates ironically gave them the structure and incentive they needed to excel. Babe became the head of Mascot's old carpenter shop and moved into the back lot of Republic's studio, eventually supervising some 20 technicians. Babe and Ted worked closely (they were nicknamed "the twins," despite there being a three-year difference in their ages) together during the entire production history of Republic Pictures (until its demise in 1956). The Lydeckers' effects were the envy of every studio in Hollywood and their talents can probably be seen to best advantage in [Flying Tigers](#) (1942), a WW II action picture about a squadron of American pilots fighting the Japanese in China, with loads of dogfights, plane crashes, etc.--and was shot using only mock-ups and miniatures, with not a single real aircraft being used throughout the entire picture.

Trivia:

Brother of special effects technician [Theodore Lydecker](#).

(Attachment "F" IMDB Entry for Howard Lydecker cont...)

The Lydecker House
Historical Cultural Monument Application
213-999-6803

Attachment "F" Internet Movie Database Entry for Howard Lydecker cont...

Awards:

Nominated for 2 Oscars.

FILMOGRAPHY

Doctor Dolittle (1967) (special photographic effects)

Way... Way Out (1966) (special photographic effects)

"Lost in Space" (special photographic effects) (29 episodes, 1965-1966)

- Follow the Leader (1966) TV Episode (special photographic effects)
 - A Change of Space (1966) TV Episode (special photographic effects)
 - The Lost Civilization (1966) TV Episode (special photographic effects)
 - All That Glitters (1966) TV Episode (special photographic effects)
 - The Space Croppers (1966) TV Episode (special photographic effects)
- (24 more)

"Voyage to the Bottom of the Sea" (special photographic effects) (26 episodes, 1965-1966)

- The Return of the Phantom (1966) TV Episode (special photographic effects)
 - The Mechanical Man (1966) TV Episode (special photographic effects)
 - The Menfish (1966) TV Episode (special photographic effects)
 - The Monster's Web (1966) TV Episode (special photographic effects)
 - The Death Ship (1966) TV Episode (special photographic effects)
- (21 more)

Our Man Flint (1966) (special photographic effects)

The Flight of the Phoenix (1965) (special photographic effects)

The Underwater City (1962) (special effects coordinator) (as Howard C. Lydecker)

H.M.S. Defiant (1962) (special effects supervisor)

... aka Damn the Defiant! (USA)

Sink the Bismarck! (1960) (special effects supervisor)

Run Silent Run Deep (1958) (special photographic effects)

... aka Run Silent, Run Deep (USA: poster title)

Satan's Satellites (1958) (special effects)

Missile Monsters (1958) (special effects)

Spoilers of the Forest (1957) (special effects) (as Howard C. Lydecker)

Hell's Crossroads (1957) (special effects) (as Howard C. Lydecker)

Affair in Reno (1957) (special effects)

Duel at Apache Wells (1957) (special effects)

Accused of Murder (1956) (**FILMOGRAPHY CONTINUED NEXT PAGE...**)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

A Woman's Devotion (1956) (special effects)
... aka Battle Shock (USA: reissue title)
... aka War Shock (UK)
The Man Is Armed (1956) (special effects)
A Strange Adventure (1956) (special effects)
... aka White Nightmare (USA)
Lisbon (1956) (special effects)
Thunder Over Arizona (1956) (special effects)
Dakota Incident (1956) (special effects)
The Maverick Queen (1956) (special effects)
Stranger at My Door (1956) (special effects)
When Gangland Strikes (1956) (special effects)
Come Next Spring (1956) (special effects)
Jaguar (1956) (special effects)
Flame of the Islands (1956) (special effects)
The Fighting Chance (1955) (special effects)
The Vanishing American (1955) (special effects)
No Man's Woman (1955) (special effects)
A Man Alone (1955) (special effects)
Headline Hunters (1955) (special effects)
The Last Command (1955) (special effects)
... aka San Antonio de Bexar (USA)
Lay That Rifle Down (1955) (special effects)
King of the Carnival (1955) (special effects)
Double Jeopardy (1955) (special effects)
... aka Crooked Ring (UK)
The Road to Denver (1955) (special effects)
City of Shadows (1955) (special effects)
Santa Fe Passage (1955) (special effects)
The Eternal Sea (1955) (special effects)
Timberjack (1955) (special effects)
Carolina Cannonball (1955) (special effects)
Panther Girl of the Kongo (1955) (special effects)
... aka The Claw Monsters (USA: recut version)
Hell's Outpost (1954) (special effects)
The Atomic Kid (1954) (FILMOGRAPHY CONTINUED NEXT PAGE)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

Tobor the Great (1954) (special effects)
The Outcast (1954) (special effects)
... aka The Fortune Hunter (UK)
Man with the Steel Whip (1954) (special effects)
The Shanghai Story (1954) (special effects)
Johnny Guitar (1954) (special effects)
Jubilee Trail (1954) (special effects)
Untamed Heiress (1954) (special effects)
Make Haste to Live (1954) (special effects)
Phantom Stallion (1954) (special effects)
Sea of Lost Ships (1954) (special effects)
Trader Tom of the China Seas (1954) (special effects)
Geraldine (1953) (special effects)
Red River Shore (1953) (special effects)
El Paso Stampede (1953) (special effects)
Champ for a Day (1953) (special effects)
Bandits of the West (1953) (special effects)
City That Never Sleeps (1953) (special effects)
Sweethearts on Parade (1953) (special effects)
... aka Sweetheart Time (USA)
Canadian Mounties vs. Atomic Invaders (1953) (special effects)
... aka Missile Base at Taniak (USA: TV title)
Fair Wind to Java (1953) (special effects)
Woman They Almost Lynched (1953) (special effects)
Old Overland Trail (1953) (special effects)
"Commando Cody: Sky Marshal of the Universe" (1953) TV Series (special effects)
(unknown episodes)
... aka Commando Cody (USA: short title)
San Antone (1953) (special effects)
Marshal of Cedar Rock (1953) (special effects)
Jungle Drums of Africa (1953) (special effects)
Thunderbirds (1952) (special effects)
Ride the Man Down (1952) (special effects)
Montana Belle (1952) (special effects)
South Pacific Trail (1952) (special effects)
Toughest Man in Arizona (1952) (**FILMOGRAPHY CONTINUED NEXT PAGE**)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

The WAC from Walla, Walla (1952) (special effects)

... aka Army Capers (UK)

Desperadoes' Outpost (1952) (special effects)

Old Oklahoma Plains (1952) (special effects)

The Quiet Man (1952) (special effects) (uncredited)

Zombies of the Stratosphere (1952) (special effects)

I Dream of Jeanie (1952) (special effects)

Wild Horse Ambush (1952) (special effects)

Border Saddlemates (1952) (special effects)

Hoodlum Empire (1952) (special effects)

Oklahoma Annie (1952) (special effects)

Leadville Gunslinger (1952) (special effects)

The Last Musketeer (1952) (special effects)

Colorado Sundown (1952) (special effects)

Captive of Billy the Kid (1952) (special effects)

Radar Men from the Moon (1952) (special effects)

The Wild Blue Yonder (1951) (special effects)

... aka Thunder Across the Pacific (UK)

Desert of Lost Men (1951) (special effects)

Street Bandits (1951) (special effects)

... aka Flight from Fury (USA)

The Sea Hornet (1951) (special effects)

Honeychile (1951) (special effects)

South of Caliente (1951) (special effects)

Utah Wagon Train (1951) (special effects)

Arizona Manhunt (1951) (special effects)

Havana Rose (1951) (special effects)

Fort Dodge Stampede (1951) (special effects)

Lost Planet Airmen (1951) (special effects)

Rodeo King and the Senorita (1951) (special effects)

Government Agents vs Phantom Legion (1951) (special effects)

The Dakota Kid (1951) (special effects)

Secrets of Monte Carlo (1951) (special effects)

Fighting Coast Guard (1951) (special effects)

... aka Fighting U.S. Coast Guard

Million Dollar Pursuit (1951) (FILMOGRAPHY CONTINUED NEXT PAGE)

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In Old Amarillo (1951) (special effects)
Wells Fargo Gunmaster (1951) (special effects)
Buckaroo Sheriff of Texas (1951) (special effects) (uncredited)
Bullfighter and the Lady (1951) (special effects)
... aka Torero (USA)
Don Daredevil Rides Again (1951) (special effects)
Thunder in God's Country (1951) (special effects)
Heart of the Rockies (1951) (special effects)
Insurance Investigator (1951) (special effects)
Cuban Fireball (1951) (special effects)
Oh! Susanna (1951) (special effects)
Silver City Bonanza (1951) (special effects)
Night Riders of Montana (1951) (special effects)
Missing Women (1951) (special effects)
Spoilers of the Plains (1951) (special effects)
Rough Riders of Durango (1951) (special effects)
Belle Le Grand (1951) (special effects)
California Passage (1950) (special effects)
Trail of Robin Hood (1950) (special effects)
The Missouriians (1950) (special effects)
Under Mexicali Stars (1950) (special effects)
... aka Under Mexicali Skies
Rio Grande (1950) (special effects)
... aka John Ford and Merian C. Cooper's Rio Grande (USA: complete title)
North of the Great Divide (1950) (special effects)
Flying Disc Man from Mars (1950) (special effects)
... aka Missile Monsters (USA: TV title)
Rustlers on Horseback (1950) (special effects)
Hit Parade of 1951 (1950) (special effects)
Sunset in the West (1950) (special effects)
Redwood Forest Trail (1950) (special effects)
Surrender (1950) (special effects)
Frisco Tornado (1950) (special effects)
The Showdown (1950) (special effects)
Vigilante Hideout (1950) (special effects)
Desperadoes of the West (1950) (**FILMOGRAPHY CONTINUED NEXT PAGE**)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

Jungle Stampede (1950) (special effects)
Covered Wagon Raid (1950) (special effects)
Trigger, Jr. (1950) (special effects)
The Avengers (1950) (special effects)
Destination Big House (1950) (special effects)
Hills of Oklahoma (1950) (special effects)
The Savage Horde (1950) (special effects)
Rock Island Trail (1950) (special effects)
... aka Transcontinent Express (UK)
The Invisible Monster (1950) (special effects)
Salt Lake Raiders (1950) (special effects)
The Capture (1950) (special effects)
Arizona Cowboy (1950) (special effects)
The Vanishing Westerner (1950) (special effects)
Code of the Silver Sage (1950) (special effects)
House by the River (1950) (special effects)
Twilight in the Sierras (1950) (special effects)
Federal Agent at Large (1950) (special effects)
Borderline (1950) (special effects)
Singing Guns (1950) (special effects)
Tarnished (1950) (special effects)
Gunmen of Abilene (1950) (special effects)
Unmasked (1950) (special effects)
Bells of Coronado (1950) (special effects)

Sands of Iwo Jima (1949) (special effects)
Radar Patrol vs. Spy King (1949) (special effects)
The Golden Stallion (1949) (special effects)
San Antone Ambush (1949) (special effects)
Flame of Youth (1949) (special effects)
The Fighting Kentuckian (1949) (special effects)
... aka A Strange Caravan
Down Dakota Way (1949) (special effects)
The James Brothers of Missouri (1949) (special effects)
Bandit King of Texas (1949) (special effects)
Brimstone (1949) (special effects) **(FILMOGRAPHY CONTINUED NEXT PAGE)**

