University of South Australia

The Chicago notes and bibliography referencing system

This guide will help you apply the Chicago notes and bibliography referencing system and is designed to help you understand the conventions and principles of this style and make decisions about referencing. This guide is based on:

- the 16th edition of *The Chicago Manual of Style*, University of Chicago Press, 2010 and
- Kate L. Turabian's *Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 8th edition, University of Chicago Press, 2013.

Table of contents

What is referencing?

Whenever you write an assignment at university, you will probably be expected to use information from different sources to support and develop your thinking. Referencing is a standard practice used in academic writing to show your reader *which ideas* you have gathered from other sources and *where* those ideas came from.

Why do we reference?

It is important to show your reader that you have sought out expert, reliable sources to help support and develop your thinking, and this is done through referencing. The referencing in your assignment:

- demonstrates good research conduct
- shows the range of ideas and approaches you have found and thought about
- acknowledges the sources of those ideas
- tells your reader where they can locate those sources.

Referencing also helps you to avoid plagiarism. If you present someone else's ideas as if they are your own work, or use the exact same language they use without acknowledgment, you are committing plagiarism. Plagiarism can be unintentional due to poor referencing, but the consequences are always serious. Accurate referencing helps you to avoid this. For more information on avoiding plagiarism, visit https://lo.unisa.edu.au/course/view.php?id=3839

When do we reference?

Every time you include words, ideas, images or information from a source – whether it's a website, book, or journal article – in your assignment, you must include an in-text reference to show that this content has been gathered from somewhere else. In-text references must be included whenever you:

- **paraphrase** someone else's ideas in your own words
- **summarise** someone else's ideas in your own words
- **quote** someone else's ideas in their exact words
- **copy** or **adapt** a diagram, table or any other visual material.

For each source that you reference in-text, you must also create an entry in the reference list at the end of the assignment.

How do we reference?

There are **two** components to the Chicago notes and bibliography reference:

1. the **note-identifier** and **accompanying footnotes** in the **body of your assignment**:

> Thompson explores a range of themes and ideas ...[1]
>
> ---
>
> 1. Jason Thompson, *Playing with Books: The Art of Upcycling, Deconstructing, and Reimagining the Book* (Beverly, MA: Quarry Books, 2010), 120.

2. the **bibliography**, at the **end of the assignment**:

> Thompson, Jason. *Playing with Books: The Art of Upcycling, Deconstructing, and Reimagining the Book*. Beverly, MA: Quarry Books, 2010.

1. Note identifier and accompanying footnotes

An in-text reference is needed each time you refer to ideas or information from another source, and includes:

- a number, called a ***note identifier***, within your text. ***Note identifiers*** start with the number 1 and follow consecutively throughout the text. These numbers are used to identify information that has been referenced. In your text the note identifiers are placed at the **end** of any quotes, paraphrases, summaries or copied tables, etc. They are written as **superscripted** (i.e. numbers slightly raised above the level of the text) Arabic numerals. These should be placed *after* punctuation marks (e.g. commas, full stops, inverted commas) except where reference is made to material appearing before a hyphen

- a ***note identifier*** listed at the bottom (or foot) of each page with relevant bibliographic details, called a ***footnote.*** The first line of the note should be indented to match the first line of the paragraphs in the body of your paper (1.27cm). Numbers can be either full sized and followed by a full stop, or superscripted. Single-space the notes and include a blank line between them. Set font size two points less than the body text. To adjust in Word, right click a footnote > Style > Footnote Text > Modify.

Including page numbers

Page numbers are included when you:

- use a direct quote from a particular source
- summarise or paraphrase an idea from a particular page
- copy tables or figures, or present specific information like dates/statistics.

Referencing a source for the first time

When a source is referenced for the **first time** you must provide full bibliographic details in the footnote.

Example: first time text referencing and footnotes

In the text of your assignment:

To create interior environments, professional designers must engage in a process that involves research, understanding, idea generation, evaluation, and documentation. These are significant constants that exist in a changing world.[1]

———————————————————————————————————

Corresponding footnote:

　　1. Maureen Mitton, *Interior Design Visual Presentation: A Guide to Graphics, Models, and Presentation Techniques,* 3rd ed. (Hoboken, NJ: John Wiley and Sons, 2008), 1.

If you wish to refer to more than one source to support a statement you have made, it is only necessary to use **one** note identifier. The bibliographic information about **each** source should then be given in the footnote.

Example: when several references are cited

In the text of your assignment:

Fabergé studied in Russia, Dresden, and Frankfurt, and his travels included visits to London, Florence, and Paris.[10]

———————————————————————————————————

Corresponding footnote:

　　10. Guido Gregorietti, *Jewelry: History and Techniques from the Egyptians to the Present* (Secaucus, NJ: Chartwell Books, 1979), 126; John Booth, *The Art of Fabergé* (London: Quantum Books, 2005), 10.

> Sources are separated by a semi-colon

Referencing a source for the second time

If you are citing the same source as in the footnote **immediately** above and on the same page, use the term "Ibid." This is short for "ibidem", which in English means "in the same place." It can refer to the same page of the source (just write "Ibid.") or to a different one (write "Ibid.", and the page number). Avoid using "Ibid." as the first footnote on a page – use the short form instead (as in the second box, footnote 3, below).

> 7. David Bergman, *Sustainable Design: A Critical Guide*, Architecture Briefs (New York: Princeton Architectural Press, 2012), 165.
>
> 8. Ibid.
>
> 9. Ibid., 169.

If the source is being cited again **after** you have referred to other sources, use a **short form** of the reference in your footnotes as shown below at 3:

> 1. Douglas R. Seidler and Amy Korté, *Hand Drawing for Designers: Communicating Ideas through Architectural Graphics* (New York: Fairchild Books, 2010), 152.
>
> 2. Wayne Enstice and Melody Peters, *Drawing: Space, Form, and Expression*, 4th ed. (Boston: Pearson, 2012), 50.
>
> 3. Seidler and Korté, *Hand Drawing*, 95.
>
> 4. Ibid., 101.

2. The bibliography

Your bibliography is a complete, alphabetically arranged list of all sources used in your text. It is placed at the end of your assignment and is titled "Bibliography." The first line of each entry is set flush left and the rest indented 1.27 cm to match the first line of the paragraphs in the body of your paper ("flush-and-hang" style).

Example of a book

The basic format required for books is:

Author's family name, Given name(s). *Title of Book.* Place of publication: Publisher, year. Electronic source details (if applicable).

The author's family name, comma, given name(s) and full stop.

Title in italics, followed by a full stop. Use upper case at the start of titles, subtitles, and all major words.

Thompson, Jason. *Playing with Books: The Art of Upcycling, Deconstructing, and Reimagining the Book*. Beverly, MA: Quarry Books, 2010.

City of publication, followed by a colon. Include state or country abbreviation if the city might be unknown to readers or confused with another of the same name.
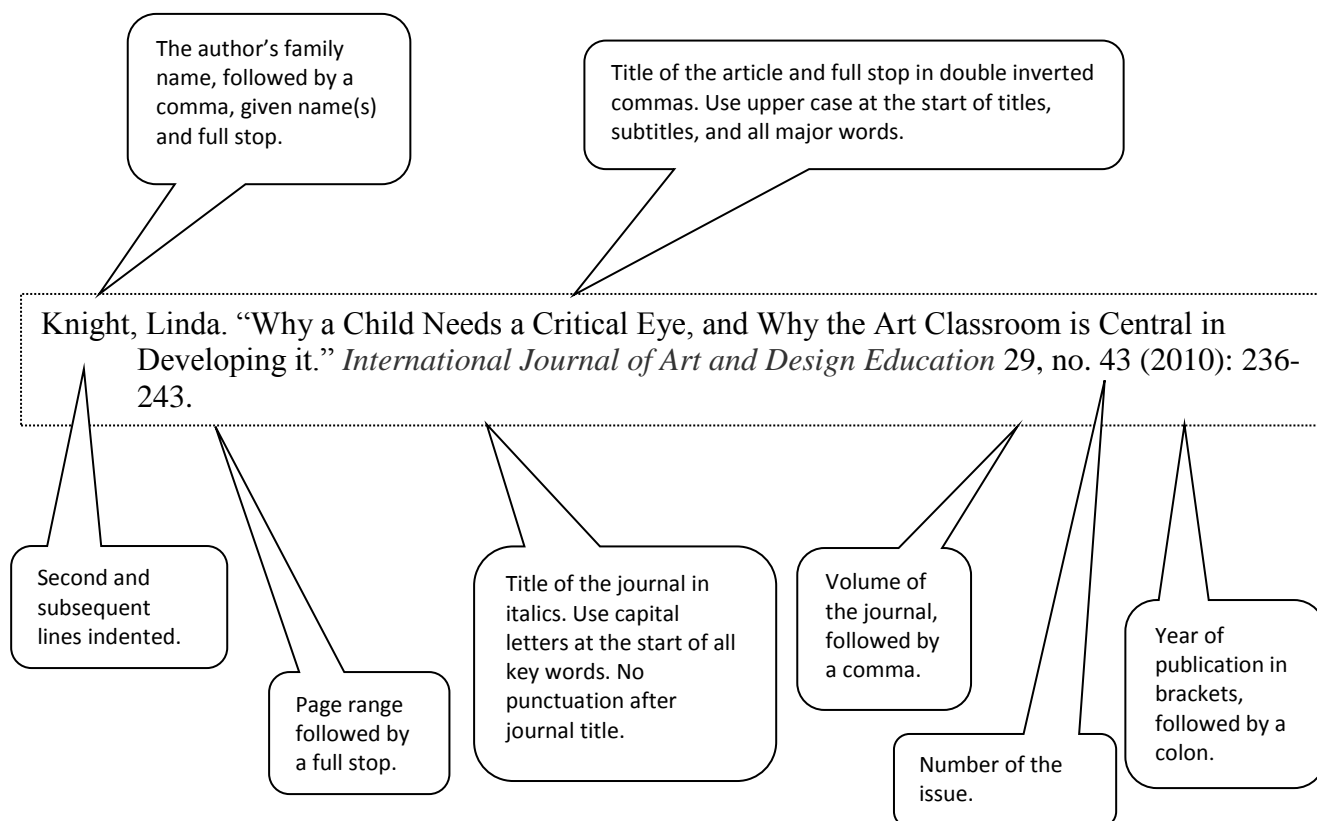
Publisher, followed by a comma.

