

Sticky Fingers

No “one” owns the album cover art. That includes-it may especially include-Andy Warhol’s *Sticky Fingers* cover. Producing the packaging for an album is a creative process that involves many people. And each one of those people has a story to tell. All of those stories can make it difficult to nail down the true story of an album cover. More likely each of those stories owns a part of the truth of the cover. *Sticky Fingers* would have been a great album even if the cover showed Mick, hands jammed into the pockets of his jacket, yawning on the left side of the cover with four smiling Stones grouped together on the right. It would have been a great album even if there had been no logo introduced. But it wasn’t. It was a great album with another controversial cover and the first appearance of the iconic lips and tongue logo that is one of the most recognizable in the world. That makes the story of the cover art worth telling.

We can’t talk about the *Sticky Fingers* album art without talking about the times. *Sticky Fingers* marked the beginning of a new era in the history of the Rolling Stones. Almost rid of Allen Klein, their business manager who enriched himself at the Stones’ expense and no longer under contract to Decca, the Stones created their own record label and signed a brand-new contract with Atlantic. This brought new relationships with Marshall Chess, first head of the Rolling Stones Record label, Ahmet Ertegun of Atlantic Records, and Prince Rupert Lowenstein, a new financial manager. Musically, Brian Jones was replaced by Mick Taylor, Mick and Keith’s relationship was changing and would become quite different from that of the sixties. Add to that a new logo to brand the band and it all heralded not so much a new beginning as a new turn in what would become a very long journey. The Stones were starting their new thing with a new label, a hot cover, a new logo, and new energy.

The Concept

If you think you know why *Sticky Fingers* is called *Sticky Fingers*, get your mind out of the gutter. *Sticky Fingers* was the original working title for an album concept that was to have followed *Beggars Banquet*. *Let It Bleed*, jumped ahead of *Sticky Fingers* and all of this was well before anyone had even conceived of the zipper cover of the eventual *Sticky Fingers*. Keith said the name *Sticky Fingers* was not originally envisioned for the work “It’s just what we called it while we were working on it. Usually though, the working titles stick.” This time it did.



While ideas for the cover were being floated, album designer Craig Braun, had suggested a clear plastic jacket with heat-sensitive liquid crystals inside, "so you could make your own little Joshua Light Show." That cover would have also included a mammoth foldout cover of Jagger's castle in the south of France. Braun and his team experimented with other playful concepts, according to a 2015 New York Times article, including the oversize Bambu rolling paper cover later used by Cheech & Chong.

Mick Jagger’s castle

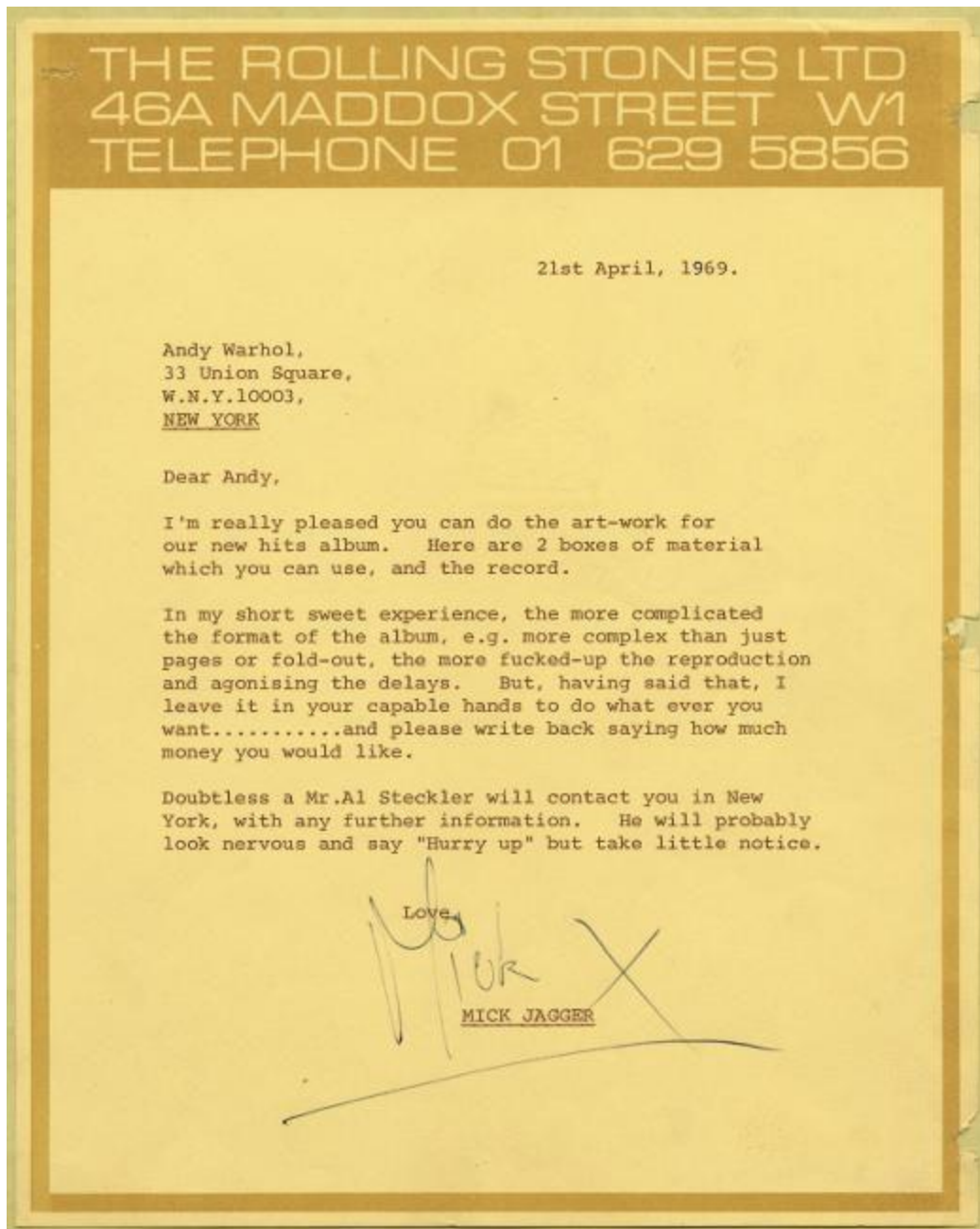
The traditional band shot was also considered. Photographer Peter Webb was hired to shoot the *Sticky Fingers* sessions and one of his shots, "The Big Yawn" was earmarked for the album cover. Until a better idea came along. Here is the story of that better idea.



