

# ACADEMIC INTEGRITY & CITATION

2018|02|07

Effie Patelos  
Architecture Librarian

# WORKSHOP II AGENDA

- Plagiarism defined
- Referencing
- Chicago Style
- Quoting
- Paraphrasing
- Citing different information formats
- Citing Figures (Images)

# PLAGIARISM DEFINED

Plagiarism is “The action or practice of taking someone else’s work, idea, etc., and passing it off as one’s own”

(Oxford English Dictionary 2<sup>nd</sup> ed., s.v. “plagiarism”).

**Credit your sources by  
providing a citation!**

# REFERENCING

Knowing why we need to reference/cite information will help you know when to cite

- Give credit
- Readers can verify source
- Readers can follow the information & learn more
- Document the progression of ideas
- Shows where does your work fall within the research that has already been done in your field
- Avoiding the repercussions that come with accusations of plagiarism

# REFERENCING

When would you not cite something?

- 1) A lack of a citation implies originality
- 2) Commonly known information
  - Tricky...
  - Would your peers already be aware of this information?
  - Is it easily checked?
  - Not sure what to do? Cite it!

# CHICAGO MANUAL OF STYLE

- Help you avoid plagiarism by acknowledging sources
- Citations provide enough details to track down original source
- Each style contains the same basic information, but formatted differently
- *Chicago Style, 17<sup>th</sup> edition* has 2 documentation systems:
  1. Notes & Bibliography \*\*
  2. Author-Date



Online: <http://www.chicagomanualofstyle.org/book/ed17/frontmatter/toc.html>

Quick Guide: [http://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](http://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html)

**CITATION  
CHICAGO  
STYLE**

# SAMPLE RESEARCH SOURCE

You find a great article from *Environmental Building News* on the Building Green database:

Ehrlich, Brent. "Can Concrete Save Us? Locking Up Carbon in Building Materials." *Environmental Building News* 23, no. 6 (June 2014): 1-9, <http://https://www.buildinggreen.com/feature/can-concrete-save-us-locking-carbon-building-materials>.



# IN-TEXT CITATION: QUOTING

- Place quotation marks around other people's exact words (“ . . . ”)
- Don't rephrase or reorganize the quoted words
- Indicate the source of the quotation using a standard method (e.g. Chicago)

***Tip: if copying an exact passage while researching,  
use quotation marks***

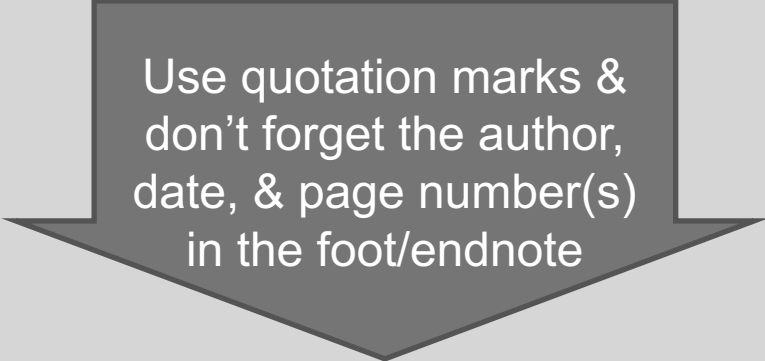
UW Library Research Guide:

*Avoid Plagiarism, or How to Successfully use the Works of Others*

<http://subjectguides.uwaterloo.ca/avoidplagiarism>

# IN-TEXT CITATION: QUOTING

Prior to the industrial revolution, our atmosphere contained about 280 parts per million (ppm) of CO<sub>2</sub>, or carbon dioxide. Since then, carbon emissions from fossil-fuel combustion, concrete manufacturing, and other anthropogenic sources have escalated and are now increasing at an average annual



Use quotation marks & don't forget the author, date, & page number(s) in the foot/endnote

“Prior to the industrial revolution, our atmosphere contained about 280 parts per million (ppm) of CO<sub>2</sub>, or carbon dioxide.”<sup>1</sup>

1. Brent Ehrlich, “Can Concrete Save Us? Locking Up Carbon in Building Materials,” *Environmental Building News* 23, no. 6 (June 2014): 1, <http://https://www.buildinggreen.com/feature/can-concrete-save-us-locking-carbon-building-materials>.
4. Ehrlich, “Can Concrete Save Us?,” 2.
5. Ibid., 7.

