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Layout of Slides

- Slide 1 – Type of Citation
- Slide 2 – Pictures of Source
- Slide 3 – Rules, Step by Step
- Slide 4 – Picture with Step Circled
- Slide 5 – Citation, Piece by Piece
- Repeated Until Citation Complete
- More Examples Follow

First Example

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W. T. Whitley: *Art in England, 1821-1837* (Cambridge, 1930), p. 162
R. Smith: 'One Face to Remember', *Women's A. Mag.*, no. 54 (Sept/Oct 1993), pp. 26-7

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MARCIA POINTON

Carpenter, R(ichard) C(romwell) (b Middlesex, 21 Oct 1812; d London, 27 March 1855). English architect. He was articulated to John Blyth (1806-78), a little-known London architect, who encouraged him to pursue his interest in ecclesiastical architecture. He studied the books of John Britton, A. W. N. Pugin and others and visited medieval buildings. In 1830 he exhibited a design for a cathedral transept at the Royal Academy. His earliest executed ecclesiastical commissions were the churches of St Stephen (1843-4; destr.) and St Andrew (1844-6) in Birmingham. St Andrew's is in correct 14th-century style, with a deep chancel, and is very much in the manner of Pugin, of whom Carpenter was a friend and close follower. Carpenter was the favourite architect of the Cambridge Camden (later Ecclesiological) Society. His best-known churches are St Paul's (1846-8), Brighton, Sussex, and St Mary Magdalene's (1849-52), Munster Square, London, which *The Ecclesiologist* called 'the most artistically correct new church yet consecrated in London'. Neither received the tall spire designed for it. Carpenter also made some sensitive and learned restorations, including Chichester Cathedral, W. Sussex (1847-9), and Sherborne Abbey, Dorset (nave and transept, 1849-51, choir, 1856-8 by William Slater). He played an important part in the 'revival' of stained glass and was the first to employ John Richard Clayton (1827-1913; later of the firm of Clayton & Bell) to make cartoons.

Carpenter's domestic work consisted mostly of schools and parsonages: the latter included one in Scottish medieval style at Burntisland, Fife (1850-54). He worked on two country houses: at Campden House (1846), Glos, for Charles Middleton, the 1st Earl of Gainsborough, he made extensive additions, including a chapel; and at Bedbury Park (1854-5), Kent, he used a French château style to suit the 17th- and 18th-century house of his client, the ecclesiologist Alexander John Beresford Hope, for whom he also designed a screen, stalls and tomb in his church at Kilndown, Kent, as well as a parsonage. His most important school commissions came from the Rev. Nathaniel Woodard, for whom he designed Lancing College (designed 1848; begun 1854), W. Sussex, and St John's College (1851-3), Hurstpierpoint, W. Sussex. At his death Hope, Woodard and others arranged that his practice should be taken over by his former pupil William Slater (1819-72), who in 1863 took into partnership Carpenter's son, Richard Herbert Carpenter (1841-93), the designer of the chapel (begun 1868) at Lancing College.

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PETER HOWELL

Carpentier, Eugène (b Courtrai [Flem. Kortrijk], 20 May 1819; d Beloeil, 10 March 1886). Belgian architect. One

of the most distinguished Belgian architects of the second half of the 19th century who designed in several styles, he won a first prize at the Académie Royale des Beaux-Arts in Brussels in 1845 and specialized in the study of medieval architecture under Joseph Jonas Dumont. Around 1852 he established himself in Bruges, where he collaborated with Jean-Baptiste Charles François Bethune on the chapel of the Sisters of Charity (1858); before 1861, however, he moved to Beloeil, where he was employed on alterations to the Prince de Ligne's château (which was then largely rebuilt following a fire in 1900). Carpentier was most influential in the field of ecclesiastical architecture. His churches at Beloeil (1862), Châtelet (1867; destr. by fire 1937), Thollemeek (1869), Antoing (1869) and Awenne (1881) show a personal interpretation of High Victorian Gothic, whereas St Remacle (1880) in Spa is an advanced exercise in the archaeological Romanesque Revival manner. His most conspicuous civilian building is the Hôtel Continental (1874; interior and roof destr. by fire), which marks the crossing of Boulevard Anspach with boulevards A. Max and E. Jacqmain in Brussels and is conceived in a typical Second Empire style. He had made an interesting contribution to the Renaissance Revival in 1859 when building the Château de Calmont at Ruyen, and his designs for hospitals at Maldegem (1867-76) and Ath (1876) and school buildings at Tournai (1874-6) and Menin (1881) were selected for several exhibitions. A member of the Royal Commission on Monuments, Carpentier also did much restoration, where his skill in understanding the structure of medieval buildings was particularly useful. Examples of his restorations are at St Ursmer (1863) in Lobbes, at Huy (1876), at St Martin (1876) in Courtrai, St Nicolas (1878) in Tournai, Het Rubenstein (1875) at Elewijt and the belfry and former Cloth Hall (1881) of Tournai.

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JEAN VAN CLEVEN

Carpet. Originally a thick cover for a bed, table etc. From the 16th century the term included knotted carpets from the Middle East; it gradually became exclusively associated with knotted carpets placed on the floor. By the early 18th century other forms of fabric floor covering had assumed the same name. (See also RUG.)

I. Types and techniques. II. History.

I. Types and techniques.

1. Hand-knotted. 2. Tapestry-woven. 3. Flat-woven. 4. Embroidered and needle-worked. 5. Pile-woven. 6. Power-loom woven. 7. Warp-printed. 8. Machine-tufted.

