



## Chicago/Turabian BASICS with End– or Footnotes

From *The Chicago Manual of Style: The Essential Guide for Writers, Editors and Publishers* by The University of Chicago Press, 15<sup>th</sup> edition and *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers* by Kate L. Turabian, 7<sup>th</sup> edition.

### WHAT ARE THE CHICAGO MANUAL OF STYLE & TURABIAN?

- Some professors use “Chicago Style” and “Turabian Style” interchangeably although they are not exactly the same. Kate Turabian, the dissertation secretary at the University of Chicago, used *The Chicago Manual of Style* (CMS) to create a style guide for students working on a paper, thesis, or dissertation. CMS was meant for publishers, editors, and authors of journal articles. Whenever there is a question, consult your professor on her or his preferences.
- CMS/Turabian is used in history, art history, political science, geography, anthropology, and even biology, depending on the professor teaching the course.
- There are three different styles of CMS/Turabian:
  - bibliography style with endnotes,
  - bibliography style with footnotes, and
  - author-date style.

Be sure to ask your professor which one he or she prefers if you are asked to use CMS/Turabian in one of your classes. This tip sheet covers only “bibliography style” with both end– and footnotes.

### WHY SHOULD YOU USE CHICAGO STYLE?

Chicago Style allows you to use other people’s ideas to support your own. You just have to make sure to document the source you are paraphrasing or quoting, so that readers can distinguish between your ideas and someone else’s ideas.

**In other words, CMS/Turabian protects you against  
plagiarism!**

## HERE ARE DEFINITIONS OF SOME IMPORTANT TERMS THAT WILL HELP YOU UNDERSTAND HOW TO USE CMS/TURABIAN MODELS TO INTEGRATE RESEARCH INTO YOUR OWN WRITING.

### Abbreviations used in CMS/Turabian

If you refer to any printed or online reference for CMS/Turabian, you'll need to understand the following abbreviations.

Letter	Meaning
B:	Stands for "Bibliography" and presents a model of what a bibliographic entry would look like in bibliography style— <b>which this tip sheet covers.</b>
N:	Stands for "Note" and presents a model of what an endnote or footnote would look like in bibliography style— <b>which this tip sheet covers.</b>
R:	Stands for "Reference" and presents a model of what a bibliographic entry in a reference list would look like in author-date style— <b>which this tip sheet does NOT cover.</b>
T:	Stands for "Text Citation" and presents a model of what an author-date in-text citation would look like in author-date style— <b>which this tip sheet does NOT cover.</b>

### Bibliography

The bibliography of the paper is where the student includes the full citation for each reference she has quoted or paraphrased, arranged alphabetically by authors' last names. This makes your sources easier to see and track down if a reader decides to consult them. The information contained in the bibliography is similar to that contained in full-citation notes, but it is arranged and punctuated differently.

### Endnotes Vs. Footnotes & Superscript Numerals

Both endnotes (at the back of the paper, but before the bibliography) and footnotes (at the bottom of each page where quotations or paraphrases are used) are used to cite a source used within the text; however, they can serve a larger purpose than just citation. The notes (whether at the end or at the foot—the bottom of the page) can help the writer to build her credibility and can include information that may not be relevant to the point the writer is trying to make in the paper, but that may help the reader to see how far back the writer has gone to do her research. Here's an example of this kind of end- or footnote from *The Art Bulletin*:

26. Nagel, review of Humfrey, *The Altarpiece in Renaissance Venice*, 141. The issue of media in devotional art is explored at length in idem, *Michelangelo*, 188-215.

Notice that this note directs the reader to a further source on the same subject. Also notice that this is a shortened note. You should include full-note citations only the first time you refer to a source. After the first full citation, the end- or footnote contains only the corresponding numeral from the text, the author's name, a short form of the title, and the page number. (NOTE: "idem" is a short way of saying, "The previously mentioned...".)

In making the decision between end- or footnotes, the first step is to ask your professor which he or she prefers. If he or she has no preference, your next step is to decide which will most appeal to the reader. If your notes are mostly for citation purposes, footnotes at the bottom of the page will make it easier for the reader to check your citation. If you have a lot of notes and a lot of commentary for credibility-building purposes, endnotes will be easier to format and will give a cleaner look to the paper. BEWARE: Professors recognize when students attempt to use footnotes to make their papers look longer. You will most likely be counted off for this. So if your footnotes take up more than a page, use endnotes.