# IN-TEXT CITATION: PARAPHRASING

- Write other people's ideas in your own words
- Using synonyms or changing the word order is **not** sufficient
- Indicate the source of the quotation using a standard method (Chicago)

***Tip: read the passage, close the book,  
write it in your own words***

UW Library Research Guide:

*Avoid Plagiarism, or How to Successfully use the Works of Others*

<http://subjectguides.uwaterloo.ca/avoidplagiarism>

# IN-TEXT CITATION: PARAPHRASING

Cost is the biggest roadblock to implementing CCS. Political skepticism toward climate change in the U.S. is intransigent, and coal companies, oil refineries, cement manufacturers, and other industries are unlikely to adopt expensive carbon capture and sequestering technologies on their own, so other drivers will be needed to spur advancements to bring down costs.

The text is completely different, but it's the same idea and you give credit.

The main idea:  
**Many roadblocks to the adoption of CCS technologies**  
So, you write...

Ehrlich states that a combination of low public pressure, few incentives to adopt green technologies, but mainly the the high cost of carbon capture and sequestration account for why these technologies have such low usage amongst industry.<sup>7</sup>

7. Ehrlich, "Can Concrete Save Us?," 8.

# OVERALL FORMAT

## NOTES

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals*. (New York: Penguin, 2009), 99-100.
2. John D. Kelly, "Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War," in *Anthropology and Global Counterinsurgency*, ed. Julius Kirsher (Chicago: University of Chicago Press, 2010), 77.
3. Pollan, *Omnivore's Dilemma*, 103.
4. Susan Peck MacDonald, "The Erasure of Language," *College Composition and Communication* 58, no. 4 (2007): 619.
5. *Ibid.*, 586-587.
6. Sheryl Gay Stolberg and Robert Pear, "Wary Centrists Posing Challenge in Health Care Vote," *New York Times*, February 27, 2010, accessed January 16, 2016, <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.
7. Kelly, "Seeing Red," 78.
8. *Ibid.*, 79.
9. Brent Ehrlich, "Can Concrete Save Us? Locking Up Carbon in Building Materials," *Environmental Building News* 23, no. 6 (June 2014): 1, <http://www2.buildinggreen.com/article/can-concrete-save-us-locking-carbon-building-materials>.

Notes label centred, bolded, & in all caps

Every source you quote or paraphrase from must appear in your notes.

Citations are numbered & in order of their use in assignment.

First reference to a source is given in full.

Subsequent citations of sources already given in full in the Notes should be shortened whenever possible.

Use *Ibid.* when the immediately preceding citation is to the same source.

Note entries are single-spaced, unlike a Bibliography.

# BOOKS (PRINT)

**1ST NOTE:**

Author

Title

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals*. (New York: Penguin, 2009), 99-100.

Page #

City & State

Publisher

Date

**SUBSEQUENT NOTES:**

5. Pollan, *Omnivore's Dilemma*, 237.

6. Ibid., 86.

# BOOKS (PRINT)

## 1ST NOTE:

1. Michael Pollan, *The Omnivore's Dilemma: A Natural History of Four Meals*. (New York: Penguin, 2009), 99-100.

## SUBSEQUENT NOTES:

5. Pollan, *Omnivore's Dilemma*, 237.

6. Ibid., 86.

# BOOK WITH TWO OR MORE AUTHORS (PRINT)

## 1ST NOTE:

Authors

Title

1. Geoffrey C. Ward and Ken Burns, *The War: An Intimate History*. (New York: Knopf, 2007), 52.

Page #

City & State

Publisher

Date

## SUBSEQUENT NOTES:

5. Ward and Burns, *The War*, 203-205.

6. Ibid., 250.



# BOOK WITH TWO OR MORE AUTHORS (PRINT)

## 1ST NOTE:

1. Geoffrey C. Ward and Ken Burns, *The War: An Intimate History*. (New York: Knopf, 2007), 52.

## SUBSEQUENT NOTES:

5. Ward and Burns, *The War*, 203-205.

6. Ibid., 250.

# BOOK CHAPTERS (PRINT)

1ST NOTE:

Author

Chapter Title

1. John D. Kelly, "Seeing Red: Mao Fetishism, Max Americana, and the Moral Economy of War," in *Anthropology and Global Counterinsurgency*, ed. Julius Kirsher (Chicago: University of Chicago Press, 2010), 77.

