

THE PECULIARITIES OF STORAGE OF MUSEUM OBJECTS

Kuryazova Darmonjon,
Candidate of History, Assistant professor

Khamidova Dilfuza,
Teacher, National Painting and Design Institute
named after Kamoliddin Behzod

ANNOTATION

The aim of this work is to study the peculiarities of the preservation of museum objects. It studied the problems of preservation of museum objects, the chemical and physical properties of the exhibits, the methods used to slow down the process of obsolescence of objects. Conclusions were given on the solution of the problems indicated by the author.

Keywords: museum, exhibit, style, storage, backup storage, subject, obsolescence process, tangible cultural heritage, monument, study.

АННОТАЦИЯ

Целью данной работы является изучение особенностей сохранности музейных предметов. В нем изучались проблемы сохранности музейных предметов, химические и физические свойства экспонатов, методы, используемые для замедления процесса морального износа предметов. Сделаны выводы по решению указанных автором проблем.

Ключевые слова: музей, экспонат, стиль, хранилище, резервное хранилище, предмет, устаревание, материальное культурное наследие, памятник, этюд.

THE IMPORTANCE OF THE TOPIC

Preserving cultural and historical heritage for future generations is one of the most important challenges facing the world community. Preservation of material and cultural heritage, their transmission to future generations is in the focus of attention of the world community and international organizations, and special international documents have been implemented in this regard. The guidelines for the preservation of a country's unique cultural heritage are the ideal norm of international law, enshrined in a number of UNESCO conventions and recognizing the national wealth of each state as part of the World Heritage List [1].

The material and cultural heritage of Uzbekistan includes samples of artefacts and real estate created by the peoples of Central Asia over the centuries, contributed to world civilization and are currently housed in the most prestigious museums, libraries, archives and private collections. Preservation and protection of this material and spiritual heritage is one of the most important tasks of the state and society, and this is reflected in the Constitution of the Republic of Uzbekistan [2].

It is known that a large part of the material cultural heritage is in museums, and the problems of their preservation are a topical issue today. One of the important factors facing museum

scholars is the development of optimal options for measures to slow down the process of obsolescence of museum objects.

The main purpose of our research work is to solve the above problems, on the example of the museums of Uzbekistan operating today. To this end, the task was set to develop measures for the preservation of museum objects, using scientific sources published in the field of museums. There is a growing focus on the study and preservation of tangible cultural heritage, and in-depth research is being conducted in various disciplines. In particular, created by J.Ismailova, D.Kuryazova, D.Kurbanova, M.Muhamedova, I.Ilalov, L.Lefteeva and others, Articles, monographs, textbooks and research published in Uzbek and Russian focus on the attitude to the material cultural heritage, the problems of its study and preservation. However, it should be noted that the identification and classification of types and coverage of tangible cultural heritage, analysis of past and world experience and achievements in their conservation,

The extensive work carried out in the country to reveal the historical and practical significance of museums, their reconstruction and creation of new ones is not fully reflected in research, scientific literature.

THE METHODS OF THE RESEARCH

Drawing conclusions on the basis of historical-comparative and generalized analysis, objectivity, scientific, historical approach, systematization form the methodological basis of research. The theoretical basis of the research is also based on the decrees of the President of the Republic of Uzbekistan and his works on spirituality, culture, the ideology of national independence, Laws of the Republic of Uzbekistan, decisions of the Cabinet of Ministers of the Republic of Uzbekistan on the development of museums.

THE RESULTS OF RESEARCH WORK

The data presented in the study have a scientific basis, the main conclusions of which can be used to improve the activities of museums, the development of methodological guidelines for the preservation of museum exhibits, lectures and seminars in higher and secondary special education.

The study of measures for the preservation of tangible cultural heritage will allow for the maximum preservation of museum objects.

The order of storage of museum exhibits depends on the physical and chemical properties of objects, the type, number, size, location of sources, technical equipment of rooms and stock stores.

The conditions necessary for the preservation of funds give an effective result when a special storage regime is established. Therefore, in a separate room allocated for each storage, the order of storage should be placed objects close to each other. When storing in a complex system, objects made of different objects are placed in one room. In this case, the storage mode is set to the average. The complex mode of storage applies only when there are few rooms or few items. The placement of objects within these systems depends on the type, material, content of the sources, and why they are adapted.

