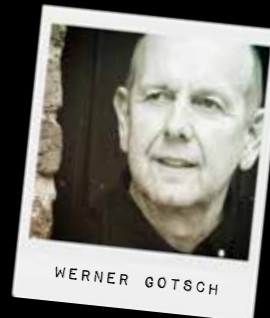


ceraMotion®
One Touch



MY FIRST
CERAMIC
IN PASTE.



CERAMOTION® WORKBOOK

MY FIRST
CERAMIC
IN PASTE...



ceraMotion®
One Touch

*“Die ceraMotion® One Touch
ist für mich der beste Weg,
meine Restaurationen individuell
und flexibel zu gestalten!”*



Stefan Bichler



© Stefan Bichler

In diesem Fall möchte ich zeigen, wie ich mit der ceraMotion® One Touch meine Lithium-Disilikat-Inlays oder -Onlays individualisiere und fertigstelle.

Zur Gerüstvorbereitung strahle ich das Objekt mit AL_2O_3 , 50 μm bei 1 bis 2 bar gleichmäßig ab und reinige es anschließend mit dem Dampfstrahler.

STEP 1

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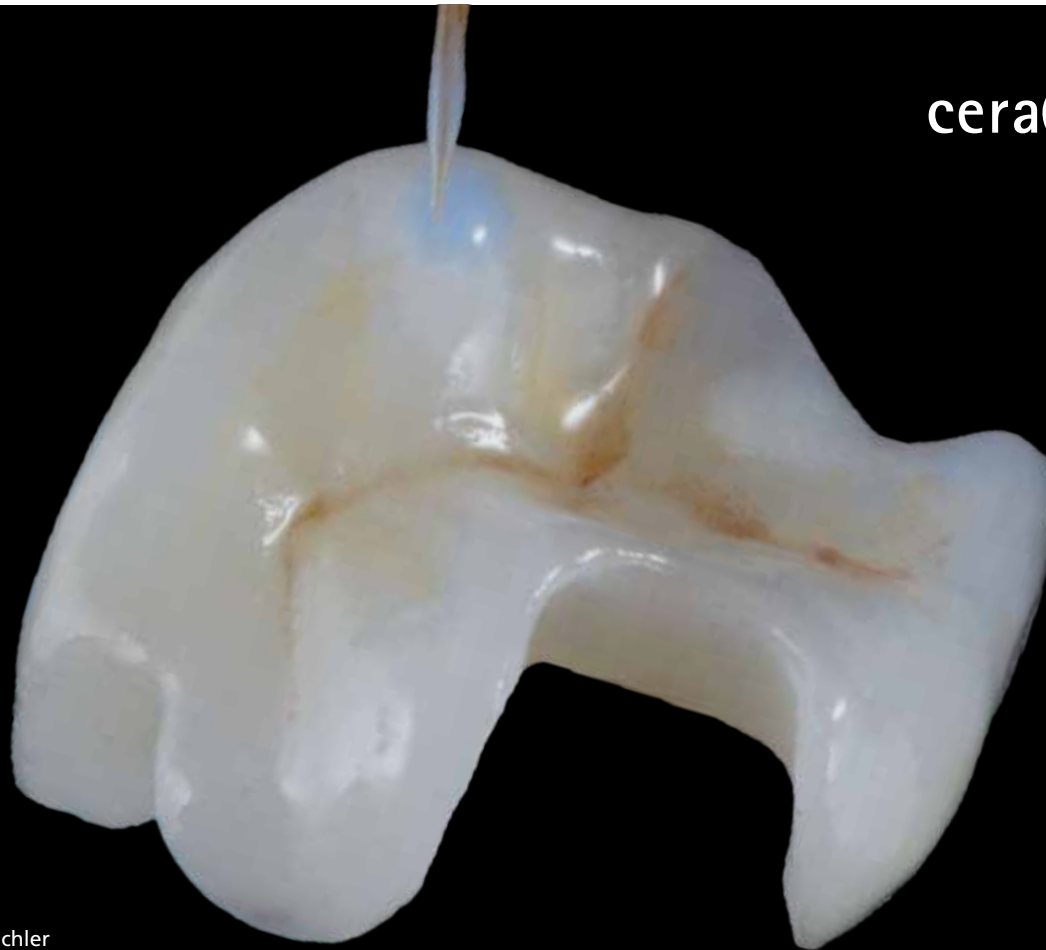
© Stefan Bichler

Danach wird das Inlay/Onlay mit einer dünnen Schicht ceraMotion® Zr Paste Glaze transpa abgedeckt.

Bitte darauf achten, dass es zu keiner Pfützenbildung kommt.

