

**COMMUNITY SERVICE PROJECT
ON
KONDAPALLI TOYS SHOPPING**

A project report submitted in the partial fulfillment of

Requirements for the award of the Degree of

**BACHELOR OF TECHNOLOGY IN
COMPUTER SCIENCE AND ENGINEERING**

Name of the Student: **Batchu Gowthami**

Registration Number: **20501A0514**

Name of the College: **Prasad V. Potluri Siddhartha Institute of Technology**

Period of CSP: **6 weeks**

From: **31. Oct. 2022**

To: **10. Dec. 2022**

**Under the Esteemed Guidance of
Ms. Y. SUREKHA M.Tech (PhD),
Assistant Professor,
Department of CSE**



**Department of Computer Science and Engineering
PRASAD V POTLURI SIDDHARTHA INSTITUTE OF TECHNOLOGY**

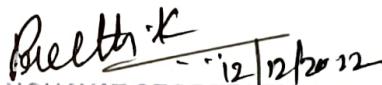
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**Kanuru, Vijayawada -520007
2022-2023**

Certificate from Official of the Community

This is to certify that BATCHU GOWTHAMI (Name of the Community Service Volunteer) Reg. No 20501A0514 of PRASAD V. POTLURI SIDDHARTHA INSTITUTE OF TECHNOLOGY (Name of the College) underwent community service in KONDAPALLI (Name of the Community) from 31-10-2022 to 10-12-2022. The overall performance of the Community Service Volunteer during his/her community service is found to be Satisfactory/Good.


Batchu Gowthami
12/12/2022
Authorized Signatory with Date and Seal
Kondapalli - 4 Secretariat
Ibrahimpatnam, Krishna Dist

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KANURU, VIJAYAWADA – 520007

DEPARTMENT OF COMPUTER SCIENCE AND ENGINEERING



CERTIFICATE

This is to certify that the community service project entitled "**KONDAPALLI TOYS SHOPPING**" is submitted by "Batchu Gowthami (20501A0514)", III B.Tech Ist Semester in partial fulfillment of the requirement for the award of **BACHELOR OF TECHNOLOGY** in **COMPUTER SCIENCE AND ENGINEERING** From 31.Oct.2022 To 10.Dec.2022 (6 Weeks) in the academic year 2022-2023.

Submitted on: 15-12-2022


Signature of the Guide

**Ms. Y. Surekha,
Assistant Professor,
Dept. of CSE, PVPSIT.**


Signature of the HOD

**Dr. A. Jayalakshmi,
Professor & HOD,
Dept. of CSE, PVPSIT**

Student's Declaration

I, Batchu Gowthami, a student of B.Tech Program, Reg. No. 20501A0514 of the Department of Computer Science and Engineering, Prasad V. Potluri Siddhartha Institute of Technology do hereby declare that I have completed the mandatory community service from 31. Oct. 2022 to 10. Dec. 2022 in Kondapalli under the guidance of Ms.Y. Surekha, Assistant Professor Department of Computer Science and Engineering, PVPSIT.

B.Gowthami
15/12/2022
(Signature and Date)

Acknowledgement

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I would like to thank the **Mr. Parvathaneni Sridhar (KONDAPALLI VILLAGE Head)** for providing a great support for us in completing my community service project.

I would like to take this opportunity to thank our beloved Principal, **Dr. K. Sivaji Babu**, for providing a great support for us in completing my project and for giving us the opportunity of doing the project.

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We are also thankful for my project In charge **Y.Ayyappa**, Assistant Professor, Computer Science & Engineering, for their constant encouragement and valuable support throughout the course of the project.

It is with the immense pleasure that i would like to express our indebted gratitude to our guide, **Ms. Y. Surekha, Assistant Professor**, Computer Science & Engineering, who has guided us a lot and encouraged us in every step of the project work. His support throughout the project helped us to complete the project within the time.

I am very much grateful to all the staff and faculty of Department of CSE for their cooperation during the course of this project work. Finally, I would like to express our sincere thanks to each and every one of our college, who have contributed their help and guidance for the successful completion of this project.

Project Associate

B. Gowthami

20501A0514

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CHAPTER 1: EXECUTIVE SUMMARY

The community service report shall have only a one-page executive summary. It shall include a brief description of the Community and summary of all the activities done by the student in CSP and five or more learning objectives and outcomes.

Kondapalli Bommalu, the traditional craft of making wooden figurines and toys in kondapalli of Krishna district of Andhra Pradesh are not just toys but they are with centuries of history. Kondapalli toys are made by a community of artisans with centuries-old techniques. Their ancestors migrated from Rajasthan over 400 years ago and settled at Kondapalli, 40 km from Vijayawada, I observed that they make a lot of toys which are related to our traditions, regions and lifestyle of the different people who live in the different places in our nation.

They make traditional art form, creative art, fine arts, sculptures, woodand crafts. The toys are made from soft wood known as Tella Poniki which are found in near by Kondapalli Hills. Each part is carved out separately. Then makku- a paste of tamarind seed powder & sawdust is used to join pieces together, add details and finish the toys. The later step involves coloring with either oil and water- colours or vegetable dyes and enamel paints are applied based on the type of the toys. The artisans mainly work on producing figures of mythology, animals, birds, bullock carts, rural life etc., and the most notable one is Dasavataram, dancing dolls etc.

The art form which has got patronage from the rulers in ancient times is in decline due to lack of profits, time taking to produce toys, influence of western art and younger generations not encouraged towards this art. It amazed me how every nook and corner of our country India, is rich with vibrant art and culture. The more I see the more I want to explore!

I got to see the making of these lightweight Kondapalli toys in Vijayawada using age old production techniques. The colony has several families making their living by adding life and color to hand carved wooden toys. These artisans are known as Aryakshatriyas. It is always enamored by these Kondapalli toys that I have seen in shelves of handicraft emporiums and online platforms. With a little bit of interaction, I soon discovered the untold struggle that these artisans are going through to keep the art alive and popular. Nowadays these dolls are not able to survive in the market. So the toy makers are facing the problems.

To overcome these problems we can do the campaigns , awareness programms in school and colleges and use technology by creating a website about Kondapalli toys and increase their marketing.

CHAPTER 2: OVERVIEW OF THE COMMUNITY

About the Community/Village/Habitation including historical profile of the community / habitation, community diversity, traditions, ethics and values.Brief note on Socio-Economic conditions of the Community/Habitation.

India has a history of rich and diverse cultural tradition. And among its diversity, the legacy of India's craft culture always occupies a special place owing to its beauty, dignity, form, style and aesthetics. India is traditionally known for its rural village and wooden cottage Industries. About 10 million people are directly depending on the industry to eke out their livelihood, while millions of people depending upon subsidiary occupations connected with the rural craft handmade wooden products. The share of employment provided by the rural industry in the total decentralized sector is about 10 percent. Thus, the Rural Artisans of Andhra Pradesh and the Handicrafts industry constitute one of the major sectors employing the larger number of persons, next only to agriculture. My paper focus on the present scenario of the art and craft along with the artisans of Kondapalli

KONDAPALLI:

Kondapalli is a industrial and residential hub located in western part of Vijayawada in the Indian state of Andhra Pradesh. It is a municipality in Ibrahimpatnam mandal in Vijayawada revenue division of NTR district. It is closest to Ibrahimpatnam at a distance of 5 km. Dr Narla Tata Rao Thermal Power Station, one of the major Thermal Power stations of the state is located in between Ibrahimpatnam and Kondapalli. It is home for many industries.

Kondapalli Fort also known as Kondapalli Kota is located towards west of kondapalli. There is a proposal to merge this place into Vijayawada Municipal Corporation (VMC) to form a Greater Vijayawada Municipal Corporation. This historical fort also known as Kondapalli Quilla was built by Prolaya Vema Reddy of Reddi Kingdom during the 14th century CE. It was initially built as a leisure place and business center and later served as a military training base for the British rulers.

Many consider this imperial fort has roots in parallel histories. It served as a military fortification during the British era and was said to have been built as a centre of recreation, business and trade during the 14th century.

This is an architectural marvel with an entrance gate, called the Dargah Darwaja, that is carved out of a single boulder of granite and other features including a reservoir, Golconda Darwaza, Dargah of Gareeb Saheeb, Tanisha Mahal and several bits of history that are now in ruins. One must not miss exploring the Kondapalli Fort while in this area.



Fig. 2.1 KONDAPALLI FORT

Diversity:

The dry evergreen forest of Kondapalli (Andhra Pradesh state, India) is declared as a forest reserve, but, despite of this, it is subjected to degradation resulting in loss of biodiversity. Thus, the current study was carried out to investigate the tree diversity of Kondapalli forest. A total of 566 ± 16 trees (≥ 10 cm) representing 46 ± 8 species from 40 genera and 21 families were recorded from the 0.36 ha area of Kondapalli forest. The recorded stem density was 1572 stems h/a and the mean forest basal area was $47.17 \text{ m}^2 \text{ h/a}$. The results of cluster analysis revealed that *Atalantia monophylla*, characterised by a high ecological amplitude, had a wide distribution and was associated with species forming different communities. The study showed that Kondapalli forest is characterised by a fairly high species richness, which provides the baseline data on the floristic structure and diversity of this forest for better management

History of Toys: Kondapalli Annavema Reddy(Dynasty of Prolaya Vema Reddy, the King who built the Fort) brought craftsmen from Rajasthan for sculpting the temples built by his dynasty King Sri Krishna Devaraya gave boost to this craft and encouraged more number of people to take up this occupation.

Aryakshatriyas origin: My family grand forefathers parents said ‘Aryakshatriyas’ origin of craftsmen migrated from Rajasthan to Kondapalli around the 16th century bringing with them the art of crafting toys. This 400-year-old tradition has passed on from generation to generation with every member taking part in the toy-making activity in ‘Toy Colony’ of Kondapalli. There is also reference to this group of people in the “Brahmanda Purana”. This community claims its origin to Muktharishi, who is said to have been endowed with skills in arts and crafts by Lord Shiva himself. These craftsmen claim that it was their ancestors who sculpted the numerous sculptures like the Garuda, Nandi, Simha and the Vahanas in the many temples in Andhra Pradesh.

