Jump Back

If It’s On The Internet

Wikipedia’s Jump Back entry said, “The album artwork was designed by Maurice Jones and all four boots illustrated are still in Mr Jones’ possession.” Okay, let’s start there.

It Must Be True

Where are the four boots? Who is Maurice Jones? He is not listed among the album credits.

Don’t Believe Everything You Read

As far as Jump Back is concerned there is no Mr. Jones. But there was a Mr. Smith and he knows all there is to know about Jump Back.

The Brief

It was time for another compilation. This would be the eighth one issued by the Stones and the twenty-second compilation overall. Sometimes the band has a firm idea of what they want, sometimes they have a germ of an idea and sometimes they are looking for an art designer to pitch them. Bill Smith, art designer for Jump Back says, “The brief was completely open, I met with the band and management, at their offices a couple of times during 1992/3 to talk through ideas, concepts etc. and chose photos for the inside of the CD booklet.”

Asked how he got involved with this Stones project, he said, “I have quite a long history with the Stones that goes back to 1983 when I was asked by Mick Jagger to put forward some ideas for the cover of the album Undercover, I ended up spending a week in New York working on the designs for the whole project, only to have the final design rejected by Keith Richards. But this collaboration led to me being asked to put forward design ideas for their compilation album Rewind – in 1984, this then led to being asked to do some ideas for Jump Back.” In the second half of the Stones career, this is not an unusual pathway. A number of artists have pitched ideas a number of times only to be selected at a later date.

Former Stones manager Allen Klein came to acquire the Stones early catalogue of songs from their first manager, Andrew Loog Oldham. After the Stones signed a new record contract and once again owned their new music, Klein was left with a back catalogue of hit records. This resulted in two sets of compilations of Rolling Stones music. There were those released without and often against the band’s wishes by Klein and those released by the Stones.

For this compilation, the Stones were looking for Bill Smith and his stable to fill the void. Smith said, “We always showed up to half a dozen design ideas for most of the album covers we worked on these would have been using different images/titles. I think I showed only the final layout to band’s management and Virgin.” So, the process was pretty smooth, once the title was nailed down.

The Title

What came first the title or the cover? There are no hard and fast rules on this one, but the title came before the art. Smith says, “There were various titles being bandied about at the time within
Virgin Records, we were also allowed to come up with some titles as well. The *Jump Back* title I think came from Virgin’s marketing department.”

Asked about some of those alternate titles, Smith said, “I have some early visuals with different titles that we showed to record company and the band, but I’ve got them in my own book - Cover Stories which is coming out this month.” Alternative cover ideas are seen below.

Top left is Switchback composed of color swatches. Rolling Stones Bite is a head inside of a head. A jackal-like face forms the upper jaw of another creature. Hammer and Tongs, the Rolling Stones Hits with a decidedly socialist bent is bottom left. Bottom right is Sweat & Blood. These are album covers pitched by Smith for Rolling Stones compilations.
Jump Back was released 22 November 1993 in the UK and a mere 3,924 days later in the US. This was the last compilation album released on two different dates. It was also the first time the Stones interests split release dates with a compilation album.

**The Cover Art**

To hear Smith describe it, the art design was an easy thing. He describes the genesis of the idea this way, “Once we’d decided on Jump Back as the title and it was a compilation from 71-93, I wanted to use something from ’70’s Glam and something from ’90’s rock, and the title suggested to me boots. We shot the boots at our studio and then I used a simple, coloured squares background, with heavy black outlines – echoing Piet Mondrian and Gilbert and George – both favourite artists of mine.”
It is interesting to see how Smith took aspects of both his favorite artists and turned it into an album cover. The colored squares with the heavy dividing lines speak to Mondrian while the photo-based graphic arts style, evocative of Gilbert & George, is seamlessly blended into a memorable cover.

The squares are either alternating red and blue or perhaps purple with a lot of blue, depending on the media you are looking at. The LP looks more blue, the CD looks more purple-ish. The four-quadrant idea was revisited by the Stones when Honk was released many years later.

Dutch artist Piet Mondrian is well-known for his many compositions in red, yellow and blue squares. An example appears below. The influence on Smith’s work is readily apparent.

Gilbert Prousch (Proesch) and George Passmore are two artists who work together as a collaborative art duo. Among other things they are known for their brightly colored graphic-style photo-based artworks. Below find a sample of their work.
Albums are, in a sense, the work of a community. All the actual artists have their influencers and teachers and favorite artists, whose style they may have emulated. Almost certainly, those teachers and influencers had their teachers and influencers. It would be fascinating to see the family tree of some of our favorite album art.