City & State

Publisher

Date

Page #

Editor

SUBSEQUENT NOTES:

5. Kelly, "Seeing Red," 81.

6. Ibid., 79.

# BOOK CHAPTERS (PRINT)

## 1ST NOTE:

1. John D. Kelly, "Seeing Red: Mao Fetishism, Pax Americana, and the Moral Economy of War," in *Anthropology and Global Counterinsurgency*, ed. Julius Kirsher (Chicago: University of Chicago Press, 2010), 77.

## SUBSEQUENT NOTES:

5. Kelly, "Seeing Red," 81.

6. Ibid., 79.

# ARTICLE IN A PRINT JOURNAL

1ST NOTE:

Author

Article Title

1. Susan Peck MacDonald, "The Erasure of Language," *College Composition and Communication* 58, no. 4 (2007): 619.

Journal Title

Volume &  
Issue

Date

Page #

SUBSEQUENT NOTES:

5. MacDonald, "Erasure of Language," 586.

6. Ibid., 250.

# ARTICLE IN A PRINT JOURNAL

## 1ST NOTE:

1. Susan Peck MacDonald, "The Erasure of Language," *College Composition and Communication* 58, no. 4 (2007): 619.

## SUBSEQUENT NOTES:

5. MacDonald, "Erasure of Language," 586.

6. Ibid., 250.

# NEWSPAPER ARTICLES

## Article from the print edition of a newspaper:

1. Konrad Yakabuski, “Who can crash the Trump-a-palooza?,” *The Globe and Mail*, January 21, 2016, 68.

## Article from a newspaper available through the internet:

2. Sheryl Gay Stolberg and Robert Pear, “Wary Centrists Posing Challenge in Health Care Vote,” *New York Times*, February 27, 2010, accessed January 16, 2016, <http://www.nytimes.com/2010/02/28/us/politics/28health.html>.

## Newspaper article accessed through a UW Library database:

3. Jennifer Lewington, “Concrete that looks grey but acts green; Traditional cement is a major CO2 emitter. One green concrete product actually absorbs CO2,” *The Globe and Mail*, April 22, 2014, accessed January 18, 2016, <https://global.factiva.com>.

\*\* Because online news content is subject to change, include an access date, in addition to date of publication \*\*

# WEBSITE INFORMATION

1. “Project Profile: Artscape Wychwood Barns,” [Canada Green Building Council](http://leed.cagbc.org/LEED/projectprofile_EN.aspx), accessed January 12, 2017, [http://leed.cagbc.org/LEED/projectprofile\\_EN.aspx](http://leed.cagbc.org/LEED/projectprofile_EN.aspx).
2. [LEED Canada](http://leed.cagbc.org/leed/profile_files/10449_1_Artscape_Wychwood-Barns-LEED_Canada-NC-Scorecard-130313.pdf), “Scorecard: Artscape Wychwood Barns,” [Canada Green Building Council](http://leed.cagbc.org/leed/profile_files/10449_1_Artscape_Wychwood-Barns-LEED_Canada-NC-Scorecard-130313.pdf), last modified March 13, 2013, [http://leed.cagbc.org/leed/profile\\_files/10449\\_1\\_Artscape\\_Wychwood-Barns-LEED\\_Canada-NC-Scorecard-130313.pdf](http://leed.cagbc.org/leed/profile_files/10449_1_Artscape_Wychwood-Barns-LEED_Canada-NC-Scorecard-130313.pdf).
3. “Armstrong S-288 Flooring Adhesive: S-288,” [Designer Pages Pro](https://www.designerpages.com/products/8937391-Armstrong-S-288-Flooring-Adhesive-S-288), accessed February 5, 2018, <https://www.designerpages.com/products/8937391-Armstrong-S-288-Flooring-Adhesive-S-288>.
4. [Armstrong](https://designerpages.s3.amazonaws.com/assets/67992701/94dd675e-18f6-433a-b20c-3dad8e08b388.pdf), “S-288 Premium Vinyl Sheet Flooring Adhesive,” [Designer Pages Pro](https://designerpages.s3.amazonaws.com/assets/67992701/94dd675e-18f6-433a-b20c-3dad8e08b388.pdf), accessed February 5, 2018, <https://designerpages.s3.amazonaws.com/assets/67992701/94dd675e-18f6-433a-b20c-3dad8e08b388.pdf>.

