

What is British Library Labs?

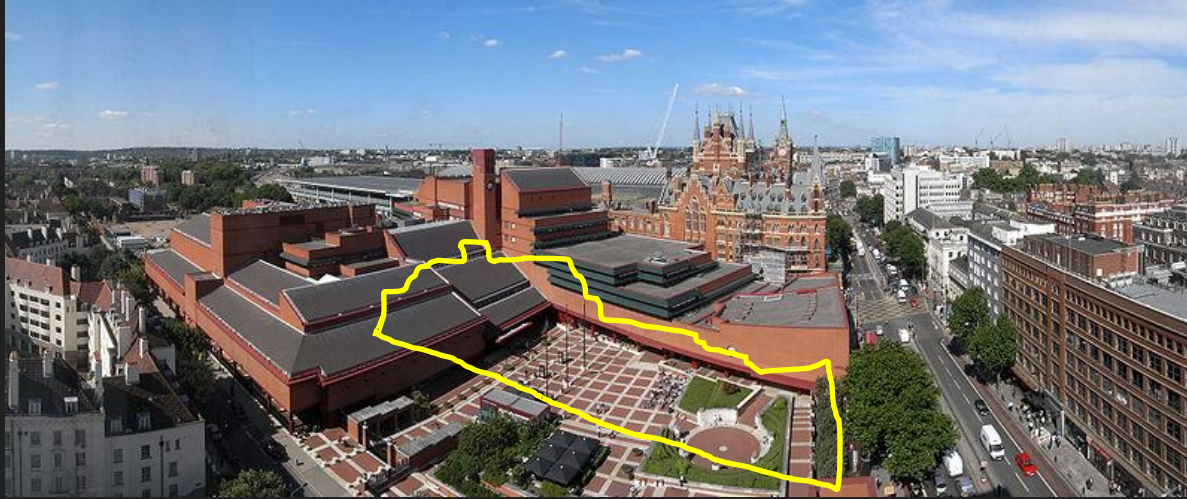
How have we engaged researchers, artists, entrepreneurs and educators in using our digital collections? What are the issues?

Ben O'Steen
@benosteen

Technical Lead,
British Library Labs



The British Library



St Pancras, London, UK

Many books are stored 4 stories below the building
Legal Deposit Library – Reference only



Inside the British Library

Space for 1200 readers, around 400,000 visitors per year



Stockton-on-Tees

*Author right to payment each time their books
are borrowed from public libraries.*



Document Supply and Storage at Boston Spa

*Uses low oxygen and robots
Reading room and delivery to London*



Roly Keating (Chief Executive Officer of the British Library)

Living Knowledge Vision (2015 – 2023)



Custodianship

Custodianship
We build, curate and preserve the UK's national collection of published, written and digital content



Research

Research
We support and stimulate research of all kinds



Business

Business
We help businesses to innovate and grow

*To make our **intellectual heritage** accessible to **everyone**, for **research, inspiration and enjoyment** and be the most **open, creative and innovative** institution of its kind by 2023.*



Culture

Culture
We engage everyone with memorable cultural experiences



Learning

Learning
We inspire young people and learners of all ages



International

International
We work with partners around the world to advance knowledge and mutual understanding

British Library Labs

Experiment with our digital collections

<http://labs.bl.uk>

Make things more accessible!

Help people:

- Deal with the sheer **scale** of it

- Avoid learning unfamiliar formats and methodologies

- Explore** the feel of collections, their ‘shape’

- Navigate** through the data in new meaningful ways

- Discover old culture and make fun, new culture**

Getting to the heart of it

British Library Labs works with researchers on their **specific** problems, trying to assess how **widely** this problem is felt.

With their help, we talk to communities of researchers and try to pinpoint what they **need** as opposed to what they think they **need to ask us**.

Collections – not just books!



King's Library

> **180*** million items

> **14*** m books

> **60*** m patents

> **8*** m stamps

> **4*** m maps

> **3*** m sound recordings

> **1.6*** m musical scores

> **0.3*** m manuscripts

> **0.8*** m serial *titles*

**Estimates*

Researchers often ask for all the content
we have.

What does that mean in practice?

Taking a peek at our Open Data

A digitised book...

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002819694

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Metallurgy. The art of extracting metals from their ores, and adapting them to various purposes of manufacture, etc.

John PERCY, M.D.

London, 1861-80.

[Details](#)

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Title: Metallurgy. The art of extracting metals from their ores, and adapting them to various purposes of manufacture, etc.

Author: [John PERCY, M.D.](#)

Publication Details: London, 1861-80.

Identifier: System number [002819694](#)

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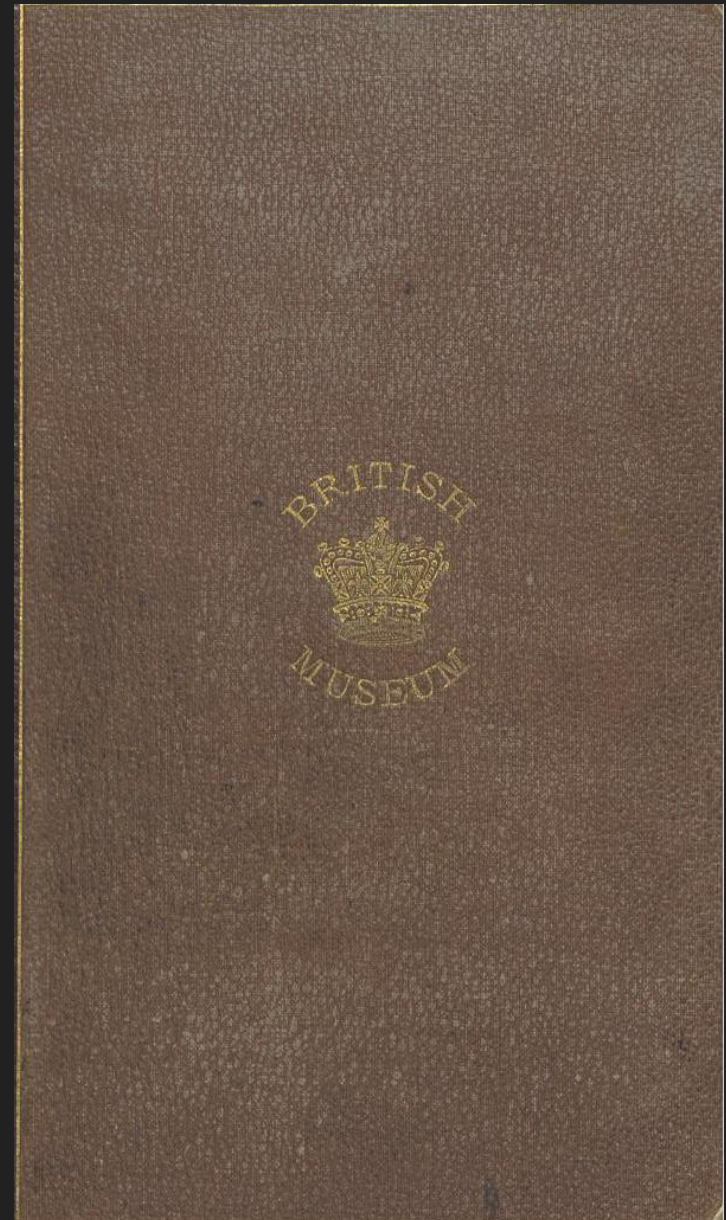
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General Reference Collection 1600/863.

UIN: BLL01002819694

002819694



07107 h 35-
2022-c

THE
METALLURGY OF LEAD,

INCLUDING
DESILVERIZATION AND CUPELLATION,

By JOHN PERCY, M.D., F.R.S.,
LECTURER ON METALLURGY AT THE ROYAL SCHOOL OF MINES,
AND TO THE ADVANCED CLASS OF ARTILLERY OFFICERS AT THE ROYAL ARTILLERY
INSTITUTION, WOOLWICH.

ILLUSTRATED WITH NUMEROUS ORIGINAL AND OTHER WOODCUTS
TO ACCURATE SCALE.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1870.

The right of Translation is reserved.

and the adjacent sides of the oven respectively constitute two fire-places, without any grate. The length of the bed from back to front in the clear is 11', and the width between the bridges, where they are parallel, is 8' 4". Immediately underneath the middle door is a space, of which the sides are formed of two vertical plates of cast-iron, the back by the lower part of a large cast-iron plate supporting the front of the oven and containing the central doorway, and the bottom by the floor here covered with a plate of cast-iron, the front and top being left open. This space receives the oxidized lead as it is drawn out at the end of the first or dressing stage. In front of the oven above is an arched space or hood of brickwork, prolonged upwards into a short vertical chimney; and the products of the combustion of the

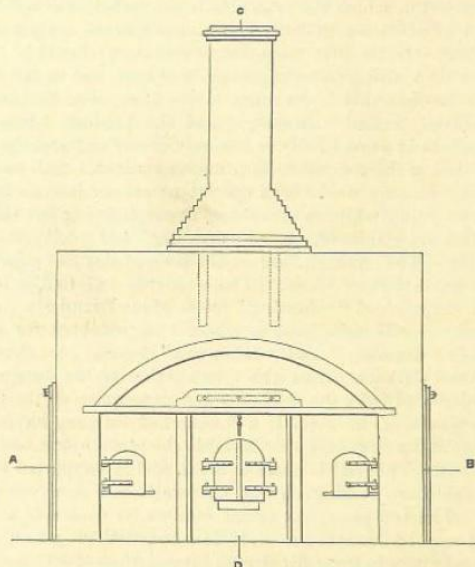


Fig. 147.