STEP 2

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One Touch



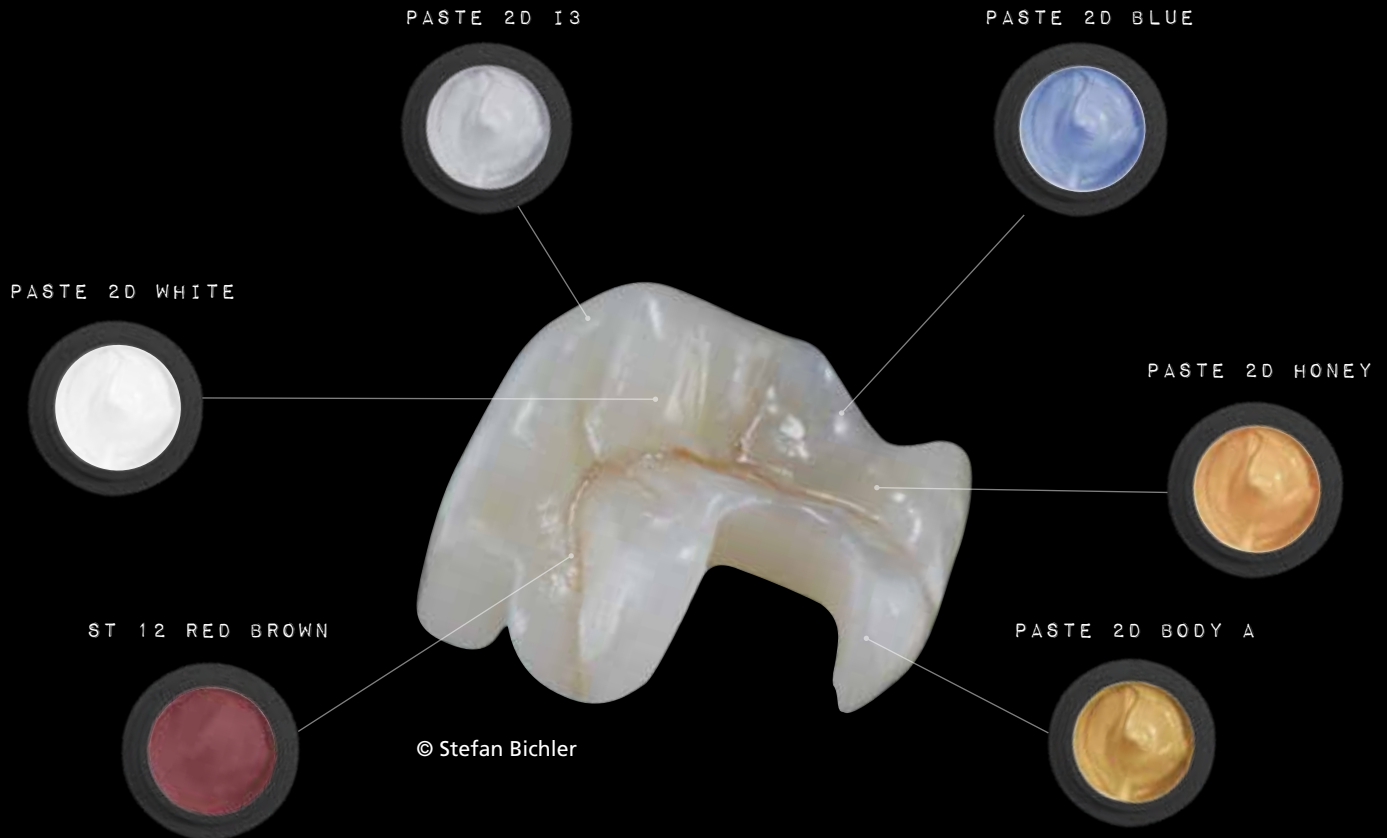
© Stefan Bichler

Nun werden die 2D-Pasten zur Individualisierung, wie etwa zum Herausheben der Fissuren und der Höckerkämme etc. herangezogen.

In meinem Beispiel wurde das Inlay mit einem ceraMotion® LiSi HT 2 Rohling gepresst.

Die Anteile, bei dem auch Dentin ersetzt werden soll, habe ich mit der 2D Body A bemalt. Im Schneidebereich wurde mit 2D Incisal I3 ergänzt. Die Nebenfissuren wurden mit etwas verdünntem 2D honey hervorgehoben.

STEP 3A



Höckerwülste wurden in diesem Fall leicht mit 2D white akzentuiert. Höckerspitzen, Höckergrate und Randleisten bekamen für einen leichten transparenten Effekt 2D blue aufgetragen. Zum Schluss wurde die Fissur noch mit Malfarbe ST12 (rot-braun) gemalt.

Mit dem Diluting Liquid kann die Viskosität der Pasten herabgesetzt werden. Dies ermöglicht ein feineres Auftragen der Pasten mit einem lasierenden Effekt.

Für etwaige Korrekturen, wie etwa Kontaktpunkte, verwende ich im selben Arbeitsschritt die 3D-Pasten, die direkt über die 2D-Pasten aufgetragen werden können.



© Stefan Bichler

Im Anschluss wird die finale Restauration zwischen 715°C für geringeren bis maximal 750°C für einen hohen Glanzgrad gebrannt.

STEP 4

MY FIRST
CERAMIC
IN PASTE . . .



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*"ceraMotion® One Touch
makes the impossible possible –
and it's simple and easy."*

Nancy CG

ceraMotion®
One Touch

Veneers 14 to 24 made of lithium disilicate ceraMotion® LiSi LT A1
and finished with ceraMotion® One Touch 2D pastes.



Pasta 2D
Body A



Pasta 2D
White



Pasta 2D
Grey



SKETCH

ceraMotion®
One Touch



© Nancy Ceballos G.

BEFORE AND AFTER

MY FIRST
CERAMIC
IN PASTE...



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One Touch

*"When the fine tip of our brush
comes in contact with the pastes,
it creates a symphony of forms and fissures.
It also produces the subtle effects."*



CHRISTIAN FERRARI



Christian Ferrari

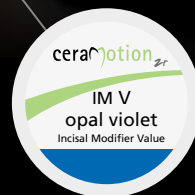
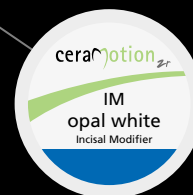
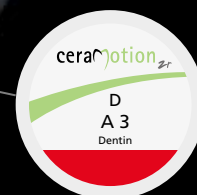
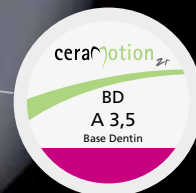
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© Christian Ferrari

ZIRCONIA FRAMEWORK ON IMPLANTS

ceraMOTION®
One Touch



© Christian Ferrari

VENEERING WITH CERAMOTION® ZR



ceraMotion®
One Touch

© Christian Ferrari

RESULT AFTER FIRST BAKE

ceraMotion®
One Touch



© Christian Ferrari

MICRO LAYERING WITH CERAMOTION® ONE TOUCH



2D VIOLET 50%



3D OPAL HONEY 30%



2D BODY L 30%



3D IO BRIGHT 60%



3D HONEY 40%



3D BLUE 50%



3D TRANSPA 70%



3D TRANSPA 70%



3D TRANSPA 40%



3D TRANSPA 60%

MICRO LAYERING WITH CERAMOTION® ONE TOUCH

ceramotion®
One Touch



© Christian Ferrari

FINAL RESULT

MY FIRST
CERAMIC
IN PASTE...