The Big Yawn potential album cover that became the inner sleeve photo

Mick Jagger had been interested for some time in working with Andy Warhol on some album art. On April 21, 1969 Mick personally sent a letter to Warhol expressing his pleasure that Warhol was willing to do some art work for an album. Clearly, this letter was not the first contact on such a matter, there had to have been earlier conversations. Because Warhol is credited with the *Sticky Fingers* album cover and because Mick is writing about an album cover, the letter has, at times, been mistakenly interpreted as a request to do the *Sticky Fingers* cover, it is not. *Sticky Fingers* was not completed at the time of this

letter and so it cannot be the record that was sent along with the letter. Nor is it a request to do the *Let It Bleed* cover. The new hits album referred to in the opening paragraph was *Through the Past Darkly*. The two boxes of material and the record were for that compilation album.



Mick Jagger letter to Andy Warhol

Legend has it that Warhol sent the Stones an idea for *Let It Bleed* nee *Automatic Changer* nee *Sticky Fingers* that had a vinyl record in girls' panties inside cutoff Levi's (an idea later adapted by Alice Cooper for *School's Out For Summer*). These materials were supposedly misplaced by Stones' office staff. At any rate, this initial effort did not come to fruition.



School's Out For Summer album cover and panty sleeve

Jagger and Warhol had disagreed on Warhol's idea for *Through The Past Darkly*. Mick may have thrown Warhol's design out but he did commission someone else to handle the design. Reportedly, Warhol felt ripped off. He was angry and wanted payment. It struck some as strange that Warhol would attempt to collaborate again with the Stones.

It has been suggested the *Sticky Fingers* cover evolved from the artwork Warhol had submitted in 1969 for *Let It Bleed*, i.e., the vinyl record in girls' panties inside cutoff Levi's. Reportedly, Andy Warhol casually mentioned to Mick Jagger at a New York party in 1969, that it would be amusing to have a real zipper on an album cover. Jagger was set on Warhol's zipper idea and not only did the zipper have to work it had to have something behind it. A year later, Jagger proposed that idea for *Sticky Fingers*, the first release on the new Rolling Stones label. Sessions for *Sticky Fingers* began in earnest in March 1970.

The Photo Shoot

Ignoring the second paragraph of advice in Jagger's 1969 letter, Warhol created one of the most complex and memorable album covers in rock history for *Sticky Fingers*, the 1971 album that took the

Stones from stars to legends. Jagger said, “As I recall this was the first time that we asked Andy Warhol to get involved with an album cover. We were friends and he was easy to work with. Andy presented us with a mock-up of the jeans and pants on the inside using a real zipper, so when it was undone you could see the underwear. I knew it was going to be a problem. Firstly, the cost, secondly the process of making the zipper, and thirdly the job of shipping and stacking. It was a big fight all the way to get the cover accepted. Atlantic Records were pretty good about it, probably because it was our first record with them and people were a little more open-minded then. However, I’m sure we had to absorb some of the costs and it probably cost us an arm and a leg. Andy loved the cover. He liked the idea of making a new twist on what had previously been a rather static image by using a real zip. We worked with Andy again for the Love You Live cover.”

William George Linich (February 22, 1940 – July 18, 2016), known professionally as Billy Name, was an American photographer, filmmaker, and lighting designer. He was the archivist of The Factory from 1964 to 1970. His brief romance and subsequent friendship with Andy Warhol led to substantial collaboration on Warhol's work, including his films, paintings, and sculptures.

The photo shoot took place on a date lost to history at 33 Union Square West, which housed the office of Warhol’s magazine *Interview* and Warhol’s Factory. Warhol was paid £15,000 for the work that was done under his supervision. The actual photographer was Billy Name. Artist Craig Braun was responsible for translating Warhol’s design into a functional album cover. Warhol and Name photographed a handful of male models for the cover using a Big Shot Polaroid.

It all began when Warhol arranged to photograph several men from the waist down. The models were likely men who were available at the Factory and they included a few of Warhol's lovers at the time. After the photo shoots, he never told anyone the identity of the man on the cover, or even whether the jeans model and the underwear model were the same person. Neither Warhol nor Name ever confirmed the identity of the model who was chosen. Not only did Warhol never tell anyone the identity of the cover model, but Glenn O’Brien, editor of *Interview*, thinks it’s possible he didn’t even know. Vying for that distinction was left to the models themselves.

