

Chicago Manual of Style 17th Edition Quick Guide

Notes and Bibliography Style

In the notes and bibliography system, sources are cited in numbered footnotes at the bottom of the page. Each note corresponds to a superscript number (set slightly above the line of type) at the end of a sentence within the text. Sources are also listed in a separate bibliography at the end of the paper.

Book

Notes should include author's name, book title, publication information, date, and page number(s) quoted or referred to, as shown below. For books consulted online, include a URL or the name of the database. If no fixed page numbers are available, cite a section title or a chapter or other number in the notes, if any (or simply omit).

<p>Notes: (in order referred to in text at the bottom of the page)</p>	<ol style="list-style-type: none"> 1. Zadie Smith, <i>Swing Time</i> (New York: Penguin Press, 2016), 315–16. 2. Brian Grazer and Charles Fishman, <i>A Curious Mind: The Secret to a Bigger Life</i> (New York: Simon & Schuster, 2015), 12. 3. Herman Melville, <i>Moby-Dick; or, The Whale</i> (New York: Harper & Brothers, 1851), 627, http://mel.hofstra.edu/moby-dick-the-whale-proofs.html. 4. Brooke Borel, <i>The Chicago Guide to Fact-Checking</i> (Chicago: University of Chicago Press, 2016), 92, ProQuest Ebrary. 5. Jane Austen, <i>Pride and Prejudice</i> (New York: Penguin Classics, 2007), chap. 3, Kindle.
<p>Shortened notes: (use in footnotes citing the same source later in the paper)</p>	<ol style="list-style-type: none"> 6. Smith, <i>Swing Time</i>, 320. 7. Grazer and Fishman, <i>Curious Mind</i>, 37. 8. Melville, <i>Moby-Dick</i>, 722–23. 9. Borel, <i>Fact-Checking</i>, 104–5. 10. Austen, <i>Pride and Prejudice</i>, chap. 14.
<p>Bibliography: (in alphabetical order at end of paper)</p>	<p>Austen, Jane. <i>Pride and Prejudice</i>. New York: Penguin Classics, 2007. Kindle.</p> <p>Borel, Brooke. <i>The Chicago Guide to Fact-Checking</i>. Chicago: University of Chicago Press, 2016. ProQuest Ebrary.</p> <p>Grazer, Brian, and Charles Fishman. <i>A Curious Mind: The Secret to a Bigger Life</i>. New York: Simon & Schuster, 2015.</p> <p>Melville, Herman. <i>Moby-Dick; or, The Whale</i>. New York: Harper & Brothers, 1851. http://mel.hofstra.edu/moby-dick-the-whale-proofs.html.</p> <p>Smith, Zadie. <i>Swing Time</i>. New York: Penguin Press, 2016.</p>

Chapter or other part of an edited book

In a note, cite specific pages. In the bibliography, include the page range for the entire chapter or part.

<p>Notes:</p>	<ol style="list-style-type: none"> 1. Henry David Thoreau, “Walking,” in <i>The Making of the American Essay</i>, ed. John D’Agata (Minneapolis: Graywolf Press, 2016), 177–78.
<p>Shortened notes:</p>	<ol style="list-style-type: none"> 2. Thoreau, “Walking,” 182.
<p>Bibliography:</p>	<p>Thoreau, Henry David. “Walking.” In <i>The Making of the American Essay</i>, edited by John D’Agata, 167–95. Minneapolis: Graywolf Press, 2016.</p>

Article from a journal, magazine, or newspaper

Include author(s), article title, journal title, volume/number/issue, date, and page numbers. In a note, cite pages used. In the bibliography, include the page range for the whole article. For articles consulted online, include a URL or the name of the database. Many journal articles list a DOI (Digital Object Identifier). A DOI forms a permanent URL that begins <https://doi.org/>. This URL is preferable to the URL that appears in your browser's address bar.