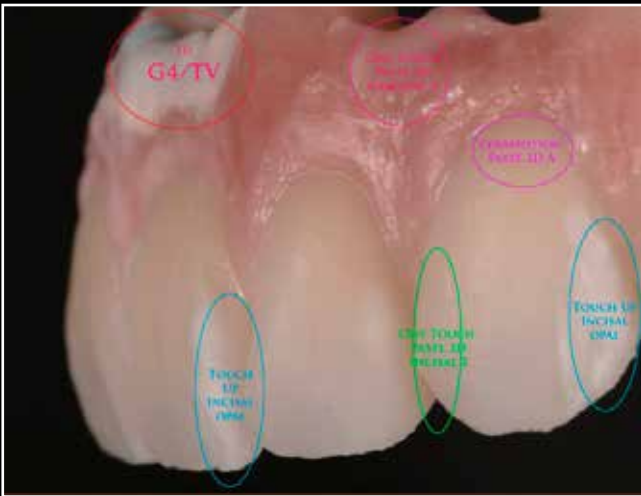


ceraMotion®
One Touch



Waldemar Fritzer

A stylized, handwritten signature of the man in the polaroid photo, written in white ink on a black background.



ceramotion®
One Touch



Waldemar Fritzer

© Waldemar Fritzer

ÄSTHETISCHE FRONTZAHNKORREKTUR MIT CERAMOTION® ZR UND CERAMOTION® ONE TOUCH

MY FIRST
CERAMIC
IN PASTE...



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HARISTOS GIRINIS



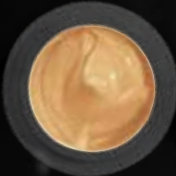
“Wie es mit handwerklicher Kunstfertigkeit und einem durchdachten Konzept gelingt aus „sichtbar“ „unsichtbar“ werden zu lassen.“



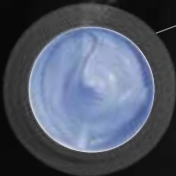
AUSGANGSSITUATION / MODEL



PASTE 2D BODY A



PASTE 2D HONEY



PASTE 2D BLUE



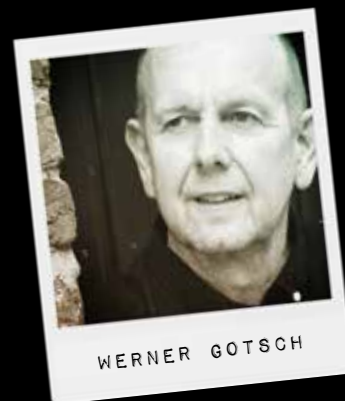
PASTE 3D LUMIN



PASTE 3D TRANSPA



MY FIRST
CERAMIC
IN PASTE . . .



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PASTE 3D OPAL BLUE



PASTE 3D OPAL GREY



PASTE 3D OPAL HONEY

© Werner Gotsch

CERAMOTION® ONE TOUCH PASTE 3D

ceramotion®
One Touch

PASTE 2D WHITE



PASTE 2D HONEY



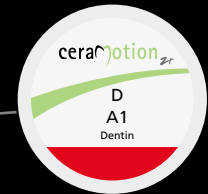
PASTE 2D BLUE

© Werner Gotsch

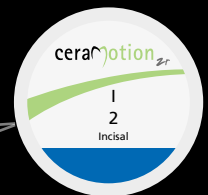
CERAMOTION® ONE TOUCH PASTE 2D

ceramotion®
One Touch

ZR DENTIN A3



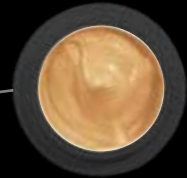
ZR INCISAL I2



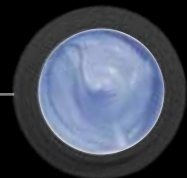
PASTE 2D WHITE



PASTE 2D HONEY



PASTE 2D BLUE



Werner Gotsch

© Werner Gotsch

SKIZZE



Präparierter Stumpf.



Fertige Krone in situ. ceraMotion® Z Hybrid, ceraMotion® Zr und ceraMotion® One Touch.

MY FIRST
CERAMIC
IN PASTE . . .



*"ceraMotion®,
yes I love this product line
and you will like it too"*

ceraMotion®
One Touch



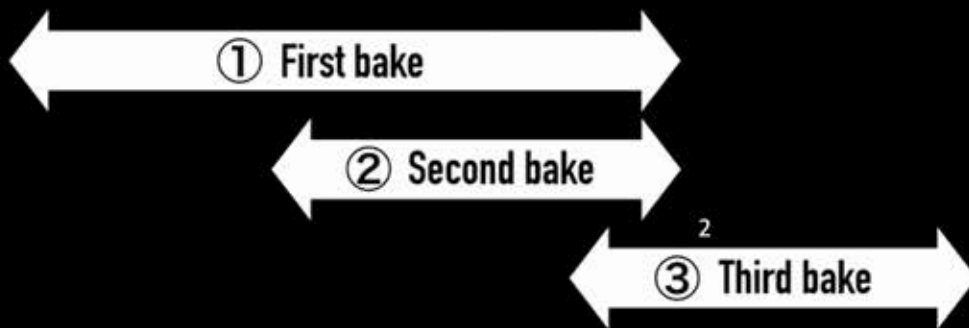
LDi





STEP BY STEP
FOR PATIENTCASE NO. 1+2

ceramotion®
One Touch



© Yokota Hirofumi

STEP BY STEP

MY FIRST
CERAMIC
IN PASTE . . .



