

1. Revlon's "Wine with Everything" (with Rene Russo) is years later than this 1975/6 New Year's Eve time period.
2. Avedon did not have "silvery" hair in this time period (1975). From his 1975 passport: hair "black" with accompanying photo.
3. The whole 1975/6 New Year's Eve scene in the book is counter to Stevens' 2009 recorded oral history that she recorded for The Richard Avedon Foundation.
4. Avedon did not have a personal relationship with Marilyn Monroe, nor did he have her personal phone numbers (though he did have fictitious ones – from his novel).
5. The Almay model from the late 1960s is not Swedish, and Norma Stevens (then Norma Gottlieb Bodine) did not participate on any Almay shoot with Avedon in the late 1960s.
6. Stevens' positive response to the Saran Wrapped model in the book is 100% counter to her 2009 recorded account ("it was just horrible and the client hated it, and I hated it."
7. Suzy Parker's was not the first belly button in an American high fashion magazine.
8. Christina Paolozzi's bared breasts were not the first in an American high fashion magazine – not even for Avedon.
9. Naty and Ana-Maria Abascal were not part of a ménage à trois (they are twin sisters).
10. Donyale Luna is not the first haute-couture "black beauty," not even for Avedon.
11. With regard to Stevens' "innumerable" Avedons she claims she owns, this statement runs counter to legal testimony she gave during an Avedon Foundation forensic audit in 2009 claiming that she owned almost no Avedons. Consequently, photographs recorded as being owned by her were changed to "missing" status.
12. Avedon did not buy a carriage house in 1972.
13. Dorian Leigh was not Avedon's first *Harper's Bazaar* cover.
14. Dorian Leigh was not Avedon's first face for Revlon.
15. Avedon did not leave his wife in 1973.
16. Avedon was not 29 when he married his wife Evelyn.
17. The Tavern on the Green dance contest was not held in January.
18. Avedon was not in denial on the illness of Laura Kanelous (an absurd statement that runs counter to his actual behavior at the time).
19. Avedon pursuing Stevens for a job at the Avedon Studio is 100% counter to Stevens' 2009 recorded account in which she states that it was her husband, Martin Stevens, who encouraged her to apply for a job with Avedon, which she did, after which Avedon said, "I'll have to consider it," and then called and offered her the job.
20. Revlon's "Le Mood Jazz" (featuring Roseanne Vela playing the clarinet) is years later than this made-up 1976 conversation.
21. Revlon's "Rio" (featuring Janice Dickinson with dancers) is years later than this made-up 1976 conversation.
22. Revlon's "Lilacs in the Snow" (featuring Evelyn Kuhn) is years earlier than this made-up 1976 conversation.
23. There were no contacts to review from the 1964 Candice Bergen "Tawny" color sitting.
24. Jean Shrimpton was not photographed the day after Candice Bergen in 1964. She wasn't photographed until three weeks later, and then only in black-and-white.
25. Elizabeth Taylor (photographed in 1960 for *Harper's Bazaar*) does not have diamonds on her back.

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26. Avedon never making a move of any consequence without Stevens is disputed by many, many people who worked with Avedon and is ridiculous. Avedon consulted with family, financial advisors, curators, attorneys, and close friends on many important decisions.
27. In 2004, Stevens was not at Avedon's side when he left this world. Avedon died in San Antonio. Stevens was in New York City.
28. Stevens did not work at The Richard Avedon Foundation for 5 years. She was at the Foundation from 2005-2009.
29. Avedon never tapped Stevens – a non-writer -- to be his biographer. During his lifetime, Avedon made it known that he wanted no biography, and his will made no reference to Stevens being his biographer. He left her no access to his documents and papers.
30. A Deardorff camera can be lifted with one hand and Avedon did not "switch to it at the end of the sixties." Avedon used an 8 x 10 camera throughout his career. "Dovima with Elephants, 1955," was photographed with an 8 x 10 camera, for example.
31. The Avedon Studio cyclorama was not repainted for each sitting or it would have been repainted several times a day.
32. "Manipulation and submission" are not the only two things Richard Avedon thought were involved in any sitting (or he wouldn't have had a career). The statement is patently false and absurd. Perhaps the authors should read something Avedon wrote or spoke about. "A satisfactory photograph for me is one in which the sitter lends himself, his human qualities, the qualities of his soul and experience, to certain meanings which have to do with my obsession, my obsession with the human predicament." – RA (18).
33. Richard Avedon had an impressive museum history by the time Stevens arrived at the Avedon Studio in 1976. Starting in 1955, when he was tapped to be part of Edward Steichen's "Family of Man" show which originated at MoMA, Avedon had been involved in two group photography shows (which were then the norm) at The Metropolitan Museum of Art and one at the Minneapolis Institute of Fine Arts, and had had solo shows at The Smithsonian (curated by Eugene Ostroff), The Minneapolis Institute of Fine Arts (curated by Ted Hartwell), and MoMA (curated by John Szarkowski), with a Metropolitan Museum of Art Show in the works prior to Norma Stevens joining the studio.
34. Avedon did not "cold call" the Smithsonian in 1962 offering to donate prints and negatives.
35. Marvin Israel did not design Avedon's 1962 Smithsonian exhibition (this whole section of the book is therefore wrong).
36. Avedon's McCann Erickson show was not in 1965.
37. Consequently, Avedon's Minneapolis show was not 5 years later.
38. Ted Hartwell was not the first curator to realize that Avedon was more than a fashion photographer.
39. Most of the photographs in the Minneapolis Exhibition were not taken against a white seamless background.
40. Marvin was not "doing Doon" in 1970. The authors whole characterization of Marvin Israel, Diane Arbus and Richard Avedon at the Minneapolis Show runs counter to the narratives given by people who were actually at the show (which Stevens was not), including Doon Arbus herself, as well as Ginny Heyman.