Front elevation of colouring-oven.

fuel or other vaporous matters, which may escape from the oven, ascend through this hood. In front of the central door a chain is suspended having a hook at the bottom, which serves as a fulcrum for the rabble. The oven is firmly braced by means of cast-iron standards and wrought-iron tie-rods, as shown in the woodcuts. The fuel in such an oven is always coal in lumps of considerable size; but in many ovens the fire-places are provided with grates and ashpits extending backwards for about one-third of the length of the oven, and in that case coal in small pieces or even slack may be employed. The oven, it will be observed, resembles a baker's oven, and has no inlet or outlet except in front.

Fire-brick should be used as the internal lining, as well as for the bottom. The top of the oven is covered with a layer of badly conducting material, such as sand.

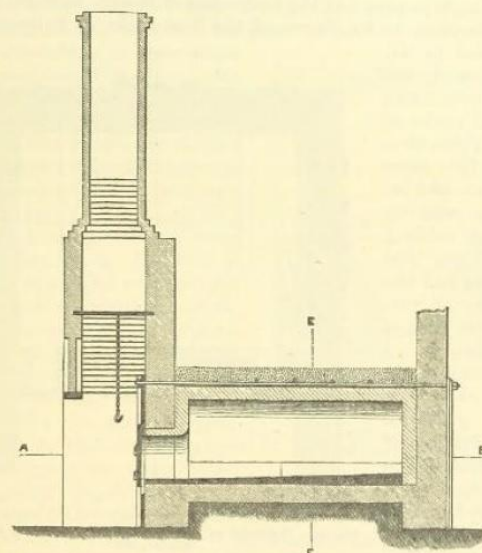


Fig. 148. Vertical longitudinal section of colouring-oven on the line C D, fig. 150.

Colouring-oven.—The construction of this oven is shown in the woodcuts 147, 150 inclusive. The bottom is flat, and slopes down 4 inches from back to front. There is no cast-iron bed-plate. In other respects it resembles the dressing-oven, except in a few particulars which will be perceived in the woodcuts.

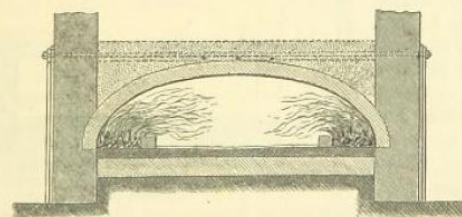


Fig. 149. Vertical cross-section of colouring-oven on the line E F, fig. 150.

A modification in the form of red-lead ovens, which is adopted in several red-lead works, is shown in figs. 151, 152. This oven, it will be observed, is provided with fire-grates.

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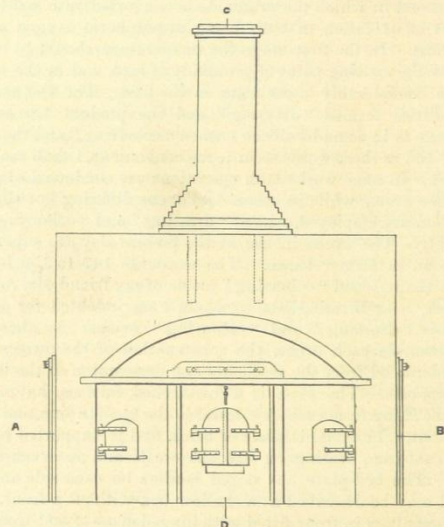


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Front elevation of colouring-oven.

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Fig. 147.

Front elevation of colouring-oven.

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Optically Character Recognised (OCR) generated Text

510 MANUFACTURE OF RED-LEAD.

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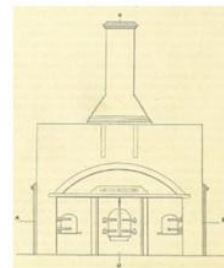
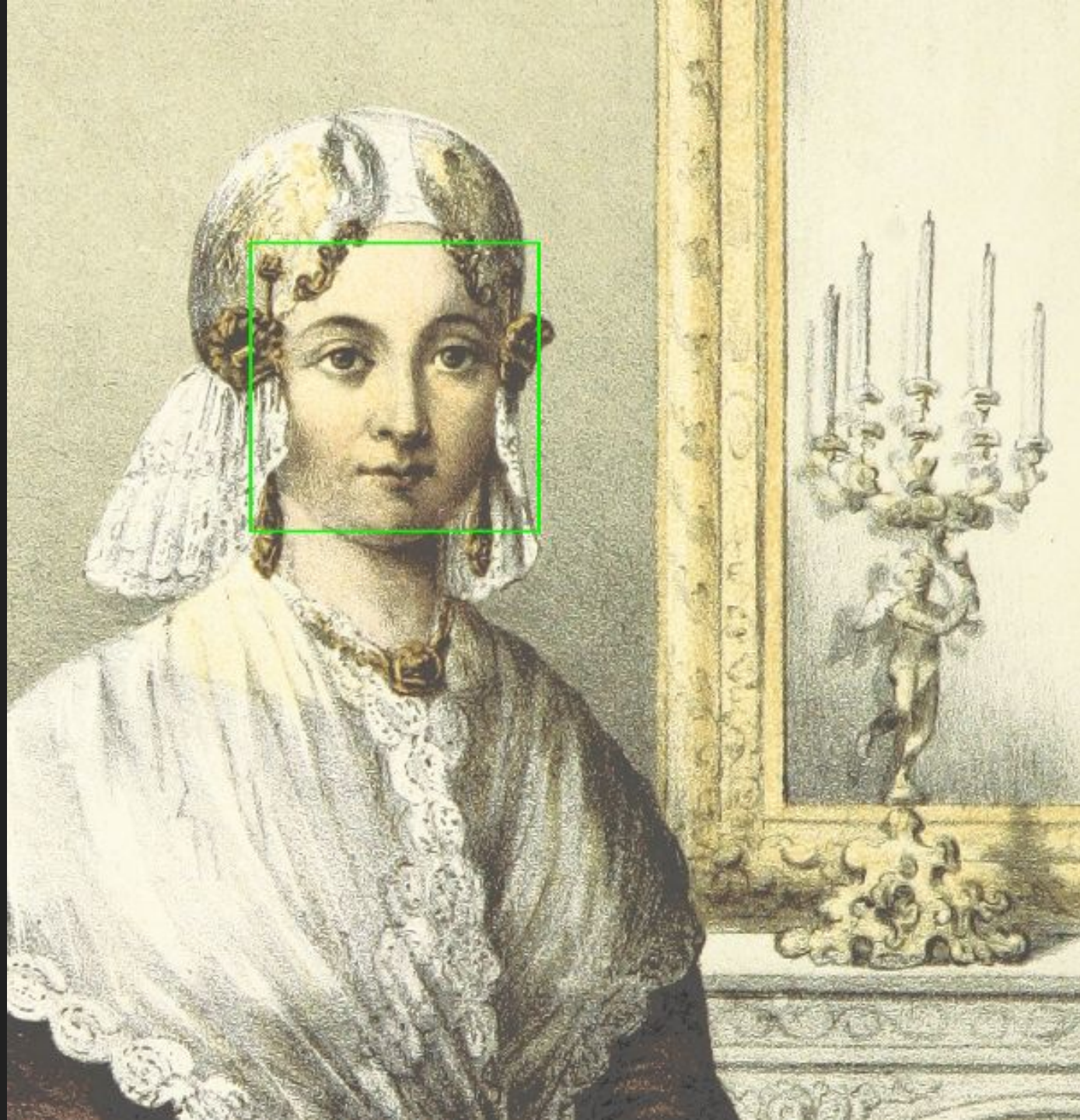


Fig. H' Front elevation of colouring-oven.

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The Mechanical Curator

Randomly selected small illustrations and ornamentations, posted on the hour.

Rediscovered artwork from the pages of 17th, 18th and 19th Century books.