1. HAND-KNOTTED. This is considered the quintessential carpet. Woven originally in Asia, such carpets were

The interior designers of the 1950s and 1960s exploited the texture and colour of carpets to contrast with the white walls and light woods that were typical of the popular Scandinavian style. Such flatweaves as kilims and durries were imported into Europe from as far afield as Mexico and India and were used with machine-woven shag-pile carpeting. In the 1970s, perhaps in reaction, there was a revival of interest in the even-textured, machine-woven Axminsters and Wiltons, which were produced in an eclectic repertoire of designs incorporating both traditional and modern elements. Imported Eastern rugs continued to be popular, and some European artists and craftsmen, for example Helen Yardley (b 1954) and Grace Erickson (b 1950), made rugs and small carpets, sometimes hand-knotted and sometimes machine-tufted, with designs similar to those of the 1930s.

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JENNIFER WEARDEN

Carpi, Aldo (b Milan, 6 Oct 1886; d Milan, 27 March 1973). Italian painter. He devoted himself to painting from an early age, and from 1906 he studied with Cesare Tallone at the Accademia di Belle Arti di Brera in Milan, where he met the painters Achille Funi (1890-1972), Carlo Carrà and Siro Penagini (1885-1952). He moved in the same Milanese avant-garde circles as Umberto Boccioni, Gaetano Previati, Filippo Tommaso Marinetti and others. His paintings often took lyrical themes, but they were treated in a highly individual expressionistic style. In 1914 he took part in the Venice Biennale, where he received a prize for *After Supper* (1913; Florence, Pitti). In the following year he began the theme of masks, which was to remain a constant feature of his output. He was active during World War I on the Albanian front (1915), where he created a series of drawings published in Milan in 1917 under the title *Serbia eroica*. After demobilization (1919) he resumed his painting career, depicting not only masks but also marine subjects, portraits and domestic scenes (e.g. *Family Portrait*, 1927; Milan, Gal. A. Mod.). He also designed a number of stained-glass windows in Milan, for example in S Smpliciano (1928) and for the cathedral (begun 1932-4, completed 1947). In 1930 he became Professor of

Painting at the Accademia in Milan; however, in 1944 he was deported to the concentration camp of Mauthausen and later to Gusen, where he remained until 1945. He relished this dramatic experience in the surviving pages of the *Diario di Gusen* (published 1971) and, more especially, in a series of drawings made either from life in the concentration camp itself or later from memory. On his return to Milan he was appointed Director of the Accademia and in 1950 he began another cycle of masks, entitled *Carabinieri*; from 1962 he concentrated on the series *Circus and Clowns*. In 1968 he provided the cartoons for the decoration of the Church of the Annunciation, Nazareth.

WRITINGS

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DANIELA DE DOMINICIS

Carpi, Girolamo da [Sellari, Girolamo; Ferrara, Girolamo da] (b Ferrara, c. 1501; d Ferrara, ?1 Aug 1556). Italian painter, architect and stage designer. His father Tommaso (fl 1503-23) was a painter and decorator at the court of the Este in Ferrara, and Girolamo was trained in the workshop of Garofalo. He visited Rome in the early 1520s (Fioravanti Baraldi) and was in Bologna in 1525, where he worked with Biagio Pupini and Giovanni Borghese on the decoration of the sacristy of S Michele in Bosco. Around this time (1525) he painted the altarpiece of the *Virgin Enthroned with Saints* (Dresden, Gemäldegalerie Alte Meister; destr.) for S Biagio in Bologna.

From these early works onwards da Carpi developed a pictorial language that combined the Ferrarese models of Garofalo and Dosso Dossi with the influence of such works by Raphael as the *St Cecilia* (Bologna, Pin. N.), which he saw in Bologna, the *Madonna of Foligno* (Rome, Pin. Vaticana) and the frescoes in the loggia of the Villa Farnesina in Rome. Da Carpi's *Adoration of the Magi* (c. 1528; Modena, Gal. & Mus. Estense) shows the influence of the cartoon (London, N.G.) on the same subject executed in Bologna c. 1523 by Baldassare Peruzzi for Conte Giovan Battista Bentivoglio. In 1530 da Carpi was again in Ferrara, where he worked with his father on the decoration of the cupola (destr.) and friezes in the nave of S Francesco. Some of the ideas in his *SS Catherine and Ursula* in S Francesco were clearly suggested by his meeting with Parmigianino in Bologna, c. 1527-30. Parmigianino's influence is strong also in the *Adoration of the Magi* (c. 1532; Bologna, S Martino), the *Mystic Marriage of St Catherine* (c. 1534; Bologna, S Salvatore) and the later *St Jerome* (Ferrara, S Paolo). In these works he combined the inspiration of Parmigianino with a monumental style derived from Giulio Romano.