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

Too Late for Tears (1949) (special effects)
... aka Killer Bait (USA: reissue title)
The Red Menace (1949) (special effects)
... aka Underground Spy (USA: reissue title)
Flaming Fury (1949) (special effects)
South of Rio (1949) (special effects)
King of the Rocket Men (1949) (special effects)
Hellfire (1949) (special effects)
Law of the Golden West (1949) (special effects)
Frontier Investigator (1949) (special effects)
Susanna Pass (1949) (special effects)
Streets of San Francisco (1949) (special effects)
Prince of the Plains (1949) (special effects)
The Red Pony (1949) (special photographic effects)
... aka John Steinbeck's The Red Pony (USA: complete title)
Ghost of Zorro (1949) (special effects)
Hideout (1949) (special effects)
The Last Bandit (1949) (special effects)
Daughter of the Jungle (1949) (special effects)
Federal Agents vs. Underworld, Inc. (1949) (special effects)
Sheriff of Wichita (1949) (special effects)
Wake of the Red Witch (1948) (special effects: underwater sequences)
The Far Frontier (1948) (special effects)
Grand Canyon Trail (1948) (special effects)
Angel on the Amazon (1948) (special effects)
... aka Drums Along the Amazon (UK)
... aka The Jungle Wilderness (USA: reissue title)
The Plunderers (1948) (special effects)
Adventures of Frank and Jesse James (1948) (special effects)
Moonrise (1948) (special effects)
Macbeth (1948) (special effects)
Desperadoes of Dodge City (1948) (special effects)
Son of God's Country (1948) (special effects)
Out of the Storm (1948) (special effects)
Night Time in Nevada (1948) (special effects)
Angel in Exile (1948) (**FILMOGRAPHY CONTINUED NEXT PAGE**)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

Sons of Adventure (1948) (special effects)
Marshal of Amarillo (1948) (special effects)
Eyes of Texas (1948) (special effects)
Train to Alcatraz (1948) (special effects)
The Timber Trail (1948) (special effects)
The Gallant Legion (1948) (special effects)
Under California Stars (1948) (special effects)
... aka Under California Skies
Old Los Angeles (1948) (special effects)
... aka California Outpost (USA: reissue title)
... aka In Old Los Angeles
Heart of Virginia (1948) (special effects)
... aka Pride of Virginia
Dangers of the Canadian Mounted (1948) (special effects)
The Bold Frontiersman (1948) (special effects)
California Firebrand (1948) (special effects)
Lightnin' in the Forest (1948) (special effects)
Madonna of the Desert (1948) (special effects)
Oklahoma Badlands (1948) (special effects)
G-Men Never Forget (1948) (special effects)
The Gay Ranchero (1948) (special effects)
Under Colorado Skies (1947) (special effects)
Bandits of Dark Canyon (1947) (special effects)
The Fabulous Texan (1947) (special effects)
... aka The Texas Uprising (USA: reissue title)
The Black Widow (1947) (special effects)
On the Old Spanish Trail (1947) (special effects)
The Wild Frontier (1947) (special effects)
Driftwood (1947) (special effects)
Along the Oregon Trail (1947) (special photographic effects)
Marshal of Cripple Creek (1947) (special photographic effects)
Jesse James Rides Again (1947) (special effects)
Wyoming (1947) (special effects)
Robin Hood of Texas (1947) (special effects)
Springtime in the Sierras (1947) (special effects)
... aka Song of the Sierra (Filmography continued next page...)

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Rustlers of Devil's Canyon (1947) (special effects)
Northwest Outpost (1947) (special effects)
... aka End of the Rainbow (UK)
Web of Danger (1947) (special effects)
Saddle Pals (1947) (special effects)
That's My Man (1947) (special effects)
... aka King of the Race Track (USA: reissue title)
... aka Will Tomorrow Ever Come? (UK)
Oregon Trail Scouts (1947) (special effects)
Spoilers of the North (1947) (special effects)
Bells of San Angelo (1947) (special effects)
Homesteaders of Paradise Valley (1947) (special effects)
Hit Parade of 1947 (1947) (special effects)
... aka High and Happy (USA: TV title)
The Ghost Goes Wild (1947) (special effects)
Apache Rose (1947) (special effects)
Angel and the Badman (1947) (special effects)
... aka The Angel and the Outlaw
Calendar Girl (1947) (special effects)
... aka Star Dust and Sweet Music (USA: reissue title)
Trail to San Antone (1947) (special effects)
Son of Zorro (1947) (special effects)
The Wind Frontier (1947) (special effects)
That Brennan Girl (1946) (special effects)
... aka Tough Girl (USA: reissue title)
Heldorado (1946) (special effects)
... aka Helldorado
I've Always Loved You (1946) (special effects)
... aka Concerto (UK)
Sioux City Sue (1946) (special effects)
Santa Fe Uprising (1946) (special effects)
Plainsman and the Lady (1946) (special effects)
... aka Drumbeats Over Wyoming (USA: reissue title)
The Magnificent Rogue (1946) (special effects)
The Crimson Ghost (1946) (special effects)
Home in Oklahoma (1946) (special effects) (uncredited)
Roll on Texas Moon (1946) (special effects)
Rio Grande Raiders (1946) Earl Carroll Sketchbook (1946) (special effects)
... aka Stand Up and Sing (USA: reissue title) (Filmography continued next page...)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

G.I. War Brides (1946) (special effects)
... aka War Brides (UK)
The Last Crooked Mile (1946) (special effects)
The Inner Circle (1946) (miniatures) (uncredited) (special optical effects) (uncredited)
Conquest of Cheyenne (1946) (special effects)
Daughter of Don Q (1946) (special effects)
Rendezvous with Annie (1946) (special effects)
... aka Corporal Dolan AWOL (UK)
... aka Corporal Dolan Goes A.W.O.L. (USA: reissue title)
Night Train to Memphis (1946) (special effects)
My Pal Trigger (1946) (special effects)
The Man from Rainbow Valley (1946) (special effects)
One Exciting Week (1946) (special effects)
In Old Sacramento (1946) (special effects)
... aka Flame of Sacramento (USA: reissue title)
Valley of the Zombies (1946) (special effects)
The El Paso Kid (1946) (special effects) (uncredited)
Passkey to Danger (1946) (special effects)
Rainbow Over Texas (1946) (special effects)
King of the Forest Rangers (1946) (special effects)
The Catman of Paris (1946) (special effects)
Home on the Range (1946) (special effects)
Alias Billy the Kid (1946) (special effects)
The Undercover Woman (1946) (special effects)
Murder in the Music Hall (1946) (special effects)
... aka Midnight Melody (USA: reissue title)
Song of Arizona (1946) (special effects)
The Madonna's Secret (1946) (special effects)
The Phantom Rider (1946) (special effects)
... aka Ghost Riders of the West (USA: reissue title)
Gay Blades (1946) (special effects)
... aka Tournament Tempo (USA: TV title)
Dakota (1945) (special effects)
An Angel Comes to Brooklyn (1945) (special effects)
The Tiger Woman (1945) (special effects)
Mexicana (1945) (special effects) (Filmography continued next page...)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

Colorado Pioneers (1945) (special effects)
Girls of the Big House (1945) (special effects)
Rough Riders of Cheyenne (1945) (special effects) (uncredited)
Scotland Yard Investigator (1945) (special effects)
Sunset in El Dorado (1945) (special effects)
The Fatal Witness (1945) (special effects)
Along the Navajo Trail (1945) (miniatures) (uncredited)
Behind City Lights (1945) (special effects)
Phantom of the Plains (1945) (special effects) (uncredited)
Tell It to a Star (1945) (special effects)
The Purple Monster Strikes (1945) (special effects)
... aka D-Day on Mars (USA: TV title)
... aka The Purple Shadow Strikes
The Cheaters (1945) (special effects)
... aka The Castaway (USA: reissue title)
Oregon Trail (1945) (special effects) (uncredited)
Trail of Kit Carson (1945) (special effects)
Road to Alcatraz (1945) (special effects)
Federal Operator 99 (1945) (special effects)
Man from Oklahoma (1945) (special effects)
Bells of Rosarita (1945) (special effects)
Flame of Barbary Coast (1945) (special effects)
... aka Flame of the Barbary Coast (UK)
The Vampire's Ghost (1945) (special photographic effects)
Corpus Christi Bandits (1945) (special effects)
Earl Carroll Vanities (1945) (special effects)
... aka Moonstruck Melody (USA: reissue title)
Manhunt of Mystery Island (1945) (special effects)
... aka Captain Mephisto and the Transformation Machine (USA: TV title)
Grissly's Millions (1945) (special effects)
Lake Placid Serenade (1944) (special effects)
... aka Winter Serenade (USA: reissue title)
Zorro's Black Whip (1944) (special effects) (uncredited)
Haunted Harbor (1944) (special effects) (uncredited)
... aka Pirates' Harbor (USA: reissue title)
(Filmography continued next page...)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

Captain America (1944) (special effects) (uncredited) ... aka Return of Captain America
In Old Oklahoma (1943) (special effects) (as Howard Lydecker Jr.)
... aka War of the Wildcats (USA: reissue title)
The Masked Marvel (1943) (special effects)
... aka Sakima and the Masked Marvel (USA: TV title)
Secret Service in Darkest Africa (1943) (special effects) (as Howard Lydecker Jr.)
... aka Manhunt in the African Jungles (USA: reissue title)
Daredevils of the West (1943) (special effects)
Chatterbox (1943) (special effects)
The Purple V (1943) (special effects)
G-men vs. the Black Dragon (1943) (special effects)
... aka Black Dragons of Manzanar (USA: recut version)
King of the Mounties (1942) (special effects)
Flying Tigers (1942) (special effects) (uncredited)
Perils of Nyoka (1942) (special effects)
... aka Nyoka and the Lost Secrets of Hippocrates
... aka Nyoka and the Tigermen (USA: reissue title)
Remember Pearl Harbor (1942) (special effects)
The Girl from Alaska (1942) (special effects)
Spy Smasher (1942) (special effects)
Dick Tracy vs. Crime Inc. (1941) (special effects)
... aka Dick Tracy vs. the Phantom Empire (USA: TV title)
King of the Texas Rangers (1941) (special effects)
Doctors Don't Tell (1941) (special effects)
Jungle Girl (1941) (special effects) (uncredited)
... aka Edgar Rice Burrough's Jungle Girl (USA: informal alternative title)
Adventures of Captain Marvel (1941) (special effects) (uncredited)
... aka Captain Marvel
... aka Return of Captain Marvel (USA: reissue title)
Mysterious Doctor Satan (1940) (special effects)
King of the Royal Mounted (1940) (special effects) (uncredited)
... aka Zane Grey's King of the Royal Mounted (USA: complete title)
Three Faces West (1940) (special effects)
... aka The Refugee (UK)
Adventures of Red Ryder (1940) (special effects) (uncredited)
Women in War (1940) (special effects) (Filmography continued next page...)

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Internet Movie Database Entry for Howard Lydecker FILMOGRAPHY CONT...

Drums of Fu Manchu (1940) (special effects) (uncredited)
... aka Drums of Fu Manchu: The Serial (USA: informal alternative title)
Dick Tracy's G-Men (1939) (special effects) (uncredited)
Flight at Midnight (1939) (special effects)
Daredevils of the Red Circle (1939) (special effects) (uncredited)
Man of Conquest (1939) (special effects)
Hawk of the Wilderness (1938) (special effects) (uncredited)
Dick Tracy Returns (1938) (special effects) (uncredited)
The Fighting Devil Dogs (1938) (special effects) (uncredited)
Call of the Yukon (1938) (special photographic effects) (uncredited)
Born to Be Wild (1938) (special effects) (uncredited)
Zorro Rides Again (1937) (special effects) (uncredited)
S.O.S. Coast Guard (1937) (special effects) (uncredited)
The Painted Stallion (1937) (special effects) (uncredited)
Dick Tracy (1937/I) (special effects) (uncredited)
Robinson Crusoe of Clipper Island (1936) (special effects) (uncredited)
... aka S.O.S. Clipper Island (UK)
Undersea Kingdom (1936) (special effects) (uncredited)
... aka Sharad of Atlantis (USA: TV title)
The House of a Thousand Candles (1936) (special effects)
Red River Valley (1936) (special effects) (uncredited)
... aka Man of the Frontier (USA: TV title)
Darkest Africa (1936) (special effects) (uncredited)
... aka Bat Men of Africa (USA: TV title)
... aka King of Jungleland (USA: reissue title)
One Frightened Night (1935) (special effects) (uncredited)
The Phantom Empire (1935) (special effects)
... aka Gene Autry and the Phantom Empire
I-Men Forever (1979) (special visual effects)
Invaders from Mars (1953) (miniature & mech. fx)
Traffic in Crime (1946) (miniatures)
The Fighting Marines (1935) (miniature effects) (uncredited)
Men with Steel Faces (1940) (special properties)
... aka Couldn't Possibly Happen (UK)
... aka Radio Ranch
-END FLEXOGRAPHY -

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ATTACHMENT "G"

This article shows Lydecker's continued influence on American cinema including directors Steven Speilberg and George Lucas (italics mine - M.B.)