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Image from '[As in a Looking Glass. [A novel.]]', [002901097](#)

- **Author:** Philips, F. C. (Francis Charles)
- **Page:** 286
- **Year:** 1889
- **Place:** London
- **Publisher:** Ward & Downey

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Mechanical Curator

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The British Library

16
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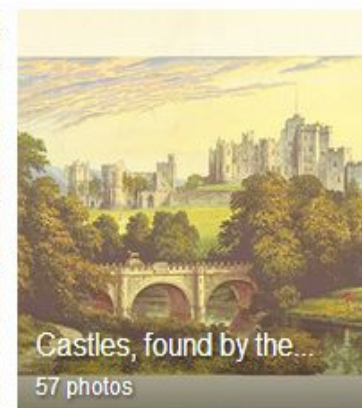
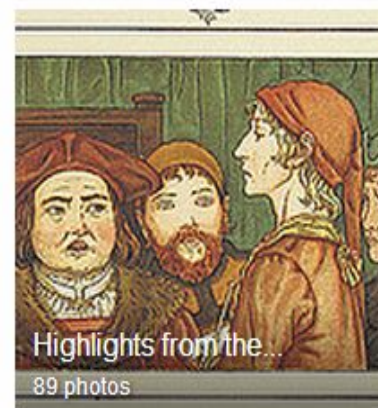
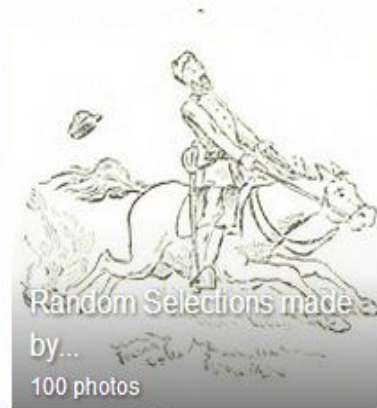
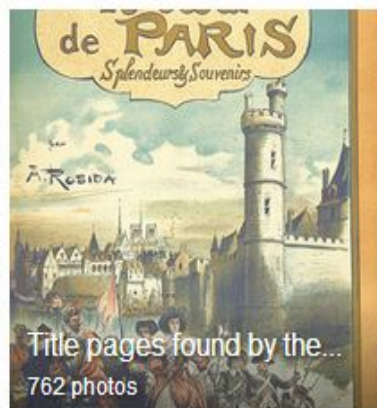
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Tagathon found nearly 30,000 maps!



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Digital maps Halloween tagathon, October 2014

A digital maps Halloween tagathon, at the British Library

The **British Library** and Wikimedia UK invite you to a day-long Digital maps Halloween tagathon event on Friday 31 October. The event will kick off a [weekend-long online campaign](#) we hope to conclude by Monday 3 November.

The aim is to use an [online index](#) we have created to systematically go through the [one million public-domain images the British Library has uploaded to Flickr](#) and add the Flickr tag **map** to every image that represents a **map** or a **ground-plan**. This means we will be able to run them through the British Library's crowd-sourced [georeferencer project](#), and upload the identified and geolocated maps to Wikimedia Commons.

3,000 maps have already been found and georeferenced, including the map on the right of Cerro de Pasco in Peru from a 1868 book. But an estimated 10,000 more maps in Flickr are still undiscovered. Starting at the Library on Friday, and continuing online over the weekend, we want to find and tag them all.

Also included through the day will be short talks about various digital mapping activities, a special tour of the BL's maps area, and free Halloween entry to the Library's atmospheric current major exhibition, *Terror and Wonder: The Gothic Imagination* (normally £9). The adventurous may also wish to stay on for the Library's special gothic Halloween night event, *The Sorting* (19:30–22:30; Cost: £15; separate registration).

- **Date:** Friday 31 October 2014, 10:00am–4:30pm (Maps area tour 09:30; continued tagging or exhibition visit possible until 6pm)
- **Venue:** Foyle Suite, Centre of Conservation, British Library. ([plan](#)).
- **Participants:** All welcome! Space is limited to about 30 people, so please do let us know
- **Registration:** Please sign up via [Eventbrite](#).
- **Cost:** Free.
- **Full programme:** [here](#)
- **Contacts:** Any questions? Please contact [Jheald](#)

Further information: [commons:Commons:British Library/Mechanical Curator collection/map tag campaign](#)



YOU ARE INVITED

WHAT:
DIGITAL MAPS
TAG-A-THON

WHEN:
FRIDAY 31 OCTOBER
ALL DAY

WHERE:
BRITISH LIBRARY
LONDON



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Georeferencing - <http://bl.uk/maps>

Map egEuV8Vc47 x

britishlibrary.georeferencer.com/map/egEuV8Vc474pTZVua5daK7/201503200437-iFZ0bb/georeference

Ben O'Steen
Sign out

LIBRARY HISTORIC

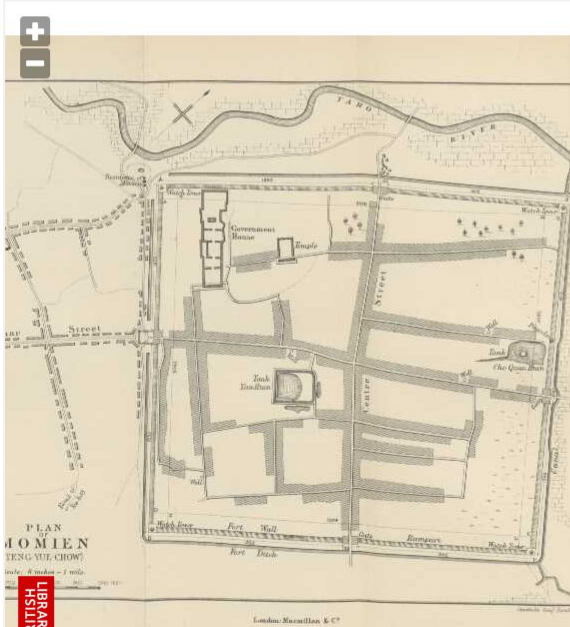
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Georeference Visualize Accuracy This map

Control points Clip



PLAN OF PEKING
TENG YUE CHOW
Teng Yue Chow
London: Macmillan & Co.

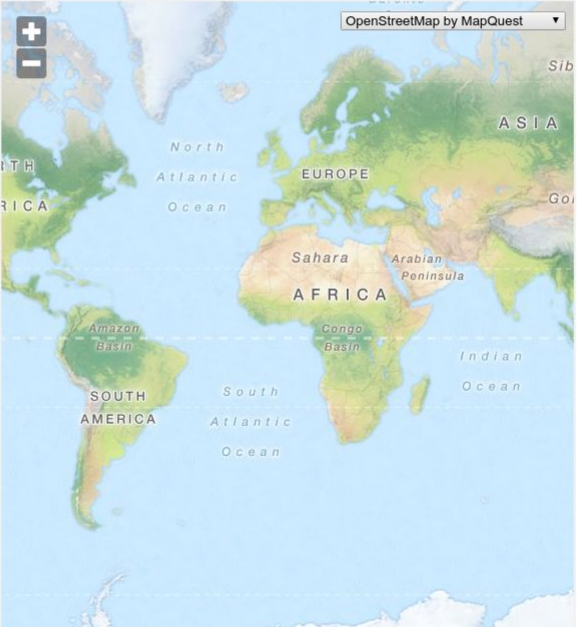
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Sahara
Arabian Peninsula
Congo Basin
Amazon Basin

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Hey There Young Sailor (Official Video) - The Impatient Sisters



Off the Map competition!





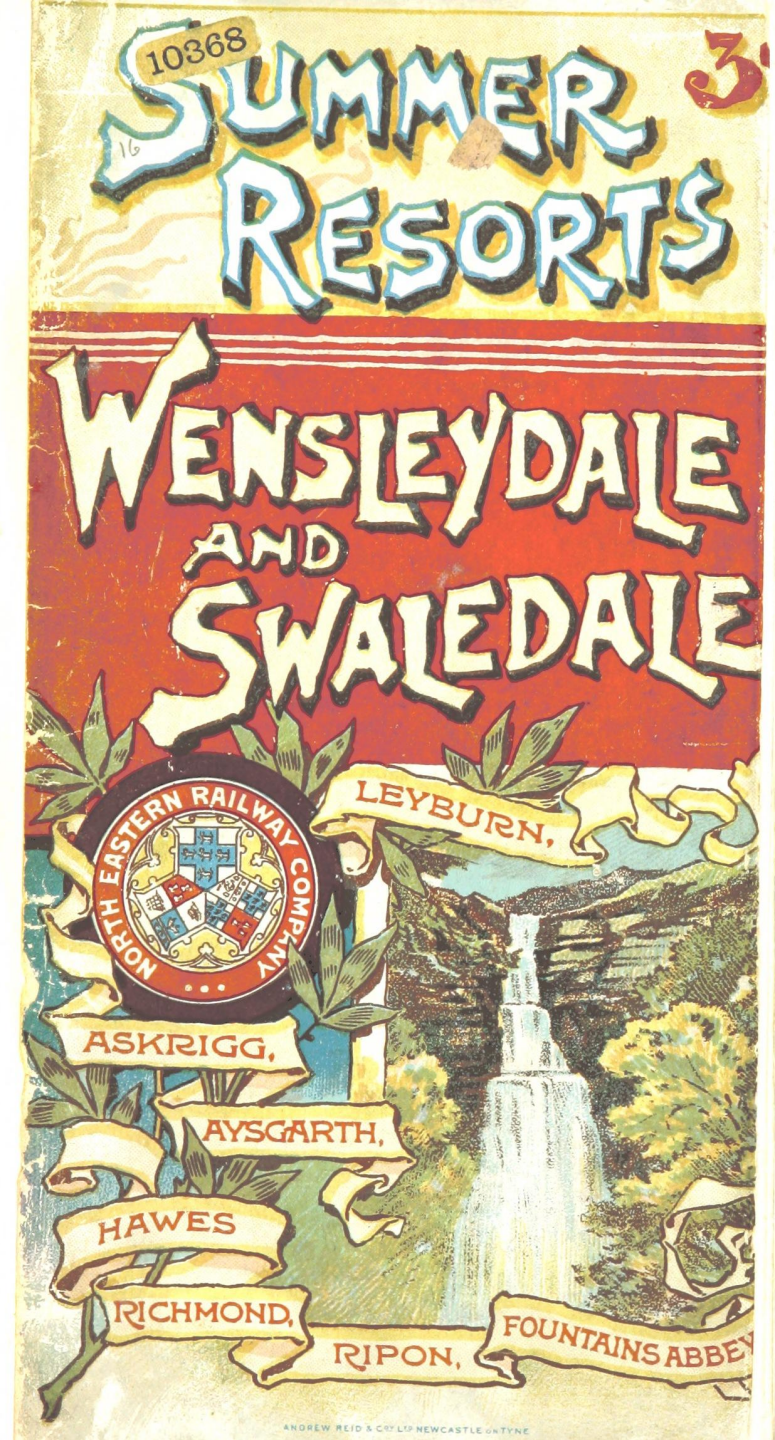
Let's talk about those easy but hard questions...