Rather than having parenthetical notes like APA or MLA, CMS/Turabian uses superscript numerals and either endnotes or footnotes. The consecutive numerals refer the reader to the corresponding numeral in

the end— or footnotes, where the reader can find the citation information, which is then listed in the bibliography in alphabetical order by authors' last names.

Here's an example of a superscript numeral that refers to a note from *The Art Bulletin*:

Moreover, sixteenth-century Venetian artists deployed Byzantinizing elements and even sculpture in their altarpieces as a reassertion of traditional iconic appearance and devotional ideals in the face of the radical transformation of the genre.<sup>26</sup>

## Indentations

For end— or footnotes, CMS/Turabian uses a first-line indentation—the regular indentation used with normal paragraphing. You create a first-line indentation in the same way you do a paragraph, by hitting the tab key.

For the bibliography, CMS/Turabian uses a hanging indent. Create a hanging indent by first entering in all the bibliographic information for your sources. Highlight the text of the bibliography. Then, in MS Word 2007, go to the “Paragraph” tab on the ribbon, click on the small arrow to bring up the paragraph-dialog box. Under “Indentation” look for the “Special” pull down menu. Click on the arrow of the menu and choose “Hanging.”

## Journal

A “journal” is a periodical written for a highly specialized audience. People who read journal articles are researchers, educators, or practitioners in a particular discipline. For example, medical doctors read the *Journal of the American Medical Association*. Technical communicators read journals like *Technical Communication* and the *Journal of Business and Technical Writing*. English professors read a journal titled *College English*. Credible journals are peer-reviewed. That means that a group of experts in that field reviews the research conducted by the author before accepting an article for publication.

Document journal articles differently than other periodical publications like magazines. A magazine is written so that anyone can understand it. Example magazine titles include *Parent Magazine*, *U.S. News and World Report*, and *Reader's Digest*. You can find magazines on newsstands in grocery stores, whereas you would find journals only in libraries or very large bookstores.

There are several clues to look for to establish that a periodical is a journal:

- If the title of the publication has the word “journal” in it, it's probably a journal.
- If the text of the article uses a lot of words that only a specialist would know, chances are it is from a journal.
- Magazines are generally glossy and contain a lot of graphics for entertainment value, font changes, and advertising interspersed between the articles. Journals are usually plain paper, contain very few graphics (except for tables or illustrations that provide evidence), and limit advertising to the front and back pages of the publication—usually aimed at a very specialized audience.
- Search the title of the publication in a search engine such as Google. Most magazines and journals have Web sites, and the editors of those sites will tell you what kind of publication you are using.

## Online Vs. Print

Most disciplines that use CMS/Turabian are wary of “online” sources. However, there are many credible sources that are available “online” that are considered “print” sources and, therefore, highly credible. If you use Torreyson library's research databases to find journal articles, those sources are considered “print” sources that are found “online.” Just using Google to find links to key words is probably not going to net you any sources that are considered very credible, so it may be best to use search engines only in the preliminary stages of research to get a handle on terms and vocabulary related to your subject.

So here's a rule of thumb: if you found your source through the library, you can most likely consider it credible. If you're not sure, check with your professor.

### Periodical

"Periodical" is a generic term that refers to publications that are published periodically (daily, weekly, monthly, quarterly, bi-annually, or even yearly) such as newspapers, magazines, and journals. Each periodical type uses a different CMS/Turabian model. So, for example, look up the model for newspaper articles when documenting a newspaper. Look up the model for a magazine article when documenting a magazine article, and so on. Remember, too, that the number of times a year a periodical is published will make a difference in how it appears in the end- or footnotes and the bibliography.

### Lead-in Phrase

Whether you are quoting or paraphrasing you will use lead-in phrases to distinguish your quotations and paraphrases from your own ideas. A "lead-in phrase" is a group of words that indicates when you are quoting or summarizing someone else's words and ideas. The lead-in phrase is an important element to include when integrating sources into your own writing because, when they are left out, it is not clear where a paraphrase has begun. For example, let's say that you inserted a quotation into an essay, and then you spent two paragraphs and part of a third explaining the quotation in terms of your main argument and showing why it supports that point of view. Next, you insert a paraphrase. **If you don't include a lead-in phrase, how will the reader know where the paraphrase begins?**

The first time you refer to a new source, your lead-in phrase will include the author's full name and credentials. Once you've done this, your lead-in phrases for quotations and paraphrases only has to include the author's last name. Often, a reference to "her" or "he also believes," and so on, will suffice. Here's an example of lead-in phrases woven throughout a passage of quoting and paraphrasing:

