

Three-dimensional painting, made easy with Soprano® Surface.

Step-by-step by Robert Arvai.

Next to our workplace, we dental technicians spend more and more time working on the computer. But how do we design a restoration on the screen which fits perfectly into the mouth in terms of shape and shade? In addition to knowledge of the hardware and software, we still require our expertise from the analogue world. One example in this instance are monolithic restorations, which are usually only glazed or stained and glazed. How is it possible to succeed in creating an aesthetic depth effect and fluorescence with such restorations? Owing to the novel, viscous and paste-like Soprano® Surface ceramic, it is possible to close the gap between a monolithic and layered ceramic restoration. How? Soprano® Surface can be layered with little effort and already appears natural from 0.1-0.2 mm. Whether it concerns an aesthetic depth effect, natural shading and surface structure and a matching morphology - all can be achieved with Soprano® Surface.

Try Soprano® Surface!

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Note: This document does not replace the instructions for use. This is a summary of information for the specialist which is required repeatedly during the work process, such as the specification of firing temperatures. Therefore, the instructions for use for Soprano® Surface must have been read and understood beforehand. The instructions for use can be downloaded at www.cmsa.ch/docs or requested from your personal contact person at Cendres+Métaux.

This is how you process Soprano® Surface!
Go to the video with Robert Arvai.



Soprano® Surface Kit.

The kit contains all the structural materials for tooth reconstructions such as shade corrections (by up to three shades), transparency effects, mamelon structures or enamel cracks.

- 19 pastes
- Liquid



Cat. No. 08058206

Soprano® Surface Bleaching Kit.

The kit contains all the structural materials and stains for bleach cases. The materials can be applied universally on zirconium oxide, lithium disilicate and veneering ceramics.

- 9 pastes
- 7 fluorescent stains
 - Flu-Shade Bleach shades 1-2 and 3-4 are adapted to the VITA classical A1-D4 shade guide with VITA Bleached Shades
- Glazing paste and liquids



Cat. No. 08058237

Soprano® PASTE Stain & Glaze Universal Kit.

The kit contains a comprehensive and coordinated shade palette with various shades from white to black. The basic shades A, B, C and D, adapted to the VITA classical A1-D4 shade guide, are also available as stains. The materials can be applied universally on zirconium oxide, lithium disilicate and veneering ceramics.

- 22 stains
- Glazing paste
- Liquid



Cat. No. 08058240

Soprano® POWDER Stain & Glaze Universal Kit.

The shades are highly fluorescent and convince with their colour intensity. "Flu-Shade" enables a separate shade for each of the four basic shades, A, B, C and D, adapted to the VITA classical A1-D4 shade guide. The POWDER Stain & Glaze Universal Kit has been meaningfully supplemented with ten "Flu-Stain" compatible stains.

- 14 stains
- Glazing powder
- Liquid



Cat. No. 08057745

Tools.

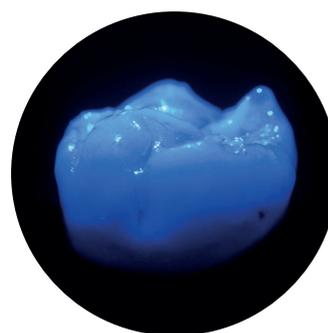
Tip

A brush with synthetic hair is the preferred brush for working with Soprano® Surface. It is firmer than a brush with natural hair, hardly soaks up any liquid and has a more stable tip to work with.



Fluorescence.

A characterised crown with Soprano® Surface appears more vivid and natural in its shade and structure.



First strike.

- Preparation of frameworks according to the manufacturer's instructions for the framework material.
- Avoid sharp edges and corners at all costs.
- Prepare the surface before the first application with Soprano® Surface and Soprano® Stain & Shade pastes by careful sandblasting with aluminium oxide (110 µm at 2 bar pressure).
- Before each application, clean the surface well with the steam jet and then dry.

Tip.

- Deviating from the instructions for use, I recommend not to wet the surface before using the product. This allows better control of the amount of liquid and thus the corresponding viscosity of Soprano® Surface and Soprano® Stain & Glaze.
- Using a plasma coating, there is no longer any need to roughen the ceramic surface.



