

Mosaic has peculiar status in art across thousands of years. Since antiquity when mosaic governed entire Mediterranean, it stood to be an active art expression till nowadays, even despite it's demandiness and costingness – not only abroad but also at our territory. So it went through the period of decrement and „degradation“ of it's own technique due to increasing favour of painting in the Renaissance and lived to see it's follow-up boom in 19th century.

The thesis marks geographical expansion inlay art from it's roots till the modern age and it's influence on the technique developement. Historical part is more extensive because it has not been documented more detailed so far, which it definately is worthy to be. Thanks to Viktor Foester, the inlay art was reset at the beggining of the 20th century when he and two Italian workers founded a mosaic fitting-room. The fitting-room followed a trend of establishing inlay fitting-room in other states of Europe apart from Italy on the beggining of 18th century. Although the fitting-room died out after Foester's wife death, it gave chance to the origin of Czech mosaic art which persists till nowadays.

The second part describes changes in technology of this antique craft across centuries. Technology developement with accent on technical changes in work progress and on Czech and abroad creation comparision is instanced by sources, historical tracts and scholastic knowledge matches.