Chicago Style

The University of Chicago Press presents two systems of documentation. This chapter shows the notes-and-bibliography system, which calls for (1) a superscript number for each in-text citation, (2) a correspondingly numbered footnote or endnote, and (3) an end-of-paper bibliography. The models in this chapter draw on The Chicago Manual of Style, 16th edition (2010) and Kate L. Turabian’s A Manual for Writers of Research Papers, Theses, and Dissertations, 8th edition (2013). Additional information about CMS style is available at www.chicagomanualofstyle.org.

A DIRECTORY TO CHICAGO STYLE

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Throughout this chapter, you’ll find models that are color-coded to help you see how writers include source information in their notes and bibliographies: brown for author or editor, yellow for title, gray for publication information: place of publication, publisher, date of publication, page number(s), and so on.

**CMS-a Documenting with Notes and Bibliography**

Put a superscript number in your text to indicate to your reader that you are citing material from a source. The superscript should follow the **QUOTATION**, **PARAPHRASE**, or **SUMMARY** of the source you are citing, as in the example below.

**IN-TEXT CITATION**

Kaplan insists that understanding power in the Near East requires “Western leaders who know when to intervene, and do so without illusions.”


The superscript number directs your reader to a footnote or an endnote that gives more information about the source; these in-text references are numbered sequentially throughout your text. Here is the note that documents the quote from Kaplan’s book.

**NOTE WHEN YOU FIRST CITE A SOURCE**


If you cite the same source later in your paper, give a shorter form of the note that lists just the author’s last name, an abbreviated title, and the page(s) cited.

**SUBSEQUENT NOTES**


If you cite the same source in two consecutive notes, simply change the page number in the second note and use *Ibid.*, a Latin abbreviation meaning “in the same place.” When your next citation is to the same page of that source, use just *Ibid.*
5. Ibid., 334.
6. Ibid.

BIBLIOGRAPHY

The bibliography at the end of your paper is an alphabetical list of the sources you’ve cited or consulted. Here is how Kaplan’s book would appear in a bibliography.


If your bibliography includes all of the works referenced in the notes, Chicago suggests providing only brief notes. Check your instructor’s preference, however, before using this method.

**CMS-b Note and Bibliography Models**

Because Chicago style requires both notes and a bibliography for documentation, this chapter provides examples of both methods. See p. 222 for guidelines on preparing notes and a bibliography; for samples, see pp. 225–26.

**Print Books**

For most books, you’ll need to provide information about the author; the title and any subtitle; and the place of publication, publisher, and year of publication. Treat pamphlets and brochures like books, giving whatever information is available.

**IMPORTANT DETAILS FOR DOCUMENTING PRINT BOOKS**

- **AUTHORS:** Include the author’s middle name or initial, if any.
- **TITLES:** Capitalize the first and last words and all principal words of titles and subtitles. Italicize book titles. Use quotation marks around titles of chapters or other short works within books.
- **PUBLICATION PLACE:** If there’s more than one city, use only the first. If a city may be unfamiliar or could be confused with another of the same name, give the state, province, or country. For the U.S.
capital, use “Washington, DC.” Do not list the state or country if that information is part of the publisher’s name.

- **PUBLISHER:** Omit The at the start of a publisher’s name, along with abbreviations such as Inc. If you shorten a publisher’s name (e.g., Wiley for John Wiley), be consistent.

1. **ONE AUTHOR**

   **NOTE**
   
   1. Author’s First Name Last Name, *Title* (Publication City: Publisher, Year of publication), Page(s).


   **BIBLIOGRAPHY**
   
   Author’s Last Name, First Name. *Title*. Publication City: Publisher, Year of publication.


   If you include more than one work by the same author, give the author’s name in the first entry, and then use a long dash (three-em dash or six hyphens) in the author slot for each of the subsequent works, listing them alphabetically by the first important word of each title.


2. **MULTIPLE AUTHORS**

   **NOTE**
   
   2. First Author’s First Name Last Name, Next Author’s First and Last Names, and Third Author’s First and Last Names, *Title* (Publication City: Publisher, Year of publication), Page(s).
NOTE


BIBLIOGRAPHY


For more than three authors, give the first author’s name followed by *et al.*, Latin for “and others.”


**BIBLIOGRAPHY**

Give all authors’ names for works with ten or fewer authors.