RAIDERS OF THE MOVIE SERIALS By Peter Sullivan/ Starlog Magazine 08/ 1981

In their new film, Raiders of the Lost Ark, George Lucas and Steven Spielberg pay homage to the great action-adventure serials of the 30s and 40s. . . in more ways than one.

"Movie serials were the best action films of any kind ever made."

That's the way Donald F. Glut (author of *The Empire Strikes Back* novelization) and Jim Harmon put it in their book, *The Great Movie Serials* (Doubleday and Co., 1972), and they aren't the only ones who feel that way, either.

"I wanted to make an action/adventure kind of serial film," George Lucas said recently. "This idea came to me about the same time I had the idea for Star Wars. But I got more interested in Star Wars, so I put [it] on the shelf, figured I'd get to it someday."

Someday arrived and so did Steven Spielberg. The result of their collaborative effort is *Raiders of the Lost Ark*, an exotic, archeological fantasy.

The careening chases, hairbreath escapes and exciting fights that ensue are reminiscent of the serials of the 1930s and 1940s.

Says director Spielberg: ". . . I've always wanted to bring a serial to life that blends Lash LaRue, Spy Smasher, Masked Marvel and Tailspin Tommy with elements from Edgar Rice Burroughs and George's Lucas's great imagination.... [*Raiders*] found its own fantastic elements in a genre that sadly has been dormant far decades in American cinema."

The 1942 serial *Spy Smasher* can be seen on TV these days as *Spy Smasher Returns* and *The Masked Marvel* of 1943 is now *Sakima* and the *Masked Marvel*. Both serials were produced by Republic Pictures, known for its furiously paced adventures and skilled special effects. In fact, one of Republic's chief special effects artists, Howard Lydecker, went on to create the miniatures for television's *Lost in Space* and *Voyage To The Bottom Of The Sea*.

Spy Smasher and *The Masked Marvel* were costumed do-gooders in the Batman mold—battling Axis agents during World War 11. Wolf Kahler would be just as in character playing *Spy Smasher's* Nazi nemesis "The Mask" as he is *Indiana Jones's* foe, Captain Dietrich.

And like "The Mask", Dietrich has a fondness for submarine transportation. *Spy Smasher* had to endure a watery cliffhanger inside a flooded U-boat. In *Raiders*, "Indy" Jones faces a similar predicament when he's forced to cling to the conning tower of Dietrich's sinking U-boat, in an attempt to recover the Ark and rescue his girlfriend, Marion Ravenwood (Karen Allen).

Raider's wild slugfests in the Nepal bar and under the slashing propellers of the Nazi Flying Wing in the Tunisian desert are thrillingly evocative of the bread and butter donny-brooks of the Republic serials. (Attachment G continued next page...)

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(Attachment "G" cont....)

Such fight sequences were almost fantasy films in their own right, with crazy somersaults and wrecked furniture everywhere, but were executed with such flair and expertise that audiences were on the edge of their seats. (Continued next page...)

Republic produced many whip-cracking adventures, most of them featuring the famous Zorro or Zorro-like characters: Zorro Rides Again (1937), Zorro 's Fighting Legion (1939), Zorro's Black While (1944) and Man With the Steel Whip (1954) .

Archeology is again the focus of the 1941 Republic opus, Adventures of Captain Marvel - considered by many film buffs to be the finest serial ever made. Here, an ancient golden idol in the shape of a scorpion was the object of contention . Each leg of the scorpion had lenses which, when combined, released weird forces. Captain Marvel was originally a Fawcett Comics character and now appears in D.C. Comics.

All the various dangers of Raiders: hidden darts, falling boulders, burning buildings, et al, were at various times cliffhangers in many of the old serials. But for fans, they never seem to wear out.

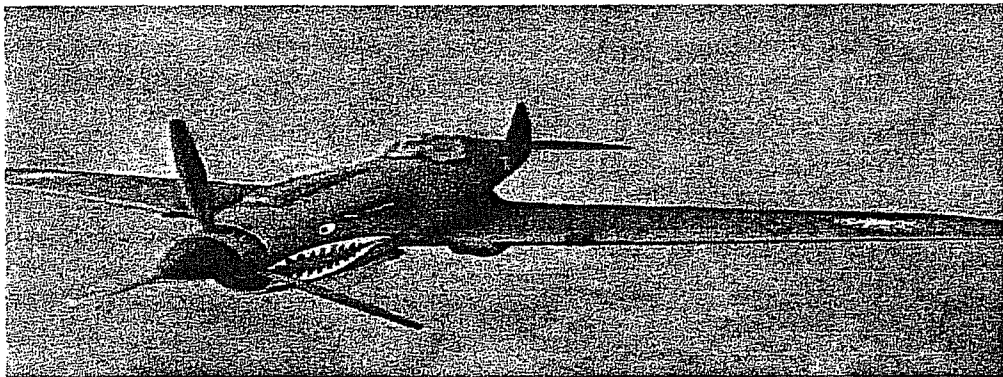
With the advent of Raiders of the Lost Ark the serial chapterplay may finally receive the wide "Welcome Back" it deserves.

(full article <http://www.apartment42.com/serials.htm>)

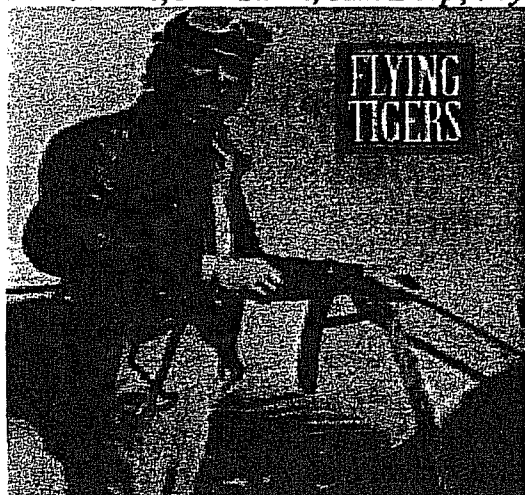
The Lydecker House
Historical Cultural Monument Application
213-999-6803

**Attachment "H" John Wayne In Howard Lydecker design
LYDECKER MOVIE PROP**

LOT 147 JOHN WAYNE - CURTISS P-40 LARGE SCALE MINIATURE FROM *FLYING TIGERS* BUILT BY SPECIAL EFFECTS ARTIST HOWARD LYDECKER (REPUBLIC 1942) "PROFILES IN HISTORY" AUCTION - "HOLLYWOOD AUCTION"



This impressive, large-scale miniature of the Curtiss P-40E fighter as used by the American Volunteer Group in China was made by Howard Lydecker, the legendary special effects artist who, along with his brother, produced some of the most spectacular special effects shots ever filmed during the 1940s, 50s and 60s. Lydecker worked on over 350 films during his lengthy career, which spanned some 35 years and included such classics as *Tora! Tora! Tora!*, *Ran Silent, Ran Deep*, *Voyage to the Bottom of the Sea* and a slew of others.

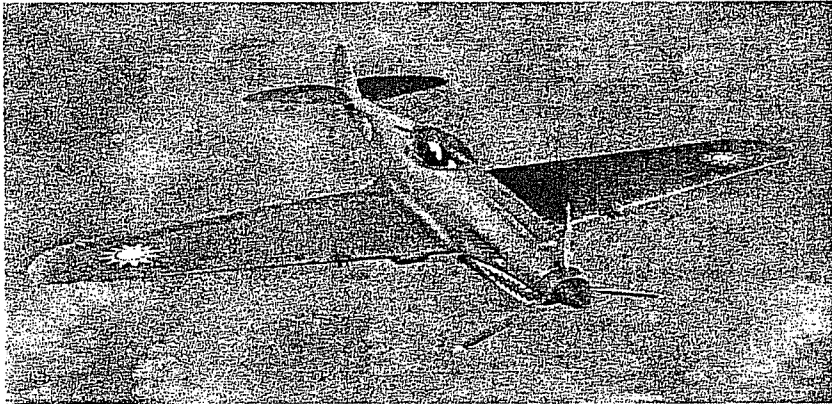


This John Wayne film is a thrilling silver-screen rendition of the heroics and daring of the Flying Tigers, as they came to be known at home and abroad. The film broke all box office records for Republic Pictures by a large margin, and was one of the top-grossing films of the year.

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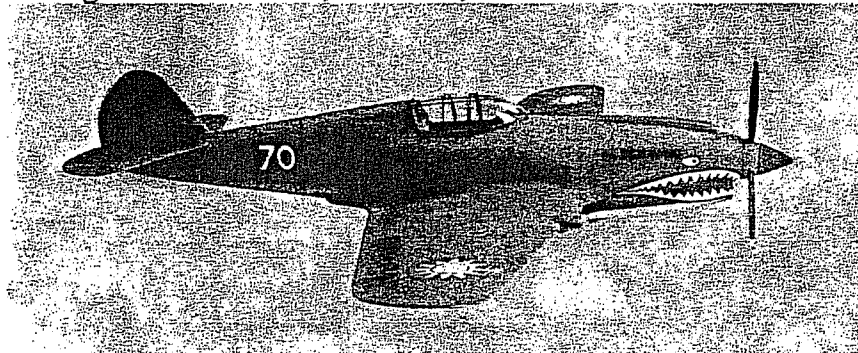
Attachment "H" John Wayne In Howard Lydecker design cont...

In order to re-create the aerial sequences of the film, Lydecker chose perhaps the most challenging option: he filmed every airborne dogfight sequence using a small, hand-crafted fleet of these miniatures – not a single real aircraft was used for any of the flying scenes.



This screen-used miniature from the film has a 55 in. wingspan and measures 47 in. from the tip of the nose cone to the tail, with a 14 in. diameter triple-blade propeller, which is screwed on to the fuselage so that the propeller can spin.

An excellent large-scale miniature from one of John Wayne's most exciting films, made by none other than **Howard Lydecker, the undisputed master of miniature special effects during his lifetime. \$12,000 – \$15,000**



The Lydecker House
Historical Cultural Monument Application
213-999-6803

Attachment "I" Miniature Effects Geniuses



Howard Lydecker

**Voyage to the Bottom
of the Sea**

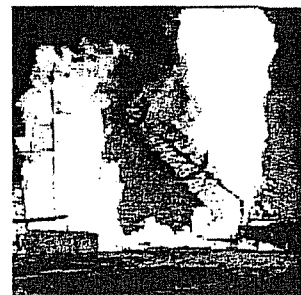


Theodore Lydecker

**Miniature Effects Geniuses
Howard & Theodore Lydecker**

They produced reasonably priced yet totally believable special effects back when miniatures were big.

Once upon a time, many years ago, there were no computers. Certainly, none sophisticated enough to create living breathing dinosaurs, super-atomic spaceships or . . . futuristic nuclear submarines so realistic you could feel the tons of crushing, killing water over your head. It was a time when if you wanted to thriftily create a special effect, you either had to paint it (glass and matte shots), build it full size (not so thrifty), or construct it in miniature and blow it up (as in ka-boom!) while filming in slow-motion.



**Lydecker miniature
goes ka-boom!**

The Lydecker House
Historical Cultural Monument Application
213-999-6803
Attachment "I" Miniature Effects Geniuses

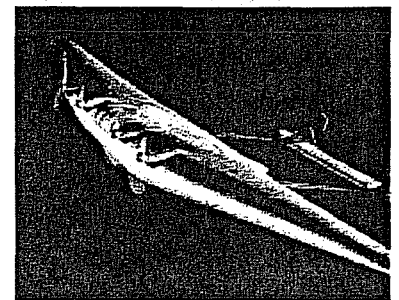
If you were a young matinee-goer born with the miniature visual effects gene, you probably just couldn't get enough of the work of two guys named Howard and Theodore Lydecker . . .