The jeans photos for the cover were taken first. Paul Morrissey, Warhol’s former manager, in *100 Best Album Covers* said, “Andy was sensible enough to know not to be pretentious when doing album covers. This was a realistic attempt at selling sex and naughtiness. It was done simply and cheaply, without the pretensions that seem to go with other covers.” The stark black-and-white close-up of a man’s crotch was the result. “It was a cheap camera and cheap film,” said Morrissey. “I have no idea what brand.”

The Mystery

Because Jagger insisted that the zipper must work it had to reveal something when you pulled it down. “They knew if they put jeans and a working zipper that people were going to want to see what was back there,” Mr. Braun said. This necessitated a third piece of cardboard for the cover. The front of the album cover comprised two pieces of and the back, the usual one. The first front piece showed the jeans clad torso, the second front piece showed the underwear clad torso. The second piece of cardboard also served a practical purpose. “I knew the back of the zippers, which had to be glued down by hand, could damage the record,” Braun said. “So, I decided to fold in a third panel.” For that inside third panel Braun called Warhol’s Factory and requested the extra art for the album, necessitating the second set of shots.

They came in the form of Polaroids from Warhol of a model in his underwear, photos that Mr. Braun claims he still has in their original envelope.

There has been much speculation about the model or models' identity. Suspects included Mick Jagger, Joe Dallesandro, an actor and Warhol protégé, Bobby Dallessandro, Joe's brother and Andy's driver, Jed Johnson, then Andy's lover, Jackie Curtis, an actor and sometimes transvestite mentioned by Lou Reed in "Walk on the Wild Side," Corey Tippin, a make-up artist and member of Warhol's circle, Jay Johnson, Jed's twin brother, and Glenn O'Brien.



Rumored and real Sticky Fingers models clockwise from top left: Joe and Bobby Dallesandro, Jay and Jed Johnson, Jackie Curtis, Corey Tippin, Mick Jagger, Glenn O'Brien

Warhol's Factory was located next to an architect's office. Glenn O'Brien told the New York Post, "Andy shot a bunch of guys, apparently Joe as well as his brother, who was then Andy's driver, and he shot me in the Interview office with his Big Shot Polaroid and while I'm standing there in my underwear with Andy kneeling in front of me, the door opens and a bunch of guys in suits walk in and look stunned. 'Oh, this isn't the architects' office!' O'Brien goes on to say of the model in the tighty-whiteys, "I knew it was me because it was my underwear! [Warhol] just said it was for a Rolling Stones album cover. I was a huge fan so I was pleased, and also I got paid \$100. Not bad for 20 minutes of work. He probably took

these Polaroids, put them on the table, and picked ones he liked. I don't think it mattered to him [who it was]," says O'Brien. "I don't know if the fact that I was chosen means I was the best endowed or what." O'Brien says the model for the photo cover was Corey Grant Tippin.

Joe Dallesandro starred in Andy Warhol movies and graced the cover of the first Smiths record. He says, "The Stones cover is from some polaroids that Andy had taken. I'm not sure Andy even knew which photo he chose. Or that it was me. Someone thought that would be a good one for the cover. I knew it was me. I know it is me. I've seen myself, and I've seen myself photographed down there. I know how I photograph. Those were my jeans. Levi's. The inside is not me. Different person completely. We've had a lot of people from the Factory say it's them. There has been some debate."

Tippin says, "Andy had asked me if he could photograph my crotch because he was always so obsessed with men's crotches and penises. I wasn't surprised in the least and, of course, agreed as he said he would pay me \$75 dollars. I had no idea why and didn't much care as \$75 dollars was a small fortune to me in those days." In a separate interview he said, "I knew [Warhol] wanted it to be kind of an erotic photograph. Andy wanted a bulgy crotch," Tippin says. "[To me,] it had nothing to do with rock 'n' roll...Those of us in the gay world related to it as a gay iconic image." Tippin was never told the identity of the jeans model on the cover, but is convinced it's him: "I know my anatomy." Warhol's concept was then assembled by Craig Braun.

Cover Production

Let Braun tell the production story. "I got the concept mock-up approved by Chess and Atlantic Records. I'd devised many different ideas, but Mick wanted the zipper. Although I knew it would be problematic getting a zipper on the cover, this album-cover construction and zipper application gave me a leg-up for my Sound Packaging Division to get the production of the entire album! I went to Talon Zippers and said I needed a couple of million small custom-made zippers. I told them I needed them for free, as they would be on the next Stones album. But suffice it to say, there were lots of negotiations with the Ertegun Brothers [Atlantic Records' founders]. It was a challenging production and I needed the time to set up the assembly lines: making the packaging, hand-gluing those two fabric pieces on the sides of the zippers and making corrugated inserts and stacking them like shirts in a Chinese laundry. This was a complicated deal, in every respect."

The album was shipped in boxes that were stacked about 20 high, the bouncing of the trucks caused the zippers to dig through the covers' cardboard, despite Braun's efforts to protect the vinyl record from damage with an extra layer, and create horrible divots in the vinyl, usually on "Sister Morphine" the third track on the B-side. Braun describes the problem with the album cover, "Three days after the first fifty or sixty thousand copies of the *Sticky Fingers* LP had been shipped, I got a call from [Atlantic Records'] Nesuhi Ertegun's assistant saying, 'He hates you!' I said 'why?'. He says 'the zipper on the front cover is denting the 'Sister Morphine' track' The stores are returning them!' Nesuhi got on the phone and said, 'I told you to print that [zipper]!' I said, 'Nesuhi, it's not me. Mick wanted it and Marshall wanted it. I had to do what they wanted.' He said, 'No, you could have stopped them, told them it's impossible! You're the guy who made the package and now you have to stand behind it.'"