All I ‘knew’ coming into my conversation with Smith is that the shoes belonged to Maurice Jones. So, I asked him about that. Smith said, “I’ve no idea where or who Mr. Jones is or was.” And here I thought Wikipedia was flawless. It has since been updated.

**Give Them The Boot**

The boot on the left side of the cover is a platform boot. If you missed or still miss the 1970s they looked like this. Platform boots have an exaggerated sole, sometimes up to four inches tall, with a heel to balance. While they may have ‘heightened’ some women, they were mostly worn for an extra splash of style.

Grunge was rock’s musical curveball of the 90s and grunge fashion was developed by Generation X which was beginning to see the effects of capitalism and didn't support it. They didn't approve of “serving the machine” aka career-oriented lifestyle in a pointless 9 to 5 job. So, they wore combat boots, like the one seen on the right of *Jump Back*. 
Cover Logo

*Jump Back* is the only Stones album that shows the logo twice on the front cover. The Stones logo adorns the platform boot and appears again, center bottom, between the years 1971 and 1993, which bound the music found inside the album. The logo appears four times if we include the rear cover as well. There the logo appears as a sort of watermark across the rear cover along with a smaller logo at the bottom. So, there is your Stones trivia question for your next barroom conversation. Which Stones album displays the logo most often on the front and back.

Here’s some trivia for the real Stones geeks. How many Stones albums have the actual logo on them? How many have some form of the logo on them? How many used the logo on the wrapper? Some of these will be answered here that last one will need the input of the geeks that saved the wrapper.

The first album cover to include the logo was *Time Waits For No One*. I’d bet more than a few people did not even know that was a Stones album. The earliest evidence this author found of the logo on an album was on the wrapper of *Made In The Shade*. It loomed large on the *Sucking In The Seventies* wrapper, it appeared twice in stickers on some versions of *Undercover* and is now printed on later versions of the cover. *Jump Back* wins the contest for most icons and *No Security* shows the icon on the cover model’s t-shirt. *Forty Licks* is the first album to use a stylized version of the logo, a trend followed by *Live Licks, GRRR!, Blue & Lonesome* and *Honk*. Sandwiched in this run of albums is *Rarities*, which features Mick Jagger with a logo t-shirt. It is, perhaps obligatory, to mention that he logo made its world debut as an inner sleeve in *Sticky Fingers*. 
Rear Cover

The rear cover reverses the front cover color sequence from blue, red, blue, red to red, blue, red, blue. A watermark-like icon overlays the four blocks and forms the background for the track list. The songs are arranged in non-chronological order.
Inner Sleeve Collage

The vinyl version has a very nice collage on its inner sleeve. Asked about his role in preparing the sleeve, Smith said, “With regard to the inner sleeve for the Jump Back double album, the Record Company gave us the Peltier image to use on the inside as a visual roundup of the various albums that tracks had been taken. It was a nice contrast with the outer cover image.”
The collage was prepared by Len Peltier using the cover’s color scheme. From the top left the collage shows the covers of *Sticky Fingers, Some Girls, Tattoo You, Goats Head Soup, Love You Live, Black and Blue, Sucking in the Seventies, Steel Wheels, Exile on Main Street, Still Life, Undercover, Dirty Work, Flashpoint, Emotional Rescue, Made in the Shade,* and *Rewind.* Seventeen albums were produced in the *Jump Back* time frame and sixteen of them appear in this collage. Which one of these albums is missing from the collage?

The albums released during this time period appear below in chronological order. Albums with an * have at least one song on the compilation.

- Sticky Fingers 1971*
- Exile on Main Street 1972*
• Goat’s Head Soup 1973*
• It’s Only Rock and Roll 1974*
• Made in the Shade 1975
• Black and Blue 1976*
• Love You Live 1977
• Some Girls 1978*
• Emotional Rescue 1980*
• Tattoo You 1981*
• Sucking in the Seventies 1981
• Still Life 1982
• Undercover 1983*
• Rewind (1971-1984) 1984
• Dirty Work 1986*
• Steel Wheels 1989*
• Flashpoint 1991

The album missing from the collage was It’s Only Rock and Roll.

The Booklet

Jump Back came with a booklet, the pages are shown below. The booklet features an Interview by Robert Sandall. Sandall was a co-presenter of BBC Radio 3’s Mixing It and Late Junction programs. He apparently asked Mick Jagger and Keith Richards about the tracks that appear on the album. The songs are presented chronologically and the descriptions include where the songs were recorded as well as song and playing credits, followed by selected Sandall quotes by Jagger and Richards about the track. Writing and production credits appear on the last page of the booklet, inside its back cover. The live photography was by Roger Bamber and Mike Daines of Rex Features and Ebert Roberts and David Redfern of Redferns. The layout of the booklet varies with the media and sometimes with the release. The layout was done by Bill Smith and his Studio.
Interview by Robert Sandall

WILD HORSE 1971

Ric Flair guitar and vocals. V. Taylor guitar and vocals. B. Wyman bass. J. Jagger vocals.