Thus, the village is known for Kondapalli Toys (Kondapalli bommalu). The toys are chiselled from local light softwoods (*Tella Poniki*) and painted with vegetable dyes, and vibrant enamel colours. They are made by local wooden and lay artisans. The most popular toys include *Dasavatarams* (ten incarnations of Lord Vishnu) elephants with Ambari, palanquin-bearers carrying the bride and bridegroom, toddy tapper, set of village craftsmen, as well as various animals.



Fig. 2.2 BOMMALA KOLUVU

Kondapalli was registered as one of the geographical indication handicraft from Andhra Pradesh as per Geographical Indications of Goods (Registration and Protection) Act, 1999. This GI application was filed by LIGHT (LANCO Institute of General Humanitarian Trust) and Kondapalli Wooden Toys Manufacturers. These toys were one of the varieties of toys assembled in the houses during the festivals of Sankranti and Navratri and is referred as BommalaKoluvu.

CHAPTER 3: COMMUNITY SERVICE PART

Description of the Activities undertaken in the Community during the Community Service Project. This part could end by reflecting on what kind of values, life skills, and technical skills the student acquired.

Before beginning the Community Service Project on Kondapalli toys handicrafts, I visited the local artisans in the community to understand the process of making these beautiful crafts. I learned about the intricate details and the immense dedication that goes into creating these masterpieces. This gave me an appreciation for the hard work and patience of the artisans.

Then I assisted the artisans in their work by helping them prepare the materials required for the making of the toys. This included gathering clay, wood, and other materials and prepping the work area. This gave me an understanding of the different materials and tools used in the process.

I later helped the artisans in the process of making the beautiful toys. This included shaping the clay, sanding the wood, and painting the final product. This gave me a hands-on experience in the process and an appreciation for the craftsmanship involved in making these toys.

After that I visited the artisans shop in which they sell the toys. This gave me an understanding of the business side of the craft and how to market the crafts to potential customers.

Finally,I also helped in creating awareness about the craft by conducting workshops and events in the local community. This gave me an opportunity to talk about the craft and promote it to a wider audience. At last, I created a website in which anyone can understand about the making process and history of the toys and the website even works as a e-commerce website in which I made it user friendly to deliver toys to people and help the artisans.

During the community service project on Kondapalli toys handicrafts, I had the opportunity to learn a great deal about the art form from the artisans who had been practicing it for generations. I was impressed by the skill and dedication that went into the making of these intricate and delicate objects. I was fascinated by the amount of time and effort they put into the detail that went into every piece and learnt about patience.

I also learned about the history and culture of the Kondapalli toys, which were traditionally made by local artisans in the area. I was able to observe how the traditional methods of creating the toys were passed down from generation to generation and how the craftsmanship had evolved over the years.



Fig. 3.1 A LOCAL LADY ARTIST PAINTING THE DOLL

As, I was also given the opportunity to take part in the process of creating the Kondapalli toys. I had the chance to learn how to make the wooden base, the painting of the pieces, and the final assembly of the toy. Through this experience, I was able to gain an understanding of the different steps and techniques involved in creating these beautiful objects.

In addition to all these activities, I also had the chance to learn about the marketing and promotion of the Kondapalli toys which I used to make the website. These life skills and experience will help me even in the future.

Through this Community Service Project, I acquired a range of values, life skills, and technical skills. Values such as respect and appreciation for hard work and craftsmanship were developed while life skills such as marketing, business management, and working with others were also acquired. I also acquired technical skills such as an understanding of the materials and tools used in the process, as well as the actual hands-on experience in the making of the craft.

ACTIVITY LOG FOR THE FIRST WEEK

Day & Date	Brief description of the daily activity	Learning Outcome	Person In-Charge Signature
Day – 1 31.10.2022	Took survey for the basic awareness of the community	Got basic information regarding the community	
Day – 2 01.11.2022	Took survey for the basic awareness of the community	Got basic information regarding the community	
Day – 3 02.11.2022	Took survey for the basic awareness of the community	Got basic information regarding the community	
Day – 4 03.11.2022	Gathered and listed out the various challenges faced by the community	Got to know about communities needs and challenges they face	
Day – 5 04.11.2022	Gathered and listed out the various challenges faced by the community	Got to know about communities needs and challenges they face	
Day – 6 05.11.2022	Made a choice of creating an online shopping store for kondapalli toys	Decided to create a online shopping website for KB which is useful for artisan community.	

WEEKLY REPORT

WEEK – 1 (From Dt - 31.Oct.2022 to Dt - 05.Nov.2022)

Objective of the Activity Done:	BASIC AWARENESS OF COMMUNITY
Detailed Report: In the first week of the project, I need to know about the basic details about the community and the whole information regarding the dolls. Firstly, with no mere knowledge about the Kondapalli dolls, I decided to take a survey initially to get the information I needed. So, I took survey for the basic awareness of the community and got basic information regarding the community. Then, I gathered and listed out the various challenges faced by the community. Thus, I got to know about the communities needs and challenges they face. In this way, I made a choice of creating an online shopping store for kondapalli toys. Finally, I decided to create a online shopping website for KB which is useful for artisan community. I decided my work for the further weeks.	

ACTIVITY LOG FOR THE SECOND WEEK

Day & Date	Brief description of the daily activity	Learning Outcome	Person In-Charge Signature
Day – 1 07.11.2022	Gathered information about kondapalli toys	History of kondapalli toys	
Day – 2 08.11.2022	Gathered information about kondapalli toys	Got to know about how kondapalli toys are different from others	
Day – 3 09.11.2022	Interacted with the artisans community who are making Kondapalli toys	Got to know about the making process of Kondapalli Toys	
Day – 4 10.11.2022	Interacted with the artisans community who are making Kondapalli toys	Understood the difficulties they are facing	
Day – 5 11.11.2022	Visited different Kondapalli Toy selling stores	Got information about the toy selling business statistics	
Day – 6 12.11.2022	Visited different Kondapalli Toy selling stores	Got information about the toy selling business statistics	

WEEKLY REPORT

WEEK – 2 (From Dt - 07.Nov.2022 to Dt - 12.Nov.2022)

Objective of the Activity Done:	TOYS MAKING PROCESS
Detailed Report: In the second week, I gathered information about kondapalli toys and got the adequate information regarding the history of kondapalli toys. I also got to know how kondapalli toys are different from others. Then, I interacted with the artisans community who are making Kondapalli toys. Thus, I got to know about the making process of Kondapalli Toys. Only after interacting with them, I understood the difficulties they are facing. I visited different Kondapalli Toy selling stores to gather more information and practical knowledge. Those interactions have been very helpful. Because of that interactions, I learned new things. I also got information about the toy selling business statistics. These statistics are very helpful to analyze the situation.	

ACTIVITY LOG FOR THE THIRD WEEK

Day & Date	Brief description of the daily activity	Learning Outcome	Person In-Charge Signature
Day – 1 14.11.2022	Visited SK.Mus Khan Kondapalli toys selling store	Took pictures and gathered information about prices of toys	
Day – 2 15.11.2022	Visited "Asirvad kondapalli toys" store	Took pictures and gathered information about prices of toys	
Day – 3 16.11.2022	Visited "kondapalli green craft" shop (here toys are exclusively made by women artisans)	Took pictures and gathered information about prices of toys	
Day – 4 17.11.2022	Visited " kurella toys "shop	Took pictures and gathered information about prices of toys	
Day – 5 18.11.2022	Visited " Kondapalli handicrafts" shop	Took pictures and gathered information about prices of toys	
Day –6 19.11.2022	Visited "Shankar kondapalli toys" store	Took pictures and gathered information about prices of toys	

WEEKLY REPORT

WEEK – 3 (From Dt - 14.Nov.2022 to Dt - 19.Nov.2022)

Objective of the Activity Done: EXPLORING DIFFERENT TOY SHOPS

Detailed Report:

I visited different toy selling stores in the process of finding different shops and their experiences. I visited the following Toy stores:

- SK.Muskhan Kondapalli toys selling store.
- Asirvad kondapalli toys store
- Kondapalli green craft store
- Kurella toys shop
- Kondapalli handicrafts store
- Shankar kondapalli toys shop

I visited all these stores and took pictures and gathered information about prices of different toys. These information and pictures will help me in sorting the information about all kind of toys.

ACTIVITY LOG FOR THE FORTH WEEK

Day & Date	Brief description of the daily activity	Learning Outcome	Person In-Charge Signature
Day – 1 21.11.2022	Categorized the toy photos that I have taken from different stores	Classification of toys is done based on the concept and prices	
Day – 2 22.11.2022	Categorized the toy photos that I have taken from different stores	Classification of toys is done based on the concept and prices	
Day – 3 23.11.2022	Naming of toys is done by taking the help of artisans	Toy naming is done	
Day – 4 24.11.2022	Framed description for each toy	Got to know the speciality of each toy	
Day – 5 25.11.2022	Dimensions of each toy is noticed	Dimensions are noted from each toy	
Day – 6 26.11.2022	Edited the photos I took from different stores	Photo editing is done	

WEEKLY REPORT

WEEK – 4 (From Dt - 21.Nov.2022 to Dt - 26.Nov.2022)

Objective of the Activity Done:	EXPLORING TOYS
Detailed Report: After gathering all that information and photos, I categorized the toy photos that I have taken from different stores. Thus, I completed classification of toys based on the concept and prices. Naming of toys is done by taking the help of artisans. Thus, toy naming is done. Then, I framed description for each toy. I got to know the speciality of each toy. Dimensions of each toy is noticed and measured. Dimensions are noted from each toy. I started editing the photos I took from different stores. Thus, Photo editing is done.	

