

MARGARET E. GEISS-MOONEY
Costume/Textile Conservator &
Collections Care/Management Consultant
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EDUCATION:

Academics: M.S. Textiles, University of California, Davis. Advanced to Candidacy 1978
Thesis: Dye Analysis of a Group of Late Intermediate Period Textiles from Ica, Peru

B.S. Textiles, University of California, Davis. September 1976
Coursework emphasized all aspects of textile science applicable to conservation of textiles and costume, including:
Textile Chemistry Textile Fibres & Finishes Organic Chemistry
Textile Dyeing & Printing Textile Maintenance Textile History & Design
Analytical Techniques (chromatography, spectroscopy, microscopy)

Community Emergency Response Team (CERT) Program certificate, City of Petaluma, March 2008

Internships: University of California, Davis Art Department Conservation Laboratory (1976 – 1978)
Yolo County Historical Museum, Woodland, California (1977 – 1978)
M. H. deYoung, Museum, San Francisco, California (1975)
E. B. Crocker Art Gallery (now Crocker Art Museum), Sacramento, California (1974)

Continuing Education:

Ongoing attendance at AIC pre-conference courses and annual conferences, local and regional conservation group meetings and at the North American Textile Conservation Conferences (NATCC)

Neighborhood Drycleaning Association: Theory & Techniques for Textile Conservators, January 1994
Getty Conservation Institute Refresher Course: Identification of Dyes on Historic Textiles, October 1985
McCrone Institute: Microscopy for Conservators, L. A. County Museum of Art, March 1977

PROFESSIONAL EXPERIENCE:

Textile/Costume Conservator & Collections Care/Management Consultant, Private practice
September 1979 to present:

Work on a wide variety of textiles, fibre and costume (i.e. dresses, rugs, embroideries, tapestry, flags, Asian, Native American, archaeological to modern) including consultation, examination, assessment, collection surveys, technical analysis, condition reports, photodocumentation, cleaning, stabilizing, design of storage systems, construction of custom supports, forms and boxes, preparation for storage, display and/or loan. On-site work includes unpacking, installation, incoming condition reporting, outgoing condition reporting, deinstallation and repacking. Contract work completed for the General Services Administration (Region 9), National Park Service, Phoenix Art Museum (AZ), Orcas Island Historical Museum (WA), California Department of Parks & Recreation, UC-Berkeley Hearst Museum of Anthropology, Filoli (A National Trust property), Fine Arts Museums of San Francisco, Lucasfilm Archives, Charles M. Schulz Museum & Library, Blackhawk Museum and the Contemporary Jewish Museum. Also lectures and workshops for the public, historical societies, museums, academic institutions, picture framers, appraisers, interior decorators and other interested parties.

Assistant Conservator (Textiles), Asian Art Museum of San Francisco

June 1998 to January 2006 (part-time):

Responsible for all phases of conservation for the Museum's collection of textiles and costume including examination, condition reporting, photodocumentation, treatment, designing and building exhibition mounts, preparation for loan, exhibition and storage. Design input for storage (textiles, thangkas, costumes, screens, scrolls) and Conservation Lab at Civic Center site. Integrated Pest Manager for art areas.

Restorer (Textiles), The Cloisters/Metropolitan Museum of Art, New York

February 1979 to August 1979:

Conservation of the Cloisters' collection of tapestries and ecclesiastic textiles. Responsible for maintenance of the on-site maintenance of the Cloisters' displayed textiles and preparation for overseas travel and exhibition. Design input for custom wool dyeing.

RELATED ACTIVITIES:

Surveyor, Conservation Assessment Program (CAP), IMLS-Heritage Preservation (2002 – present)

National Heritage Responder/formerly AIC-CERT (Collections Emergency Response Team) Member, AIC (2011 – present)

Public Art Committee Member, City of Petaluma (March 2015 – present)

Small Museums Grant Committee Member, Costume Society of America (2010 – May 2015)

TSG Achievement Award Committee Chair, AIC-Textile Specialty Group (2012 – May 2015)

Local Arrangements Committee, NATCC 2013 San Francisco (2012-2103)

Treasurer, Bay Area Art Conservation Guild (2011 – 2014)

Treasurer, AIC-Textile Specialty Group (2008-2010 & 2010 - 2012)

Travel Research Grant Committee Member, Costume Society of America (2004 – 2009)

Co-Author/Editor, AIC Caring for Your Textiles brochure (1997)

President, Bay Area Art Conservation Guild (1995 – 2005)

Board of Directors Member, California Heritage Quilt Project (1985 – 1997)

Lecturer, Harpers Ferry Regional Textile Group Symposium; Textiles and Costumes on Parade- Exhibition Successes and Disasters (1990)

Coordinator, FAIC Fibre Identification Course, University of California, Berkeley (1986)

Field Reviewer, Institute of Museum Services – Conservation Project Support competition (1985 & 1987)

Secretary, Textile Specialty Group, AIC (1984 – 1987)

Chair, Textile Special Group, AIC (1983 – 1984)

Editor, Bay Area Art Conservator (Newsletter of the Bay Area Art Conservation Guild) (1982 – 1986)

Author, “Dying Analysis of a Group of Late Intermediate Period Textiles from Ica, Peru”, Preservation of Paper & Textiles of Historic & Artistic Value II. Advances in Chemistry Series No 193; American Chemical Society, 1981

PROFESSIONAL AFFILIATIONS:

Senior Member American Association of Textile Chemists & Colorists
(since 1977 - highest membership level possible)

Professional Associate American Institute for the Conservation of Historic & Artistic Works
(since May 1992 – Associate member since 1975)

Honorary Member Bay Area Art Conservation Guild (awarded 2006 – member since 1980)

Associate Member Western Association for Art Conservation Textile Society of America
Costume Society of America Textile Arts Council (San Francisco)
CIETA (Centre International D’etude des Textiles Anciens)

LECTURES/WORKSHOPS TAUGHT (partial):

Gilroy Museum, March 2015 – subject: Care of Textiles

Museums Association of Montana, March 2013 – subjects: Collection Care Strategies for Textiles; Storage On A Budget; Ask The Conservator

Marin History Museum (San Rafael, CA), February 2012 – subject: Collecting & Collections Care

Balboa Art Conservation Center (Tempe, AZ; San Diego & Sacramento, CA; Eugene, OR; Seattle, WA), 2011 – subject: Care Of Collections: Costume & Costume Accessories

Golden Gate Canvas Workers (San Mateo, CA), March 2011 – subject: Slowing The Hands Of Time: What A Canvas Worker Can Do

Bay Area Sampler Guild (Alameda, CA), April 2010 – subject: ‘Textile Care Tall Tales’
May 2009 – subject: ‘You Ought To Be In Pictures: Conservation Framing & Display of Samplers’

Phoenix Art Museum (Phoenix, AZ), December 2009 – subject: Pin Mounting: A Non-Stitching Display Technique

Balboa Art Conservation Center (San Diego & Chico, CA; Seattle, WA; Eugene, OR), 2008 - 2009 - subjects: Care Of Collections: Textiles and Emergency Preparedness Intensive: Textiles