Year of publication, followed by a full stop.

Example of an academic journal article

The basic format required for journal articles is:

Author's family name, Given name(s). "Title of Article." *Title of Journal* volume number, issue number (year of publication): page range. Electronic source details (if applicable).

> The author's family name, followed by a comma, given name(s) and full stop.

> Title of the article and full stop in double inverted commas. Use upper case at the start of titles, subtitles, and all major words.

Knight, Linda. "Why a Child Needs a Critical Eye, and Why the Art Classroom is Central in Developing it." *International Journal of Art and Design Education* 29, no. 43 (2010): 236-243.

> Second and subsequent lines indented.

> Page range followed by a full stop.

> Title of the journal in italics. Use capital letters at the start of all key words. No punctuation after journal title.

> Volume of the journal, followed by a comma.

> Number of the issue.

> Year of publication in brackets, followed by a colon.

Summary of differences between bibliographic details in the footnotes and in the bibliography:

Bibliographic details in the footnotes	Bibliographic details in the bibliography
The authors' names are written with the given name(s) first.	The first author's name is written with the family name first, then given name, and any subsequent authors with the given name first.
The source references are listed in the order they appear in the text.	The sources are listed in alphabetic order according to the authors' family names.
The source references are numbered.	The sources are not numbered.
The first line of the note should be indented to match the first line of the paragraphs in the body of your paper (1.27 cm).	The first line of each entry is set flush left and the rest indented by 1.27 cm to match the first line of the paragraphs in the body of your paper ("flush-and-hang" style).

Sample extract from an illustrated essay

This sample extract demonstrates the use of note identifiers, their accompanying footnotes, and how these references appear in the bibliography.

A variety of influences are reflected in Fabergé's jewellery pieces. Some of these influences came from Fabergé's training and studies in Russia, Dresden, and Frankfurt[1] and through his European Grand Tour which included London, Florence, and Paris.[2] His works also show influences from the Medici treasures in Florence, the Green Vaults Collection in Dresden, and the Russian Imperial Hermitage Museum and Winter Palace collections.[3] As a result, Fabergé's style of jewellery reflects designs and influences from numerous historical periods, such as Renaissance, Gothic, Baroque, eighteenth century, and Art Nouveau.[4] His craftsmen and workmasters, many who came from Finland, also had diverse backgrounds and specialisations which had considerable effect on the work that was produced.[5] His own skill as a craftsman and as a designer was developed through his work restoring ancient treasures from the Russian Imperial Hermitage Museum.[6] While Fabergé did obtain inspiration from numerous influences and sources, innovation in design was also evident in many of his jewellery pieces.

At the time, Fabergé's jewellery was considered innovative in design, choice of materials, and technique. When Fabergé took over the family business in 1870, Russia's goldsmiths and jewellers were producing "heavy and ostentatious"[7] work, or work where "ostentation and brilliance of effect had taken precedence over every other consideration."[8] In contrast, Fabergé's

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1. Janet Swarbrick, ed., *Jewellery* (London: New Burlington Books, 1996), 101; Alexander von Solodkoff, *Fabergé* (London: Pyramid, 1988), 11-12.

2. Guido Gregorietti, *Jewelry: History and Techniques from the Egyptians to the Present* (Secaucus, NJ: Chartwell Books, 1979), 126; John Booth, *The Art of Fabergé* (London: Quantum Books, 1990), 10.

3. Géza von Habsburg, "History of the House of Fabergé," in *Fabergé: Imperial Jeweller,* ed. Géza von Habsburg and Maria Lopato (London: Thames and Hudson, 1993), 22; Booth, *Art of Fabergé,* 31.

4. Booth, *Art of Fabergé,* 31; G. von Habsburg-Lothringen and Alexander von Solodkoff, *Fabergé: Court Jeweler to the Tsars* (New York: Rizzoli, 1979), 25.

5. Booth, *Art of Fabergé,* 55-59.

6. Maria Lopato, "New Insights into Fabergé from Russian Documents," in *Fabergé: Imperial Jeweller,* ed. Géza von Habsburg and Maria Lopato (London: Thames and Hudson, 1993), 56.

7. Swarbrick, *Jewellery*, 101.

8. A. Kenneth Snowman, *Fabergé: Lost and Found; The Recently Discovered Jewellery Designs from the St. Petersburg Archives* (London: Thames and Hudson, 1993), 12.

work showed "restraint and understatement"[9] as he placed greater emphasis on the design of the object rather than the intrinsic value of the materials used.[10] This philosophy was reflected in his choice of materials.

Although Fabergé and his craftsmen utilised many expensive materials, especially for commissioned works, they also produced jewellery made from those less costly. Fabergé's material selection showed great innovation in choice, use of colour, and cut. Rose cut diamonds were used more often than brilliant cut ones, which were reserved for commissioned or Imperial works.[11] When Fabergé used rubies, sapphires, and emeralds they were usually cut *en cabochon*[12] or polished rather than shaped or facetted.[13] In contrast, less expensive and unconventional semi-precious stones such as moonstones, jade, star sapphires, and mecca-stones were used extensively.[14] Their incorporation in his work reflected Fabergé's desire to consider the aesthetic appeal of a piece of jewellery, and their inclusion, based on their effect, was another innovation in jewellery design. "Fabergé brought something completely new: he introduced colour into jewellery."[15] He used a greater variety of precious and semi-precious stones "than any other jeweller in history."[16] Silver, gold, platinum, and their alloys were all used along with platinised pieces.[17] At that time, platinum was an innovative metal to use as it was not yet hallmarked in Russia.[18] The technique of platinising pieces was not only practical but also economical.[19] "Using

9. Swarbrick, *Jewellery*, 101.

10. Ibid., 103.

11. A. Kenneth Snowman, *Fabergé: Jeweler to Royalty* (Washington, DC: Smithsonian Institution, 1983), 24.

12. Anita Mason and Diane Packer, *An Illustrated Dictionary of Jewellery* (New York: Harper and Row, 1974), 145.

13. von Habsburg-Lothringen and von Solodkoff, *Fabergé: Court Jeweler*, 95.

14. Mason and Packer, *Illustrated Dictionary*, 145.

15. von Solodkoff, *Fabergé*, 50.

16. Gregorietti, *Jewelry: History and Techniques*, 126.

17. Claire Phillips, *Jewelry: From Antiquity to the Present* (London: Thames and Hudson, 1996), 160.

18. Ibid.

19. Stephen R. Dale, "The Use of Platinum by Carl Fabergé: New Evidence from the Design Books of Holmström," *Platinum Metals Review* 37, no. 3 (1993): 160, http://www.platinummetalsreview.com/pdf/pmr-v37-i3-159-164.pdf.

alloys of many different compositions enabled Fabergé to produce subtle variations in colour and intensity."[20]

An area which reflected Fabergé's innovation in techniques was in the area of enamelling, particularly translucent enamelling.[21] Enamelling had been a technique long practiced in Russia and evidence of its use was found in works dating back from the seventeenth century.[22] However, Fabergé's craftsmen perfected the use of translucent enamel and expanded the colour range to almost one hundred and fifty colours.[23] His craftsmen also were the first in Russia to apply coats of enamel over variations of engine-turning or *guilloche* to produce various effects such as sunburst, wave, or moiré.[24] Figure 1 reflects Fabergé's use of semi-precious stones, cut *en cabochon*, and enamel while figure 2 demonstrates his taste for combining diverse or unconventional materials, in this case snail shells with diamonds.

Figure 1 Carl Fabergé and August Holmström, n.d., pendant of two-colour gold and enamel with chalcedony cabuchon.[25]

Figure 2 Carl Fabergé, ca. 1890, brooch of Siberian snail shells and diamonds.[26]

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20. Dale, "Use of Platinum," 162.

21. Erika Speel, *Dictionary of Enamelling: History and Techniques* (London: Ashgate, 1998), 53.

22. Booth, *Art of Fabergé*, 47.

23. Phillips, *Jewelry*, 160.

24. von Habsburg, "House of Fabergé," 30.

25. Booth, *Art of Fabergé*, 31.

26. Gregorietti, *Jewelry: History and Techniques,* 127.

Bibliography

Booth, John. *The Art of Fabergé*. London: Quantum Publishing, 1990.

Dale, Stephen R. "The Use of Platinum by Carl Fabergé: New Evidence from the Design Books of Holmström." *Platinum Metals Review* 37, no. 3 (1993): 159-164. http://www.platinummetalsreview.com/pdf/pmr-v37-i3-159-164.pdf.

Gregorietti, Guido. *Jewelry: History and Techniques from the Egyptians to the Present*. Secaucus, NJ: Chartwell Books, 1979.

