



CPF[®] Study Guide

Knowledge gained and recognized



Development

The PPFA™ mission statement

PPFA™ leads, unifies, and serves the art and framing industry as an advocate for its members and by offering programs that elevate professional standards, enhance profitability, and expand sales.

History of the certification program

The Certified Picture Framer® (CPF®) examination was developed in 1986 in conjunction with Educational Testing Services (ETS) to provide professional recognition to individuals successfully completing the established criteria.

While ETS is probably best known for national admissions testing programs, it also conducts licensing and certification programs in occupational and professional areas.

In developing the CPF® program, PPFA™ sought the expertise of industry leaders representing a wide range of educational backgrounds and proven talents in the picture framing industry.

Objectives

The objectives of the certification program are:

- To raise the standards of the profession.
- To encourage self-assessment by offering guidelines for achievement.
- To identify persons with acceptable knowledge of principles and practices of the profession.
- To award recognition to those who have met the established criteria.
- To improve education within the industry by encouraging participation in continuing education programs.

Development and review

PPFA™ and ETS used “job relatedness” as the single most important element in developing the examination. To ensure this was accomplished, a “job analysis” was conducted. Job analysts conducted interviews and performed on-site evaluations of experienced picture framers. Based upon the information collected, “task statements” were developed describing specific activities a picture framer performs during the course of a day. After the task statements were reviewed to verify their relevancy, picture framers from across the United States and Canada rated each task for importance, and time and knowledge required. Upon review of the ratings, test questions were developed covering each task area. The PPFA™ Certification Board

reviews the test questions on an ongoing basis to ensure each task area is adequately covered and that the exam reflects new developments in the framing industry.

Eligibility

Any picture framer who has a minimum of one year of hands-on experience in retail or wholesale picture framing may apply for the certification. A person who passes the written examination of certification will be designated a Certified Picture Framer® (CPF®).

Use of CPF designation

- The Certified Picture Framer® (CPF®) designation may only be used after the name of the certified individual. It may not be used to imply a firm is certified.
- It may be used on letterheads, business cards, brochures, advertisements, forms of address, etc., for the individual only.

Recertification

- CPF® designation holders are required to take a Recertification Course* once in every four years.
- It is the sole responsibility of each CPF® to recertify prior to the end of their recertification year.
- It is their responsibility to notify PPFA™ of address and name changes.
- CPF® designation holders who do not take the Recertification Course before the expiration date on their CPF® certificate will lose their CPF® status.
- **Once the CPF® designation has expired; the examination must be retaken in order to reinstate the designation. Any appeal must be made to the PPFA Certification Board.**
- **The Recertification Course for the CPF® shall be completion of an approved educational program. This is not a test, but a course to share new knowledge and techniques. Recertification instructors are MCPF®s who have completed a protocol to be certified to teach the course.*

General Information

The exam is available in two formats: Imperial (inches) and Metric. Be sure to choose how you wish to take the exam when you register. If you do not choose, you will take the Imperial version as a default.

How to register

Registration can be completed online through the PPFA Store or by completing the registration form in the back of this brochure. Include full payment in the form of check, money order, VISA, MasterCard, or American Express and send to:

PPFA™ CPF® Certification

c/o Professional Picture Framers Association
330 Mounts Corner Drive #313
Freehold, NJ 07728-2550 USA

Registration covers processing, examination, scoring, and document fees.

Registrations should be received a minimum of four (4) weeks prior to the test date to ensure a reservation. Registrations received after this date will be accepted on a first-come, first-served basis. Be sure to complete your registration form carefully, as the information will be used to communicate with you. Upon receipt of your registration, PPFA™ will confirm your reservation by sending a confirmation letter.

Cancellations/Refunds

Requests for refunds should be made in writing to PPFA™ at least four (4) weeks prior to the test date. Requests made within the four (4) week period will not be refunded. PPFA reserves the right to approve the transfer of fees to another testing date.

A non-refundable \$40 administrative fee will be assessed for all cancellations.

Time allowed

Once verification has been completed and examination instructions given, candidates will be allowed **3-1/2 hours** to complete the exam. No one will be permitted to work on the exam beyond the allotted time. Exams will be collected and all remaining candidates will leave the room.