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41. Ezra Pound's Avedon portrait was not made the day after he was released from the psychiatric hospital.
42. Avedon's Chicago 7 portrait was not taken the day after their trial began.
43. Avedon was not in the country on July 26, 1970 when the *New York Times* review of the Minneapolis show came out. The entire section of the book is a fantasy. Not only does Avedon's calendar show him to be out of the country on this date, the Foundation possesses a ship-to-shore recording of a telephone conversation from Avedon to his Studio on this precise date – July 26, 1970.
44. 1974 was not an "astonishingly late milestone" for a museum show in New York. Single artist photography shows in museums were rare at this time (which is why the 1978 Met show made the cover of *Newsweek*).
45. Avedon did not make "thousands" of exposures of his father.
46. Avedon had been working on a show with Szarkowski since the 1960s and Szarkowski was an admirer of Avedon's work.
47. With few exceptions, the Minneapolis show was framed.
48. Stevens did not go to work for Avedon a year from May 1974.
49. Avedon was not in the hospital for five weeks in 1974.
50. Avedon did not burst into Stevens' office in the early nineties to tell her a story about Dr. Kleinschmidt. This exact anecdote was recorded by Avedon in 1984 for Marvin Israel and Doon Arbus and is likely fictitious or fictionalized given that they were working on a fictionalized biography of Avedon.
51. There were many photographs in the Marlborough Show that were the result of "assignment" photography.
52. Stevens and her husband did not purchase a Charlie Chaplin with horns photograph from the Marlborough Show. That photograph was not in the Marlborough Show.
53. The Marlborough Show was not titled "Portraits 1969-1975".
54. The Marlborough Show was not comprised only of portraits taken between 1969-1975.
55. Avedon did not go to Europe at the "last minute" the spring before *Observations* went to the printer and make 18 new portraits.
56. The Chicago Seven is not 18.5 feet wide.
57. There were no diptychs in the Marlborough Show.
58. Avedon's father was not the only "non-famous" or "non-notorious" photograph in the Marlborough Show.
59. Andy Warhol's headless portrait was not taken the year before the Factory mural was made.
60. Warhol's portrait is not the only one without a face in the Marlborough Show.
61. There were no Duke and Duchess of Windsor portraits sold at the Marlborough Show.
62. The statement that "From the time Dick was twenty-one, no issue, of first the one magazine [*Harper's Bazaar*] and then the other [*Vogue*] had gone to press without an Avedon photograph in it" is very untrue. The list without Avedon photographs is extensive.
63. The Metropolitan Museum of Art show was held in 1978 (not 1976).
64. The June Leaf photograph is not nine feet high and eight feet wide.

