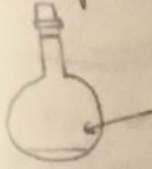


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Submission Guideline

Alchemy Archive

A015 – v0.2 2018-06-22

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Introduction

Students of alchemy all keep a private library to a greater or lesser extent and recognize the significance of the adagium “Ora, Lege, Lege, Lege, Relege, Labora et Invenies.” To help each other in our studies we can recommend books and exchange ideas on what can be gleaned from them. This is the primary reason for the collective library project. The second reason is that some senior members have an archive of rare documents that are unique and not found anywhere else and, lest they be lost or forgotten, their preservation depends on a form of custodianship and good archiving. Storage on a secure Cloud as well as locally with each participant is a very good way to safeguard their perpetuation.

The most time consuming part of submitting data is filling in the metadata. This is also the most important part because it is the metadata that is the basis by which other participants navigate through the archive (by indications of what the relevance, importance and scope of a work is) and that facilitates search queries. The Alchemy Archive uses an “Archive Master Reference” to record metadata. MARC 21 (MACHINE-Readable Cataloging) is used as the standard for cataloguing bibliographic data.

Most fields of metadata are self-explanatory, like author, title, date of publication, publisher. This note gives an explanation of the most important fields for which the required entry is not so obvious, where necessary illustrated with an example. The corresponding MARC-21 field code indicated between brackets behind the name of the field.

Language [008]

The language of the submitted data is noted by two letters in accordance with the ISO 639-1 standard, so “fr” for French, “la”for Latin, “en” for English.

Preferred Formats [337]

In light of long term preservation and ease of access submissions should be in accordance to the following preferred file formats:

Information type	Preferred format	Acceptable format
Audio	WAV, WAVE, BWF	MP3, AAC
Database	SQL, SIARD, ODB	ACD8, MDB
Document	PDF/A, ODT	PDF1.7, DOC, DOCx
E-mail	EML	MSG, PST, MBOX
Image	TIFF, PNG	JPEG, JPG, JP2, JPX
Presentation	ODP, CSV, PDF/A	XLS, XLSX
Vector Image	SVG	In consultation
Video	MXF	MPEG-4, MKV

Why PDF/A?

PDF is our principal format both for preservation and for dissemination (and easy rendition on many platforms). PDF/A is an open standard that defines a file format for the preservation of digital documents. The PDF/A file format restricts functionality with a potential for preservation

risk.¹ It prohibits features unsuitable for long-term archiving such as font linking (as opposed to font embedding) and encryption. If the original source document is in ODT format, it is advisable to save it alongside the PDFs for full text and structure retention.

Which version of PDF/A?

After the initial PDF/A-1 standard was developed, three other standards – PDF/A-2, PDF/A-3, and PDF/A-4 – were also developed to add functionality to the file format. This functionality extended the PDF/A file by enabling native files and XML to be contained in the PDF/A file while maintaining the archival nature of the file. Use of the latest version of PDF/A is not necessary because normally the original (PDF/A-1) meets the requirements. PDF/A-3 and A-4 enables PDF documents to serve as containers for other file formats by allowing files to be embedded.

Is migration to PDF/A beneficial?

Wholesale migration of PDF files to PDF/A will not necessarily ensure their longevity, and done poorly could even be damaging to their content. The free tool <http://www.validatepdfa.com/> can be used to validate PDF's (checking the file against the rules defined by the file format specification) to increase confidence in the likelihood that a viewer closely aligned with the format specification will render the file correctly. In turn, this increases confidence that future users will be able to render the file without a loss of information.

Scanned pdf's

When scanning documents 300 dpi is the recommended minimum resolution. Running OCR text recognition on the file is recommended but not required. In case the files concern images or handwritten manuscripts a resolution of 600 dpi is recommended. The space on the Cloud will not likely become a limitation for larger files, but in order to reduce download times it is best to use 600 dpi for regular texts and typescripts.

Participation and Access [506]

The degree of access is a function of the degree of participation in building the library. Those who invest time in contributing are rewarded by access to the biggest part of the library and those who do not contribute do not gain entry to the entire library.

The following categories are discerned:

Public section

You may find most of the books in this category elsewhere on the net. Our library offers the advantage of having a whole collection in one place with searchable comments on their relevance.

