**Introduction**

There has been much focus in the news on the horrific destruction of monuments and other cultural artifacts in the Middle East by ISIS in Syria and the Taliban in Afghanistan. However, these acts do not represent the majority of the population’s attitude towards their cultural heritage. In fact, Iran has several well established and respected conservation training programs to safeguard and preserve their artistic and cultural heritage. Collectively, these programs graduate dozens of conservators each year.

Behrooz Salimnejad, the Senior Conservator of Furniture and Woodwork at the Philadelphia Museum of Art, originally from Tabriz, Iran, has given several workshops at Isfahan Arts University and Tabriz University of Islamic Arts. The workshops included a range of conservation topics, but focused primarily on gilding conservation.

**Art University of Isfahan**

Established in 1977, the Conservation School of the Art University of Isfahan is the first Iranian educational institution in this field. The main objective of this school is to train conservation professionals to preserve and safeguard cultural and historic artifacts and monuments. The School is located in two historic houses of David and Sukias in the old neighborhood of Jolfa in Isfahan. The School has a specialized library, Photo Lab, X-Ray Lab, Metallographic Lab, Chemistry Lab, and conservation workshops for painting, metal, paper, textile, glass, ceramics, wood, and ivory and bone.

**Tabriz Islamic Art University**

Tabriz Islamic Art University was established in 1999. The University’s aim is to train professionals in various Islamic Art fields including conservation. Today the university has more than 1500 students enrolled in different disciplines in undergraduate and graduate levels including Design, Architecture, Islamic Arts, Persian Carpet, Multimedia, and Conservation.

The author traveled twice to Tabriz Islamic Art University, first in 2012 and then again in 2014. An upcoming gilding conservation session is scheduled for the fall of 2016.

**Acknowledgements**

The author would like to thank Andrew Lins, former Chair of Conservation, and the staff at the Philadelphia Museum of Art for their support throughout this project. Special thanks to Peggy Olley, Associate Conservator of Furniture and Woodwork, for her input and assistance. Also, thanks and gratitude to Dr. Reza Vatankhah, from Isfahan University and Dr. Mehdi Razani from Tabriz Islamic Art University for their efforts to facilitate the workshops and in general for keeping the flame of conservation lit and training the future generations of conservators to safeguard Iranian cultural heritage.