

Role of Restoration in Preserving Cultural Heritage Objects of Museums in Kazakhstan

Respect for the historical and cultural monuments, preservation of cultural heritage, as we know, are the hallmarks of civilized human society. Important role in this belongs to the restoration of museum values. If we turn to the definition of the word “restoration” (Latin *restauratio* – Reduction) – this is a set of measures aimed at preventing further destruction and to achieve optimal conditions for long-term preservation of artefacts, providing opportunities to further open its new, unknown properties previously [2, c. 6].

There are many types of restoration, which is divided according to different criteria. In all kinds of the main purpose of the restoration - to restore the lost object (defects resulting from the operation of chips, bumps, cracks and more) and to improve its appearance and preserve the subject.

Restoration, like any other human activity, is not the same principles and methods of the system, but it has its historical development, and depend on, for the sake of what is preserved and restored monument.

According to Y. G. Bobrov “the development of practical and theoretical work has given rise to three main methodology, which essentially express the restoration of the three great ideas:

– First – the restoration of the work in its original form;

– Second – preservation of the object as much as possible immunity;

– Third – the identification and approval of historical and artistic value of the object” [1, c. 102].

According to A. F. Losev “Restoration appears as a form or method of physical realization of the process of cultural inheritance, and in this respect, subject to its laws” [4, c. 9].

Thus, the basic principles of scientific restoration and conservation are:

– minimal intervention in historical material works with the maximum saving it;

– justification and definition of any restoration intervention;

– scientific;

– archaeological restoration;

– stylistic restoration;

– historicism.

These principles of restoration and conservation are strictly enforced in the Restoration Centre of the largest museums in the country: the Central State Museum of Kazakhstan and the State Museum of Art named after A. Kasteev. Existing centers of restoration of museums of Kazakhstan aimed at systematic study of new tech-

nologies in the field of restoration work on different kinds of materials and objects, including work with new materials, are directly involved in the preparation of items for exhibitions.

For example, during the restoration of the painting, the following processes: removal of dirt from the front and back, eliminating strain, supplementation of the lost fragments of the canvas by splicing the fibers, with the author of the canvas edges. When a large area of loss by the same woven fabric fragment, selected in accordance with the artist's canvas. To connect the strands using a special glue. After the glue is completely dry, warm iron to iron the seams through the Teflon film.

The next phase – the restoration of soil settlement in the field of loss. Recover completely lost parts of the painting begins with the moment of summing up the ground lost in space. When complete deterioration and dilapidation of the basics when it loses its ability to hold a layer of paint and paint shedding occurs is necessary to strengthen the paint layer sturgeon glue. Then, cleaning of late entries and renovations, thinning of the varnish film, toning of the losses of the paint layer, protective coating and others. To perform these operations require a large range of restorative materials. Painter-restorer works only within the boundaries of the lost place, that is in compliance with the basic principle of restoration – to save what is left, with great care and make up for what has been lost.

Experienced specialists of museums and restorers have been trained in leading restoration centers in Russia and are considered to be masters of their craft. Routine inspection of the museum funds, in order

to identify works in need of restoration, preservation description, preservation and restoration work – discreet and daily work of specialists Center. All the processes of their reflection in the work of restoration passports and held under the constant supervision of the Restoration Council of Museums.

Restorer graphics is important to know the material properties of the components that make up the graphic works. These components are applied to the base and it colorant. It refers basis – paper, parchment, chamois, sometimes primed canvas. Coloring agents and their corresponding types of technology are also varied. It – coal, Italian pencil, sanguine, graphite, colored pencils, chalk, sauce, ink, gall ink, bistre, sepia, pastel, watercolor, gouache, inks [5, c. 12].

The graphic works from the museum, there are exhibits on poor quality paper that is causing rapid aging and destruction of the museum values of the Soviet period, and as a consequence – the complexity of their restoration.

There are three main reasons for the destruction of the graphics: the natural aging, the violation of the conditions of storage, improper handling of the exhibit.

The most common injuries graphic works on paper is considered to be yellowing and the formation of a yellow-brown spots. Such changes may cause as natural aging, and careless storage of exhibits. In addition, considerable damage inflicts works graphics application tape, paper glue, which has an alkaline reaction, causing discoloration of the paint and the destruction of the paper fibers. It is therefore very important in the transmission of

exhibits on the act, first describe the state of preservation of the foundations on the front side, then – the paint or printing layer, hereinafter – the basis of the reverse side, and finally – the mount.

Before preparing the job of restoration, the restorers of the museum be sure to conduct a series of studies that allow us to solve the question of the use of certain chemicals and choose the method of restoration. For example: disinfection, consolidation of the paint layer, consolidation of stamps and labels, dust removal, separate contaminants from the surface, removal of silicate glue, surface treatment of paper to remove the alkaline environment, test the neutrality of paper, removing duplicating sheets, removing yellowing, processing of individual spots chemicals with followed by bleaching, washing, drying on filter paper impregnation, pasting breaks, fractures, puncture, filling losses bases, duplication of field edges, overlapping on a new footing, strengthening the foundations of sizing, drying and pressure test, toning, assembling after restoration.