First Author’s Last Name, First Name, Next Author’s First and Last Names, . . . Final Author’s First and Last Names. *Title.* Publication City: Publisher, Year of publication.


For more than ten authors, give the first seven names, followed by *et al.*

3. ORGANIZATION OR CORPORATION AS AUTHOR

**NOTE**

3. Organization Name, *Title* (Publication City: Publisher, Year of publication), Page(s).


**BIBLIOGRAPHY**

Organization Name. *Title.* Publication City: Publisher, Year of publication.

4. AUTHOR AND EDITOR

NOTE

4. Author’s First Name Last Name, *Title*, ed. Editor’s First Name Last Name (Publication City: Publisher, Year of publication), Page(s).


BIBLIOGRAPHY

Author’s Last Name, First Name. *Title*. Edited by Editor’s First Name Last Name. Publication City: Publisher, Year of publication.


5. EDITOR ONLY

NOTE

5. Editor’s First Name Last Name, ed., *Title* (Publication City: Publisher, Year of publication), Page(s).


BIBLIOGRAPHY

Editor’s Last Name, First Name, ed. *Title*. Publication City: Publisher, Year of publication.

6. WORK IN AN EDITED COLLECTION OR ANTHOLOGY

NOTE

6. Author’s First Name Last Name, “Title of Work,” in Title of Collection or Anthology, ed. Editor’s First Name Last Name (Publication City: Publisher, Year of publication), Page(s).


BIBLIOGRAPHY

Author’s Last Name, First Name. “Title of Work.” In Title of Collection or Anthology, edited by Editor’s First Name Last Name, Page range. Publication City: Publisher, Year of publication.


7. UNKNOWN AUTHOR

NOTE

7. Title (Publication City: Publisher, Year of publication), Page(s).


BIBLIOGRAPHY

Title. Publication City: Publisher, Year of publication.


8. TRANSLATION

NOTE

8. Author’s First Name Last Name, Title, trans. Translator’s First Name Last Name (Publication City: Publisher, Year of publication), Page(s).

BIBLIOGRAPHY

Author's Last Name, First Name. Title. Translated by Translator’s First and Last Names. Publication City: Publisher, Year of publication.


9. EDITION OTHER THAN THE FIRST

NOTE

9. Author's First Name Last Name, Title, name or number of ed. (Publication City: Publisher, Year of publication), Page(s).


BIBLIOGRAPHY

Author's Last Name, First Name. Title of Multivolume Work. Vol. number, Title of Individual Volume. Publication City: Publisher, Year of publication.


10. VOLUME OF A MULTIVOLUME WORK

NOTE

10. Author’s First Name Last Name, Title of Complete Work, vol. number of individual volume, Title of Individual Volume (Publication City: Publisher, Year of publication), Page(s).


BIBLIOGRAPHY

Author’s Last Name, First Name. Title of Multivolume Work. Vol. number, Title of Individual Volume. Publication City: Publisher, Year of publication.

11. DICTIONARY OR ENCYCLOPEDIA ENTRY

Well-known reference works can be documented in a note without any publication information but do not need to be included in your bibliography. Use the abbreviation s.v., meaning “under the word,” before the name of the entry.

11. *Title, edition number, s.v. “name of entry.”*


12. LETTER IN A PUBLISHED COLLECTION

**NOTE**

12. *Sender’s First Name Last Name to Recipient’s First Name Last Name, Day Month Year, in Title of Collection, ed. Editor’s First Name Last Name (Publication City: Publisher, Year of publication), Page(s).*


**BIBLIOGRAPHY**

*Sender’s Last Name, First Name. Sender’s First Name Last Name to Recipient’s First Name Last Name, Day Month Year. In Title of Collection of Letters, edited by Editor’s First Name Last Name, Pages. Publication City: Publisher, Year.*

13. BOOK IN A SERIES

NOTE

13. Author’s First Name Last Name, Title of Book, Title of Series (Publication City: Publisher, Year of publication), Page(s).


BIBLIOGRAPHY

Author’s Last Name, First Name. Title of Book. Title of Series. Publication City: Publisher, Year of publication.


14. SACRED TEXT

Document a sacred work in a note but not in your bibliography. Provide section information, such as book, chapter, and verse—but never a page number. If you are documenting the Bible, identify the version. Translated texts should give the name of the version or translator.


