



Chicago Formatting and Style Guide

The Chicago Manual of Style (CMOS) is the writing and documentation system used primarily in certain Humanities disciplines like history. Like any referencing system, the CMOS outlines specific ways to format your paper and cite material from other authors. Always check with your instructor to find out how closely they want you to follow these guidelines and where they may want you to deviate from standard “Chicago.” For complete CMOS guidelines, as well as for specific issues not covered here, see:

[University of Chicago Press. *The Chicago Manual of Style*. 18th ed. University of Chicago Press, 2024.](#)

If you have come to this page seeking an answer to a specific question, try using your browser’s search function (ctrl+F on Windows; command+F on Mac) to look for keywords (e.g. “indirect quotation”).

Table of Contents

1. Notes and Bibliography System vs. Author-Date System.....	1
1. Notes and Bibliography System vs. Author-Date System.....	1
2. OWL Purdue CMOS Sample Papers	2
3. On Using Generative Artificial Intelligence (AI) Responsibly	2
4. General Formatting Notes	3
5. The First Page of Your Essay	4
6. Source Citations	5
7. Formatting Quotations.....	14

1. Notes and Bibliography System vs. Author-Date System

The CMOS may more accurately be conceived of as two discrete systems sharing certain key features. It is important to verify which system your instructor expects from you before you begin formatting your paper.

The first system is known as the “**Notes and bibliography**” system (NB), and its citations comprise superscripted numbers corresponding to citations given in footnotes or endnotes. Sources may also be listed in a bibliography. The second system is known as the “**Author-date**” system (AD), and it employs parenthetical citations directly in the text that correspond to references listed in the piece’s bibliography.



Per the CMOS, “[s]ources in both systems are treated the same in terms of capitalization, punctuation, and other stylistic considerations. The main difference between the two is in the use of numbered notes in one and parenthetical text references in the other.”¹ The *Manual* continues to explain that the NB system is preferred by arts-based disciplines, while the AD system is preferred by the sciences and social sciences. This guide prioritizes the NB system and is formatted according to its specifications.

2. OWL Purdue CMOS Sample Papers

The [Purdue Online Writing Lab](#) is an excellent resource for students looking to improve their [CMOS](#) formatting. Especially handy are the [CMOS NB Sample Paper \(eighteenth edition\)](#) and the [CMOS AD Sample Paper \(eighteenth edition\)](#). Each is formatted in perfect Chicago and has helpful annotations explaining what to look out for *and* explanations for why individual requirements exist.

3. On Using Generative Artificial Intelligence (AI) Responsibly

The University of Toronto has created a [Generative AI Guide for Students](#) that you can self-navigate to learn how to harness these emerging technologies efficiently and responsibly. The University has also created a guide to [Citing Artificial Intelligence \(AI\) Generative Tools \(including ChatGPT\)](#). This is an excellent resource for students looking to make use of recent developments in Generative AI technologies while still adhering to Academic Integrity guidelines. These guides are likely to be updated more often than this Style Guide; where University guidance differs from the advice given in this document, therefore, students should defer to the official guides.

To summarize, the University advises students to ask their instructors—before beginning their assignment—if they are allowed to use AI tools in their assignments and, if yes, in what capacity. If you have received a green light to make use of AI in your writing, be sure to follow your instructor’s specific instructions when citing and giving credit for its use. If any specific instructions remain unclear, you should ask follow-up questions.

The CMOS now includes a section (14.112) indicating how to properly give credit when using AI-generated content. Most significant is the requirement to specify within the text of your assignment precisely how AI tools have been used in its construction. If this use includes any specific AI-generated content (e.g. you quote or

1. *The Chicago Manual of Style*, 18th ed. (University of Chicago Press, 2024), sec. 13.2.



paraphrase the AI's response), that content should be credited with a note and corresponding bibliography entry.

Otherwise, the CMOS' eighteenth edition has little to say about AI use during the writing and documentation process. Section 3.38 now recommends acknowledging the use of artificial intelligence to create any illustrations used; meanwhile, section 4.5 advises that AI-generated content may not be copyrightable, even if a human author has designed the prompt to which the AI is responding. Finally, in his Preface to the eighteenth edition, Russell David Harper promises that future editions will incorporate changes in response to evolving AI technologies. He also encourages readers to consult Chicago's [Question and Answer](#) and [Shop Talk](#) pages for updates.² As of 2025-10-23, there are no updates worth mentioning here.