Parmigianino's influence proved fundamental also for da Carpi's portrait painting, a field in which he was very active, according to Vasari. Important examples include the portraits of *Onofrio Bartolini Salimbeni* (1528-9; Florence, Pitti), *Cardinal Ippolito de' Medici and Monsignor Mario Bracci* (1532-3; London, N.G.; see fig.) and *Girolamo de' Vincenti* (1535; Naples, Capodimonte). Between 1531 and 1537 da Carpi

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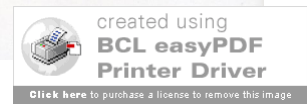
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MARCIA POINTON

Carpenter, R(ichard) C(romwell) (b Middlesex, 21 Oct 1812; d London, 27 March 1855). English architect. He was articulated to John Blyth (1806-78), a little-known London architect, who encouraged him to pursue his interest in ecclesiastical architecture. He studied the books of John Britton, A. W. N. Pugin and others and visited medieval buildings. In 1830 he exhibited a design for a cathedral transept at the Royal Academy. His earliest executed ecclesiastical commissions were the churches of St Stephen (1843-4; destr.) and St Andrew (1844-6) in Birmingham. St Andrew's is in correct 14th-century style, with a deep chancel, and is very much in the manner of Pugin, of whom Carpenter was a friend and close follower. Carpenter was the favourite architect of the Cambridge Camden (later Ecclesiological) Society. His best-known churches are St Paul's (1846-8), Brighton, Sussex, and St Mary Magdalene's (1849-52), Munster Square, London, which *The Ecclesiologist* called 'the most artistically correct new church yet consecrated in London'. Neither received the tall spire designed for it. Carpenter also made some sensitive and learned restorations, including Chichester Cathedral, W. Sussex (1847-9), and Sherborne Abbey, Dorset (nave and transept, 1849-51, choir, 1856-8 by William Slater). He played an important part in the 'revival' of stained glass and was the first to employ John Richard Clayton (1827-1913; later of the firm of Clayton & Bell) to make cartoons.

Carpenter's domestic work consisted mostly of schools and parsonages: the latter included one in Scottish medieval style at Burntisland, Fife (1850-54). He worked on two country houses: at Campden House (1846), Glos, for Charles Middleton, the 1st Earl of Gainsborough, he made extensive additions, including a chapel; and at Bedbury Park (1854-5), Kent, he used a French château style to suit the 17th- and 18th-century house of his client, the ecclesiologist Alexander John Beresford Hope, for whom he also designed a screen, stalls and tomb in his church at Kilndown, Kent, as well as a parsonage. His most important school commissions came from the Rev. Nathaniel Woodard, for whom he designed Lancing College (designed 1848; begun 1854), W. Sussex, and St John's College (1851-3), Hurstpierpoint, W. Sussex. At his death Hope, Woodard and others arranged that his practice should be taken over by his former pupil William Slater (1819-72), who in 1863 took into partnership Carpenter's son, Richard Herbert Carpenter (1841-93), the designer of the chapel (begun 1868) at Lancing College.

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PETER HOWELL

Carpentier, Eugène (b Courtrai [Flem. Kortrijk], 20 May 1819; d Beloeil, 10 March 1886). Belgian architect. One

of the most distinguished Belgian architects of the second half of the 19th century who designed in several styles, he won a first prize at the Académie Royale des Beaux-Arts in Brussels in 1845 and specialized in the study of medieval architecture under Joseph Jonas Dumont. Around 1852 he established himself in Bruges, where he collaborated with Jean-Baptiste Charles François Bethune on the chapel of the Sisters of Charity (1858); before 1861, however, he moved to Beloeil, where he was employed on alterations to the Prince de Ligne's château (which was then largely rebuilt following a fire in 1900). Carpentier was most influential in the field of ecclesiastical architecture. His churches at Beloeil (1862), Châtelet (1867; destr. by fire 1937), Thollemebeck (1869), Antoing (1869) and Awenne (1881) show a personal interpretation of High Victorian Gothic, whereas St Remacle (1880) in Spa is an advanced exercise in the archaeological Romanesque Revival manner. His most conspicuous civilian building is the Hôtel Continental (1874; interior and roof destr. by fire), which marks the crossing of Boulevard Anspach with boulevards A. Max and E. Jacquain in Brussels and is conceived in a typical Second Empire style. He had made an interesting contribution to the Renaissance Revival in 1859 when building the Château de Calmont at Ruyen, and his designs for hospitals at Maldegem (1867-76) and Ath (1876) and school buildings at Tournai (1874-6) and Menin (1881) were selected for several exhibitions. A member of the Royal Commission on Monuments, Carpentier also did much restoration, where his skill in understanding the structure of medieval buildings was particularly useful. Examples of his restorations are at St Ursmer (1863) in Lobbes, at Huy (1876), at St Martin (1876) in Courtrai, St Nicolas (1878) in Tournai, Het Rubenssteen (1875) at Elewijt and the belfry and former Cloth Hall (1881) of Tournai.

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JEAN VAN CLEVEN

Carpet. Originally a thick cover for a bed, table etc. From the 16th century the term included knotted carpets from the Middle East; it gradually became exclusively associated with knotted carpets placed on the floor. By the early 18th century other forms of fabric floor covering had assumed the same name. (See also RUG.)

I. Types and techniques. II. History.

I. Types and techniques.

1. Hand-knotted. 2. Tapestry-woven. 3. Flat-woven. 4. Embroidered and needle-worked. 5. Pile-woven. 6. Power-loom woven. 7. Warp-printed. 8. Machine-tufted.

