

# Concento metal structure technology – Dots

Combination technique with textured surface in a speckled texture and a metallic effect with Creativ Lucento 83



The illustration depicts a version of the creative technique and is intended to give an impression of the surface effect to be achieved. The use of the color shade “old bronze” is not mandatory. A variety of other color suggestions can be found at: [brillux.com/applications/interior-design/creative-techniques](https://brillux.com/applications/interior-design/creative-techniques)

Substrate: smoothly filled and primed

Intermediate coat: Adhesion Primer 3720, color shade 06.09.15

Filler application and modeling: Creativ Granulato 71, color shade 06.09.15

First glaze application: Creativ Lucento 83, color shade 0999

Second glaze application and scraping: Creativ Lucento 83, color shade 09.CM.05

## Field of application

For high-quality individual designs, preferably on closed individual areas indoors. For the design of representative wall surfaces such as exclusive wall mirrors and decorative surfaces in e.g. hotel facilities, spa and wellness areas, restaurants, offices, shops as well as in up-market living spaces.

## Characteristics

Harmonious combination technique of textured surface with quartz-filled emulsion paint (brush-on render) and matching effect paint with a metallic, iridescent surface gloss. The selected background shade in combination with the two matching metallic effect shades forms the basis for the special multi-colored effect on the individually modeled surface. The creative technique with a pronounced speckled texture has a subtle two-tone metallic effect with an uneven, iridescent matt gloss finish.

## Application

### Substrate characteristics

The substrate must be smooth, solid, dry, clean, load-bearing and, depending on the substrate condition, filled with e.g. Briplast Silafill 1886.

### Prime coat

When using this creative technique on absorbent substrates, always prime with Lacryl Deep Primer 595 regardless of the subsequent intermediate coat.

### Intermediate coat

Apply Adhesion Primer 3720 in the coordinated color shade evenly with the Polyamide Inking Rollcoater 1314 in a sufficient layer thickness. In working with different substrates with different absorption behavior, the intermediate coat must be applied twice.

### Filler application and modeling

After the intermediate coat has dried sufficiently, apply Creativ Granulato 71, tinted, evenly with Notched Trowel 3768, notch 4 x 4 x 4 mm. Immediately after application, smooth the still wet brush-on render with the Venetian Smoothing Trowel 1764 in a criss-cross pattern so that the texture of the Notched Trowel is completely evened out. Position the trowel as flat as possible and pull it across the render surface. Do not remove any material when smoothing. Only apply as much render material as can be processed (modeled) within the open time. For the modeling, moisten the Polyamide Inking Rollcoater 1314 with water and wet it in advance with the tinted Creativ Granulato 71. Place the roller on the wet layer of render and form a roll texture in short, individual strokes. Remove the paint roller from the surface after each coat and reposition it. The individual strokes are criss-crossed randomly without a recognizable pattern or gaps. Avoid regular stroke paths. After a short flash-off time (depending on surface size and site conditions), work through the wet, damp surface once again with the Polyamide Inking Rollcoater 1314 in short, individual, random strokes so that a pointed conical structure is formed over the entire surface.

- Waiting time** Allow the textured surfaces to flash off before further processing. The right time to continue processing is when a slightly matt finish can be seen in the valleys of the texture. The waiting time and the site conditions determine the individual, non-reproducible structure and the natural appearance.
- Texturing** For the final texturing, position a clean, dry Polyamide Inking Rollcoater 1314 on the surface, which is only still damp, and roll across the surface individually in short criss-cross strokes using light pressure. Keep changing the rolling direction. To achieve a uniform surface appearance, it is important to carry out the surface treatment randomly and to always use a criss-cross pattern.
- Intermediate sanding** After sufficient drying, sand the textured surfaces e.g. with the Mirka DEROS Orbit Sander 5650CV, 3305 (80 grit), including dust extraction, so that the raised areas in the texture are removed and smoothed. Replace the sanding discs regularly after sanding an area of approx. 2 m<sup>2</sup>. Thoroughly sweep the area.
- First glaze application** Apply Creativ Lucento 83 in the selected color shade with the Polyamide Inking Rollcoater 1314 in a sufficient layer thickness in short strokes and blend with constant changes of direction. Do not form even, straight paths.
- Second glaze application and scraping** Once the surfaces have dried sufficiently (at least 24 hours), apply the final coat and scrape the decorative effect paint in the selected contrasting color.  
To do this, apply Creativ Lucento 83 in the coordinated shade, diluted with approx. 15% water, using the Microfiber Paint Roller 1221 in short strokes and blend individually.  
Immediately after application, scrape the surfaces with the wide edge of the Rubber Float 3766, applying light pressure in alternating directions without a recognizable rhythm. When scraping, frequently change direction and reposition the Rubber Float 3766. For a lap mark-free surface appearance, remove the glaze from the raised areas quickly and only once. Repeating the process can lead to lap marks. Do not completely remove the glaze to zero. If necessary, clean the edge of the Rubber Float.