# WHAT'S A DOI?

- A **D**igital **O**bject **I**dentifier
  - Forms a permanent, stable link (URL) for digital documents, including e-Books & articles from online journals
- a) Add the DOI to the end of the citation
  - b) If the DOI is not available, list the URL

Chicago does not require access dates for digital documents. Include one only if it is an assignment requirement.



# RECORD: E-BOOK WITH DOI

Book 2007

## Living Systems

Innovative Materials and technologies for Landscape Architecture

**Authors:** [Liat Margolis](#), [Alexander Robinson](#)

ISBN: 978-3-7643-7700-7 (Print) 978-3-7643-8297-1 (Online)



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Table of contents (8 chapters)

### Book Metrics



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#### About this Book

##### Book Title

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##### Book Subtitle

Innovative Materials and technologies for Landscape Architecture

##### Copyright

2007

##### DOI

10.1007/978-3-7643-8297-1

##### Print ISBN

978-3-7643-7700-7

##### Online ISBN

978-3-7643-8297-1

##### Publisher

Birkhäuser Basel

##### Topics

- » Landscape Architecture
- » Basics of Construction
- » Building Types and Functions

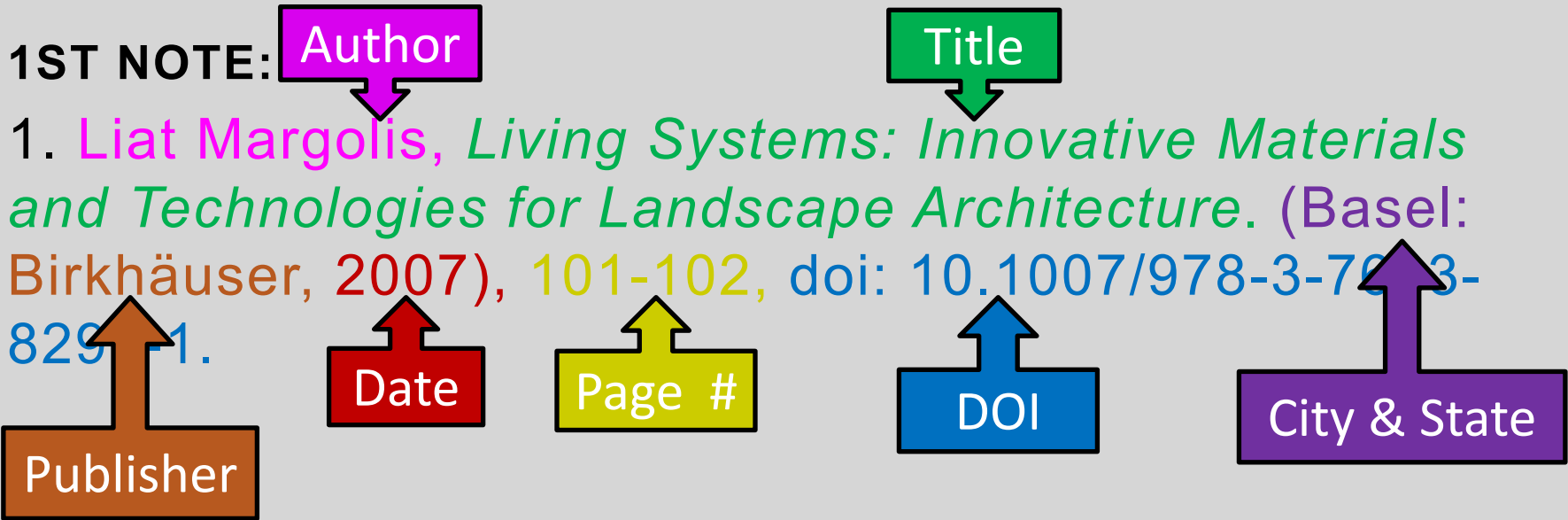
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- » eBook Package english Architecture, Design and Arts
- » eBook Package english full Collection

##### Authors

[Liat Margolis](#)  
[Alexander Robinson](#)