1. HAND-KNOTTED. This is considered the quintessential carpet. Woven originally in Asia, such carpets were

The interior designers of the 1950s and 1960s exploited the texture and colour of carpets to contrast with the white walls and light woods that were typical of the popular Scandinavian style. Such flatweaves as kilims and durries were imported into Europe from as far afield as Mexico and India and were used with machine-woven shag-pile carpeting. In the 1970s, perhaps in reaction, there was a revival of interest in the even-textured, machine-woven Axminsters and Wiltons, which were produced in an eclectic repertoire of designs incorporating both traditional and modern elements. Imported Eastern rugs continued to be popular, and some European artists and craftsmen, for example Helen Yardley (b 1954) and Grace Erickson (b 1950), made rugs and small carpets, sometimes hand-knotted and sometimes machine-tufted, with designs similar to those of the 1930s.

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JENNIFER WEARDEN

Carpi, Aldo (b Milan, 6 Oct 1886; d Milan, 27 March 1973). Italian painter. He devoted himself to painting from an early age, and from 1906 he studied with Cesare Tallone at the Accademia di Belle Arti di Brera in Milan, where he met the painters Achille Funi (1890-1972), Carlo Carrà and Siro Penagini (1885-1952). He moved in the same Milanese avant-garde circles as Umberto Boccioni, Gaetano Previati, Filippo Tommaso Marinetti and others. His paintings often took lyrical themes, but they were treated in a highly individual expressionistic style. In 1914 he took part in the Venice Biennale, where he received a prize for *After Supper* (1913; Florence, Pitti). In the following year he began the theme of masks, which was to remain a constant feature of his output. He was active during World War I on the Albanian front (1915), where he created a series of drawings published in Milan in 1917 under the title *Serbia eroica*. After demobilization (1919) he resumed his painting career, depicting not only masks but also marine subjects, portraits and domestic scenes (e.g. *Family Portrait*, 1927; Milan, Gal. A. Mod.). He also designed a number of stained-glass windows in Milan, for example in S Smpliciano (1928) and for the cathedral (begun 1932-4, completed 1947). In 1930 he became Professor of

Painting at the Accademia in Milan; however, in 1944 he was deported to the concentration camp of Mauthausen and later to Gusen, where he remained until 1945. He relished this dramatic experience in the surviving pages of the *Diario di Gusen* (published 1971) and, more especially, in a series of drawings made either from life in the concentration camp itself or later from memory. On his return to Milan he was appointed Director of the Accademia and in 1950 he began another cycle of masks, entitled *Carabinieri*; from 1962 he concentrated on the series *Circus and Clowns*. In 1968 he provided the cartoons for the decoration of the Church of the Annunciation, Nazareth.

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DANIELA DE DOMINICIS

Carpi, Girolamo da [Sellari, Girolamo; Ferrara, Girolamo da] (b Ferrara, c. 1501; d Ferrara, ?1 Aug 1556). Italian painter, architect and stage designer. His father Tommaso (fl 1503-23) was a painter and decorator at the court of the Este in Ferrara, and Girolamo was trained in the workshop of Garofalo. He visited Rome in the early 1520s (Fioravanti Baraldi) and was in Bologna in 1525, where he worked with Biagio Pupini and Giovanni Borghese on the decoration of the sacristy of S Michele in Bosco. Around this time (1525) he painted the altarpiece of the *Virgin Enthroned with Saints* (Dresden, Gemäldegal. Alte Meister; destr.) for S Biagio in Bologna.

From these early works onwards da Carpi developed a pictorial language that combined the Ferrarese models of Garofalo and Dosso Dossi with the influence of such works by Raphael as the *St Cecilia* (Bologna, Pin. N.), which he saw in Bologna, the *Madonna of Foligno* (Rome, Pin. Vaticana) and the frescoes in the loggia of the Villa Farnesina in Rome. Da Carpi's *Adoration of the Magi* (c. 1528; Modena, Gal. & Mus. Estense) shows the influence of the cartoon (London, N.G.) on the same subject executed in Bologna c. 1523 by Baldassare Peruzzi for Conte Giovan Battista Bentivoglio. In 1530 da Carpi was again in Ferrara, where he worked with his father on the decoration of the cupola (destr.) and friezes in the nave of S Francesco. Some of the ideas in his *SS Catherine and Ursula* in S Francesco were clearly suggested by his meeting with Parmigianino in Bologna, c. 1527-30. Parmigianino's influence is strong also in the *Adoration of the Magi* (c. 1532; Bologna, S Martino), the *Mystic Marriage of St Catherine* (c. 1534; Bologna, S Salvatore) and the later *St Jerome* (Ferrara, S Paolo). In these works he combined the inspiration of Parmigianino with a monumental style derived from Giulio Romano.

Parmigianino's influence proved fundamental also for da Carpi's portrait painting, a field in which he was very active, according to Vasari. Important examples include the portraits of *Onofrio Bartolini Salimbeni* (1528-9; Florence, Pitti), *Cardinal Ippolito de' Medici and Monsignor Mario Bracci* (1532-3; London, N.G.; see fig.) and *Girolamo de' Vincenti* (1535; Naples, Capodimonte). Between 1531 and 1537 da Carpi

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Effects of Comfort Warming on Preoperative Patients

Doreen Wagner, RN; Michelle Byrne, RN; Katharine Kolcaba, RN

WARMING

Recent research has documented the therapeutic effects of warming preoperative patients.^{1,2,3} Prewarming raises mean body temperature by increasing the energy content in the peripheral thermal compartment of the body. This is important because it is difficult to treat core hypothermia that occurs from an internal core-to-peripheral redistribution of body heat immediately after induction of general and regional anesthesia.^{4,5} Anesthetic agents decrease the vasoconstriction threshold to a level below the current body temperature and thus open arteriovenous shunts. This redistribution is not a clear exchange of heat with the environment, but rather a flow of heat from the body's core to the periphery, thereby reducing the core temperature.^{4,6} The redistribution of body heat can be prevented, however, with prewarming interventions in the