Examination content

Specifications for the examination reflect the knowledge and skills essential to perform the job. The specifications have two (2) dimensions. The first relates to the content areas covered by the exam, and the second relates to the type of thought process to be used, including recall of knowledge, application of knowledge, and the solving of problems.

The Certified Picture Framer® (CPF®) examination consists of 150 multiple-choice questions. Answer spaces are numbered to correspond with the numbers of the test questions. You are to decide which of the suggested answers is best and blacken with your pencil. Be sure to completely fill the answer space. Should you erase, do so completely; incomplete erasures could be read as an intended response. Read the directions on the test carefully to make sure you understand them before attempting to answer questions.

Taking the on-site examination

- Before being admitted into the examination room, you must present your confirmation letter along with your driver's license or a photo ID for verification.
- If choosing to use a calculator, the calculator must be presented at this time for inspection. (Note: Hand-held, basic-function calculators are permitted.)

The following procedures and regulations will be observed to ensure all candidates are tested equally:

- The exam will be administered only on the day and time specified. **NO ONE OTHER THAN THE PROCTOR(S) AND CANDIDATE(S) WILL BE PERMITTED IN THE TESTING AREA AFTER THE EXAMINATION HAS BEGUN.**
- Candidates are permitted to use hand-held, basic-function calculators.
- Pencils with erasers will be provided. Colored pencils are not permitted. Ink or felt pens are not permitted.
- Books or papers of any kind are not permitted.
- A candidate who needs to leave the examination room must obtain permission from the exam proctor. Time lost will not be allowed to be made up.
- No one will be permitted to continue beyond the established time limit for any reason.
- There will be **NO SMOKING** during the exam.
- Candidates must present a photo ID (such as driver's license or passport) for verification.
- Any candidate discovered to be engaging in any kind of misconduct or having prohibited materials will be dismissed from the exam session and not permitted to return. PPFA™ reserves the right to cancel scores of any candidate discovered in any kind of misconduct, i.e., giving or receiving help; using books, notes, papers, or other aids; attempting to take the examination for someone else; or removing test materials or notes from the examination room. Such conduct will result in immediate disqualification and will be reported to the PPFA™ Certification Board.

Additionally, PPFA™ recommends:

- Bringing a sweater/jacket in the event the examination room, as the temperature may be cool.
- Arriving the night before the exam in order to be well rested and alert.

Notification of on-site exam results

Exam results will be e-mailed simultaneously to all candidates within four to six weeks after the test date. To ensure confidentiality, examination results will not be given over the telephone.

Who can proctor an exam

A proctor must be a disinterested third party who has no corporate, employment, or personal relationship or other interest in the student's performance on the exam.

A proctor may be a:

- PPFA member in good standing with a CPF or MCPF designation
- School or public librarian
- Public or private school personnel (i.e., administrator, teacher, counselor)
- Learning/Testing center employee

A proctor may NOT be a:

- Framer without a CPF or MCPF designation
- Relative or friend with whom the student has a personal relationship
- Employer or co-worker

Taking the examination online

- The exam may be taken at such facilities as a library or community college or other institution with online computer access. The location must be approved by the PPFA™ Certification Board.
- Coordination of site and proctor must be arranged at least four (4) weeks in advance and is the responsibility of the candidate.
- Any expenses incurred for the use of the site or by the proctor will be the responsibility of the candidate.
- The exam will be administered only on the day and time specified. NO ONE OTHER THAN THE PROCTOR AND THE CANDIDATE WILL BE PERMITTED IN THE TESTING AREA AFTER THE EXAMINATION HAS BEGUN.
- A candidate who needs to leave the examination room must obtain permission from the exam proctor. Time lost will not be allowed to be made up.

- No one will be permitted to continue beyond the established time limit for any reason.
- There will be NO SMOKING during the exam.
- Candidates must present a photo ID (such as driver's license or passport) for verification.
- Any candidate discovered to be engaging in any kind of misconduct or having prohibited materials will be dismissed from the exam session and not permitted to return. PPFA™ reserves the right to cancel scores of any candidate discovered in any kind of misconduct, i.e., giving or receiving help; using books, notes, papers, or other aids; attempting to take the examination for someone else; or removing test materials or notes from the examination room. Such conduct will result in immediate disqualification and will be reported to the PPFA™ Certification Board.
- The candidate may have a basic 4 function hand held calculator, 2 sharpened #2 pencils and ONE blank 8.5" x 11" sheet of paper.
- The Proctor will be contacted with instructions for administering the examination.
- For more information, contact the staff of PPFA™.
- Results will be available immediately upon completion of the examination.
- The certificate will be mailed out within 4 – 6 weeks of successfully completing the examination.