ACTIVITY LOG FOR THE FIFTH WEEK

Day & Date	Brief description of the daily activity	Learning Outcome	Person In-Charge Signature
Day – 1 28.11.2022	Learned pre-requisite knowledge to build a shopping site	Pre-requisite knowledge is gained	
Day – 2 29.11.2022	Learned pre-requisite knowledge to build a shopping site	Pre-requisite knowledge is gained	
Day – 3 30.11.2022	Selecting a suitable layout for the project	Explored layouts	
Day – 4 01.12.2022	Design project using HTML and CSS	Learned new HTML and CSS elements	
Day – 5 02.12.2022	Design project using HTML and CSS	Learned new HTML and CSS elements	
Day – 6 03.12.2022	Design project using JavaScript and Bootstrap	Learned new JavaScript and Bootstrap elements	

WEEKLY REPORT

WEEK – 5 (From Dt - 28.Nov.2022 to Dt - 03.Dec.2022)

Objective of the Activity Done:	BUILDING WEBSITE
Detailed Report: I learned pre-requisite knowledge to build a shopping site. Thus, the pre-requisite knowledge is gained. I started selecting a suitable layout for the project. Thus, I explored layouts. Then, I learned how to do design project using HTML and CSS. Thus, I learned new HTML and CSS elements. Then, I learned how to design project using JavaScript and Bootstrap. I learned new JavaScript and Bootstrap elements also which will be helpful to me during project development. In this process, I gained all the pre-requisite knowledge that is needed. I learned the pre-requisite languages I needed.	

ACTIVITY LOG FOR THE SIXTH WEEK

Day & Date	Brief description of the daily activity	Learning Outcome	Person In-Charge Signature
Day – 1 05.12.2022	Design project using JavaScript and Bootstrap	Learned new JavaScript and Bootstrap elements	
Day – 2 06.12.2022	Designed LOGO and NAME for the website	Explored different LOGO's and NAMES	
Day – 3 07.12.2022	Social media integration is established (Social media networks like Facebook, Instagram are created)	Known about importance of social media integration	
Day – 4 08.12.2022	Email order processing is established for the website	Orders are considered via Email system	
Day – 5 09.12.2022	Design final website for the project	Learned the implementation of front-end-technology	
Day – 6 10.12.2022	Gave finishing touches to the website	Learned the implementation of front-end-technology	

WEEKLY REPORT

WEEK – 6 (From Dt - 05.Dec.2022 to Dt - 10.Dec.2022)

Objective of the Activity Done:	WEBSITE DESIGN
Detailed Report: In this final week, I started designing project using JavaScript and Bootstrap. While using these languages, I learned new JavaScript and Bootstrap elements. After that, I designed LOGO and NAME for the website. Because of this process, I explored different LOGO's and NAMES. Then, I established social media integration. Social media networks like Facebook, Instagram are created. I learned about the importance of social media integration. Then, e-mail order processing is established for the website. Orders are considered via E-mail system in the website. At last, I designed final website for the project and Gave finishing touches to the website in which I learned the implementation of front-end-technology. Thus, I completed my website which is user-friendly to learn about different products and their history and information.	

CHAPTER 5: OUTCOMES DESCRIPTION

Details of the Socio-Economic Survey of the Village/Habitation Attach the questionnaire prepared for the survey

The survey was conducted using a structured questionnaire .The questionnaire was designed to capture information about the kondapalli bommalu, Social- economical status, Making process, Impact of COVID on toys. The survey covered the following topics.

1. Kondapalli Bommalu: This section asks Questions about the History of the toys,

- From which Place these toys are originated from?
- What so special About these toys?
- What kind of value that they hold in our India's culture and heritage?

2. Social and Economical status:

This section asks questions about the income that gained by selling these toys.

- How much do you get for living after all?
- Does You getting the support that need to be provided ?
- Does these toyes plays any role in our Economy?

3. Making Process: This section asks questions about the making process of toys.

- By which do we make these Kondapalli Bommalu?
- Are they Totally Hand made?
- Do we use only Bio-Degradable Substances to make these toys?

4. Impact of COVID: This section asks questions about the impact of covid on the business.

- Does COVID Effected the Functionalities ?
- How did you survive the loss?

Describe the problems you have identified in the community

The main Objective of this Research Paper is to acquire and understand the Importance of Kondapalli Bommalu. The occurrence of these Toys plays crucial role in Indian Culture and Heritage. As the Technology is growing the livelihood of the people whose life are depended on these toys making are finding difficulties. But there are lot of problems prevailing in this domain of art also. Some of the problems I observed are:

- **High Unemployment and poverty levels:** Because of the downfall of the toys business, lot of people are losing their jobs and because of their inadequate earnings, they are facing poverty.
- **Lack of access to new Technology:** These dolls are not being attracted to millenials because they are not aware of these dolls and their history. And lack of access to new technology is the other reason of the decline of the business.
- **Lack of raw material :** The main raw material is white sandalwood and natural dyes and oils which are becoming very rare. Thus, it is even hard to get access to the preliminary items.
- **No Source of income Rather than this:** The costs of these dolls are usually very less. Because of this growing world, that small source of income is very less to the artists. As they cannot put time into any other activity because of spending lot of time and hardwork here.
- **The investment is not coming:** Artists spend lot of hardwork to go and get access to the wood. They spend lot of money to cut the trees and get the wood. They also spend lot of money and hardwork to get the paints from vegetables and natural dyes. But that investment is not coming back because of low price of the toys.

Short-term and long-term action plan for possible solutions for the problems identified and that could be recommended to the concerned authorities for implementation.

Short Term Action plans:

- My short time goal is that every one should be able to buy Kondapalli toys being accessible to our Website
- If kondapalli toys are available at very good prices on our website, it can help many artitsts.
- I created this website to help people and provide them with important information about these toys. I have been inspired by the great things I have seen on social media, and want everyone to know about these great culture through our website.
- My website could atleast bring any king of increase in Kondapalli toys business
- By this website we can increase the sales of the toys .As every one has smart phone and internet access, it would become easy for the artists to get great sales.

Long Term Action Plans:

- Kondapalli toys is the culture that should not come to extinct.
- Kondapalli toys are a major piece of Indian history and culture. They have deep sentimental value for majority of the Indians. If such a great importance is attached to the art, heritage and culture of our country then why should we allow these toys to vanish into oblivion? We have to save that culture.
- Ancient Art forms should be preserved and provide to future.
- It is an indisputable fact that, art forms of the past are the ones that have influenced the present to a great extent. Yet, it is also true that most of these art forms are in danger due to loss of their traditional practitioners and communities. The technological advancements and changes brought about by modern civilization coupled with urbanization have rendered many ancient art forms almost extinct in their original communities (Randy K. Smith). According to Jeffery Dukete (1999). "Post-contact societies developed out of indigenous cultural continuities rather than a history of contact with European colonialism". I want to bring awareness of these great artforms.

Description of the Community awareness programme/s conducted w.r.t the problems and their outcomes.

COMMUNITY AWARENESS PROGRAMMES :

Toy-makers in Kondapalli village of Andhra Pradesh have been making wooden toys for generations, but now fear that their signature craft may not survive beyond the decade.'

One of the most serious difficulties they face is a shortage of the tella puniki wood that is the lifeblood of the industry. It is this soft, flexible wood that gives the Kondapalli toys their lifelike beauty. This could be reduced by using the wood in sufficient manner and making the growth of the trees in possible ways

Drastic fall in sales of toys and financial burdens on the artisans. Crafts men explain that as they could not see revenue in this work, they have been encouraging their children to take other professions and employment, instead of passing down the art to the next generation. More seriously, the skilled artisans have been leaving this profession and trying to engage in other works like agriculture, civil construction and others. They urge the government to extend support to the artisans to keep the age old art form from perishing.

Decrease in the number of artisans in Kondapalli village is an indication to realise that the interest in the profession is waning out due to insufficient income levels. Though the artisans are able to earn decent enough money, like Rs 400 to Rs 1000 per day per man and Rs 200 to Rs 400 per day per woman, they could not get that amount regularly. Because, there was a gap between demand and production, observed Udayagiri Sesha Rao, a master craftsman from Kondapalli.

With the website I created it becomes easy to contact Kondapalli artists and get the toys. I also conducted some art awareness programmes in Kondapalli and my college also. I made sure as many people as possible in my community should be aware of these insane artform and encourage the real hard work of that art work

Report of the mini-project work done in the related subject w.r.t the habitation/village.

A mini-project work in the related subject w.r.t the habitation/village. (For ex., a student of Botany may do a project on Organic Farming or Horticulture or usage of biofertilizers or biopesticides or effect of the inorganic pesticides, etc. A student of Zoology may do a project on Aquaculture practices or animal husbandry or poultry or health and hygiene or Blood group analysis or survey on the Hypertension or survey on the prevalence of diabetes, etc.

Kondapalli Village-Kondapalli Toys

‘ Kondapalli is a industrial and residential hub located in western part of Vijayawada in the Indian state of Andhra Pradesh. It is a municipality in Ibrahimpatnam mandal in Vijayawada revenue division of NTR district. It is closest to Ibrahimpatnam at a distance of 5 km. Dr Narla Tata Rao Thermal Power Station, one of the major Thermal Power stations of the state is located in between Ibrahimpatnam and Kondapalli. It is home for many industries like Andhra Pradesh Heavy Machinery & Engineering Limited (APHMEL), BPCL, HPCL, IOC, Reliance Industries, Lanco Infratech are located here. Kondapalli Toys are very famous in the state. Kondapalli Fort also known as Kondapalli Kota is located towards west of kondapalli. There is a proposal to merge this place into Vijayawada Municipal Corporation (VMC) to form a Greater Vijayawada Municipal Corporation.

KONDAPALLI TOYS:

Kondapalli Toys are toys made of wood in Kondapalli of Krishna district, a nearby Vijayawada in the Indian state of Andhra Pradesh. Bommala Colony translates to Toys Colony in Kondapalli is the place where the art of crafting takes place. It was registered as one of the geographical indication handicraft from Andhra Pradesh as per Geographical Indications of Goods (Registration and Protection) Act, 1999. This GI application was filed by LIGHT (LANCO Institute of General Humanitarian Trust) and Kondapalli Wooden Toys Manufacturers. These toys were one of the varieties of toys assembled in the houses during the festivals of Sankranti and Navratri and is referred as Bommala Koluvu.

