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World-renowned architect Frank Gehry considers drawing a conceptual tool: his fluid, unpredictable sketches demonstrate how he searches for ideas with his pen. This handsome book, slipcased in a cardboard box that itself recalls Gehry's furniture, offers an in-depth analysis of his drawings during the two decades since computer generated design began to dominate architectural practice. Esther da Costa Meyer analyzes his idiosyncratic style, his inspiration in the art of the past and of the present, and his contributions to the art of architectural draftsmanship. As often as possible, she allows Gehry to speak for himself." Da Costa Meyer argues that Gehry's sketches are only the first link in a long chain that passes through numerous models and computer renderings until the building is finally completed. She notes, however, that these whimsical works powerfully express Gehry's critique of the dogmatic strains of modernism prevalent when he began his career and his own attempts to bring humor, emotion, and drama back to architecture.