**According to Robert O'Sullivan**, medical doctor and expert in the history of medicine, "Jean-Paul Marat was born in 1743 into a lower middle class family in Geneva."<sup>3</sup> **O'Sullivan also writes** that because Marat's father was originally from Sardinia, it was equally difficult for the two to find work, which left Jean-Paul feeling much like the "outsider" his father was considered.<sup>4</sup> Finally, **O'Sullivan states** that "influenced by his father's experiences, [Marat] left Geneva aged sixteen and traveled across Europe."<sup>5</sup>

When paraphrasing, be sure to completely rework the original words into your own style, your own linguistic thumbprint, if you will, to avoid accusations of plagiarism.

**The point is to clarify, at every opportunity, when you are integrating someone else's words and ideas into your own versus when you are using your own words and ideas.**

### Quote

When you insert words from another author word-for-word, surround them with quotation marks to show that the author's words appear in your work exactly as he/she wrote them and introduce them with a lead-in phrase to distinguish your words and ideas even more clearly from the author's.

### Paraphrase

Writers should not pack their essays with quotations. Doing so can raise questions about whether or not the writer was just lazy and did not want to do the hard work of integrating the research into her/his own project or perhaps that the writer did not really understand what the research meant and over-quoted to cover herself out of laziness or a lack of understanding.

Rather than quoting source material every time you want to use another's ideas, reserve quotations for those authors and snippets of texts that articulate an idea in such a special or unique way that you want to preserve those words exactly as they are.

Otherwise, paraphrase. "Paraphrasing" refers to the process of putting an author's words entirely into your own voice and style and integrating them into your work with a lead-in phrase and note (either end- or footnote).

**This kind of confusion opens you up to accusations of plagiarism. It is important to clarify source usage as carefully as possible to protect yourself.**

### Examples of Quoting and Paraphrasing

Here are original words written by James M. Markham, the Paris bureau chief of the *New York Times*, on March 19, 1989 in *The New York Times*, section 5, page 15: "When Charlotte Corday, staying at the Hotel de la Providence off the Place des Victoires, dispatched her first letter to Jean-Paul Marat at 30 Rue des Cordeliers on the other side of the Seine she was told that the missive would be delivered in less than an hour; after the letter failed to produce an interview with the revolutionary, it took her half an hour by horse-drawn cab to travel to Marat's Left Bank lodgings, where she plunged a knife into his chest as he sat in his bath."

Here is a **quotation** in CMS/Turabian style from the original above:

James M. Markham, the Paris bureau chief of the *New York Times*, explains, "When Charlotte Corday, staying at the Hotel de la Providence off the Place des Victoires, dispatched her first letter to Jean-Paul Marat at 30 Rue des Cordeliers on the other side of the Seine she was told that the missive would be delivered in less than an hour; after the letter failed to produce an interview with the revolutionary, it took her half an hour by horse-drawn cab to travel to Marat's Left Bank lodgings, where she plunged a knife into his chest as he sat in his bath."<sup>1</sup>

Remember, the superscript numeral will refer the reader to the endnote or footnote where they can locate the page where the quotation appeared in the original text, along with other bibliographic information as required by CMS/Turabian.

Here is a **paraphrase** in CMS/Turabian style from the original above:

James M. Markham, Paris bureau chief of *The New York Times* describes how Charlotte Corday had gone to Paris and written an urgent letter to Marat from her hotel, expecting that he would reply within 24 hours. When she received no word, she went to his apartment and stabbed him to death.<sup>1</sup>

Again, the superscript numeral will refer the reader to the footnote or endnote where they can locate the page the quote appeared on in the original text.

For questions not covered in this packet, refer to these helpful sources:

*The Chicago Manual of Style*, 15th edition, by University of Chicago Press  
*A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 7th edition, by Kate L. Turabian.  
*The Turabian Quick Guide*: [http://www.press.uchicago.edu/books/turabian/turabian\\_citationguide.html](http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html)  
 UCA Art History Style Guidelines: [http://www.uca.edu/art/programs/Documents/ART\\_HISTORY\\_STYLE\\_GUIDELINES.pdf](http://www.uca.edu/art/programs/Documents/ART_HISTORY_STYLE_GUIDELINES.pdf)  
 UCA History Department Style Guide: [http://www.uca.edu/history/programs/documents/Style\\_sheet.pdf](http://www.uca.edu/history/programs/documents/Style_sheet.pdf)  
 UCA Writing Hotline (450-5123),  
 UCA Writing Center's Web site: [www.uca.edu/writingcenter](http://www.uca.edu/writingcenter)