Participation levels 1 - 3

As a general rule, access is to be restricted for rare or unique works only. Unique items not found elsewhere that make this section of the library rewarding to peruse and also something to invest in by contributing. Contribute 10 books and you are free to peruse the section open at participation level 1. Further participation and submissions will open up level 2 and 3.

Restricted section

Books that are shared by the Donor on specific conditions of restricted access, for example by the restriction that prior permission must be requested on an individual basis, or that only Partners of the Inner Garden may peruse these books. A clarification why limited access applies can be entered in the process of submitting a book. An example of such notes on access is as follows:

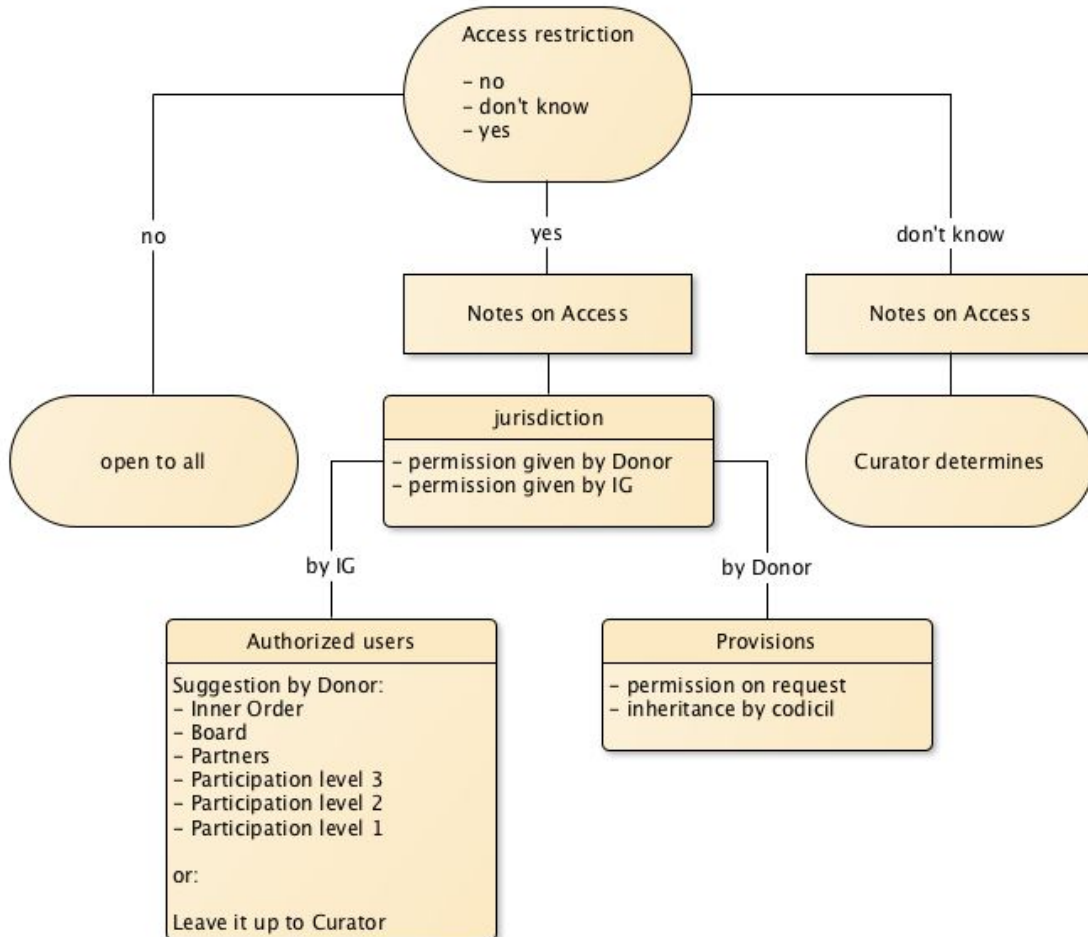
¹ Fanning, B.A., Preservation with PDF/A, 2nd Edition, DPC Technology Watch Report, Digital Preservation Coalition, 2017.

