

Turabian Citation Style QuickGuide

Questions? Please consult the Augustana Reference Team: augustana.reference@ualberta.ca
Last update: January 21, 2011

The following are examples based on the 7th edition of *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate L. Turabian. We refer to the manual as **Turabian**. For further explanation or for more examples, please consult the full *Manual*, which can be found in the Reference section of the Augustana Library at: **REF LB 2369 T8 2007**.

The Turabian manual provides writers with a choice of two different styles. *For Art courses at Augustana, the notes-bibliography style is recommended.* This style is demonstrated in the examples below. It uses footnotes or endnotes combined with a bibliography, which appears at the end of your paper.

Format notes:

- Endnotes/footnotes and Bibliography entries are always single-spaced (with one space between entries).
- Your bibliography must list your sources in alphabetical order.

	Note	Bibliography Entry
Book 1 author (Turabian 16.1)	1. Margaret Mifflin-Jones, <i>Tattoo: A Social History</i> (New York: Forge Press, 2005), 311.	Mifflin-Jones, Margaret. <i>Tattoo: A Social History</i> . New York: Forge Press, 2005.
Book 2 - 3 authors (Turabian 16.1)	2. Kurt Weitzmann and Herbert L. Kessler, <i>The Frescoes of the Dura Synagogue and Christian Art</i> (Washington: Dumbarton Oaks Research Library, 1990), 67-68.	Weitzmann, Kurt, and Herbert L. Kessler. <i>The Frescoes of the Dura Synagogue and Christian Art</i> . Washington: Dumbarton Oaks Research Library, 1990.
Book More than 3 authors (Turabian 16.1)	3. Benjamin S. Varty et al., <i>The Primer on Pop Art</i> (Toronto: Gale, 2001), 51.	Varty, Benjamin S., Luc Varty, David P. Jones, and David L. Cliche. <i>The Primer on Pop Art</i> . Toronto: Gale, 2001.
Book Specified edition (e.g. 2nd, 3rd, 4th, rev.ed. or new rev.ed.) (Turabian 17.1.3)	4. Donna K. Reid, <i>Thinking and Writing about Art History</i> , 3rd ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2004), 102.	Reid, Donna K. <i>Thinking and Writing about Art History</i> , 3rd ed. Upper Saddle River, N.J.: Pearson Prentice Hall, 2004.
Book No author given (Turabian 17.1.1)	5. <i>The Artiste</i> (Toronto: J. Watts, 1985), 22.	<i>The Artiste</i> . Toronto: J. Watts, 1985.
Edited book Editor as author (Turabian 17.1.1)	6. Lawrence Abbott, ed., <i>I Stand in the Center of the Good: Interviews with Contemporary Native American Artists</i> (Lincoln: University of Nebraska Press, 1994), 152.	Abbott, Lawrence, ed. <i>I Stand in the Center of the Good: Interviews with Contemporary Native American Artists</i> . Lincoln: University of Nebraska Press, 1994.

	Note	Bibliography Entry
Chapter or article in an Edited Book or Anthology (Turabian 17.1.8)	7. Brenda Phobbs, "Goya," in <i>The Romantic Battle: Classics against the Romantics</i> , ed. D. Shuman and G. Strom (San Francisco: Houghton Mifflin, 1982), 125.	Phobbs, Brenda. "Goya." In <i>The Romantic Battle: Classics against the Romantics</i> , edited by D. Shuman and G. Strom, 117-63. San Francisco: Houghton Mifflin, 1982.
Works of Art Reproduced in books (Turabian 17.8.1)	8. Jackson Pollock, <i>Guardians of the Secret</i> , 1943, in David Anfam, <i>Abstract Expressionism</i> (London: Thames and Hudson, 1990), plate 59.	Anfam, David. 1990. <i>Abstract Expressionism</i> . London: Thames and Hudson.
Works of Art Reproduced in periodicals	9. Ira Korman, <i>Redemption</i> , 2009, in Bob Bahr, "Take a Tonal Approach to Creating Portraits," <i>American Artist Drawing Summer</i> (2010): 76.	Bahr, Bob. "Take a Tonal Approach to Creating Portraits." <i>American Artist Drawing Summer</i> (2010): 72-79.
Actual Works of Art (Turabian 17.8.1)	10. Paul Fenniak, <i>Cemetery Vandals (Autumn Rite)</i> , 2001, Forum Gallery, New York.	Actual works of art are normally not included in a bibliography. They may be described in a note or a parenthetical reference in the text (see 17.8.1 Turabian).
Journal article 1 author (print or PDF copy) (Turabian 17.2)	11. Benjamin Varty, "Warhol Uncovered," <i>Canadian Art History Review</i> 24 (1982): 562.	Varty, Benjamin. "Warhol Uncovered." <i>Canadian Art History Review</i> 24 (1982): 562-75.
Journal article 2 - 3 authors Paginated by issue (print or PDF copy) (Turabian 17.2.1 & 17.2.4)	12. Bill Smily, Jim Graft, and Elizabeth Janes, "The Poetics of Appearance in Aboriginal Art," <i>History of Art</i> 15, no. 4 (1990): 6.	Smily, Bill, Jim Graft, and Elizabeth Janes. "The Poetics of Appearance in Aboriginal Art." <i>History of Art</i> 15, no. 4 (1990): 6-10.
Journal article More than 3 authors (print or PDF copy) (Turabian 17.2.1)	13. Serge Howe et al., "Gendering the Eye: Renaissance Visual Culture," <i>Journal of European Art History</i> 31 (2001): 127.	Howe, Serge, James Samuels, Pam Dawe, and Phyllis Redd. "Gendering the Eye: Renaissance Visual Culture." <i>Journal of European Art History</i> 31 (2001): 125-32.