## Sample Cover Page: Bibliography Style with End- or Footnotes

THREE LIVES CONVERGE AND A PAINTING IS BORN:  
THE STORY OF JACQUES-LOUIS DAVID, CHARLOTTE CORDAY, AND  
JEAN-PAUL MARAT

Jennifer Deering  
Art History, Renaissance to Modern 2336  
November 11, 2009

The **title** of the paper is centered 1/3 down the page and is typed in all caps on the cover page only. If the title contains both a main title and a subtitle, they will be on separate lines and a colon will separate the main title from the subtitle.

Several lines down from the title, include **your name, the course and number**, and the **date**, each on a separate line.

NOTE: the title page is not numbered. It is also not included in the total page count.

## Sample Body Page: Bibliography Style with Endnotes

1

### Three Lives Converge and a Painting Is Born:

The Story of Jacques-Louis David, Charlotte Corday, and Jean-Paul Marat

On July 13, 1793, at the height of the French Revolution, the lives of three very different people would converge in a Paris apartment and the result would be a painted masterpiece that has mystified art lovers and scholars alike ever since. The main players included a young spinster, Charlotte Corday, from the farming town of Caen, over 200 miles away; Jean-Paul Marat, one of the three members of the Reign of Terror, who referred to himself as “The Friend of the People”; and Jacques-Louis David, the handsome painter known for his realistic depictions of ancient figures (Socrates, the Sabine women) as well as portraits of his contemporaries.

In a series of invective editorials, Marat had claimed that the prisons were full of traitors to the Revolution. These accusations eventually led to the September Massacres, a month when mobs stormed the prisons and killed over a thousand men, women, and children—most of whom had been imprisoned for debt. Corday, at the age of 25 and impassioned by the murders of innocents set off for Paris with a kitchen knife and the aim to kill the man responsible.

According to James M. Markham, Paris bureau chief of *The New York Times*, who has traced the buildings, most of which have been demolished, where these events took place, states that Corday’s mission was somewhat thwarted: “When Charlotte Corday, staying at the Hotel de la Providence off the Place des Victoires, dispatched her first letter to Jean-Paul Marat at 30 Rue des Cordeliers on the other side of the Seine she was told that the missive would be delivered in less than an hour; after the letter failed to produce an interview with the revolutionary, it took her half an hour by horse-drawn cab to travel to Marat’s Left Bank lodgings, where she plunged a knife into his chest as he sat in his bath.”<sup>1</sup>

Some professors have you repeat the title of your paper at the top of the first page. Some do not. Check with your professor to see which he or she prefers. Page numbers go in the upper-right hand corner, unless your professor specifies differently. The first page that contains the body of your paper is page 1.

Notice the **quotation** and **numerical superscript note** here. Each quotation, paraphrase, and statistic will have a new number. So if you quote and paraphrase 22 times in your paper, your references will be numbered 1-22. These numbers will refer to the endnotes at the back of the paper. Refer to p. 2 on how to make numerals superscript.

## Sample Endnote Page for Bibliography Style with Endnotes

15
Notes
<ol style="list-style-type: none"> <li>1. James M. Markham, "In the Revolution's Footsteps," <i>The New York Times</i>, March 18, 1989, Travel section, Late edition.</li> <li>2. Markham, "Revolution's Footsteps."</li> <li>3. Robert O'Sullivan, "The Doctor Responsible for Mass Executions," <i>Irish Medical Times</i> 43, no. 7 (2009): 32.</li> <li>4. O'Sullivan, "Mass Executions," 32.</li> <li>5. O'Sullivan, "Mass Executions," 32.</li> <li>6. Phillipe Bordes, <i>Jacques-Louis David: Empire to Exile</i> (New Haven, CT: Yale University Press, 2007), 22-23.</li> <li>7. Bordes, <i>Empire to Exile</i>, 44-47.</li> </ol>

You only have a notes page with endnotes, not with footnotes. The endnotes page is simply titled "Notes." It is single-spaced with double spaces between each entry and is indented in the same way as normal paragraphs.

**Entry one** is a full note for a newspaper article. Use the full citation only when first quoting or paraphrasing the source.

**Entry two** is a short note that refers to a source already cited fully. Shortened references contain the author's last name, shortened title, and page number (if available).

**Entry three** is the note for a journal article. The numeral 43 refers to the volume number, 7 refers to the issue number, and 32 refers to the page.