That is, for each value of the museum's restorers find a special approach, and before you do something, the restorers to discuss their next step, the pre-conduct laboratory research. In addition, funds are systematically carried out in a routine inspection, visual inspection, the selection of items in need of restoration, and placed in a detention center. Having prepared the job offer to be considered at the Restoration Council, which is composed of: the museum's director and chief curator, deputy director of science, scientific secretary, heads of research centers. After the approval of the

collective tasks and decisions by the Board, the restorer begins to restoration.

One of the most interesting and challenging work of recent years is the Scroll of an unknown artist of the late XIX century, "Scenes from the life of the military officials. The meeting of two Vanir hunting" (China, Qing era). Paper (rice), silk, ink (Chinese) 65×1269 cm. (Artists: art restorers graphics G. A. Kaldybaeva and G. S. Kozhamzharova).

Cvitok was donated to the museum by Moscow collector Belashova Maria Trifonovna in 1966. The piece is written in ink color on rice paper, loose and rough in texture with protruding paper fibers and traces inclusions rice straw. It is a continuous "ribbon" of seven parts with a wooden roller at the inner end. He edges glued strips of silk and a width of 2.5 to 17 cm. China Wizard bordering their works produced special finest silk with a barely noticeable weave to identify ornamental pattern [3, c. 50].

The basis for the restoration of this exhibit was the following: a plurality of damage the foundations, through dark spots. After examining the paper and the ink layer are mechanically removed surface dirt: stickers, glue, insect excrement. Since Chinese ink is not washed off by water, chemical treatment of the back side, and further processed through pigmented spots was carried out. To remove the chemicals, flushing with distilled water was carried out. Then we started to strengthen the foundations of: broken, tears, breaks pasted Japanese paper. And when replenishing the loss of bases and breakthrough method was used to top up the paper weight. The right edge is the most delicate, it was duplicated on

the mica paper. At the end of restoration measures was made tinting abrasions of the paint layer. After the restoration of the monument passed to the graphics Fund. The restoration of the exhibit took eight months, from 1.10.2011 on 17.05.2012. Thus, the scroll was first deployed and exhibited at an exhibition of the State Museum of Art Kastejev: "Hunting and Fishing. Russia. Western Europe. East" (2012), "The Art of the East. Drawings" (2013), "Myths and Legends of Ancient East" (2015).

Working with such non-standard exhibits require unconventional approach in restoration activities.

There are also cases when the preparation of the exhibitions keepers bring to restorers exhibits had already been subjected to "restoration". That is, each graphic work is complicated "case history", which is trying to cope with restorers, as a result of serious preliminary research and the use of traditional and new methods of conservation.

Noteworthy is carried out restoration works of the artist Kastejev "The organization of the Red Army". 1948. Watercolor on paper. 39.9×60.6 cm (made by: artist-restorer charts Kozhamzharova G. S.). The exhibit has been referred to the restoration of 10.02.2012. On admission to the restoration of the water color has been dubbed on yellow cardboard (yellowness switched to watercolor). The face was glued to the passport. When removing the cardboard has been found that the field was removed the lower figure, and there are losses in all other fields. There was attrition of the paint layer, numerous brown stains, mouse droppings, in all corners of the large number of punctures. In the lower left corner – the author's

signature and date of creation – red watercolor. There were numerous small loss and fractures. On the reverse side of the exhibit showed severe yellowing of the leaf, sometimes yellow-brown spots, passing from the cardboard, and numerous fractures.

Restorer G. S. Kozhamzharova conducted laboratory tests and the results made the following conclusion about the state of the monument: the product in need of restoration, the spot you want to remove glue breaks, make up the loss, strengthen the basis of the work.

Next, the program of work was drawn up and the reasons on the basis of job restoration, adopted by decision of the Council of the restoration: chemical treatment, wash off chemicals; fill pinholes, loss, breakthroughs; glue breaks; smooth out kinks; the pressed; tint; mount. Thus, G. S. Kozhamzharova all the stages of the restoration activities were successfully carried out. After the restoration of the monument passed to the graphics fund.

It is important to emphasize that art restorers restoration of graphic works of the Centre adhere to the principle of non-interference in the author's drawing, limiting its preservation. On the ground losses and abrasions of the paint layer tinting is carried out under the overall tone while maintaining the integrity of the author's work experience. The paint layer in places scuffs and talus according to the original equipment restored watercolor, gouache, tempera, pastels and colored pencils light resistant, and are used as instruments of brush, pen, feather. graphic works, both for exposure and storage, restorers placed in a passe-partout of museum cardboard neutral quality.

