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Responsibilities of the repair student in museums

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ABSTRACT- *This article provides information to museum repairmen on all methods of working in the museum, including the work carried out in the museum stock, repair and conservation.*

Keywords: *museum, temperature, conservation, antique, archaeologist, restoration, repair passport, repairman.*

INTRODUCTON

Independent Uzbekistan, which is undergoing historic changes at the beginning of the XXI century, is gaining an increasingly strong position and prestige in the international arena. Along with building an economically strong state based on the rule of law, effective reforms are being carried out in the field of education, culture and spirituality. The decrees and resolutions issued by the state to radically improve and enhance the activities of museums are a clear proof of this.

The museum is a scientific, scientific-educational institution that carries out the work of studying, preserving and promoting historical and cultural monuments. It is important to preserve our cultural and spiritual treasures in museums, to preserve them for a long time, to protect them from external and internal influences. This requires great skill and responsibility from the museum staff. For this reason, when hiring museum staff, their knowledge and skills are tested. For example, the task of a repairman does not end with the repair of the exhibit alone.

Their task begins with studying the history of the monuments brought by archaeologists, having all the information about it, and keeping them under constant surveillance. Repair is a very delicate and at the same time very complex profession. In turn, it is not in vain that this field is equated with medicine. If we take the repairman as a doctor, the patients they treat are historical monuments.

Therefore, when the monument falls into the hands of a repairman, first of all it is necessary to make a correct diagnosis, otherwise the artifact may lose its original state. The repairman should not make such a mistake. Conservation and restoration of historical monuments involves a number of processes.

1. Why is it being repaired
2. Preserve the original condition
3. How to preserve artistic value
4. What material to use and how to work
5. Cost of conservation
6. Control the fate of how to survive
7. Select the conservation path depending on why the found item was used
8. Think about long-term storage

One of the main problems in museums is the preservation of various historical and cultural monuments. In modern museology, "storage" means the creation of conditions for long-term storage of exhibits. This is done based on the physical, chemical and technological properties of the exhibits. The construction of the museum building and the level of adaptation also play an important role in the preservation of objects. Climate plays a key role in the storage process - it is a combination of temperature, humidity, lighting and cleanliness.

Temperature - the instability of the humidity regime, the sharp fluctuations of which are different seasons, is one of the main factors that accelerate the aging process of objects. The strength and characteristics of the temperature and humidity levels depend on many factors, including the material from which the object is made, its structure, and the environment before it was brought to the museum. For example, tin products decompose at temperatures below +13. The object changes its structure, in which first gray spots appear, then gaps appear, and the affected areas begin to shed like dust. If the temperature is higher than + 25S0, waxed and plastic items will be damaged.

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In order to determine the temperature-humidity order of the objects brought to the museum, it is necessary to know under what conditions they were previously stored. For example, archaeological glassware exposed to groundwater needs reduced humidity, while archaeological wooden artifacts excavated from wet ground need to be stored at very high humidity. The most favorable parameters of the temperature-humidity regime are studied by experts. Different museum objects require different conditions, storage facilities. The relative universal value of the temperature-humidity regime is temperature 18 + 10S and humidity 55% + 5%.

Materials that are adversely affected by light should be stored in a backup device that protects them from light. When working with them, the light should not exceed 50-75 lux. Modern equipment is used to decontaminate the air, clean it, keep the temperature and humidity in order to combat air pollution in the storage facilities and the exposition, as well as to maintain the necessary parameters of the temperature-humidity regime. Temperature-humidity control in warehouses, exhibition and exhibition halls is carried out using psychometers, hygrometers, thermometers or self-recording equipment - hygrographs and thermographs.

To prevent natural wear of objects, it is also necessary to follow the order of lighting. The fact is that under the influence of light, especially under ultraviolet light, photochemical changes occur with objects: they can turn yellow, darken, whiten or completely discolor. In particular, the effect of natural light has a strong emitting property, fluorescent lamps from sources of artificial light are more dangerous. Physical changes that occur due to light - are manifested in the collapse of the structure of the material, loss of strength, shrinkage (or shrinkage).

They occur under the influence of infrared rays present in both natural and artificial lighting: it is emitted by more incandescent lamps. Damage caused by exposure to light depends on the intensity of the light and how long it lasts. The unit of light level is called lux. Because the eye adapts quickly to changes in light, its level cannot be determined without a special device, so it is measured with an instrument called a luxmeter. The lighting mode is set depending on the material, color and degree of storage of the object.

It is recommended to light the room around 50-75 lux, where graphics, books, manuscripts, photographs, fabrics, stained leather, flora and fauna samples are stored. Paint (watercolor, tempera) is moderately resistant to varnish wood, unpainted leather and bone light, for which light not exceeding 150 lux is recommended. Highly light-resistant objects - metal, colorless glass and stone, ceramics, plaster, etc. - should be protected only from direct sunlight.

The light order of moderately light-resistant objects is not the same: without light, bone and white wool turn yellow, the paint is tinted, the top layer darkens, various trees - walnut, mahogany, oak - can burn in the light, so the cover is covered. Only a copy (copy) of objects that are strongly affected by light sources will be placed on display. The originals will be displayed in temporary exhibitions.

The main way to protect museum collections from air pollutants is to seal the storage rooms' airtight, using air conditioners, air filtration devices, and always put the items separately in cases, cases, folders. It is also necessary to regularly clean the museum's exhibition areas, rooms and technical facilities.

Preservation and repair are also important in the preservation of museum objects. Preservation is a method of creating the necessary storage order to slow down the natural aging processes of objects and to block the decay processes that have just begun by various chemical and physical means and then strengthen the objects. This can only be done by a specially trained technician. Museum objects can lose their original appearance, break, bruise, tear for various reasons. Repairs will be carried out to restore them to their original condition.

CONCLUSION

Keepers and repairmen regularly inspect museum collections and collect from them those in need of conservation and restoration. The results of the inspection are included in a special list and the state of preservation of the object is recorded. Preservation and repair is a very complex and responsible job. Therefore, the methods and means of carrying out this work are decided by a special commission and the repair council. Their conclusion, the results of practical work with the subject are recorded in a special document. This information, along with what has been collected over the years, will help improve the repair method. Along with the repair of our material and cultural heritage, it is the duty of the repairman to register them, that is, to compile a passport. Passporting is performed at the following stage.

1. Information about the object, name, location, by whom and when it was found
2. Measurement of archaeological value
3. Describe the process of storage deterioration
4. What material the product is made of and what technique it is made of
5. The composition of the product
6. The process of conservation and restoration
7. Used chemical elements
8. Information on the condition of the repaired object after repair
9. Who repaired by and when
10. Take photos and videos of the repair process

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