15. SOURCE QUOTED IN ANOTHER SOURCE

Give the author, title, publication, and page information for the source quoted, followed by information on the source where you found it.

NOTE


BIBLIOGRAPHY

Print Periodicals

For most articles, you’ll need to list the author; the article title and any subtitle; the periodical title; volume and issue numbers (for journals); and date information. Include page references only for journals and magazines.

IMPORTANT DETAILS FOR DOCUMENTING PRINT PERIODICALS

- **AUTHORS:** If there is more than one author, follow the models for a book with multiple authors (see no. 2).

- **TITLES:** Capitalize article titles and subtitles as you would a work in an edited collection (see no. 6). Use quotation marks around article titles. Italicize periodical titles.

- **VOLUME, ISSUE, AND DATE:** Give Arabic numbers for the volume even if a journal uses roman numerals. If an issue number is given, there’s no need to include the month or season in your documentation. Magazines and newspapers are documented by date only.

- **PAGES:** Notes for journal and magazine articles need a specific page number; notes for newspapers do not. For the bibliography, give the full page range for journal and magazine articles that are paged consecutively; omit this information for newspapers and for magazines articles that include pages that continue at the back of an issue.

16. ARTICLE IN A JOURNAL

**NOTE**

16. Author’s First Name Last Name, “Title of Article,” *Title of Journal* volume, no. issue (Year): Page(s).


**BIBLIOGRAPHY**

Author’s Last Name, First Name: “Title of Article.” *Title of Journal* volume, no. issue (Year): Page range.
Early Syrian President Bashar al-Assad has been surprisingly active. Hosting world leaders in Damascus and embarking on high-profile tours, he has returned Syria to the international spotlight and global power brokers to its strategic role in the Middle East. As he visited French President Nicolas Sarkozy, the West has decided to push ahead with democratic institutions in the Arab world, to what degree has this plan been successful? Did Assad take his cues through such a lofty plan? And will the current power vacuum likely hold? Or has the West embarked on changes in the balance of power?

A. Gifford 

UNMET EXPECTATIONS

A conspicuous opening of the country’s economy to various international businesses—beginning with the introduction of private banks in 2005—has created some buzz about development and increased opportunities for workers and investors. Damascus is dotted with shops like Gap and Benetton, chic cafes like Costa Coffee, and luxury hotels like the Four Seasons. Entrepreneurs target upper-class shoppers who are more liberal-minded, as well as a significant cohort of international and business travelers. Lime-green taxis, Minis, and Peroditas swarm the streets of the capital.

International investment in Syria remains low overall, however, remains questionable, and outsiders point to the country’s legal code, with its ambiguous nature and unpredictable enforcement, as the reason. Businesses cannot invest their own investment in Syria. The phone industry, for example, is at a standstill; the capital industry, in particular, is not considered attractive. Nevertheless, his transition to power was remarkably smooth. When Bashar al-Assad became president in 2000, he was considered to be a moderate, but with the current political situation, this is not the case. He has not been considered a threat to the regime, and his transition to power was relatively smooth. The capital industry, in particular, is not considered attractive.

NOTE


BIBLIOGRAPHY


17. ARTICLE IN A MAGAZINE
Include the day for a weekly magazine. For a monthly magazine, give only the month and year with no comma in between.

NOTE

17. Author’s First Name Last Name, “Title of Article,” *Title of Magazine*, Month Day, Year, Page(s).

17. Tony Horwitz, “One Man’s Epic Quest to Visit Every Former Slave Dwelling in the United States,” *Smithsonian*, October 2013, 42.

BIBLIOGRAPHY

Author’s Last Name, First Name. “Title of Article.” *Title of Magazine*, Month Day, Year, Page range (if consecutive).

Horwitz, Tony. “One Man’s Epic Quest to Visit Every Former Slave Dwelling in the United States.” *Smithsonian*, October 2013, 41–42.

18. ARTICLE IN A NEWSPAPER

NOTE

18. Author’s First Name Last Name, “Title of Article,” *Title of Newspaper*, Month Day, Year, edition (if any), sec. (if any).


BIBLIOGRAPHY

Author’s Last Name, First Name. “Title of Article.” *Title of Newspaper*, Month Day, Year, edition (if any), sec. (if any).