	Note	Bibliography Entry
Journal article 1 author (HTML only - page numbers not available so add a descriptive locator if possible) (Turabian 17.2.7)	14. John Williams, "Meyer Schapiro in Silos: Pursuing an Iconography of Style," <i>Art Bulletin</i> 85, no.3 (2003): under "Inventing a Marxist Art History," http://library.augustana.ca/databases_subject/Art.html (accessed via Art Abstracts database on April 25, 2007).	Williams, John. "Meyer Schapiro in Silos: Pursuing an Iconography of Style." <i>Art Bulletin</i> 85, no. 3 (2003): 442-68. http://library.augustana.ca/databases_subject/Art.html (accessed via Art Abstracts database on April 25, 2007).
Magazine article (Turabian 17.3)	15. Anne B. Fisher, "Ford Is Back on the Track," <i>Fortune</i> , December 23, 1985, 18.	Fisher, Anne B. "Ford Is Back on the Track." <i>Fortune</i> , December 23, 1985, 18-21.
Exhibition Catalog (Turabian 17.8.7)	16. Clare Bice, ed., <i>Canadian Painting 1850-1950</i> (Ottawa: National Art Gallery of Canada, 1967), published in conjunction with the traveling exhibition "Canadian Painting 1850-1950" shown in twelve Canadian cities.	Bice, Clare, ed. <i>Canadian Painting 1850-1950</i> . Ottawa: National Art Gallery of Canada, 1967. Published in conjunction with the traveling exhibition "Canadian Painting 1850-1950" shown in twelve Canadian cities.
Review of exhibition (Turabian 17.5.4)	17. Ann Wilson Lloyd, review of exhibition by Maurizio Cannavacciolo, Isabella Stewart Gardner Museum, Boston, <i>Art in America</i> , January 2005, 131.	Reviews are generally not listed in Turabian bibliographies (see section 16.2.3 of the Turabian manual). However, you should include a review in your bibliography if it is crucial to your argument or frequently cited. If you must include a review in your bibliography, use this format: Lloyd, Ann Wilson. Review of exhibition by Maurizio Cannavacciolo, Isabella Stewart Gardner Museum, Boston. <i>Art in America</i> , January 2005, 131-132.
Newspaper article (Turabian 17.4)	18. Susan Lazaruk, "Woman, 79, Told Her Dusty Old Painting Worth \$80,000," <i>The Province</i> (Vancouver), April 24, 2005.	Newspaper articles are generally not listed in Turabian bibliographies (see section 16.2.3 of the Turabian manual). However, you should include a newspaper article in your bibliography if it is crucial to your argument or frequently cited. If you must include a newspaper article in your bibliography, use this format: Lazaruk, Susan. "Woman, 79, Told Her Dusty Old Painting Worth \$80,000." <i>The Province</i> (Vancouver), April 24, 2005.

	Note	Bibliography Entry
Lecture (Turabian 17.6.2)	19. Damien Hirst, "Life After the Shark" (lecture, University of Alberta, Augustana Campus, Camrose, AB, March 31, 2007).	Hirst, Damien. "Life After the Shark." Lecture, University of Alberta, Augustana Campus, Camrose, AB, March 31, 2007.
Interviews and Personal Communications (Turabian 17.6.3)	20. John Smith, interview by author, Camrose, AB, February 24, 2010.	Turabian advises against including these in your bibliography. The footnote or endnote is sufficient.
Reference book: Encyclopedia/Dictionary s.v. = sub verbo, "under the word" (Turabian 17.5.3)	21. <i>Merriam-Webster's Collegiate Dictionary</i> , 11 th ed., s.v. "Pop Art."	Well-known reference books (such as general dictionaries and encyclopedias) are generally not listed in Turabian bibliographies. See section 17.5.3 of the Turabian manual.
Reference book: Specialized (e.g. Dictionary of Art) (Turabian 17.5.3)	22. Jane Turner, ed., <i>The Dictionary of Art</i> (London: Macmillan, 1996), s.v. "Cubo-Expressionism," "Chiaroscuro."	Turner, Jane, ed. <i>The Dictionary of Art</i> . London: Macmillan, 1996.
Web page Not all elements will necessarily be available but URL <i>must</i> be documented. (Turabian 17.7.1)	23. Jim Voorhies, "Domestic Art in Renaissance Italy," <i>Timeline of Art History</i> from the Metropolitan Museum of Art, http://www.metmuseum.org/toah/hd/dome/hd_dome.htm (accessed July 1, 2005).	Voorhies, Jim. "Domestic Art in Renaissance Italy." <i>Timeline of Art History</i> from the Metropolitan Museum of Art. http://www.metmuseum.org/toah/hd/dome/hd_dome.htm (accessed July 1, 2005).

Subsequent Note References

"Once a work has been cited in complete form, later references to it are shortened. For this, either short titles or the Latin abbreviation *ibid.* (for *ibidem*, "in the same place") should be used" (Turabian, 6th ed., section 8.84)
(This advice is also consistent with the new 7th edition.)

After the first full reference when there are no intervening references, use:

When there are no intervening references and the reference is to a different page in the same work, use:

When there are intervening references between the first full reference and subsequent references, use:

(Note: book and article titles may be shortened):

2. Ibid.

3. Ibid., 52.

4. Varty, "Warhol Uncovered," 566.

5. Mifflin-Jones, *Tattoo*, 320.

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