Lopato, Maria. "New Insights into Fabergé from Russian Documents." In *Fabergé: Imperial Jeweller*, edited by Géza von Habsburg and Maria Lopato, 54-70. London: Thames and Hudson, 1993. Published to coincide with the exhibition of the same name, shown at the State Hermitage Museum, St. Petersburg.

Mason, Anita, and Diane Packer. *An Illustrated Dictionary of Jewellery*. New York: Harper and Row, 1974.

Phillips, Claire. *Jewelry: From Antiquity to the Present.* London: Thames and Hudson, 1996.

Snowman, A. Kenneth. *Fabergé: Jeweler to Royalty.* Washington, DC: Smithsonian Institution, 1983. Published to coincide with the exhibition of the same name, shown at the Cooper-Hewitt Museum, New York.

———. *Fabergé: Lost and Found; The Recently Discovered Jewellery Designs from the St. Petersburg Archives.* London: Thames and Hudson, 1993.

Speel, Erika. *Dictionary of Enamelling: History and Techniques*. London: Ashgate, 1998.

Swarbrick, Janet, ed. *Jewellery.* London: New Burlington Books, 1996.

von Habsburg, Géza. "History of the House of Fabergé." In *Fabergé: Imperial Jeweller*, edited by Géza von Habsburg and Maria Lopato, 20-37. London: Thames and Hudson, 1993. Published to coincide with the exhibition of the same name, shown at the State Hermitage Museum, St. Petersburg.

von Habsburg, Géza, and Maria Lopato, eds. *Fabergé: Imperial Jeweller.* London: Thames and Hudson, 1993. Published to coincide with the exhibition of the same name, shown at the State Hermitage Museum, St. Petersburg.

von Habsburg-Lothringen, G., and Alexander von Solodkoff. *Fabergé: Court Jeweler to the Tsars.* New York: Rizzoli, 1979.

von Solodkoff, Alexander. *Fabergé.* London: Pyramid, 1988.

Frequently asked questions

1. How do I reference information from one author (Author 1) which I have found in a book or journal article by another author (Author 2)?

Sometimes you will need to refer to authors whose work you encounter second-hand (i.e., mentioned in other people's work) rather than first-hand. Where original sources are unavailable you should list both sources in your notes and bibliography, using either of the phrases "quoted in" or "cited in" as relevant.

For example, if you read an idea by Eley in a source by Dickenson you would need to mention both authors in your references:

> 9. Geoff Eley, "Finding the People's War: Film, British Collective Memory, and World War II," *American Historical Review* 106, no. 3 (2001): 819, cited in Jackie Dickenson, "The Past in Australian Advertising, 1906-2010," *Journal of Australian Studies* 36, no. 1 (2012): 66, doi:10.1080/14443058.2011.646285.
>
> Eley, Geoff. "Finding the People's War: Film, British Collective Memory, and World War II." *American Historical Review* 106, no. 3 (2001): 818-838. Cited in Jackie Dickenson, "The Past in Australian Advertising, 1906-2010." *Journal of Australian Studies* 36, no. 1 (2012): 65-79, doi:10.1080/14443058.2011.646285.

2. What font sizes do I need to use?

The body text and bibliography are the same font size, and footnotes two sizes below this – see above.

3. In the bibliography, how do I reference multiple sources by the same author/editor/translator/compiler?

If you cite two or more works by the same individual:

1. arrange the works alphabetically by title (ignoring articles such as *the*) and
2. replace the individual's name with a 3-em dash ("long" dash) ———

> Papastergiadis, Nikos. "Cultural Translation, Cosmopolitanism, and the Void." *Translation Studies* 4, no. 1 (2011): 1-20. doi:10.1080/14781700.2011.528678.
>
> ———. "Hybridity and Ambivalence: Places and Flows in Contemporary Art and Culture." *Theory, Culture, and Society* 22, no. 4 (2005): 39-64. doi:10.1177/0263276405054990.

If edited or translated works are included, use ———, ed. or ———, trans.

You will need to use a font in which the 3-em dash appears as a solid line - Times New Roman is one, and has been used in the example above, and in the sample essay extract.

4. Do I use footnotes or endnotes?

While footnotes are inserted at the base of each page, endnotes (not to be confused with the referencing management software EndNote) are inserted at the end of the paper or each section of a larger work (e.g. at the end of each chapter).

Generally footnotes are used in preference to endnotes as they are closer to the relevant passage of text and easier to access. If, however, your footnotes take up so much space in relation to the body of your paper that it makes this less visually appealing or harder to read, and if your lecturer or supervisor does not specify the use of footnotes, you may find that endnotes better suit your needs.

For further guidance on using endnotes see the 'Notes' section of the *Chicago Manual of Style* (14.38-14.44).

Note and bibliographical examples

A special note on electronic sources

For electronic books and articles, cite as per print, and then add at the end <u>one</u> of the following, in this order of preference:

1. Digital Object Identifier (DOI) - these unique identifiers are available for some electronic resources
2. stable/permanent/static URL – a relatively short URL that reliably links to the resource regardless of access location/time
3. name of database or collection, e.g. JSTOR, with any record identification number included in brackets – this may need to be used if the "stable" URL is very long.

For any resources accessed electronically, include <u>one</u> of the following date elements in this order of preference:

1. date of publication
2. date of revision/modification
3. date accessed.

Books (14.68-14.169 *Chicago Manual of Style*, 16th edition)

Basic format for footnote or endnote:

Author's Given name Family name, *Title of Book*, edition number if provided (City of Publication: Publisher, Year of Publication), page number.

Subsequent notes:

Author's Given name, *Shortened Form of Main Title*, page number/s.

Corresponding bibliographic entry:

Author's Family name, Given name(s). *Title of Book.* Edition number if provided. Place of Publication: Publisher, Year of Publication.

Tips	• Which city of publication? If multiple cities are listed on the title/copyright pages, include only the first (14.135 *Place - City*) • Which publisher? If multiple publishers are listed, it is generally acceptable to include one only (14.147 *Copublication*) • Include state, province or country if city of publication could be confused with another of the same name (14.136 *When to specify state, province, or country*). For abbreviations see 10.28 *US states and territories* and 10.32 *When to abbreviate country names* • Omit any initial *The* and subsequent abbreviations such as *Ltd.* or *Co.* from publisher's names (14.140 *Abbreviations and omissible parts of a publisher's name*)

Book with one author

Format for footnote or endnote	Corresponding bibliographic entry
1. Jason Thompson, *Playing with Books: The Art of Upcycling, Deconstructing, and Reimagining the Book* (Beverly, MA: Quarry Books, 2010), 120.	Thompson, Jason. *Playing with Books: The Art of Upcycling, Deconstructing, and Reimagining the Book*. Beverly, MA: Quarry Books, 2010.
Subsequent notes 3. Thompson, *Playing with Books*, 54.	

Book with two or three authors	
1. Douglas R. Seidler and Amy Korté, *Hand Drawing for Designers: Communicating Ideas through Architectural Graphics* (New York: Fairchild Books, 2010), 152-153. 3. Seidler and Korté, *Hand Drawing*, 137.	Seidler, Douglas R., and Amy Korté. *Hand Drawing for Designers: Communicating Ideas through Architectural Graphics*. New York: Fairchild Books, 2010.

Book with four to ten authors or editors	
1. Penny Sparke et al., eds., *Designing the Modern Interior: From the Victorians to Today* (Oxford: Berg, 2009), 196-197. 3. Sparke et al., *Designing the Modern Interior*, 201.	Sparke, Penny, Anne Massey, Trevor Keeble, and Brenda Martin, eds. *Designing the Modern Interior: From the Victorians to Today*. Oxford: Berg, 2009.

- Use **ed.** for one editor and **eds.** to indicate more than one editor. Do not include either in the shortened form
- Include all authors in bibliography. In notes include only the name of the first author followed by **et al.** ("and others") (14.76 *Two or more authors (or editors)*)

Book with varying author attributions	
1. David A. Hanks with Jennifer Tohler and with a special essay by Jeffrey L. Meikle, *Donald Deskey: Decorative Designs and Interiors* (New York: E. P. Dutton, 1987), 91. 3. Hanks, *Donald Deskey*, 34.	Hanks, David A. With Jennifer Tohler and with a special essay by Jeffrey L. Meikle. *Donald Deskey: Decorative Designs and Interiors*. New York: E. P. Dutton, 1987.

- Where initials with periods appear in author or publisher names, include space between the initials e.g. **E. P. Dutton**
- Title pages may include non-traditional author attributions such as contributing authors and associate editors – these need to be dealt with on a case-by-case basis. Where possible use appropriate phrasing such as **in collaboration with** or **with the assistance of** (14.89 *"With the assistance of" and the like*)

Translated book	
1. Jan Tschichold, *The New Typography: A Handbook for Modern Designers*, trans. Ruari McLean (Berkeley: University of California Press, 1995), 23. 3. Tschichold, *New Typography*, 11.	Tschichold, Jan. *The New Typography: A Handbook for Modern Designers*. Translated by Ruari McLean. Berkeley: University of California Press, 1995.