<p>Notes: (in order referred to in text at the bottom of the page)</p>	<ol style="list-style-type: none"> Susan Satterfield, "Livy and the <i>Pax Deum</i>," <i>Classical Philology</i> 111, no. 2 (April 2016): 170. Shao-Hsun Keng, Chun-Hung Lin, and Peter F. Orazem, "Expanding College Access in Taiwan, 1978–2014: Effects on Graduate Quality and Income Inequality," <i>Journal of Human Capital</i> 11, no. 1 (Spring 2017): 9–10, https://doi.org/10.1086/690235. Peter LaSalle, "Conundrum: A Story about Reading," <i>New England Review</i> 38, no. 1 (2017): 95, Project MUSE.
<p>Shortened notes: (use in footnotes citing the same source later in the paper)</p>	<ol style="list-style-type: none"> Satterfield, "Livy," 172–73. Keng, Lin, and Orazem, "Expanding College Access," 23. LaSalle, "Conundrum," 101.
<p>Bibliography: (in alphabetical order at end of paper)</p>	<p>Keng, Shao-Hsun, Chun-Hung Lin, and Peter F. Orazem. "Expanding College Access in Taiwan, 1978–2014: Effects on Graduate Quality and Income Inequality." <i>Journal of Human Capital</i> 11, no. 1 (Spring 2017): 1–34. https://doi.org/10.1086/690235.</p> <p>LaSalle, Peter. "Conundrum: A Story about Reading." <i>New England Review</i> 38, no. 1 (2017): 95–109. Project MUSE.</p> <p>Satterfield, Susan. "Livy and the <i>Pax Deum</i>." <i>Classical Philology</i> 111, no. 2 (April 2016): 165–76.</p>

Website content

Include author (if known), website title, publisher (if known), date, and URL. For a source that does not list a date of publication or revision, include an access date (as in example note 2).

<p>Notes: (in order referred to in text at the bottom of the page)</p>	<ol style="list-style-type: none"> "Privacy Policy," Privacy & Terms, Google, last modified April 17, 2017, https://www.google.com/policies/privacy/. "About Yale: Yale Facts," Yale University, accessed May 1, 2017, https://www.yale.edu/about-yale/yale-facts. Katie Bouman, "How to Take a Picture of a Black Hole," filmed November 2016 at TEDxBeaconStreet, Brookline, MA, video, 12:51, https://www.ted.com/talks/katie_bouman_what_does_a_black_hole_look_like.
<p>Shortened notes: (use in footnotes citing the same source later in the paper)</p>	<ol style="list-style-type: none"> Google, "Privacy Policy." "Yale Facts." Bouman, "Black Hole."
<p>Bibliography: (in alphabetical order at end of paper)</p>	<p>Bouman, Katie. "How to Take a Picture of a Black Hole." Filmed November 2016 at TEDxBeaconStreet, Brookline, MA. Video, 12:51. https://www.ted.com/talks/katie_bouman_what_does_a_black_hole_look_like.</p> <p>Google. "Privacy Policy." Privacy & Terms. Last modified April 17, 2017. https://www.google.com/policies/privacy/.</p> <p>Yale University. "About Yale: Yale Facts." Accessed May 1, 2017. https://www.yale.edu/about-yale/yale-facts.</p>

Examples are taken from *The Chicago Manual of Style Online* at: https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html

Find more source types and examples at the Purdue OWL Chicago Style at: owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition

In-text citation sample:

Robert Smithson's land artwork, *Spiral Jetty*, located at Great Salt Lake, Utah, is composed of black basalt rocks, precipitated salt crystals, mud, earth, and water. The jetty is attached to the shore and extends into a swirling whorl that ends abruptly, or perhaps, begins, in the center of a single, counterclockwise coil. The water ranges in color from an expected blue to a deep pink or red caused by bacteria and algae that thrive in the high salinity of the lake.¹ It was this red water that attracted Smithson to the location. In a seminal essay on the *Jetty*, Smithson writes:

Chemically speaking, our blood is analogous in composition to the primordial seas. Following the spiral steps we return to our origins, back to some pulpy protoplasm, a floating eye adrift in an antediluvian ocean. On the slopes of Rozel Point I closed my eyes, and the sun burned crimson through the lids. I opened them and the Great Salt Lake was bleeding scarlet streaks.²