Braun continues, "In my mind I saw all those albums coming back, running a full-blown obsession, seeing the returns coming back over and over and the financial ramifications. Later that night I was fooling around, playing with the zipper and I pulled it down, held up a disc and noticed that the zipper could go down to the label's level. The next morning I called Nesuhi and I said, 'I've got it!', and he said, 'No, you

don't,' and I said, 'We'll have people in the pressing plants pull the zipper down right before its shrink-wrapped! It won't dent the grooves, and it'll look even better!!' And we tried it and it worked!!" Braun never did figure out how to keep *Sticky Fingers* from scratching other album covers. The damage still occurred visibly on the exterior of the album and only faintly on the record label right around the spindle hole. It no longer affected the play of the album.



Zipper damage on backside of author's copy of *Sticky Fingers*

The Cover

Let's have a closer look at the cover. There were two similar versions for the UK and US releases, differing only by the style and placement of the rubber stamps used to identify the band and the album title.

UK Version



US Version



The album's artwork may emphasize the suggestive innuendo of the *Sticky Fingers* title but the converse cannot be true, as the title was left over from the time *Let It Bleed* was produced, long before the cover art had been determined. The album's front cover shows a close-up of a jeans-clad male crotch with the visible outline of a penis. The jeans are Levi's, confirmed by the "V" on the back pocket. The zipper is 2-5/8 inches long with 43 teeth each on a sample of two covers. The zipper pull is 7/16 of an inch long. This is a working zipper that includes a top stop and a bottom stop. The belt is a two-hole belt and the buckle has been carefully perforated so that when the zipper is pulled all the way down one may glimpse inside the jeans. The US version above shows a hint of skin where a perforated piece of the cover has fallen off. The cardboard is intact on the UK version.



With the album cover intact one cannot see much of the third layer of cardboard, given the construction of the album. The upper left is most visible and there on the cotton briefs seemingly stamped in gold we see "Andy Warhol" on the top line, "THIS PHOTOGRAPH" on the middle line, and "MAY NOT BE-ETC." on the bottom line. One would apparently have to destroy the album's outside cover to obtain the view above.

Turn the album over and the distinctive pocket stitching confirms the jeans as Levi's. The zipper damage is about 3-1/2 inches down from the top cover (see photo above), just to the left and overlapping the seam of the pants. In the lower left there is about a one quarter inch Stones logo on the reverse side with a small TM next to it.

Extra layer of protection against zipper damage includes the “reveal” for the album cover

This would mark most of the world’s first introduction to this now iconic logo. Beneath the logo you will find, “ROLLING STONES RECORDS T.M. 1841 Broadway, New York, N.Y. 10023. The lower right rear of the US release says, “DISTRIBUTED BY ATCO RECORDS. DIVISION OF ATLANTIC RECORDING CORPORATION, 1971 MUSIDOR, N. V. PRINTED IN U.S.A. BY SOUND PACKAGING CORP.



It takes a village. The album artwork, routinely lauded as among the best record covers ever, was conceived by Warhol, photographed by Name, and designed by Braun. Heaven alone knows for sure who appears in the photos.

Inner Sleeve

The photograph of the Stones on the inner sleeve was originally earmarked to be the *Sticky Fingers* album cover. The “Zipper” concept, relegated young photographer Peter Webb’s intended album cover image to a grainy dupe on an inside sleeve. It is nonetheless a classic Stones group portrait, showing Jagger standing to the left of the frame, yawning, while the other four Stones gather on the right, Bill Wyman scratching his nose. Peter Webb,

Rear cover of *Sticky Fingers* U.S. version

the photographer, christened the image “The Big Yawn”.

Webb was a little-known photographer, a “lowly third assistant” to Howard Zieff, an American director, television commercial director, and advertising photographer, when he photographed the Rolling Stones at the height of their fame. That he later lost the negatives for 40 years is a story for another day. David Puttnam, a London photographer’s agent, mistook some of Webb’s advertising shots for the work of Zieff or Irving Penn and invited the young photographer “by mistake” to shoot his “friends” the Rolling Stones for their upcoming album. Puttnam said the band was “looking to do some shots for a forthcoming album.” He suggested Webb set up a meeting. Webb tells us, “In those days you turned up and pitched an idea directly to the artist.” Webb duly appeared at the Stones office and was ushered in to meet Jagger, a daunting experience for the young photographer.

Webb explains: “I presented my concept for the session, based around the ‘surrealist’ type of advertising work I was in to at the time, heavily influenced by Magritte. I envisaged the band dressed in Victorian boating attire, posed with oars primed in a beautiful wooden rowing boat. However, the boat would not be on any river, it would be in a Victorian Photography Studio, with an elegantly painted backdrop of a period Henley, their oars resting on a wooden studio floor. Alarming however, during the course of my presentation, Jagger produced a series of wide-mouthed yawns and seemingly by way of dismissal suggested I pitch my ideas to Charlie Watts in the next-door office, who was “into Art.” I was

duly ushered in to meet Watts, whose monosyllabic responses made Jagger's seem wholly enthusiastic in comparison."