JACQUELINE KETTEMER



ceramotion®
One Touch



JACQUELINE KETTEMER



Jacqueline Kettermer



DIGITALES WAX UP NACH INTRAORAL SCAN

ceramotion®
One Touch



© Jacqueline Kettner



FINALISIERUNG DER NON PREP VENEERS MIT CERAMOTION® ONE TOUCH

ceraMotion®
One Touch



ceraMotion®
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© Jacqueline Kettner

HAPPY PATIENT!

MY FIRST
CERAMIC
IN PASTE . . .



DOMINIK MÄDER



KERSTIN KRESS



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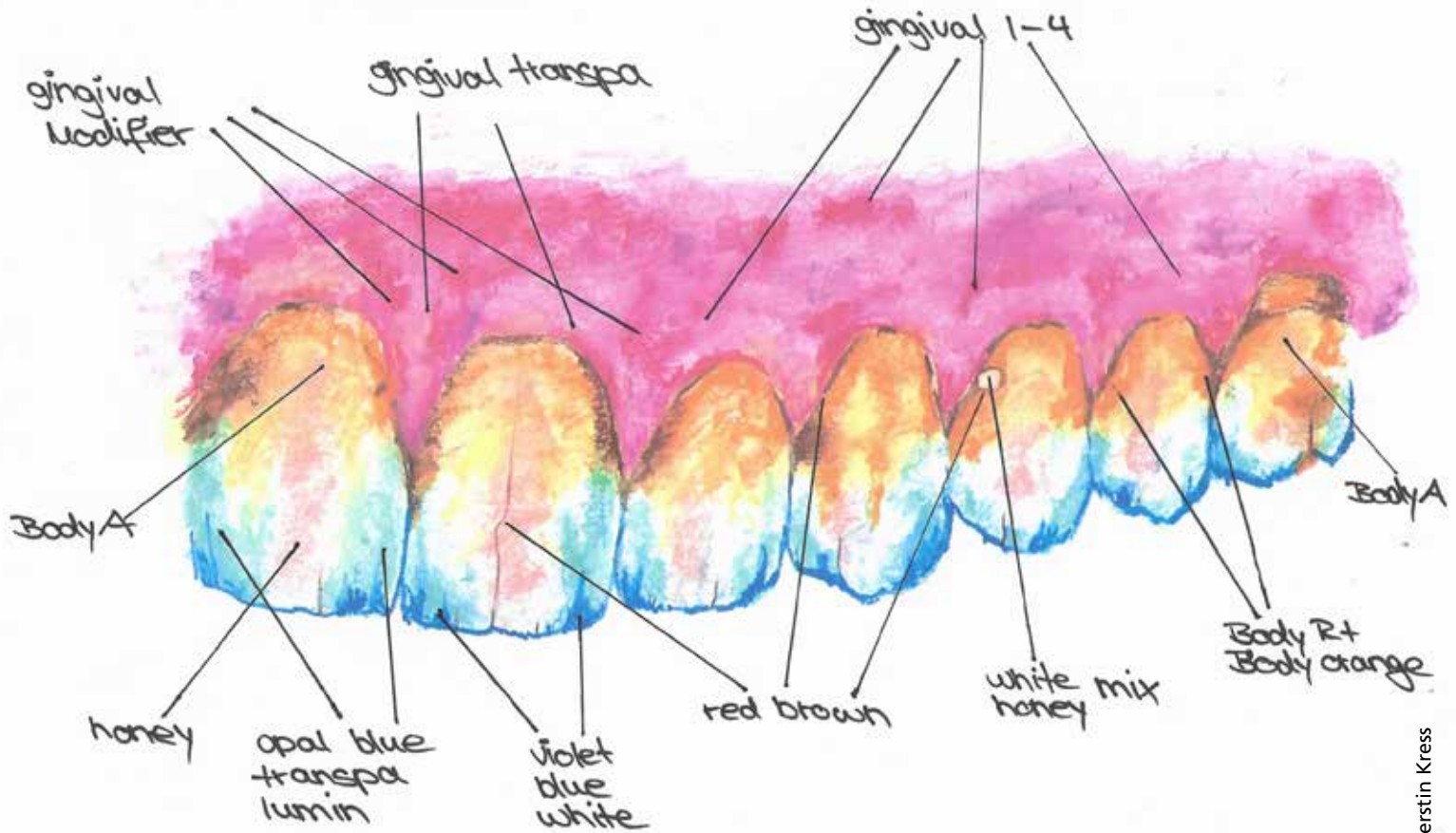


DOMINIK MÄDER



KERSTIN KRESS

*“Eine für alle...
die Anwendungsmöglichkeiten
des Systems sind der Weg zum Erfolg”*



SKIZZE

ceramotion®
One Touch



© Dominik Mäder + Kerstin Kress

MULTILAYER ZIRKON A3 MIT CERAMOTION® ONE TOUCH

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One Touch



© Dominik Mäder + Kerstin Kress

MULTICOLOR ZIRKON A1 MIT CERAMOTION® ONE TOUCH

ceramotion®
One Touch

© Dominik Mäder + Kerstin Kress



DETAILANSICHT: FINAL VERBLENDET MIT CERAMOTION® ONE TOUCH

ceramotion®
One Touch



© Dominik Mäder + Kerstin Kress

OK FINAL VERBLENDET MIT CERAMOTION® ONE TOUCH

ceramotion®
One Touch

© Dominik Mäder + Kerstin Kress



DETAILANSICHT: FINAL VERBLENDET MIT CERAMOTION® ONE TOUCH

MY FIRST
CERAMIC
IN PASTE . . .