Metadata for
all 19th
Century
books

1 pixel
=

1 character
in the
bibliographic
metadata
records

“I am
interested in
travel
accounts in
Europe during
the 19th
Century”

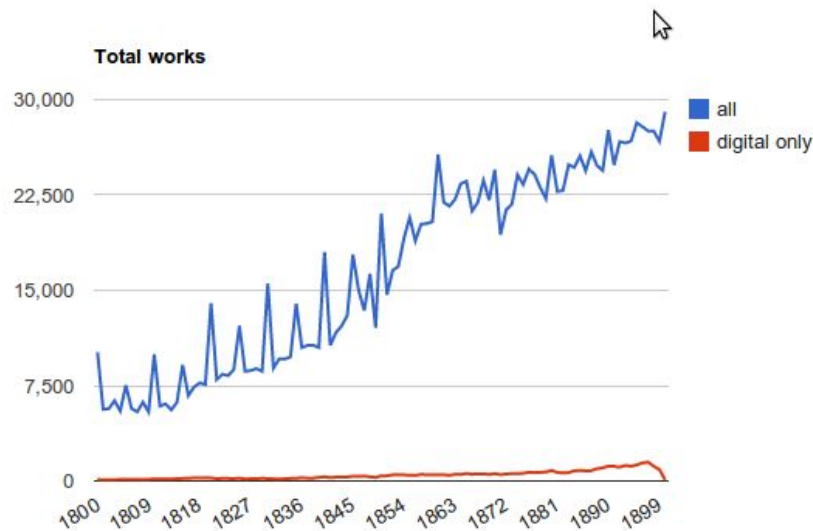


2013 Competition winners

<http://labs.bl.uk/Ideas+for+Labs>

Pieter Francois

The Sample Generator



Enter your filter terms (space separated list)

:

(optional)

From year:

1800

to

1900

Apply Filter

[Reset form](#)

Total: 1669769, Electronic copies only: 46345. Filter query: "*:*" (from 1800 to 1900)

Generate a sample from this filter

Filter: "*:*"

From 1800 to 1900

Include only records with electronic copies: ☒

Sample Size: 10% ▼ Type of sample: Draw sample at random from all of the hits ▼

Generate Sample

Bias in digitisation

The tool was made to give a statistically valid sample.

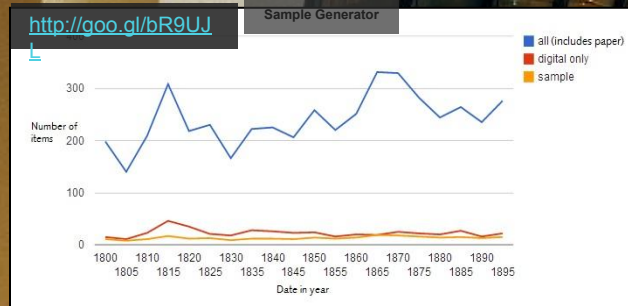
Due to the paltry amount digitised, it showed how **skewed** the digital corpus is, compared to the overall holdings.

Allen B. Riddell in “Where are the novels?”^{*} estimates that using HathiTrust’s corpus:

*“... about **58%**—somewhere between 47% and 68%—of the 2,903 novels [all publications in English between 1800 and 1836] have publicly accessible scans.”*

^{*} (2012) <https://ariddell.org/where-are-the-novels.html>

Digitisation



BRITISH
LIBRARY

Bias in digitisation

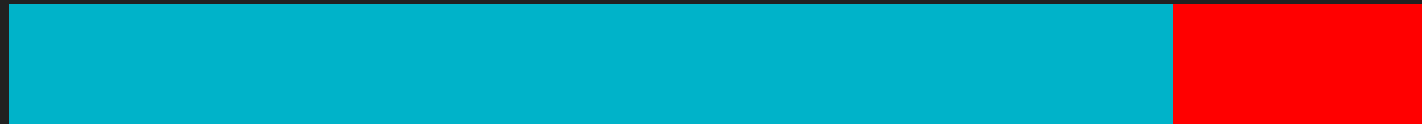
#bldigital ~ 3 %* digitised

Often through Partnerships with Commercial & Other Organisations

* estimate

Open Licensed Digital Content?

15%* Openly Licensed
85%* Available onsite



Working through

15% Openly
Licensed

Around 10%* available online

Breakdown by collection*

Manuscripts 59%

Books 9%

Maps and Views 7%

Newspapers 3%

Archives and Records 3%

Paintings, Prints and Drawings 2%

Largest proportion of funding
Public / Private Partnership

*Based on digitisation projects

**Estimates*

Typical pattern of research for Labs

- Finding “invisible things in ‘messy historical data”
- Unearthing / unlocking hidden histories and data to stimulate new research
- Celebrating histories / data creatively through events, art and performance

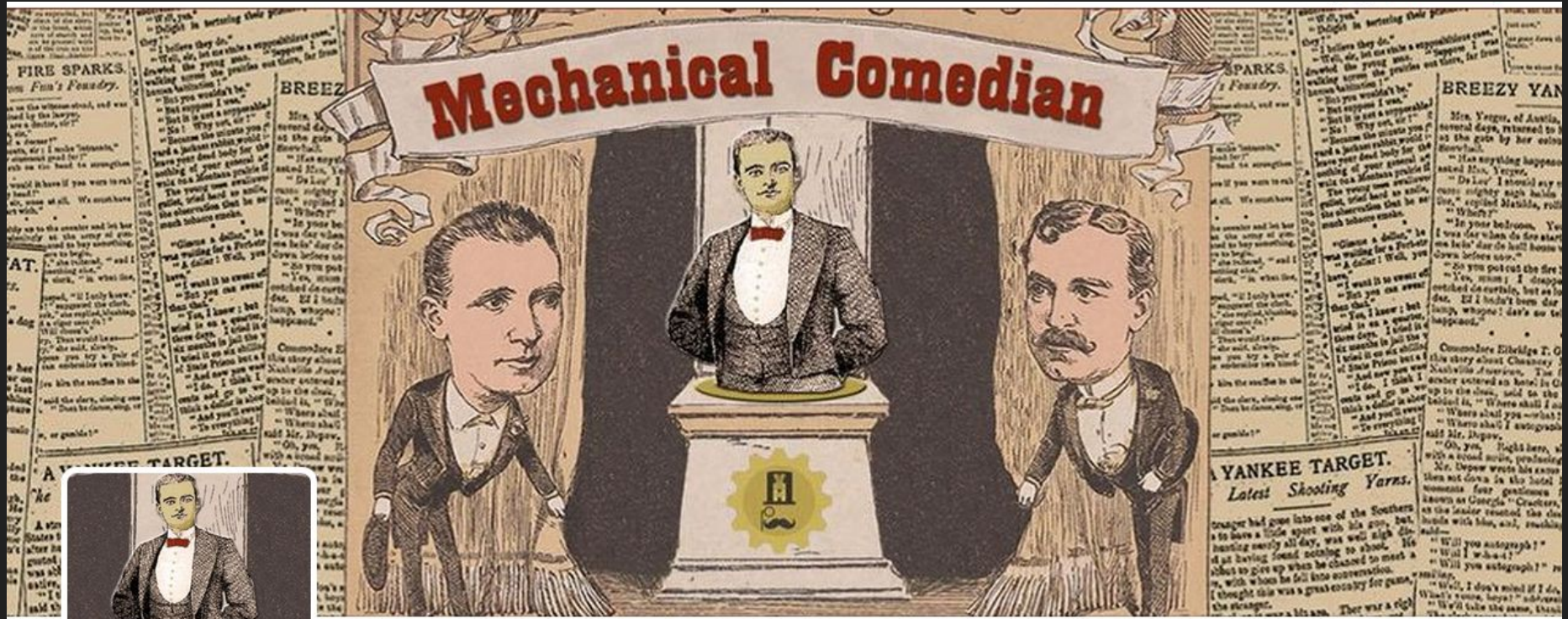
People have a Hierarchy of Needs

Most of these depend on their predecessors:

- **Navigating:** I would like to find a thing, see a thing.
- **Exploring:** What sort of things do you have? What's missing?
- **Filtering** (common): I want all of your blue/19thC/London things.
- **Reusing:** I want to create new data using this as my base.
- **Labelling:** Add more metadata about a thing
- **Combining:** Link to other relevant data; build corpora
- **Training:** Correlations

Finding things in messy OCR text





Mechanical Comedian

TWEETS 13 FOLLOWERS 98

Following

Mechanical Comedian

@VictorianHumour

Randomly selected Victorian Jokes.
Updated every lunchtime. A collaboration
between @DigiVictorian and @bl_labs.

