VIETRADE - It is not by chance that the names of famous ceramic villages is ever-present in folk-songs and has such a strong meaning for Vietnamese people. Through the ages, motivated by their permanent desire to combine utility and refinement, and guided by a sure sense of aesthetics, Vietnamese potters have raised the craftsman-ship of pottery to the level of an art. They have generated as many styles, techniques and motifs as there have been production centers, and given to Vietnamese pottery a unique charm that distinguishes it from any other style, either from China, Japan or Europe.

Because it marries together earth and fire, pottery represents, to a great extent, the spirit of Vietnam: a unique blend of tradition and creativity, of wisdom and passion, the image of a deep and natural ‘art de vivre’ where sensitivity meets pragmatism and the strength of togetherness is only balanced by an inalterable sense of individualism. Over centuries, five major styles of pottery have reached a stage of mature development: terracotta, brown earthenware, porous earthenware, white earthenware, and porcelain.
BAT TRANG CERAMICS The wonder fusion.

OF EARTH, WATER, FIRE, with the Hanoi mouth, bottles with necks of all sizes, tableware and houseware - bowls and plates, cylindrical century, large quantities of Vietnamese pottery were imported by European and Asian Hien Le (Vinh Phuc) and Van Dinh (Ha Tay). In technical terms, small-sized, king-sized and unglazed earthen ware in Tho Ha (Bac Ninh) and Huong Canh (Vinh Phuc). Vast quantities of success of Vietnamese ceramics and to the delight of its customers. In the 15th and 16th century, cooked rice containers, crockery, teapots and cups made of earthy brown, or new products and increasingly diversified motifs. The 20th century also marked the appearance of ivory-white glaze pottery. Fashionable decorative motifs depicted the beauty and abundance of nature: flowers, leaves and all kinds of animals such as birds and fishes. Potters were

to serve the Imperial court and its wider networks as well as the common people, porous and glazed pottery gained in diversity and refinement. Popular articles included statues, animals and others, indoor and outdoor articles etc, are also contributing to the current creativity in terms of shapes and decorative patterns in the production of items such as pots, terracotta, statues, etc. Highly specialized pottery centres in Hai Duong of an item that was to greatly contribute to the value of the artistic treasure of Phu Lang. The combination between Earth, Water, and Fire, with the Dong Son and the Sa Huynh; and in the Southern part of the country, with the Cau Sat and the Oc Eo civilizations. From the 1st to the 9th century, as Vietnam fell under the domination of Chinese feudalistic rule, Vietnamese potters integrated the influence of Chinese masters to their own expertise. During the same period, white clay pottery had reached a rather advanced level of development in Thanh Hoa, just as brown pottery had done in Bac Ninh and terracotta in the Kingdom of the Champa. It is at this time that glazed or unglazed white clay used to make architectural pottery. They were usually moulded by hand and heated in a fire. Most of them were containers and cooking vessels. But it is with the Phung Nguyen, the Dong Dau and the Go Mun cultures in the beginning of the 20th century, alongside the traditional potters of Bat Trang, Tho Ha, Huong Canh, Phu Lang, etc, a number of modern production centres have established themselves and started to be established in Bat Trang (Hanoi) and Chu Dau (Hai Duong), their main production being porous earthen ware and blue pattern white earthenware, as well as colored-glaze, three chief used, and the art of drawing under glaze as well as on glaze had reached maturity. Since mastering complex techniques and knew how to use small-sized kilns, as well as kilns built inside mountains and hills. They were also operating king-sized kilns capable of firing at 1,200°C. This period also saw the creation of concentrated areas specialized in professional production reached a new level of quality, both in terms of technology, inspiration and inside mountains and hills. They were also operating king-sized kilns capable of firing at 1,200°C. This period also saw the creation of concentrated areas specialized in professional production.
When King Ly Thai To moved his capital from Hoa Lu to Thang Long, five famous ceramic families of Bo Bat village, Yen Mo District, Ninh Binh decided to bring their ceramic artisans and families to Thang Long. When they came to Bach Tho commune, known as Bat Trang currently a place with suitable materials for ceramics, they started their first kilns and built a village named Bat Trang. Bat Trang artisans have proudly created their products from five elements of life: Metal, Wood, Water, Fire, Earth, all are combined with the spirit, creation, and delicacy of Bat Trang people. Every stage, from clay picking, mixing, shaping, decorating, glazing, and firing, requires to be carried out carefully to make the most beautiful pottery with elegant colors, loved by customers around the world.