The Lydecker brothers worked at Republic Pictures, a second-tier but thriving movie studio. The brothers created all sorts of nifty vehicles, gizmos and miniature sets during the 30s, 40s and 50s. After they built them, they usually burned them down or blew them up, and boy, did that look cool. They were largely responsible for creating the verisimilitude that pre-pubescent matinee-goers everywhere knew as the stuff that made any Republic serial better than the competition. By a country mile. The other studios (Columbia, Universal, et. al.) simply couldn't hold a candle to Republic's effects team.

Go back and take a look at virtually anything of any size blown up in a Republic serial, and it was quite probably done in miniature. Most of the time, you couldn't tell. Certainly audiences of the day couldn't. Don't believe it? Take a gander at the flying sequences in Captain Marvel. Or watch as one of those fine black sedans goes shooting over a cliff to an explosive end in many a Republic serial.

At Right , a studio publicity shot of the miniature plane used in Republic's *Dick Tracy* .



(Attachment "I" Miniature Effects Geniuses cont....)

The Lydecker House
Historical Cultural Monument Application
213-999-6803

(Attachment "I" Miniature Effects Geniuses cont....)



At left, Howard Lydecker tests the track of a miniature car on a carefully constructed matching-scale roadway. Photographed from the correct angle, the tracks in which the model ran remained unseen, and the finished footage looked incredibly real. It didn't hurt that all the serials were shot in black and white. It's easier to match miniatures so filmed to full scale footage.

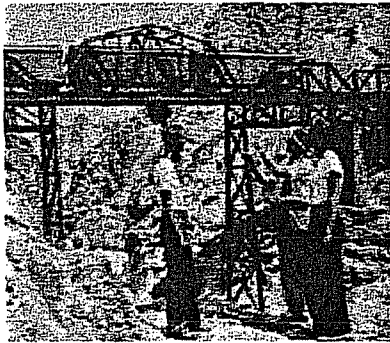
The secret of Republic's miniatures was the Lydeckers' insistence on the use of meticulously detailed *large-scale* models photographed, whenever possible, outdoors under natural light.

Sometimes the backdrops were carefully built miniatures, although just as often the models were shot against natural backgrounds, with the camera positioned to imply full scale. In the photo at left, propped at an angle behind Howard Lydecker is a segment of totally convincing model desert.

(Attachment "I" Miniature Effects Geniuses cont next page....)

The Lydecker House
Historical Cultural Monument Application
213-999-6803
(Attachment "I" Miniature Effects Geniuses cont...)

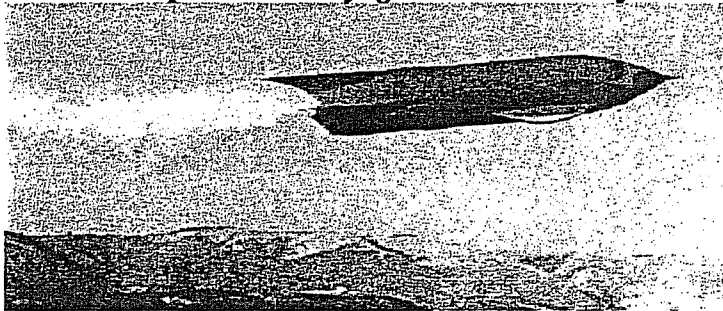
For realism in the air, check out the Lydeckers' modelwork below . . .



The effects crew checks a miniature bridge and explosive charges prior to the filming of a sequence for *Flying Tigers*. The scale model plane was guided on fine wires rendered invisible by distance and film grain.



This technique was used for spaceship sequences in *Zombies of the Stratosphere* and *Commando Cody (TV)*. The natural lighting and actual mountain backgrounds made the final product believable. Years later, the technique worked nicely for the Flying Sub's airborne sequences in *Voyage to the Bottom of the Sea* as you'll see on the next page.

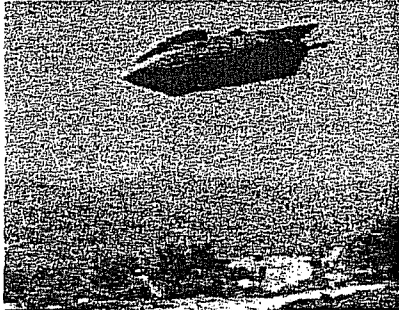


Typically, the Lydeckers worked together on conceptualization, then Theodore drafted plans and oversaw production of the miniatures in the Republic miniature shop (pictured left). Howard usually directed filming. Compare the average Republic serial against any other, and if it involves special effects, you'll see a world of difference . . .

All photos on this page copyright Republic Pictures and Jack Mathis Advertising

The Lydecker House
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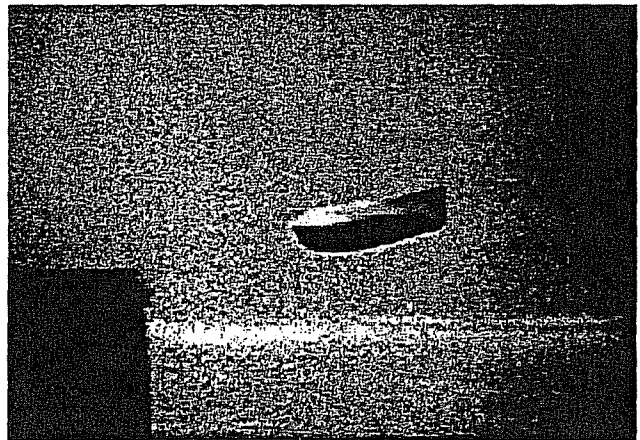
(Attachment "I" Miniature Effects Geniuses cont....)



◀As mentioned, the Lydeckers got their models to fly by guiding them along supporting lengths of dulled piano wire. Film grain, camera motion, editing, careful lighting and selective choice of takes effectively obscured these wires. The technique was used to good effect for the Flying Sub's airborne sequences in *Voyage* as demonstrated below . . . ▼

Above photos copyright Republic Pictures and Jack Mathis Advertising

. . . as well as for many underwater shots in the series. If you look closely at the photo to the right, ▶ you can see vestiges of the control wires, particularly to the front of the model. In addition to previously mentioned factors, the reduced definition of American television at the time of *Voyage's* initial airing, generally rendered these wires undetectable. These effects still look great today.



When special effects man L.B. Abbott came on board to do the *Voyage* TV show (he had of course done the special-effects work for the *Voyage* movie), Howard Lydecker was available, and with a bit of courting, came on board in Season One as a consultant and to oversee model construction.

The Lydecker House
 Historical Cultural Monument Application
 213-999-6803
 1939 Construction Permit

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building

CLASS "D"

To the Board of Building and Safety of the City of Los Angeles:
 Application is hereby made to the Board of Building and Safety, Commissioners of the City of Los Angeles, through the office of the Chief Engineer of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made in part to the following conditions, which are hereby assumed to be the undisturbed and true: and which shall be deemed conditions affecting the character of the permit:
 Where the permit does not grant any right of easement or privilege to erect any building or other structure therein described, or any portion thereof upon any street, alley or other public place or portion thereof.
 Where the permit does not grant any right of easement or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is or may be prohibited by ordinance of the City of Los Angeles.
 Where the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 153

Tract 7497

Location of Building 3820 Buena Park Dr. } Approved by
 City Engineer

Between what cross streets Sunshine Ten & 3

USE INK OR INDELIBLE PENCIL

1. Purpose of building 1 family residence & garage Families 1 Rooms 6
(State, Apartment House, Hotel, or other purpose)

2. Owner (Print Name) H. LYDECKER Phone: _____

3. Owner's address San Gabriel, N.Y.

4. Certificated Architect _____ State License No. _____ Phone _____

5. Licensed Engineer _____ State License No. _____ Phone _____

6. Contractor Clarence Champagne State License No. 92347 Phone Su 2305

7. Contractor's address 9249 Knight ave 5000 00

8. VALUATION OF PROPOSED WORK (Including all labor and material and all preliminary expenses, including overhead and profit thereon. Do not include excavation, foundation, and other work.) _____

9. State how many buildings NOW on lot and give use of each: _____
(State, Residence, Apartment House, Hotel, or any other purpose)

10. Size of new building 50 x 50 No. Stories 1 Height to highest point 14 Size lot 64 x 114

11. Type of soil Decomposed granite Foundation Material Concrete Depth in ground 12"

12. Width of footing 14" Width of foundation wall 6" Size of redwood sill 2 x 6

13. Material exterior wall Plaster Size of studs: (Exterior) 2 x 4 (Interior bearing) 2 x 4

14. Joist: First floor 2 x 4 Second floor _____ Rafter 2 x 4 Material of roof Shingle

15. Chimney (Material) Brick Size Flue 4 x 4 No. chimneys each flue 1 Depth footing in ground 12"

I have carefully examined and read the above completed Application and know the same is true and correct, and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinance and State Laws will be complied with whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

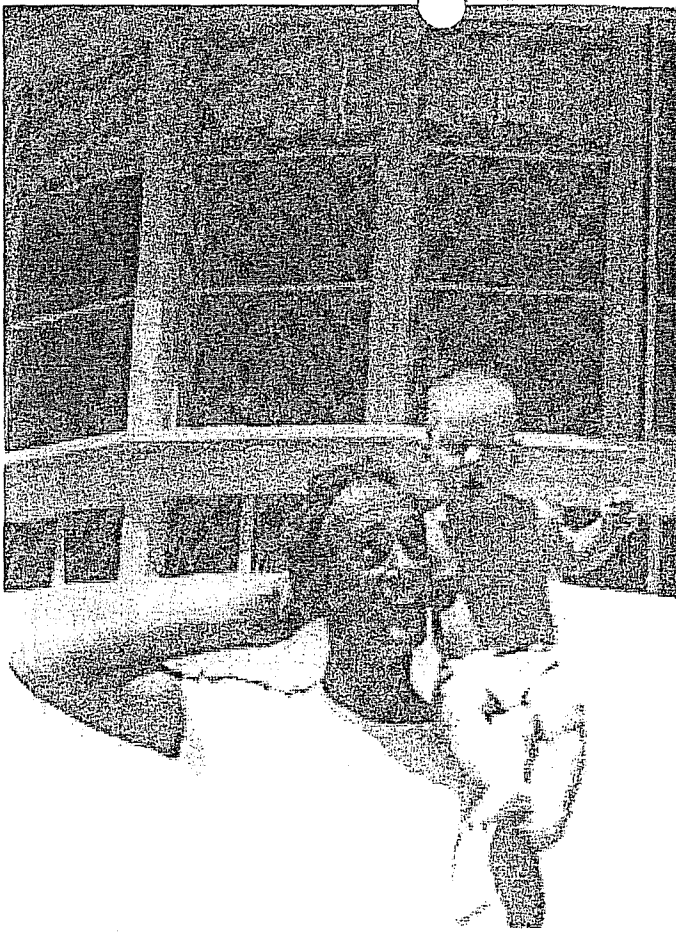
Signed here Clarence Champagne
(Owner or Authorized Agent)

By _____
(Name, Specifications and other data must be filed if required.)