Webb left the meeting to "lick [his] creative wounds" and went back to the drawing board for the upcoming photo shoot. He planned a series of Penn-inspired portraits of the band in sparse surroundings at his converted Victorian Riding School and Stables in London's Park Village East studios. Webb said nothing to the Stones about the change of plan, so when they turned up for the shoot, they "immediately registered disappointment about being photographed in their own clothes" and seemed surprised by the lack of an "idea".

Webb was amazed by their cooperative and compliant behavior. He found them rather camera shy. "I had to ask them to act a little more threateningly, to which they duly obliged," he said. Webb took a series of group shots, both in black and white and color. In one, he got the band to "line up like Dad's army" and tilt to one side. Fortunately, the Kodak Ektachrome 120 film set at 1/1,000 second exposure time captured this one-off event. The resulting image was "Falling Stones".

He later took precise portrait images of each man, something to which Jagger quipped: "Passports is it now mate?" After the session, Webb was taken aback when Jagger asked, "What happened to that great idea about the boat?" The inner sleeve photo is seen above as the originally intended cover photo.



Falling Stones by Peter Webb

On the other side of the inner record sleeve was the world debut of a full-size Stones logo. Black ink stamps identify the band and the album name. Beneath the logo, the playlist for sides one and two are found complete with credits for producing the tracks. For the first time ever, K. Richards is missing from a track, reflecting his increasing struggle with one of his demons. The lower right-hand corner provides album production credits. Warhol is listed for cover concept and photography; album design and graphics are credited to Craigbrauninc.

long story, read on. The major players in our story, alphabetically, are: Craig Braun, Ernie Cefalu, Marshall Chess, Mick Jagger, Kali, Ruby Mazur, and John Pasche.

Sticky Fingers marked the debut of the Stones' iconic logo. A three quarters of an inch version is found on the lower left corner of the rear album cover and middle left on the LP label, a six and a half-inch version is found on the inner sleeve. The logo appears a total of four times on the *Sticky Fingers* product.

With the dawn of the new Rolling Stones Records label it was time to rebrand the band. The Stones needed a logo. The idea for this wordless logo seems to have been born somewhere between Rotterdam and Amsterdam. Marshall Chess tells the story two ways. In one the Stones were in Amsterdam and he landed at Rotterdam airport. In the other he was in Amsterdam and driving to the Stones in Rotterdam. While driving on the road between these two cities, Chess stopped "to get gas at a Shell Gas station. In Chicago, Shell had the yellow shell, and it spelled SHELL underneath. But, in Europe it didn't say that. It was just the logo alone. That's how strong their logo was. Remember, this is in Holland where Shell comes from." When he joined the Stones in Rotterdam (or Amsterdam) that night, they were sitting around, smoking joints, and he told them "...we should come up with a design that is totally recognizable without having the band's name on it. Out of that conversation came the idea of having the tongue and lips." In another interview Chess added, "I don't exactly remember exactly where we came up with the tongue and lips, but we came up with the idea sitting around bullshitting, and I hired many different artists to draw many different versions. We had tongues waiving, tongues sticking up, different shaped lips, and a tongue with a pill on it."

Back in London, the Stones contacted the Royal College of Art and asked them to recommend an artist who might be suitable for designing a poster for their upcoming European Tour. They suggested John Pasche, a young third year art student. Mick invited Pasche to his Cheyne Walk flat. They spoke of art and the poster concept and Mick gave him the go ahead on the poster. Mick was lukewarm to his first efforts and told Pasche he could do better. The finished poster product pleased Mr. Jagger. They then spoke about the logo idea.

At that meeting, Pasche says of Mick, "...he presented me with this printed image that he'd got from his local Indian corner shop of Kali, Hindu Goddess of Time, Change, Power and Destruction. He'd got them to take it off the wall. I just immediately saw the mouth and tongue." The image Pasche refers to is seen in the screen capture below from his YouTube interview.



Mick asked for something that would stand on its own, without the band name. Pasche recalled, “but I didn’t want to do anything Indian, because I thought it would be very dated quickly, as everyone was going through that phase at the time.” Still, Kali’s mouth and lips “triggered something,” he said. Mick suggested he go away, do

something and then meet again.

The initial logo meeting likely took place in April 1970 because it is followed up by a letter from Jo Bergman, the Stones office manager, dated April 29, 1970. It said:

Dear John,

Further to our recent discussion, I would like to confirm that we have asked you to design a poster for the forthcoming European tour by the Rolling Stones. We have also asked you to create a logo or symbol which may be used on note paper, as a programme cover and as a cover for the press book.

I will speak to you on Friday, to let you know when it will be possible to see Mr. Jagger.