The Kondapalli dolls are mainly based on village life, its incidents and characters. The popularity of this fantastic craft work has reached the foreign shores also, the main reason being its flexibility. The process of making these dolls and toys commence with the seasoning of the wood. Carvings are done separately on independent units, which are then joined to the body. An adhesive paste of tamarind seeds is used for the pasting purpose further coated with lime glue. Then the painting is done with special brushes made with goat's hair. The entire process is long enough and the artisans carry on with the work very patiently. Some of the toys and dolls are also made of a mixture of sawdust, cow dung and clay. The Kondapalli

dolls is one such item, that you will readily agree to your children's request to buy it for them.

- **Decorative hand crocheted lace**

The Decorative hand-crocheted lace work of Andhra Pradesh is a kind of handicraft, which is one of the most contemporary handicrafts of the state. This type of decorative art is prominent in the Narsapur and Palakollu of West Godavari district. The Decorative hand-crocheted lace work is widely used to design dining mats. It is also used to beautify bedsheets, pillow covers, telephone covers, wall hangings, tea cozy, dressing table mats and curtains.

The popular Decorative hand-crocheted lace work of Andhra Pradesh are made with slender threads woven with the help of stainless steel crochet needles, which comes in different sizes. This form of craft work was brought in by a Scottish couple and their contributions have inspired thousands of women in Narsapur and Palakollu regions. Today the number of artisans involved in Decorative hand-crocheted lace manufacturing has touched 1,25,000 of which most are women. The exquisite lace works come in vibrant colors like green, pink and mustard. However white and beige are the most commonly used color. Round, oval, square, oblong or rectangle - the lace works are found in various shapes. Frocks, waist coats, skirts, dupattas and other garments adorned with the lace works are a big hit with the young brigade. You just can not resist the attraction of the Decorative hand-crocheted lace work of Andhra Pradesh and you will see yourself buying at least one of the excellent examples of the beautiful craft work.

- **Banjara Embroidery**

The Kuchipudi dance originated in the Krishna district of Andhra Pradesh. It derived its name from its originating place, the village called Kuchelapuri or Kuchelapuram. The dance form is known for its grace, elegance and beauty. Around 300 B. C., it developed and from then the art form is continuously evolving and has become the living tradition of the region. During its birth it was performed by the male members of the Brahmin community.

Kuchipudi is a perfect blend of music and abhinaya. The dance form of Kuchipudi is accompanied by musical instruments like Mridangam, Manjira (Thalam), Vina, Violin, Kanjira, Surpeti, Venu and Tanpura. While performing the Kuchipudi dancers use quick rhythmical footwork and artistic body movements. It is accompanied by Carnatic music which add to its beauty.



Fig. 5. 1 Lady and the cart wheel

They perform using stylistic hand gestures and body movements including vivid expressions and with more realistic acting. At times the dancers even speak dialogue to give it a dramatic effect.

The themes of Kuchipudi dance are largely derived from Indian scriptures and mythology. Some of the mythological characters are very famous like Satyabhama, second wife of Lord Krishna. Another distinctive feature of Kuchipudi is the Tarangam. In it the dancer performs by balancing on the edges of a brass plate. The dancer carries out elaborated rhythmic forms with extreme dexterity. At times they even balance a pot of water on their head. The three aspects of dance- Nritta, Nritya and Natya, has been appropriately blended in Kuchipudi.

• **Kalamkari Paintings**

Out of the many beautiful forms of handicrafts, the Kalamkari in Andhra Pradesh has always been favorite with the art and craft lovers. The Kalamkari craft of Andhra Pradesh involves the art of printing and painting of fabrics. This is a rare kind of art, which uses a Kalam or quill, from which it has earned its name and also vegetable dyes. It is exclusively found in the Machilipatnam and Srikalahasti areas of the state. However the areas have distinct styles of their own.

While artists in Machilipatnam use designs carved in wooden blocks for printing, the Srikalahasti style uses the wax process to fill in the colors after drawing the outlines with the quill.



Fig. 5. 2 KONDAPALLI TOYS WALL PANEL

All the colors and dyes, which are used in the Kalamkari craft style are made of natural products. The printing process of Kalamkari is very delicate and time taking as it involves not less than twelve different stages. Kalamkari is mostly used in wall decorations and clothes. It is highly inspired by the Persian patterns and motifs. The art form of Kalamkari usually showcases mythological figures and stories. Stories of the epics like Ramayana, Mahabharata and Shiv Puranas are also depicted on the fabrics. The origin of Kalamkari dates back to the 10th century when it was derived as the result of trade relations between the Indian and Persian merchants. Kalamkari is one of the most traditional Indian handicrafts and you should not miss to bring home a 'piece' of this tradition in your next Andhra Pradesh visit.

- **Butta Bommalu**

Butta Bommalu is a popular dance form in the state of Andhra Pradesh. It is the foster child of the West and East Godavari districts of Andhra Pradesh. The name Butta Bommalu literally means puppets made in the form of basket. Butta Bommalu or the basket puppets are made out of thin bamboo strips. These strips are woven into the shape of long spherical basket figures.



Fig. 5. 3 BUTTA BOMMA

The performer of Butta Bommalu gets into the huge, hollow figure, the puppet. The performance starts with the dancer moving to the rhythm of four dappus, a musical instrument. It is generally performed in the open space. The puppet-figure is about eight feet tall and it has a radius of three feet. The figure is hollow at the bottom it is from there that the performer gets into the puppet. The puppet is tied down to the performer's waist and shoulders.

Being made out of bamboo strips, the figures are very light. It becomes very easy for the performer to carry the figure easily. A paste of tamarind seeds is applied on the structure made of bamboo strips. Then, different bright colors are used to make the puppets look attractive.

In this incredible form of puppet dance, the puppets are adorned with appropriate costumes. Highlights in any religious procession, these huge dancing figures are a special attraction in the festivities in Andhra Pradesh.

The figures resemble different legendary heroes, the most popular of them being Rama, Hanumana, Satyabhama, Shakti, Krishna etc. It also depends on the festival during which Butta Bommalu is performed.

- **Lambadi**

Andhra Pradesh occupies an eminent place in the classical dance forms of India. Apart from the classical dances, it is also known for its tribal dances. Some of the popular tribal folk dances of Andhra Pradesh are Bathakamma, Gobbi, Mathuri, Dhamal, Dandaria, Dappu, Vadhyam etc. Lambadi dance is a tribal dance of Andhra Pradesh.



Fig. 5.4 GROUP OF MEN PLAYING DHOL

Lambadi is related to the Lambadi tribe, who lead a semi-nomadic life in Andhra Pradesh. The Lambadi tribe lives all over the state. They are popularly known as Banjaras or Sugalis. The dancers perform this dance to rejoice an abundant harvest or a good sowing season. They dress themselves in brass anklets, bangles, embellished jewelry and glass beads.

The day to day tasks of a farmer, like reaping, harvesting, planting, sowing etc. are represented in the Lambadi Dance. During the festivals like Dussehra, Deepavali and Holi these tribal people move from one house to another dancing and receiving alms.

The Lambadi dancers dress up in gaudy dresses by wearing long colorful skirts decorated with mirrors and white broad bone bracelets covering their arms. An interesting fact about the dance form is that it is monopolized by women. It is permeated with fervent grace and lyricism. The subtle sensuality of the dancers make it more appealing. The rhythm and the coordination among the dancers is worth mentioning.

- **Bidri**

The complicated and the very beautiful Bidriware was developed during the gothic times. Bidriware was originated in the 14th century C.E., during the reign of the Bahamani Sultans. The term 'Bidriware' arises from the township of Bidar, which is still the head centre for the manufacture of the antique metal work. Bidriware is an important export handicraft of India and is seen as a symbol of wealth because of its striking inlay artwork.

The origin of Bidriware is usually ascribed to the Bahamani sultans who ruled Bidar between the 13th and the 15th centuries. The Sultan invited Abdullah bin Kaiser, a craftsman from Iran to work on embellishing the royal palaces and courts; which he did by joining hands with local craftsmen and thus gave birth to Bidriware. Since then, the local Muslim and Lingayat sects have been handed down the art in order to succeed generations.



Fig. 5. 5 NANDI

The method of Bidri making had its origins in Persia, Iranians and Syrians. However, BIDRI is a specialized metal handcraft manufactured in Andhra Pradesh. The basic material used in order to make this craft is an alloy of 6% copper and 94% zinc. After the molding is done, the required article is then filed and the surface is smoothened, followed by the design sketching and engraving on the same. Into the engraved design, pure silver wires and sheets are inlaid by hammering them and the item is then filed, polished, buffed, and oxidized.

A distinguished form of earth from the fort at Bidar is used in order to oxidize the article which leads to the alloy surface becoming jet-black and the silver remaining as it is, when the article is dipped into the boiled solution. The article is finally coated with coconut or groundnut oil and finally polished with a soft cloth.

Bidri are the works of art that involves extreme adroitness and patience on the part of the craftsman who devotes his/her diligent craftsmanship in the procedure of structuring it. This style of encrusted metal-work in which one metal is inlaid or overlaid on another metal requires acute practice, skillfulness and presence of mind. Behind the breathe-taking bidri crafts are the hard-working hours and struggling efforts of Hyderabadi artisans. Different kinds of bidri designs are decorated on items that include elephant figures, plates, bowls, huqqa bases, jewellery, ash-trays, trinket boxes etc. besides other work of art. So as to memorize its worth for years to come tourists from all over the world make it a point of acquiring it and considered it an exciting piece of art and a worthy gifting item. The Bidri designs are basically designs such as the Asharfi-ki-booti, stars, vine creepers and stylized poppy plants with flowers while the traditional designs include the Persian Rose and passages from the Quran in Arabic script. Thus, one should never miss the chance of visiting Hyderabad, which is the one-stop-destination of bidri-work and enjoy it's distinguish class and sophistication that has a mix of both modern and traditional India

- **Nirmal paintings**

Adding to the list of the envious collection of fascinating art and craft forms, the Nirmal Paintings of Andhra Pradesh holds a significant position in the art and handicraft sector of the state. The exquisite traditional art form of Nirmal Paintings has earned its name from the Nirmal town in Adilabad district, where it is mostly seen.

