

## Chicago Style: Overview

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The *Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers* (17th ed.) is a widely used reference guide that sets out the Chicago format for documenting sources in written work. The Chicago Manual sets out two documentation systems:

- **Chicago Style 1** uses footnotes or endnotes with a bibliography;
- **Chicago Style 2** uses in-text author-date citations with a reference list.

This handout focuses on **Chicago Style 1**—the note style, which is the most common. For more information on the second Chicago Style, also known as the Turabian style, please see *The Chicago Manual (2017)* or *A Manual for Writers of Term Papers, Theses, and Dissertations*, 9th ed. (2018).

## Documentation

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In academic writing, you must cite sources for all borrowed information and ideas—even when you paraphrase or put the ideas into your own words. Do not, however, cite sources for common knowledge or generally known facts. If in doubt, cite your source(s).

**Complete Chicago Style 1 style consists of two elements:**

- **A numbered footnote** at the bottom of the page (or **an endnote** at the end of the article) giving publication information for each source used, and a corresponding superscript following the cited information in the body of the paper;
- **A bibliography** which is a list of references at the end of the paper, giving complete publication information for all sources cited. The bibliography may be an alphabetical list or it may be divided into subsections based on the nature of the sources and listed alphabetically within these sections.

## Formatting Quotations

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**Short quotations:**

Enclose short quoted passages within quotation marks (as shown in the example on the next page). When quoting poetry, use quotation marks and separate the lines with a slash with spaces before and after.

**Long quotations:**

Format quotations with a hundred words or more as a single-spaced block, indented one inch from the left and the right. Do not use quotation marks. If the quoted passage begins on a new paragraph, then indent the first line. To introduce a long quotation effectively, try preceding it with a complete sentence, followed by a colon. If quoting two or more lines of poetry, use the block format.

**Changes to a quotation:**

Use an ellipsis (three spaced dots) to indicate words left out of a quotation and use square brackets to indicate changes you've made (e.g. additional words) to clarify quoted material.

### EXAMPLE:

Garry Wills says of Lincoln at Gettysburg,

He came not to present a theory but to impose a symbol, one tested in experience and appealing to national values, expressing emotional urgency in calm abstractions. He came to change the world, to effect an intellectual revolution. No other words could have done it. The miracle is that these words did. In his brief time before the crowd at Gettysburg, he wove a spell that has not yet been broken—he called up a new nation out of the blood and trauma.<sup>1</sup>

Wills goes on to point out that "Up to the Civil War 'the United States' was invariably a plural noun ... After Gettysburg it became a singular."<sup>2</sup> Lincoln's address revolutionized the way that Americans thought about their country.<sup>3</sup>

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1. Garry Wills, "The Words That Remade America: Lincoln at Gettysburg," *Atlantic*, June 1992, 79.

2. Wills, 79.

3. Wills, 80.

## Formatting Footnotes

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Generally each footnote is single spaced, with a double space between notes; however, always follow your instructor's preference. Most footnotes are indented on the first line and flush left on the following lines. Chicago Style does not require a date of access for electronic sources, unless required by the editor. If your instructor requests an accessed by, place it before the URL or DOI (e.g., Accessed June 12, 2014, [www.ucalgary.ca](http://www.ucalgary.ca)).

### Footnotes by Entry:

**First entry:** Full entry including publication information

**Second entry (in a row):** **Author, #.** A shortened citation with the author's last name and page number can be used to refer to the source directly before (e.g. **Wills, 19.**). It is preferable to use this shortened citation in place of "Ibid." and "Ibid., ##"

**Second entry (out of sequence):** **Author, "Title Shortened," #.** When referring to a source for the second time, do not repeat all of the information. You should include the author's last name, followed by a shortened title, and the page number (e.g., **Wills, "Words," 67.**).