Additionally, PPFA™ recommends:

- Bringing a sweater/jacket in the event the examination room, as the temperature may be cool.

How to Use this Study Guide

This guide is based on the five content areas contained in the CPF® Examination:

- Preservation
- General knowledge
- Mounting
- Mechanical
- Math

The emphasis of the examination is on areas that are commonly handled in a frame shop. Examples include:

- Determining customer needs
- Caring for customer property
- Selecting type and quality of materials to be used
- Material preparation and assembly

Using this Study Guide

- The questions on the examination assume that the candidate has practical hands-on experience in all aspects of picture framing.
- At the end of this section is a list of reference books with more detailed information that will help you prepare and study for the exam. These books are strongly recommended by the PPFA™ Certification Board. In some instances, specific references will be listed immediately following a topic.
- By focusing on the material contained in this guide and studying the reference books listed, you will be better prepared to sit for the exam.
- The terms and definitions used in the exam are based on those listed in the PPFA™ “Art & Picture Framing glossary of Standard Terms.”

Content Areas

• *Preservation framing or non-preservation framing*

Before proceeding, you and the customer must decide into which category the piece being framed fits.

Monetary or sentimental valuable

Does the customer consider the piece of value personally? Is the piece worth a lot of money? If the answer to either or both questions is yes, then preservation framing is required.

Decorative

Is the main purpose of the piece for decoration? Is the piece being framed primarily for interior design reasons? If the answer is yes, then either preservation or non-preservation framing is acceptable.

• *Matting*

Preservation types: 100 percent cotton, purified wood pulp

- These boards can be used to frame valuable pieces or decorative pieces.
- Window mats and backing boards need to be a minimum of 8-ply (3mm).
- 100 % cotton/purified wood pulp boards should be buffered to at least a 7.0 pH.

Color and design considerations

Color and design choices have to be made within the context of preservation framing requirements. Backing boards need to be uncolored. Window mats in contact with artwork should be of preservation grade.

Non-preservation type: regular paper mats

These boards can be used to frame a decorative piece, but not a piece of monetary or sentimental value. These are wood pulp boards that have not been purified, or purified wood pulp boards that have not been buffered to at least 7.0 pH.

If the customer is not concerned with preserving their art work, any non-preservation materials can be used.

• *Purposes* **Protection**

One of the primary purposes of matting is to protect the art work during handling and display.

Color and design

When designing a framing package, it is necessary to take into consideration color, shape, line texture, value, space, and form. Remember, however, that the artwork, not the presentation, must dominate.

Spacer

A window mat(s) not only acts as a design element, but also provides a necessary space between the artwork and the glazing. As a general rule, art work should never come in contact with the glazing. If a minimum air space of 1/8” (3mm) is present, any small amount of condensation can eventually evaporate without coming in contact with the artwork. If no spacer is used, there is not only a chance mold and mildew may form, but also the possibility the artwork may stick to or scratch the glazing.

Mat Measurements

Single, double and multiple opening mats

Mat cutters, related tools and use

Sink (mat) mount

A type of mount that may be used to frame thick items.

Frame Selection

Materials available: wood, metal, plastic

A frame should be large enough to allow the artwork to expand without touching the rabbet. The standard industry frame allowance is 1/8" (3mm). The frame should be substantial enough in width and depth to support the artwork and fully enclose the artwork.

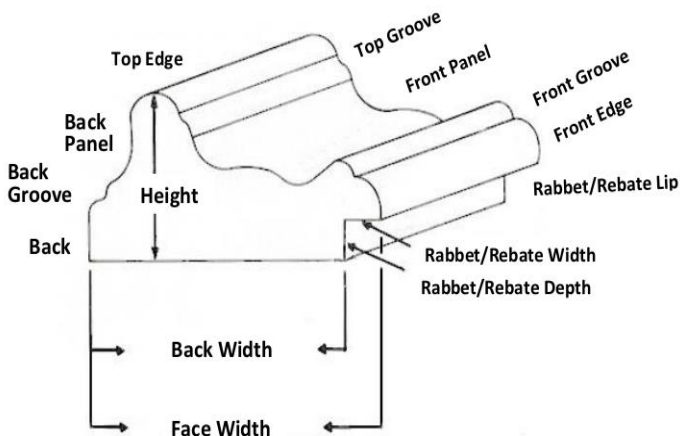
If a frame is not substantial enough to support the artwork, it may need to be braced with one or more support bars.