Temperature is an integral component of a patient's perception of well-being during the perioperative experience. Memories of thermal comfort or discomfort during surgery have an effect on a patient's overall satisfaction with surgical care.^{1,3} Beginning in the preoperative phase of surgery, patients often remark that they feel cold. The most common nursing approach for addressing this patient discomfort is to cover the patient with warmed cotton blankets. After placing a warm blanket on a patient, the nurse often hears appreciative statements such as "I love getting these warm blankets before surgery. It really helps." The nurse recognizes an increase in overall patient comfort as a result of this warming intervention and, of equal importance, often perceives a decrease in patient anxiety immediately after the patient receives the blanket.

People respond holistically to complex stimuli, so the sensation of feeling cold produces discomfort and can trigger anxiety about

- the impending surgery,
- the anesthesia,
- expected pain, and
- being immobilized.²

Interventions to prevent or treat a patient's feeling of being cold, therefore, often have a positive effect on how the patient perceives other threats. Such interventions thereby may reduce a patient's anxiety. The problem addressed in this study is how nurses can intervene successfully to increase thermal comfort and decrease anxiety in the preoperative setting.

ABSTRACT

- **THERMAL COMFORT IS ONE DIMENSION** of overall patient comfort, and it usually is addressed by covering the patient with warmed cotton blankets.
- **WARMING HELPS A PATIENT** maintain normothermia and appears to decrease patient anxiety.
- **AN STUDY WAS CONDUCTED** in a preoperative setting to compare the effects of preoperative warming with warmed cotton blankets versus patient-controlled warming gowns on patients' perceptions of thermal comfort and anxiety.
- **BOTH WARMING INTERVENTIONS** had a positive effect on patients' thermal comfort and sense of well-being. Patients who used the patient-controlled warming gown also experienced a significant reduction in preoperative anxiety. *AORN J* 84 (September 2006) 427-448. © AORN, Inc, 2006.

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Hospitals Develop Methods to Improve Patient Hand Offs

New procedures are being developed to address the communication breakdown that sometimes occurs when a patient is transferred between units or during a shift change, according to a June 28, 2006, article from *The Wall Street Journal Online*. There is evidence that this breakdown in communication is the single greatest source of medical errors that occur in health care settings.

The Joint Commission on Accreditation of Healthcare Organizations (JCAHO) has begun requiring hospitals to implement formal standards for communicating patient information during hand offs. If a health care facility fails to respond to JCAHO's directive, it risks losing accreditation. Health care organizations are starting to respond, but few facilities have an established, compre-

hensive transfer-of-care system in place.

The Institute for Healthcare Improvement has developed a communication tool for the health care industry known as SBAR (ie, situation, background, assessment, recommendation). This hand-off program was developed from one used in military applications and can be used by nurses and physicians to organize and convey a patient's critical information in approximately 60 seconds. Another available solution is the use of electronic medical records with automated transfer logs, but facilities with access to this technology are rare.

L Landro, "Hospitals combat errors at the 'hand-off,'" *The Wall Street Journal Online*, 28 June 2006, <http://online.wsj.com> (accessed 28 June 2006).

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Journal Citation – Step 1

Wagner, D., Byrne, M., & Kolcaba, K.

First Line – Normal

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Journal Article – Step 2

Year

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 - Scholarly Journals Use This Example
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Doreen Wagner, RN; Michelle Byrne, RN; Katharine Kolcaba, RN

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People respond holistically to complex stimuli, so the sensation of feeling cold produces discomfort and can trigger anxiety about

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- the anesthesia,
- expected pain, and
- being immobilized.²

Interventions to prevent or treat a patient's feeling of being cold, therefore, often have a positive effect on how the patient perceives other threats. Such interventions thereby may reduce a patient's anxiety. The problem addressed in this study is how nurses can intervene successfully to increase thermal comfort and decrease anxiety in the preoperative setting.

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Journal Citation – Step 2

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First Line – Normal

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Journal Article – Step 3

Title of Article

- Give Full Title
- Capitalize Only: First word, Proper Nouns, and After a Colon
 - Example: *Helpful tips for eating Chinese food*
- Include Details if Needed
 - Example – [Letter to the Editor] or [Abstract]

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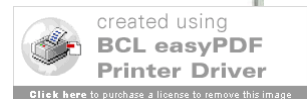
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Journal Citation – Step 3

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Journal Article – Step 4

Title of Journal

- Give Full Title & Use Italics
- Capitalize Title: All But “Articles” (of, the)
 - Example: *Journal of Marriage and the Family*
- Give Volume and Issue Numbers
 - Example – 14(2) = Volume 14, Issue 2
 - Use Italics for Volume (14) NOT Issue (2)
- Give Page Numbers for Full Article

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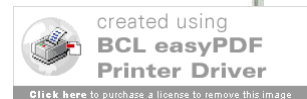
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Articles: More Examples

Cloud, J. (2009, August 17). Why exercise won't make you thin. *Time*, 174(6), 42-47.

Overbough, K. J. (2009). Acute coronary syndrome. *American Journal of Nursing*, 109(5), 42-53.