- See 14.88 *Editor or translator in addition to author*

Book with editor, author, and translator	
1. Johannes Itten, *The Elements of Color: A Treatise on the Color System of Johannes Itten*; *Based on His Book "The Art of Color"*, ed. Faber Birren, trans. Ernest van Hagen (New York: Van Nostrad Rheinhold, 1970), 12. 3. Itten, *Elements of Color*, 22.	Itten, Johannes. *The Elements of Color: A Treatise on the Color System of Johannes Itten*; *Based on His Book "The Art of Color."* Edited by Faber Birren. Translated by Ernest van Hagen. New York: Van Nostrad Rheinhold, 1970.
• Use quotation marks to enclose titles within titles (14.102 *Titles within titles*) • If there are two subtitles use a colon before the first and a semicolon before the second (14.98 *Two subtitles*) • See 14.88 *Editor or translator in addition to author*	
Book with no date	
1. R. Seah, *Micro-Computer Applications* (Redmond, WA: Microsoft Press, n.d.), 9. 3. Seah, *Micro-Computer Applications*, 11.	Seah, R. *Micro-Computer Applications.* Redmond, WA: Microsoft Press, n.d.
• If the date can be estimated, add after **n.d.** ("no date") **ca.** (circa – "approximately") – e.g. **(Redmond, WA: Microsoft Press, n.d., ca. 2005)** (14.152 *"No date"*) • Author's names are usually given as they appear on the title page, as initials or full given names (14.72 *Form of author's name*)	
Second or later edition of a book	
1. Jean Robertson and Craig McDaniel, *Themes of Contemporary Art: Visual Art after 1980*, 2nd ed. (New York: Oxford University Press, 2010), 22. 3. Robertson and McDaniel, *Themes of Contemporary Art*, 31.	Robertson, Jean, and Craig McDaniel. *Themes of Contemporary Art: Visual Art after 1980.* 2nd ed. New York: Oxford University Press, 2010.
• If the phrase "revised edition" is used, add **rev. ed.** rather than a number (14.118 *Editions other than the first*)	
Chapter in an edited book	
1. Griselda Pollock, "Missing Women: Rethinking Early Thoughts on Images of Women," in *The Critical Image: Essays on Contemporary Photography*, ed. Carol Squiers (Seattle: Bay Press, 1990), 211. 3. Pollock, "Missing Women," 205.	Pollock, Griselda. "Missing Women: Rethinking Early Thoughts on Images of Women." In *The Critical Essay: Essays on Contemporary Photography*, edited by Carol Squiers, 202-19. Seattle: Bay Press, 1990.
• The chapter title is enclosed in double quotation marks while the book title is italicised (14.112 *Contribution to a multiauthor book*) • Give the first and last pages of the chapter in the bibliography	

E-book with Digital Object Identifier

1. Timothy Beatley, *Biophilic Cities: Integrating Nature into Urban Design and Planning* (Washington, DC: Island Press, 2011), 67, doi:10.5822/978-1-59726-986-5.	Beatley, Timothy. *Biophilic Cities: Integrating Nature into Urban Design and Planning*. Washington, DC: Island Press, 2011. doi:10.5822/978-1-59726-986-5.
3. Beatley, *Biophilic Cities*, 54.	

- A Digital Object Identifier is a unique name that reliably links to the source. It is to be used in preference to a database name or URL (14.6 *Digital Object Identifiers (DOIs)*; 14.167 *Books consulted online*; 14.271 *Library and other commercial databases*)

E-book accessed via a Library database/subscription

1. John R. Senseney, *The Art of Building in the Classical World: Vision, Craftsmanship, and Linear Perspective in Greek and Roman Architecture* (New York: Cambridge University Press, 2011), 106-107, http://UNISA.eblib.com.au/patron/FullRecord.aspx?p=674675.	Senseney, John R. *The Art of Building in the Classical World: Vision, Craftsmanship, and Linear Perspective in Greek and Roman Architecture*. New York: Cambridge University Press, 2011. http://UNISA.eblib.com.au/patron/FullRecord.aspx?p=674675.
3. Senseney, *Art of Building*, 57.	

- If a shorter "stable" URL is not immediately visible for an e-book, look for information on how to cite the book, or the option to email the book's details. In EBL (Ebook Library) either of "Email Link" or "Cite this Book" will provide a URL that you can include in your references. The URL makes it easier for others to find the work to which you refer
- If no "stable" URL is available, include the name of the database/provider at the end – for example, in this case one would add **Ebook Library e-book** (14.271 *Library and other commercial databases*)

E-book freely available and viewed online

1. Richard Martin, *American Ingenuity: Sportswear, 1930s–1970s*, photographs Karin L. Willis (New York: Metropolitan Museum of Art, n.d., ca. 1998), 13-14, http://books.google.com/books?id=0ByvsBRNapAC&printsec=frontcover.	Martin, Richard. *American Ingenuity: Sportswear, 1930s–1970s*. Photographs by Karin L. Willis. New York: Metropolitan Museum of Art, n.d., ca. 1998. http://books.google.com/books?id=0ByvsBRNapAC&printsec=frontcover.
3. Martin, *American Ingenuity*, 34.	

E-book downloaded and viewed offline

1. Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 8th ed, rev. Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and the University of Chicago Press Editorial Staff (Chicago: University of Chicago Press, 2013), Kindle edition, chap. 5.	Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*. 8th ed. Revised by Wayne C. Booth, Gregory G. Colomb, Joseph M. Williams, and the University of Chicago Press Editorial Staff. Chicago: University of Chicago Press, 2013. Kindle edition.

3. Turabian, *Manual for Writers*, chap. 11.	

- Indicate the format e.g. **Kindle edition**, **PDF e-book**, **Palm e-book (**14.166 *Books downloaded from a library or bookseller*)
- If there are no stable page numbers indicate chapter, section or other locator (14.166 *Books downloaded from a library or bookseller*; 14.17 *Page numbers and other locators*)

Journals, magazines, and newspapers (14.170-14.217)

Basic format for footnote or endnote:

Author's Given name Family name, "Title of Article: Subtitle," *Title of Journal* volume, issue number (Year of Publication): page number/s.

Subsequent notes:

Author's Family name, "Shortened Form of Article Title," page number/s.

Corresponding bibliographic entry:

Author's Family name, Given name(s). "Title of Article: Subtitle." *Title of Journal* volume, issue number (Year of Publication): page range.

Tips	- 'Journal' is used for scholarly works targeted at academics/professionals in the field – these usually have a volume number and an issue number/season/months; 'magazine' is used for more popular works often targeted at a general audience and are usually cited using date alone (14.172 *Journals versus magazines*). In the Library, the term 'journal' may be used to refer to all publications published 'periodically' in parts under the same title - Where available include both volume number and issue number/season – this helps to locate journal articles

Scholarly journal article from a print source

Format for footnote or endnote	Corresponding bibliographic entry
1. Michael Asbury, "The Uroborus Effect: Brazilian Contemporary Art as Self-Consuming," *Third Text* 26, no. 1 (2012): 142.	Asbury, Michael. "The Uroborus Effect: Brazilian Contemporary Art as Self-Consuming." *Third Text* 26, no. 1 (2012): 141-147.
Subsequent notes 3. Asbury, "Uroborus Effect," 145.	

- In notes (but not bibliography), remove initial *The* from the English title of journals; e.g. *Journal of Aesthetics and Art Criticism* (14.179 *Title of journal*)
- Use dates, months or seasons where supplied, especially in the absence of an issue number e.g. **(Summer 2010)** or **(March – June 2011)** (14.180 *Journal volume, issue, and date*)

Scholarly journal article accessed online: with Digital Object Identifier	
1. Paul Ashton, "'The Birthplace of Australian Multiculturalism?' Retrospective Commemoration, Participatory Memorialisation, and Official Heritage," *International Journal of Heritage Studies* 15, no. 5 (2009): 389, doi:10.1080/13527250903072724. 3. Ashton, "Birthplace of Australian Multiculturalism," 394.	Ashton, Paul. "'The Birthplace of Australian Multiculturalism?' Retrospective Commemoration, Participatory Memorialisation, and Official Heritage." *International Journal of Heritage Studies* 15, no. 5 (2009): 381-398. doi:10.1080/13527250903072724.

- As with books, include a DOI if available; if not, use any "stable" URL; otherwise include the name of the database/collection
- Where article titles include quotations, enclose these in single quotation marks (14.177 *Italics and quotation marks within article titles*)
- If no page numbers are provided, include a section, paragraph, or other locator in notes (14.17 *Page numbers and other locators*)

Scholarly journal article accessed online: with "stable" URL	
1. Alex Coles, "On Art's Romance with Design," *Design Issues* 21, no. 3 (2005): 18-19, http://www.jstor.org/stable/25224004. 3. Coles, "Art's Romance," 19.	Coles, Alex. "On Art's Romance with Design." *Design Issues* 21, no. 3 (2005): 17-24. http://www.jstor.org/stable/25224004.

Scholarly journal article from a themed "special issue"	
1. Anne Marsh, "Surveillance Art: Genre and Political Action," in "Art and Surveillance," ed. Virginia Fraser and Natalie King, special issue, *Artlink* 31, no. 3 (2011): 55. 3. Marsh, "Surveillance Art," 56.	Marsh, Anne. "Surveillance Art: Genre and Political Action." In "Art and Surveillance," edited by Virginia Fraser and Natalie King, special issue, *Artlink* 31, no. 3 (2011): 55-58.

Magazine article from a print source	
1. Naomi Ekperigin, "Novorealism: Honoring the Human Element," *American Artist*, July-August 2012, 35. 3. Ekperigin, "Novorealism," 33.	Ekperigin, Naomi. "Novorealism: Honoring the Human Element." *American Artist*, July/August 2012, 32-37.

- For these more "popular" and frequently released publications include date rather than volume and issue e.g. **March 25, 2009** or **September/October 2009** (14.199 *Citing magazines by date*)

Magazine article accessed freely online	
1. Tad Toulis, "The Case for Competitive Collaboration," *Core77*, July 5, 2011, http://www.core77.com/blog/columns/the_case_for_competitive_collaboration_19805.asp.	Toulis, Tad. "The Case for Competitive Collaboration." *Core77*, July 5, 2011. http://www.core77.com/blog/columns/the_case_for_competitive_coll aboration_19805.asp.
3. Toulis, "Competitive Collaboration."	