The community of craftsmen who are engaged with the traditional art form of Nirmal paintings are known as Nakkash. They usually depict the scenes from Hindu epics of Ramayana, Mahabharata and other historical and mythological stories. This form of art received great patronage from the Mughal rulers, who were captivated by its beauty. Later on, Lady Hydri promoted Nirmal paintings in Hyderabad by bringing in experts craftsmen to the city. The uniqueness of Nirmal paintings is in the products that are used. The colors and dyes applied in these paintings are indigenous natural products made from gums, minerals and herbs.

The widely used golden color are extracts or juice of different herbs. In recent time a change in the subjects can be noticed. Many painters of today are not contended with drawing from epics only but they are exploring the styles of Old Indian schools of paintings.



Fig. 5. 6 BIRDS IN THE NEST

Be a epic scene or an old school style, an example of the Nirmal paintings on the wall will surely enhance the beauty of your room.

- **Kolattam**

The leader of the group controls the troupe and is known as Pennuddi or Kolanna Pantulu or Garuva. A couple of players is called Uddi, among the two one is called Rama and the next one is known as Lakshmana. Kolattam begins with the formation of a big circle consisting of all the members of the troupe, which later splits into two, one within the other. The leader of the troupe of Kolattam is accompanied by the Mridangam, flute, harmonium and cymbal players, who stand in the middle of the internal circle. Each performer holds up two sticks one in each hand that are decorated with colored strings or bells at its end.

The various steps that are included in Kolattam is called Kopulu. 50 types of kopulu are commonly used in this folk dance. When the leader signals, pairs of dancers in the circle start moving offering a prayer to Lord Ganesha. Then a song is begun by the leader by crying out the rhythm of Etlugada. Different verses and beats are used in the songs including prayers, duets, or tales expressing Bhakti, Sringara, Karuna and Virarasa.



Fig. 5. 7 LORD KRISHNA PLAYING KOLATAM

- **Bhamakalpam**

Andhra Pradesh is known for its rich culture, who has presented a huge range of performing arts, including dance, drama and music all over the world. Praised from centuries in India, dance has been one of the most interesting forms of performing art. Bhamakalpam is one such dance form which is basically originated from Kuchipudi dance form. In Bhamakalpam, Bhama refers to Satyabhama who was lord Krishna's alluring but envious wife and kalpam translates to complaint or argument. The dance form is dedicated to the time when Lord Krishna and Radha shared an idealistic relationship. Lord Krishna's wife Bhama, always used to mistrust him, because of his close relationship with Radha. She always used to feel insecure and envious towards Radha and used to fight with her husband regarding the same. The story revolves round the quarrel between Satyabhama and Krishna. Lord Krishna in order to tease her looks into the mirror and asks her who is beautiful between him and her. Satyabhama forgets that it is Lord Krishna who is incomparable in beauty and announces herself as the most beautiful one. To which Krishna gets offended and leaves the palace. Satyabhama realizes and begs her confidante Madhavi to bring her lord back. Finally she writes a letter and sends it with Madhavi. In the end seeing Satyabhama's repentance, Lord Krishna forgives her and they are once again united.



Fig. 5. 8 MYTHOLOGICAL DOLLS

Bhamakalpam is both a theatre and a drama form of dance style which was created by Siddhendra Yogi in the 17th century for the holy use of Kuchipudi artists. A fine example of the feminine movements in dance, the theatre is performed by several groups in Andhra Pradesh which is contrasted to the masculine tandava movements of Kathakali and Yakshagana.

Affecting the minds of audience by its direct moral appeal, Bhamakalpam is a kind of traditional dance-drama which is simpler in its thematic development. Also termed as one-act play in folk form, it is a mono-play, displaying one main person and another less important than him. The show starts with each character taking entry on the stage with a self-introductory paragraph, while running commentary on the sequences is conducted by the Sutradhar and the dramatic gaps left are filled by the main character. Mainly emphasizing on Sattvikabhinaya with "Sringar" or "Bhakti" rasa, it is a short running play in which the main character narrates his or her experiences, while the other one encourages by asking questions and making comments

Bhamakalpam is performed in a series of dances accompanied by classical music with an aim to retain the sanctity of dance from prostitute-dancers. For doing that Siddhendra Yogi trained a whole group of boys, chosen from Brahmin community and directed into this form of art. However, now-a-days the art has been governed by women. Later on, Bhamakalpam collected more praises and attained classical heights in the field of classical dance forms.

- **Veeranatyam**

Veeranatyam, which means the "Dance of the Brave", is a traditional form of dance, which belongs to Andhra Pradesh, a state located at the south eastern coastal areas of India. This dance form is associated with religious significance. Like any other dance form of this state of the country, Veeranatyam even includes a variety of colorful costumes as well as different kinds of musical instruments. The main characteristic features of this dance pattern are the dex-ter-ous move-ments of hands and other skill-ful steps.

Stages of Veeranatyam:

This dance pattern, mainly performed by male dancers, has got 3 distinctive stages that are mentioned below:

1st Stage: The dance starts with holding a big plate, named as "Veerabhadra Pallem", which bears camphor fire and is being carried to the elbows from the palms. Till the fire gets extinguished, the dance is performed vigorously to the rhythm of the percussion instruments. A part of this stage is even occupied by a recital called 'Khadgalu', where a priest brandishes a huge sword that represents Veerabhadra

2nd Stage: This stage is featured with the holding of a long holy pole, which is marked with sacred ash or Vibhuti that symbolizes the 'Dhwaja Sthamba'. Bells are tied to the top most part of those sacred poles.

3rd Stage: In this stage, the performers dance with tridents and spears into their tongue, hands and ankles. This is known as 'Narasam'. Dressed in knee length colorful dhotis along with waist sashes and smeared with sacred ash, these performers end the dance. The main instrument used here is the war drum or "Veeranam". The other musical instruments accompanying this one are Dolu, Soolam, Thambura and Thasha.

• **BurraKatha**

BurraKatha is a form of storytelling with the help of drumming instruments and chime and includes a group that comprises of minimum of three minstrels (one main performer and two co-performers) who are specifically trained in family tradition.

It is one of the most famous kind of fictive pleasure in the state of Andhra Pradesh as the stories and the songs are dedicated to freedom fighters which belong mostly of Andhra Pradesh itself. The word 'burra' translates to 'tambura', which is a stringed instrument attired beyond the right shoulder of the artist, whereas 'Katha' refers to a story. Burra translates to skull in Telugu which is formed out of baked clay, dried pumpkin or of brass and copper; the shell portrays a human skull.

This musical instrument looks alike veena and to get music out of it, the performer has to pull and press the strings. In this melodramatic style, a narrator along with his partner gives the performances for two or three days by singing, dancing and describing a story amongst the people of the village. The performance commences when the main storyteller, also known as kathakudu, details the story by playing tambura and dancing to the music.



Fig. 5. 9 BURRA KATHA

The partners play gummeta, also known as dakki or budike, which are earthen drums with two heads. The right side artist, also known as hasyaka, acts as a joker and cracks jokes while the left side artist also called rajakiya, enacts as someone who knows about political and social issues. The partners always praise the kathakudu and interrupt him by asking doubts while performing. The kathakudu always begins with singing "vinara veera kumara veera gadha vinara" followed by the partners singing "tandhana tane tandhana na."

- **Dhimsa**

The Araku valley located in the Visakhapatnam district is mainly inhabited by Valmiki, Bagata, Khond and Rotia tribes. Dhimsa is a popular dance of these tribes, performed by tribal men and women. It is performed especially during the month of chaitra, which falls in March or April, according to Gregorian calendar, and also during weddings and other festivals. Eight types of Dhimsa dance are popular:

i. Boda Dimsa is performed to give tribute to the village goddess. While performing the dance, the dancers form two rows, men stand on the right side and women on the left side and hold each others hand firmly over their backs. The first member in the right row, holds a bunch of peacock feathers and moves in rhythmical steps and the last member in the left row unites him. After that all the dancers, move in zigzag motion similar to a serpent dance in a circle.

ii. In Gunderi Dimsa or 'Usku Dimsa' is a spirited and stimulating dance. The males and female dancers move forward and backwards with stiff steps, and then stride in a circle.

iii. The steps of Goddi Beta Dimsa dance involve bending over down and lifting up their heads, bowing down and going up with a swing. They move twenty-five steps forward and retreat in the same manner. This step is then repeated four to five times.

iv. Potar - Tola Dimsa dance signifies collecting leaves. The dancers are divided into two groups, the two two groups stand in two rows one beside the other and hold each others shoulders. The two rows of dancers march forward and backward by moving their heads right and left.

v. Through the Bhag Dimsa dance people are informed on how to evade from a tiger's attack. The dancers stand on their toes, bending down and then raising their heads. They move around swiftly, and make a 'serpent coil'.

vi. The valmiki and other tribals of the region perform Natikari Dimsa during festivals in general.

vii. The Kunda Dimsa dancers press on each others shoulders in the course of which they sing rhythmically.

viii. Baya Dimsa is performed by the tribal magician known as 'gamachari' when he is influenced by the divine power of the village goddess. When he is in trance, all the villagers encircle the magician and imitate him.

CHAPTER 6: RECOMMENDATIONS AND CONCLUSIONS OF THE MINI PROJECT

Kondapalli bommalu (Kondapalli toys) are colourful, hand-crafted, wooden toys made by artisans of Kondapalli. The themes for the toys vary from mythological to the modern. The Krishna theme and the Dasavatharam are popular mythological themes. The toys are made at home and the work involves the entire family. This traditional art form has been handed down from one generation to another. It continues to be the main livelihood of the people of Kondapalli.

In an age of complicated machine-made legos and environmentally harmful plastic toys, Kondapalli toys continue to carve out their niche given their rootedness in the storytelling of rural life and epics, sustainability, as well as the complexity in the process of making these toys too. First, the different parts of the toy are sculpted carefully with precision, and then they are all assembled to beautifully form the final toy. Now bright colours (made of vegetable dyes, water, and oil paints) await these assembled toys, to add a lot more character, life, and detail. As for the brushes that are used for painting, soft and thin paint brushes made of goat hair are used. Toying all the way, but not with the environment.