Color and design considerations

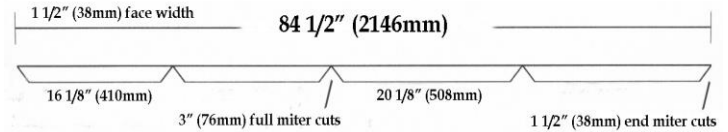
The frame should establish a perimeter around the artwork. It should not, however, take attention away from the artwork, but rather provide a smooth transition from the frame to the artwork.

Cut, join, and finish Measurement calculations:

The information contained in the following illustration should be standard knowledge for a professional picture framer. A reference to the measurement of the Moulding Face Width is the basic tool used to calculate amounts of moulding length needed to make a frame.



The information in the following illustration demonstrates all the measurements required (4 lengths for the sides and 8 miter cuts removing 1-1/2" (38mm) each) to calculate moulding length needed to make a 16" x 20" (406mm x 508mm) frame using a moulding with a 1-1/2" (38mm) face width.



The addition of 1" (25mm) should be included to compensate for kerf (saw cut) waste.

To make this frame, a length of 85 1/2" (2172mm) of unblemished moulding profile would be required.

Basic Formula for Standard Moulding

of miter cuts X width of moulding **face** measurement
+ length of each leg to include 1/8" (3mm) standard allowance
+ 1" (25mm) to compensate for kerf (saw cut) waste

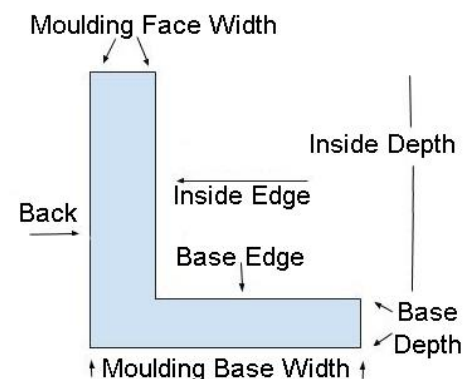
Basic Formula Variance for Float Frame Moulding

of miter cuts X width of moulding **back** measurement
+ length of each leg to include **designated** allowance
+ 1" (25mm) to compensate for kerf (saw cut) waste

Basic Formula Variance for Fillet Moulding

of miter cuts X width of moulding **back** measurement
+ length of each leg to include ~~1/8" (3mm) standard allowance~~
+ 1" (25mm) to compensate for kerf (saw cut) waste

The exceptions to the Basic Formula rule are the float frame and the fillet. To properly calculate the moulding length needed for a float frame, we must use the measurement of the Moulding Base Width. If the float frame is being used to hold glazing in a stacked arrangement, then we would consider the 1/8" (3mm) standard allowance. If the float frame is being used to hold a canvas, then we would need to **designate** a "**reveal measurement**" instead of the standard allowance.



To calculate the moulding length needed for a fillet, we must also use the Moulding Base Width but we DO NOT need to add 1/8" (3mm) to each leg. The rest of the Basic Formula remains the same.

Understanding Angles

In picture framing we are primarily concerned with the Acute Angle (less than 90°), the Right Angle (90°) and the Obtuse Angle (more than 90° but less than 180°).

A Regular Polygon is a polygon whose sides are all the same length and whose angles all have the same measurement. A polygon also has the same number of sides and angles. We need to understand how to find the correct angle for cutting a miter joint for making a picture frame.

The formula for finding the total measure of all interior angles in a polygon is: **$(n-2) \times 180^\circ$**

In this formula 'n' is the number of angles.

Using a square as our example: $(4-2) \times 180^\circ = 360^\circ$

To find the measurement of each of the angles in a regular polygon we must divide our answer by the number of angles: $(n-2) \times 180^\circ \div n$

Again, using our square: $(4-2) \times 180^\circ = 360^\circ \div 4 = 90^\circ$

To find the angle of the miter we must divide this new answer by 2: $(4-2) \times 180^\circ \div 4 \div 2 = 45^\circ$ the angle for the miter cut.