Anterior tooth crown: Step 01 • 02 • 03



A2



Base 1



Opal



Mamelon salmon



Mamelon mango



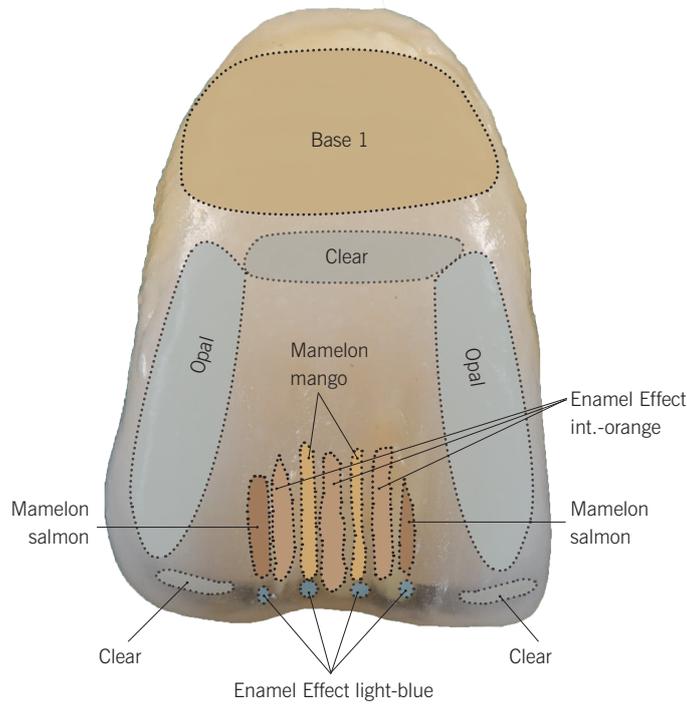
Enamel Effect light-blue



Enamel Effect int.-orange



Clear



Layering of effects such as Mamelon, Transpa, etc.

- Soprano® Surface ceramic paste is ready to use directly from the tin.
- The material can be reused as long as it is kept clean and not mixed.
- It is possible to remoisten the Soprano® Surface ceramic paste with the corresponding liquid. The important factor here is to always keep an eye on the consistency.
- Due to the paste-like consistency, compaction is not necessary after application.

Article list:

Article list:	Cat. No.
Soprano® Surface Base 1	08058207
Soprano® Surface Opal	08058223
Soprano® Surface Mamelon salmon	08058213
Soprano® Surface Mamelon mango	08058210
Soprano® Surface Enamel Effect light-blue	08058216
Soprano® Surface Enamel Effect int.-orange	08058218
Soprano® Surface Clear	08058225

Tip

- Be careful when using Soprano® Surface Fluid, apply only as much as is necessary.
- For a natural finish, use a soft brush and apply slight pressure to create the desired texture.
- Proceeding in several layers and firing cycles is possible without changing the shade effect. The layer thickness per firing of 0.1 to max. 0.3 mm must be adhered to.

Notes

Anterior tooth crown: Step 01 • 02 • 03



A2



Enamel V1



Incisal



Layering of Enamel and Incisal

- After firing, another layer and the second firing can be carried out immediately and without requiring any treatment of the surface.
- The crown can also be painted and finished directly.
- Finishing is performed with ceramic-bonded stones or diamonds.
- Soprano® Surface can be polished extremely well with diamond pastes. For example, Legabril Diamond from Cendres+Métaux SA is suitable for this purpose.

Article list:

- | | |
|----------------------------|----------|
| Soprano® Surface Enamel V1 | 08058220 |
| Soprano® Surface Incisal | 08058224 |

Cat. No.

Tip

- To enhance the natural-looking effects, subsequent painting is recommended.
- For more intensive characterisation, the powder shades from the Soprano® POWDER range can be mixed into all compounds.

Notes

Anterior tooth crown: Step 01 • 02 • 03



Stains

- The stain diffuses into the glaze, we therefore recommend painting first and then glazing.
- If necessary, final corrections are made with Clear only.