Newspaper article from print source, no author	
1. "Yarn Bombing All in the Name of Art," *Canberra Times*, July 21, 2012.	[Usually omitted unless critical to your argument and/or frequently cited]
3. "Yarn Bombing."	*Canberra Times*. "Yarn Bombing All in the Name of Art." July 21, 2012.

- Page numbers can usually be omitted (14.203 *Newspaper citations - basic elements*)
- If no author is provided and a bibliography entry is needed, use the name of the newspaper in the author's place (14.207 *Unsigned newspaper articles*)

Newspaper article accessed via a Library database/subscription	
1. Edward Colless, "Evolution's Monstrous Encounters," *Australian*, April 2, 2009, NewsBank Newspapers.	[Usually omitted unless critical to your argument and/or frequently cited]
3. Colless, "Evolution's Monstrous Encounters."	Colless, Edward. "Evolution's Monstrous Encounters." *Australian*, April 2, 2009. NewsBank Newspapers.

- If there is no DOI or stable URL, include the name of the database

Newspaper article accessed freely online, no author	
1. "The Here Today, Gone Tomorrow Art of Richard Wright," *HeraldScotland*, 30 August, 2010, http://www.heraldscotland.com/arts-ents/stage-visual-arts/the-here-today-gone-tomorrow-art-of-richard-wright-1.1051475.	[Usually omitted unless critical to your argument and/or frequently cited]
3. "Art of Richard Wright."	*HeraldScotland*. "The Here Today, Gone Tomorrow Art of Richard Wright." August 30, 2010. http://www.heraldscotland.com/arts-ents/stage-visual-arts/the-here-today-gone-tomorrow-art-of-richard-wright-1.1051475.

- If the URL is very long, it can be shortened to end after the first forward slash (14.203 *Newspaper citations—basic elements*)

Review of a book	
1. Laurel Dammann, review of *The Story of Graphic Design*, by Patrick Cramsie, *Print*, August 2010, 84. 3. Dammann, review of *Story of Graphic Design*, 84.	Dammann, Laurel. Review of *The Story of Graphic Design*, by Patrick Cramsie. *Print*, August 2010, 84.

- Omit any initial *A* or *The* from the short form of titles included in the second and subsequent notes (14.28 *Short form for titles*)

Review of an exhibition	
1. Jack Robins, review of *Laughter,* curated by Victor Mendrano, artworks by Stephen Bird, Ben Booth, Andrew Harper, Henri Papin, Roam and Loba, and Nicole Robson, CAST Gallery, Hobart, *Artlink* 30, no. 4 (2010): 86. 3. Robins, review of *Laughter*, 86.	Robins, Jack. Review of *Laughter,* curated by Victor Mendrano, artworks by Stephen Bird, Ben Booth, Andrew Harper, Henri Papin, Roam and Loba, and Nicole Robson, CAST Gallery, Hobart. *Artlink* 30, no. 4 (2010): 86.

- Other reviews can be similarly constructed (see 14.216 *Reviews of plays, movies, television programs, concerts, and the like*)
- If a review has been given a title separate to that of the book, exhibition, concert or other publication/event being reviewed, include this in double quotes between the author name and 'review of'

Websites and web pages (14.243-14.245)

Basic format for footnote or endnote:

Author's First name Family name, "Title of Page," site owner/sponsor, date published/modified/accessed, URL.

Subsequent notes:

Author's Family name, "Title of page."

Corresponding bibliographic entry:

NB: Web pages are not usually included in the bibliography. If you have been asked to do so, this is the format:

Author's family name, Given name(s). "Title of Page." Site owner/sponsor. Date published/modified/accessed. URL.

Tips	• Websites and web pages are included in notes only – formal citations are usually only made to publications accessed online e.g. articles, reports, and books, which are cited in accordance with the publication format • Refer to whole websites by either title, sponsor/author name, or descriptive phrase • Include date of publication, if any; if not, include date of modification/revision, if any; if not, include date accessed

Whole website

Basic format for footnote or endnote	Corresponding bibliographic entry
WorldArchitectureNews.com *Stanford Encyclopedia of Philosophy* *I Love Typography* (blog) *Creative Review* online Google Maps **Subsequent notes** As above	[Not included]

• Titles of websites are italicised when analogous to books or journals

Single web page

1. "AGDA Code of Ethics," Australian Graphic Design Association, accessed 16 August, 2012, http://www.agda.com.au/about/code. 3. "AGDA Code of Ethics."	[Usually omitted unless critical to your argument and/or frequently cited]

• If the web page includes a date of revision or modification include this instead of the access date e.g. site owner/sponsor, **last modified November 25, 2010**, http://URL

Exhibition catalogues (14.250; Turabian 8th ed. 17.8.5.1)

Basic format for footnote or endnote:

Author's First name Family name, *Title of Catalogue* (City of Publication: Publisher, Year of Publication), page number.

Subsequent notes:

Author's Family name, *Shortened Form of Main Title*, page number/s.

Corresponding bibliographic entry:

Author's family name, Given name(s). *Title of Catalogue.* Place of Publication: Publisher, Year of Publication. Exhibition details.

Tips	• Cite exhibition catalogues as you would books, with the addition of the name(s) and location(s) of the exhibition to the bibliography only (14.250 *Exhibition catalogs*, Turabian 17.8.5 *Texts in the Visual and Performing Arts*). If space is a concern rather than **Published to coincide**… you can condense this to **Exhibition catalogue**. • Cite the curator as the editor. If there is no curator, cite artists as authors

Exhibition catalogue with one curator or editor

Basic format for footnote or endnote	Corresponding bibliographic entry
1. Juliana Engberg, ed., *Patricia Piccinini: Relativity* (Perth, Western Australia: Art Gallery of Western Australia, 2010), 24. **Subsequent notes** 3. Engberg, *Patricia Piccinini*, 13.	Engberg, Juliana, ed. *Patricia Piccinini: Relativity*. Perth, Western Australia: Art Gallery of Western Australia, 2010. Published to coincide with the exhibition of the same name, shown at the Art Gallery of Western Australia.

Section from an exhibition catalogue

1. Marcia Langton, "The Valley of the Dolls: Black Humour in the Art of Destiny Deacon," in *Destiny Deacon: Walk and Don't Look Blak*, ed. Natalie King (Sydney: Museum of Contemporary Art, 2005), 71. 3. Langton, "Valley of the Dolls," 72.	Langton, Marcia. "The Valley of the Dolls: Black Humour in the Art of Destiny Deacon." In *Destiny Deacon: Walk and Don't Look Blak*, edited by Natalie King, 70-74. Sydney: Museum of Contemporary Art, 2005. Published to coincide with the exhibition of the same name, shown at the Museum of Contemporary Art and then touring internationally.

Exhibition catalogue with no curator or editor

1. Sam Leach, *Unnatural Selection* (Walkerville, South Australia: Peter Walker Fine Art, 2007), n.p. 3. Leach, *Unnatural Selection*, n.p.	Leach, Sam. *Unnatural Selection.* Walkerville, South Australia: Peter Walker Fine Art, 2007. Published to coincide with the exhibition of the same name, shown at Peter Walker Fine Art.

- The name of artist/s are listed in the same way as authors
- In this example the catalogue has no page numbers – this can be indicated using **n.p.** (no page)

Illustrations

Tips	• Attribute *all* images. If an image was taken by you, include the note **Photograph by author**. If the image was taken by someone else who has given you permission to reproduce this, include the note **Photography courtesy of Name.** • Unless illustrations are included as a separate gallery, they should appear in close proximity to the passages of text in which they are discussed (3.8 *Placement of illustrations relative to text*) • All illustrations should include caption and footnote/endnote. Include sources of illustrations in the bibliography only if appropriate to the source • You may be required to also provide a list of illustrations (for example, placed after the bibliography) • If there is insufficient information with the image to cite it fully, use other sources (e.g. museum websites) to find out what you need • Precede the image caption with **Figure**, numbered consecutively from the first illustration **Figure 1** • If type of graphic is unclear, include this in parentheses after the title e.g. **(cartoon) (advertisement) (architectural drawing) (packaging)**

Paintings, sculpture, photographs and other artworks discussed (without including images of these in your paper)

Basic format for footnote or endnote:

Artist's First name Family name, *Title of Artwork*, date artwork produced, artwork venue, location.

Subsequent notes:

Artist's Family name, *Title of Artwork*.

Corresponding bibliographic entry:

[Not included].

Paintings, sculpture, photographs and other artworks discussed (without including images of these in your paper)	

1. Patricia Piccinini, *Big Mother*, 2005, Art Gallery of South Australia, Adelaide.
    2. Tracey Moffatt, *Something More # 8*, 1989, Art Gallery of South Australia, Adelaide.
    3. John Brack, *Collins St., 5p.m.*, 1955, National Galley of Victoria, Melbourne.
	[Not included]

Subsequent Notes
    4. Piccinini, *Big Mother*.
    5. Moffatt, *Something More # 8*.
    6. Brack, *Collins St., 5p.m.*	

• Artworks can be cited in-text rather than being included in notes e.g. **…this technique was illustrated by Patricia Piccinini in *Big Mother* (2005, Art Gallery of South Australia, Adelaide)** (17.8.1.1 *Paintings, Sculptures, and Photographs* – Turabian 8th ed.) • Include the name and location of any institution housing the work

Paintings, sculpture, photographs and other artworks – image from published material e.g. books, journals

Basic format for image caption:

Artist's First name Family name, *Title of Artwork*, date artwork produced, medium, dimensions.