END OF THE ROAD
After Detroit, the wreck of an American dream
By Ben Austen

Bill Londrigan was a researcher with the AFL-CIO’s building trades division when, in 1986, Toyota broke ground for its first fully owned U.S. assembly plant, on a tract of Kentucky farmland twelve miles north of Lexington. Honda and Nissan had recently opened their own non-union facilities in the United States, and organized labor feared the consequences of losing further ground in the auto industry. Londrigan was part of the contingent sent from Washington to prevail upon Toyota to hire union builders; he ended up staying on in the Bluegrass Region, and in 1999 he was elected president of Kentucky’s AFL-CIO. When I visited Londrigan late last winter at the union’s state offices—two rooms in a storefront three miles from downtown Frankfort—he flipped across his desk a booklet that he had prepared for the battle with Toyota two decades earlier. The pamphlet detailed the scope of the vertically integrated supply chains, called keiretsu, that Japanese car companies had brought with them to America from Japan and that some believe violate U.S. antitrust laws. On its cover was a black dragon hovering ominously above the middle United States. Londrigan guided me to a specific passage and then began to read it aloud.

"The euphoric welcome Japanese keiretsu factories receive when they announce their locations in American towns and counties is reminiscent of the Trojans’ joy when they first viewed the gift of the wooden horse that seduced the inhabitants of Greeks, or has at least escaped the attention of U.S. economic development officials.”

Londrigan waved his hands in disgust. “I said back then that in the long run this wasn’t going to be a good thing. Guess what? The long run is here.”

States in the South and lower Midwest did euphorically welcome Japanese car manufacturers; indeed, they paid for the privilege of opening the gates. To land Toyota, in 1985, Kentucky outbid thirty-five other states by offering $1.8 million in direct investment, nearly twice what Illinois used to lure Mitsubishi earlier that same year and five times what Tennessee gave Nissan in 1983. In addition to nearly boundless governmental support, financial and otherwise, these regions had failing agricultural economies with little competing industry and a glut of prospective employees. At the plant Toyota opened in Georgetown, Kentucky, assembly jobs lacked the pensions and benefits enjoyed by members of the United Auto Workers union, but they did offer pay that was close to the standard set in Detroit and well above the state’s industrial average of roughly $8 an hour.

For the first 3,000 openings, applications poured in from 142,000 Kentuckians, of whom 25,000 were chosen to undergo a multistage winnowing process that lasted two and a half years. With their younger, more carefully selected, and non-union workforces, Japanese automakers were able to run their U.S. plants with far greater flexibility than their American competitors could.

Ben Austen is a contributing editor of Harper’s Magazine. He lives in Nashville.

NOTE

BIBLIOGRAPHY
19. UNSIGNED ARTICLE
When the author is unknown, put the article title first in notes. In the bibliography entry, put the name of the periodical first.

NOTE
19. “Title of Article,” Title of Newspaper, Month Day, Year, edition (if any), sec. (if any).


BIBLIOGRAPHY
Title of Newspaper. “Title of Article.” Month Day, Year, edition (if any), sec. (if any).


20. BOOK REVIEW

NOTE
20. Reviewer’s First Name Last Name, review of Title of Book, by Author’s First Name Last Name, Title of Periodical volume, no. issue (Year): Page(s).


BIBLIOGRAPHY
Reviewer’s Last Name, First Name. Review of Title of Book, by Author’s First Name Last Name. Title of Periodical volume, no. issue (Year): Page range.


For a review in a magazine or newspaper, replace the volume and issue numbers with the publication date, as in nos. 17 and 18.
Online Sources

Documentation for many online sources begins with the same elements you’d provide for a print source: author or editor; title of the work; publisher, place of publication, periodical title, publication date, and so on. Provide a DOI (Digital Object Identifier, a string of numbers that identifies an online document) or URL whenever possible. For websites you’ll also need to include the site’s title, sponsor, and a URL.

IMPORTANT DETAILS FOR DOCUMENTING ONLINE SOURCES

• **AUTHORS:** When no person or separate organization is given as the author of a website, list the site’s sponsor as the author. If there is more than one author, list subsequent authors as you would for a book with multiple authors (see no. 2).

• **PAGES OR OTHER LOCATORS:** When an online book or journal article has no page numbers, you may give another locator such as a paragraph number or subsection heading. Be sure to make it clear (with an abbreviation such as par., for example) that the locator you cite is not a page number. See no. 25 (pp. 213, 215) for an example that uses part and chapter headings as a locator.