Article list:

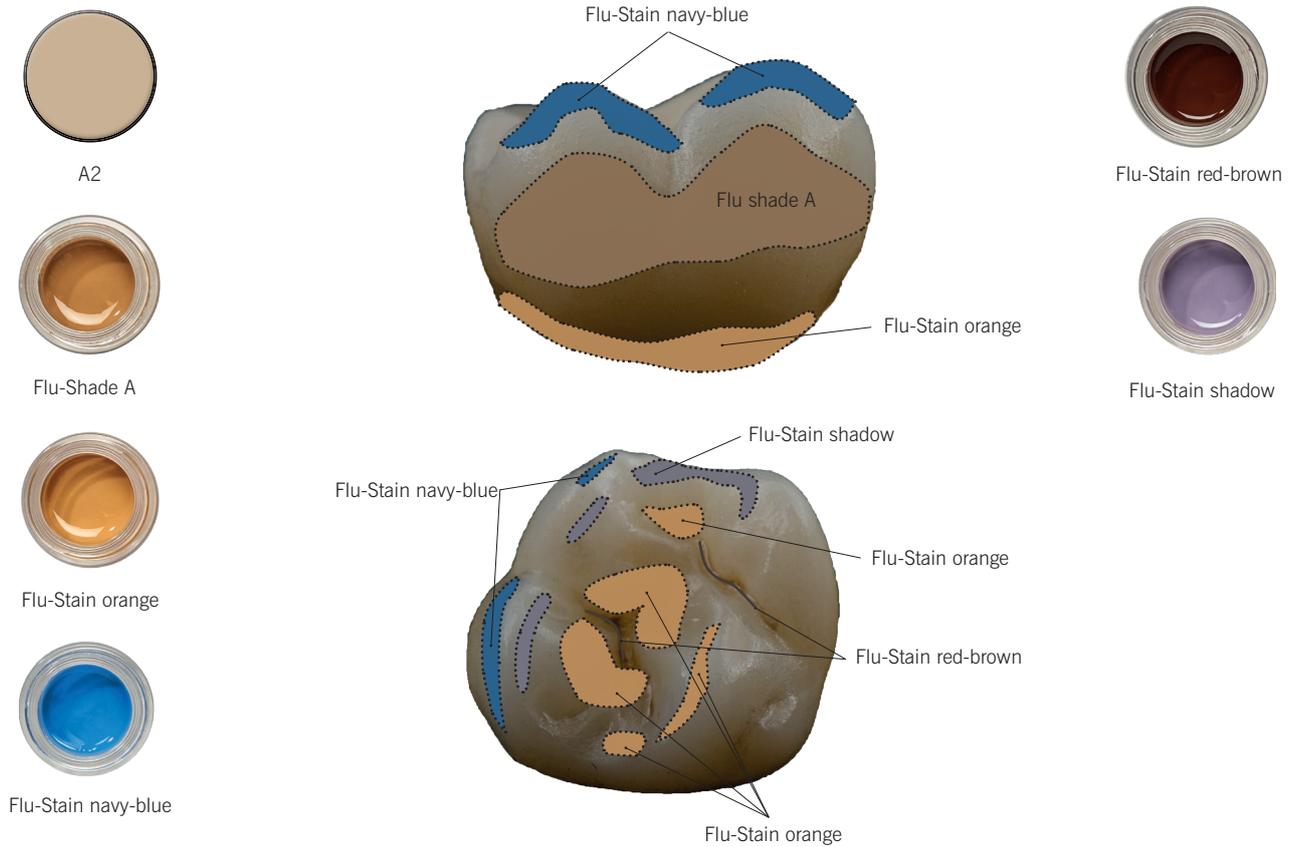
Article list:	Cat. No.
Soprano® Surface Flu-Shade A	08055181
Soprano® Surface Flu-Stain orange	08055250
Soprano® Surface Flu-Stain navy-blue	08055252
Soprano® Surface Flu-Stain cream	08058243
Soprano® Surface Clear	08058225

Tip

- Controlled firing eliminates the need for subsequent glazing, provided the entire surface has been covered with Soprano® Surface (self-glaze).
- We recommend glazing only the exposed areas of the framework materials zirconium dioxide or lithium disilicate and not the entire surface of the crown. This enhances the incorporated structure better.

