



# W. L. Adams Center for Writing

## FORMATTING PAPERS IN CHICAGO STYLE

### (Notes and Bibliography Form)

“Chicago style” refers to guidelines for citing sources and formatting papers as set forth in *The Chicago Manual of Style, 17th edition*, a resource for writers and publishers. Chicago style is used frequently in history, languages, theology, and fine arts. This handout also draws from Kate L. Turabian’s *Manual for Writers of Research Papers, Theses, and Dissertations, 9th edition*, which is Chicago style adapted for student researchers and their papers. Most professors requiring Chicago style prefer footnotes or endnotes, so this handout focuses on formatting these citations, known as the “Notes and Bibliography” form of Chicago style.

### General Guidelines

Let’s start with the basics!

- Use white 8 ½ by 11-inch paper and black print.
- All margins must be 1 inch at left, right, top, and bottom.
- Double-space all text within the document except for block quotations, table and figure captions, and footnotes and endnotes.
- Use 12-point font for text and 10-point font for footnotes and endnotes.
- Choose a font that is readable; most prefer Arial or Times New Roman.
- Chicago style documents most commonly include “superscript” in-text citations that correspond to footnotes or endnotes.
- Number all pages in the upper right-hand corner of the page, except the title page. You will begin your numbering with a “2” on the first page of text.
- Include an alphabetized bibliography of the sources you quote or consult at the end of your paper.

### Citing Sources in Chicago Style

Chicago style offers two options for formatting in-text citations:

- Notes and Bibliography (either footnotes or endnotes)
- Author-date parenthetical citations and bibliography.

## Formatting Notes/Superscripts

- Cite sources using a superscript after any summary, paraphrase of your own words, or direct quote. Microsoft Word will auto-install superscripts in a smaller font, so you can then type the citation in the designated space
- If using a PC, select the “References” tab then choose between footnotes or endnotes.
- If using a Mac, select the “Insert” tab then choose between footnotes or endnotes.
- The software automatically sequences and adjusts the font size of superscripts.
- If you cut or paste text containing superscripts, the software will re-number the sequence automatically.
- Auto-formatted endnotes will contain superscripts rather than the numerals with periods which are also acceptable in Chicago style.

Marie-Louise’s lineage presented her as dynastically potent, a term that encompasses the power of her descent, natal family, and the potential production of her womb.<sup>4</sup>

<sup>4</sup> Lindsay Dunn, “Creating Napoleon’s Dynasty: Marie-Louise, House of Habsburg-Lorraine, and the Art of Statecraft,” *Eighteenth Century Studies* 53, no. 2, 257. doi:10.1353/ecs.2020.0008.

In your first citation of a source, provide information in full. Each subsequent time you cite that source, use only the essential features of author, title and page. This is known as the “short form.”

### Footnotes:

<sup>1</sup> Rebecca Sharpless, *Grain and Fire: A History of Baking in the America South* (Chapel Hill: University of North Carolina Press), 18.

<sup>2</sup> William Meier, “Going to the Hoist: Women, Work, and Shoplifting in London, c. 1890-1940,” *Journal of British Studies* 50, no. 2 (April 2011): 430.

Short form → <sup>3</sup> Sharpless, *Grain and Fire*, 23.

### Endnotes:

#### Endnotes

<sup>1</sup> Rebecca Sharpless, *Grain and Fire: A History of Baking in the America South* (Chapel Hill: University of North Carolina Press), 18.

<sup>2</sup> William Meier, “Going to the Hoist: Women, Work, and Shoplifting in London, c. 1890-1940,” *Journal of British Studies* 50, no. 2 (April 2011): 430.

Short form → <sup>3</sup> Sharpless, *Grain and Fire*, 23.

## Formatting Direct Quotations

If a quotation runs four lines long or fewer, you can include direct quotes in your writing by incorporating them into your text.

Goethe credits the couple’s mutual devotion to, as Michael Yonan describes, their “humanity, their similarity to the late eighteenth-century German bourgeoisie, and to their sensibility, conceptualized both mutually and toward each other, and between them and their subjects.”<sup>10</sup>

## Block Quotations in Chicago Style

If a quotation is five lines or longer, format it as a block quotation by indenting the entire prose extract 5 spaces. Omit quotation marks.

Introduce the quote by using a complete sentence in your own words, followed by the block quotation, single-spaced. To avoid “patchwriting,” do not use block quotes excessively or back-to-back.

Imbert de Saint-Armand describes Marie-Louise’s entry into Strasbourg:

At the bridge over the Rhine, which the Empress reached at five in the evening, she was met by twenty French generals and several divisions under arms. The bridge was decorated with flags; bells were pealing; salvos of artillery were roaring. At the entrance of the bridge the sovereign was welcomed by the Prefect of the Lower Rhine, and at the city gates by the Mayor.<sup>2</sup>

## Formatting the Bibliography

A bibliography is a complete list of sources used in the paper, each source formally cited in Chicago style.

Alphabetize the list by author surnames. If the source has no author listed, use the title to determine where to place it in alphabetical order.

Begin each entry flush with the left margin, but indent subsequent lines 5 spaces for a “hanging indent.”

### Bibliography

Aaslestad, Katherine. “Republican Traditions: Patriotism, Gender, and War in Hamburg, 1770-1815.” *European History Quarterly* 37 (2007): 582-602.