"Passion for detail" is our slogan, since it embraces everything that represents us. We believe that in our hands lies an opportunity to change lives, restore self-esteem and security to a person. Therefore, it is so important for us to make unique pieces, where details make the difference. I found in ceraMotion® One Touch the perfect partner to achieve this goal.



JM
J O S É M E L O

ceraMotion®
One Touch

ceraMotion®
One Touch

ceraMotion®
One Touch

P 2D / INCISAL I2 / PASTE 2D

P 2D / BODY L

P 3D / INCISAL OPAL BRIGHT 50%
+ P 3D DENTIN BLEACH 50%

© José Melo

STEP 1

MATERIALS USED: IVOCLAR DISILICATE HTA1

ceraMotion®
One Touch



ANTES



/

DESPUÉS



STEP 2



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One Touch

Our case consists of crowns in lithium disilicate, finished and characterized with ceraMotion® OneTouch No Limits offering its great potential in mass diversity, fluorescence, and enhancement of mamelons in the incisal area, opalescent effects, and halos. Also, in occlusal faces to provide dynamism, naturalness, and beauty to the pieces.

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P 2D / INCISAL I2

ST1 WHITE

P 3D DENTIN LIGHT

STEP 3

MY FIRST
CERAMIC
IN PASTE . . .



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*"ceraMotion® One Touch is an easy way
to make my restorations natural and vivid"*



Pavel Moysievich

FRAMEWORK BEFORE LAYERING

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One Touch



© Pavel Moysievich

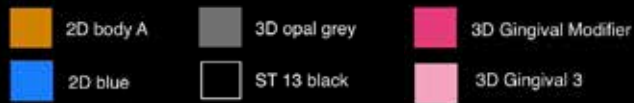
In the case you can see the characterization and final layering of 12-unit zirconium framework on 6 implants. For the framework, I use Nacera MS AL zirconium and for the individualization, I use body pasts and effects from ceraMotion® One Touch, One Touch No Limits and One Touch Pink kits.

Prior to the application of ceraMotion® One Touch products, the framework was sand blasted with 100-micron sand under 3-bar pressure.

STEP 1

LAYERING SCHEME 1

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One Touch



© Pavel Moysievich

The whole framework was covered with the thin layer of ceraMotion® Paste Glaze.

At the front I use body A for the teeth bulk with the thin layer of ceraMotion® 3D opal grey and 2D blue effects at the incisal area as marked on the application scheme.

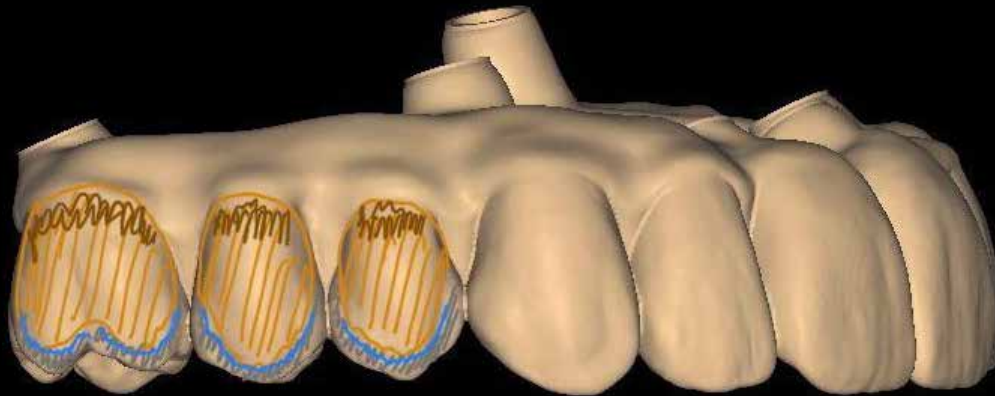
In order to intensify the translucency effect I also added the dots of ST 13 black stain to the incisal area.

At the distal areas apart from the shades mentioned above, I also apply cM body R at the gingival margin.

STEP 2

LAYERING SCHEME 2

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One Touch



© Pavel Moysievich

At the gum area, the dark spots were covered with Modifier past and Gingiva 3 was used for the lighter areas.
The first bake was done.

After the first bake, I apply the thin layer of Glaze to the whole prosthesis and add a touch of Gingiva 3 at the gum.
The second bake was performed.

STEP 3

FRAMEWORK AFTER LAYERING

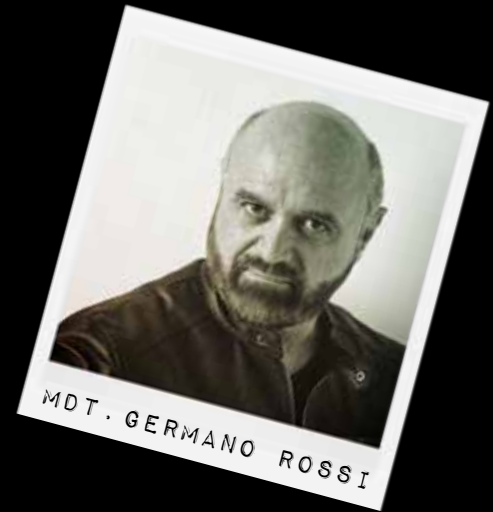
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One Touch



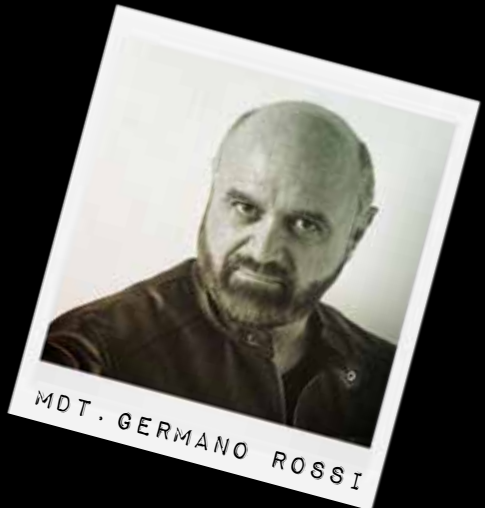
© Pavel Moysievich

STEP 4

MY FIRST
CERAMIC
IN PASTE.....