In January of 2008, it was made known to the art world that an oil company had filed an application to do exploratory drilling in the Great Salt Lake.³ While the backlash to the oil drilling application was necessarily hasty, in the aftermath of the scare, questions began to linger in the minds of some of the art community as to what preservation steps Smithson would really have wanted for his earthwork. Joelle Seligson has pointed out that part of Smithson's attraction to the site for *Spiral Jetty* was deserted oilrigs and rusted pumps that were scattered in the area.⁴ Smithson wrote, "A great pleasure arose from seeing all those incoherent structures. This site gave evidence of a succession of man-made systems mired in abandoned hopes. About one mile north of the oil seeps I selected my site."⁵ Statements such as this dealing with Smithson's outlook on the project have been considered in detail to try to determine the late artist's intentions. Jeffrey Kastner, former senior editor of ARTnews, asks the question:

Would the whole scenario—somebody floating a bunch of modern industrial equipment out into the Great Salt Lake in order to dig down through layers of space and time to find something produced by the entropic action of geologic forces on organic matter from eons ago—really have bothered Smithson? Might he not, in fact, even have appreciated it?⁶

¹ George Baker et al., *Robert Smithson: Spiral Jetty True Fictions, False Realities*, ed. Lynne Cooke and Karen Kelly (Berkeley: University of California Press, 2005), 7.

² Baker et al., 9.

³ Jeffrey Kastner, "Entropy and the New Monument," *Artforum* 46, no. 8 (April 2008): 167.

⁴ Joelle Seligson. "A Downward Spiral?" *Museum* (May/June, 2008): 2.

⁵ Baker et al., *Spiral Jetty True Fictions*, 8.

⁶ Kastner, "Entropy," 170.

Sample Bibliography:

Bibliography

“Artist Documentation Program.” The Menil Collection. Accessed December 12, 2011.
http://www.menil.org/collection/artistdocumentation_temp.php.

(Note that access dates are not required to be reported for electronic sources because they can't be verified. Only use access date when date of publication is unavailable. If the publication date of a printed work is not available use the abbreviation “n.d.”)

Baker, George, Lynne Cooke, Bob Philips, Catherine Phillips, Ann Reynolds, Lytle Shaw, Roberth Smithson, and Diana Thater. *Robert Smithson: Spiral Jetty: True Fictions, False Realities*. Edited by Lynne Cooke and Karen Kelly. Berkeley: University of California Press, 2005.

(For two or three authors or editors, notes and bibliography should include all names in the order they appear on the title page of the source. For four to ten authors, write out all names in the bibliography but use only the first author's name and “et al.” in the notes.)

“Dia Center for the Arts Announces Gift of Robert Smithson's *Spiral Jetty*.” Dia Art Foundation. Accessed December 12, 2011. http://www.diaart.org/press_releases/main/129.

Hobbs, Robert. *Robert Smithson: Sculpture*. Ithaca: Cornell University Press, 1981.

Kastner, Jeffrey. “Entropy and the New Monument.” *Artforum* 46, no. 8 (April 2008): 167-168, 170.

Lorusso, Salvatore, Andrea Natali, and Filomena Volpe, “The Traditional, the innovative, the ephemeral: conception, realization, intervention in contemporary art,” *Conservation Science In Cultural Heritage* 9 (2009): 171-214.

“Robert Smithson: *Spiral Jetty*, Driving Directions.” Dia Art Foundation. Accessed December 12, 2011. <http://www.diaart.org/sites/page/59/1310>.

“Robert Smithson: *Spiral Jetty*, Preservation.” Dia Art Foundation. Accessed December 12, 2011. <http://www.diaart.org/sites/page/59/1245>.

[For electronic journal articles and other web sources, use DOIs (Digital Object Identifiers) instead of URLs (Uniform Resource Locators). DOIs should be preceded by the letters “doi” and a colon. If you a URL must be used, look for the “stable” version assigned by the journal.]

Roberts, Jennifer L. *Mirror-Travels: Robert Smithson and History*. New Haven: Yale University Press, 2004.

Seligson, Joelle. “A Downward Spiral?” *Museum* (May/June, 2008): 1-4.

Smithson, Robert. *The writings of Robert Smithson: Essays with Illustrations*. Edited by Nancy Holt. New York: New York University Press, 1979.

“What is INCCA?” International Network for the Conservation of Contemporary Art. Accessed December 12, 2011. <http://www.incca.org/about-incca/44-what-is-incca>.