Basic format for footnote or endnote:

Artist's First name Family name, *Title of Artwork*, date artwork produced, in [*follow the conventions for the publication type*].

Corresponding bibliographic entry:

[*Follow the conventions for the publication type*].

Paintings, sculpture, photographs and other artworks – image from book chapter
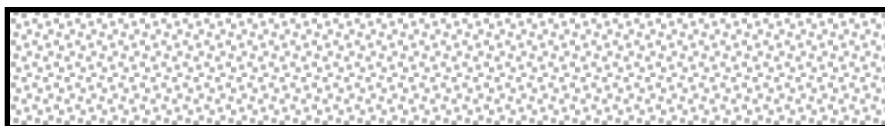
Figure 6 Klytie Pate, *Bottlebrush Vase*, ca. 1939, earthenware, 24.6 x 19.4 cm.[7]

7. Klytie Pate, *Bottlebrush Vase*, ca. 1939, in John McPhee, "An Aspect of Pottery in Melbourne in the 1930s," in *Art Deco in Australia: Sunrise Over the Pacific*, ed. Mark Ferson and Mary Nilsson (St Leonards, Sydney: Fine Art Publishing, 2001), 121.

McPhee, John. "An Aspect of Pottery in Melbourne in the 1930s." In *Art Deco in Australia: Sunrise Over the Pacific*, edited by Mark Ferson and Mary Nilsson, 118-121. St Leonards, Sydney: Fine Art Publishing, 2001.

- Include details of the publication in place of any holding institution and its location (17.8.1.1 *Paintings, Sculptures, and Photographs* – Turabian 8th ed.)
- Include dimensions of original artworks following medium and in the format **height x width x depth cm** (3.27 *Including original dimensions in captions*)

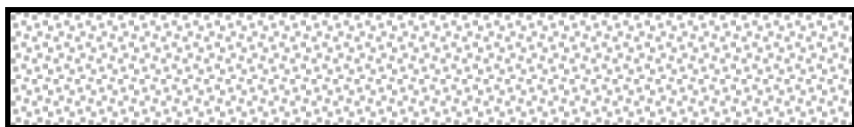### Paintings, sculpture, photographs, and other artworks – image from exhibition catalogue

Figure 12 Nici Cumpston, *Campsite V, Nookamka Lake*, 2008, inkjet print on canvas, hand-coloured with pencil and watercolour, 77 x 206 cm.[1]

1. Nici Cumpston, *Campsite V, Nookamka Lake*, 2008, in *Undisclosed: 2nd National Indigenous Art Triennial*, ed. Carly Lane and Franchesca Cubillo (Canberra: National Gallery of Australia, 2012), 55; "Undisclosed: 2nd National Indigenous Art Triennial; The Artists; Nici Cumpston; Campsite V, Nookamka Lake," National Gallery of Australia,

Lane, Carly, and Franchesca Cubillo, eds. *Undisclosed: 2nd National Indigenous Art Triennial*. Canberra: National Gallery of Australia, 2012. Published to coincide with the exhibition of the same name, shown at the National Gallery of Australia and then touring nationally.

accessed 16 September, 2013,
http://nga.gov.au/Exhibition/unDisclosed/Default.cfm?IRN=211324&BioArti
stIRN=37857&MnuID=ARTISTS&GALID=37857&viewID=3&DTLVIEW=TRUE.

- Technique and dimensions were sourced from the exhibition website as the catalogue did not provide these. Both need to be referenced

Other illustrations

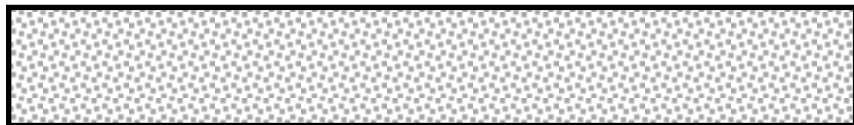### Paintings, sculpture, photographs, and other artworks – image from ARTstor

Figure 1 Lee Krasner, *Pollination*, 1968, oil on canvas, 206.38 x 210.82 cm.[1]

1. Lee Krasner, *Pollination*, 1968, ARTstor (DMA_.1968.10).

[Omit from bibliography]

- Include the database name and any identification number (14.271 *Library and other commercial databases*)

Image of an artwork from a website
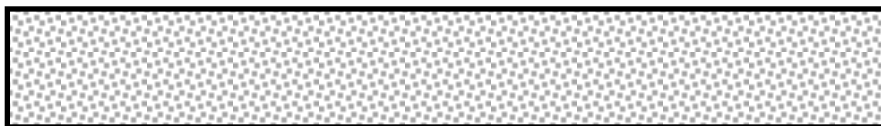
Figure 10 Julie Blyfield, *Slice Pod, Brooch*, 2003, sterling silver, 8.0 x 7.3 x 3.8 cm.[4]

4. Julie Blyfield, *Slice Pod, Brooch*, 2003, National Gallery of Victoria, Melbourne, accessed April 20, 2013, http://www.ngv.vic.gov.au/col/work/77580.

[Omit from bibliography]

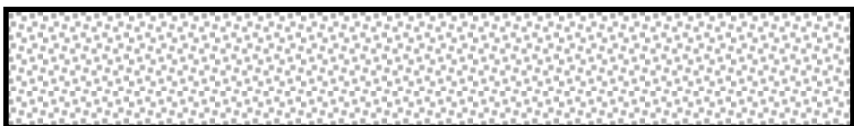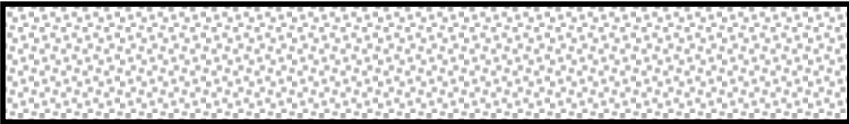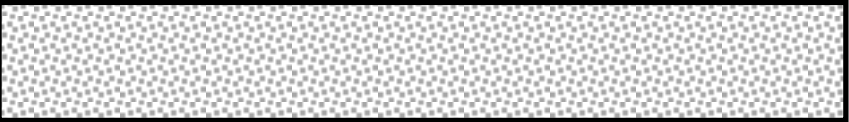### Architectural drawing from a journal article

Figure 5 Straw-bale housing: UK project. Cross-section.[15]

Sodagar, Behzad, Deepak Rai, Barbara Jones, Jakub Wihan, and Rosi Fields. "The Carbon-Reduction Potential of Straw-Bale Housing." *Building Research and Information* 39, no. 1 (2011): 51-65. doi: 10.1080/09613218.2010.528187.

15. Behzad Sodagar et al., "Cross-Section" (architectural drawing), in "The Carbon-Reduction Potential of Straw-Bale Housing," *Building Research and Information* 39, no. 1 (2011): 54, figure 3, doi:10.1080/09613218.2010.528187.	

- Include any source illustration numbered *figure*, *table*, *map*, or *plate* after the page number (14.165 *Citing illustrations and tables*)
- See 8.159 *Hyphenated compounds in headline-style titles* for when to capitalise hyphenated compounds such as in this example

Image of a poster from a design annual

Figure 3 Pentagram Design, "Our Dark Twin" (poster), 2008.[5]	Pedersen, B. Martin, ed. *Graphis Design Annual 2009*. New York: Graphis, 2008.
5. Pentagram Design, "Our Dark Twin" (poster), 2008, in *Graphis Design Annual 2009*, ed. B. Martin Pedersen (New York: Graphis, 2008), 191.	

- Include medium and dimensions in caption if available

Image of a poster from an illustration annual

Figure 2 James Fryer, "Economic Outrage," 2010, acrylics on hardboard.[5]	Society of Illustrators. *53rd Annual of American Illustration*. New York: Harper Design, 2011.
5. James Fryer, "Economic Outrage" (editorial illustration), 2010, in *53rd Annual of American Illustration*, Society of Illustrators (New York: Harper Design, 2012), 108.	

- 14.92 *Organization as author*

Sound and visual (14.279-14.280; Turabian 8th ed. 17.8.3)

Tips	• Citations of this type of material can be variable with some elements at your discretion – adapt from the given examples. See 14.279 *DVDs and videocassettes*, 14.280 *Online multimedia,* Turabian 8th ed. 17.8.3 *Movies, Television, Radio, and the LikeI,* and the other sections referenced below for further guidance

Film (cinema release)

Basic format for footnote or endnote	Corresponding bibliographic entry
1. *Bran Nue Dae*, directed by Rachel Perkins (Robyn Kershaw Productions, 2009). **Subsequent notes** 3. *Bran Nue Dae*, Perkins*.*	Perkins, Rachel, dir. *Bran Nue Dae*. Robyn Kershaw Productions, 2009.

• Provide additional detail where relevant to discussion/context e.g. **screenplay by** or **featuring**
• Only use this basic style when referring to a release viewed in the cinema
• If multiple companies are listed as producers, use your discretion - in this case, one of the most prominent of the many featured was selected

Film on videocassette, DVD, or Blu-Ray

1. *Bran Nue Dae*, directed by Rachel Perkins (Robyn Kershaw Productions, 2009), DVD (Roadshow Entertainment, 2009). 3. *Bran Nue Dae*, Perkins*.*	Perkins, Rachel, dir. *Bran Nue Dae*. Robyn Kershaw Productions, 2009. DVD. Roadshow Entertainment, 2009.