ceraMotion®
One Touch



*"ceraMotion® bedeutet für mich
Reinheit und Kunst im Aufbau
einer dentalen Ästhetik"*



ceraMotion®
One Touch



FIRST LAYERING

STEP 1

AFTER
FIRST BAKE



SECOND
LAYERING



STEP 2

AFTER
SECOND BAKE



THIRD
LAYERING



STEP 3

AFTER THIRD BAKE

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STEP 4

FINISHED RESULT

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MDT. GERMANO ROSSI

STEP 4

MY FIRST
CERAMIC
IN PASTE . . .



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One Touch



"We evaluated ceraMotion® One Touch and Pink as the best material to achieve the necessary results, due to its great aesthetic quality of completion, possibilities of anatomical and gingival customization, depth features, and its incomparable agility."

ceraMotion®
One Touch

THE SELECTION OF ZIRCONIA IS FUNDAMENTAL IN THIS TYPE OF WORK BEING NECESSARY TO COMBINE RESISTANCE AND TRANSLUCENCY.



© Clayton Schäfer

STEP 1

ceraMotion®
One Touch

© Clayton Schäfer

AFTER SINTERING

AFTER FINISHING, SANDBLASTING AND STEAM
CLEANING WE START BY APPLYING A THICK
LAYER OF GLAZE INTERNALLY TO THE PART
ENSURING AN EXTREMELY POLISHED SURFACE.

ceramotion®
One Touch



© Clayton Schäfer

STEP 2

THEN WE APPLY A THIN LAYER OF GLAZE ON THE
TEETH AND START THE MAKEUP WITH 2D PASTES.

ceramotion®
One Touch



© Clayton Schäfer

THE 2D PASTES USED WERE GLAZE, BODY A, BLUE AND GREY MIXED,
AND HONEY AND RED BROWN ALSO MIXED TO CREATE SOME VESTIBULAR
EFFECTS. WE USE DILUTING LIQUID FOR 2D PASTES.

STEP 3

APPLICATION OF 3D GINGIVAL PASTE
CHARACTERIZED WITH RED PIGMENT.

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STEP 4

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ceraMot

© Clayton Schäfer

AFTER FIRST BAKE

APPLICATION OF GINGIVA ACCORDING TO
THE SELECTED COLOR AND WE COMPLEMENT
THE INCISAL WITH 3D OPAL BLUE,
OPAL GREY AND NEUTRAL PASTES MIXED
IN EQUAL PROPORTIONS TO GENERATE DEPTH
AND GREY OPALESCENCE IN THE INCISAL
REGION.

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© Clayton Schäfer

STEP 5

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FINISHED RESULT

MY FIRST
CERAMIC
IN PASTE . . .



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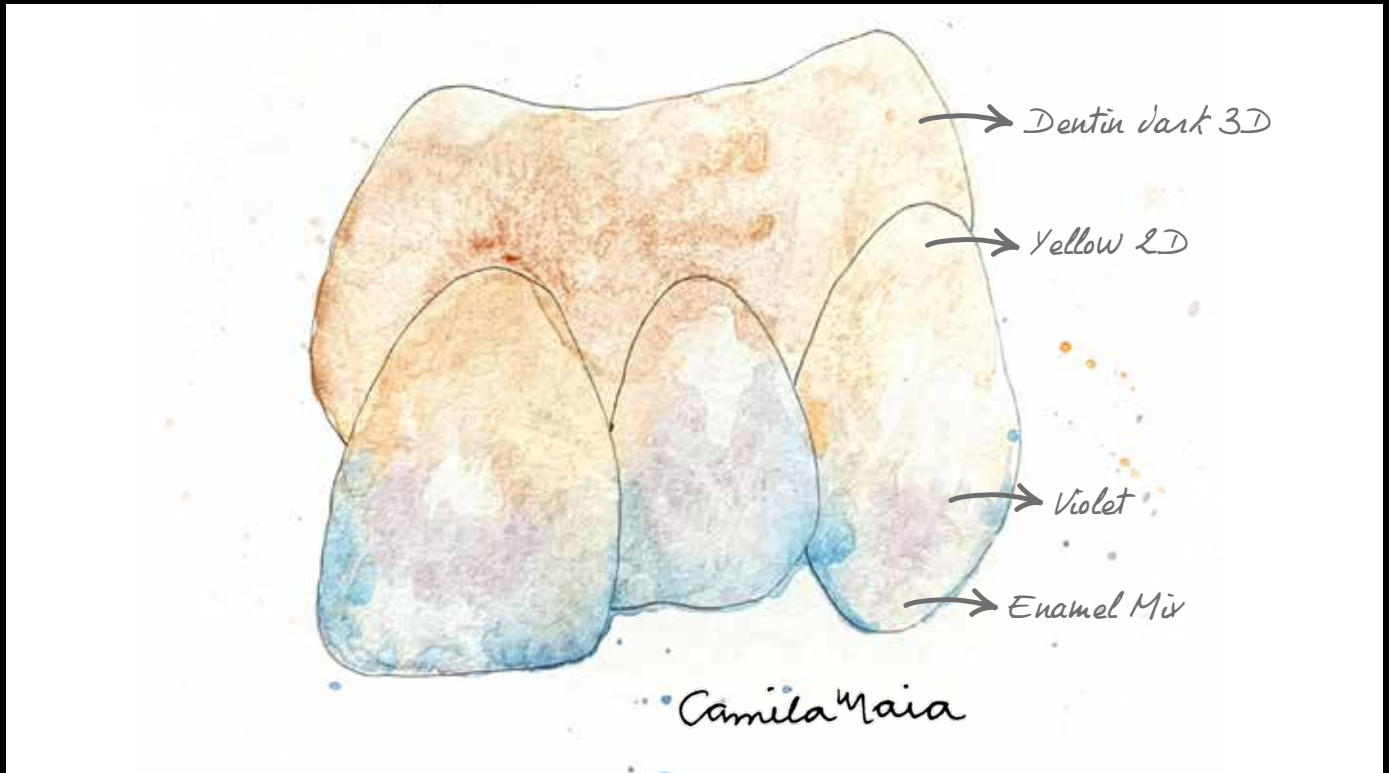
Juvenal Souza Neto *oral design*