Klimoski, R., & Palmer, S. (1993). The ADA and the hiring process in organizations. *Consulting Psychology Journal: Practice and Research*, 45(2), 10-36.
doi:10.1037/1061-4087.45.2.10

Fourth Example

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Author(s):	Manning, Sandra	
Source:	Gifted Child Today v28 n1 p14-20 Win 2005	
Publication Year:	2005	
ISSN:	10762175	
Descriptors:	Leadership Qualities ; Mentors ; Academically Gifted ; Youth Leaders ; Cross Age Teaching	
Abstract:	Given that the potential for leadership ability is one quality of some gifted and talented students, how can teachers incorporate leadership training into the school day for these learners? A look at the concept of leadership may provide direction. Karnes and Bean (1996) reported differing views among theorists regarding leadership acquisition. Some see leadership skill as an in-born trait, while others view it as a quality emerging in the midst of demanding situations. This article describes a model for implementing a cross-age mentoring strategy. The goal of this strategy is to provide leadership enhancement opportunities for gifted learners in the general or gifted education classroom. This article also offers a brief review of the literature on leadership and mentoring as they relate to gifted and talented students.	
Language:	English	
Number of Pages:	7	
Publication Type:	Journal Article (080) Reports - Research/Technical (143)	
Availability:	Available in paper and on microfiche	
Journal Code:	JUL2005	

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Entry Month:	200501
ERIC Number:	EJ684167
Persistent link to this record:	http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ684167&site=ehost-live
Database	ERIC
Full Text Database:	Professional Development Collection
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Notes:	This title is held locally

Young Leaders: Growing Through Mentoring

<p>Contents</p> <p>Steps in Implementing Cross-Age Mentoring Strategy</p> <p>Table 1 Characteristics of Leadership Potential in Gifted Youth</p> <p>Figure 1 Cross-Age Mentoring Session Plan Sheet Legend</p>	<p>"Hey, you got it!" Caitlyn exclaimed as Leisha identified the letter B on a flash card.</p> <p>Caitlyn is a 2nd-grade student in a gifted and talented program. Leisha is a kindergarten student. Both girls are part of a cross-age mentoring experience that Caitlyn's teacher implemented with the help of a kindergarten teacher in the same school.</p> <p>Motivated by a graduate course in gifted education, Caitlyn's teacher decided to include a leadership skill component in the general education classroom for her gifted and talented students. She designed and initiated a cross-age mentoring program in which gifted students were paired with at-risk kindergarten students for weekly tutoring and mentoring meetings.</p>
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Database Article – Step 1

Author/Authors

- In Order Given, Not A-B-C Order
- Last Names and Initials Only
- Use “&” for “and” (Above the “7” Key)
 - Example: Johnson, P., & Smith, T.
- If More Than 8 Authors, List the First 6, “...”, and then Last Author.
- If None Listed, Skip. (Not all are signed).

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Language:	English	
Number of Pages:	7	
Publication Type:	Journal Article (080) Reports - Research/Technical (143)	
Availability:	Available in paper and on microfiche	
Journal Code:	JUL2005	

Database Citation – Step 1

Manning, S.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Database Article – Step 2

Year

- Use the Year ONLY
 - Month and/or Date Only for Magazines
 - Scholarly Journals Use This Example
- Do NOT Use “Copyright” or ©

8 of 2528 | [Result List](#) | [Refine Search](#) | [Print](#) | [E-mail](#) | [Save](#) | [Add to folder](#)

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Title:	Young Leaders: Growing through Mentoring	Find More Like This
Author(s):	Manning, Sandra	
Source:	Gifted Child Today v28 n1 p14-20 (Win 2005)	
Publication Year:	2005	
ISSN:	10762175	
Descriptors:	Leadership Qualities ; Mentors ; Academically Gifted ; Youth Leaders ; Cross Age Teaching	
Abstract:	Given that the potential for leadership ability is one quality of some gifted and talented students, how can teachers incorporate leadership training into the school day for these learners? A look at the concept of leadership may provide direction. Karnes and Bean (1996) reported differing views among theorists regarding leadership acquisition. Some see leadership skill as an in-born trait, while others view it as a quality emerging in the midst of demanding situations. This article describes a model for implementing a cross-age mentoring strategy. The goal of this strategy is to provide leadership enhancement opportunities for gifted learners in the general or gifted education classroom. This article also offers a brief review of the literature on leadership and mentoring as they relate to gifted and talented students.	
Language:	English	
Number of Pages:	7	
Publication Type:	Journal Article (080) Reports - Research/Technical (143)	
Availability:	Available in paper and on microfiche	
Journal Code:	JUL2005	

Database Citation – Step 2

Manning, S. (2005).

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Database Article – Step 3

Title of Article

- Give Full Title
- Capitalize Only: First word, Proper Nouns, and After a Colon
 - Example: *Fossil facts: History in the backyard*
- Include Details if Needed
 - Example – [Letter to the Editor] or [Abstract]
 - Look Over Record for Details

8 of 2528 | [Result List](#) | [Refine Search](#) | [Print](#) | [E-mail](#) | [Save](#) | [Add to folder](#)

View: [Citation](#) | [HTML Full Text](#) | [PDF Full Text](#)

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[Find More Like This](#)

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Source: [Gifted Child Today](#) v28 n1 p14-20 Win 2005
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Descriptors: [Leadership Qualities](#); [Mentors](#); [Academically Gifted](#); [Youth Leaders](#); [Cross Age Teaching](#)

