

Soprano® Surface Gingiva.

Step-by-step by Florian Steinheber.

A perfect smile includes pink aesthetics. In this step-by-step guide, I will introduce you to my domain of expertise and present the selected portfolio for the Soprano® Surface pink aesthetic.

Missing soft tissue can be perfectly imitated with the structure pastes and shades of Soprano® Surface and added to the reconstruction. The handling is simple and efficient.

In particular, I am convinced by the high stability of the material – both during modelling and firing, the incorporated structure of the gingiva remains unchanged.

Try Soprano® Surface!

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1

Soprano® Surface Gingiva Kit.

The kit with all structure pastes and stains for gingival reconstructions.

- 5 gingiva pastes
- 1 clear paste
- 4 non-fluorescent stains
- glaze paste and liquids



Note: This document does not replace the instructions for use. It is an excerpt and only contains a summary of information for the specialist repeatedly needed in the work process, such as the specification of firing temperatures. Therefore, the instructions for use for Soprano® Surface must be read and understood beforehand. The instructions for use can be downloaded from www.cmsa.ch/docs or requested from your local representative.

Here's how to use
Soprano® Surface!
Click here for the video
with Florian Steinheber.



2

First strike.

Please observe the following rules when using Soprano Surface® for the first time.

01

The furnace temperature must be carefully observed, as the furnace settings may vary. Before firing a piece, I advise you to make a test. You can use a piece of zircon and apply a stain such as Stain red and fire it at 770° C. If the surface shines and shows a deep red, then the furnace is well adjusted. Otherwise, I recommend continuing to test in 5-degree increments until you achieve the desired result. Repeat this step also with the Soprano® Surface layering pastes – ideally with Clear paste to check the transparency.

02

Please make sure that no water is added to either the stains or the layering materials. Also, please do not clean the brushes with water, but use the corresponding liquid for this purpose, as otherwise the ceramics will become opaque, and the colours will appear rather pasty. In addition, the two liquids should not be mixed. Glaze Fluid is intended for the stain and the normal fluid for the ceramic.

03

The stain pastes must not be mixed into the ceramic pastes.

04

When using stains or ceramics pastes, it is important that the materials are applied in a thin layer, otherwise bubbles may appear.

05

When working with rotary instruments, it is recommended to use a fine grit of diamonds or stones. Afterwards, the surface can be smoothed and polished with silicone polishers.

3

Tools.



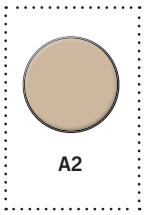
Brushes with synthetic hair are much stronger and therefore ideal for working with Soprano® Surface. Brushes with natural hair are too soft for the pasty masses and retain too much liquid.



To work in the texture of the gingiva, I use this brush shape. It is important to pre-dry the ceramic slightly before working in the gum texture. For this purpose, I open my furnace and lift the ceramic underneath for about 20-30 seconds. The surface of the ceramic should become slightly white. Make sure that the ceramic does not dry out too much. Afterwards, you can work in a nice texture with the brush and under light pressure. Afterwards, I recommend smoothing the ceramic again very gently with a soft brush.

4

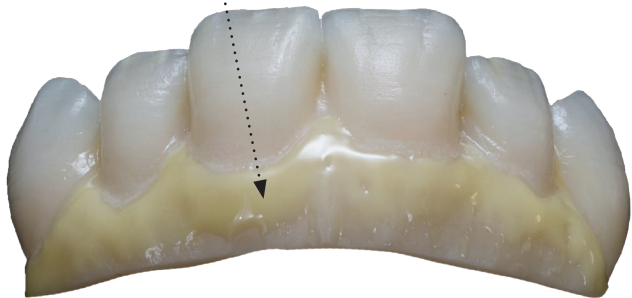
Step 01 02 03 04 05 06 07 08 09 10 11 12



A zirconium framework in A2 with a cutback and Soprano® Surface thinly layered.

Notes

Step 01 02 03 04 05 06 07 08 09 10 11 12



Stain orange is applied around the cervical area and around the tooth roots.

Notes

Step	01	02	03	04	05	06	07	08	09	10	11	12
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A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



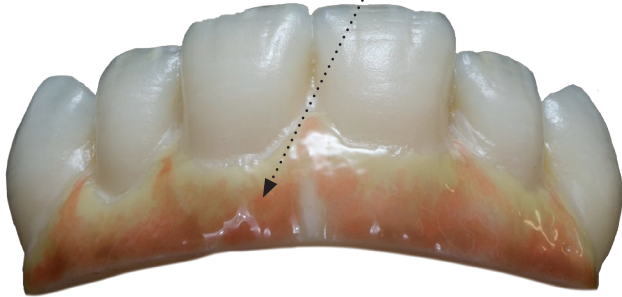
Gingiva light



Gingiva violet



Glaze Fluid



The remaining part of the gingival area is coloured with Stain red. The red colour is therefore applied onto the orange colour like a flame.