Example

Notes on Access

In 2010 Moreh first discussed the possibilities of translation and publication of this book. At the time, preference went out to a hard-cover edition and since Inner Garden was at that time unable to offer this, the project eventually ended up with the publishing house of Salamander & Sons. After closure of this publishing house in 2016, Inner Garden was granted the singular permission to translate and distribute this extraordinary book among the more active students within the walls of the Inner Garden Foundation exclusively. While registered under ISBN 978-94-6163-012, this book was never published and has only been handed out to a select group of students. Restricted to Partners of IG, exceptions can be made for advanced students and Partners in Spé.

The flowchart that follows shows the entries participants are asked to make in relation or access restrictions.



Description Note [500]

This field should contain a description from the contributor about the relevance of the work.

Summary [520]

The scope and general contents of the material is entered in this field. This may also include keywords or chapters from the table of contents (although officially the table of contents is reserved for field 505)

Ownership and Custodial History [561]

The owner and custodial history of an item is relevant in particular for unique items that scanned for the first time or are donated by the creator. The short notation of such a submission is as follows:

Russ House IGF

An example of a more elaborate entry is as follows:

Example

Ownership and Custodial History

George Fenzke obtained this document (a photocopy) when he purchased rights to the entire RAMS collection from Hans Nintzel. Aashiq al-Hikma worked with the executor of Fenzke's estate and approached AMORC, suggesting that they then purchase these rights, which they did. Aashiq al-Hikma was in San Jose just after they received the documents, and identified that this document was not in his own collection (Aashiq al-Hikma had Fenzke's photocopies from the masters). Aashiq al-Hikma requested, and received copies of this document for Jack Glass and myself. As of 1989/1990 AMORC Library had Fenzke's copy of this document, in a 'controlled distribution' status. A few persons in the AMORC classes at that time acquired copies from the librarian. During the 1990's, Acetate Path workshop Aashiq al-Hikma allowed three people to copy this (Steve Kalec, Mark Stavish, and one other).

File Name [856]

When submitting data through our upload link it is important to name the file in the correct manner. The correct way of naming files is illustrated by the following example:

061.250.200_Graves_The_Munificent_Alchemist.pdf

The number in the file name is a classification of the subject according to the UDC (Universal Decimal Classification) that best fits the nature of the file submitted. In above example 061.250.200 is related to Rosicrucianism.

The file archivemaster.ods gives an overview of UDC codes used by the Alchemy Archive. The extension .ods is an OpenOffice format. OpenOffice can be downloaded for free and is similar to

Microsoft Word.

After the UDC classification follows the name of the author and the title of the work.

Other tips for file naming

- When the name contains sequential numbering, use leading zeros for clarity and to make sure files sort in sequential order. For example, use "001, 002, ...010, 011 ... 100, 101, etc." instead of "1, 2, ...10, 11 ... 100, 101, etc."
- When the name contains a date a good format for date designations is YYYYMMDD. This format makes sure submissions are listed in chronological order, even over the span of many years.
- Try not to make file names too long, since long file names do not work well with all types of software.
- Special characters such as ~ ! @ # \$ % ^ & * () ` ; < > ? , [] { } ' " and | should be avoided.
- Do not use spaces. Some software will not recognize file names with spaces, and file names with spaces must be enclosed in quotes when using the command line. Use underscores and dashes instead or camel case, where the first letter of each section of text is capitalized, e.g. FileName.xxx.

Uploading Books

Data can be uploaded to the “Curator's Desk”, which can be done through the following upload link:

<https://my.pcloud.com/#page=puplink&code=cmwZ0dPcPgeGaVHkOnYtdKS3o0JrkXfk>

Please send an email to cloudcurator@proton.me to notify the curator of your submission.

We are currently working on a digital interface to facilitate the process of uploading and entering metadata.

Closing word of Encouragement

Moreh:

[...] this project is one of the most exciting in my alchemical career and point out once more that there are already a number of profound books, letters, typoscripts, etc. in our Alchemy Archive that are not available anywhere else. We want to make access a function of participation so this is a great chance for any student of alchemy: to help build one of the finest alchemy libraries in the world as well as to benefit in having a progressively bigger part of this fine archive at your fingertips.

Credits:

Original:	Moreh
Scan:	-
Transcription:	-
Translation:	-
Comments:	-
Pictures/drawings:	-
Other additions:	-
Distribution:	Curator

curator@alchemyarchive.org