Multi-Angle Formula

Where 'n' is the number of angles –

$$(n-2) \times 180^\circ \div n =$$

(degrees of the angles in a regular polygon)

$$\div 2 = (\text{angle of the miter cut})$$

$$(n-2) \times 180^\circ \div n \div 2 = ?^\circ$$

This formula will help you with triangles, quadrilaterals, pentagons, hexagons and octagons.

Glazing Options: Acrylic

- Regular/clear
- Reflection control (non-glare)
- UV filtering
- Abrasion resistant
- Optically coated

Glass

- Regular/clear
- Reflection control (non-glare)
- UV filter coated clear
- UV filter coated reflection control
- Optically coated
- Water white

UV requirements in preservation framing:

When preservation framing, UV glazing is required. Regular glass or acrylic does not have enough UV blocking ability to qualify. For glazing to be labeled as providing UV protection, it must block at least 97 percent of the UV rays in the 300 to 380 nanometer range.

Use of spacers with glazing

Glass is a poor thermal insulator. In other words, when there is a rapid or significant change in temperature and humidity, condensation may form on the inner surface of glass in a frame.

Acrylic is a good thermal insulator and can serve as a better protector against condensation; however, most framing applications will require spacing the glazing away from the art work.

Conservation, repair and restoration

Know when to refer to a conservator

Do not perform services with which you are not thoroughly familiar. Conservation is the work of conservators, who have knowledge of chemistry, restoration treatments, and practical experience, as well as having a full understanding of the properties of the art materials they are working on.

Handling

When handling any artwork, your hands should be clean. You may want to wear clean, white cotton gloves. Do not smoke, eat, or drink around artwork.

Be sure that any surface on which artwork is placed is clean. Use both hands when lifting artwork. If a piece is large, get some help. Do not cut or trim artwork. Do not use pens of any kind around artwork. Do not carry unmatted paper pieces by their corners. Always carry canvas paintings vertically. Textiles should be placed on a support when moved.

Storage

Artwork should be protected against dust, dirt, and light. Temperature and humidity must also be controlled. Pieces should not rest directly on wood surfaces. Artwork can be housed in preservation quality boxes, folders, mats, etc., and then placed on shelves or in drawers. Paper art should be stored horizontally. Stretched canvas paintings are more easily stored vertically. Roll textiles or pad the folds of textiles with acid-free tissue and then wrap the textile with an uncolored, unbleached cotton fabric. Do not store textiles in moth repellent products because they may be harmful to some items.

Environmental conditions

Control temperature, humidity, and light

The prevention of damage requires the regulation of temperature, relative humidity, and light. The ideal room temperature for paintings and prints is no more than 70° Fahrenheit (21° Celsius). Closely related to room temperature is the relative humidity. Ideally it should be 50 percent. All light rays are harmful, but direct sunlight and any source of ultraviolet light should be avoided. If fluorescent lights cannot be removed, the tubes should be covered with ultraviolet filtering sleeves.

Problems: temperature, humidity, and light

Heat accelerates the deterioration of paper and canvas, while cold causes paintings to become brittle. If relative humidity remains at 70 percent or higher, mold will likely form on paper, or reddish brown spots known as “foxing” may appear. Light causes the oxidation of cellulose, a principal component of paper. This results in embrittlement and deterioration. Fluorescent tubes and sunlight (direct or indirect) emit ultraviolet rays, which are the most harmful light rays.

Insects

Insects such as termites, wood worms, silverfish, powderpost beetles and cockroaches present a threat to paper art. They attack paste, sizing, and wood pulp

papers. Termites and wood worms will not only eat wood, but also anything composed of cellulose, including paper.

Mounting

Preservation mounting methods for works of art on paper

Preservation

Hinging alternatives

Edge strips, edge wraps, mounting strips, and corner supports (photo corners).

- Hinging
Japanese paper hinges should be strong enough to hold the artwork, and never larger than necessary.