"In a few touches we can achieve an incredible result"

Master Ceramist 🇧🇷 🇺🇸
Dentogingival Concept Developer
jsnoraldesign@gmail.com

FIRST BAKE

ceraMotion®
One Touch



ENAMEL MIX

MIXING COLORS TO ACHIEVE ENAMEL QUICKLY:

P 3D OPAL BLUE + P 2D INCISAL I3 +
P 3D NEUTRAL

DESIGN STEP 1

FIRST BAKE

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Camila Maia

USING THE

P 3D DENTIN DARK

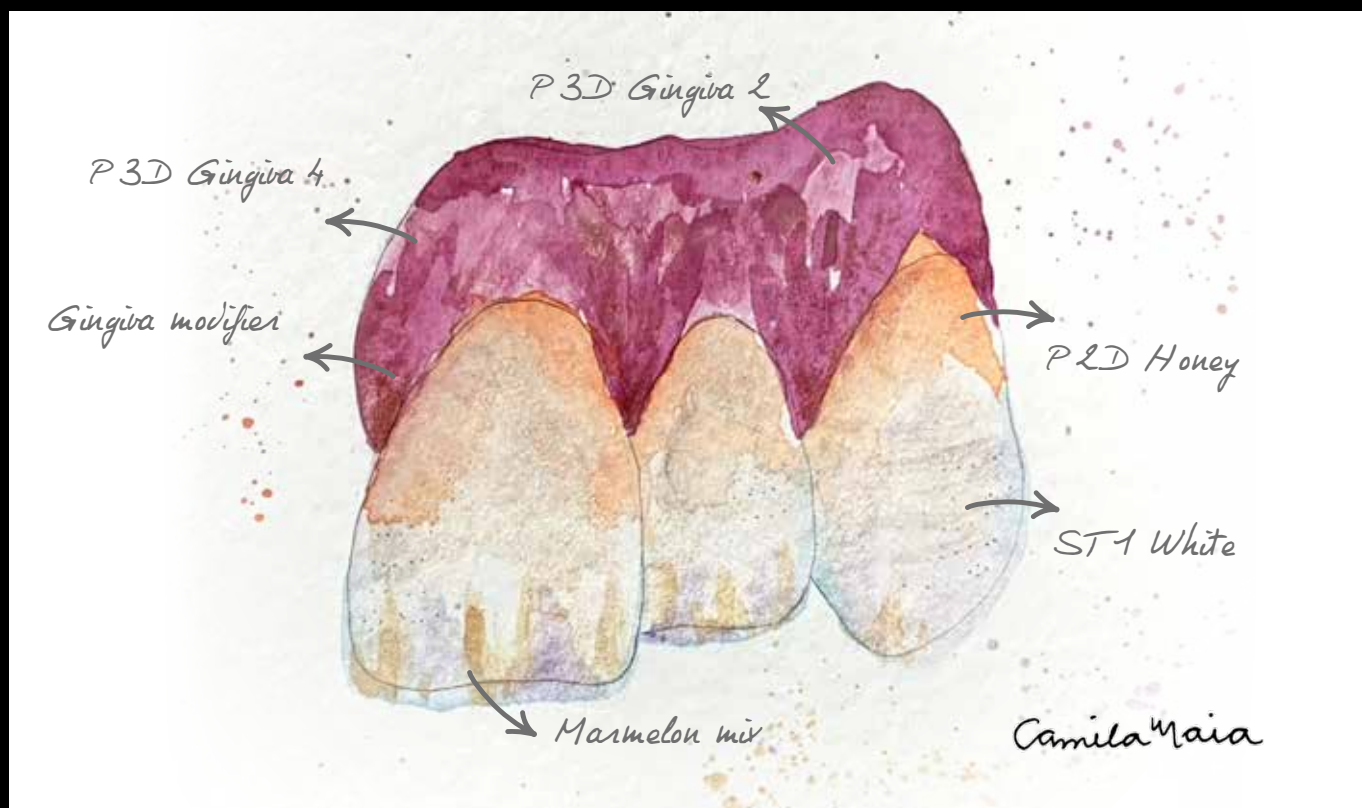
TO ADD MORE VOLUME
ON THE ROOT AND
CERVICAL AREA.

ENAMEL MIX TO CREATE
A TRANSLUCENCY AREA
AND ADJUST THE SHAPE

STEP 1

SECOND BAKE

ceramotion®
One Touch



MAMELON MIX

MIXING COLORS TO ACHIEVE MAMELON'S QUICKLY:

P 2D HONEY + P 3D WHITE I3 +
P 3D DENTIN LIGHT

DESIGN STEP 2

SECOND BAKE

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FIRST BAKE RESULT:
TRANSLUCENCY BASE AND ROOT SHAPE.