Keith: "The idea of the song was to do with our public persona and the image of the Stones in the press." Mick: "It's about looking back at our lives and seeing how we've changed. It's about the passage of time and how we've grown." Jagger: "It's about feeling lost and confused." Wyman: "It's about the pressure of being in the public eye all the time." Flair: "It's about the struggle to maintain our identities in the midst of fame and fortune." 

Angie 1973


Keith: "The song is about the feeling of being loved and cherished." Jagger: "It's about the beauty of Angie and how we've been together for so long." Wyman: "It's about being a father and a husband." 

Sticky Fingers 1971


Keith: "The song is about the struggle to find my voice as a creative force." Jagger: "It's about the pressure of being at the top of the world and trying to stay there." Wyman: "It's about the importance of family and friends." Flair: "It's about the power of the moment and the memories that are made." 

Some like it Hot 1972


Keith: "The song is about the feeling of freedom and the ability to be yourself." Jagger: "It's about the joy of love and the importance of having fun." Wyman: "It's about the power of music and the ability to connect with others." Flair: "It's about the ability to express oneself in any way that feels right." 

You Can't Always Get What You Want 1971


Keith: "The song is about the feeling of being on the fringes of society and being excluded." Jagger: "It's about the importance of speaking out and being heard." Wyman: "It's about the power of the spoken word and the ability to make a difference." Flair: "It's about the ability to be bold and fearless in the face of adversity." 

Sympathy for the Devil 1968


Keith: "The song is about the feeling of being part of something greater than ourselves." Jagger: "It's about the power of the masses and the ability to unite and fight for a cause." Wyman: "It's about the importance of being a part of history and making a mark on the world." Flair: "It's about the ability to have an impact and leave a legacy behind."
daughter’s, around a 5c calling me “Mums” and all this. It’s another of our heart- 
ringing themes, just long and wearily at the 
wholesalers. [Did ...]

Beat: We’re another one where Nick just fills in the 
verses. We do “The Sonne” you take away a song, play it and 
see. I don’t know why I do it sometimes, but I know it’s 
sometimes they grab it and record it. After all the better 
umbers on “Some Girls” everybody settled down and 
expanded a bit more.

Nick: “ Certainly, this wouldn’t particularly merit to in a personal 
way. It’s not a begging song, or a country song. It’s one of 
those where you get one melody line, break it down and 
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The Vinyl

*Jump Back* was the first Rolling Stones compilation packaged in the compact disc era. I suspect far more CDs were purchased than vinyl copies. It was also the band's first release under their contract with Virgin Records, which had been signed in November 1993, while *Voodoo Lounge* was being recorded. Below you see the vinyl package, presented here in the belief that no more than six people own it.
Cover art was doing double duty in a variety of promo items. Below find a 2.5-foot square image of the rear cover color scheme with Jagger and Richards as separate cardboard cut-outs positioned an inch in front to the album for the three-D effect.
Len Peltier (below left) is a designer who has worked for A&M Records based in Hollywood creating packaging and also directing music videos and later at Virgin where he was Vice-President/Creative Director. As of 2016 he is the Vice President, Global Creative Director of Levi Strauss & Co in San Francisco. He was unavailable for comment on this album.
Bill Smith (right), speaking about his career in album art design, said, “Well actually it all started many years before that, 1966 to be exact when I was 15 years old and not only discovered how much music meant to me but how much the album covers meant too. The Beatles Revolver album had some great pop tracks including one of my favourite songs - For No One - my first love began and ended that summer while I played that song constantly. The album also had a great sleeve by Klaus Voormann which, I found intriguing, with its line drawn portraits mixed with a photo-collage of the band. I was hooked and knew even then that I wanted to be part of this - I was never going to be a brilliant musician but maybe I could be involved with creating the images that went with the music.” He continues to work as an art designer and has recently published a book, Cover Stories: Five decades of Album art.

References


https://billsmithphoto.com/contact-us/
https://www.discogs.com/artist/818902-Bill-Smith-Studio


Jump Back: The Best of the Rolling Stones (1971-1993) - The Rolling Stones | Songs, Reviews, Credits | AllMusic

An Interview with Bill Smith - Album Cover Designer Extraordinaire : Content on Arkade