PERMIT NO.	FOR DEPARTMENT USE ONLY - 7497			Fee <u>10</u>
	Plans and Specifications checked	Exam	Fire Marshal	
<u>33470</u>	<u>Plaster</u>	<u>P.</u>	<u>No.</u>	Name here when Permit is issued AUG 1 1939
	Correction needed	Mag. Lib.	Permit Waiting	
PLANS	Plans, Specifications and other data checked and approved	Approved checked and approved	Approved	
	For Plans only	For Plans	For Plans	



Studio City 1940
© Spence AIPP/PTO
UCLA Aerial Archives collection



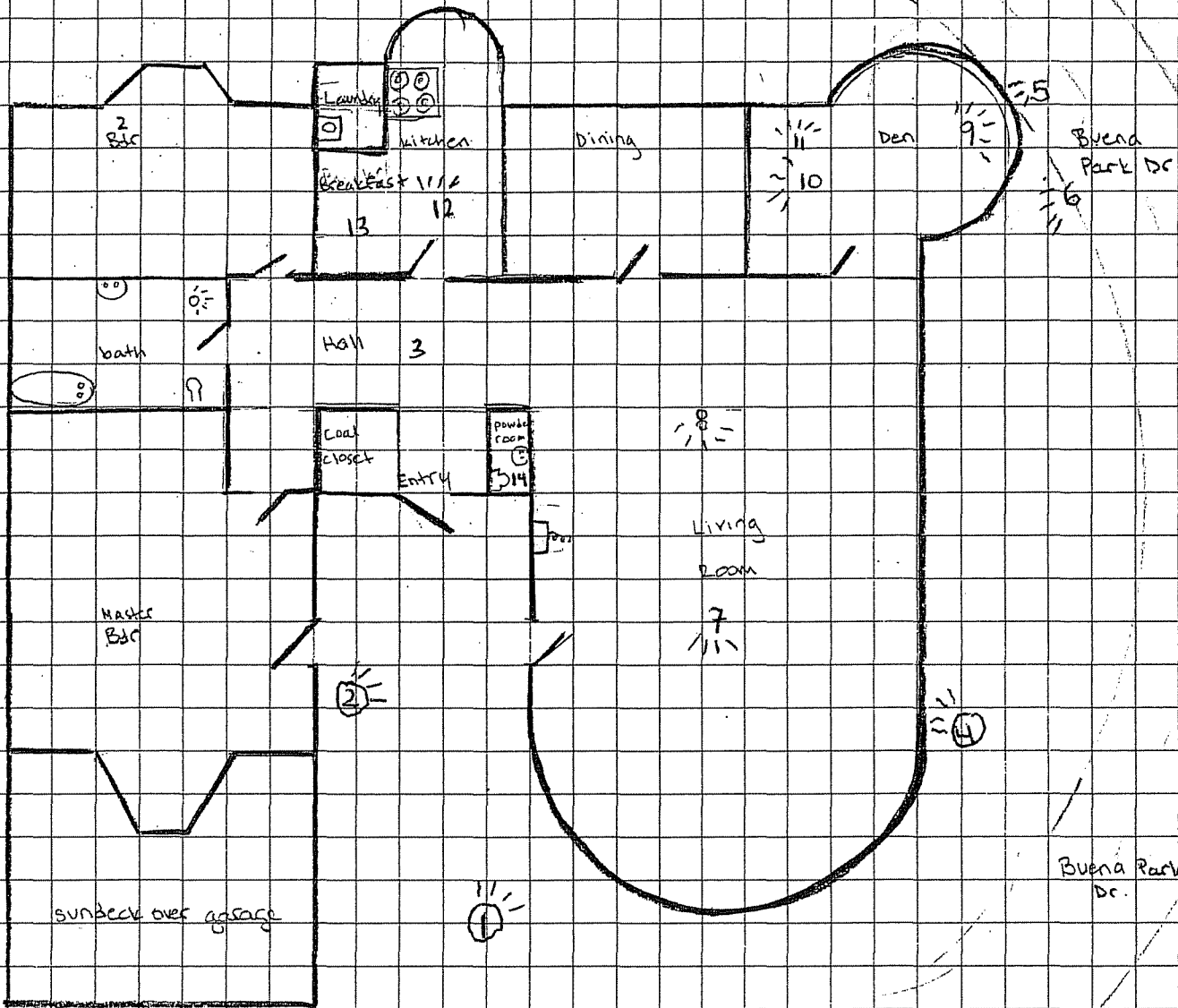
1940 Howard Lydecker & son Steve
in front of kitchen of Lydecker
House