With its inherent scope of easy adaptability, this craft finds its place inside the new-age household shelves, with designs such as kids working on computers, vegetable vendors, wedding couples, and women at baby showers (known as 'Seemantham' in Telugu) to name a few. Thanks to the rising awareness of and growing taste for Kondapalli toys, many are warming up to the idea of gifting this at weddings, especially in Southern parts of India.

If we find ourself stuck in the endless loop of gifting options, Kondapalli toys are our key to getting out of it. Now that we are aware of its history, process, and future, we must also have understood that they are not our regular toys. They make thoughtful gifts – rich in history, full of character and timeless in nature. So, for the next event – be it Sankranti, Dussehra, Seemantham or a Wedding – pick up a Kondapalli toy and stand out for our choice.

Today the Kondapalli toys, an art of wooden handicraft, is on the verge of extinction. The situation of the artisans of the Kondapalli toys are pitiful. Crafts men explain that as they could not see revenue in this work, they have been encouraging their children to take other professions and employment, instead of passing down the art to the next generation. More seriously, the skilled artisans have been leaving this profession and trying to engage in other works like agriculture, civil construction and others. They urge the government to extend support to the artisans to keep the age old art form from perishing.

Decrease in the number of artisans in Kondapalli village is an indication to realise that the interest in the profession is waning out due to insufficient income levels. Though the artisans are able to earn decent enough money, like Rs 400 to Rs 1000 per day per man and Rs 200 to Rs 400 per day per woman, they could not get that amount regularly. Because, there was a gap between demand and production. Their problems multiplied due to the Coronavirus pandemic. Before the pandemic, the pilgrims, the tourists and even the NRIs used to come to Kondapalli directly and purchased the produce but now almost no sales either at the village or at the shops across the country. If the situation continues like this, then it will be difficult for the survival of the art itself.

So I decided to develop an online shopping webpage for the Kondapalli toys. With a view to encouraging the artisans of Kondapalli toys and to help them financially, I developed a online shopping webpage for selling the world-famous toys online on a no-profit no-loss basis.

Student Self-Evaluation for the Community Service Project

Student Name: B. Gowthami

Registration No: 20501A0514

Period of CSP: From:31-10-2022 to 10-12-2022

Date of Evaluation: 15-12-2022

Please rate your performance in the following areas:

Rating Scale: **Letter grade of CGPA calculation to be provided**

1	Oral communication	1	2	3	4	5
2	Written communication	1	2	3	4	5
3	Proactiveness	1	2	3	4	5
4	Interaction ability with community	1	2	3	4	5
5	Positive Attitude	1	2	3	4	5
6	Self-confidence	1	2	3	4	5
7	Ability to learn	1	2	3	4	5
8	Work Plan and organization	1	2	3	4	5
9	Professionalism	1	2	3	4	5
10	Creativity	1	2	3	4	5
11	Quality of work done	1	2	3	4	5
12	Time Management	1	2	3	4	5
13	Understanding the Community	1	2	3	4	5
14	Achievement of Desired Outcomes	1	2	3	4	5
15	OVERALL PERFORMANCE	1	2	3	4	5

B. Gowthami
Signature of the Student

Date: 15-12-2022

Student Name: B. Gowthami

Registration No: 20501A0514

Period of CSP: From: To: 31-10-2022 to 10-12-2022

Date of Evaluation: 15-12-2022

Name of the Person in-charge: Y. AYYAPPA

Address with mobile number: 9291444345

Evaluation by the Person in-charge in the Community / Habitation

Please rate the student's performance in the following areas:

Please note that your evaluation shall be done independent of the Student's self-evaluation

Rating Scale: 1 is lowest and 5 is highest rank

1	Oral communication	1	2	3	4	5
2	Written communication	1	2	3	4	5
3	Proactiveness	1	2	3	4	5
4	Interaction ability with community	1	2	3	4	5
5	Positive Attitude	1	2	3	4	5
6	Self-confidence	1	2	3	4	5
7	Ability to learn	1	2	3	4	5
8	Work Plan and organization	1	2	3	4	5
9	Professionalism	1	2	3	4	5
10	Creativity	1	2	3	4	5
11	Quality of work done	1	2	3	4	5
12	Time Management	1	2	3	4	5
13	Understanding the Community	1	2	3	4	5
14	Achievement of Desired Outcomes	1	2	3	4	5
15	OVERALL PERFORMANCE	1	2	3	4	5