## Difference between Footnotes and Bibliography Entries

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In the Chicago Style, there are five main differences in formatting between bibliography entries and footnotes:

1. **Authors' names:** In bibliography entries, authors' last names appear first and all authors' names are listed. In notes, authors' first names appear first, and if sources have four or more authors, only the first author's name is included, followed by et al. or "and others".
2. **Punctuation:** In bibliography entries, elements of information are separated by periods rather than by commas, which are used in notes.
3. **Publication information:** In bibliography entries, the place of publication and publisher do not appear in parentheses as they do in notes.
4. **Page numbers:** In bibliography entries, the complete page range is given for articles, etc., rather than just the relevant page numbers.
5. **Indentation:** In bibliography entries, a three-space hanging indent is used rather than a normal paragraph indent, as in footnotes.

## Entries by Type of Sources

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Examples of footnotes (all hypothetically numbered) and bibliography entries for the same sources are given below, followed by a sample bibliography page.

<b>Book</b>	<p>1. Stephen Clarkson and Christina McCall, <i>Trudeau and Our Times, Volume 1: The Magnificent Obsession</i> (Toronto: McClelland &amp; Stewart, 1991), 74.</p> <p>Clarkson, Stephen, and Christina McCall. <i>Trudeau and Our Times. Volume 1: The Magnificent Obsession</i>. Toronto: McClelland &amp; Stewart, 1991.</p>
<b>Article Or Chapter In An Edited Book</b>	<p>2. F. L. Morton, "Why the Judicial Appointment Process Must be Reformed," in <i>Crosscurrents: Contemporary Political Issues</i>, ed. Mark Charlton and Paul Barker, 2nd ed. (Scarborough: Nelson Canada, 1994), 214.</p> <p>Morton, F. L. "Why the Judicial Appointment Process Must be Reformed." In <i>Crosscurrents: Contemporary Political Issues</i>, edited by Mark Charlton and Paul Barker, 2nd ed., 212-225. Scarborough: Nelson Canada, 1994.</p>
<b>Translated Or Republished Book</b>	<p>3. Jean Jacques Rousseau, <i>The Social Contract and Discourses</i>, trans. G. D. H. Cole. (1913; repr., New York: Dutton Publishing, 1955), 35.</p> <p>Rousseau, Jean Jacques. <i>The Social Contract and Discourses</i>. Translated by G. D. H. Cole. 1913. Reprint, New York: Dutton Publishing, 1955.</p>
<b>Electronic Book</b>	<p>4. Jane Austen, <i>Pride and Prejudice</i> (New York: Penguin Classics, 2008). PDF ebook, chap. 23.</p> <p>5. Jean Jacques Rousseau, <i>Emile</i>, trans. Barbara Foxely (1957; Project Gutenberg, 2011), chap. 2, <a href="http://www.gutenberg.org/cache/epub/5427/pg5427.html">http://www.gutenberg.org/cache/epub/5427/pg5427.html</a>.</p> <p>Austen, Jane. <i>Pride and Prejudice</i>. New York: Penguin Classics, 2008. PDF ebook.</p> <p>Rousseau, Jean Jacques. <i>Emile</i>. Translated by Barbara Foxely. Reprint of 1957 edition, Project Gutenberg, 2011. <a href="http://www.gutenberg.org/cache/epub/5427/pg5427.html">http://www.gutenberg.org/cache/epub/5427/pg5427.html</a>.</p>
<b>Journal Article</b>	<p>6. Chris Pallant, "Disney-Formalism: Rethinking Classic Disney," <i>Animation</i> 6, no. 3 (2011): 341-352, <a href="https://doi.org/10.1177/1746847710377567">https://doi.org/10.1177/1746847710377567</a>.</p> <p>7. Chris Pallant, "New-Disney: Recent Developments in Disney Feature Animation," <i>New Cinemas</i> 8, no. 2 (2010):103, <a href="http://www.intellectbooks.co.uk/journals/view-Article,id=10293/">http://www.intellectbooks.co.uk/journals/view-Article,id=10293/</a>.</p> <p>Pallant, Chris. "Disney-Formalism: Rethinking Classic Disney." <i>Animation</i> 6, no. 3 (2011): 341-352. <a href="https://doi.org/10.1177/1746847710377567">https://doi.org/10.1177/1746847710377567</a>.</p> <p>———. "New-Disney: Recent Developments in Disney Feature Animation," <i>New Cinemas</i> 8, no. 2 (2010):103-117. <a href="http://www.intellectbooks.co.uk/journals/view-Article,id=10293/">http://www.intellectbooks.co.uk/journals/view-Article,id=10293/</a>.</p>
<b>Article In A Magazine</b>	<p>8. Garry Wills, "The Words That Remade America: Lincoln at Gettysburg," <i>Atlantic</i>, June 1992, 79.</p> <p>Wills, Garry. "The Words That Remade America: Lincoln at Gettysburg." <i>Atlantic</i>. June 1992.</p>
<b>Article In A Newspaper</b>	<p>9. Mark De Souza, "All Fossil Fuels Must Be Cut to Avoid Global Warming," <i>Calgary Herald</i>, February 11, 2012, <a href="http://www.calgaryherald.com/business/fossil+fuels+must+avoid+global+warming+scientists/6186787/story.html">http://www.calgaryherald.com/business/fossil+fuels+must+avoid+global+warming+scientists/6186787/story.html</a>.</p> <p>De Souza, Mark. "All Fossil Fuels Must Be Cut to Avoid Global Warming." <i>Calgary Herald</i>, February 11, 2012. <a href="http://www.calgaryherald.com/business/fossil+fuels+must+avoid+global+warming+scientists/6186787/story.html">http://www.calgaryherald.com/business/fossil+fuels+must+avoid+global+warming+scientists/6186787/story.html</a>.</p>