Courtesy - Steve Lydecker

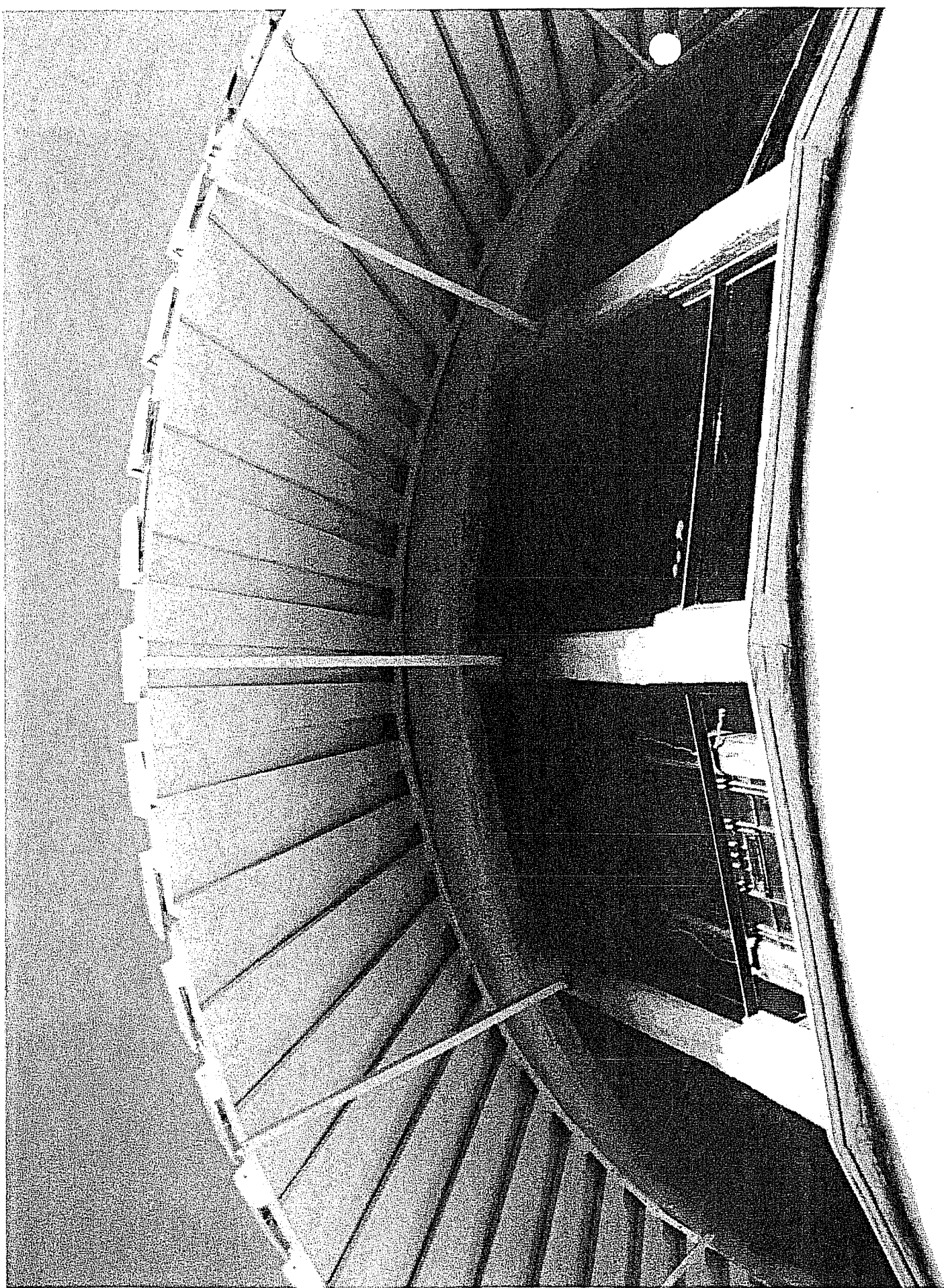


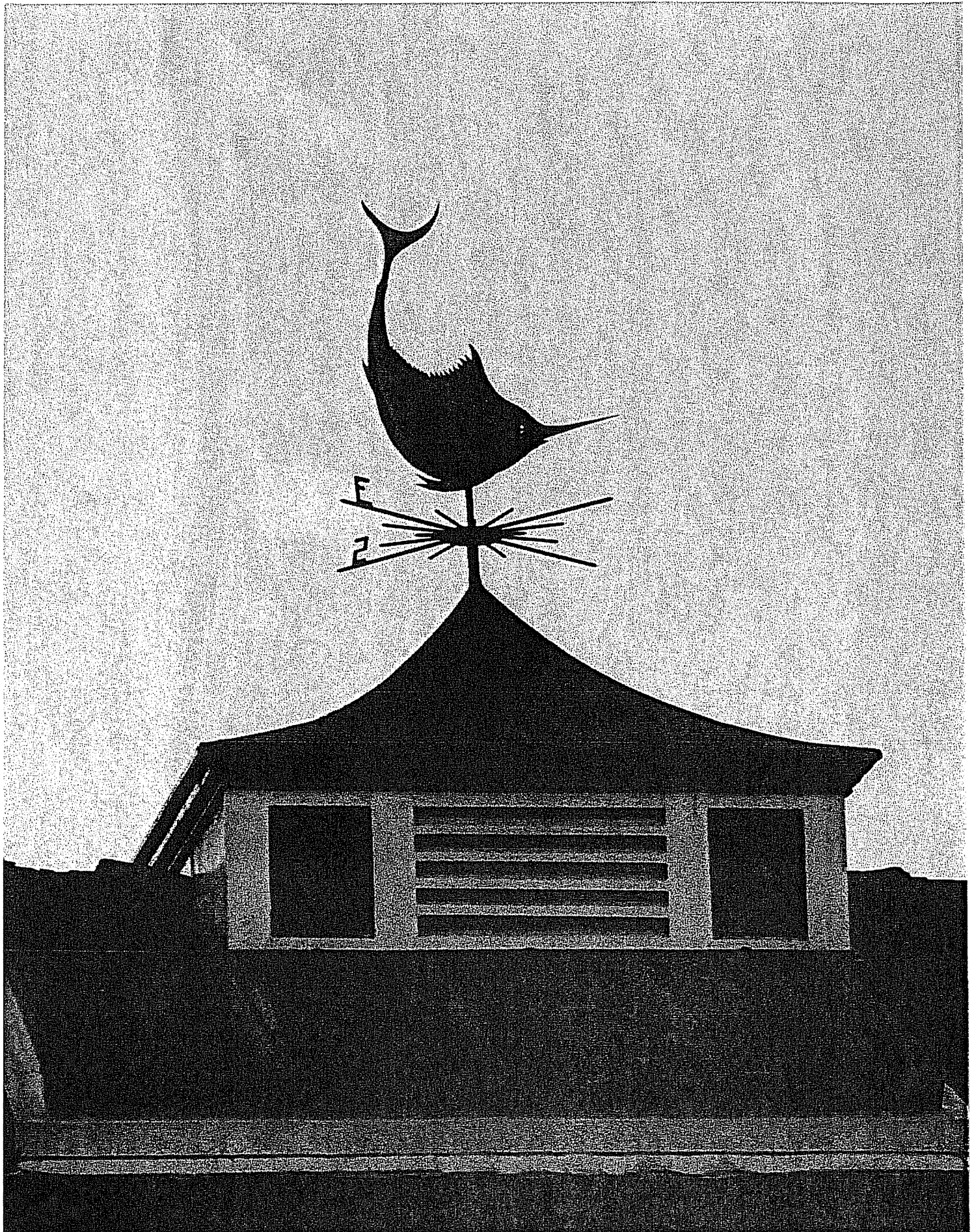
Howard Lydecker
© Republic Studios

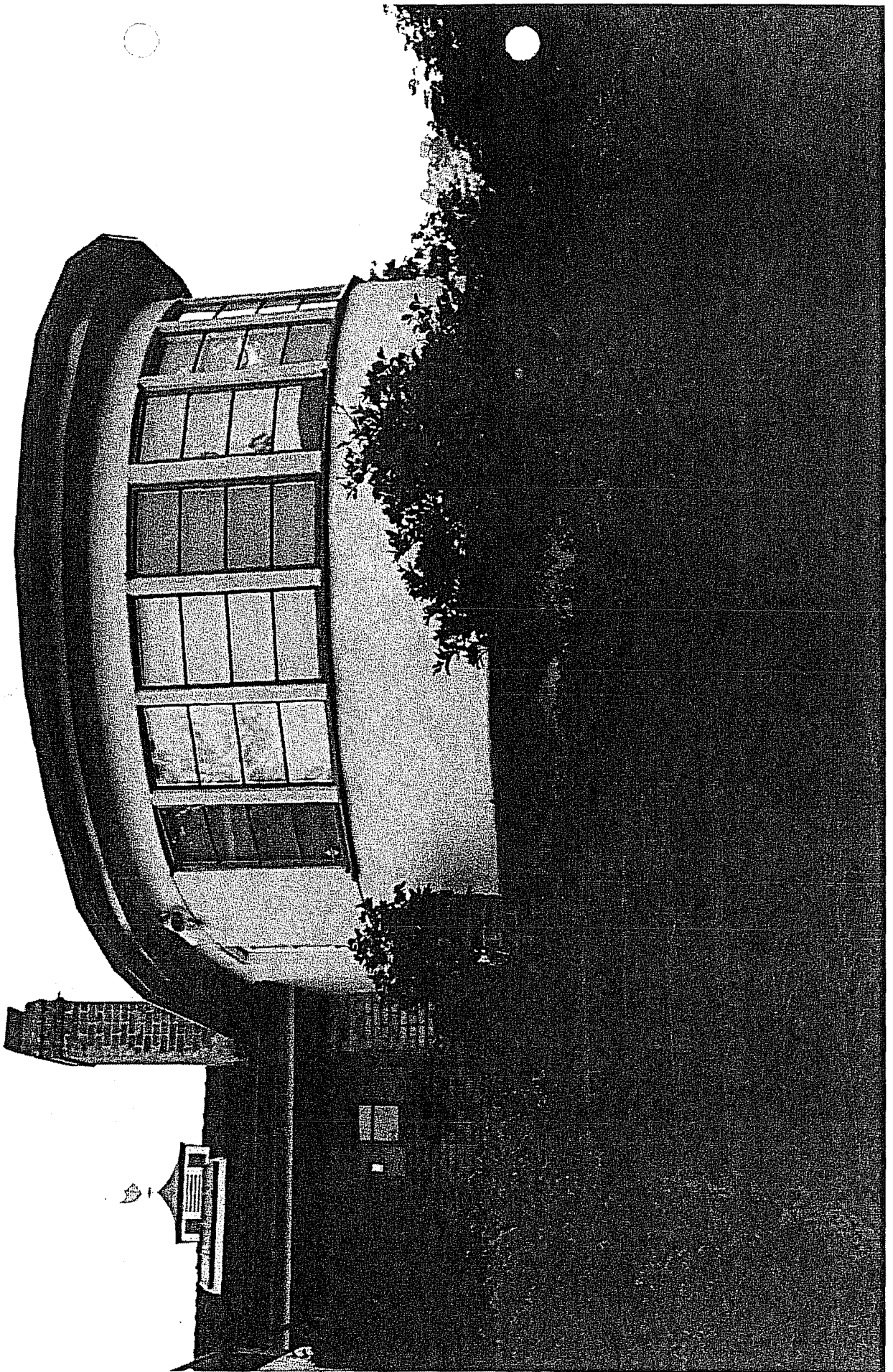