**Entry six** is the note for a book with one author.



## Sample Bibliography for Bibliography Style with Endnotes or Footnotes

16	Bibliography
	<p>Bordes, Phillipe. <i>Jacques-Louis David: From Empire to Exile</i> (New Haven, CT: Yale University Press, 2009).</p> <p>Markham, James. M. "In the Revolution's Footsteps." <i>The New York Times</i>, March 19, 1989, late edition, sec. 5.</p> <p>O'Sullivan, Robert. "The Doctor Responsible for Mass Executions." <i>Irish Medical Times</i> 43 (February 13, 2009): 32.</p>

The bibliography page is titled "Bibliography." As with the notes page, it is single-spaced, double-spaced between entries. Unlike the notes page, it is alphabetized by the authors' last names and uses a hanging indent instead of a regular indent.

Alphabetizing the authors' names gives your readers a different and sometimes easier way to find source material.

While most of the information in the bibliography is the same as in first full citation in the notes, it is always arranged and punctuated slightly differently.

NOTE: You may notice some journals that use CMS/Turabian style do not include a bibliography page. Most professors want student writers to include a bibliography.

Both the endnotes and the bibliography should include a page number.

## Sample Body Page: Bibliography Style with Footnotes

1

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The Story of Jacques-Louis David, Charlotte Corday, and Jean-Paul Marat

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In a series of invective editorials, Marat had claimed that the prisons were full of traitors to the Revolution. These accusations eventually led to the September Massacres, a month when mobs stormed the prisons and killed over a thousand men, women, and children—most of whom had been imprisoned for debt. Corday, at the age of 25 and impassioned by the murders of innocents set off for Paris with a kitchen knife and the aim to kill the man responsible.

According to James M. Markham, Paris bureau chief of *The New York Times*, “When Charlotte Corday, staying at the Hotel de la Providence off the Place des Victoires, dispatched her first letter to Jean-Paul Marat at 30 Rue des Cordeliers on the other side of the Seine she was told that the missive would be delivered in less than an hour; after the letter failed to produce an interview with the revolutionary, it took her half an hour by horse-drawn cab to travel to Marat's Left Bank lodgings, where she plunged a knife into his chest as he sat in his bath.”<sup>1</sup>

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1. James M. Markham, “In the Revolution’s Footsteps,” *The New York Times*, March 18, 1989, Travel section, Late edition.

Notice the **quotation** and **numerical superscript note** here. This time, the numeral refers to a footnote at the bottom of the page. Footnotes are set off from the text by a short line and are single spaced. The numeral in the footnotes that refers to the note should be in regular text, not superscript. The bibliographic information included in the footnote depends on the type of source. This is how a printed newspaper article would appear.

## Set-Up for Full Notes and Bibliographic Entries

### Book with One Author

- N:** Note Number. Author's First and Last Names, *Title of the Book: Subtitle of the Book* (Place of Publication: Publisher's Name, Date of Publication), XX-XX. ← **page numbers**
6. Phillipe Bordes, *Jacques-Louis David: Empire to Exile* (New Haven, CT: Yale University Press, 2007), 22-23. ← **page numbers**
- B:** Author's Last Name, Author's First Name. *Title of Book: Subtitle of Book*. Place of Publication: Publisher's Name, Date of Publication.
- Bordes, Phillipe. *Jacques-Louis David: Empire to Exile*. New Haven, CT: Yale University Press, 2007.

### Book with Two Authors

- N:** Note Number. Author #1's First and Last Names, Title of Book: Subtitle of Book (Place of Publication: Publisher's Name, Date of Publication), XX-XX.
20. Leon Chertok and Raymond de Saussure, *The Therapeutic Revolution: From Mesmer to Freud* (New York: Brunner/Mazel, 1979), 187-191.
- B:** Author #1's Last Name, Author #1's First Name, and Author #2's First and Last Names. *Title of Book: Subtitle of Book*. Place of Publication: Publisher's Name, Date of Publication.
- Chertok, Leon, and Raymond de Saussure. *The Therapeutic Revolution: From Mesmer to Freud*. New York: Brunner/Mazel, 1979.

### Book with an Editor or Translator (When Quoting or Paraphrasing the Editor or Translator)

- N:** Note Number. Editor's (or Translator's) First and Last Name, ed. (or trans.), *Title of the Book: Subtitle of the Book* (Place of Publication: Publisher's Name, Date of Publication), XX-XX.
14. Ferenc Fehér, ed., *The French Revolution and the Birth of Modernity* (Berkeley: University of California Press, 1990), 57.
- B:** Author's Last Name, First Name, ed., *Title of the Book: Subtitle of the Book*. City of Publication: Publisher, Year Published.
- Feher, Ferenc, ed., *The French Revolution and the Birth of Modernity*. Berkeley: University of California Press, 1990.