Finally, some general best practices are worth mentioning here. If the AI tool cites an external source, you **must** verify the accuracy of its treatment of that source. Other style authorities, such as the Modern Language Association (MLA), recommend quoting from and citing the external source rather than the AI; consider following suit.³ If, after verifying the AI response's accuracy, you want to treat its use of the original source as an indirect quotation/paraphrase, you **must also verify** whether the AI has directly quoted from the source or fully paraphrased it. This way, you will be prepared to format your own quotation/paraphrase/indirect quotation (per instructions in section 6 below).

You may use citation generators without crediting them, but it is your responsibility to verify the accuracy of the citation (and of your copying and pasting it into your document).

Finally, if you want to use AI to generate paraphrases, be sure to receive explicit permission from your instructor *and* to cite the AI. Uncredited use of AI here would constitute an offense. Furthermore, especially in large courses, multiple students sometimes attempt to paraphrase the same source sentence via the same AI tool and end up submitting identical paraphrases. These students then find themselves in academic misconduct meetings, attempting to explain how they ended up writing identical sentences to another student they've never met.

4. General Formatting Notes

- Use 8.5 by 11 inch (21.59 by 27.94cm) white paper.
- Set all the margins (top, bottom, and sides) to 1 inch (2.54cm).

2. *Chicago Manual of Style*, 18th ed., Preface.

3. Modern Language Association, "How Do I Cite Generative AI in MLA Style?," March 17, 2023, <https://style.mla.org/citing-generative-ai/>.



- Use a “legible Unicode font” and type size (e.g., 11-point Times New Roman).⁴
- Double-space the entire text of your essay (including the information on the title page, block quotations, and the Bibliography).
- Do not use a separate title page (unless specifically requested by your instructor).
- Include a page number on every page. While not a requirement per CMOS, your instructor will likely expect you to use a header and to ensure that your surname and the Arabic page number are 0.5 inches (1.27cm) from the top and flush with the right margin. The font choice and size should match the rest of the document.
- Indent the first line of each paragraph by 0.5 inches (1.27cm).
- Leave one space after end-of-sentence punctuation.

5. The First Page of Your Essay

The CMOS does not give instructions for student writers. The following **generalizations** should prove useful, but in all cases you should seek clear directions from your instructor and ask about any unspecified formatting expectations they may have.

If your instructor requires a title page for your paper, include one formatted to their specifications.

Whether or not you are asked for a title page, your instructor will likely expect you to provide some specific identifying information on page 1 of the assignment. This information will likely include your name, the assignment’s due date, and an informative and descriptive title; it could also include the instructor’s name, the course code, and even the university or campus. Be certain to provide all necessary information—when in doubt, don’t leave it out!

If using a title page, type and centre your title using bolded font formatting with no other changes (except where required by source titles). If not using a title page, type and centre your title on p. 1 of the assignment with no changes to formatting (except where required by source titles you happen to reference). In either scenario, use title case: capitalize all words except for articles (“the,” “a,” “an”) and prepositions (“in,” “for,” etc.) unless they are the first word in your title or directly follow a colon.

Indent 0.5 inches (1.27cm) from the left margin and begin the body of your essay.

4. *Chicago Manual of Style*, 18th ed., sec. 2.9.



6. Source Citations

Every citation in the text of your essay is given a footnote or endnote and, per section 13.65, should be complemented by a corresponding entry in the bibliography. Footnotes appear at the bottom of the page of text and endnotes appear at the end of the essay text. Choose the option preferred by your instructor, but do see sections 13.46-13.48 of the CMOS for more information on each option's advantages and disadvantages. As you are more likely to be asked to provide footnotes, this guide assumes that option as default.

A superscript number is used to indicate each note. The superscript number is placed at the end of the sentence in which the source is referenced, after the punctuation. The number in the footnote is *not* superscripted, but it *is* followed immediately by a period. The first line of each note is indented 0.5 inches (1.27cm). Begin numbering with the number "1." Do not use roman numerals (eg. i, ii, iii). See the example below.