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Language: English
Number of Pages: 7
Publication Type: Journal Article (080)
Reports - Research/Technical (143)
Availability: Available in paper and on microfiche
Journal Code: JUL2005

Database Citation – Step 3

Manning, S. (2005). Young leaders:
Growing through mentoring.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Database Article – Step 4

Title of Journal

- Give Full Title & Use Italics
- Capitalize Title: All But “Articles” (of, the)
 - Example: *Journal of Marriage and the Family*
- Give Volume and Issue Numbers
 - Example – 14(2) = Volume 14, Issue 2
 - Use Italics for Volume (14) NOT Issue (2)
- Give Page Numbers for Full Article

18 of 2528 ▶ [Result List](#) | [Refine Search](#) | [Print](#) | [E-mail](#) | [Save](#) | [Add to folder](#)

View: [Citation](#) | [HTML Full Text](#) | [PDF Full Text](#)

Title:	Young Leaders: Growing through Mentoring	Find More Like This
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Source:	Gifted Child Today v28 n1 p14-20 Win 2005	
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ISSN:	10762175	
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Number of Pages:	7	
Publication Type:	Journal Article (080) Reports - Research/Technical (143)	
Availability:	Available in paper and on microfiche	
Journal Code:	JUL2005	

Database Citation – Step 4

Manning, S. (2005). Young leaders:
Growing through mentoring. *Gifted
Child Today*, 28(1), 14-20.

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Database Article – Step 5A

Database

- Capitalize Title & Keep All Caps as Listed
 - Example: PsycARTICLES
- Use the “Full-Text” Database
 - See Example – Do NOT Use “ERIC” Here
 - If Only Given One – “Database” – Use That

Database Article – Step 5B

- Give DOI If Present
 - DOIs Always Start With “10”
 - Listed as “DOI” or Sometimes as “URL”
- OR Give Unique Number IF NEEDED
 - Used for “Unique Content”
 - Material ONLY That Database Owns
 - For ERIC, ALWAYS Give EJ or ED Number
 - Also, If You ONLY Used the Abstract, Give the Abstract Number or Accession Number
- Do NOT Use ISSN

	relate to gifted and talented students.
Language:	English
Number of Pages:	7
Publication Type:	Journal Article (080) Reports - Research/Technical (143)
Availability:	Available in paper and on microfiche
Journal Code:	JUL2005
Entry Month:	200501
ERIC Number:	EJ684167
Persistent link to this record:	http://search.ebscohost.com/login.aspx?direct=true&db=eric&AN=EJ684167&site=ehost-live
Database	ERIC
Full Text Database:	Professional Development Collection
View Links:	Check LinkSource for full text
Notes:	This title is held locally

Young Leaders: Growing Through Mentoring

Contents
Steps in Implementing Cross-Age Mentoring Strategy
Table 1 Characteristics of Leadership Potential in Gifted Youth
Figure 1 Cross-Age Mentoring Session Plan Sheet Legend

"Hey, you got it!" Caitlyn exclaimed as Leisha identified the letter B on a flash card.

Caitlyn is a 2nd-grade student in a gifted and talented program. Leisha is a kindergarten student. Both girls are part of a cross-age mentoring experience that Caitlyn's teacher implemented with the help of a kindergarten teacher in the same school.

Motivated by a graduate course in gifted education, Caitlyn's teacher decided to include a leadership skill component in the general education classroom for her gifted and talented students. She designed and initiated a cross-age mentoring program in which gifted students were paired with at-risk kindergarten students for weekly tutoring and mentoring meetings.

Database Citation - Completed

Manning, S. (2005). Young leaders:
Growing through mentoring. *Gifted
Child Today*, 28(1), 14-20. Retrieved
from Professional Development
Collection database. (EJ684167)

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Database Articles: Examples

Godsell, G. (2009). Introduction to skin cancer nursing. *British Journal of Nursing*, 18(4), 240-3. Retrieved from CINAHL Plus with Full Text database.

Sales, J. (2009). Linear models to predict the digestible lipid content of fish diets. *Aquaculture Nutrition*, 15(5), 537-549. Abstract retrieved from Biological Abstracts database. (Accession No. BACD200900388767)

Fifth Example

WEBSITES
(See Note)



familydoctor.org Home > Conditions A to Z > Anemia

Anemia

- ▶ [What is anemia?](#)
- ▶ [What can cause low iron levels?](#)
- ▶ [How is anemia diagnosed?](#)
- ▶ [Can anemia be prevented?](#)
- ▶ [How is anemia treated?](#)
- ▶ [How can I increase the iron in my diet?](#)
- ▶ [Can iron pills cause problems?](#)

Anemia: When Low Iron Is the Cause

What is anemia?

Anemia occurs when your blood doesn't have enough hemoglobin. Hemoglobin is a protein in your red blood cells that carries oxygen from your lungs to the rest of your body. A common cause of anemia is not having enough iron. (Your body needs iron to make hemoglobin.)

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Symptoms of anemia

- Often, no symptoms
- Paleness
- Feeling tired
- Unusual shortness of breath during exercise
- Fast heartbeat
- Cold hands and feet
- Brittle nails
- Headaches

More Information

[Conditions A to Z Home Page](#)

[Pregnancy: Taking Care of You and Your Baby](#)

[Ulcers](#)

- Start slowly. Try taking 1 pill a day for 3 to 5 days, then 2 pills a day until you aren't bothered by that amount. Increase the number of pills until you're taking the amount your doctor recommended.
- Increase the fiber in your diet if you have constipation. This is worth trying, even though fiber may get in the way of how well your body can absorb iron. You'll still be able to absorb some iron, and it's better than not taking any iron if you need it.
- Don't take iron pills at bedtime if they upset your stomach.
- If one type of iron pill causes problems, talk to your doctor about trying a different formula or brand.