# E-BOOK WITH DOI



## SUBSEQUENT NOTES:

5. Margolis, *Living Systems*, 197.

6. Ibid., 35.

# E-BOOK WITH DOI

## 1ST NOTE:

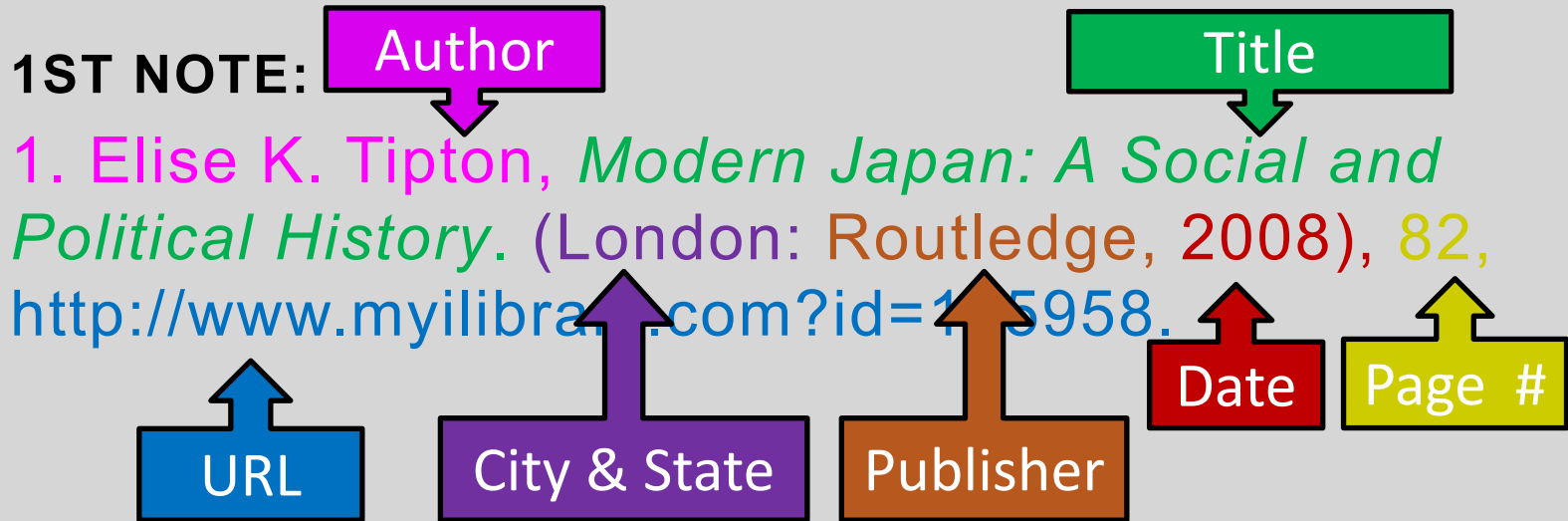
1. Liat Margolis, *Living Systems: Innovative Materials and Technologies for Landscape Architecture*. (Basel: Birkhäuser, 2007), 101-102, doi: 10.1007/978-3-7643-8297-1.

## SUBSEQUENT NOTES:

5. Margolis, *Living Systems*, 197.

6. Ibid., 35.

# E-BOOK FROM DATABASE



## SUBSEQUENT NOTES:

5. Tipton, *Modern Japan*, 106-107.

6. Ibid., 35.

# E-BOOK FROM DATABASE

## 1ST NOTE:

1. Elise K. Tipton, *Modern Japan: A Social and Political History*. (London: Routledge, 2008), 82, <http://www.myilibrary.com?id=125958>.


## SUBSEQUENT NOTES:


5. Tipton, *Modern Japan*, 106-107.

6. Ibid., 35.


# RECORD: ONLINE ARTICLE WITH DOI

JSTOR HOME SEARCH ▾ BROWSE ▾ MyJSTOR ▾






 CHICAGO JOURNALS

In This Issue 

[American Journal of Sociology](#) > [Vol. 115, No. 2, September 2009](#) > [Origins of Homophily...](#)

 **Origins of Homophily in an Evolving Social Network**  
Gueorgi Kossinets and Duncan J. Watts  
*American Journal of Sociology*  
Vol. 115, No. 2 (September 2009), pp. 405-450  
Published by: [University of Chicago Press](#)  
**DOI: 10.1086/599247**  
Stable URL: <http://www.jstor.org.proxy.lib.uwaterloo.ca/stable/10.1086/599247>  
Page Count: 46

[Download PDF](#)  
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# ONLINE ARTICLE WITH DOI

## 1ST NOTE:

1. Gueorgi Kossinets, “Origins of Homophily in an Evolving Social Network,” *American Journal of Sociology* 115, no. 1 (2009): 411, doi:10.1086/599247.