When placing items, attention is also paid to the size, inventory number. They are placed in cabinets, racks, cupboards and other fixtures one by one or in groups. Those divided into groups are placed in their respective facilities. That is, some are sewn into tablets, others are put into folders, cases, and so on. A topographic list is written to the objects on which the objects are placed.

Archaeological monuments are divided into separate storage groups.

In addition to a number of other items, as a rule, fabrics, wool, leather and articles made of them form a single storage group. In turn, these objects are further divided into smaller groups. Fabrics, embroidery, lace are folded horizontally in drawer-box cabinets, depending on the size, the top is covered with a fence. Flat items made of leather and wool are also stacked in horizontal tray boxes. Smaller sheets can be stored on vertical tablets that can be sewn to the fabric on the frame, covered and pulled out. Wool, silk, linen, cotton, synthetic fiber fabrics are stored in various cabinets.

The trays are also stored in horizontal trays, embroidered with gold and silver threads. The reason why such exhibits are kept in a horizontal position is that their fibers are flat. If kept in a vertical position, their aging process is accelerated, i.e., due to the gravitational force of the soil, the fabric fibers and ornaments sewn on it are pulled down, and the fabric fibers and ornaments sewn on it can become weak, spilled and torn [3].

However, in the museum literature: "Clothes are divided into groups, depending on what fabric they are made of, and hung on hangers wrapped in something soft, covered with a blanket and stored in closets in a vertical position.

Clothes made of leather and wool, like clothes made of fabric, are hung vertically on soft clothes and placed in closets. "[4] However, their fibers and ornaments can also be pulled down and weakened, as mentioned above.

Hats are also divided into groups depending on what they are made of. They are placed in round-shaped piles or stuffed with cardboard-like paper, placed in a case, stored in cupboards, and periodically taken out to a place where air circulates. The air temperature is required to be low. To repel insects, it is recommended to spray the items with the smell of wormwood, geranium and eucalyptus plants.

The inside of the shoes is filled with soft paper, put in a box and stored in a closet. It is extremely difficult to slow down the wear process of leather shoes.

They shrink and do not wrinkle over time. As a result, its appearance and size do not match the records in the scientific passport. Therefore, it is recommended that the restorer or fund custodian regularly record all changes in the exhibit instead of the "comment" in the last part of the scientific passport.

If these changes are not recorded, it will not be possible for the members of the commission inspecting the museum's items to prove that the exhibit, which has fallen into disrepair, is indeed an item in a scientific passport photo. The flags are round, wrapped around long wooden planks, the cover is worn and placed on special devices in a vertical position. They need to be protected from direct sunlight, otherwise the color will fade.

The rugs are rolled into a shaft on the right side of the trellis and placed on the cover, kept in a vertical position. Carpets, like embroidery patterns, cannot be hung in exhibition halls for

long periods of time, because the top of them can spill. This process is very slow and cannot be grasped by the naked eye. But in this case, the museum staff should take into account the acceleration of the process of obsolescence of the item.

According to industry experts, bone objects are stored on separate glass shelves, because when the light is low, it changes color [4].

Wooden objects of different sizes, designed for different things, are grouped together and stored together. Among them are wooden details of architectural monuments; water and land propulsion devices; work tools; furniture, as well as household items and other small items. Wooden objects and reeds are also kept together. According to the structure of the fund, while the sculptures are included in the pictorial source, the wooden ones are preserved with wooden objects. Parts of the architectural structures are hung on specially equipped walls. Land and water vehicles are placed on the pad.

Furniture and large-scale sculptures are also restored by raising something above the floor and placing something under it. Small objects, household items, toys, small sculptures are placed in cabinets, depending on the size. Items in the stand, rack, and cabinets should not touch each other.

Ceramic and glass objects are divided into groups and sorted according to what they are used for. Dishes, tiles, lighting fixtures, technical and laboratory glassware, etc. This storage group also includes ceramic sculptures. Items are placed according to what material they are made of. For example, items made of tiles, porcelain, majolica are grouped together. Colored glass is divided into separate groups. Ceramic and glass items are stored in cabinets. By placing them on the shelves at a distance from each other, the weight is also taken into account. This is because the shelf can fall under the weight of the objects and the items can break.

Objects with a flat surface, such as plates, are placed vertically on special stands. If they are kept in a horizontal position, a soft paper or cloth is placed between them and no more than 6 are placed on top of each other [6.]. Large-scale decorative vases, jugs, sculptures are placed on open shelves or shelves with shelves. Hanging lighting fixtures are attached to the bars. Precious metals, precious stones, numismatics, weapons are stored in special rooms, safes.