<b>Adhesive tapes</b>	Apply adhesive tapes directly before each pass and remove them right away.
<b>Implementation of large and contiguous areas</b>	<p>As a general rule, the individual steps should always be carried out by a single person because each worker has their own personal creative style.</p> <p>For larger areas, it is essential to work in a team of several people. In this case, work is carried out on the surface together, one after the other, and each worker carries out the respective step individually. In the case of particularly large surfaces, e.g. room heights of over 2.50 m, it may be necessary for several people to work together on one step. In this case, the work of all persons involved must be coordinated.</p>
<b>Concento color rendering</b>	<p>When looking at the surface from different perspectives, an iridescent color effect can be seen. The individual color tones can be perceived with flowing transitions. The intensity of this effect depends on which color shades are combined. As a rule, two different metallic Lucento 83 shades are applied to a plain background. The color tone of the creative technique results from the interplay of the two shades of Lucento 83 with the background shade. A variety of color suggestions for the creative technique Concento is provided here:</p> <p><a href="https://brillux.com/applications/interior-design/creative-techniques">brillux.com/applications/interior-design/creative-techniques</a></p>
<b>Creating sample surfaces</b>	<p>When creating a sample surface, the work steps and sequences must be followed exactly as for the subsequent execution of the technique. The absorbency of the substrate or the substrate of the sample surface must correspond to the surfaces for the technique to be executed. If necessary, the sample surface must be prepared in advance. It might also be necessary to embed a wall nonwoven or to fill the wall surfaces.</p>
<b>Assessment using sample surfaces</b>	<p>The described implementation of this technique is a tried-and-true standard variant that can be modified depending on the creativity of the individuals. The overall appearance of a creative technique is influenced by color selection and combination, technique execution and the individual “creative handwriting” of the person applying it. We recommend preparing test areas in advance to assess the overall appearance.</p>
<b>Further information</b>	Read and follow the instructions in the Data Sheets of the products to be used.

## List of materials and tools

### • Smoothing and priming the substrate

Briplast Silafill 1886	Approx. 1.0 l/m <sup>2</sup>
Stainless Steel Trowel 1150	
Lacryl Deep Penetrating Primer 595	Approx. 150–200 ml/m <sup>2</sup>
Decorator's Ceiling Brush 1172	

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### • Intermediate coat

Adhesion Primer 3720	Approx. 130–150 ml/m <sup>2</sup> (per coat)
Polyamide Inking Rollcoater 1314	

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### • Filler application and modeling

Creativ Granulato 71, tinted	Approx. 2200 g/m <sup>2</sup>
Bucket Trowel, Supergrip 1767	
Notched Trowel 3768, notching 4 x 4 x 4 mm	
Venetian Trowel, Supergrip 1764	
Polyamide Inking Rollcoater 1314, width 18 cm	

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### • Texturing

Polyamide Inking Rollcoater 1314, width 18 cm	
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### • Intermediate sanding

Mirka DEROS orbital sander 5650CV, 3305	
Mirka Iridium abrasive discs, 150 mm diameter, 1441, 80 grit	Approx. 0.25 pieces/m <sup>2</sup>

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### • First glaze application

Creativ Lucento 83	Approx. 170 ml/m <sup>2</sup>
Polyamide Inking Rollcoater 1314, width 18 cm	

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### • Second glaze application and scraping

Creativ Lucento 83	approx. 140 ml/m <sup>2</sup> (unthinned)
Microfiber Paint Roller 1221, width 18 cm	
Rubber Float 3766	

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## Remark

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