Using only products that are completely reversible

- Japanese paper
- Using rice starch paste or methyl cellulose
- Applying hinges

Objects

Preservation mount types include:

- Polyester film straps
- Sink mats
- Direct contact overlays
- Padded bent rods

Canvas

Tools used: canvas-stretching pliers

Substrates: sealed stretcher frame

Fasteners: stainless steel staples, rustproof tacks

Technique:

1. Make sure stretcher frame is square.
2. Attach canvas at 4 points, one point in the center of each stretcher bar.
3. Put staple in at 45-degree angle. Tacks should be offset. Attachments should be about 1-1/2” to 2” (38mm to 50mm) apart. Working from centers, stretch canvas evenly over stretcher frame.
4. Monroe corners should be used.

Textiles (including needle art)

Tools used: needles, pins, staple gun

Substrates: mat board, foam board, stretcher frame, strainer frame

Fasteners: thread, pins, tapes, staples, hook & loop products

- Lacing
- Couching
- Pinning
- Direct contact overlay

Non-preservation mounting methods

Heat/dry, cold, wet, spray

These methods are used when preservation mounting is not a concern. For heat/dry mounting, it is necessary to have a heat or heat/vacuum press. For cold, wet, and spray mounting, a vacuum press would be helpful, but is not necessary.

Dry/heat mounting

Equipment and Tools Used

Potential problems

- Environmental fluctuations
- Object to be mounted
- Mounting boards

Techniques

Cold, wet, spray mounting

Equipment and tools used

Potential problems

- Environmental fluctuations
- Object to be mounted
- Mounting board

• Fitting and backing

Types of material for filler boards and dust

covers 100% cotton board, polypropylene or polyethylene corrugated, double wall plastic board; purified wood pulp board, lignin-free and buffered; foam core board; and lignin-free, pH neutral corrugated board are acceptable filler boards, pH neutral paper is commonly used as a dust cover.

A rigid board should be used to protect the back of a canvas painting.

Types of hanging devices

Wire, hangers, hanging systems

Use of bumpers

Bumpers must be used to stabilize the frame on the wall, provide air circulation and minimize dust collection.

Study Materials

The PPFA™ Certification Board strongly recommends that any framer planning to take the Certified Picture Framer® exam first read and study the materials listed below. All books listed are presently in print and available through PPFA™. This material has been compiled to help you prepare for the CPF® exam, but is not intended to be a complete bibliography of resource material. Although this material is beneficial in preparation for the CPF® exam, the use of these references can in no way guarantee successful completion of the exam.

While the answers to exam questions can be found in the following materials, PPFA™ strongly recommends keeping your knowledge and skills current by attending workshops and seminars and by regularly reading technical articles in trade publications.

Current edition of the following study materials:

1. **CPF® Study Guide** – PPFA™
2. **Art & Picture Framing Glossary of Standard Terms** – PPFA™
3. **PPFA™ Guidelines for Framing Works of Art on Paper** – PPFA™
4. **PPFA™ Guidelines for Framing Works of Art on Canvas** – PPFA™
OR - **Framing Works of Art on Canvas** – Paul MacFarland, MCPF®
5. **PPFA™ Guidelines for Framing Textiles and Needlework** – PPFA™
6. **The Mounting and Laminating Handbook, Edition 3** – Chris Paschke, CPF®, GCF®
7. **The Complete Guide to Shadowboxes and Framing Objects** – James Miller, MCPF®, GCF®

Now that you have read and studied the recommended material, you're ready for a "mini-exam." Following are 25 multiple-choice questions similar to those on the CPF® Exam. After you've completed this exercise, check your answers against the answer key.

Preservation

1. All of the following items are commonly used in micro-dot hinging EXCEPT
 - A. Hook and loop tape
 - B. A ruling pen
 - C. Polyester webbing
 - D. A micro spatula
2. Which of the following materials and procedures would be appropriate for mounting an animation cel?
 - A. Japanese paper hinges
 - B. Edge strips
 - C. Linen tape
 - D. Encapsulation
3. Which of the following materials are suitable for encapsulation of a valuable document?
 - I. Acetate
 - II. Styrene
 - III. Polyester
 - IV. Polypropylene
 - A. I and III
 - B. II
 - C. II and IV
 - D. III
4. The most frequently used preservation mounting adhesive is made by cooking a combination of water and
 - A. Methyl cellulose
 - B. Flour
 - C. Rice starch
 - D. Corn starch
5. Artwork on paper should be glazed to protect it from which of the following?
 - I. Mold and mildew
 - II. Air pollution
 - III. Rapid humidity changes
 - IV. Insects
 - A. I
 - B. II, III, and IV
 - C. I and III
 - D. II and IV