The Nineteenth-Century

Tweet to Mechanical Come...

11 Followers you know



Tweets Tweets & replies Photos & videos

Mechanical Comedian @VictorianHumour · 13h
Didn't like that one? How about this... "A
Shrewd Irishman." (1880)
victorianhumour.tumblr.com/post/115042467



Who to follow · Refresh · View all

- Artipia Games** @ArtipiaGa...
Followed by Gaming Rules! ...
Follow
- Libre Graphics World** @lg...
Follow
- Thomas Meehan** @orangea...
Followed by Nora McGregor...
Follow

Popular accounts · Find friends

Trends · Change

Katrina Navickas (2015) Political Meetings Mapper

London Chartist venues on Booth's map

Shepherdess Walk

Golden Arms, Golden-place, Old Bethnal-green-road

Queen's Head

"I was able to do in minutes with a python code what I'd spent the last ten years trying to do by hand!"

- Dr. Katrina Navickas, BL Labs Winner 2015



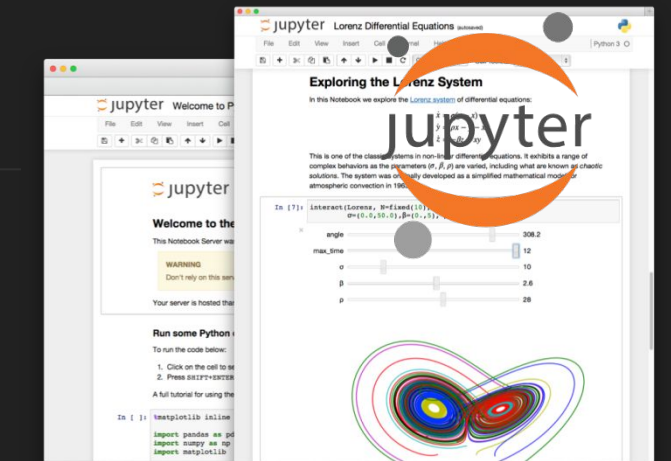
Chartists Walking Tour and Re-enactment London

Google earth

Virtual Infrastructure for OCR text

.e-Mrs. Talbot: ".I see by the paper, May, that Mr. Folly is still dangerously ill, but insists no more upon having two wings added to her house before she dies." let ard May Talbot: "Good idea, ma, judging from, half all reports, they are the only pair she will ever possibly have."

OCR text scraped from
digitised newspapers
and in cloud

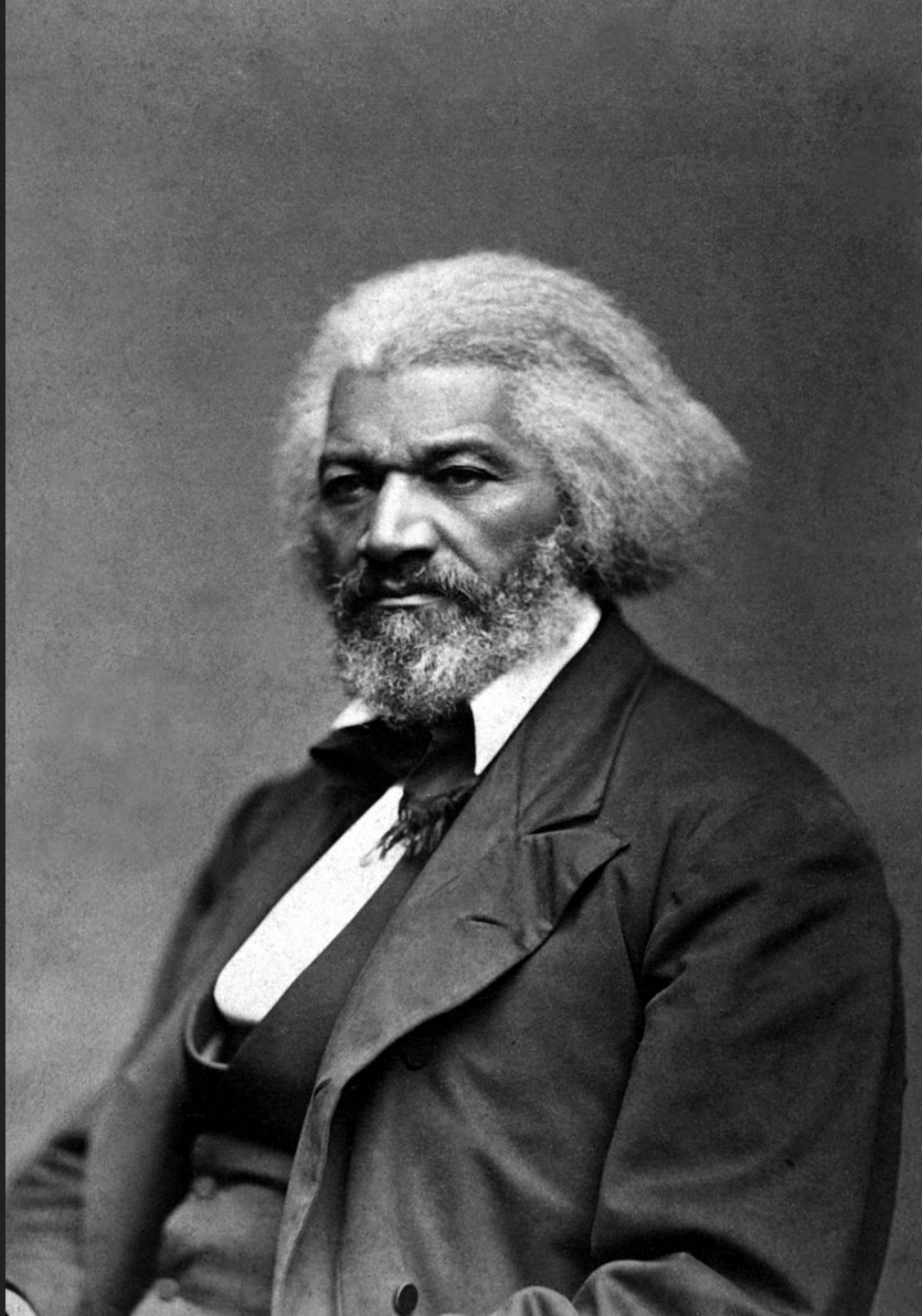


Jupyter notebook
Write python code and results
in browser
<http://jupyter.org>

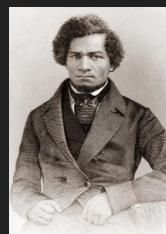
Access available for researchers 'in residence'

Black Abolitionists In the UK

Researcher: Hannah Rose Murray



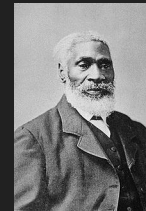
Black Abolitionist Performances & their Presence in Britain (2016) – Hannah-Rose Murray