With the restoration of graphic works observed complexity. Difficult to remove superimposed thick, uneven layers, old darkened glue that pulls the base paper in the figures, thereby causing severe deformation. Paper old numerous podkleek, tabs and labels, badly damaged, yellowed, fragile, sometimes glued on edge, directly on the image removed using a compress of thick aqueous solution of methyl cellulose.

It should be noted especially the restoration of artifacts found during archaeological expeditions that have a unique and historic value. Initially, a detailed inspection is carried out and a description of preservation, revealed the original appearance, the story is determined by the process of changing the state of the exhibit. Based on the results of chemical, physical and biological studies established the cause and nature of failure. In addition, the restorer must take into account the interests of archaeologists and scientists to do their utmost to processing and preservation has not prevented the further study of clothing material as a full-fledged historical source. Some finds of materials on the state of conservation not withstand restoration activities are preserved. This set of temporary measures to ensure the physical and mechanical integrity of the archaeological finds. This includes clearing the surface, strengthening and stabilization of the material to the extent necessary, the packaging and placing in store. Restorer given the climatic and soil conditions in the field of detection of material, processing and preservation produces only the techniques developed by experts. For example, an arrowhead was covered with

oxidation, rust, patina, various accretions. Total heavy contamination, distortion. The surface of the exhibit has been freed of dust and free of rust. Discontinued oxidation, patina treated with Trilon B, and washed with distilled water. Thus, the exhibit was saved from further destruction foundation. On the restoration of archaeological ceramics and enters, which is composed of multiple parts and fragments. Due to the incomplete fragments it is not always possible to collect the original appearance of the exhibit. Ceramics restorer carried out the following activities: cleaning, desalination, disinfection, strengthening, priming, execution and finish bulk fill, different ways of tinting, manufacturing assembly fixtures and structural strengthening of ceramic products. The main objective is to maximize the detection of the remaining parts of the original with the explicit recognition of introduced amendments.

With the restoration of wood products restorers do not replace the foundation wood, unless it is not too impressed by wood beetles. When the lost piece of the exhibit design, there is a question about its restoration. At the same time, restored the loss must exactly match the original and executed in the original material. The restoration of exhibits of wood used: casein glue, glue marks PVA (polyvinyl acetate emulsion), carpenter's glue, shellac, oil paint, wax.

Restorers carpet-felt articles point out that the exhibits come untreated, heavily polluted, with multiple cuts, loss, stains of unknown origin. Before the restoration of the exhibit photograph, then make the surface dust removal with a vacuum cleaner, visually examine all the damage and loss.

Next, the full consolidation is carried out across the surface of the exhibit, the losses are compensated place, selected thread in the tone used in the work not only of the needle, but also hooks. Only then begin to dry and wet handling, cleaning detergents exhibit, with a preliminary trial processing of a small low-profile product area. Damaged places fill with colored woolen threads untwisted so that loops are formed on the surface, which at the end of the work is cut with scissors at the height of the pile.

Along with the progress in restoration of museum values currently in the Republic of Kazakhstan, there is an acute shortage of specialists in the field of restoration and conservation, scientific experts needed (research and examination of works of art), experts in physical and chemical methods of investigation (chemical analytical, optical chemical, optical and physical study of works of art).

To facilitate the hard work of restorers and expandability of conservation of cultural heritage in museums around the country, you need to purchase the following equipment:

- 1) vacuum table low pressure, which allows many processes in the power saving mode, with a greater degree of control than with traditional methods of work;
- 2) mist chamber “Lasco” ultrasonic humidifier, which provides a good opportunity, and continuous monitoring of the exhibit;
- 3) machine design firm mat “Valiani”, allowing to carry out universal mounting work efficiently and professionally;
- 4) stereomicroscopes;
- 5) large floor lamps;
- 6) magnifier with light;

- 7) Steam scalpels;
- 8) the film and adhesive “Bevan” for painting;
- 9) tables with lighting;
- 10) big press for the restoration of bulk cards, graphics and print items;
- 11) marble table for the restoration of paintings.

His solutions are waiting for such issues as the creation of a perspective of scientific and chemical laboratory equipped with the latest equipment, including X-ray, pest cameras and other special equipment needed for the restoration of the exhibits, as well as the maintenance of restoration work by type of materials in individual, adapted for this purpose, areas.

Important aspects of improving the quality of the restoration work are:

- 1) organize regular annual training of restorers;
- 2) renew a central Commission for certification of restorers of the CIS countries on the basis of Russian art Research and Restoration Center named after academician I. E. Grabar;
- 3) develop long-term partnerships between museums, restoration centers of the CIS and far abroad;
- 4) implement a long-term project «Restoration without Borders», providing for the exchange of experience, familiarization with new methods of restoration of Japan’s leading restoration centers, China, Italy, Spain, France, etc.

Taken together, a positive solution to these pressing problems will create a foundation for the growth of highly qualified personnel and perform the main tasks of the museum – the preservation of cultural heritage.

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