Sugar was only associated with the noble classes in Europe in the first few centuries after its introduction.¹

1. Sidney Mintz, *Sweetness and Power* (Penguin Books, 1985), 8.

When you reference a source for the first time, you must include all necessary bibliographic information: First name Last name, *Full Title* (Publisher, year), page number (for a standard single-author book citation).

If you cite the same source more than once, your second and subsequent citations should be formatted as shortened citations, which supplies only the surname of the author/editor/translator and a shortened title (where applicable). You may also use the word "*ibid.*" in place of the note, but the CMOS now discourages this. If you cite the same source from the same page in consecutive notes, you may give a shortened citation without repeating the page number. If you cite the same source in consecutive notes, but from a different page, give a shortened citation followed by a comma and the appropriate page number(s).

Note:

1. Sidney Mintz, *Sweetness and Power* (Penguin Books, 1985), 8.

Shortened Note:

2. Mintz, *Sweetness and Power*.
3. Mintz, *Sweetness and Power*, 7.

Bibliography:

Mintz, Sidney. *Sweetness and Power*. Penguin Books, 1985.

**Book with one author:****Note:**

1. Sidney Mintz, *Sweetness and Power* (Penguin Books, 1985), 8.

Shortened Note:

2. Mintz, *Sweetness and Power*.
3. Mintz, *Sweetness and Power*, 7.

Bibliography:

Mintz, Sidney. *Sweetness and Power*. Penguin Books, 1985.

Note for a Print Source with No Known Author

If you have a source with no known author, the note and bibliography entry should begin with the piece's title. When alphabetizing such entries in the bibliography, alphabetize according to the title. In case that title begins with an article ("A," "An," "The"), alphabetize according to the title's second word.

1. "Briefing Paper," 2.
-

Shortened Notes for Print Sources Whose Authors Share Last Name

When shortening notes for works by authors with the same last name, include the first initial of both authors' first names.

1. J. Butler, *Gender Trouble*, 2.
 2. O. Butler, *Dawn*, 14.
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Citing a Source with Multiple Authors

If your source has two authors, list both authors' names in the note. If your source has three or more authors, use the name of the first author followed by "et al." List up to six authors in the bibliography entry. For bibliography entries with seven or more authors, list the first three followed by "et al."

For reference, "et al." is an **abbreviation** of "*et alia*" (Latin: "and others"), and so a period is always included after "al.," even if it does not end your sentence. See the examples below (especially the Wang et al. citation).

a) Two authors:

Note:



1. Martin Hand and Barry Sandywell, "E-Topia as Cosmopolis or Citadel: On the De-Democratizing Logics of the Internet, or, Toward a Critique of the New Technological Fetishism," *Theory, Culture & Society* 19, nos. 1-2 (2002): 198, <https://doi.org/10.1177/026327640201900110>.

Shortened Note:

2. Hand and Sandywell, "E-Topia as Cosmopolis," 201.

Bibliography:

Hand, Martin, and Barry Sandwell. "E-Topia as Cosmopolis or Citadel: On the De-Democratizing Logics of the Internet, or, Toward a New Critique of the New Technical Fetishism." *Theory, Culture & Society* 19, nos. 1-2 (2002): 197-225. <https://doi.org/10.1177/026327640201900110>.

b) Three or more authors:

Note:

1. Jingwen Wang et al., "Face Validity and Washback Effects of the Shortened PTE Academic: Insights from Teachers in Mainland China," *Language Testing in Asia* 14, no. 32 (2024): 2, <https://doi.org/10.1186/s40468-024-00302-3>

Shortened Note:

1. Wang et al., "Face Validity and Washback Effects," 4.

Bibliography:

Wang, Jingwen, Ying Zheng, and Yi Zou. "Face Validity and Washback Effects of the Shortened PTE Academic: Insights from Teachers in Mainland China." *Language Testing in Asia* 14, no. 32 (2024): 1-20. <https://doi.org/10.1186/s40468-024-00302-3>.