Frederick Douglass



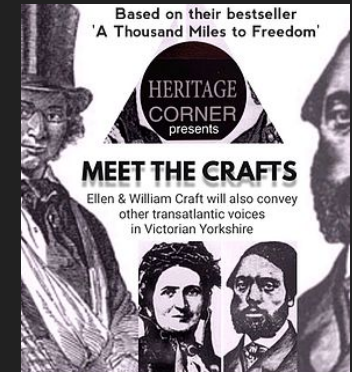
Ellen Craft



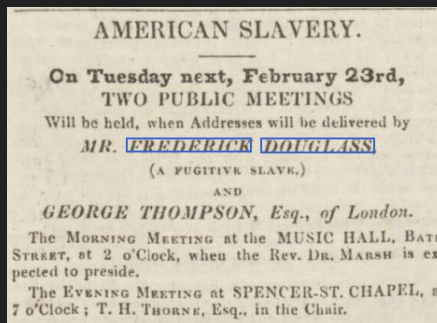
Josiah Henson



Ida B Wells



<http://frederickdouglassinbritain.com/>



— Mr. Henson to the United States, with the largest, sail ever despatched. The total number, of letters, and newspapers is about 10,000 contained in 156 bags, and 13 iron boxes. 1.— LIVERPOOL, Tuesday. The screw steam ship Sarah Sands; Captain Thompson, sailed today for New York with 170 passengers, a full cargo, and £20,000 in specie. The manner in which this noble ship steamed out of the Mersey excited general admiration. We understand that some nautical officers accompanied her for a short distance for the purpose of inspecting her machinery. — FREE ERIK. DOUGLASS, THE EMANCIPATED SLAVE, AND THE "CURAD'S LI" COMPANY.— On the 4th ult., Mr Frederick Douglass, whose natural eloquence, modest bearing, high character, and amiable disposition have won him "troops of friends" in this country, paid the London agent of Cunard's line of steamers for his fare to Boston by the Cambria steamer, there being but one fare (£40 ls.), and received a ticket entitling him to berth No. 72, on board that steamer. On going on board the Cambria with his luggage, the other day, he found that his berth had been given to another passenger; and on asking an explanation from the Liverpool agent, Mr Mervin, he was told (as Mr Douglass states in a letter) that the London agent, in selling him the ticket, had acted without authority, and that he should not go on board the ship unless he agreed to take his meals alone, and not to mix with the saloon company; and give up the berth for which he had paid. Mr Douglass— I have travelled in this country nineteen months, and have always enjoyed equal rights and privileges with other passengers, and it was not until I turned my face towards America that I met with anything like this.

Aberdeen Journal, 14 April 1847

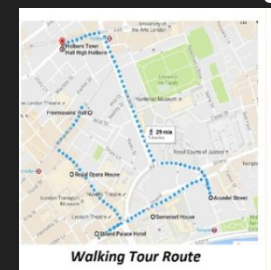
"Frederick Douglass, The Emancipated Slave"

ed on, the 12th, August; from the Head— 21st— September— Cape of Good Hope 4th October; and from Plymouth 11th January. She was off this port on Friday week, 24th ult., but finconic— quene of ~ it was not deemed advisable to make temporary arrangements for her. Captain Rowell therefore bore her up on the Monday, until the rising of the spring tides. He and, arriving on Friday, 1st we found she had about a full cargo. We have heard, with much pleasure, that the three fugitive slaves, William Wells Brown, Min. Crafts, and his wife, who, with their panoramic illustrations of American slavery have been so favourably noticed by the press in the outlandish west of Scotland, are to be here next, viz. 11th of his life as a slave, detailing the circumstances of his imprisonment, and of his ultimate success in, re-aching Canada. Of this very interesting civilisation, thousands of copies have been sold in America since this country, by which means, as well as his public appearances, he has become well known in both.

Aberdeen Journal, 5 February 1851 "Fugitive Slaves"



Joe Williams & Martelle Edinborough



Data-mining verse in 18th Century newspapers

BL Labs Project 16-17, Jennifer Batt



The following Poems in English and Latin, are said to be written by the Rev. Dr. Swift, D. S. P. D. which are procured from some of his Friends.

On his own DEAFNESS.

Vertiginosus, inops, surdus, male gratus amicis;
Non campana sonans, tonitru non ab Fove missum;
Quod mage mirandum, saltem si credere fas est,
Vix clamosa meas mulier jam percutit Aures.

In English.

DEAF, giddy, helpless, left alone,
To all my Friends a Burthen grown:
No more I hear my Church's Bell
Than if it rang out for my Knell:
At Thunder now no more I start,
Than at the Rumbling of a Cart:
Nay, what's incredible, alack!
I hardly hear a Woman's Clack.

<https://goo.gl/5Akthd>

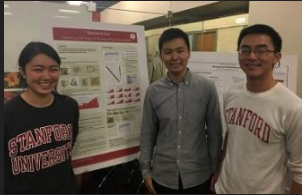


Jennifer Batt @ the BL on World Poetry Day

Slides courtesy Jennifer Batt

SherlockNet: Competition Winner 2016

Karen Wang, Luda Zhao and Brian Do



bit.ly/sherlocknet



"a man standing in a field with a cow" *SherlockNet Caption (beta)*

Captions



"a close up of a bird on a tree branch" *SherlockNet Caption (beta)*

Used Microsoft COCO (photographs) & British Museum Prints and Drawings collections as training sets.

>20 million tags added
>100,000 captions

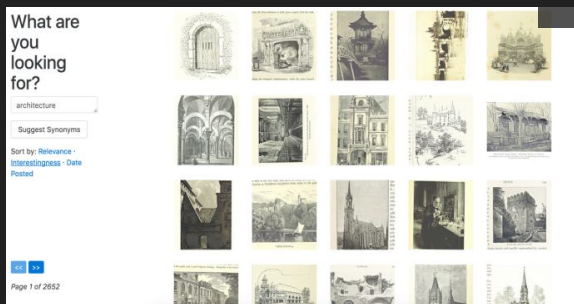
Tags



tags

bldigital date1814 pubplacelondon publicdomain sysnum002099152
leachwilliamelford medium vol01 page193 mechanicalcalculator
imagesfrombook002099152 imagesfromvolume00209915201
sherlocknet:tag=bird sherlocknet:tag=feather sherlocknet:tag=tail
sherlocknet:tag=upper sherlocknet:tag=wing sherlocknet:tag=differ
sherlocknet:tag=plate sherlocknet:tag=brown sherlocknet:tag=outer
sherlocknet:tag=length sherlocknet:tag=kind sherlocknet:tag=black
sherlocknet:tag=country sherlocknet:tag=band sherlocknet:tag=number
sherlocknet:tag=lin sherlocknet:tag=fine sherlocknet:category=organism

Pooled surrounding
OCR text on page
from similar images



12 categories

**Using Convolutional Neural Networks to Automatically Tag and Caption
the British Library Flickr Commons 1 million Image Collection**

A pattern has formed:



This is not a surprise.

It is important to be explicit about this pattern, as there has been an false assumption (on data provider's part) that data-based work must start at the **Investigation** phase.

In other words, the conversation started with: *“tell us specifically what you want to do and will discover and we’ll let you try.”*

Rough timescales and themes

Phase name	Typical Duration	Characteristics
Initial	Hours to a few weeks	Conversation and initial scoping and feasibility
Exploration	2 weeks set period	Commodity environment, broad exploration
Transition (Investigation)	Months (funding bid schedule dependent)	Funding, milestones, scoping, capability
Investigation	Months to year (2 wk milestones recommended)	Specialised environment, narrower data focus
Completion	2 months set period	Save or delete; Publish, “archive” or perish

Exploration:

Exploration phase allows a researcher to:

- understand the data in an **open-ended** fashion,
- **discover** potential tools to work with the data,
- gain **awareness** of their **capabilities** and **limitations**,
- develop a firmer research query and gauge the **costs and time** needed and the **risks** it entails.

Outputs of the exploration are not intended to be shareable, beyond personal experience and key features (data size, formats, tool successes, etc).



Home

BL Labs Awards
Digital Research Support
BL Labs Events

Digital collections

- Datasets
- Images

British Library Labs application for Digital Research support (2018)

BL Labs supports researchers wanting to carry out research using the British Library's digital collections and data, providing technical, curatorial, legal and other kinds of expertise / practical help.

We are able to provide up to 5 days support to help you develop a project idea that uses our digital collections and data. In that time we will help you understand the collection(s) you want to work with and provide technical, curatorial and legal advice about your project. We can also help you with scope, costs, time, risks and any other relevant issues.

We review and select applications at the beginning of each month. If your application is selected, we will work with you to provide targeted support to help examine and develop the project.

We recommend that before you submit your idea using this form, you have already explored the data you are interested in and contacted us at labs@bl.uk for some initial guidance.