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65. Avedon did not have “many” Japanese assistants over the course of 60 years. Not all Asian people are Japanese.
66. D.D. Ryan did not work at *Vogue*.
67. Dovima was not on the covers of *Vogue* and *Harper’s Bazaar* “upward of 150 times.”
68. Dorian Leigh happily posed with both Avedon and her photographs at the Met opening (and it is disputed that Avedon was cruel to former models at the opening).
69. Avedon did not keep a picture of himself on his knees to his mother by his bed.
70. The 1978 fashion portfolio does not contain 8 x 10 photographs (it should be noted that in almost every instance having to do with actual photographs or photography, the authors are wrong).
71. Stevens and her husband did not purchase two fashion portfolios according to sales records.
72. Avedon did not give a fashion portfolio to Mike Nichols. (71)
73. Avedon did not give a fashion portfolio to Mike Nichols. (*sic*. This is repeated twice because the authors say it twice on consecutive pages). (72)
74. Marella Agnelli did not buy two fashion portfolios according to sales records.
75. The statement that “no more than ten [fashion portfolios] got sold on the initial offering” is very inaccurate.
76. There are no Dovima editions printed at 8 x 10.
77. Stevens did not have the next to last word on “everything” Avedon during Avedon’s lifetime. Avedon had advisors of all kinds, curators, lawyers, family members, etc.
78. Stevens did not have the last word on “everything” Avedon after Avedon’s death. The Richard Avedon Foundation was run by a Board of Directors. Avedon also had 3 executors, none of them Norma Stevens, as well as a family.
79. Mike Nichols did not meet Avedon in 1960.
80. The Nichols/Parker portfolio was not titled “We’ll Always Have Paris.”
81. The Avedon family’s original name was not Abaddon.
82. Avedon’s father was not born in Lomza.
83. Avedon’s father was not born in 1889.
84. There was not a year’s lapse between the time Avedon’s father’s father arrived in the United States, and the time that Avedon’s father and the rest of the family arrived.
85. Avedon’s father and his father’s brothers were not sent to the Hebrew Orphan Asylum on the Lower East Side.
86. Avedon’s father was not plucked from the orphanage in a “Sophie’s Choice situation.”
87. The date the Avedon brothers acquired space on 448 Fifth Avenue is not correct.
88. The Avedon brothers did not sign a 42-year lease.
89. Avedon’s mother did not catch his father’s eye “one Sunday in 1923” and give birth to Avedon in May of 1923.
90. Louise Avedon was not born two years after Richard Avedon.
91. A school-aged Richard Avedon did not spend one weekday every week sleeping at his grandparents’ Manhattan apartment when he lived on Long Island.
92. When Avedon was 7, his grandparents did not live on West End Avenue.

93. The Avedon family did not “swoop down” on the Avedon Studio in New York City the day after Avedon died and remove all of the “double-ply, including the rollers already on the rolls.” The family was in San Antonio dealing with the aftermath of Avedon’s death.
94. Avedon’s grandmother did not move in with his family in the time period the authors state, but continued to occupy her own apartment.
95. Louise Avedon could not have been seven when Richard Avedon was nine.
96. Suzy Parker was not “incorrigible” and the statements made about her in the book are relentlessly false.
97. There is no corroborating documentation (including photographs) that Avedon had his “nose fixed” in high school, though it is a fantasy story from his novel.
98. Avedon’s father did not “jettison the names Jacob Israel Avedon” to go by “Allen Jack.”
99. Avedon’s father’s original name is not Jacob Israel Avedon.
100. Avedon did not enlist in the Merchant Marine in the spring of 1942.
101. Marjorie Lederer had not “just won” a full scholarship to Sarah Lawrence in 1942 when she was 21.
102. Avedon did not ever have a doctor named Dr Silverfenny.
103. The “lip-smacking jacket copy” quoted from *The Eye of Summer* is certainly not contained on the jacket copy of the first edition. The sexual innuendo promulgated by the authors of such out-of-context language as “huddled there in the darkness, entangled inseparably as ivy in each other’s limbs,” actually describes a scene in which two cousins, ages 10 and 8, decide to dump a jar of candy down a flight of stairs and are awaiting an adult response, which continues, “Connie and Spence heard, among the shrieks from below, the gorgeous staccato clacking of a hundred candy *ack-acks*, aimed by two small snipers against an enemy world.” In all, this is a book in which two cousins do not have sex, so if it’s all true, as Stevens and Aronson assert, then it is unclear what they are actually asserting.
104. Brodovitch’s 1944 Design Lab courses were not taught in ten sessions.
105. Brodovitch was not born in 1898.
106. Doe Avedon’s original name is not Dorcas.
107. Avedon did not meet Doe in 1944, move her into his place, and marry her within a matter of weeks.
108. Avedon was not twenty-two when he was first published in *Harper’s Bazaar*.
109. Avedon did not have as many as 200 of his photographs published in *Harper’s Bazaar* in 1946.
110. Avedon did not have a studio on Fifty-Eighth Street in 1949.
111. And Brodovitch could not hold Design Lab classes in 1949 at Avedon’s 58th Street Studio as it did not exist.
112. With regard to the repetition of the claim that not a single issue of the magazine went to press without an Avedon photograph in it, please [see point #62](#).
113. Avedon did not divorce Doe in 1949.
114. Doe Avedon did not marry Don Siegel in 1956.
115. John Avedon did not have a crush on Doe.
116. Doe Avedon did not expressly fly to New York for Avedon museum openings.
117. Doe Avedon did not meet Evelyn Avedon at an Avedon museum opening.