Buena Park Dr



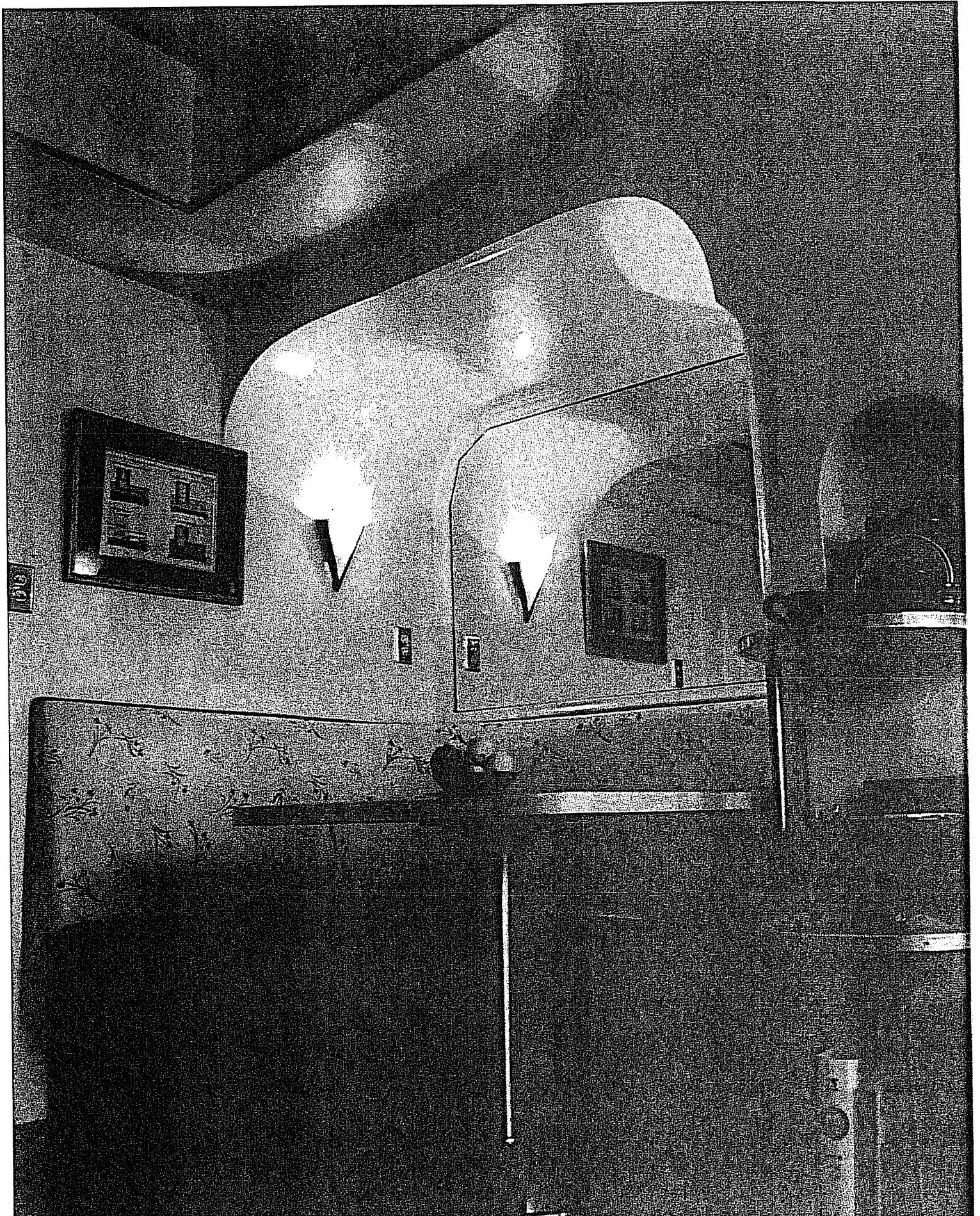
Buena Park Dr

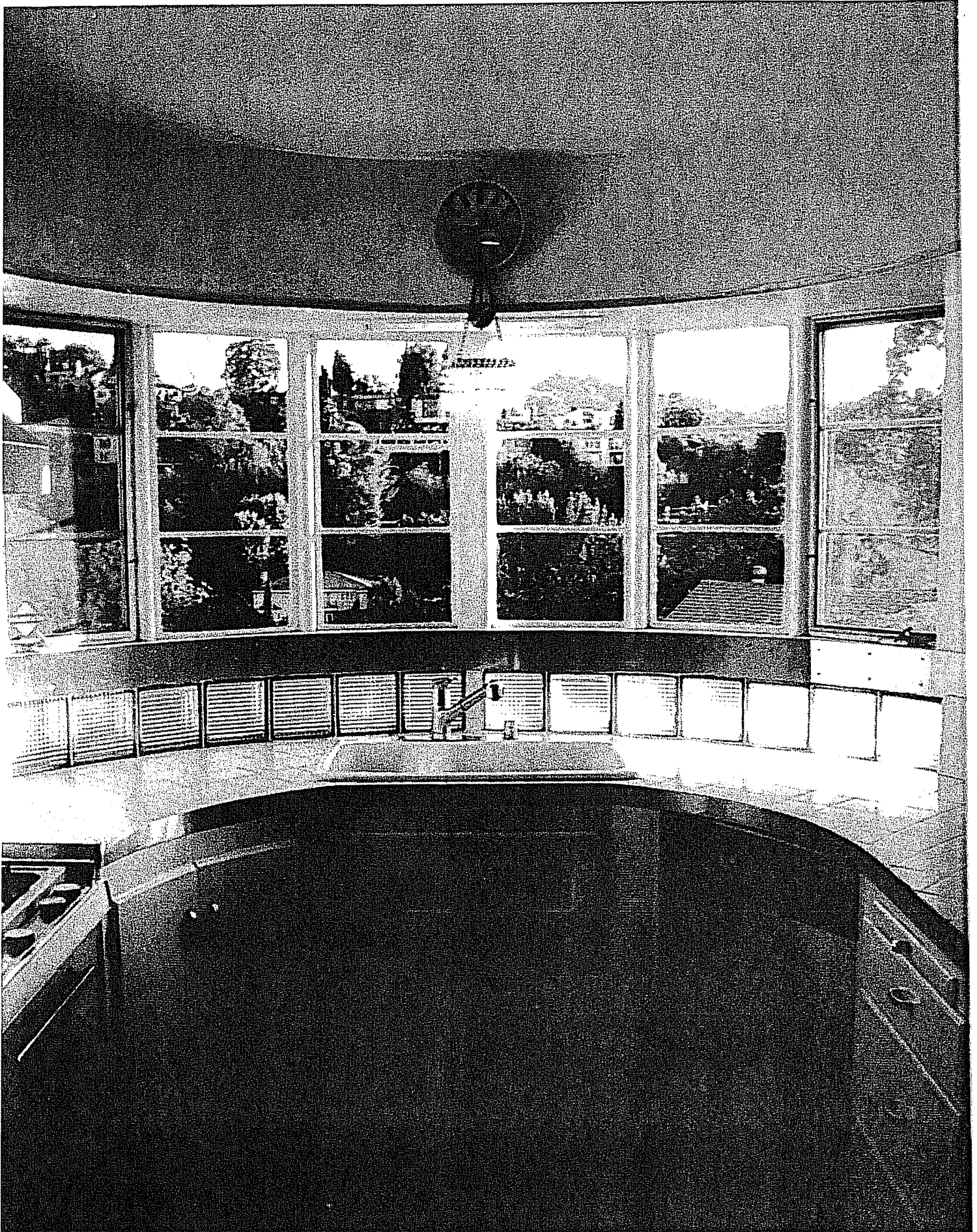


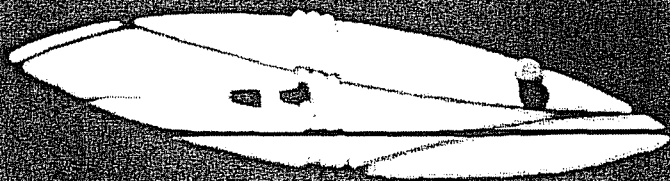
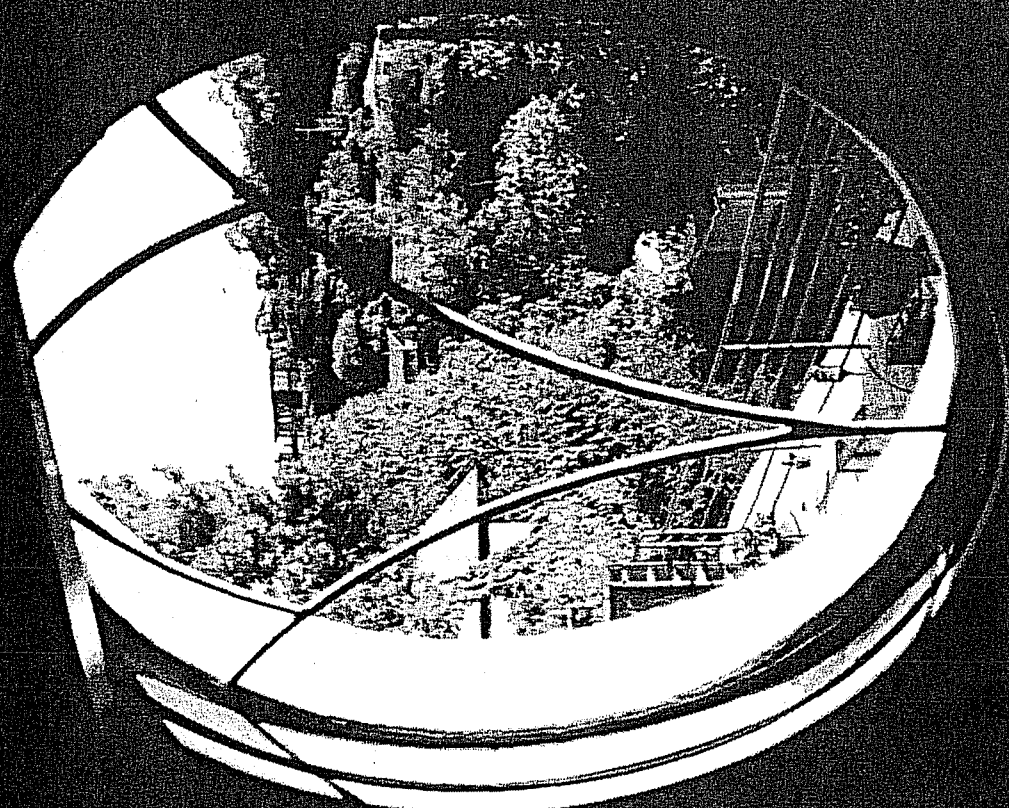