Very truly yours,

Jo Bergman

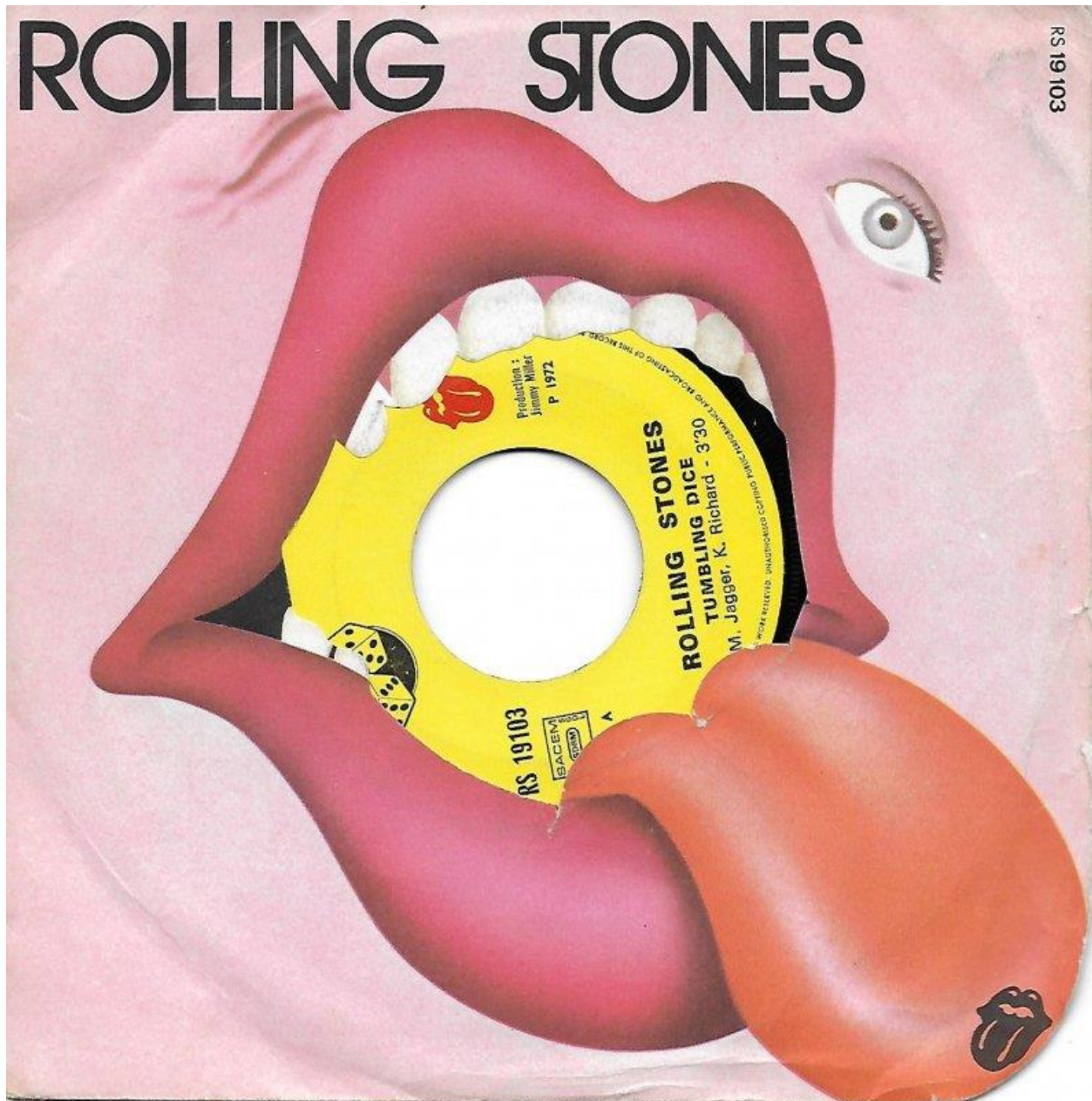


Pasche’s logo

The initial concept was to develop something anti-authoritarian, sort of sticking one’s tongue out at authority. He brought back some sketches and showed Mick. He liked them and told Pasche to finish up on one of them. The process took about two weeks. Mick, reportedly, really liked it, showed it to the rest of the band and they liked it. Pasche was paid £50.

But wait, the story is not complete and it may never be entirely complete. Ruby Mazur lays some claim to the iconic logo. In a YouTube interview he clearly has a story to tell. Working in the West Coast Office of his company that produced 30 album covers a week at its peak, Mazur tells us about the time Mick Jagger walked into his West Coast

studio and invited him to come watch the Stones record *Tumbling Dice*. Mick wanted Ruby to produce an album cover or sleeve or something. Mazur says, "I came up with the mouth and tongue over the weekend for the sleeve...It was a no-brainer for me, I zeroed in on the mouth and tongue." He says he took his work to Mick's house on Monday morning and he told Mick to let him know if he did not like it, he would change it or redo it. "He opened it up ...and said something to the effect of oh my God," and pushed Mazur into the pool. Mick loved it. Mazur never says the logo is his in the video but his gallery website says, "Mazur has created some amazing graphics but his most famous creation was the "Mouth & Tongue" designed for The Rolling Stones originally used on the *Tumbling Dice* record sleeve." That image is clearly a variant of the logo which was well established by the time *Tumbling Dice* was released on 14 April 1972.



Mazur tells his story loosely, never saying he created the Stones logo but apparently not minding if he tells the story in a way that makes you think that may be so. You can hardly blame anyone for trying to touch rock 'n roll history!

The primary contender to Pasche's crown as designer of the Stones logo may be Ernie Cefalu, who also tells his story in a YouTube video. Recordart says the logo is often erroneously credited to Andy Warhol, then it goes on to state: "It was in fact designed by Ernie Cefalu and his version was used for much of the merchandising and was the design originally shown to the band by Craig Braun. However, the design used for the album was done by John Pasche." It turns out the logo used on the album is neither Cefalu's nor the one developed by Pasche.