• Include the medium as **DVD** or **Videocassette (VHS)** or **Blu-Ray Disc (BD)**

Film on videocassette, DVD, or Blu-Ray – documentary example

1. "Episode 1: David Grainger (Sydney)," disc 2, *Masters of Design*, directed by Kostas Metaxas, DVD (South Fremantle, Western Australia: Contemporary Arts Media, 2004). 3. "David Grainger," Metaxas.	Metaxas, Kostas. "Episode 1: David Grainger (Sydney)." Disc 2. *Masters of Design*. Directed by Kostas Metaxas. DVD. South Fremantle, Western Australia: Contemporary Arts Media, 2004.

• In this independently produced educational material a production company has not been identified
• Provide additional author and title detail if referring to a specific section of a disc (e.g. indexed scenes, critical commentary), similarly to a book chapter

Television episode

1. *Engineering Connections*, season 1, episode 4, "Taipei Tower," presented by Richard Hammond, directed by Mike Slee, aired May 15, 2010, on SBS.	*Engineering Connections*. Season 1, episode 4, "Taipei Tower." Presented by Richard Hammond. Directed by Mike Slee. Aired May 15, 2010, on SBS.
3. "Taipei Tower," Hammond.	

- If you watch the episode other than when it is broadcast, also include the medium e.g. add **DVD (SBS, ca. 2011)** or **video streaming file (EnhanceTV, 2012)** – use the name of the producer or distributor as seems most appropriate
- With streaming videos accessed via the Library catalogue, give the name of the distributor (e.g. **Tape Services**, **EnhanceTV**, or **Kanopy**)
- With streaming video accessed via Library databases, include the database name and any identification number e.g. **TVNews (TEX20082200022)**

Freely available online video (e.g. YouTube)

1. JamFactory, "Wood: Art Design Architecture; John Quan Presents his Flexible Desk Lamp," YouTube video, 2:25, posted April 9, 2013, http://www.youtube.com/watch?v=CnXsqaGljKs&feature=share&list=TL8u2 Is3qSjmA.	[Usually omitted unless critical to your argument and/or frequently cited] JamFactory. "Wood: Art Design Architecture; John Quan Presents his Flexible Desk Lamp." YouTube video, 2:25. Posted April 9, 2013. http://www.youtube.com/watch?v=CnXsqaGljKs&feature=share&list=TL8u2Is3qSjmA.
3. JamFactory, "John Quan Presents."	

- If there is no date of publication, revision, modification, or posting, provide **accessed** date
- If the person posting a video does not appear to be the author, cite title first and specify **posted by**
- Include a description of the item e.g. **video** or **music video** or **video of lecture** or *New York Times* **video** or **TED video**

Radio episode

1. "Australian Gothic," Rachel Kohn, *The Ark*, aired April 9, 2006, on Radio National.	*The Ark*. "Australian Gothic." Rachel Kohn. Aired April 9, 2006, on Radio National.
3. "Australian Gothic," Kohn.	

- Use the title of the program/series to start your bibliography entry (17.8.3.2 *Television and Radio Programs*)
- If you listen to the episode other than when it is broadcast, also include the medium e.g. add **MP3 audio file, last modified May 4, 2006, http://mpegmedia.abc.net.au/rn/podcast/2006/04/ark_20060409.mp3.**

Interviews – radio, television	
1. Bindi Cole, interview by Kate O'Toole, *Guestroom*, 105.7 ABC Darwin, September 26, 2011, http://mpegmedia.abc.net.au/local/darwin/201102/r711038_5558092.mp3. 3. Cole, interview.	[Usually omitted unless critical to your argument and/or frequently cited] Cole, Bindi. Interview by Kate O'Toole. *Guestroom*. 105.7 ABC Darwin. September 26, 2011. http://mpegmedia.abc.net.au/local/darwin/201102/r711038_5558092.mp3.

- Treat the interviewee as the author (Turabian 17.8.3.3 *Interviews*)

Music recording (e.g. CDs, iTunes)	
1. Amanda Palmer, "Makin' Whoopee," by Walter Donaldson and Gus Kahn, recorded March 7, 2010, Sydney Opera House, on *Amanda Palmer Goes Down Under*, Liberator Music, 2011, MP3 audio file. 2. Palmer, "Makin' Whoopee."	Palmer, Amanda. "Makin' Whoopee." By Walter Donaldson and Gus Kahn. Recorded March 7, 2010, Sydney Opera House. On *Amanda Palmer Goes Down Under*. Liberator Music, 2011. MP3 audio file.

- See 14.276 *Musical recordings* and Turabian 17.8.4 *Sound Recordings*
- Include details needed to distinguish the recording from others e.g. date and place of recording, name of recording company, conductor, key musicians, medium, any identification numbers

Lecture recording	
1. Jim Moss, "Week 9: Classification and Order" (lecture), *Reading Visual Culture 1 VSAR 1100*, recorded May 13, 2013, University of South Australia, streaming video. 3. Moss, "Classification and Order."	Moss, Jim. "Week 9: Classification and Order." Lecture. *Reading Visual Culture 1 VSAR 1100*. Recorded May 13, 2013. University of South Australia. Streaming video.

- Lectures are cited similarly to musical recordings - see 14.277 *Recordings of literature, lectures, and such* and Turabian 17.8.4 *Sound Recordings*
- Verify with your tutor or Course Coordinator whether it is appropriate to cite a lecture recording in your academic writing

Other

Tips	• For legal and public documents, such as legislation, cases, and parliamentary reports, refer to the *Australian Guide to Legal Citation*, 3rd ed. The *Chicago Manual of Style* recommends following a specialised citation style for this material, and in the Australian context this is the AGLC

Entry in well-known reference works (e.g. major dictionaries and encyclopedias)

Basic format for Footnote or Endnote	Corresponding bibliographic entry
1. *Oxford English Dictionary*, 3rd ed., s.v. "post-materialism," term added December 2006, http://www.oed.com/view/Entry/263816. **Subsequent Notes** 3. *Oxford English Dictionary*, "post-materialism."	[Usually omitted unless critical to your argument and/or frequently cited]

• Facts of publication (e.g. publisher's name) can be excluded from notes but specify editions other than the first (Turabian 17.5.3 *Reference Works*)
• Online material - include date the entry was published or revised, if available, otherwise date of access (14.248 *Dictionaries and encyclopedias online*)
• Use **s.v.** (*sub verbo*, "under the word") for works arranged by key terms (14.247 *Dictionaries and encyclopedias*)

Entry in specialised or less well-known reference works – print example

1. Philip Goad, s.v. "Wardle, John," in *The Encyclopedia of Australian Architecture*, ed. Philip Goad and Julie Willis (Port Melbourne, VIC: Cambridge University Press, 2012), 751. 3. Goad, "Wardle, John," 752.	Goad, Philip. S.v. "Wardle, John." In *The Encyclopedia of Australian Architecture*, edited by Philip Goad and Julie Willis, 751-752. Port Melbourne, VIC: Cambridge University Press, 2012.

• Where entries are more substantial and individually authored cite by author name (14.248 *Dictionaries and encyclopedias online*)

Entry in specialised or less well-known reference works – online example

1. David Woodruff Smith, s.v. "Phenomenology," in *Stanford Encyclopedia of Philosophy*, Fall 2011 ed., ed. Edward N. Zalta (Stanford, CA: Stanford University, 2011), par. 8, http://plato.stanford.edu/archives/fall2011/entries/phenomenology/. 3. Smith, "Phenomenology," par. 6.	Smith, David Woodruff. S.v. "Phenomenology." In *Stanford Encyclopedia of Philosophy*, Fall 2011 ed., edited by Edward N. Zalta. Stanford, CA: Stanford University, 2011. http://plato.stanford.edu/archives/fall2011/entries/phenomenology/.

• If no page numbers are provided, include a section, paragraph, or other locator in notes (14.17 *Page numbers and other locators*)

Live performance	
1. Laurie Anderson, performance artist, "Duets on Ice," Anne and Gordon Samstag Museum of Art, Adelaide, SA, March 1, 2013.	[Usually omitted unless critical to your argument and/or frequently cited - by preference incorporate in text body]
3. Anderson, "Duets on Ice."	

- Include title of work, author, key performers and their roles, venue location and date, and medium (for recordings and broadcasts) as appropriate (Turabian 17.8.2 *Live Performance*)

Thesis	
1. Jessica Lynn James, "Alcohol with an Attitude: Reducing Aggression in Drinking Establishments through Interior Design" (Master's thesis, Iowa State University, 2009), http://search.proquest.com/docview/304907139/, 31.	James, Jessica Lynn. "Alcohol with an Attitude: Reducing Aggression in Drinking Establishments through Interior Design." Master's thesis, Iowa State University, 2009. http://search.proquest.com/docview/304907139/.
3. James, "Alcohol with an Attitude," 56-57.	

- See 14.224 *Theses and dissertations*, 14.271 *Library and other commercial databases*, and Turabian 17.6.1 *Theses and Dissertations*

Conference paper	
1. Pelin Arslan, Fiammetta Costa, and Federico Casalegno, "Service Design for Social Interaction: Mobile Technologies for a Healthier Lifestyle," in *Design Research Society 2012: Bangkok; Conference Proceedings*, ed. Praima Israsena, Juthamas Tangsantikul, and David Durling (Bangkok: Chulalongkorn University, 2012), 1: 33. http://www.designresearchsociety.org/docs-procs/drs2012/drs2012-1.pdf.	Arslan, Pelin, Fiammetta Costa, and Federico Casalegno. "Service Design for Social Interaction: Mobile Technologies for a Healthier Lifestyle." In *Design Research Society 2012: Bangkok; Conference Proceedings*, edited by Praima Israsena, Juthamas Tangsantikul, and David Durling, 1: 31-40. Bangkok: Chulalongkorn University, 2012. http://www.designresearchsociety.org/docs-procs/drs2012/drs2012-1.pdf.
3. Arslan, Costa, and Casalegno, "Service Design for Social Interaction," 1: 38.	

