

Concento metal structure technique – Crush

Harmonious combination technique with textured surface 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

Substrate: smoothly filled and primed

Intermediate coat: Adhesion Primer 3720, color shade 99.00.39

Basic filling: Creativ Granulato 71, color shade 99.00.39


Filler application and modeling: Creativ Granulato 71, color shade 99.00.39

First glaze application: Creativ Lucento 83, color shade 03.CM.10

Second glaze application and scraping: Creativ Lucento 83, color shade 21.CM.09

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 direction of the texturing determines how the finished technique appears.
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.
Base coat filling	The base coat filling and the subsequent filling and modeling must be applied and processed uniformly and consistently in a predetermined direction (vertical, horizontal or diagonal). For the base coat, apply Creativ Granulato 71, tinted, evenly in a thin layer with a Venetian Smoothing Trowel 1764 after the intermediate coat has dried sufficiently and smooth in the specified direction. Do not remove any material when smoothing.
Filler application and modeling	Once the base coat has dried, apply a second coat of the same color using a Notched Trowel 3768, notching 4 x 4 x 4 mm, in a uniform layer thickness in the predetermined direction. Immediately afterwards, smooth the still fresh layer with the back of the Notched Trowel 3768 or the Venetian Smoothing Trowel 1764 in the direction of the formed toothing. Do not remove any material when smoothing. For the subsequent modeling, moisten the Foamed Texturing Roller 1104, width 11 cm, with water and wet it in advance with the tinted Creativ Granulato 71. Place the roller on the wet layer of render and roll over the surface with light pressure to create a pronounced, coarse rolling texture. The applied texture does not have to be formed over the entire width of the roll. The structure should be deliberately interrupted at the edges on the left and right by lifting the roller slightly and partially during texturing. This means that the coarse roll structure only remains on part of the unrolled surface.

Filler application and modeling	When forming the texture, ensure that no recurring pattern (checkerboard pattern) is created. The specified direction must also be consistently adhered to when modeling the entire surface. To apply to complete walls and larger surfaces, follow the respective instruction below.
Waiting time	Allow the textured surfaces to flash off before further processing. The right time to continue processing is when a color change occurs in the valleys of the formed structure and a matt appearance can be seen here. Depending on the substrate and the object conditions, a flash-off time of 45 to 90 minutes should be allowed. The waiting time and the site conditions also determine the texture.
Texturing and smoothing	To finish the surface, place the Venetian Smoothing Trowel 1764 as flat as possible on the still slightly damp surface and drag it over the textured surface with slight pressure so that the layer "tears open" slightly and the roll texture is smoothed or broken slightly. The surfaces are also smoothed with the Venetian Smoothing Trowel 1764 in the specified direction, alternating continuously (from bottom to top and top to bottom) in individual, short strokes. This procedure should only be carried out once. The surfaces must not be worked in a criss-cross pattern.
Intermediate sanding	After sufficient drying, sand the textured surfaces with e.g. 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 ² . 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 the specified texture orientation in short strokes and blend with constant changes of direction. Do not form even, straight paths.
Second glaze application and scraping	<p>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.</p> <p>To do this, apply Creativ Lucento 83 in the coordinated shade, diluted with approx. 15% water, using the Microfiber Paint Roller 1221 in the specified texture direction and blend individually.</p> <p>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.</p>

Adhesive tapes	Apply adhesive tapes directly before each pass and remove them right away.
Implementation of large and contiguous areas	<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>
Concento color rendering	<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>brillux.com/applications/interior-design/creative-techniques</p>
Creating sample surfaces	<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>
Assessment using sample surfaces	<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>
Video of the creative technique	<p>brillux.de/Anwendungen/Innenraumgestaltung/Kreativtechniken</p> 
Further information	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/m²

Stainless Steel Trowel 1150

Lacryl Deep Penetrating Primer 595

Approx. 150–200 ml/m²

Decorator's Ceiling Brush 1172

• Intermediate coat

Adhesion Primer 3720

Approx. 130–150 ml/m² (per coat)

Polyamide Inking Rollcoater 1314

• Base coat filling

Creativ Granulato 71, tinted

Approx. 700 g/m²

Venetian Trowel 1764

• Filler application and modeling

Creativ Granulato 71, tinted

Approx. 2000 g/m²

Notched Trowel 3768, notching 4 x 4 x 4 mm

Venetian Trowel 1764

Foamed Texturing Roller 1104, width 11 cm

• Texturing and smoothing

Venetian Trowel 1764

• Intermediate sanding

Mirka DEROS orbital sander 5650CV, 3305

Mirka Iridium abrasive discs, 150 mm diameter, 1441, 80 grit

Approx. 0.25 pieces/m²

• First glaze application

Creativ Lucento 83

Approx. 170 ml/m²

Polyamide Inking Rollcoater 1314

• Second glaze application and scraping

Creativ Lucento 83

Approx. 140 ml/m²

Microfiber Paint Roller 1221, width 18 cm

Rubber Float 3766

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