Notes

Step	01	02	03	04	05	06	07	08	09	10	11	12
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A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



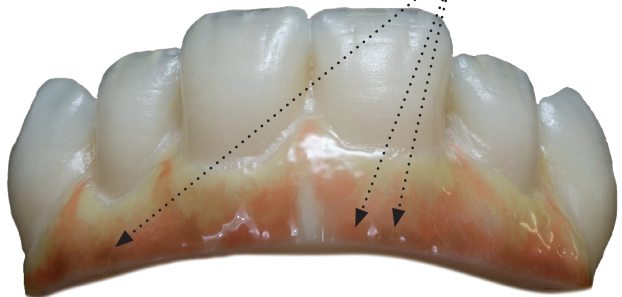
Gingiva light



Gingiva violet



Glaze Fluid



To set accents and obtain a slightly darker red, mix a minimal amount of Stain red-brown with Stain red and place it between the tooth roots and the transition to the natural gingiva. According to the instructions for use of the manufacturer Cendres+Métaux, the stain firing is done at 770° C. I prefer a somewhat higher firing temperature and fire the stains at 780° C.

Notes

Step 01 02 03 04 **05** 06 07 08 09 10 11 12



A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



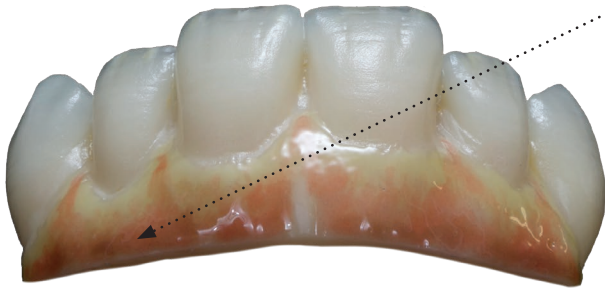
Gingiva light



Gingiva violet



Glaze Fluid



We layer Gingiva dark around the cervical area and in the papillae.

Notes

Step 01 02 03 04 05 **06** 07 08 09 10 11 12



A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



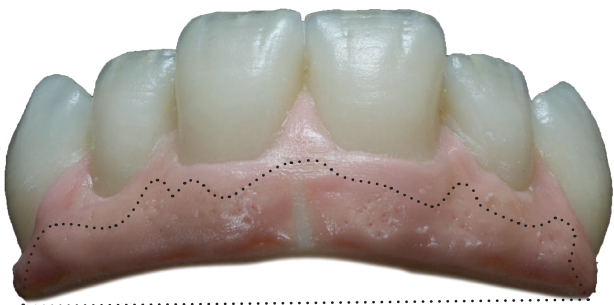
Gingiva light



Gingiva violet



Glaze Fluid



The tooth roots are coated with Gingiva orange. Please note that the two pastes Gingiva dark and Gingiva orange are slightly mixed to achieve a natural appearance. Before firing, the texture and shape are prepared by means of a brush.

Notes

Step

01

02

03

04

05

06

07

08

09

10

11

12



A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



Gingiva light



Gingiva violet



Glaze Fluid



First firing at 775° C.

Notes

Step

01

02

03

04

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12



A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



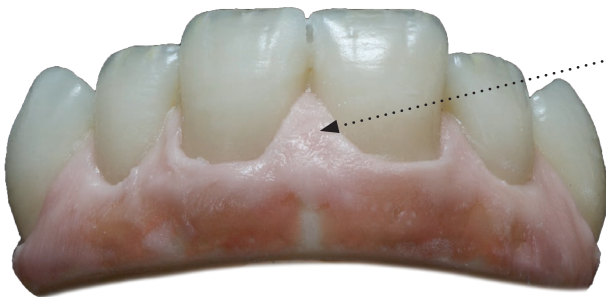
Gingiva light



Gingiva violet



Glaze Fluid



Gingiva light is used to layer the cervical area and the papillae.

Notes

Step	01	02	03	04	05	06	07	08	09	10	11	12
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A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



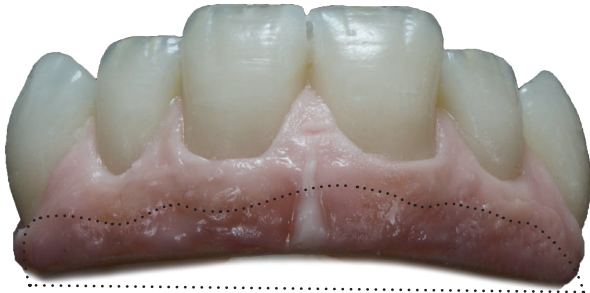
Gingiva light



Gingiva violet



Glaze Fluid



The transition to the natural gingiva is completed with Gingiva violet.

Notes

Step	01	02	03	04	05	06	07	08	09	10	11	12
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A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



Gingiva light



Gingiva violet



Glaze Fluid



The second firing is carried out at 770° C.

Notes

Step

01

02

03

04

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12



A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



Gingiva light



Gingiva violet



Glaze Fluid



Finally, a thin layer of Glaze Fluid is applied and fired at 765° C.

Notes

15

Step

01

02

03

04

05

06

07

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12



A2



Stain orange



Stain red



Stain red- brown



Gingiva dark



Gingiva orange



Gingiva light



Gingiva violet



Glaze Fluid



The final work is slightly rubbed and then polished up with a diamond polishing paste and a Robinson brush.

I wish you
good success and
plenty of satisfaction
in your work.

Florian Steinheber