Book with Translator or Editor in Addition to Author:

In the note, simply add the abbreviation for the editor (ed.) or translator (trans.) and the editor's/translator's name after the title of the book, separated by a comma. In the bibliography, add "Edited/Translated by" and the editor's/translator's name after the title of a book, separated by a period. Do not include the editor or translator in the shortened note.

Note:

1. Fyodor Dostoyevsky. *The Brothers Karamazov*, trans. Constance Garnett (Everyman's Library, n.d.).

Shortened Note:

2. Dostoyevsky, *The Brothers Karamazov*.

Bibliography:



Dostoyevsky, Fyodor. *The Brothers Karamazov*. Translated by Constance Garnett.
Everyman's Library, n.d.

Book with Translator or Editor Instead of Author:

Here, simply add the abbreviation for the editor (ed.) or translator (trans.).

Note:

1. Patricia Rae, ed., *Approaches to Teaching the Works of George Orwell* (Modern Language Association, 2026).

Shortened Note:

2. Rae, *Approaches to Teaching Orwell*.

Bibliography:

Rae, Patricia, ed. *Approaches to Teaching the Works of George Orwell*. Modern Language Association, 2026.

Work in Anthology or Edited Collection:

Previous editions of the CMOS required writers to include the work's page numbers in the bibliography entry—this is no longer the case. Note also that “edited by” is included following the title of the work with a comma and not with a period, as for when a book is not an edited collection and has both editor and author (see Dostoevsky/Garnett example above).

Note:

1. Claire Buck, “British Women's Writing of the Great War,” in *The Cambridge Companion to the Literature of the First World War*, ed. Vincent Sherry (Cambridge University Press, 2005), 88.

Shortened Note:

2. Buck, “British Women's Writing,” 89.

Bibliography:

Buck, Claire. “British Women's Writing of the Great War.” In *The Cambridge Companion to the Literature of the First World War*, edited by Vincent Sherry. Cambridge University Press, 2005.

Introduction, Preface, Foreword, or Afterword:

There are many possible variables for such citations, depending on whether the book author is also author of the section in question, who has edited the volume,



whether it has a unique or generic title, etc. For specific details on citing such works, see the CMOS section 14.12. The most common format runs as follows:

Note:

1. Michael Thorpe, introduction to *The Old Century and Seven More Years*, by Siegfried Sassoon (Faber & Faber, 1986), 13.

Shortened Note:

2. Thorpe, introduction, 12.

Bibliography:

- Thorpe, Michael. Introduction to *The Old Century and Seven More Years*, by Siegfried Sassoon. Faber & Faber, 1986.
-

Article in a Journal:

Whenever possible, include a permanent link to the article. This should ideally be a Digital Object Identifier (or DOI), though a permanent/stable URL is also acceptable. Do not include an access date unless the source does not specify date of publication.

Note:

1. Marina Pérez de Arcos. "Aristocratic Women and the Great War: Humanitarian Contributions and Misconstrued Allegiances." *First World War Studies* 15, no. 3 (2024): 298, <https://doi.org/10.1080/19475020.2025.2455024>.

Shortened Note:

2. Pérez de Arcos, "Aristocratic Women and the Great War."

Bibliography:

- Pérez de Arcos, Marina. "Aristocratic Women and the Great War: Humanitarian Contributions and Misconstrued Allegiances." *First World War Studies* 15, no. 3 (2024): 297-323. <https://doi.org/10.1080/19475020.2025.2455024>.
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Ebooks and Audiobooks:

The CMOS considers two primary kinds of ebooks: "reflowable" formats supported by e-readers and "fixed-layout" formats like PDFs. If the fixed-format ebook matches its printed counterpart page for page, there is no need to specially format your citation or reference. Otherwise, specify the e-reader format after the page/chapter number (see section 14.59 for more here).

When citing an audiobook, remember to cite and credit the narrator in addition to all other relevant persons. A time stamp may be used in place of page number for the



location marker. Be sure to also include the length of the recording in your bibliography entry.