The BL Labs Team

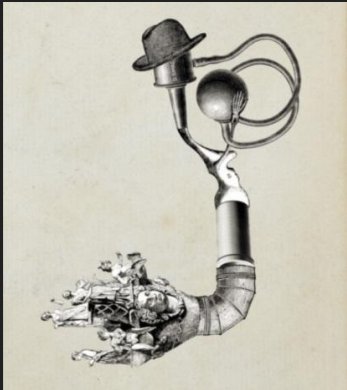
* Required

Personal Information

Name(s) *

Artistic / Creative Works

Mario Klingeman (2015)



<http://goo.gl/dM8ie>
A



44 Men who Look 44
(Notice the direction faces)

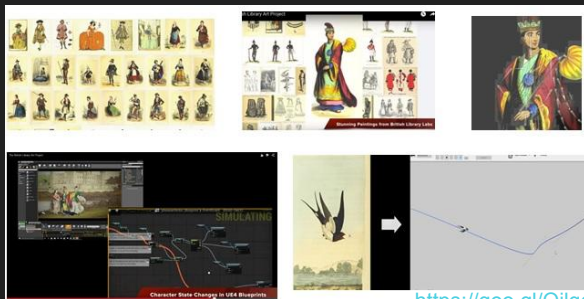


A Hat on the Ground Spells
trouble



Tragic Looking
Women

Jiayi Chong 2016



<https://goo.gl/Qilq>

I

David Normal 2014 and 2015

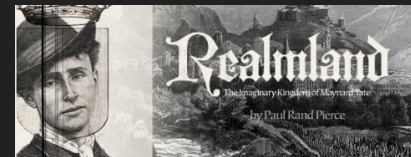


<https://www.youtube.com/watch?v=Q3SBxQ34Zlc>

Kris Hoffman (2016)



<http://goo.gl/bNxGZZ>



Paul Rand Pierce 2016

<https://www.facebook.com/RealmLandStory/>

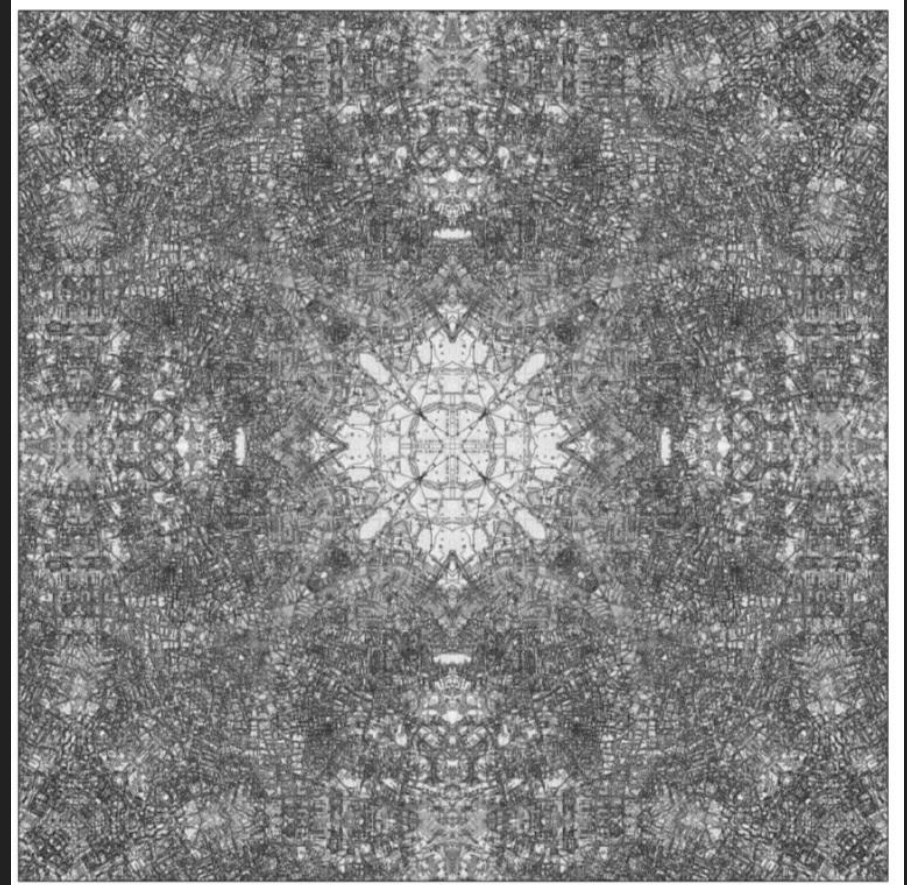
Ling Low 2016



<https://www.youtube.com/watch?v=bcOP1E5bRE0>

Imaginary Cities – BL Labs Project 16-17

Michael Takeo Magruder



<https://goo.gl/4ARwTy>

An artistic exploration seeking to create provocative fictional cityscapes for the Information Age from the British Library's digital collection of historic urban maps

Movable Type: The Card Game




The pick-and-pass word game for families, friends, and word nuts! Features high interaction and simultaneous play.

Created by

Robin David

118 backers pledged €1,765 to help bring this project to life.

 You're a backer

[View pledge](#)

[Campaign](#)

[FAQ ¹](#)

[Updates ⁴](#)

[Comments ¹⁹](#)

[Community](#)

About this project

Final 24 hours!
16 day campaign

Support this project

You selected

[Pledge €14 or more](#)

Copywriter

One copy of Movable Type, delivered to

GRAPHIC DESIGN & ARTWORK

Movable Type is illustrated with some amazing examples of 18th and 19th century typography - some of them are woodcuts, and some are what you would find in metal movable type sets. All of them look brilliant!



David Normal

<http://www.davidnormal.com/>

cross_roads_of_curiosity_david_normal-final

British Library Labs
Experiment with our
digital collections

<http://labs.bl.uk>





David Normal

David Normal

Photostream

Albums

Favorites

Photo Books

The next day we camped in the grounds of Pishahia, belonging to the Livingstone Island Mission, and were most hospitably treated by Mr.



by The British Library

said of the woodpeckers of the same region, it



by The British Library

which, which related rather by indifference than by the right of natural strength.



by The British Library



by The British Library

relates that, with the assistance of Arisieu, an Arabian chief, he conquered Babelonia (of which



by The British Library

valleys were his acquaintances to the



by The British Library

the stones, which perhaps are the remains of the



by The British Library

STONEHENGE FROM THE NORTH.

was conducted an expedition into Arabia. It was on this occasion that he conceived a desire of



the arms of the Pharaohs had been buried for into the wilds of Ethiopia. Their religious dogmas



the shores of the Egyptian Gulf. These have been known to history; but the last diggers. Whatever the truth may



“Crossroads of Curiosity”

(20th June -> November, 2015)





