

pressed. Edison went on to invent the electric light, the motion picture camera—and founded whole industries. During World War I, the Navy had to consult him outside the National Research Council. Edison liked to make fun of pure scientists and loved to play the role of the common-sense practical engineer. In 1926, efforts were made belatedly to elect him to the engineering section of the Academy.

The members of long-standing who had resolutely opposed his election for fifty years had mostly passed away. R.A. Millikan made an impassioned speech of nomination, in which he asked, "Is there any physicist here who will deny that Edison has made great contributions to science?"—and A.A. Michelson rose from his seat to say, "I am that physicist." He was the President of the Academy. This is a measure of how much pure scientists sometimes feel on the defensive.

With growing appreciation of approaching ecological disaster, oceanography has now been swept up in the effort to stave it

off. There are important jobs to be done—and perhaps scientists like Hassler, Henry, Whitney, and Michelson would not be psychologically equipped to implement them. Perhaps oceanography has come of age in this respect, and in the future will inevitably be increasingly organized. So you see—in all honesty—there is another side to the question of pure science and scientific planning for public service. I'm trying to give the Genie his due, and to clarify the nature of the tension between the two sides. This new Oceanography Society can serve both pure and applied, the little and the big, the individual and the programmed.

However, in my heart I believe that, for a scientist, it is his personal mental wrestling match with some aspect of the universe that is his central activity and reward. All alone, one confronts the unknown and divines some meaning from it. We sort the pieces and arrange them in new patterns.

When we stand before the tomb of Isaac Newton in Westminster Abbey, our sense

of reverence stems not from his eminence as President of the Royal Society, or because as Master of the Mint he was so good at catching counterfeiters.

We worship his memory because of that golden year in 1666 when as a youth, exiled to the Lincolnshire countryside on account of the plague in Cambridge, he laid down, with the help of his own home-made calculus, the principles of theoretical mechanics. His overweening sense of self-importance and his government service came afterwards.

We have recently celebrated the twentieth anniversary of NASA's Apollo Mission, one of the largest and most expensive planned technological feats of all time—yet I think it no exaggeration to assert that, in a basic sense, it actually was the blazing fire in the mind of the boy Newton that put those men on the moon.

Members of the Society, we are putting the fate of oceanography into your hands. We trust you will be faithful keepers of that flame. □

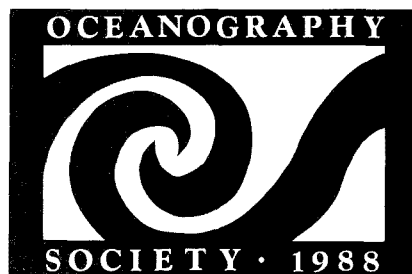
## THE OCEANOGRAPHY SOCIETY'S LOGO

By David A. Brooks

**T**HE LOGO CONTEST, announced in the first issue of this magazine, has produced a winner for The Oceanography Society. Twenty-six logos were submitted to the Interim Council. After much preliminary discussion, consideration was limited to three finalists.

The winning entry was submitted by Kathy Madison, with the encouragement of her associate Jill McKay at Omnet, Inc. The final choice was difficult indeed, for a number of the submitted logos were attractive and artistically appealing. In the end, the Council chose Kathy's abstract and fluid design, which inspires oceanic themes without restricting imaginations. We thank Jill for steering Kathy in our direction, and we are proud to feature our official logo here and on the title page of the magazine. Kathy offers some comments on how the design was conceived:

In the summer of 1988, I went to Greece, drawn chiefly by the desire to see examples of Minoan art. I spent several days on the island of Crete, exploring the largest museum in the world devoted to Minoan art. Over and over I was struck by the spirit of



the Minoan culture—people in love with the natural world. The world they described in their art was whole and clearly interdependent. Natural forms were thoroughly integrated in the most utilitarian creations. Imagination was given respect. What I perceived at the root of all their work—and play—was an abiding awareness of and respect for the natural world and man's and woman's part in it. A kind of humility. And a sense of wonder.

When I heard about the logo contest I immediately thought of the sea and the sky and of how the Minoans had depicted it again and again—

spirals spiralling into other spirals, an endless interplay. I thought of forces acting upon other forces, and yet a wholeness and harmony throughout.

### Biographical Sketches

Kathy Madison entered the field of design after taking degrees in philosophy, literature and history from the University of Minnesota. She is building a small company devoted to creating imaginative designs for a wide group of clients, ranging from non-profit social service agencies to recruitment firms to a very special electronic mail company. She paints and writes in her free time. She lives in Brookline, Massachusetts, with her ten-year-old son.

Jill McKay, born in England and raised in Africa, has lived in the United States for ten years. She has been working at Omnet for nearly five years. She got to know Kathy when they worked together on the parents' board of their sons' after-school daycare program. She persuaded Kathy to draw cartoons for the Omnet newsletter, and later to design Omnet's *Plain English Manual*. When the logo competition was announced, Kathy seemed a natural. □