## Formatting a Chicago Style Bibliography

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### Entries and Order:

Include all sources cited in your paper. (You may also include additional works that you consulted but did not cite). Alphabetize entries by the first author's last name or by the first key word in the name of a corporate author. If no author is given, begin with the editor's name, or move the title to the author position and alphabetize by the first significant word.

### For multiple works by a single author:

Arrange entries chronologically or alphabetically by title; for entries after the first, begin with three continuous dashes (e.g. ---) rather than repeat the author's name.

### For sources with more than one author:

List additional authors with first name first.

## Bibliography

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- Austen, Jane. *Pride and Prejudice*. New York: Penguin Classics, 2008. PDF ebook.
- Clarkson, Stephen, and Christina McCall. *Trudeau and Our Times. Volume 1: The Magnificent Obsession*. Toronto: McClelland & Stewart, 1991.
- De Souza, Mark. "All Fossil Fuels Must Be Cut to Avoid Global Warming." *Calgary Herald*, February 11, 2012. <http://www.calgaryherald.com/business/fossil+fuels+must+avoid+global+warming+scientists/6186787/story.html>.
- Morton, F. L. "Why the Judicial Appointment Process Must be Reformed." In *Crosscurrents: Contemporary Political Issues*, edited by Mark Charlton and Paul Barker, 2<sup>nd</sup> ed., 212-225. Scarborough: Nelson Canada, 1994.
- Pallant, Chris. "Disney-Formalism: Rethinking Classic Disney." *Animation* 6, no. 3 (2011): 341-352. <https://doi.org/10.1177/1746847710377567>.
- . "New-Disney: Recent Developments in Disney Feature Animation," *New Cinemas* 8, no. 2 (2010):103-117. <http://www.intellectbooks.co.uk/journals/view-Article,id=10293/>.
- Rousseau, Jean Jacques. *The Social Contract and Discourses*. Translated by G. D. H. Cole. 1913. Reprint, New York: Dutton Publishing, 1955.
- . *Emile*. Translated by Barbara Foxely. Reprint of 1957 edition, Project Gutenberg, 2011. <http://www.gutenberg.org/cache/epub/5427/pg5427.html>.
- Wills, Garry. "The Words That Remade America: Lincoln at Gettysburg." *Atlantic*. June 1992.