Note:

1. J.R.R. Tolkien, *The Silmarillion*, ed. by Christopher Tolkien (HarperCollins, 1999), chap. 1, Kindle.
2. J.R.R. Tolkien, *The Children of Húrin*, ed. by Christopher Tolkien, narrated by Christopher Lee (HarperCollins, 2006), at 2 hr., 12 min.

Shortened Note:

3. Tolkien, *Silmarillion*, chap. 1.
4. Tolkien, *The Children of Húrin*, at 3 hr., 48 min.

Bibliography:

- Tolkien, J.R.R. *The Children of Húrin*. Edited by Christopher Tolkien. Narrated by Christopher Lee. HarperCollins, 2006. 7 hr., 51 min.
- Tolkien, J.R.R. *The Silmarillion*. Edited by Christopher Tolkien. HarperCollins, 1999. Kindle.

Public Domain Works Consulted Online:

When citing public domain works available online, the CMOS advises writers to choose scanned pages to reflowable text whenever possible.

Note:

1. Fyodor Dostoevsky, *The Brothers Karamazov*, trans. Constance Garnett (Lowell Press, 1912; Project Gutenberg, 2009), 483,
<https://www.gutenberg.org/files/28054/old/28054-pdf.pdf>.

Shortened Note:

2. Dostoevsky, *The Brothers Karamazov*, 522.

Bibliography:

- Dostoyevsky, Fyodor. *The Brothers Karamazov*. Translated by Constance Garnett. Lowell Press, 1912; Project Gutenberg, 2023,
<https://www.gutenberg.org/files/28054/old/28054-pdf.pdf>.

Public Documents:

The CMOS gives specific instructions for citing different kinds of legal documents in sections 14.170-14.207, including sections for writers working with Canadian legal sources (14.194-14.197), sources from the United Kingdom (14.198-205) and International (14.206) and United Nations sources (14.207). Be sure to search for the specific source you need either in the [Online Manual](#), hosted by University of Toronto Libraries, or by consulting a printed copy of the manual.



Unpublished Sources:

The CMOS has a number of important sections regarding the use and citation of unpublished works. You must first determine whether permission is needed to use an unpublished source. Whether or not the source is still in copyright will be your first concern here, and sections 4.2-4.54 explain in detail how this might be determined. See also table 4.1 (included in section 4.23), which summarizes much of this content and may be the quickest way to find your answer. If the unpublished work is still in copyright, you may still be permitted to include limited parts of it in your writing without obtaining explicit permission. This is permitted by the “Doctrine of Fair Use,” summarized in sections 4.88-4.98. Finally, excellent information about obtaining permissions and crediting them can be found in sections 4.99-4.109.

If you are finding it difficult to navigate these complex legal specifications, remember that your instructor is likely in an excellent position to help you. Otherwise, this is an excellent reason to book a Writing Instruction appointment with the RGASC!

As with Public Documents, the formatting of specific citations for specific unpublished sources depends upon the type of source you are citing. Consult the Online Manual for your specific use case.

Film or Television:

Note that, per section 14.165, the exact citation requirements for film recordings differs depending on the medium of the recorded material.

Note:

1. *Bo Burnham: Inside*, directed by Bo Burnham (Netflix, 2021).
2. *Clone High*, season 1, episode 9, “Raisin the Stakes: A Rock Opera in Three Acts,” written by Phil Lord and Christopher Miller, directed by Ted Collyer, aired January 12, 2003, on Teletoon, DVD.

Shortened Note:

3. *Bo Burnham: Inside*.
4. “Raisin the Stakes.”

Bibliography:

- Burnham, Bo. *Bo Burnham: Inside*. Netflix, 2021.
- Collyer, Ted, dir. *Clone High*. Season 1, episode 9, “Raisin the Stakes: A Rock Opera in Three Acts.” Aired January 12, 2003, on Teletoon.

Websites, Blogs, and Social Media:



Sections 14.103-14.107 contain detailed information about working with specific kinds of online sources. The following generalizations will help you cite the most common forms of online content, but you may well need to consult the Manual for your specific use case.