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118. Richard and Evelyn Avedon did not meet in 1950.
119. Richard and Evelyn Avedon did not meet through Milton Greene – this whole section of the book is a fantasy.
120. Evelyn Franklin [Avedon] did not marry Milton Greene when she was 18.
121. Avedon was not in Hollywood for three months in 1956.
122. John Avedon never said “I deserve more than this.”
123. *Funny Face* was not released five years into Richard and Evelyn Avedon’s marriage.
124. Avedon was not the subject of a *New Yorker* article in November of 1957.
125. There is no January in 1960 or later the Avedon is in Jamaica for his wife’s birthday.
126. The Avedons had never been guests of the Paleys at Round Hill.
127. Mike Nichols and Avedon were never in Jamaica together for Evelyn’s birthday.
128. There is no winter night in 1970 that the Bernsteins come for dinner.
129. Avedon did not photograph Lillian Hellman in 1970.
130. Evelyn Avedon did not have a psychiatrically “sicko” sibling.
131. Louise Avedon did not go to a psychiatric facility in 1951.
132. Olivia de Havilland did not win an Academy Award for *The Snake Pit*.
133. Avedon did not visit his sister Louise in mid-January 1968.
134. Louise Avedon was not 42 when she died.
135. The authors’ characterization of how Avedon and Baldwin worked on *Nothing Personal* is deeply incorrect.
136. Earl Steinbicker changes his mind frequently about his characterization of Avedon and Baldwin. He also claims that he was/was not interviewed for *Something Personal*.
137. There is no Easter in the 1950s when Avedon is at Round Hill with or without Lillian Bassman.
138. The publisher of *Nothing Personal* did not have a problem publishing Avedon’s pictures taken in a mental institution.
139. Everything that Avedon wanted to photograph below the Mason-Dixon line was not arranged by Marguerite Lamkin.
140. Avedon did not stop making portraits in the four years after 1964.
141. Avedon was not apolitical, as *Nothing Personal* (among other things) demonstrates.
142. To state that in 1976, “for perhaps the first time in his by then already considerable career, Dick was content to simply photograph his subjects as they were,” is incorrect. See “New York Life” on forward.
143. Avedon and his father were not only sporadically in touch in the 1950s and then only on the telephone.
144. Avedon’s sittings with his father were not “fraught.”
145. And there were not as many as 50 of them.
146. Jack Avedon cannot be counted as the sitter to whom Avedon returned most often.
147. Jack Avedon’s second wife was not of Swedish extraction.