### Journal Article from a Database, no DOI

- N:** Note Number. Author's First and Last Name, "Title of the Article," *Title of the Journal X*, no. xx (Date of Publication): xxx, URL (accessed Date You Accessed the Article). **X is the volume number, xx is the edition number, and xxx is the page number. All numerals should be Arabic.**
3. Robert O'Sullivan, "The Doctor Responsible for Mass Executions," *Irish Medical Times* 43, no. 7 (February 2009): 32, <http://0-proquest.umi.com.ucark.uca.edu/pqdweb?index=0&did=1651083271&SrchMode=2&sid=1&Fmt=4&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1252418116&clientId=8427> (accessed September 1, 2009).
- B:** Author's Last Name, First Name. "Title of the Article." *Title of the Journal X*, no. xx (Date of Publication): xxx-xxx. URL (accessd Date You Accessed the Article).
- O'Sullivan, Robert. "The Doctor Responsible for Mass Executions." *Irish Medical Times* 43, no. 7 (February 2009): 32-40. <http://0-proquest.umi.com.ucark.uca.edu/pqdweb?index=0&did=1651083271&SrchMode=2&sid=1&Fmt=4&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1252418116&clientId=8427> (accessed September 1, 2009).

### Journal Article from a Database with a DOI

While CMS requires you to give the entire URL of a journal article from a database, the URL is NOT static. That means you cannot go back to the article by copying and pasting the URL into your browser. Therefore, if a journal article has a DOI (Digital Object Identifier), it should be used in place of the URL. Everything in the note and bibliographic entry will remain the same, except that the URL will be replaced by "doi:" and then the DOI number assigned to the article. Here's an example:

doi:10.1006/jeth.2000.2694

For more information on the DOI system, visit <http://www.doi.org/>.

### Journal Article from a Print Journal

**N:** Note Number. Author's First and Last Name, "Title of the Article," *Title of the Journal X*, no. xx (Date of Publication): xxx. **X is the volume number, xx is the edition number, and xxx is the page number. All numerals should be Arabic, even if the publication uses Roman numerals.**

68. Christian K. Kleinbub, "Raphael's *Transfiguration* as Visio-Devotional Program," *The Art Bulletin* 90, no. 3 (September 2008): 370.

**B:** Author's Last Name, First Name. "Title of the Article." *Title of the Journal X*, no. xx (Date of Publication): xxx-xxx.

Kleinbub, Christian K. "Raphael's *Transfiguration* as Visio-Devotional Program." *The Art Bulletin* 90, no. 3 (September 2008) 367-93.

### Newspaper

**N:** Note Number. Author's First and Last Name, "Headline," *Title of the Newspaper*, Date of Publication, edition, section.

1. James M. Markham, "In the Revolution's Footsteps," *The New York Times*, March 18, 1989, late edition, travel section.

**B:** Author's Last Name, First Name. "Headline." *Title of the Newspaper*, Date of Publication, edition, section.

Markham, James M. "In the Revolution's Footsteps." *The New York Times*, March 18, 1989, late edition, travel section.

### Thesis or Dissertation in an Online Database

**N:** Note Number. Author's First and Last Name, "Title of Thesis or Dissertation" (\_\_\_\_\_, University, Year of Completion) X. **Fill in the blank with one of the following: 1) master's thesis 2) PhD diss. X refers to the page number.**

78. Priscilla Coit Murphy, "What a Book Can Do: *Silent Spring* and Media-Borne Public Debate" (PhD diss., University of North Carolina, 2000) 165.

**B:** Author's Last Name, First Name. "Title of Thesis or Dissertation." \_\_\_\_\_, University, Year of Completion. In Name of Database, URL (Date You Accessed the Publication). **Fill in the blank with one of the following: 1) master's thesis 2) PhD diss.**

Murphy, Priscilla Coit. "What a Book Can Do: *Silent Spring* and Media-Borne Public Debate." PhD diss., University of North Carolina, 2000. In ProQuest Dissertations and Theses, <http://proquest.umi.com/pdqweb?did=727710781&sid=2&Fmt=2&clientId=13392&RQT=309&VName=PDQ> (accessed April 1, 2006).