The CMOS recommends giving the names of websites in Title Case and without any special formatting like quotation marks. An exception is made for websites sharing titles with a publication (e.g. a periodical) whose title would normally be italicized. In such cases, italicize the website title. Treat blogs like periodicals by italicizing their titles. In both scenarios, article titles should be given in Title Case and—unless they are generic (e.g. “Blog”)—placed within quotation marks. When citing specific webpages rather than entire websites, include a URL and, where possible, date of publication/most recent update. If the resource is frequently updated, add a datestamp as well.

Note:

1. Gretchen McCulloch, “How to Teach Yourself Linguistics Online for Free,” *All Things Linguistic* (blog), September, 2021, <https://allthingslinguistic.com/post/164874346205/how-to-teach-yourself-linguistics-online-for-free>.

2. “List of Lists of Lists,” Wikimedia Foundation, last modified October 17, 2025, 18:23 (UTC), https://en.wikipedia.org/wiki/List_of_lists_of_lists.

Shortened Note:

3. McCulloch, “How to Teach Yourself.”

4. “List of Lists of Lists.”

Bibliography:

Per section 14.104, websites and webpages do not generally require a bibliography entry unless they are blogs or online versions of physical/traditional publications. Thus, the Wikipedia article in this example does not receive a bibliography entry.

McCulloch, Gretchen. “How to Teach Yourself Linguistics Online for Free,” *All Things Linguistic* (blog), September, 2021. <https://allthingslinguistic.com/post/164874346205/how-to-teach-yourself-linguistics-online-for-free>.

Online Video, Podcasts, and Apps (including Video Games):

Per instructions in section 14.167, your treatment of online videos will depend upon their form. You should adapt your note to the instructions given for musical recordings (14.163); recorded readings, lectures, and the like (14.164); video and film recordings (14.165); or live performances (14.166).



Treat podcast episodes as you would television episodes.

According to section 14.169, computer/mobile applications (including video games) do not generally require a bibliography entry. When composing your note, include as many details as possible re: version number, release date, platform, and/or operating system. Per section 8.192, you may choose to treat video games as movies rather than software applications if you have reason for emphasizing their shared narrative and cinematic components. If you do so, include a bibliography entry beginning with the name of the publisher/developer.

Note:

1. "Plagiarism and You(Tube)," directed by Harry Brewis, produced by Kat Lo, posted December 2, 2023, by hbomborguy, YouTube, 3 hr., 51 min., 9 sec., <https://www.youtube.com/watch?v=yDp3cB5fHXQ>.
2. Jonathan Goldstein, host, *Heavyweight*, "2025 Update: Gregor," Pushkin Industries, June 5, 2025, <https://www.pushkin.fm/podcasts/heavyweight/2025-update-gregor>.
3. *God of War* for PlayStation 4, Santa Monica Studios, released April 20, 2018.

Shortened Note:

4. "Plagiarism and You(Tube)."
5. "2025 Update: Gregor."
6. *God of War*.

Bibliography:

- Brewis, Harry, dir. "Plagiarism and You(Tube)," produced by Kat Lo. Posted December 2, 2023, by hbomborguy. YouTube, 3 hr., 51 min., 9 sec., <https://www.youtube.com/watch?v=yDp3cB5fHXQ>.
- Goldstein, Jonathan, host. *Heavyweight*. "2025 Update: Gregor." Published June 5, 2025, by Pushkin Industries, <https://www.pushkin.fm/podcasts/heavyweight/2025-update-gregor>.
- Santa Monica Studios. *God of War*. Released April 20, 2018.

Citing an Indirect Source:

An indirect quotation is a source quoted by another source. Per section 14.160, the CMOS generally discourages indirect quotations. Chicago instead prefers writers to have consulted both works. If the original work is not accessible, be certain to list both sources in the note and to include both in the bibliography.

Note:



1. Edmund Blunden, *Undertones of War* (University of Chicago Press, 2007), 153, quoted in Paul Fussell, *The Great War and Modern Memory* (Oxford University Press, 2000), 91.

7. Formatting Quotations

Short Prose Quotations

Are you using a brief prose quotation? If yes, put it in double quotation marks and incorporate it into the text of your paper.