SECOND BAKE:
MAMELONS AND GINGIVA MODIFIER



P 3D GINGIVA 4 AND GINGIVA 2

STEP 2

GINGIVA TEXTURE

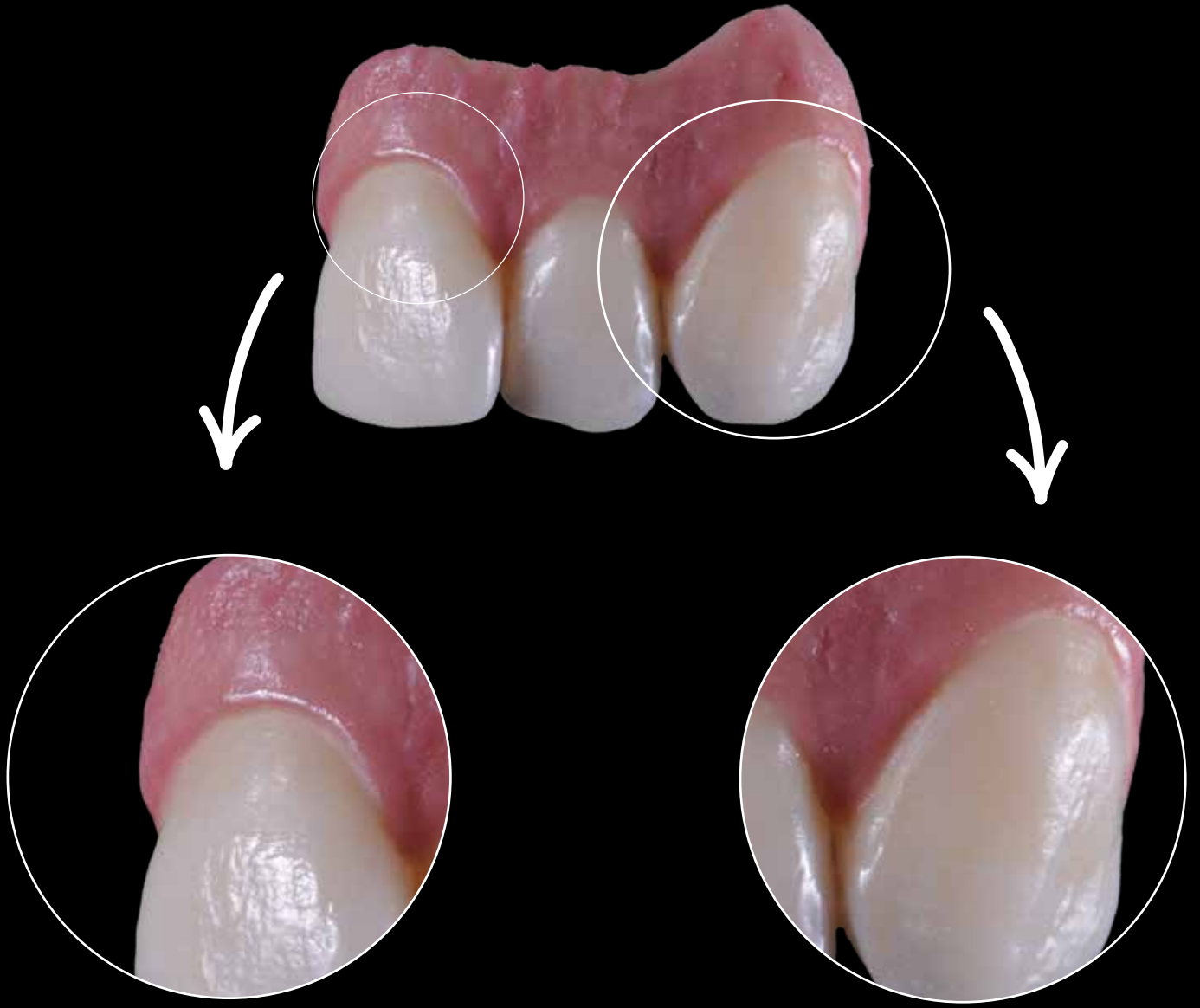
RECREATE GINGIVA TEXTURE USING A TISSUE PAPER.

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STEP 3

ceramotion®
One Touch



FINAL RESULT!

MY FIRST
CERAMIC
IN PASTE...



*“You can use ceraMotion®
in every type of cases,
simple to difficult.”*

T. Wakatake





Patients who care about teeth alignment and its color tone

Since the patient requested to have as much beautiful teeth as possible without characterization, I painted the basic shade with 2D body A Incisal I3 and fired it for the first time.

Then I glazed with Paste Glaze bright and completed two firings.

In the first firing, the color tone was adjusted while controlling the thickness of the stain with the Refreshing Liquid.

In the second firing, the Paste Glaze bright was thinly applied so as not to lose the quality of its surface by using the Diluting Liquid.

SIMPLE CASE

BEFORE
AND AFTER

ceramotion®
One Touch



© Tetsuya Wakatake

S I M P L E C A S E

FULL-JAW PROSTHESIS AFTER ADJUSTMENT
OF DEFECTIVE PROSTHESIS AND RECONSTRUCTION
OF OCCLUSION

ceramotion®
One Touch



© Tetsuya Wakatake

Primary firing

The purpose of the primary firing was to provide the basic shade and the transparent edge using 2D body A 2D Incisal I3 2D violet + ST 13 black.

Secondary firing

The purpose was to give the natural view which natural teeth have. 2D white ST white 2D honey ST orange ST red brown was used for its characterization.

Third firing

I coated Dlluting Liquid thinly not to be erased the properties of its surface and baked.

Conclusion

The number of firings can be reduced by using THIS stain. It is wonderful that the stain can be thickened or thinned by using Refreshing Liquid and Dlluting Liquid appropriately.

D I F F I C U L T C A S E



DIFFICULT CASE

BEFORE
AND AFTER

ceraMotion®
One Touch



© Tetsuya Wakatake

DIFFICULT CASE

WWW.DENTAURUM.COM



D
DENTAURUM

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