CROSSROADS OF CURIOSITY



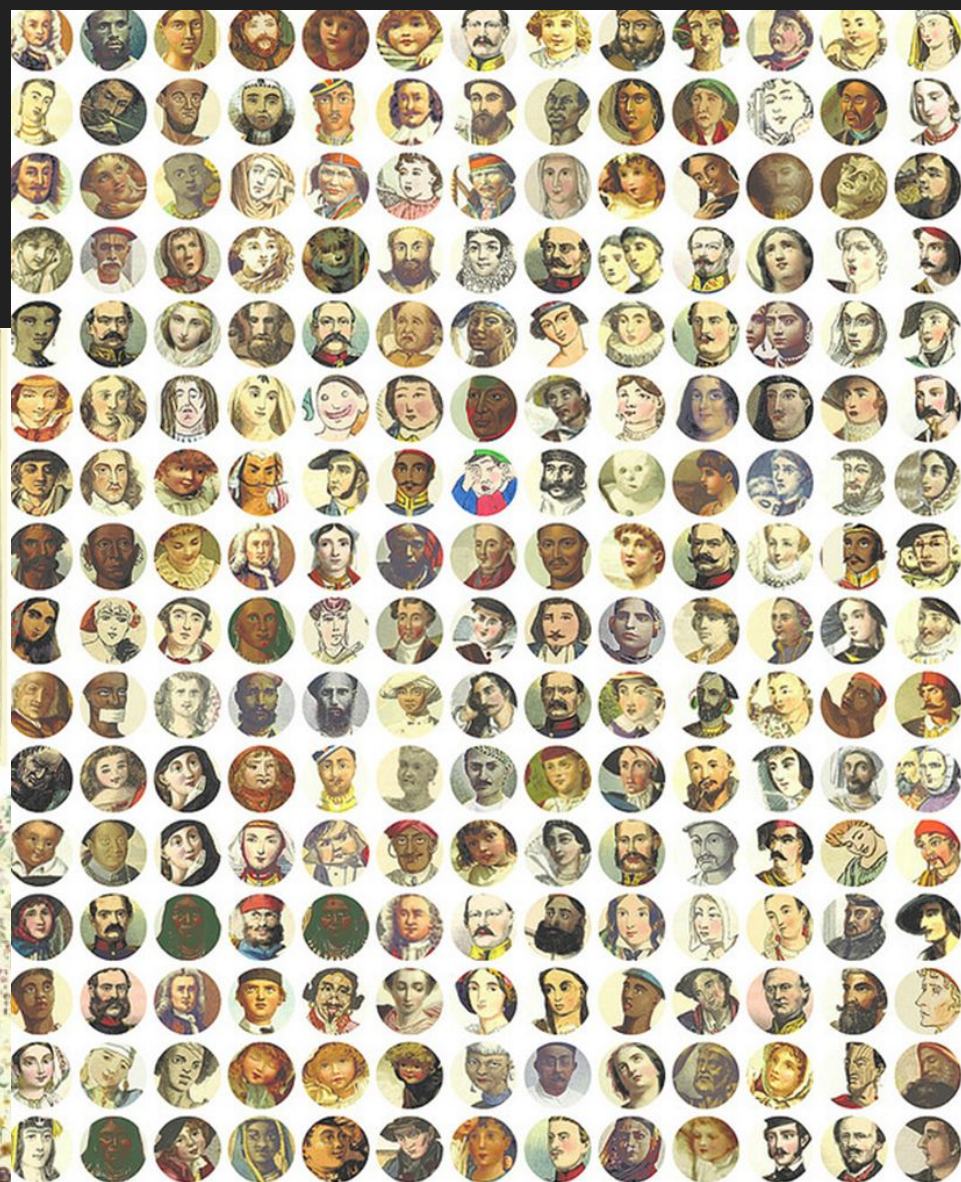
Mario Klingemann

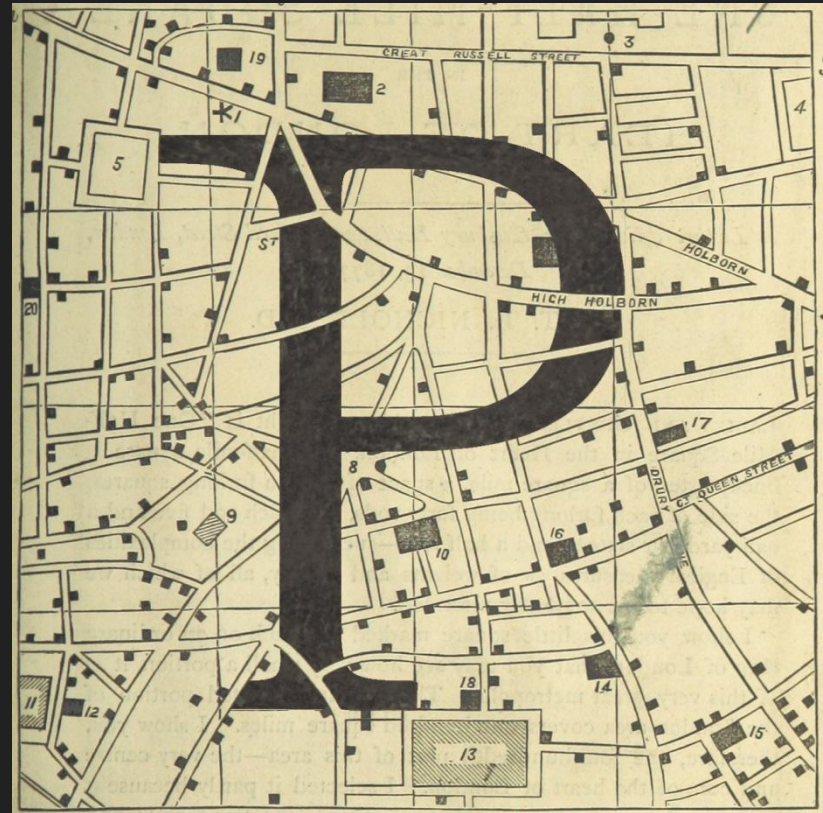
Quasimondo

Photostream

Albums

Favorites

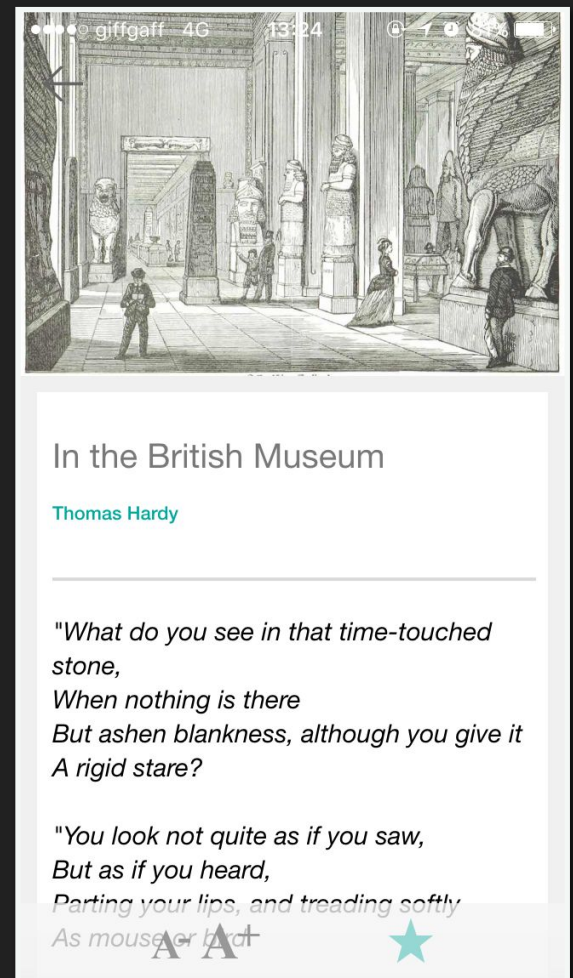
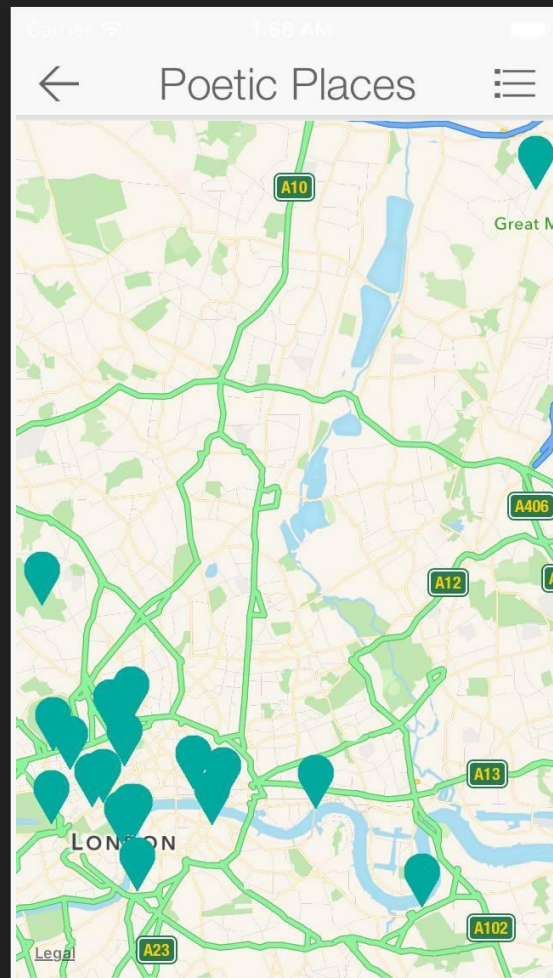
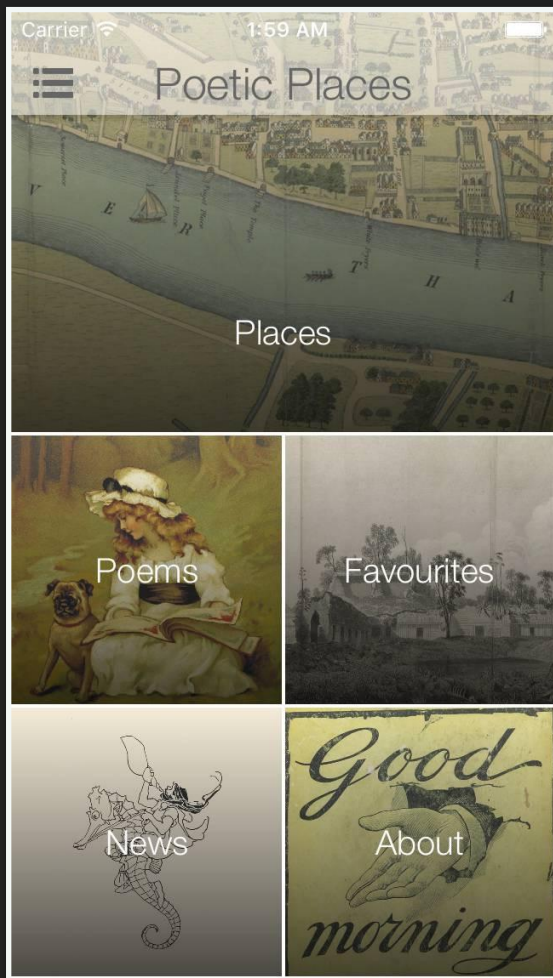




Sarah Cole, Poetic Places
Creative-Entrepreneur-In-Residence
<http://www.poeticplaces.uk/>

What is Poetic Places?

- A free, native app for Android and iOS devices.
- Bring poetic depictions of places into the physical world, helping people to encounter literature and heritage in relevant locations, accompanied by materials drawn from cultural heritage collections.
- Brings literature and heritage into everyday life in unexpected moments. Serendipitous discovery; not tours.
- Browse the poems and places without being in situ.



Summary

- Services that allow for useful exploration are sadly rare.
- The services that are used shape people's expectation of the data. A "Search" service is built from many compromises and configuration choices, often hidden.
- Exploring data is difficult to do on large datasets and often requires specific skills and capabilities.
- The British Library is looking for the best way to support the normal pattern of data-led research, and how to grow it.

My contact details:

ben.osteen@bl.uk

@benosteen (twitter)

Links:

labs@bl.uk ← for all Labs-related contact.

<http://labs.bl.uk>

<http://mechanicalcurator.tumblr.com>

<https://flickr.com/photos/britishlibrary>

<https://github.com/bl-labs>

<http://britishlibrary.typepad.co.uk/digital-scholarship/2013/12/a-million-first-steps.html>