Periods (and semicolons) should appear after the parenthetical citation. Question marks and exclamation marks that appear in the original source should be included within the quotation marks, and a period should follow the citation. Consider the following example:

Pi emphasizes that the most dangerous animal in existence is “the animal as seen through human eyes.”¹ Pi’s father thinks otherwise. He created a zoo exhibit that asks visitors “DO YOU KNOW WHICH IS THE MOST DANGEROUS ANIMAL IN THE ZOO?”² The exhibit contains only a mirror.

1. Yann Martel, *The Life of Pi* (Vintage, 2002), 34.

2. Martel, *Life of Pi*.

Long Prose Quotations

Longer quotations, generally anything over a paragraph,⁵ should be formatted into a block quotation without quotation marks.

The narrator highlights the importance of setting in the novel through her detailed description of the area around Kitamaat. She begins her story by providing a visual map of the terrain where most of the action in the novel occurs:

Find a map of British Columbia. Point to the middle of the coast. Beneath Alaska, find the Queen Charlotte Islands. Drag your finger across the map, across the Hecate Strait to the coast and you should be able to see a large island hugging the coast. This is Princess Royal Island, and it is famous for its kermode bears that are usually white. Princess Royal Island is the western edge of traditional Haisla territory. During land claim talks, some of this territory is claimed by both the Haisla and Tsimshian nations — this is called an overlap and is a sticky topic of discussion.¹

5. *Chicago Manual of Style*, 18th ed., sec. 12.22.



1. Eden Robinson, *Monkey Beach* (Vintage, 2001), 4.

Note: When using a block quotation, do not indent the first line of the quotation; however, if the quotation includes more than one paragraph, the second and subsequent paragraphs should be indented.

Adding or Changing Words in Quotations:

If, when quoting, you need to add a word for context or change a word for grammatical fluency, you must indicate this by placing square brackets around the words that are not part of the original text. Be careful not to alter the original meaning of the quotation. Consider the following example:

Jones argues that “[t]he voting structure of the [United Nations] Security Council” renders it incapable of resolving international conflict.¹

Here, the words “United Nations” are added to give needed additional context; the square brackets indicate that their contents are not part of the original text. Note also that Jones’ original “The” has been changed to “[t]he” to meet the grammatical needs of the writer’s new sentence.

Omitting Words in Quotations:

If you omit words from a quotation, you must indicate this by using an ellipsis (...). Ellipses must be used any time you omit material from a quotation that appears to be a sentence or a series of sentences. Consider the following example:

Original Text:

Find a map of British Columbia. Point to the middle of the coast. Beneath Alaska, find the Queen Charlotte Islands. Drag your finger across the map, across the Hecate Strait to the coast and you should be able to see a large island hugging the coast. This is Princess Royal Island, and it is famous for its kermode bears that are usually white. Princess Royal Island is the western edge of traditional Haisla territory. During land claim talks, some of this territory is claimed by both the Haisla and Tsimshian nations — this is called an overlap and is a sticky topic of discussion.¹

1. Eden Robinson, *Monkey Beach* (Vintage, 2001), 4.

Quotation with ellipsis:

The narrator instructs the reader to “[f]ind a map of British Columbia. Point to the middle of the coast. ... [F]ind the Queen Charlotte Islands. Drag your finger across the map ... and you should be able to see a large island hugging the coast. This is Princess Royal Island ... the western edge of traditional Haisla territory.”¹

1. Eden Robinson, *Monkey Beach* (Vintage, 2001), 4.



More Resources for citations and research

Do you want to discuss your research paper? [Book an appointment](#) with an RGASC Writing Instructor.

Check out these resources to get more help and information on citations and research:

[Reference and Research Help University of Toronto Mississauga Library](#)

[Citing Sources — University of Toronto](#)

[CMOS Formatting and Style Guide — Purdue Online Writing Lab](#)

[CMOS NB Sample Paper — Purdue Online Writing Lab](#)

[CMOS AD Sample Paper — Purdue Online Writing Lab](#)

Looking for more learning strategies? Visit us at: <http://www.utm.utoronto.ca/rgasc/>

This version prepared by Sean A. McPhail in October 2025, in close consultation with the RGASC's guide to CMOS 17th Edition; the *Chicago Manual of Style*, 18th ed.; and the *OWL Purdue*.