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American Academy of Family Physicians

Reviewed/Updated: 8/06
Created: 1996

This article provides a general overview on this topic and may not apply to everyone. To find out if this article applies to you and to get more information on this subject, talk to your family doctor.

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Basic Website - Note

- In the new edition, there is no longer a section on “Internet documents”.
- For online versions of print sources, use the print rules and add a “Retrieved from” line at the end.
- The closest type to a “found it on the web” source is like a report (7.03).
- The key parts are: Author, Year, Title & Publisher or Retrieval Information.
- Use 7.11 for Newsgroups, Lists, & Blogs.

Basic Website – Step 1

Author/Authors


- In Order Given, Not A-B-C Order
- Last Names and Initials Only
- Use “&” for “and” (Above the “7” Key)
 - Example: Johnson, P., & Smith, T.
- If More Than 8 Authors, List the First 6, “...” and then Last Author.
- Group Authors Are NOT Reversed
- If None Listed, Skip. (Not all are signed).

- Start slowly. Try taking 1 pill a day for 3 to 5 days, then 2 pills a day until you aren't bothered by that amount. Increase the number of pills until you're taking the amount your doctor recommended.
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This article provides a general overview on this topic and may not apply to everyone. To find out if this article applies to you and to get more information on this subject, talk to your family doctor.

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Website Citation – Step 1

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Each Line After – Tab or Indent

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Basic Website – Step 2

Date of Website


- Use Most Recent Date
 - Look For Date Updated
 - If Not There, Use Date Created
 - Give Full Date, As Much As There Is
 - Year First, Then Month and Date (If Given)
- Use Caution With “Copyright” or ©
 - Often Is Date for Whole Site, Not Page

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American Academy of Family Physicians.
(2006, August).

First Line – Normal

Each Line After – Tab or Indent

(Roughly 5 Spaces)

Basic Website – Step 3

Title of Website

- Give Full Title & Use Italics
- Capitalize Only: First word, Proper Nouns, and After a Colon
 - Example: *Fun places to visit in Chicago*
- Look at Site And Top of the Browser
 - See Example – Both are Circled



Anemia

- ▶ [What is anemia?](#)
- ▶ [What can cause low iron levels?](#)
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- Fast heartbeat
- Cold hands and feet
- Brittle nails
- Headaches

Website Citation – Step 3

American Academy of Family Physicians.
(2006, August). *Anemia: When low iron is the cause.*

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Basic Website – Step 4

URL/Website Address

- Date is Only Given for Wikis or Changing Content (not shown here)
- Give the Exact URL That You Used
 - Not – <http://www.fish.org>
 - Yes – <http://www.fish.org/biglie2.html>
- REMOVE Automatic Blue Underlines
 - Not – <http://www.lsu.edu/library/>
 - Yes – <http://www.lsu.edu/library/>

familydoctor.org

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[Advanced Search](#)



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More Information

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- [Pregnancy: Taking Care of You and Your Baby](#)
- [Ulcers](#)

Website Citation - Completed

American Academy of Family Physicians.
(2006, August). *Anemia: When low iron is the cause*. Retrieved from
<http://familydoctor.org/009.xml>

First Line – Normal

Each Line After – Tab or Indent
(Roughly 5 Spaces)

Websites: Another Example

Kessy, S. S. A., & Urio, F. M. (2006). *The contribution of microfinance institutions to poverty reduction in Tanzania* (Research Report No. 06.3). Retrieved from Research on Poverty Alleviation website:
http://www.repoa.or.tz/documents_storage/Publications/Reports/06.3_Kessy_and_Urio.pdf

Extra Section

Citing INSIDE The Paper

In-Text Citations

- Two Kinds: Direct & Indirect
- Direct – Their Ideas AND Their Words
 - Must Use Quotation Marks or Block Spacing
 - Author & Year & Page Number
- Indirect – Their Ideas IN Your Words
 - No Quotes Needed
 - Also Called Paraphrase
 - Author & Year (Page Numbers Encouraged!)
- Read Chapter 6 For More Explanation

Examples

- All Together/Author Not Mentioned
 - She also found that “monkeys hate chocolate ants, but love them plain” (Jones, 2001, p. 3).
 - Another study (Jones, 2001) looked at ants.
- Split/Author Mentioned
 - Jones (2001) found that “monkeys hate chocolate ants, but love them plain” (p. 3).
 - Jones (2001) studied animal reactions to food.

But Mine Isn't Like That

- No Page Numbers – Count Paragraphs
 - (Myers, 2001, para. 5)
 - (Oates, 1968, Conclusion section, para. 2)
- No Author – Use Title
 - on free care (“Study Finds,” 1982)
 - the book *All About Red* (2003)
- Multiple Authors
 - 2: use both; 3-5: use all once; 6-more; et al.
 - Examples: Smith, Brick, and Tate (2003);
Smith et al. (2003)

Slides Created
October 13-26, 2006

Last Updated
October 21, 2009

Please note that these are basic examples. There are many different types of resources. Check with the manual, your professor, or a librarian if you have any questions.