Ernie Cefalu is a designer of some accomplishment; Jesus Christ Superstar was one of his early works. In 1970 he went to an interview for the position of art director for Craig Braun's Concept Packaging. The meeting included Craig Braun (mistakenly identified as Craig Baum in a Facebook article), Lou Morris, his head of production, Mark Finklestein, an account executive, and his Vice President of sales, Tony Grabois. During the interview Cefalu showed some of his work that included an album label and cover he created as a promotional device for a paper company. The record was called Dolls Alive and it was never commercially released. An image captured from his YouTube video is seen below.



In a Facebook article, Cefalu is quoted as saying, "After staring at it for at least a full minute, he (Craig Braun) came back into the presentation and said "we've been working on developing a logo for the Rolling Stones, and haven't hit on it yet, and with Walter gone, quite honestly, we've been in a bit of a bind... until now!" He looked at me and asked "can you go upstairs to the art department and take the lips that you did on this label, add a tongue outside and over the bottom lip like this, and finish it in less than an hour?" I said that I could and then he said "good, then I will keep my meeting with the Stones manager Marshall Chess at the Factory around 5:00pm today." Craig

Cefalu's promotional record label

Braun and Marshall Chess were good friends.



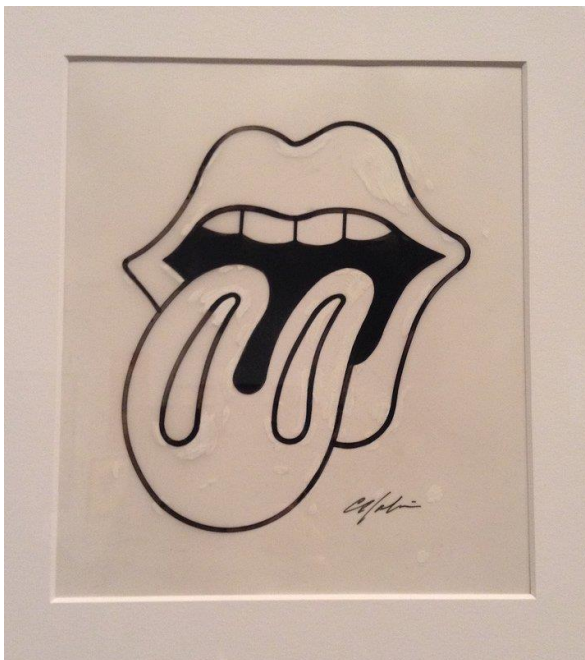
Cefalu claims it took him forty minutes to produce a felt marker sketch complete with lips and a tongue. He added some teeth because he thought it didn't look right without them. He returned and showed his efforts to Braun. Later that evening, Braun congratulated Cefalu, who quotes him as saying, "well, my good man, you have earned a job with us. And, by the way, you just designed the new logo for the Rolling Stones!"

Cefalu's first assignment was to complete a finished ink rendering of the lips and tongue he had sketched. Braun gave the logo to Marshall Chess and the Stones for free. In return, Braun got exclusive merchandising rights of the logo for one year. Cefalu adds, "For the record, I really didn't know that there was going to be a Lips and Tongue logo on the final album

Sample logo sketched by Braun at Cefalu's interview

sleeve. As for why they had a second version done for the final album art, it is a mystery to me. The logo that I did the finish on and that was used on all the merchandising was done by me well before the end of February of 1971. That one was finished black line art and I used matched PMS185 Red and White call outs on it. The logo that John Pasche did that was used on the *Sticky Fingers* album sleeve and back

cover, when you look at the two logos side by side, you will clearly see that they are really different."



Reproduction of Cefalu's original drawing

Cefalu's YouTube video differs in minor ways from the Facebook article, but he expresses no angst over the fame Pasche enjoys. A very earnest man, Cefalu sees the logo as the result of a creative process that involved many ideas. Even now the story is not over. Craig Braun, In New York, wanted to use the logo on the *Sticky Fingers* album cover and he had a deadline. Craig said, "I had decided that because it was the Rolling Stones' first release under their own label after leaving Decca Records (London in U.S.), to use this logo on the cover. Mick had commissioned a young art school student in London to design a logo, but he had not completed a design. He'd only completed some sketches, rough sketches of it. And Marshall Chess, the newly-named president of Rolling

Stones' Records, was in London, and I said to him, 'I want to put the design on the inner sleeve.' He said, 'Well, all I have is a rubber stamp from the sketch!' So I said for him to stamp it a few times, put it on a fax which, on a thermal fax machine, the quality is just shit, but I could see the silhouette of it, where the art student was going, very fuzzy, and about 3/4 of an inch, so I blew that up to about 12" and I had an illustrator working for me and I said, 'I want you to re-draft this for me.' After many a back-and-forth, trial-and-error fleshing-out with the illustrator, the Rolling Stones' tongue and lip logo as we now know it was being hatched."

Braun continues, "The Licks logo itself was only planned to be one side of the inner sleeve of the U.S. version of the LP. I hadn't shown anyone, including the record label, Marshall or the band my new version of the tongue and lips logo," he says. So, he decided to present the comprehensive mechanical [mock-up] of the logo with a complete LP package, so far unseen by anyone outside of the design studio, in a rather foxy way. I had my guy, Mark Fennell, fly to London and instructed him to not to say a thing, not even to the account guy, don't say a thing, just lay it out in front of Mick, Keith, and Marshall, just ask them what they think. So, he shows up there at their office first thing in the morning after a red eye flight, chats with Marshall and lays out the artwork. Then Mick walks in the door and Marshall says, 'Hey Mick, we've got the final artwork here, whattaya think?' Mick looks and says, 'Great, let's go with it!'" The Rolling Stones were so pleased with the design they gave Pasche a bonus of £200. Pasche sold his copyright to the band for £26,000 in 1984. In 2008, the Victoria and Albert Museum in London bought his original artwork for £50,000.