## SUBSEQUENT NOTES:

6. Kossinets, “Origins of Homophily,” 420.

7. Ibid., 445.

# ONLINE ARTICLE WITHOUT DOI

## 1ST NOTE:

1. Brent Ehrlich, “Can Concrete Save Us? Locking Up Carbon in Building Materials,” *Environmental Building News* 23, no. 6 (June 2014): 1,  
<http://www2.buildinggreen.com/article/can-concrete-save-us-locking-carbon-building-materials>.

## SUBSEQUENT NOTES:

5. Ehrlich, “Can Concrete Save Us?,” 2..
6. Ibid., 8.



**CITING  
IMAGES**

# CITING IMAGES

Regardless where you got the image from (book, journal article, UW database, Internet) you must attribute the source/creator

- Attribution = Citation
  - Failure to cite an image is no different than plagiarizing a section of text from a book
  - School of Architecture generally prefers students to use Chicago Style when creating bibliographies & citing text, images, et cetera.

# CITATION STRUCTURE

**Basic information** needed for citing images:

- Creator name(s)
- Title of work
- Creation date (if available)
- Materials & dimensions (if available)
- Location of work (museum, repository, collection, etc.)
- If you found the image in a book or journal, you need to cite the author, title, publisher information, publication date, page, & figure or plate number of the reproduction.
- If you found the image on the web or in an online database, you will need to cite the database name, URL, identifying file number for the image, & date of access.

# OVERALL FORMAT: LIST OF IMAGES

## ILLUSTRATIONS

Fig. 1. Mark Rothko, *Orange and Red on Red*, 1957, Oil on canvas, 69 x 67 inches. The Phillips Collection, Washington DC. In *Mark Rothko: The Works on Canvas*, by David Anfam. New Haven, Conn: Yale University Press, 1998, 84.

Fig. 2. Rogier van der Weyden, *Saint Catherine of Alexandria*. 1430-1432, Diptych panel, 18.5 x 12 cm. Kunsthistorisches Museum, Vienna, Austria. Available from: ARTstor, <http://www.artstor.org> (accessed September 19, 2015).

Fig. 3. Sean Stanwick, "The Crystal at the Royal Ontario Museum," *Architectural Design* 77, no. 4 (July 2007): 126, doi: 10.1002/ad.501.

Fig. 4. Caravaggio, *The Denial of Saint Peter*. Early 15th century, Oil on canvas, 94 x 125.4 cm. The Metropolitan Museum of Art, New York. Available from: The Metropolitan Museum of Art, <http://www.metmuseum.org> (accessed September 19, 2015).

Illustrations label centred, bolded, & in all caps

Every image used in your assignment must appear in your list of images.

Citations to images are numbered & in order of their use in assignment.

To distinguish from citations to text, numbers assigned to images must be preceded by the term "Fig." in both the body of the assignment, & in the list of images.

Figure entries are single-spaced, unlike a Bibliography.