Boime, Albert. *The Academy and French Painting in the Nineteenth Century*. New Haven: Yale University Press, 1986.

Lacan, Jacques. “The Mirror Stage as Formative of the Function of the ‘I.’” In *Ecrits: A Selection*. Edited and translated by Alan Sheridan. London: Tavistock, 1977.

Sheriff, Mary D. “The Cradle is Empty: Elisabeth Vigée-Lebrun, Marie-Antoinette, and the Problem of Intention.” In *Women, Art, and the Politics of Identity in Eighteenth-Century Europe*. Edited by Melissa Hyde and Jennifer Milam. London: Ashgate Press, 2004, 164-187.

## Formatting Annotated Bibliographies

Annotated bibliographies are common assignments in university courses. They follow the reference citation form of Chicago style but also include a short synopsis of each source's content.

Annotations are often indented five spaces to maintain the "hanging indent." In annotations, avoid repeating publication information already contained in the bibliographic entry itself.

Sheriff, Mary D. *The Exceptional Woman: Elisabeth Vigée-Lebrun and the Cultural Politics of Art*. Chicago and London: University of Chicago Press, 1996.

Sheriff investigates the ways in which eighteenth-century society classified women artists as exceptional, and explores the mechanisms in place that stunted women's artistic growth, ensuring that only a few could succeed. She uses the career of Vigée-Lebrun as a case study to understand how a woman artist acting in the public sphere negotiated gender norms, social institutions, and politics when creating portraits for the aristocratic elite.

## Formatting the Title Page

**Visualizing Queenship in the Rose  
Window at the Sainte-Chapelle, Paris**

John Smith  
Art History 10043: Introduction to Art History  
September 19, 2022

## ILLUSTRATIONS IN CHICAGO STYLE

### Figures:

- *The Chicago Manual of Style* defines “figure” as an “illustration” formatted “separately from the run of text.”<sup>1</sup> Illustrations can also depict data graphically, as in charts and graphs.
- Incorporate illustrations into the body of your paper near the first mention of them; however, in some disciplines that depend heavily on illustrations, such as art history, professors require figures to appear in a separate numbered list at the end of the paper but before the bibliography.
- Regardless of where your illustrations appear, each figure must be numbered sequentially in boldface Arabic numerals, accompanied by its unique title or caption.
- Include complete source information on figures in the caption and in your bibliography, formatted appropriate to the source containing the figure.

### Sample Figure:



Figure 3. Gustav Klimt. Portrait of Adele Bloch-Bauer, 1907, Neu Galerie.

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<sup>1</sup> “Illustrations Defined,” *Chicago Manual of Style*, 17<sup>th</sup> ed. (Chicago: University of Chicago Press, 2017), 126.

## TABLES IN CHICAGO STYLE

- Incorporate tables into the text of the paper. This guideline varies by discipline, and some professors or editors prefer you place tables in their numbered sequence at the end of the text but before the bibliography.
- Number all tables sequentially in boldface Arabic numerals, accompanied by a brief title containing key words about the content.
- Use text anchors or “callouts” to refer to a table only by its assigned number and title. For example: For an overview of the transatlantic slave trade, refer to Table 4.
- Reproducing or adapting a table from another source? You must acknowledge the copyright of the source in a note below the table and in your bibliography.

### SAMPLE TABLE

TABLE 4. Transatlantic Slave Trade by Country

	Spain / Uruguay	Portugal / Brazil	Great Britain	Netherlands	U.S.A.	France	Denmark / Baltic	Totals
1501-1525	6,363	7,000	0	0	0	0	0	13,363
1526-1550	25,375	25,387	0	0	0	0	0	50,762
1551-1575	28,167	31,089	1,685	0	0	66	0	61,007
1576-1600	60,056	90,715	237	1,365	0	0	0	152,373
1601-1625	83,496	267,519	0	1,829	0	0	0	352,844
1626-1650	44,313	201,609	33,695	31,729	824	1,827	1,053	315,050
1651-1675	12,601	244,793	122,367	100,526	0	7,125	653	488,065
1676-1700	5,860	297,272	272,200	85,847	3,327	29,484	25,685	719,675
1701-1725	0	474,447	410,597	73,816	3,277	120,939	5,833	1,088,909
1726-1750	0	536,696	554,042	83,095	34,004	259,095	4,793	1,471,725
1751-1775	4,239	528,693	832,047	132,330	84,580	325,918	17,508	1,925,315
1776-1800	6,415	673,167	748,612	40,773	67,443	433,061	39,199	2,008,670
1801-1825	168,087	1,160,601	283,959	2,669	109,545	135,815	16,316	1,876,992
1826-1850	400,728	1,299,969	0	357	1,850	68,074	0	1,770,978
1851-1875	215,824	9,309	0	0	476	0	0	225,609
Totals	1,061,524	5,848,266	3,259,441	554,336	305,326	1,381,404	111,040	12,521,337

Figure 7. A nine-column table depicting slave trade increase in 7 countries, with totals. Adapted from: “Trans-Atlantic Slave Trade Estimates,” *Slave Voyages*, July 2020, <https://www.slavevoyages.org/assessment/estimates>.



Visit our webpage for more Chicago style resources.