• **ACCESS DATES:** *Chicago* requires access dates only when a publication or revision date cannot be determined, or when a source is likely to be updated or removed without notice. However, some instructors require access dates for online sources, so most of the following models include them.

• **DOI OR URL:** *Chicago* prefers DOIs to URLs, as DOIs apply to a work in any medium. If no DOI is readily available, use the URL that appears in your browser’s address bar; a shorter form (known as a stable URL) is also acceptable if supplied with the work. Break a DOI or URL that won’t fit on one line after a colon or a double slash (/), before a slash or other punctuation mark, or to either side of an equals sign or an ampersand—and do not add a hyphen or break the URL at one.
21. ARTICLE IN AN ONLINE JOURNAL

NOTE

21. Author’s First Name Last Name, “Title of Article,” Title of Journal volume, no. issue (Year): Page(s) or other locator, accessed Month Day, Year, DOI or URL.


BIBLIOGRAPHY

Author’s Last Name, First Name. “Title of Article.” Title of Journal volume, no. issue (Year): Page(s) or other locator. Accessed Month Day, Year. DOI or URL.


22. ARTICLE IN AN ONLINE MAGAZINE

NOTE

22. Author’s First Name Last Name, “Title of Article,” Title of Magazine, Month Day, Year, accessed Month Day, Year, DOI or URL.


BIBLIOGRAPHY

Author’s Last Name, First Name. “Title of Article.” Title of Magazine, Month Day, Year. Accessed Month Day, Year. DOI or URL.

23. ARTICLE IN AN ONLINE NEWSPAPER

Very lengthy newspaper URLs can be shortened to end after the first single forward slash.

NOTE

23. Author's First Name Last Name, "Title of Article," *Title of Newspaper*, Month Day, Year, accessed Month Day, Year, DOI or URL.


BIBLIOGRAPHY

Author's Last Name, First Name. "Title of Article." *Title of Newspaper*, Month Day, Year. Accessed Month Day, Year. DOI or URL.


24. ARTICLE ACCESSED THROUGH A DATABASE

For magazines and newspapers, add the appropriate information about the month, day, and year as shown in nos. 22 and 23. Give the URL of the article if the database supplies a stable one; if there's no stable URL, include the database name and article identification number. (Bibliography model appears on p. 213.)

NOTE

24. Author’s First Name Last Name, “Title of Article,” *Title of Journal* volume, no. issue (Year): Pages(s) or other locator, accessed Month Day, Year, stable URL or Database Name (identification number).

NOTE


BIBLIOGRAPHY

BIBLIOGRAPHY

Author’s Last Name, First Name. “Title of Article.” Title of Journal volume, no. issue (Year): Page range. Accessed Month Day, Year. Stable URL or Database Name (identification number).


25. EBOOK

To document a downloaded ebook of a print work, follow the setup for a print book but indicate the format of the ebook (PDF ebook, Kindle edition). Be aware that the publisher and year may be different from the print edition’s. Because pagination can vary depending on factors such as text size, notes should include the chapter or section instead of a page reference.

NOTE

25. Author’s First Name Last Name, Title (Publication City: Publisher, Year of publication), Format, locator.


BIBLIOGRAPHY

Author’s Last Name, First Name. Title. Publication City: Publisher, Year of publication. Format.


For a book consulted online, include a DOI or URL at the end of the reference (turn to p. 214 for examples).
NOTE


BIBLIOGRAPHY


26. WORK FROM A WEBSITE

If no author is given, list the sponsor as the author, and do not repeat its name after the title of the website.

NOTE

26. Author’s First Name Last Name or Organization Name, “Title of Work,” Title of Site, Sponsor, Month Day, Year of publication or modification, accessed Month Day, Year, URL.


BIBLIOGRAPHY

Author’s Last Name, First Name or Organization Name. “Title of Work.” Title of Site. Sponsor. Month Day, Year of publication or modification. Accessed Month Day, Year. URL.


27. BLOG ENTRY

If a blog is sponsored by a larger publication, include the publication’s title in italics. Omit (*blog*) if that word is included in the title.

NOTE

27. Author’s First Name Last Name, “Title of Entry,” Title of Blog (blog), Month Day, Year, accessed Month Day, Year, URL.