# IMAGE SCANNED FROM A PRINT BOOK

**In body of assignment text:**

**In list of *Illustrations*:**

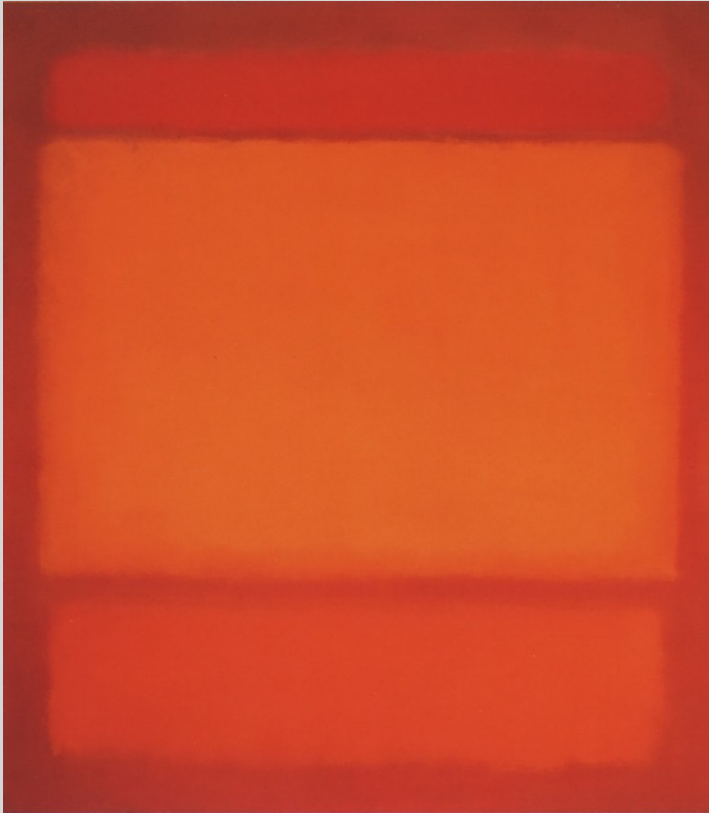


Fig. 1. Mark Rothko, *Orange and Red on Red*, 1957, Oil on canvas, 69 x 67 inches. The Phillips Collection, Washington DC. In *Mark Rothko: The Works on Canvas*, by David Anfam. New Haven, Conn: Yale University Press, 1998, 84.

Fig. 1. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore.

# EXAMPLES:

## **Untitled Image scanned from a print journal:**

Fig. 2. David Talbot, "Saving Holland," *Technology Review* 110, no. 4 (2007): 52, figure 3.

## **Untitled Image from an online journal:**

Fig. 3. Sean Stanwick, "The Crystal at the Royal Ontario Museum," *Architectural Design* 77, no. 4 (July 2007): 126, doi: 10.1002/ad.501.

# EXAMPLES:

## **Image downloaded from library database:**

Fig. 4. Rogier van der Weyden, *Saint Catherine of Alexandria*. 1430-1432, Diptych panel, 18.5 x 12 cm. Kunsthistorisches Museum, Vienna, Austria. Available from: ARTstor, <http://www.artstor.org> (accessed September 19, 2015).

## **Image downloaded from museum website:**

Fig. 5. Caravaggio, *The Denial of Saint Peter*, Early 15th century, Oil on canvas, 94 x 125.4 cm. The Metropolitan Museum of Art, New York. Available from: The Metropolitan Museum of Art, <http://www.metmuseum.org> (accessed September 19, 2015).

# EXAMPLES:

## **Image downloaded from an architects website:**

Fig. 6. *Kitchener Public Library*, n.d. Available from: LGA Architectural Partnership, <http://lga-ap.com/project/libraries/kpl> (accessed September 19, 2015).

## **Personal Image:**

Fig. 6. Effie Patelos, *Kitchener Public Library at Night*. 2016. TIFF file.



**CITING  
SPECIAL  
FORMATS**

# BUILDING KIOSK OR SIGNAGE

The *Chicago Manual of Style* does not describe how to cite an information kiosk or signage

1. Format of information, *Name of building project*, City, State or Province, Date of viewing.

## **1ST NOTE EXAMPLE:**

1. LEED information kiosk, TD Centre Tower, Toronto, ON, January 12, 2016.

## **SUBSEQUENT NOTES:**

5. LEED information kiosk.

6. Ibid.

# EXHIBITION SIGNAGE OR LABELS

The *Chicago Manual of Style* does not describe how to cite exhibition signage, wall texts, object labels.

1. Format of information (wall text, object label, brochure), Gallery Name, *Exhibition Title*, Museum or Location Name, City, State or Province, Date of viewing.

## **1ST NOTE EXAMPLE:**

1. Wall panel, Centre for Green Cities, *Green Design Exhibit*, Evergreen Brick Works, Toronto, ON, January 12, 2016.

## **SUBSEQUENT NOTES:**

5. Wall panel.

6. Ibid.

# VIDEOS

## VIDEO IN DVD FORMAT:

1. *Eames: The Architect and the Painter*, directed by Jason Cohn and Bill Jersey (New York: First Run Features, 2011), DVD.