Braun has said that he thought the changes he made would get him into trouble. Instead, they created one of the most recognizable logos in the world. The figure below compares the Cefalu (left), Pasche (middle), and official Stones logo (right). The red color of logo gives it a sensuous and sort of an insolent look, depicting the passion and vitality that lies in the Rolling Stones compositions.



Comparison of Cefalu, Pasche and Official Rolling Stones logos

The table below highlights several points of difference. The official logo has the teeth, lip highlights and general tongue shape of Pasche. It has the tongue highlights and outlining of Cefalu. Although the tongue is left oriented it has been reproduced in a right orientation and in innumerable variations of the original.

	Cefalu	Pasche	Logo
Number of teeth	4	4	4
Teeth alignment	even	uneven	uneven
Teeth curvature	least	middle	most
White highlights on lips	0	2	2
Lip highlight features	none	thinner more curved	thicker more symmetrical
Upper lip	entirely visible	entirely visible	entirely visible
Throat area visible	most	corner	corner and below teeth
Tongue size	smallest	largest	middle
Tongue highlights	2 white	1 white	2 white
Spacing of highlights	roughly symmetrical	far right of tongue	asymmetrical about middle
Tongue shape	U-shaped	widest	narrower
Medial sulcus	wide, short, rounded	narrow, long, rounded	narrow, long, sharp
Corner of mouth	defined	undefined	defined
Corners definition	both corners well defined	1 corner well defined	both corners well defined
Tongue perimeter	left side and middle in black	all red outline	all black outline outside mouth
Logo outline	thin black	none	thick black
Symmetry	most	least	middle

In a June 8, 2015 New York Times article Craig Braun presented the following as the original sketch of the Rolling Stones' logo for the Licks memorabilia line, which was created by Braun. It is evident that Cefalu's logo served as the basis for Braun's line of Licks memorabilia, further complicating the history.



Logo used for Craig Braun's line of Licks merchandise



Contenders and pretenders clockwise John Pasche, Eric Cefalu, Ruby Mazur

Alternate Covers

There is one more twist to the *Sticky Fingers* album cover. The response to the *Sticky Fingers* cover was, surprise, surprise, not universally positive. Warhol's design stirred up quite a media storm for its provocative nature. When the album was released in 1971, its close-up of a man's crotch with a functional zipper that dared the holder to go ahead and unzip me was quite controversial. Rock critic Richard Harrington said, "This album heralded an age of really imaginative and provocative packaging." At first, several department store chains refused to display the album because of the model's "snug" jeans.

Censors in Generalissimo Francisco Franco Bahamonde's repressive regime considered the cover to be obscene and banned it from Spain. Franco's regime feared the cover might corrupt the morals of Spanish youngsters and deemed the cover "offensive for the Catholic church," according to a letter sent to the band's management. Just days before the album was to be released, desperate executives at Rolling Stones Records asked John Pasche to create a new cover for the Spanish version. Pasche and Phil Jude (who later photographed the goat's head for the inner sleeve of *Goats Head Soup*) came up with a cover featuring three gesticulating women's fingers emerging from a tin can of treacle. Many people

considered this more controversial and objectionable than the original cover but it did not offend the sensibilities of the Spanish censors, so it worked.

Not satisfied with simply changing the cover, the Spanish government also insisted that 'Sister Morphine' be dropped from the album before it could be released in Spain. It was replaced by a live version of Chuck Berry's 'Let It Rock.' This delayed the album's release in Spain by three months until 16 July 1971.



Alternate Spanish *Sticky Fingers* cover

The back side of the Spanish version used Peter Webb's original idea for the *Sticky Fingers* cover, although this one had been imaginatively colorized. Compare the clothing shown on the album cover to

the actual colors seen in “The Falling Stones” photo above. There is little correspondence between the two.



Back-cover of Spanish alternate *Sticky Fingers* album cover

Warhol's work was banned in one country, forcing the Stones' record label to change the cover.

Twenty-one years later, in 1992, the album was finally released in Russia. It featured an idea somewhat similar to the original cover, but with significant differences. In the Soviet version the model appears to be a woman wearing jeans with a Soviet Army uniform belt buckle that shows a hammer and sickle inscribed in a star. The band name and album title appear in Cyrillic lettering over a colored photograph of blue jeans with a “highlighted” zipper.



Front cover of 1992 Russian version of *Sticky Fingers* (left) back cover (right)

Many people have a story to tell about some aspect of *Sticky Fingers*. Different people were pitching different cover ideas. Lots of people were rumored to be or claimed to be the model on the front or inside the album sleeve. The true creator of the Stones logo is an amalgam of many talented people. Even more interesting, the same person may tell a different story each time the story is repeated. Sometimes Marshall Chess was in Amsterdam and other times Rotterdam when he made his pitch for a new logo. In one written interview Cefalu took 40 minutes to work up his version of the logo in his YouTube video it took 15-20 minutes. Mick Jagger sought Warhol's help on an early hits compilation and was later sure *Sticky Fingers* was the first time the Stones sought to work with Warhol. Faulty memory, inattention to detail, artist's license in how a story is told, self-aggrandizement, a desire to touch history, the reasons a story about album art may change are many, as many as the interpretations of the art itself.

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