- Papers in published proceedings are cited similarly to book chapters (14.226 *Lectures, papers presented at meetings, and the like*)
- If there are multiple volumes to the proceedings, specify before the page number/s (14.123 *Citing a particular volume in a note*)
- To cite the proceedings, follow the format for citing an edited book
- For unpublished papers, provide the author, title, conference name, location and date – use **paper presented at**…

Patent	
1. Anantha Pradeep, Shark Repellent System, US Patent 20130122762-A1, filed November 10, 2011, and issued May 16, 2013. 3. Pradeep, Shark Repellent System.	Pradeep, Anantha. Shark Repellent System. US Patent 20130122762-A1, filed November 10, 2011, and issued May 16, 2013.
• See 14.230 *Patents*	
Standard	
1. Joint Technical Committee SF-023 Occupational Protective Gloves, *Occupational protective gloves: Part 3; Protection against mechanical risks*, 2nd ed., AS/NZS 2161.3:2005 (Sydney: Standards Australian; Wellington: Standards New Zealand), 6, SAI Global. 3. Joint Technical Committee SF-023, *Occupational Protective Gloves*, 15.	Joint Technical Committee SF-023, Occupational Protective Gloves. *Occupational protective gloves: Part 3; Protection against mechanical risks*. 2nd ed. AS/NZS 2161.3:2005. Sydney: Standards Australian; Wellington: Standards New Zealand. SAI Global.
• See 14.249 *Pamphlets, reports, and the like* • To ensure that the publication can be successfully located by anyone following up your references include as a minimum the standard name and number, details of any publication in which the standard has been published/the issuing agency, and the word **standard** if the type of material is not clear from other elements	
Pamphlets, corporate reports, brochures and similar	
1. Australian Copyright Council, *Artists and Copyright*, Information Sheet G033v15 (Strawberry Hills, NSW: Australian Copyright Council, 2012), 5, http://www.copyright.org.au/admin/cms-acc1/_images/342838564504046861d3bf.pdf. 3. Australian Copyright Council, *Artists and Copyright*, 6.	Australian Copyright Council. *Artists and Copyright*. Information Sheet G033v15. Strawberry Hills, NSW: Australian Copyright Council, 2012. http://www.copyright.org.au/admin/cms-acc1/_images/342838564504046861d3bf.pdf.
• Cite these similarly to books (14.249 *Pamphlets, reports, and the like*) • Include and series title after the publication title (14.128 *Series titles, numbers, and editors*) • If no individual author's name is given, use the name of the issuing association, organisation, or corporation as author even when this body is also the publisher (14.92 *Organization as author*)	

Blog post	
1. Tim Brown, "The UK Government Shows How to Design for Simplicity," *Design Thinking* (blog), November 6, 2012, http://designthinking.ideo.com/?p=707.	[Usually omitted unless critical to your argument and/or frequently cited]
3. Brown, "UK Government."	Brown, Tim. *Design Thinking* (blog). http://designthinking.ideo.com/.
• If a blog is associated with another publication (such as a newspaper), indicate this by including the title of that publication after the blog title (14.246 *Citations of blog entries*)	
Comment on a blog post	
1. Delilah Holmes, July 24, 2013 (11:42 a.m.), comment on Ian Forster, "Maya Lin Examines Disappearing Bodies of Water," *Art:21 Blog*, July 12, 2013, http://blog.art21.org/2013/07/12/maya-lin-examines-disappearing-bodies-of-water/.	[Omit from bibliography]
3. Holmes, comment on Forster, "Maya Lin."	
• There is no need to add **(blog)** if the word *blog* is part of the blog name (14.246 *Citations of blog entries*)	

Working with EndNote

Tips for using EndNote with Chicago notes and bibliography style

EndNote is reference management software that will keep track of your references and help you to format these in Chicago Style when working in Word. Download EndNote via the Library's [EndNote Research Guide](http://guides.library.unisa.edu.au/friendly.php?s=endnote) (http://guides.library.unisa.edu.au/friendly.php?s=endnote).

Use EndNote and the Style Manual in conjunction

EndNote does not replace the Style Manual. The Style Manual helps you to see in which fields you need to enter information in an EndNote record. The EndNote output styles will not always be able to achieve the exact layout required and in this case you may need to edit the output style or make manual adjustments.

Output style - which one?

The output style arranges notes and bibliography to a predetermined format that includes punctuation and abbreviations. Depending on when you installed EndNote or last updated your style files, you will need to select **Chicago 16th Footnote** or **Chicago 16th A** as the output style in EndNote and Word.

Thomson Reuters (the company that provides EndNote) may make changes to styles to better ensure their consistency with the latest version of the style manual. The most recent version of a style is available for download from [EndNote Output Styles](http://endnote.com/downloads/styles) (http://endnote.com/downloads/styles). Search for "Chicago Manual of Style 16th Edition Footnote (A)" in **Style or Journal Name** to find the latest version.

Entering data in EndNote

Make sure that you have data entered in the fields needed for EndNote to accurately generate your notes and bibliography in Chicago style. For example:

- if a title is to be cited more than once in the same document, subsequent citations should use the short form of the author's name and the title. EndNote will automatically use the **Short Title** field but this is usually not populated automatically when you directly import records (e.g. from a Library database). You will need to enter a short title or EndNote will include the full title.

- for electronic resources (works consulted online) include a Digital Object Identifier (DOI) where this is available. If not, enter the web address in the **URL** field ("stable" or "permanent" URLS are best). Ensure that the reference type is correct (e.g. "Electronic Article" not "Journal Article").

Headline-style capitalisation

The EndNote Chicago 16th Footnote output style is set for "headline style capitalisation" by default, as required by the style in most instances. Generally it is best to enter titles in EndNote as they need to appear for the style you intend to use.

In some cases you will need to manually amend your notes and bibliography to override EndNote's automatic headline-style capitalisation. For example:

- for foreign titles sentence style is preferred
- acronyms (e.g. AGDA) need to be capitalised.

See **Manually adjusting references** below.

EndNote, Chicago, and Word

The word processor (Word) controls the numbering and placement of the footnotes and EndNote controls the formatting. "Insert footnote" and then "insert citation."

Editing references

Do not simply type your changes into the EndNote-generated references (you can tell where these are as the text is shaded grey when you select it). This could corrupt your document and will be overridden next time you format your references using EndNote.

Use **Edit Citations** to add page numbers and suffix text, or to delete a reference. If there is missing information (e.g. author name) or a spelling mistake in the information, correct this in the EndNote record and then, in Word, select **Update Citations and Bibliography**.

Formatting the reference list

PC: go to Word's EndNote tab > Bibliography preferences; Mac: Tools > EndNote X7 > Configure Bibliography
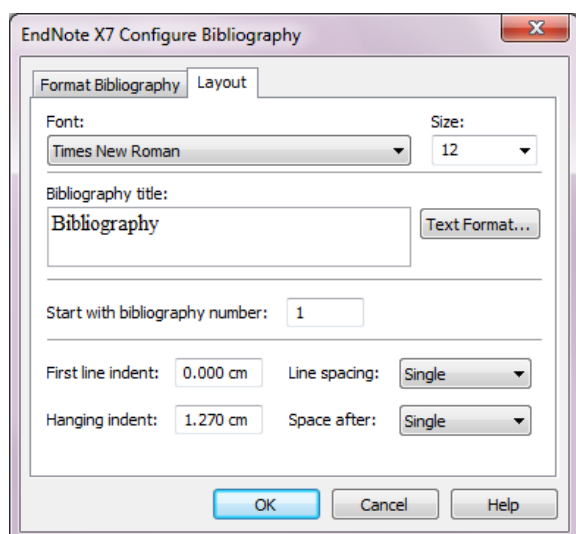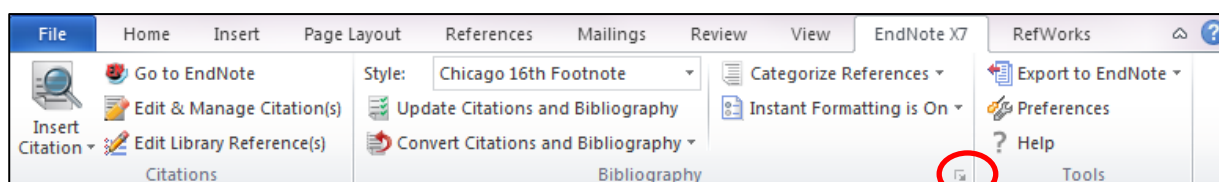
Font: choose a common, readable, serif typeface such as Times New Roman (the 3-em dash should appear as a solid line)

Font size: same as the body text

Bibliography title: enter **Bibliography** and a space – there should be two spaces between the title and the first entry

Hanging indent: 1.270cm

Space after: single-space your bibliography but leave a line between each entry

Manually adjusting references

Sometimes manual changes *are* needed – for example, when needing to include an acronym in a title (*see* **Headline-style capitalisation** above) or when EndNote simply won't output the information needed for the style as is the case for the Web Page reference type.

Save these manual changes for when you have finished working with your paper. Go to Word > EndNote tab > Convert Citations and Bibliography > Convert to Plain Text (in Mac, Tools > EndNote X7 > Convert to Plain Text). This will generate a **new copy** of your document without any EndNote code – you can save this and now make any changes needed to the references. Retain the original copy as this is linked to your EndNote Library and will allow you to work with the program in the future (e.g. adding more references, changing reference styles).