Date: 15-12-2022

Signature of the Supervisor

PHOTOS & VIDEO LINKS

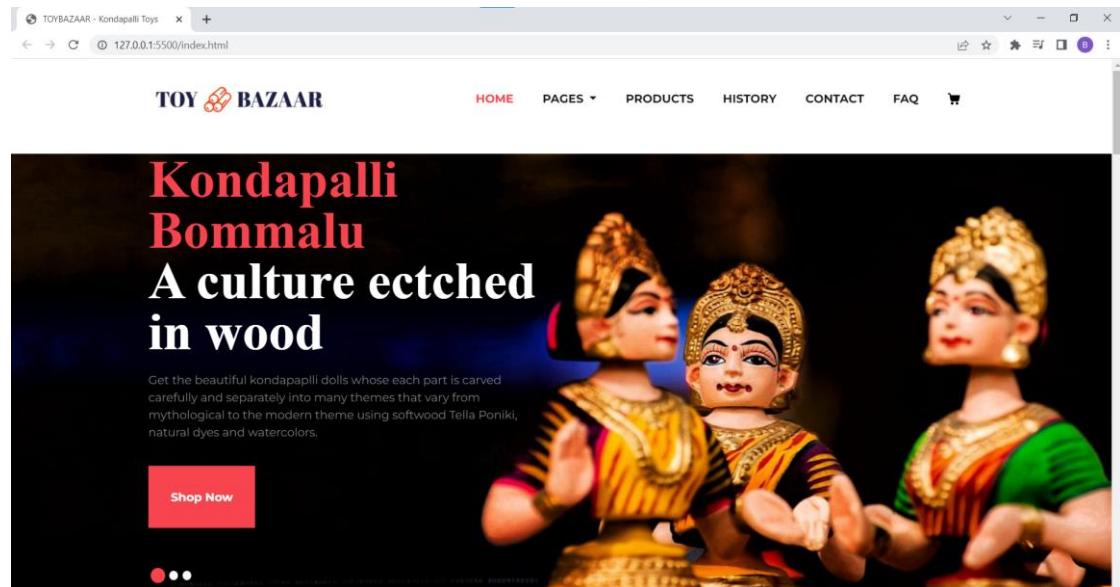


Fig. 6. 1 TOYBAZAAR- HOME PAGE SLIDE-1



Fig. 6. 2 TOYBAZAAR- HOME PAGE SLIDE-2

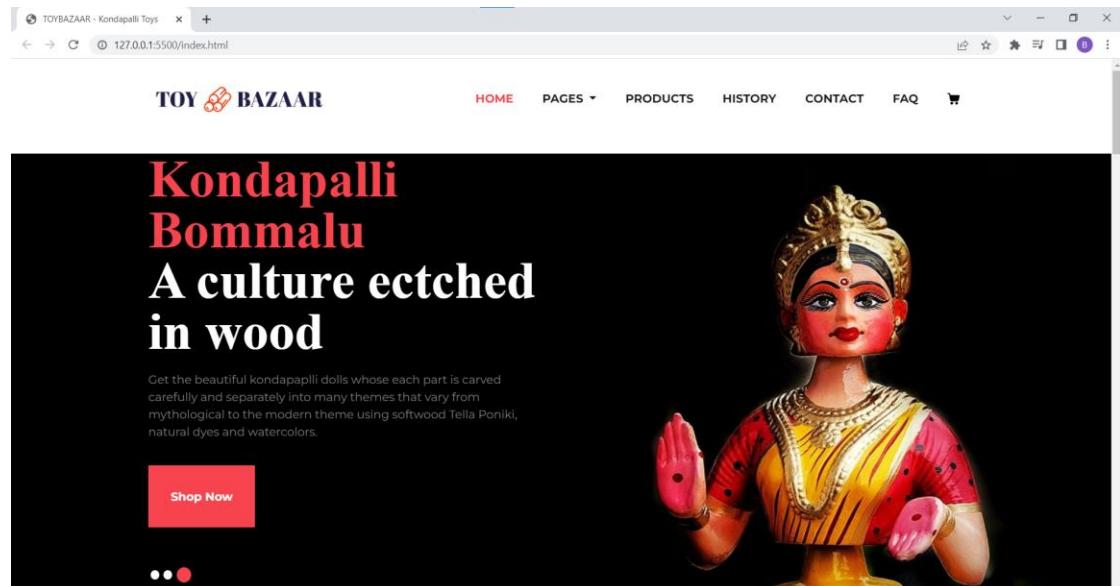


Fig. 6. 3 TOYBAZAAR- HOME PAGE SLIDE-3

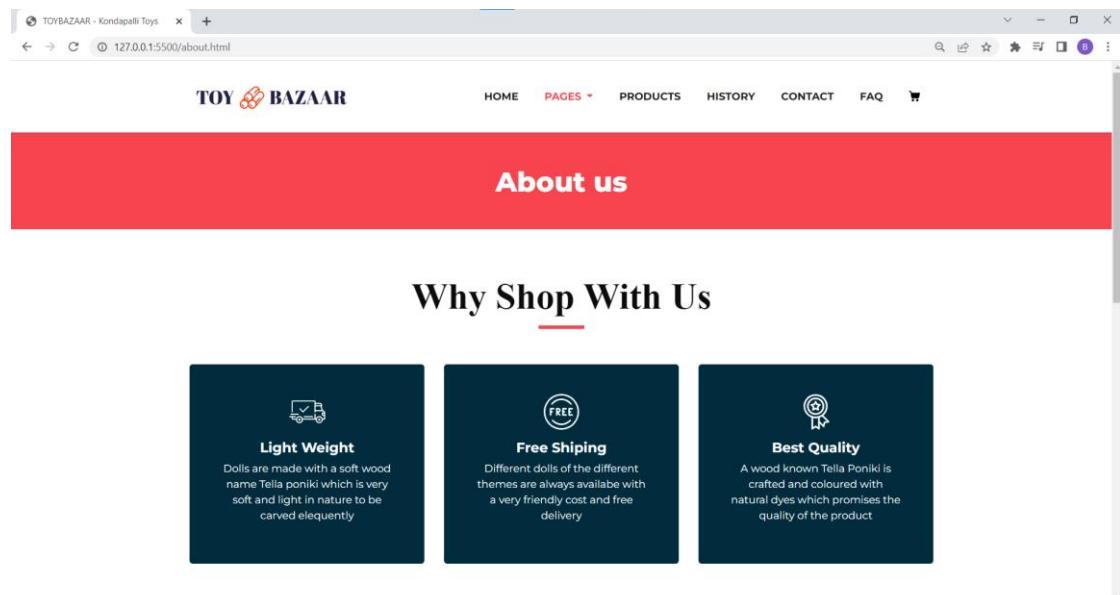


Fig. 6. 4 ABOUT US PAGE

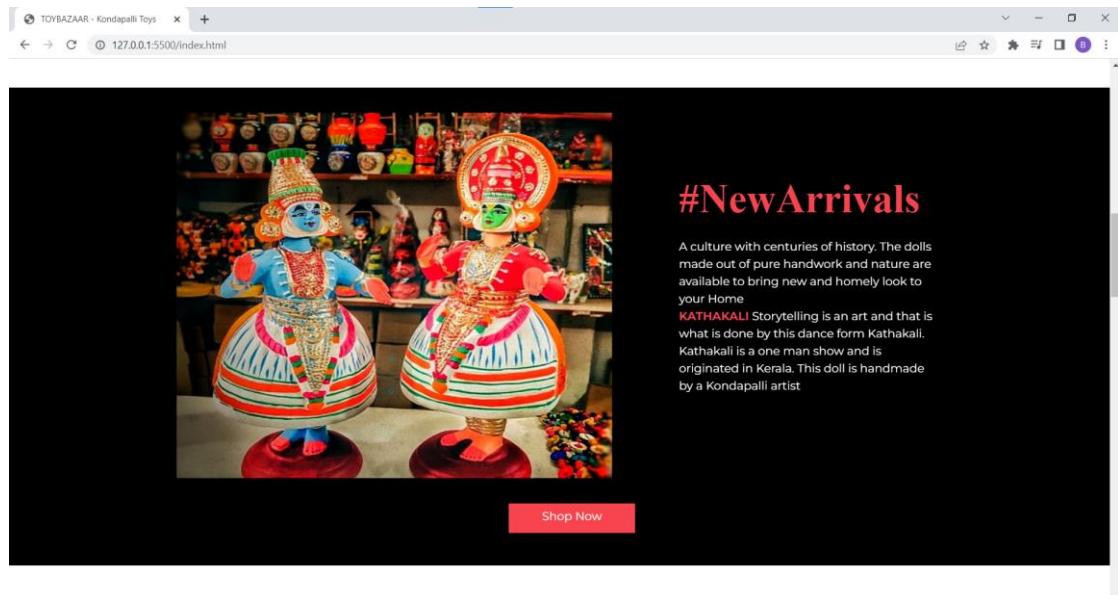


Fig. 6. 5 NEW ARRIVALS PAGE

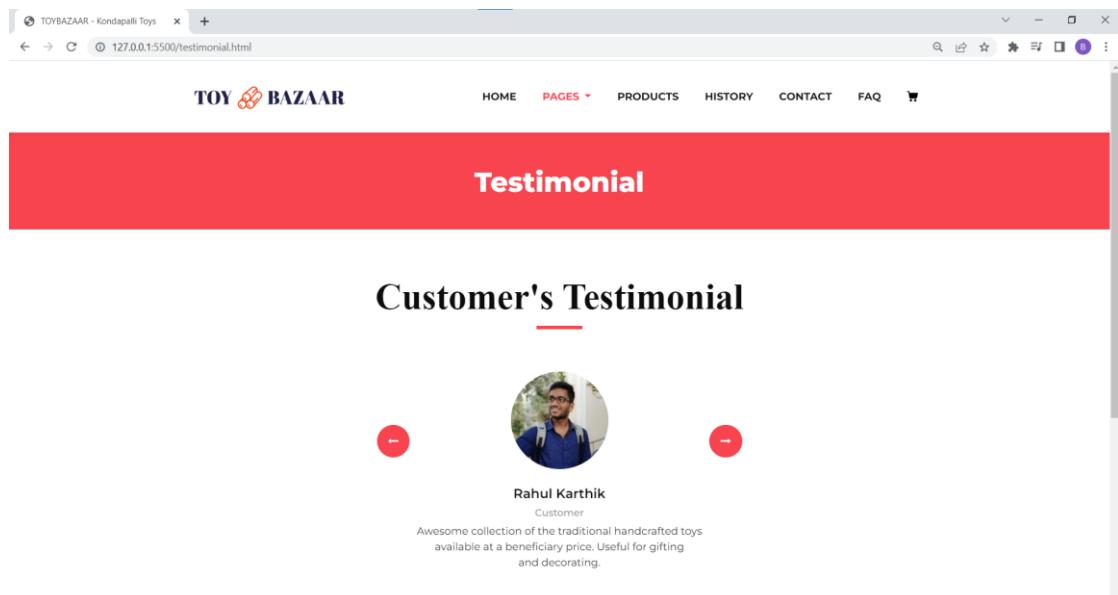


Fig. 6. 6 CUSTOMERS TESTIMONIAL PAGE

TOYBAZAAR - Kondapalli Toys

HOME PAGES PRODUCTS HISTORY CONTACT FAQ

Product Grid

Our products

The screenshot shows a product grid on the Toy Bazaar website. It features four items in the top row:

- Bobble head Toy - Old couple**: Rs.750.00
- Dancing Doll - Butta Bomma**: Rs.999.00
- Elephant with Armoan**: Rs.799.00
- Krishna Arjuna Radham - Wooden Chariot**: Rs.1,749.00

Fig. 6. 7 ALL PRODUCTS PAGE SLIDE-1

TOYBAZAAR - Kondapalli Toys

Natya Ganapathi Rs.999.00

Traditional Marriage Show Piece Rs.1,750

Kathakali Rs.1,699.00

Tyagaraja Rs.2,999.00

Krishna On Top Of Naga Rs.999.00

Village Ladies - Set of 5 Rs.1,299.00

Irañjanai Lady Figurine Kumkum Box Rs.450.00

Lady selling fruits Rs.1,199.00

[View All products](#)

Fig. 6. 8 ALL PRODUCTS PAGE SLIDE-2

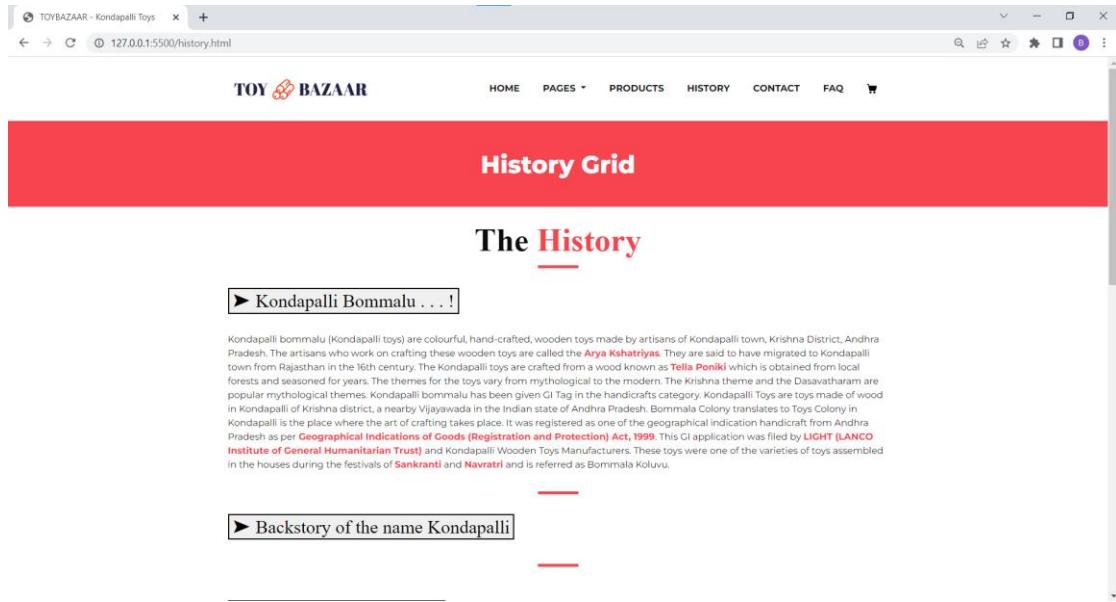


Fig. 6.9 HISTORY PAGE SLIDE-1

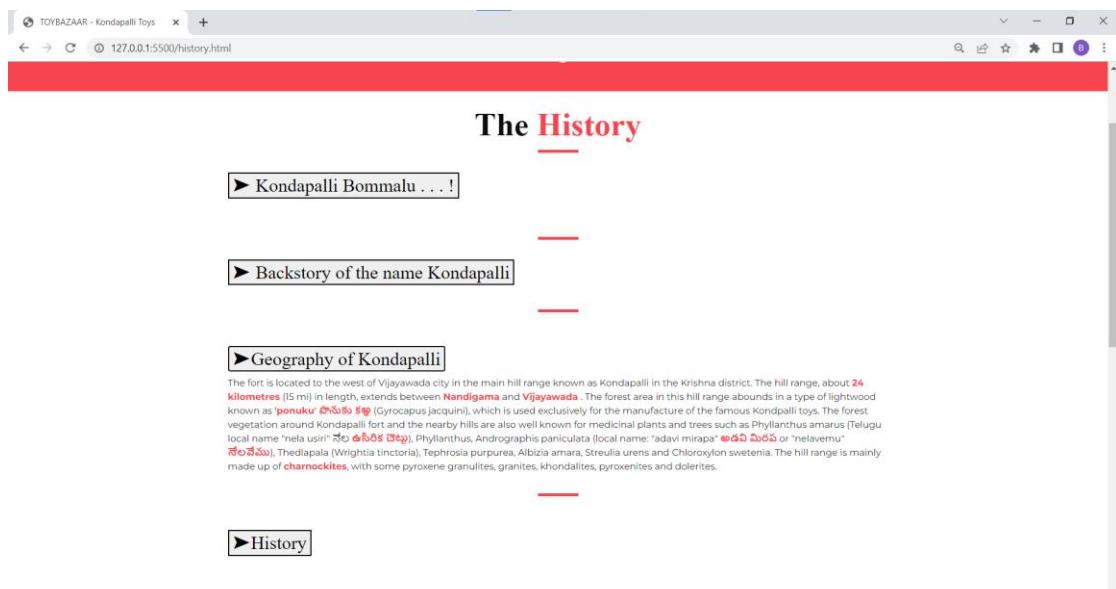


Fig. 6.10 HISTORY PAGE SLIDE-2

The screenshot shows a web browser window for 'TOY BAZAAR - Kondapalli Toys' at the URL 127.0.0.1:5500/contact.html. The page has a red header bar with the text 'Contact us'. Below it is a form with four input fields: 'Enter Your Full Name', 'Enter Your Email Address', 'Enter Subject', and 'Enter Your Message'. A 'submit' button is located at the bottom of the form.