General Knowledge

6. When manually cutting V-grooves, a framer should use
 - A. Two separate pieces of mat board
 - B. A special mat cutter blade
 - C. A right-angled cutting tool
 - D. The mat fallout
7. All of the following are examples of re-closeable shadowboxes enclosures EXCEPT
 - A. The Edge
 - B. Gravity Groove
 - C. Slip Over
 - D. Monroe corner

8. A customer brings in a finely detailed ink drawing and insists that the glazing be anti-reflective. In this situation, the framer should use:
 - A. Non-glare glass
 - B. Non-glare acrylic
 - C. pH neutral non-glare glass
 - D. Optically coated glass
9. Which of the following could be used to make a decorative mat?
 - I. Suede
 - II. Silk
 - III. Pastels
 - IV. Inks
 - A. I and III
 - B. II and IV
 - C. II, III, and IV
 - D. I, II, III, and IV
10. Which of the following finishing methods requires the most ventilation?
 - A. Leafing
 - B. Lacquering
 - C. Staining
 - D. Waxing

Mounting

11. Which of the following may be successfully heat/dry mounted?
 - A. Open edition print
 - B. An acetate map
 - C. An animation cel
 - D. A cast paper piece
12. There are pits in a poster that was dry mounted. The probable cause would be:
 - A. High pressure
 - B. Uneven pressure
 - C. Dust on the platen
 - D. High moisture level in substrate
13. In heat/dry mounting, which of the following is the most acceptable place to tack the adhesive to the print?
 - A. At all four corners
 - B. In one small area at either the top or bottom
 - C. Along two opposite edges in solid lines
 - D. In an "X" in the center
14. To complete a successful heat/dry mount, all of the following techniques could be used EXCEPT
 - A. Pre-drying both the print and the board
 - B. Using silicone-treated release paper in the press
 - C. Tacking the print to the substrate in the center
 - D. Cooling the mounted print under weight
15. Which of the following methods would allow you to successfully mount a 6" W x 8" H, 3/4" thick (152 mm W x 203 mm H, 19 mm thick) ceramic tile?
 - A. Multipurpose Mighty Mounts
 - B. ATG tape
 - C. A sink mount
 - D. PVA

Mechanical

16. If a shop frames many large mirrors and screws on a rigid backing, it would be MOST useful to have which of the following tools at the fitting table?
- A. An air-operated staple gun
 - B. A rechargeable electric drill with bits and drivers
 - C. An electric brad driver
 - D. An air-operated nailer
17. Which of the following tools should be used to secure the filler board behind a pastel drawing in a hardwood frame?
- A. Brad driver
 - B. Point driver
 - C. Manual fitting tool
 - D. Hand stapler
18. Which of the following statements about cutting glass are true?
- I. The scoring cut will "heal" in less than 2 minutes.
 - II. The same line may be scored more than once.
 - III. The glass should be cleaned before scoring.
 - IV. Use a firm and continuous amount of pressure when making a score line.
- A. I and II
 - B. II and IV
 - C. I, II, and III
 - D. I, III, and IV
19. When spacing glazing away from a painting, all the following methods are acceptable EXCEPT:
- A. Aluminum strips attached to stretcher bars
 - B. Place glazing between frame and liner
 - C. Use floater frame as spacer
 - D. Attach commercial plastic spacer to glazing
20. Of the following ways to clean adhesive buildup from the platen of a dry mount press which is the BEST?
- A. A sharp knife
 - B. Emery cloth
 - C. Heat the press to 200° F (93°C) with a piece of Kraft paper inside. Turn the press off and let it set overnight before removing the Kraft paper.
 - D. Adhesive release with an abrasive pad