## ONLINE MULTIMEDIA:

2. Benjamin Whalley, “Krautrock: The Rebirth of Germany,” YouTube video, 58:24, originally televised by BBC FOUR on July 28, 2012, posted by “shantiq,” February 13, 2009, <https://www.youtube.com/watch?v=InMhkkgWpG4>.

## SUBSEQUENT NOTES:

5. *Eames*, Cohn.

6. Whalley, “Krautrock.”

7. *Ibid.*

# CLASS LECTURE

1. First name Last name of professor, “Title or Subject of the Lecture” (class lecture, Course Name, University/College Name, Location, Month Day, Year).

## **1ST NOTE EXAMPLE:**

1. Stacy D’Erasmus, “Grant’s Presidential Failures” (class lecture, 19th Century American History, Northwestern University, Evanston, IL, April 26, 2016).

## **SUBSEQUENT NOTES:**

5. D’Erasmus, “Grant’s Presidential Failures.”

6. Ibid.

# ARTIST'S/ARCHITECT'S TALK

1. First name and Last name of professor, “Title or Subject of the Lecture” (lecture, Gallery/Museum/Institution/University/ College Name, Location, Month Day, Year).

## **1ST NOTE EXAMPLE:**

1. Jonathan Friedman, “Sanctity and Public Space: A Conversation” (lecture, School of Architecture, University of Waterloo, Cambridge, ON, January 23, 2017).

## **SUBSEQUENT NOTES:**

5. Friedman, “Sanctity and Public Space.”
6. Ibid.

# INTERVIEW BY AUTHOR

1. Name of person being interviewed (Brief identifying information, Location of interview), in discussion with the author, Date.

## **1ST NOTE EXAMPLE:**

1. Janna Levitt (partner, LAG Architectural Partners, Toronto, ON), in discussion with the author, January 6, 2017.

## **SUBSEQUENT NOTES:**

5. Levitt, discussion.

6. Ibid.

# TABLE FROM ANOTHER SOURCE

## In body of assignment text:

Measure	Source	<i>F</i>	<i>p</i>
Aversive-event rate	Baseline	0.67	.518
	Phase	3.63	.067
	Phase * Baseline	1.29	.291

Table 1. Lorem ipsum dolor sit

## In-text Reference:

Lorem ipsum dolor sit amet (see table 1), consectetur adipiscing elit, sed do eiusmod tempor incididunt ut labore et dolore magna aliqua.<sup>1</sup> Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris nisi ut aliquip ex ea commodo consequat.

## End/Footnote:

1. Catherine McCarthy, "Assessment of Child Behavior Change," *Brown Journal of Psychology* 70, no. 2 (2011): 87, table 5.3.



# HELP WITH CITATION STYLES

UW Library's main website

- Find and Use Resources
  - Citing Sources
    - Citation Style Guides:  
<http://ereference.uwaterloo.ca/display.cfm?categoryID=15&catHeading=Citation%20/%20Style%20Guides>
- **OR**, Services
  - Research Guides by Subject
    - Interdisciplinary
      - Avoid Plagiarism, or How to Successfully use the Works of Others:  
<http://subjectguides.uwaterloo.ca/avoidplagiarism>
- See [Chicago-Style Citation Quick Guide](#) for other citation examples

# QUESTIONS?



“Questions are never indiscreet,  
answers sometimes are.”

-- Oscar Wilde

Napoleon Sarony, *Three quarter length portrait of Oscar Wilde*, 1882, Photographic print on card mount, albumen. Library of Congress Prints and Photographs Division Washington, D.C. Available from: Wikimedia Commons, [https://upload.wikimedia.org/wikipedia/commons/thumb/e/e6/Oscar\\_Wilde\\_portrait\\_by\\_Napoleon\\_Sarony\\_-\\_albumen.jpg/200px-Oscar\\_Wilde\\_portrait\\_by\\_Napoleon\\_Sarony\\_-\\_albumen.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/e/e6/Oscar_Wilde_portrait_by_Napoleon_Sarony_-_albumen.jpg/200px-Oscar_Wilde_portrait_by_Napoleon_Sarony_-_albumen.jpg) (accessed January 27, 2018). Public domain.