

## Section 6. Visual art

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### STORAGE AND SCIENTIFIC PASSPORTATION OF HEADWEARS IN THE MUSEUMS OF UZBEKISTAN

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#### Abstract:

**Purpose of the research:** The article discusses the activities of preserving and scientifically documenting the national headdress-do'ppi, which are stored and displayed in museums of Uzbekistan.

**Research methods:** The study examines storage conditions, documentation activities, and headwear exhibited using various methods in different museums.

**Research results:** Achievements and methods in placing headdresses in collections, taking into account the technical aspects of their documentation.

**Practical application:** Developing principles for using innovative methods of exhibition and creating necessary conditions in storage rooms.

**Keywords:** *skullcap, exposition, storage, scientific passport, catalog, museum*

#### Introduction

The skullcap has been a part of the national costume in Central Asia since ancient times filled. Both men and women wear embroidered skullcaps from ancient times were also worn. At the same time, many people living in Central Asia is also considered the headdress of peoples. In this regard, national costumes, local collections, and headwear can be found in various museums of the republic. The exposition of national costumes and headwear in the museums of Uzbekistan plays an important

role in reflecting the local ethnographic environment.

As long as skullcaps are kept in museums, the principles of their preservation and display will undoubtedly remain one of the main issues. In the research process, the issues of storing skullcaps in museum conditions, the processes of their passporting, and their placement in the exposition are highlighted.

#### Materials and methods

The article utilized research papers and studies by scholars who examined

headdresses preserved in museum collections and exhibitions. One of the major studies on Uzbek costumes and headwear in Uzbekistan's museums is N. Sodiqova's work "Uzbek National headdresses of the 19<sup>th</sup>–20<sup>th</sup> Centuries". This work is significant for studying the distinctive features of clothing related to age, ceremonies, and regions. Traditional headdresses, skullcaps, and scarves popular in the late 19<sup>th</sup> and 20<sup>th</sup> centuries have been thoroughly examined across various provinces. In this research, ethnologists, local historians, archaeologists, and art experts analyzed the local characteristics of clothing specific to different regions of our republic, the peculiarities of their tailoring and wearing, as well as the evolution of clothing based on materials from various sources.

From the perspective of studying headwear collections, one can mention the literature and scientific research of G. A. Pugachenkova, L. Levteeva, I. Bogoslavskaya, K. Tursunaliev, and their scholarly works.

### **Result and discussions**

Skullcaps are typically an integral part of national attire, so they are usually displayed alongside costumes in museum settings. Nevertheless, there are basic rules for storing and exhibiting headwear. The skullcaps preserved in museums are usually made of natural fibers (silk, wool, cotton, linen) as well as synthetic fibers. Direct sunlight, light exposure, humidity, various harmful substances and gases, as well as destructive insects and dust, lead to deterioration in the quality of skullcaps, changes in their condition, and wear of the fabric.

Museums widely exhibit skullcaps from different eras, worn by various peoples and regions. Skullcaps are classified according to the social living standards of peoples. They may sometimes belong to a specific individual. Such skullcaps are more commonly found in house-museums. The Gafur Gulom House-Museum preserves the poet's skullcaps (almond-patterned) that he wore during creative evenings. In thematic exhibition collections, skullcaps can be displayed in various ways, for example, individually, or sometimes as an addition to clothing, placed on top or at the base. The State Museum of the History of Uzbek Culture in Samarkand

features thematic exhibition collections dedicated to gold embroidery, where headdresses are displayed together with national costumes, worn on mannequins. In this exhibition, the headwear harmoniously complements the outfits.

When exhibiting skullcaps, special attention should also be paid to the spacing between them. If they are placed too closely together, their quality may be compromised. When possible, they should be placed on special mannequins. It is necessary to protect them from direct sunlight, as this can cause their colors to fade.

Skullcaps are displayed separately if they do not correspond with the clothing they are placed with. They are usually exhibited on special stands or hung on display case walls. Fabrics may be added to complement them. Due to the exceptionally rich collections of headwear in the State Museum of History and Culture of the Fergana Region and the State Museum of History and Culture of the Andijan Region, the skullcaps are hung on walls and displayed separately from the costumes.

To include, display, and describe a skullcap in a collection, it should be recorded in the inventory book. However, it is first necessary to determine its nature, understand its content, verify its authenticity, and assign it a complete name. Some skullcaps in museum collections require years of identification and study. Before registering a skullcap in the inventory book, it is essential to know its creator, material and technique, content, condition, and origin.

When placing, exhibiting, and describing a skullcap in a collection, each of its aforementioned characteristics is examined separately and meticulously. Each feature, creator (or period and school if the creator is unknown), full name, comprehensive description, signatures, dates, inscriptions, complete information about the materials and techniques used, dimensions, and preservation condition are recorded in the scientific registration book.

The next stage is completing scientific passports. This involves expanding information about the objects and providing historical context. Scientific passports serve not only as annotations but are also used during accession and deaccession, organization of

exhibitions, mobile exhibitions, export or import from the country, and preparation of official documents. Writing scientific passports is the primary basis for preparing scientific catalogs for publication. This enables the scientific presentation of objects in museum exhibitions and serves as a reference for researchers in ethnography, art history, and archaeology.

### Conclusion

In conclusion, it is necessary to implement practical measures regarding the pres-

ervation and display of headwear in Uzbekistan's museums and museum collections. Due to the lack of proper conditions in storage rooms, headwear in most regional museums is stored in common boxes under high humidity conditions. This negatively affects the quality of skullcaps, which are an integral part of our cultural and national heritage. Under these circumstances, it is crucial to take necessary measures to further improve the material and technical resources of state museums, enhance the activities of funds and museums, and ensure proper preservation.

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