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148. Avedon had let other sitters see their photographs before his father.
149. The statement “that there was practically nothing Dick wouldn’t do for money” is false and counter to Stevens’ own 2009 oral history, in which she says there were many things Dick refused to do, despite the money. [Mia] Fineman: I wanted to ask you, did Dick ever say no to an assignment, do you remember? Stevens: All the time. I mean, he wouldn’t photograph—he wouldn’t photograph—he wouldn’t do cigarette advertising, would not do it. It sort of gave me pleasure to say he doesn’t do that. He was offered a lot of money to do that kind of thing, and he just wouldn’t do it.
150. The anecdote that Richard Avedon was “shaken to the core” by John Avedon’s on-screen interview in *Darkness and Light* is ridiculous. John Avedon made his opinion of the portraits of his grandfather very clear at the time of their creation (in the 1970s), and at the MoMA show in 1974.
151. Laura Kanelous did not put together *The Little Wisdoms of Richard Avedon*.
152. It is untrue that Avedon’s work was more important to him than his family. Avedon took care of a huge number of family members over decades, including his estranged wife, his mother, his father, his sister, his elderly aunts, his cousins and more. If anything, he worked hard to support them all with enormous generosity.
153. Avedon did not conduct a three-week shoot for *Vogue* in 1974 after an attack for pericarditis.
154. Avedon did not photograph Barbra Streisand in 1974.
155. Avedon did not spend “another hellish month” in the hospital in 1974.
156. Avedon did not buy into the Bar 7 Ranch in Ennis, Montana in 1978.
157. Avedon did not spend five weeks at the Bar 7 Ranch in Montana in 1978.
158. Avedon did not strike up a “little lightning friendship” with Wilbur Powell in 1978.
159. John Avedon did not meet or see Wilbur Powell in 1978.
160. Avedon did not take 17,000 portraits for *In The American West*.
161. There were not 752 sitters for *In The American West*.
162. Avedon did not photograph “grifters” for *In The American West*.
163. For the *In The American West Project*, Avedon did not photograph in Show Low.
164. For the *In The American West Project*, Avedon did not photograph in Ten Sleep.
165. For the *In The American West Project*, Avedon did not photograph in Two Dot.
166. For the *In The American West Project*, Avedon did not photograph in Bitterroot Range.
167. For the *In The American West Project*, Avedon did not photograph in Wolf Creek Pass.
168. For the *In The American West Project*, Avedon did not photograph in Shepherd’s Peak.
169. For the *In The American West Project*, Avedon did not photograph in Priest Lake.
170. For the *In The American West Project*, Avedon did not photograph in Jackpot.
171. For the *In The American West Project*, Avedon did not photograph in Stanton.
172. Martin and Norma Stevens did not have two children. They had one, Molly. Norma (née Gottlieb) had a child, Max, from her first marriage to James Bodine, and Martin had children from his first marriage.

173. Boyd Fortin was not “blown up to an epic 56.25 x 45 inches” at Avedon’s Berkeley University Art Museum show. It was approximately 120 “ tall.
174. Stanley Donen did not fly up to Berkeley a couple of days before the opening for a *Funny Face* screening.
175. Betti Avedon could not have been “very pregnant” in March of 1980.
176. Avedon did not have to fly back from the Amon Carter Museum to shoot a Bonjour Jeans commercial.
177. Laura Wilson did not attend Avedon’s deathbed.
178. Ronald Fischer has not attended every Avedon opening that has had his portrait in it.
179. Avedon’s Western pictures do not command high prices at auction relative to the primary market.
180. The statement that Avedon was having to “fly cross-country every few weeks to shoot the cover of *Vogue*” during the *In the American West* project is false.
181. Avedon did not follow Vreeland to *Vogue* in 1965.
182. Avedon did not sign “a sexy million dollar a year” contract with *Vogue* in 1965.
183. Barbra Streisand was not on the March 1, 1966 cover of *Vogue*.
184. Barbra Streisand is not wearing Dior on her *Vogue* “daffodil” cover.
185. Streisand did not commission Avedon later that year to make a portrait for her album *Je m’appelle Barbra*.
186. Diana Vreeland was not fired from *Vogue* in 1970.
187. Ara Gallant did not stop styling hair for Avedon *Vogue* photographs “with the advent of Mirabella.”
188. Avedon did not have a Condé Nast contract to shoot “all” the covers.
189. The “sent to the beach” shoot was not Avedon’s last for *Vogue*.
190. Avedon did not spend “eight intensive weeks” photographing for “Exiles” in 1993.
191. Jacqueline Kennedy did not sue “six years later” [from 1978] over a Dior ad.
192. Andy Warhol is not in the Dior wedding reception ad.
193. The Stephanie Seymour photograph in question was not taken on May 9, 1992
194. Nicole Wisniak was not pregnant when she met Richard Avedon.
195. With regard to Stevens’ assertion that Nicole Wisniak was not romantically involved with Richard Avedon: Stevens: “I smelled business. If Nicole hadn’t had an artsy magazine, forget it. It wasn’t a love affair, period, and please don’t anybody ask me again.” Wisniak confirms that they had a physical relationship for many years.
196. Avedon did not travel to Berkeley with Stevens or anyone else in the spring of 1979 to “make preparations for the huge Avedon retrospective.” The narrative on pages 262-265 is an invention.
197. Nichols does not corroborate Stevens’ account despite her lengthy interview with him for this book.
198. Avedon did not keep photographs of leper Ly Sauh in the studio safe.
199. After the 1980 Berkeley opening, Avedon flew to Los Angeles.
200. Avedon did not fly with Stevens after the 1980 Berkeley opening.
201. List of Avedon works owned by Robert Reicher is not correct.

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- 202. John Avedon never called Robert Reicher in 2004.
- 203. The statement “never again did he enjoy a physical relationship with another human being” is false. See #195.