Math

21. A good customer comes into your shop late in the afternoon. She needs her son's diploma framed for tomorrow. Her heart is set on a particular 3/4" (19 mm) moulding and you only have two pieces left in stock. Of the following choices, which answer would allow you to make her an 8-1/2" W x 12" H (216 mm W x 305 mm H) frame using your available stock?
- A. 21" W x 30" H (533 mm W x 762 mm H)
 - B. 19-3/4" W x 28" H (502 mm W x 711 mm H)
 - C. 21" W x 26" H (533 mm W x 660 mm H)
 - D. 23" W x 25-3/4" H (584 mm W x 654 mm H)
22. Which of the following is the minimum number of standard 32" W x 40" H (813 mm W x 1016 mm H) mat boards needed to cut forty (40) 10" W x 12" H (254 mm W x 305 mm H) mats of the same color?
- A. 4
 - B. 5
 - C. 6
 - D. 7
23. A customer wants a piece of papyrus float mounted. She chooses a moulding 1-1/2" (38 mm) wide for the frame. The outside dimensions of the frame will be 16" W x 20" H (406 mm W x 508 mm H). How much moulding will you need to cut this frame?
- A. 85" (2184 mm)
 - B. 72" (1829 mm)
 - C. 78" (1981 mm)
 - D. 90" (2286 mm)
24. A customer has chosen a 2-1/2" (64 mm) moulding at \$5.50 per foot (\$18.04/mtr) to go around her 24" W x 36" H (610 mm W x 914 mm H) batik that is already mounted on stretcher bars. What is the approximate cost of the frame?
- A. \$56.00
 - B. \$59.40
 - C. \$66.00
 - D. \$74.15
25. What is the angle of the miter when cutting a regular 8-sided polygon frame?
- A. 54°
 - B. 60°
 - C. 70°
 - D. 67.5°

CPF® Study Guide

Published by the Professional Picture Framers Association™

Created by the PPFA™ Certification Board as a study aid for those individuals seeking the Certified Picture Framer® (CPF®) designation. Last revision – 06/18/2021

Answer Key

1. B
2. B: Paper hinges will not adhere; linen tape is not preservation quality material, and encapsulation can stick to plastic.
3. D: Acetate is not inert and can affect the artwork due to off-gassing, etc.
4. C such to avoid damage. The other tools would exert too much force for this piece.
5. B
6. D
7. D
8. D: The term "anti-reflective" is synonymous with "optically coated" glass.
9. D
10. B
11. A: Heat would adversely affect the acetate and allow for saw cuts and finished miters.
23. C: You must order more than "exact need" to
22. A
21. A
20. C
19. D
18. D
25. D paper piece using a dry mount press will cause damage to the artwork
24. C the animation cel. Attempting to mount a cast

Please print or type. This information will be used to document your participation.

Name _____ Company/Employer _____
 Mailing Address _____ City _____
 State/Province _____ ZIP/Postal Code _____ Country _____
 Telephone _____ Fax _____ Email _____
 Home Address _____ City _____
 State/Province _____ ZIP/Postal Code _____ Country _____
 Telephone _____

☐ I wish to take the exam which uses Imperial (inch) measurements.

☐ I wish to take the exam which uses metric measurements.

NOTE: If you do not choose which exam format (inches or metric), the exam will be given in Imperial (inches).

CPF® Test Site _____ Date Requested _____

☐ I wish to take the exam online. ☐ I wish to take the exam at the PPFA™ convention. ☐ I wish to take the exam at a PPFA event

Previous examination taken? (It is very important that you complete this question.) ☐ Yes ☐ No

If you answered yes, please provide the test site and date. _____

Fee (U.S. Funds): ☐ PPFA™ Member: \$225 PPFA™ Member No. _____

☐ Non-Member: \$325

☐ Retake: \$150

Payment: ☐ Check (made payable to PPFA)

☐ American Express ☐ MasterCard ☐ VISA ☐ Diners Club

Account No. _____ Exp. Date _____ CVV# _____

Signature _____

I certify that I have at least one year of hands-on experience in retail or wholesale picture framing, and that the information given above is true. I accept the conditions set forth in the PPFA™ Certification Guide concerning the administration of the tests and the reporting of test scores. I further understand that PPFA™ retains the right to disclose the names of successful candidates at appropriate times and places, as well as in appropriate publications.

Signature _____ Date _____

Registrations should be received a minimum of four (4) weeks prior to the test date to ensure reservation.
 Send completed form to:

PPFA™ CPF® Certification

c/o Professional Picture Framers Association

330 Mounts Corner Drive #313

Freehold, NJ 07728-2550 USA

Email: CPFonline@ppfa.com • www.ppfa.com