Notes

Posterior tooth crown: Step 01 • 02 • 03



Stains

– Individual, selective characterisation of the crown with corresponding stains enhances the depth effect as well as the fluorescence of the Soprano® Surface paste.

Article list:

Article list:	Cat. No.
Soprano® Surface Flu-Shade A	08055181
Soprano® Surface Flu-Stain orange	08055250
Soprano® Surface Flu-Stain navy-blue	08055252
Soprano® Surface Flu-Stain red-brown	08058248
Soprano® Surface Flu-Stain shadow	08058247

Tip

– Diversification between the occlusal and buccal surfaces with appropriate stains reinforces the illusion of depth in the incisal third on monolithic crown materials.

Notes

Posterior tooth crown: Step 01 • 02 • 03



A2



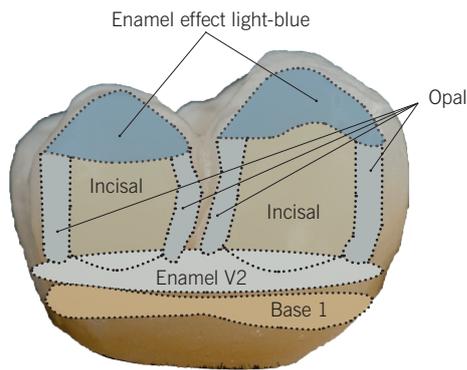
Base 1



Opal



Enamel V2



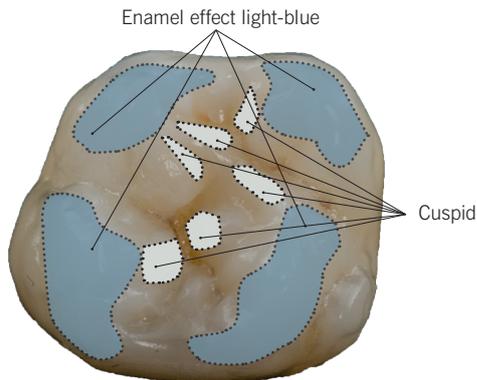
Cuspid



Incisal



Enamel Effect light-blue



Layering of Enamel, Basic, etc.

- Only the margins are reinforced for the three-dimensional depth effect.
- Even thin layers of the highly fluorescent paste create a natural fluorescent effect on monolithic reconstructions.

Article list:

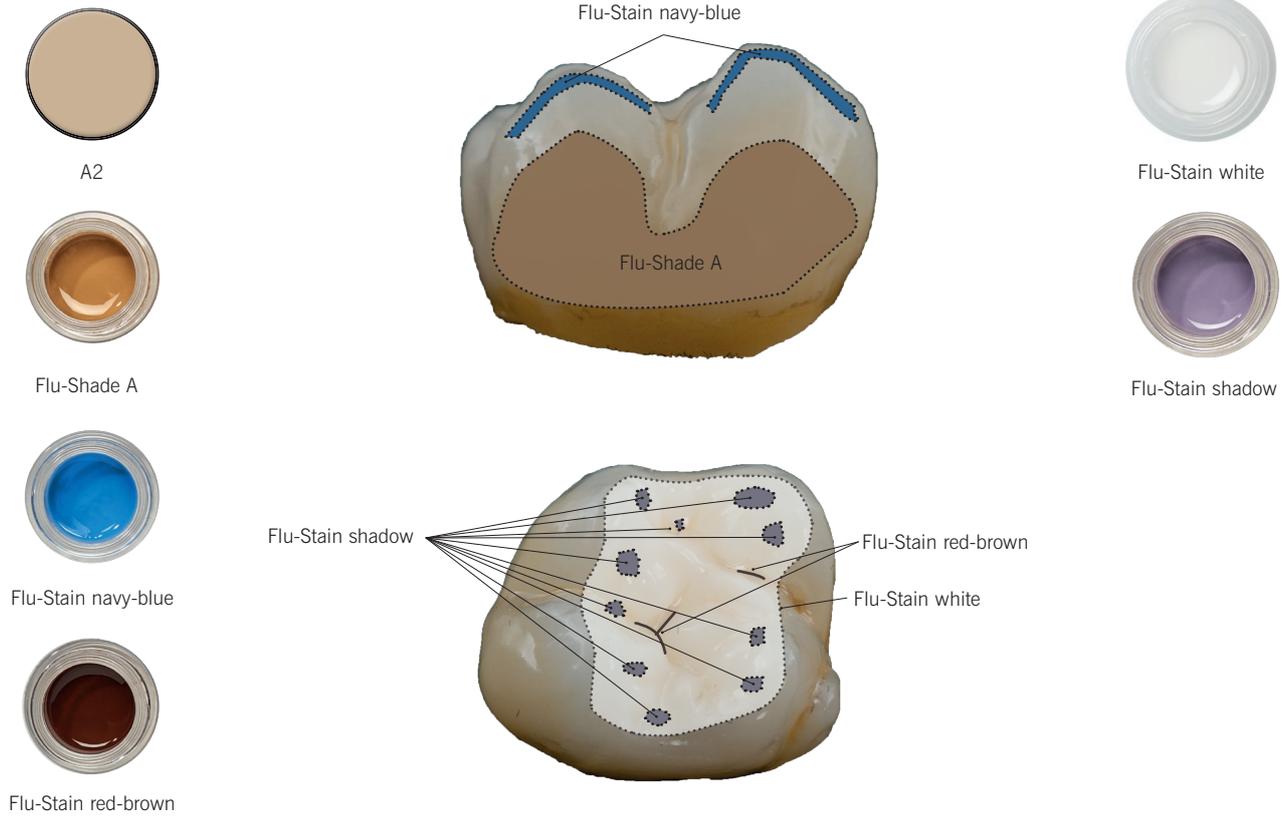
Article list:	Cat. No.
Soprano® Surface Base 1	08058207
Soprano® Surface Opal	08058223
Soprano® Surface Enamel V2	08058221
Soprano® Surface Cuspid	08058215
Soprano® Surface Incisal	08058224
Soprano® Surface Enamel Effect light-blue	08058216

Tip

- The Soprano® Surface materials Cuspid and Fossa are particularly suitable for achieving a natural depth effect in the occlusal area, especially with monolithic restorations.
- The Soprano® Surface paste can only be applied partially.

Notes

Posterior tooth crown: Step 01 • 02 • 03



Painting option

- A subsequent increase in chroma and transparency can be achieved by painting on already fired Soprano® Surface pastes.
- Further glazing of the restoration can be dispensed with in most cases.
- Polishing the restoration with commercially available diamond polishing pastes enhances the natural effect of the surface.

Article list:

Article list:	Cat. No.
Soprano® Flu-Shade A	08055181
Soprano® Flu-Stain navy-blue	08055252
Soprano® Flu-Stain red-brown	08058248
Soprano® Flu-Stain white	08055248
Soprano® Flu-Stain shadow	08058247

Tip

- To enhance the natural-looking effects, subsequent painting is recommended.
- We recommend glazing only the exposed areas of the framework materials zirconium dioxide or lithium disilicate and not the entire surface of the crown. This enhances the incorporated structure better.

Notes

Brightening of tooth.

Soprano® Surface Enamel V1 features the highest brightness, V3 the lowest brightness.



Enamel V3

With the Soprano® Surface Enamel V1, V2 and V3 pastes it is possible to lighten the tooth shade by up to two shade levels. And this at a minimum layer thickness of 0.2 – 0.4 mm.

Tip

- For corrections, Soprano® Surface can be applied to the glazed surface without any pre-treatment, with the exception of cleaning.
- Due to the increased light refraction effects of the Soprano® Surface Enamel V pastes after firing, some chroma is lost, but instead the degree of brightness is increased. Subsequent painting can restore the chroma value.

1. Tooth compared to tooth sample shade A3.5



2. After the first "brightening firing" with Soprano® Surface Enamel V1



3. After the second brightening firing with Soprano® Surface Enamel V1



4. Difference after two firings at A3.5



This crown was brightened with Soprano® Surface Enamel V1 in two firings from the original shade A 3.5 to shade A1.

5. Layer thickness of Soprano® Surface



I wish you every success and much joy in your work.

Robert Arvai