Author’s Last Name, First Name or Organization Name. “Title of Entry.” Title of Blog (blog). Month Day, Year. URL.
NOTE


BIBLIOGRAPHY


**BIBLIOGRAPHY**

*Author’s Last Name, First Name.* “Title of Entry.” *Title of Blog* (blog). Month Day, Year. Accessed Month Day, Year. URL.


28. **PODCAST**

**NOTE**

28. *Author’s or Speaker’s First Name Last Name,* “Title of Podcast,” *Title of Site,* Sponsor, medium, Month Day, Year of posting, accessed Month Day, Year, URL.


**BIBLIOGRAPHY**

*Author’s or Speaker’s Last Name, First Name.* “Title of Podcast.” *Title of Site.* Sponsor. Medium. Month Day, Year of posting. Accessed Month Day, Year. URL.

To document an interview, use the model for a broadcast interview (no. 30), and insert the medium (podcast audio, podcast video) before the date.

29. EMAIL OR POSTING TO AN ONLINE FORUM
Include these sources in notes but not in a bibliography.

EMAIL

29. Writer’s First Name Last Name, email message to author, Month Day, Year.

POSTING TO AN ELECTRONIC FORUM

29. Writer’s First Name Last Name to Name of Forum, Month Day, Year, accessed Month Day, Year, URL.

Other Kinds of Sources

30. BROADCAST INTERVIEW

NOTE

30. Subject’s First Name Last Name, interview by First Name Last Name, Title of Program, Network, Month Day, Year.

BIBLIOGRAPHY

Subject’s Last Name, First Name. Interview by Interviewer’s First Name Last Name. Title of Program. Network, Month Day, Year.
31. SOUND RECORDING

NOTE

31. Composer’s or Author’s First Name Last Name, Title of Work, other appropriate information about the performer, conductor, recording, etc., Recording Company identifying number of recording, year of release, medium.


BIBLIOGRAPHY

Composer’s or Author’s Last Name, First Name. Title of Work. Other appropriate information about the performer, conductor, recording, etc. Recording Company identifying number of recording, year of release, medium.


To document a particular person’s work, start with that name.


To document a speech or lecture, begin with the speaker’s name.

32. VIDEO OR DVD
To document a particular person’s work, start with that name.

NOTE
32. Writer’s First Name Last Name, *Title*, directed by First Name Last Name (Original release year; City: Studio, Year of recording release), Medium.


BIBLIOGRAPHY
Writer’s Last Name, First Name. *Title*. Directed by First Name Last Name. Original release year. City: Studio, Year of recording release. Medium.


33. VIDEO CLIP
The information you provide will vary according to what you’re citing. Here’s an example of a video clip on YouTube.

NOTE

BIBLIOGRAPHY

34. GOVERNMENT PUBLICATION
Most government publications can be documented like a work by an organization or corporation (no. 3) or a work by an unknown author (no. 7).
NOTE


BIBLIOGRAPHY


Sources Not Covered by Chicago

To document a source for which Chicago does not provide guidelines, look for models similar to the source you have cited. Give any information readers will need in order to find your source themselves—author; title; publisher; date of publication; information about electronic retrieval (such as the URL and date of access); and any other pertinent information. You might want to try out your reference note yourself, to be sure it will lead others to your source.

CMS-c Formatting a Paper

Name, course, title. Type the title of your paper about one-third of the way down the page; capitalize it as you would the title of a book. Place your name several lines below the title, along with information such as the title of your course, your instructor’s name, and the date. Center each element on the title page on a separate line.

Page numbers. Number all pages consecutively, but do not put a page number on the title page. If your instructor asks you to include your name, the date, or draft number alongside the page number, place the page number and this information in either the upper-right-hand or bottom-right-hand corner of the page; if all you need is a page number, you may also follow this setup or simply center it at the top or bottom of the page.
Spacing and margins. Double-space the main text of the paper. Block quotations, table titles, and captions should be single spaced. Footnotes, endnotes, and the bibliography should also be single spaced, but with an extra line space between each item (see examples on pp. 225–26). Set one-inch margins on all sides.

Long quotations. When quoting five or more lines or two or more paragraphs, set off the quotation as a block, indenting it one-half inch (or five spaces) from the left margin. Single-space the quotation and add an extra line space above and below it. Block quotations should not be enclosed in quotation marks.