In large museums, they form independent storage groups. Precious metal objects are stored in cabinets, shelves, trays. Small items made of platinum, gold, silver are placed in a case and placed in a safe.

Numismatic items - coins, medals, badges, tokens, plaques, etc. are packed in boxes and stored in trays.

It is also possible to stack them vertically, one by one, on cardboard made of hardboard.

Weapons, depending on the size, are stored on shelves, on open shelves with several shelves, in cabinets. Large volumes, cannons, machine guns, etc. are mounted on the stands.

Weapons, rifles, pistols are placed in special cabinets with holding rails inside. Short-handled guns are also stored in tray-box cabinets. Spears of various types are mounted vertically, on special stands. Cold weapons, swords, sword-like spears, daggers, etc., are stored in a horizontal position or when hung on special devices.

Image sources are also divided into storage groups: paintings, sculptures, graphics, photographs. It is expedient to divide cartographic materials into separate groups (cartographic-geographical maps).

Paintings can be hung on the walls of stock stores, placed on shelves or in open cupboards. Obstacles will be sliding and non-sliding.

It is better not to drive. Shelves should be reticulated to allow air circulation and have a cell for each picture. Placing on the above-mentioned locations, objects can be folded depending on the collection structure, size or inventory number of the works.

The right side of the paintings without a platform is turned outwards and wrapped in a shaft with a diameter of 50-70 cm. This work is done only by a repairman.

Up to 10 small paintings and 2-3 large paintings can be wrapped in one shaft. Also, the paintings are selected according to their size, and the two right sides are stacked facing each other. Large and medium-sized sculptural specimens made of marble, lime, and gypsum are placed on shelves or racks and covered with a cover, while smaller and smaller sculptures are kept in cupboards.

Drawings drawn in charcoal, soft pencils, pastels are stored under the glass. These drawings and watercolors, engravings, lithographs are placed vertically in cell-mounted cabinets. When placing items, the structure of the collection is considered or released depending on the size, inventory number.

Watercolor, drawing, engraving, lithography albums are placed on the same principle.

Watercolor, pencil, engraving, lithography lists are placed in separate folders, not more than 30 by inventory number. The folders are stored horizontally in the drawer box cabinets.

Atlases are stored on closet shelves, maps and drafts in folders. Large-sized maps are glued to gauze or chit, with the right side facing outwards, wrapped in shafts or cardboard tubes, wrapped in a cover, stored in a special cabinet or shelves in a horizontal position. Globes - put in boxes and placed in a cupboard. Larger ones are covered with a cover and placed on special trays.

Negatives and positives should be kept separate. Negatives are placed in separate envelopes and placed vertically in boxes by size, placed in cabinets. The positives are wrapped in stiff paper, placed in envelopes, and stacked vertically in boxes.

The magnetic tapes are stacked vertically in a wooden fixture, in boxes of the same size. By rewinding the magnetic tapes once a year, the internal tension is lost. Gram-plastics are placed vertically in separate envelopes, depending on the order and inventory number [4]. All furniture and fixtures in the museum require: suitability for storage of museum objects; ease of use; able to protect from technical damage, dust; does not react with the exhibit material; does not absorb moisture; lockable; including filler and seal bossa. The facilities in the funds should also be accessible to both the items being stored and the researchers who carry them.

CONCLUSION

Concluding from the above, the scientific study of methods of preserving the material and cultural heritage of Uzbekistan is one of the most pressing issues today. The facilities in the stock stores do not meet the special requirements one hundred percent. There is a lack of items

needed to ensure maximum storage of items, and most museums are housed in adapted buildings.

To solve the problem of storage requires a thorough knowledge of the material of the museum exhibits and the process of its preparation [6]. To do this, the museum should involve specialists from different fields, and all museum items should be inspected from time to time.

Uzbekistan is one of the richest countries in the world in terms of cultural heritage. A very large number of different historical and cultural monuments have been collected in the small area. Hundreds of monuments reflecting the thousands of years of history of Uzbekistan are of universal historical significance. Studying, preserving and preserving them for future generations is an important task not only for museologists, but also for other specialists in the field, including historians, art historians, physicists, chemists, biologists. This is because their discoveries are also important for the development of optimal storage arrangements for museum objects.

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