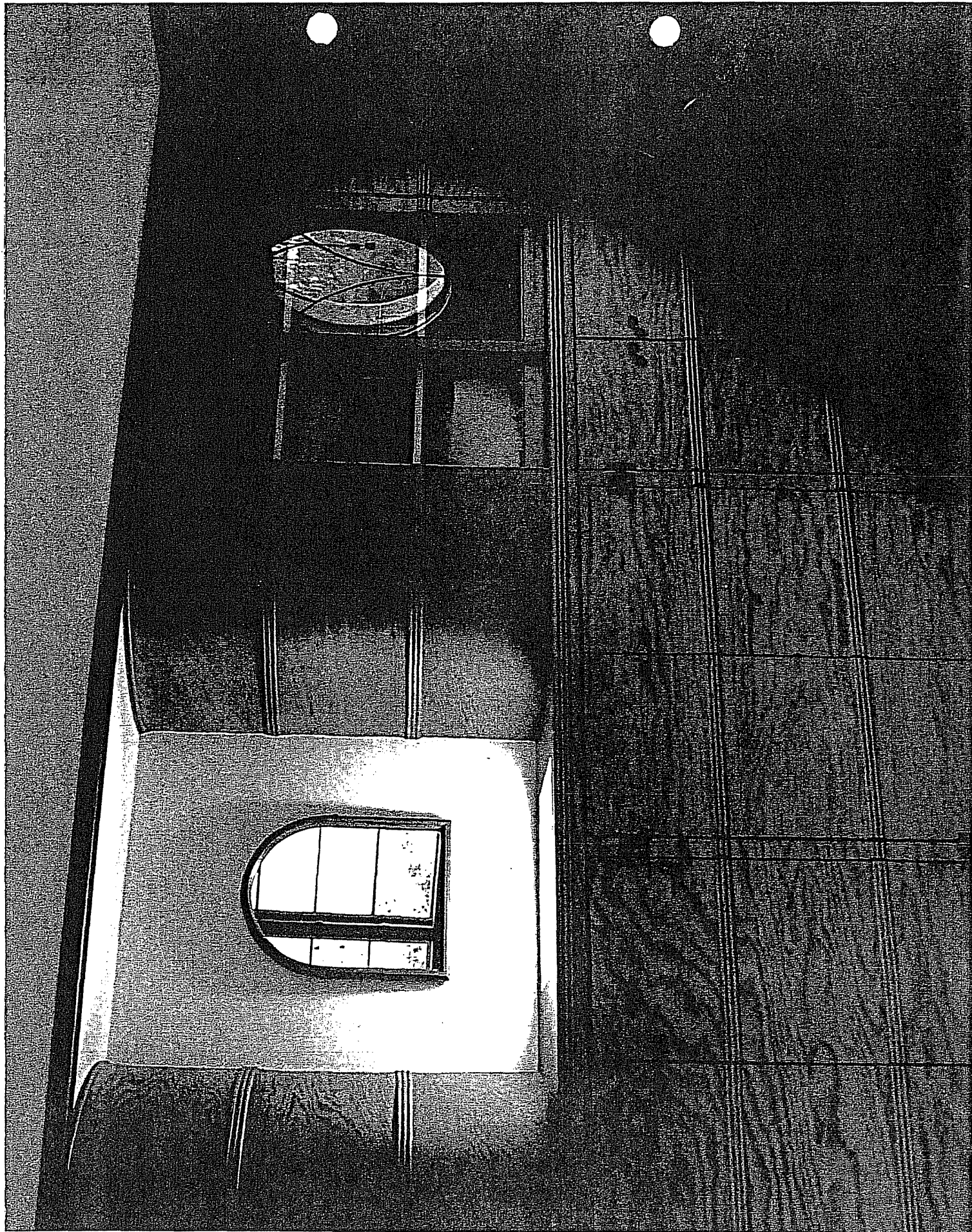


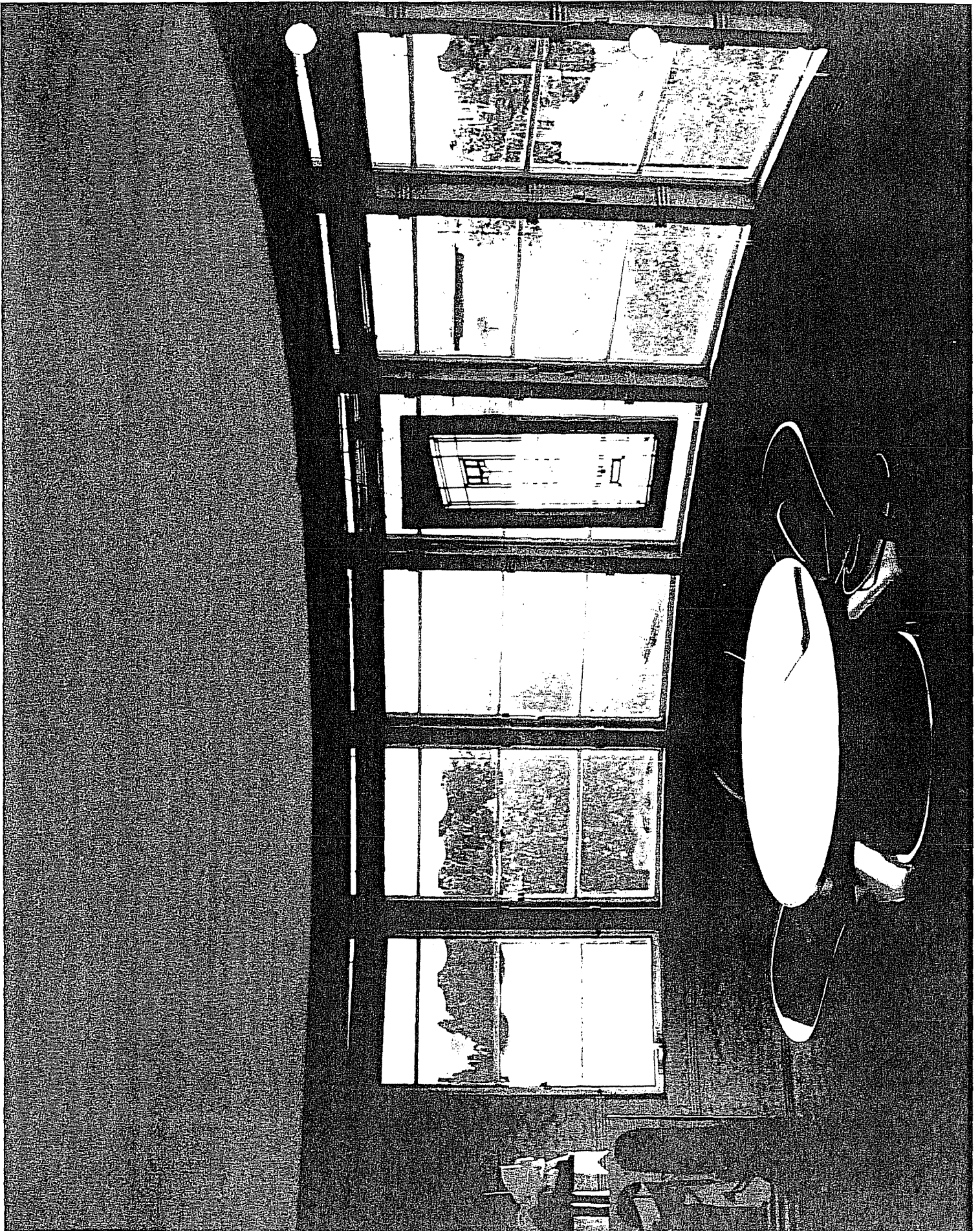




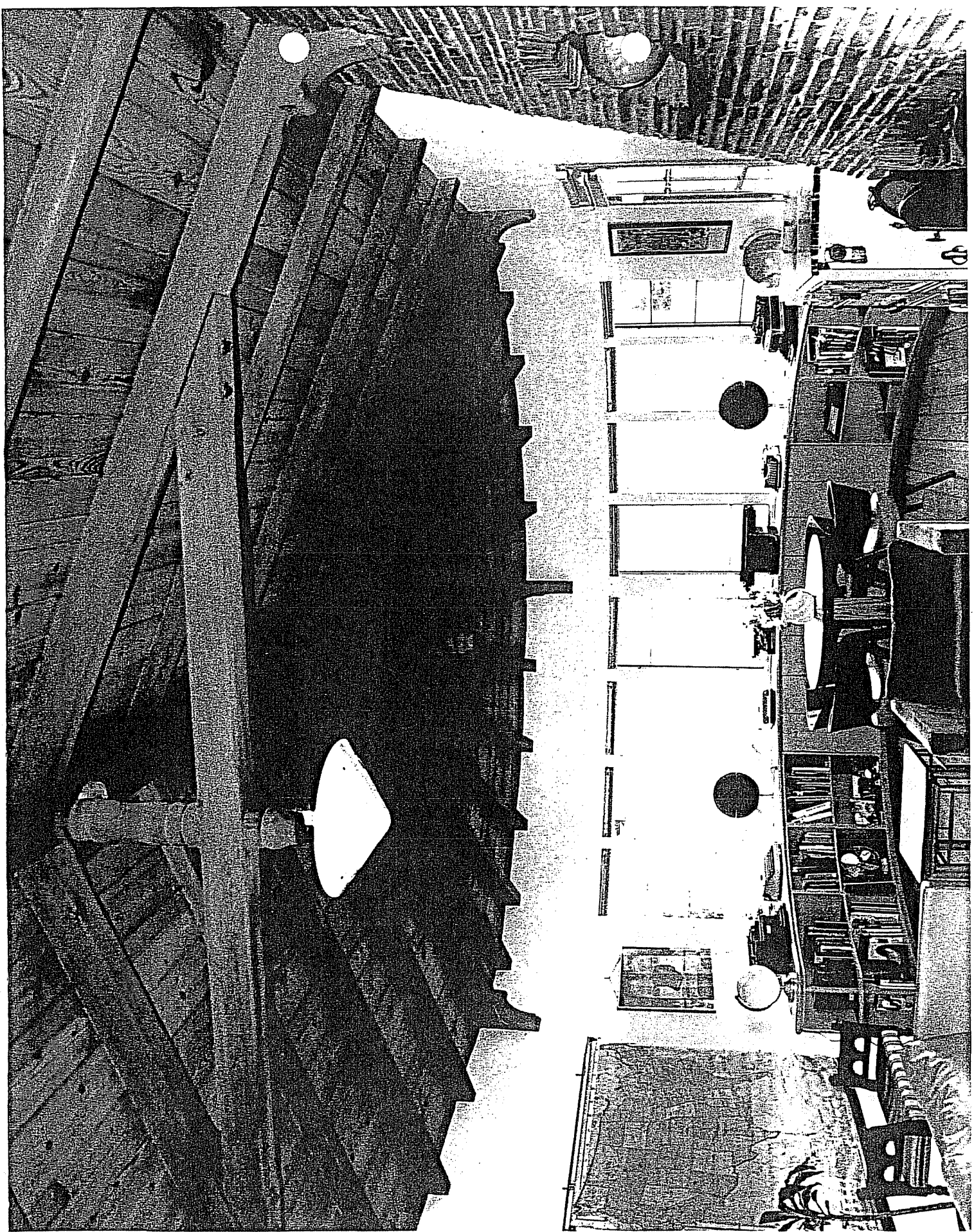


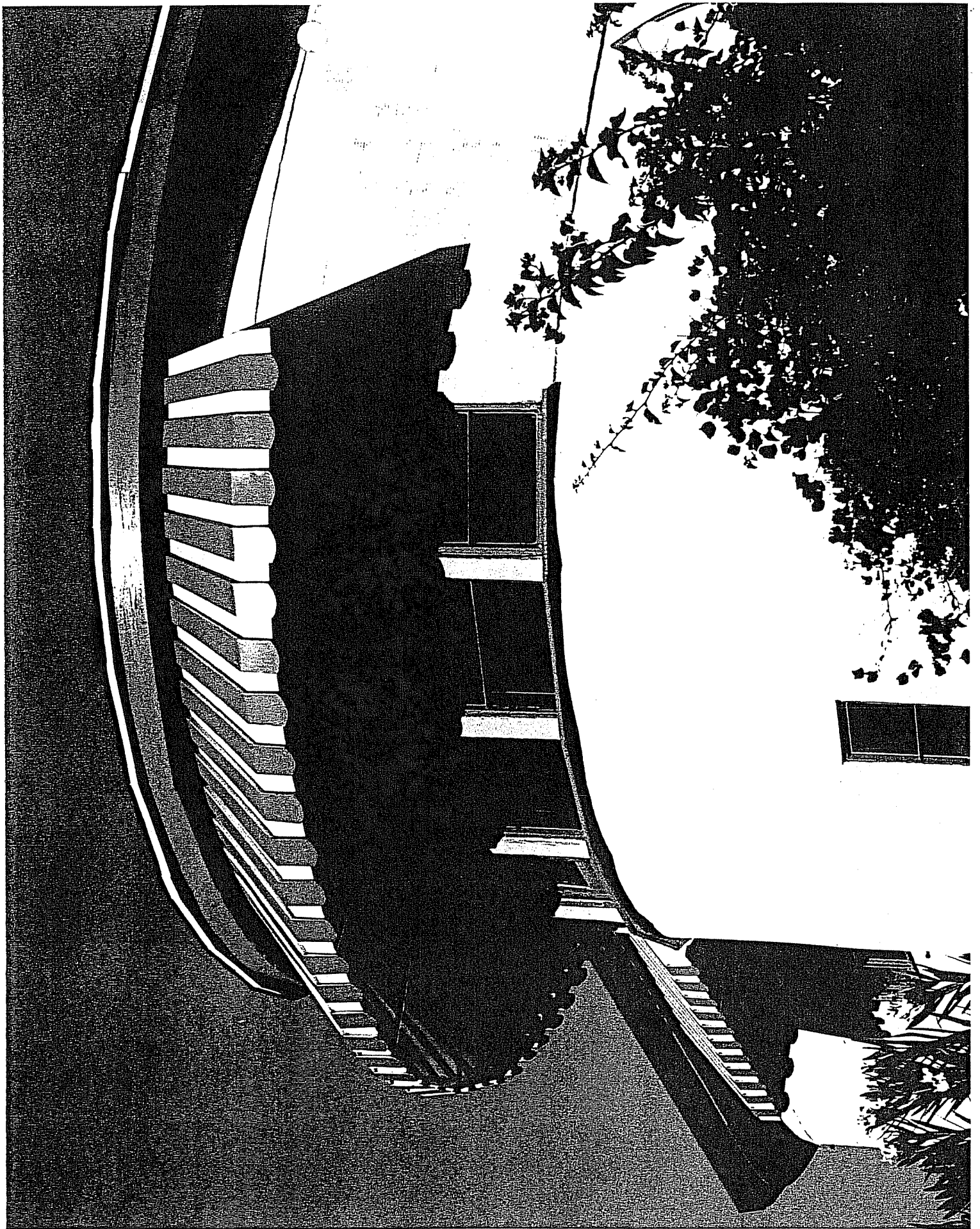


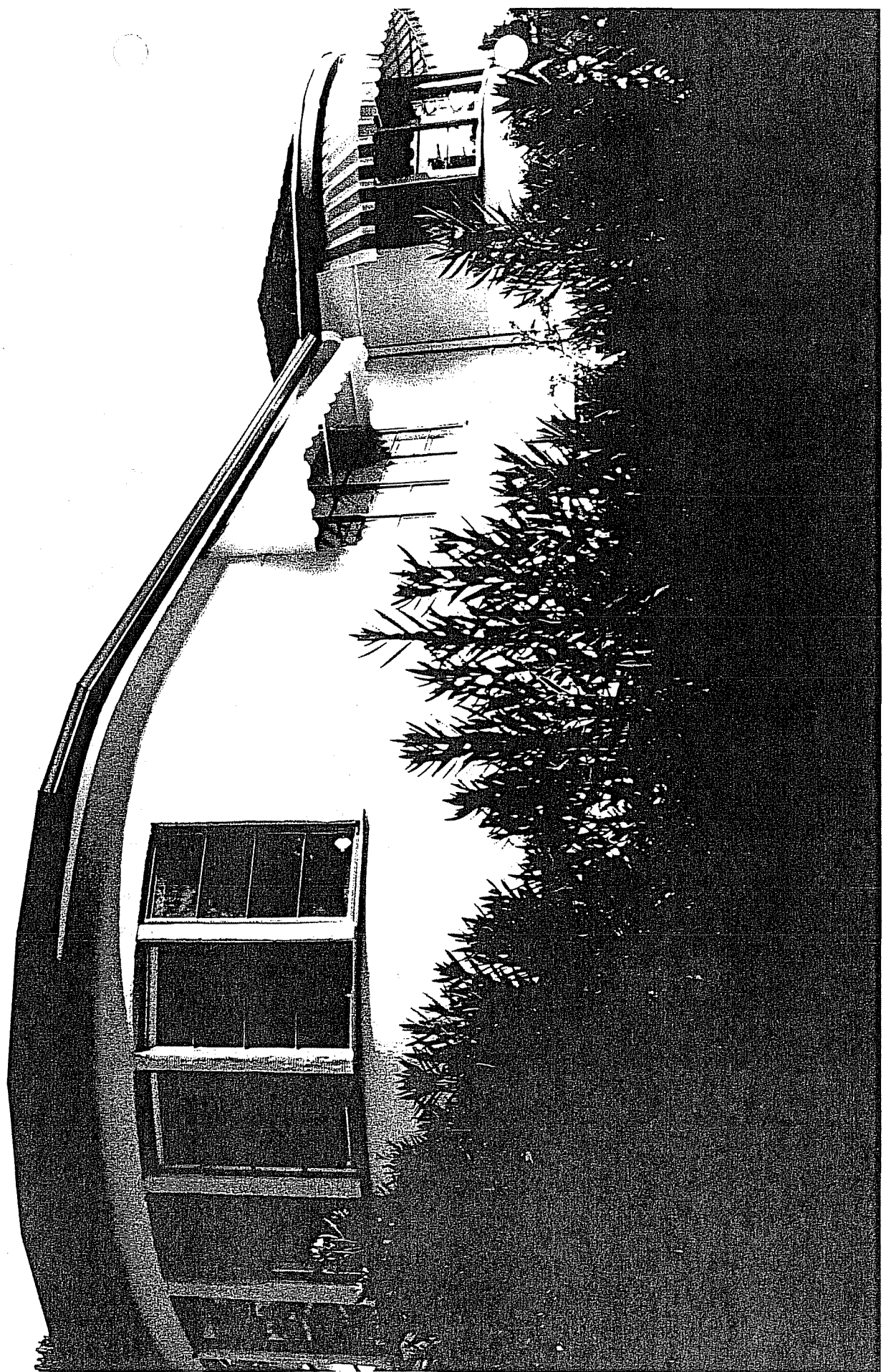














City of Los Angeles
Department of City Planning

12/27/2007

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

3820 N BUENA PARK DR

ZIP CODES

91604

RECENT ACTIVITY

None

CASE NUMBERS

None

Address/Legal Information

PIN Number: 162B169 683
 Area (Calculated): 4,992.5 (sq ft)
 Thomas Brothers Grid: PAGE 562 - GRID H6
 Assessor Parcel Number: 2369029010
 Tract: TR 7497
 Map Reference: M B 94-67/68 (SHTS 4-5)
 Block: None
 Lot: 153
 Arb (Lot Cut Reference): None
 Map Sheet: 162B169

Jurisdictional Information

Community Plan Area: Sherman Oaks - Studio City - Toluca Lake - Cahuenga Pass
 Area Planning Commission: South Valley
 Neighborhood Council: Studio City
 Council District: CD 2 - Wendy Greuel
 Census Tract #: 1438.00
 LADBS District Office: Van Nuys

Planning and Zoning Information

Special Notes: None
 Zoning: R1-1
 Zoning Information (ZI): None
 General Plan Land Use: Low Residential
 Plan Footnote - Site Req.: See Plan Footnotes
 Additional Plan Footnotes: Sherman Oaks
 Specific Plan Area: None
 Design Review Board: No
 Historic Preservation Review: No
 Historic Preservation Overlay Zone: None
 Other Historic Designations: None
 Other Historic Survey Information: None
 Mills Act Contract: None
 POD - Pedestrian Oriented Districts: None
 CDO - Community Design Overlay: None
 Streetscape: No
 Sign District: No
 Adaptive Reuse Incentive Area: None
 35% Density Bonus: Not Eligible
 CRA - Community Redevelopment Agency: None
 Central City Parking: No
 Downtown Parking: No
 Building Line: None
 500 Ft School Zone: No
 500 Ft Park Zone: No

Assessor Information

Assessor Parcel Number: 2369029010
 Parcel Area (Approximate): 4,965.8 (sq ft)
 Use Code: 0100 - Single Residence
 Assessed Land Val.: \$816,816
 Assessed Improvement Val.: \$204,204
 Last Owner Change: 06/28/07
 Last Sale Amount: \$1,001,010
 Tax Rate Area: 13
 Deed Reference No.: 1554151
 Building 1:
 1. Year Built: 1940

1. Building Class:	D75C
1. Number of Units:	1
1. Number of Bedrooms:	2
1. Number of Bathrooms:	2
1. Building Square Footage:	1,719.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	Yes
Fire District No. 1:	No
Fire District No. 2:	No
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	None
High Wind Velocity Areas:	No
Hillside Grading:	Yes
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	1.04404 (km)
Landslide:	No
Liquefaction:	No

Economic Development Areas

Business Improvement District:	None
Federal Empowerment Zone:	None
Renewal Community:	No
Revitalization Zone:	None
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

Public Safety

Police Information:	
Bureau:	Valley
Division / Station:	North Hollywood
Report District:	1595
Fire Information:	
District / Fire Station:	78
Battalion:	14
Division:	3