Bruce Catton describes the end of the U.S. Civil War:

The end of the war was like the beginning, with the army marching down the open road under the spring sky, seeing a far light on the horizon. Many lights had died in the windy dark but far down the road there was always a gleam, and it was as if a legend had been created to express some obscure truth that could not otherwise be stated. Everything had changed, the war and the men and the land they fought for, but the road ahead had not changed. It went on through the trees and past the little towns and over the hills, and there was no getting to the end of it.¹

Poetry should be set off when you’re quoting two or more lines.

By referring to him as both “Captain” and “father,” Walt Whitman makes clear the strong sense of identification he has felt with the now-fallen Lincoln:

My Captain does not answer, his lips are pale and still,  
My father does not feel my arm, he has no pulse nor will.²

Illustrations. You may wish to include figures and tables. Figures include charts, diagrams, graphs, maps, photographs, and other illustrations. Figures and tables should be numbered and given a title (Figure 1. A Map of Columbus, Ohio, 2010; Table 1. Telephone Ownership, 1900–20). Any illustration that comes from another source
should include documentation—Source: David Siegel, Creating Killer Web Sites (Indianapolis, IN: Hayden Books, 1996), 72. If you’ve created the illustration yourself with data from another source, add “Data from” before the author’s name. Put the title above the illustration and any source note below. Position illustrations as soon as possible after they are discussed in your text—and be sure to explain how they relate to your point.

Notes. You may choose to give notes as footnotes at the bottom of the page on which you cite the source or as endnotes that are grouped at the end of your text under the heading Notes. For both footnotes and endnotes, indent the first line one-half inch (five spaces); do not indent subsequent lines. Footnotes and endnotes should be single-spaced with an extra line between notes.

Bibliography. Start your list on a new page at the end of your paper, following any notes. Center the heading. Single-space each entry and leave a line space between entries. Each entry should begin at the left margin, and subsequent lines should be indented one-half inch (or five spaces). Alphabetize the list by authors’ or editors’ last names; for works with no author or editor, or for multiple works by the same author, use the first important words of titles. If you include multiple works by the same author, use a three-em dash (or six hyphens) in place of the author’s name in every entry after the first.

CMS-d Sample Pages

The following sample pages are from “History at Home: Leighton House, Sambourne House, and the Heritage Debate,” written by Erika Graham for a museum studies course and internship during a study-abroad program in London. They are formatted according to the guidelines of the Chicago Manual of Style, 16th edition, and A Manual for Writers of Research Papers, Theses, and Dissertations, 8th edition. To read Graham’s complete research paper, go to wwnorton.com/write/little-seagull-handbook.
History at Home:
Leighton House, Sambourne House, and the Heritage Debate

Erika Graham
Grinnell-in-London Internship
December 3, 2013
In the Royal Borough of Kensington and Chelsea, many Victorian houses remain standing, for this part of London was favored by many artists of the day. Two of these buildings have since become museums: Leighton House, home to Frederic Lord Leighton, P.R.A., and Linley Sambourne House, residence of the premier cartoonist for *Punch* magazine and his family. Though managed by the same team of curators and staff, the houses have distinct characters, which stem from the finery of their interiors: Sambourne House sports almost entirely original furnishings and decor, while Leighton House has been painstakingly restored to its intended grandeur as a “palace of art.”

But although it might not be apparent to an average visitor overwhelmed by these displays, both museums are unavoidably involved in the fierce debate that surrounds all sites that present “the past.” This debate is multifaceted, but all strands return eventually to the issue of whether or not such presentations can educate the visitor—the key role of the museum. As museum-studies scholar Eilean Hooper-Greenhill observes, “Knowledge is now well understood as the commodity that museums offer.” The details of this knowledge vary by museum; we will here be focusing on the transmission of historical knowledge. The history museum, however, has an interesting place in the discourse on museum education, for not everyone accepts that these institutions fulfill their didactic role. The accusation runs that some history museums have abandoned their educational duties by moving beyond the glass case format to display history in context through reconstruction, preservation, and, most feared of all, living history.
Sample Endnotes, Chicago Style


5. Though a criticism here, not everyone believes this modification is a bad thing. For example, see Kevin Moore, *Museums and Popular Culture*, Contemporary Issues in Museum Culture (London: Cassell, 1997).


10. Ibid, 3.

Sample Bibliography, Chicago Style


Leary, Thomas E., and Elizabeth C. Sholes. “Authenticity of Place and Voice: Examples of Industrial Heritage Preservation and Interpretation in the U.S. and Europe.” The Public Historian 22,