

The **Chicago Manual of Style** (CMS) is a style guide for academic writing used in art and design disciplines. CMS requires footnotes (at the bottom of a page) *or* sequential endnotes (at the end of an essay) *and* a separate alphabetical bibliography. After the first time you cite a source, you can switch from the full-length note to the shortened note format for subsequent footnotes or endnotes. The note format also works for image captions.

There are significant formatting differences between notes and bibliography entries. See the examples below.

Your CCA Librarians are always happy to show you how to format citations. For more detailed information, CCA Libraries also subscribe to an online guide: <http://libguides.cca.edu/chicago-manual-of-style>

Books

Notes

1. Rutu Modan, *Exit Wounds* (Montreal: Drawn & Quarterly, 2007), 115-16.
2. Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (New York: Oxford University Press, 2009), 12.

Shortened notes

3. Modan, *Exit Wounds*, 125.
4. Sturken and Cartwright, *Practices of Looking*, 37.

Bibliography entries

(in alphabetical order)

- Modan, Rutu. *Exit Wounds*. Montreal: Drawn & Quarterly, 2007.
- Sturken, Marita and Lisa Cartwright. *Practices of Looking: An Introduction to Visual Culture*. New York: Oxford University Press, 2009.

Chapter or other part of edited books

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

Notes

1. Louise Schouwenberg, "For the Love of Things," in *Toward a New Interior: An Anthology of Interior Design Theory*, ed. Lois Weinthal (New York: Princeton Architectural Press, 2011), 191-92.

Shortened notes

2. Schouwenberg, "For the Love of Things," 195.

Bibliography entries

(in alphabetical order)

- Schouwenberg, Louise. "For the Love of Things." In *Toward a New Interior: An Anthology of Interior Design Theory*, ed. by Lois Weinthal, 191-98. New York: Princeton Architectural Press, 2011.

Journal articles

In a note, cite specific page numbers. In the bibliography, include the page range for the whole article. For articles consulted online, include a DOI number, URL, or the name of the database.

Notes

1. Rem Koolhaas, "Junkspace," *October* 100 (2002): 177.
2. Brian Curtin, "Sense of Identity: Craft, Decoration and Queer Challenges in the Art of Jakkai Siributr," *Craft Research* 7, no. 1 (March 2016): 32. https://doi.org/10.1386/crre.7.1.31_1.
3. Joshua Lam, "Beyond the Norton: Anthologizing Innovation in Contemporary Black Poetics," *Journal of Modern Literature* 40, no. 1 (Fall 2016): 170, Literature Resource Center.

Shortened notes

4. Koolhaas, "Junkspace," 181.
5. Curtin, "Sense of Identity," 41.
6. Lam, "Beyond the Norton," 172.

Bibliography entries

(in alphabetical order)

- Curtin, Brian. "Sense of Identity: Craft, Decoration and Queer Challenges in the Art of Jakkai Siributr." *Craft Research* 7, no. 1 (March 2016): 31-49. https://doi.org/10.1386/crre.7.1.31_1.
- Koolhaas, Rem. "Junkspace." *October* 100 (2002): 175-90.
- Lam, Joshua. "Beyond the Norton: Anthologizing Innovation in Contemporary Black Poetics." *Journal of Modern Literature* 40, no. 1 (Fall 2016): 169-176. Literature Resource Center.

Continued on reverse

News or magazine article or blog post

Use this format for articles from newspapers or news sites, magazines, or blogs. Cite page numbers in a note but omit from a bibliography entry. If you consulted the article online, include a URL or the name of the database.

Notes

1. Amy Waldman, "The Urban Wild," *New Yorker*, May 19, 2014, 74.
2. Robin Pogrebin, "Obama Portrait Artists Merged the Everyday and the Extraordinary," *New York Times*, February 12, 2018, <https://www.nytimes.com/2018/02/12/arts/obama-portraitists-bonded-the-everyday-and-the-extraordinary.html>.
3. Rob Pegoraro, "Apple's iPhone Is Sleek, Smart and Simple," *Washington Post*, July 5, 2007, Nexis Uni.
4. Tanya Pai, "The Squishy, Sugary History of Peeps," *Vox*, April 11, 2017, <http://www.vox.com/culture/2017/4/11/15209084/peeps-easter>.

Shortened notes

5. Waldman, "The Urban Wild," 75.
6. Pogrebin, "Obama Portrait Artists."
7. Pegoraro, "Apple's iPhone."
8. Pai, "History of Peeps."

Bibliography entries (in alphabetical order)

- Pai, Tanya. "The Squishy, Sugary History of Peeps." *Vox*, April 11, 2017. <http://www.vox.com/culture/2017/4/11/15209084/peeps-easter>.
- Pegoraro, Rob. "Apple's iPhone Is Sleek, Smart and Simple." *Washington Post*, July 5, 2007. Nexis Uni.
- Pogrebin, Robin. "Obama Portrait Artists Merged the Everyday and the Extraordinary." *New York Times*, February 12, 2018. <https://www.nytimes.com/2018/02/12/arts/obama-portraitists-bonded-the-everyday-and-the-extraordinary.html>.
- Waldman, Amy. "The Urban Wild." *New Yorker*, May 19, 2014.

Other website content

For a source that does not list a date of publication or revision, include an access date (as in example note 2).

Notes

1. "Privacy Policy," Privacy & Terms, Google, last modified December 18, 2017, <https://policies.google.com/privacy>.
2. "About," California College of the Arts, accessed April 19, 2018, <https://www.cca.edu/about>.
3. Katie Bouman, "How to Take a Picture of a Black Hole," filmed November 2016 at TEDxBeaconStreet, Brookline, MA, video, 12:51, https://www.ted.com/talks/katie_bouman_what_does_a_black_hole_look_like.

Shortened notes

4. Google, "Privacy Policy."
5. California College of the Arts, "About."
6. Bouman, "Black Hole."

Bibliography entries (in alphabetical order)

- Bouman, Katie. "How to Take a Picture of a Black Hole." Filmed November 2016 at TEDxBeaconStreet, Brookline, MA. Video, 12:51. https://www.ted.com/talks/katie_bouman_what_does_a_black_hole_look_like.
- California College of the Arts. "About." Accessed April 19, 2018. <https://www.cca.edu/about>.
- Google. "Privacy Policy." Privacy & Terms. Last modified April 17, 2017. <https://www.google.com/policies/privacy/>.

Works of art

For works of art consulted online, add a URL. The note format works well for image captions or gallery wall labels.

Notes

1. Ruth Asawa, *Untitled (S.114, Hanging, Six-Lobed Continuous Form within a Form with One Suspended and Two Tied Spheres)*, ca. 1958, iron, copper, and brass wire, 131" × 22" × 22", San Francisco Museum of Modern Art.
2. Dorothea Lange, *Black Maria, Oakland*, 1957, printed 1965, gelatin silver print, 39.3 × 37 cm, Art Institute, Chicago, <http://www.artic.edu/aic/collections/artwork/220174>.

Bibliography entries (in alphabetical order)

- Asawa, Ruth. *Untitled (S.114, Hanging, Six-Lobed Continuous Form within a Form with One Suspended and Two Tied Spheres)*. Ca. 1958. Iron, copper, and brass wire, 131" × 22" × 22", San Francisco Museum of Modern Art.
- Lange, Dorothea. *Black Maria, Oakland*. 1957, printed 1965, gelatin silver print. 39.3 × 37. Art Institute, Chicago. <http://www.artic.edu/aic/collections/artwork/220174>.