Fig. 6. 11 CONTACT US PAGE

The screenshot shows a web browser window for 'TOY BAZAAR - Kondapalli Toys' at the URL 127.0.0.1:5500/faq.html. The page has a red header bar with the text 'FAQ'. Below it is a section titled 'Learn out More' with three expandable questions: 'How are Kondapalli Bommalu made?', 'What Can You Expect In Kondapalli Fort?', and 'What is Kondapalli famous for?'. Each question has a small icon to its left.

Fig. 6. 12 F. A. Q SLIDE-1

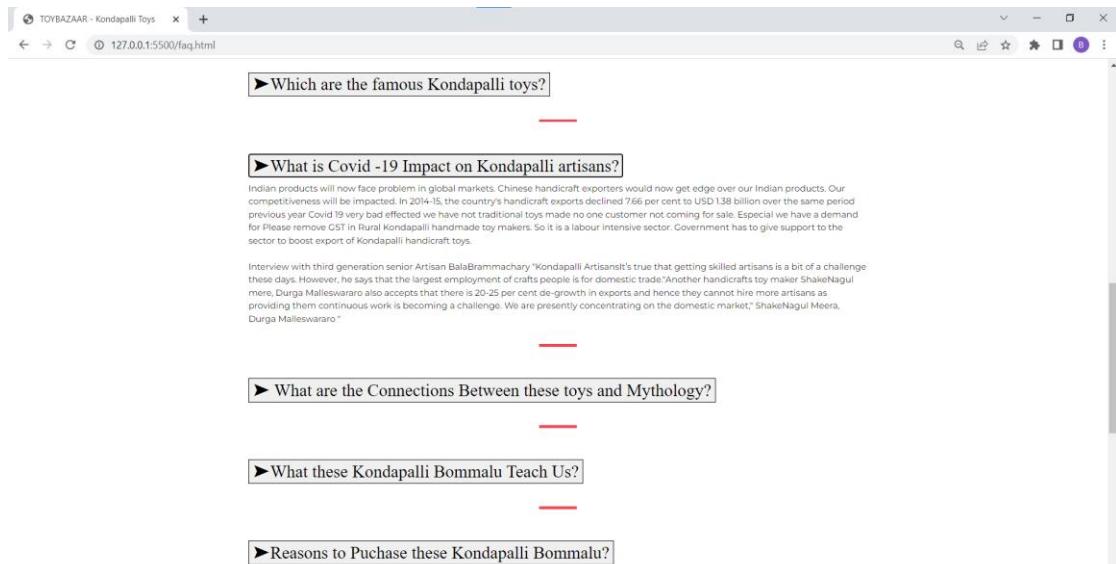


Fig. 6. 13 F. A. Q SLIDE-2

TOY BAZAAR

HOME PAGES ▾ PRODUCTS HISTORY CONTACT FAQ

Shopping Cart

Your Cart

Your items have been added to the cart..!

If you want to **Checkout**, Click on the following button

[Proceed](#)

[Continue shopping →](#)

Fig. 6. 14 SHOPPING CART PAGE

The screenshot shows a web browser window for 'TOYBAZAAR - Kondapalli Toys' at address 127.0.0.1:5500/personal.html. The page has a red header bar with the word 'Payment'. Below it is a form titled 'Billing Address' containing fields for Full Name (John M. Doe), Email (John@Example.Com), Address (542 W. 15th Street), City (New York), State (NY), and Zip (10001).

Fig. 6.15 PAYMENT PAGE SLIDE-1

The screenshot shows a web browser window for 'TOYBAZAAR - Kondapalli Toys' at address 127.0.0.1:5500/personal.html. The page has a grey header bar with the word 'Payment'. Below it is a form for card payment. It includes fields for State (NY) and Zip (10001). The 'Accepted Cards' section shows icons for Visa, MasterCard, American Express, and Discover. The 'Name on Card' field contains 'John More Doe'. The 'Credit card number' field contains '1111-2222-3333-4444'. The 'Exp Month' field contains 'September' and the 'Exp Year' field contains '2018'. The 'CVV' field contains '352'. A checkbox labeled 'Shipping address same as billing' is checked. At the bottom is a dark blue footer bar with a 'Continue To Checkout' button.

Fig. 6.16 PAYMENT PAGE SLIDE-2

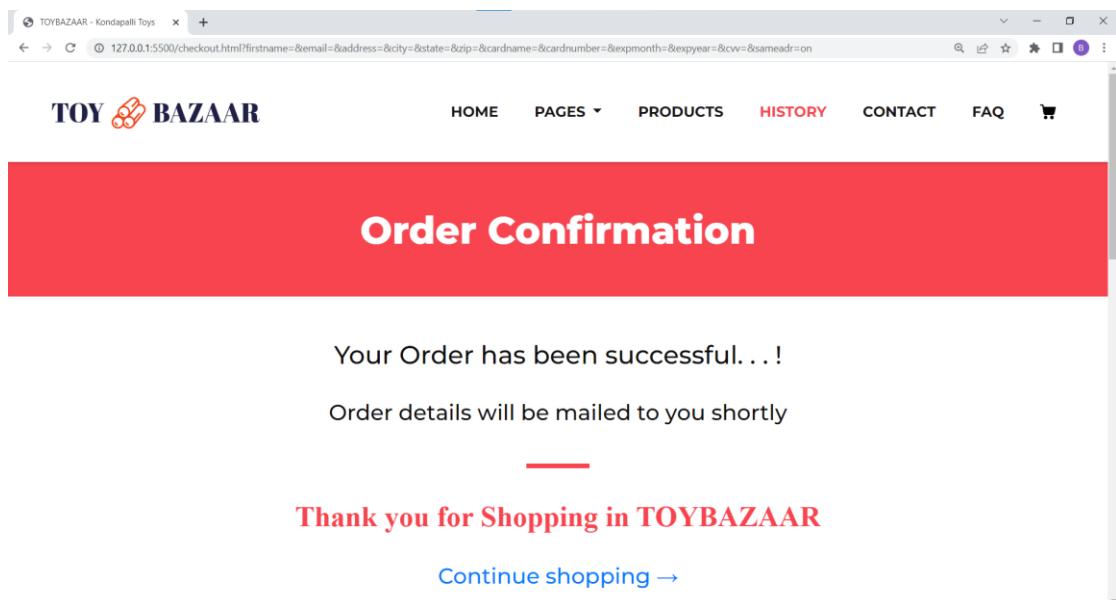


Fig. 6. 17 CHECKOUT PAGE

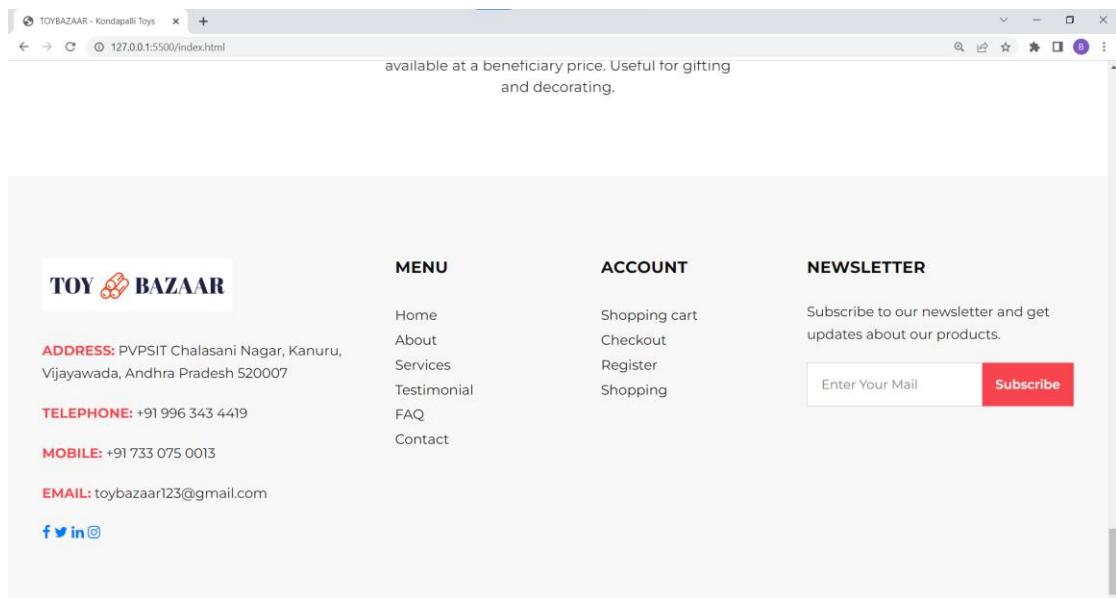


Fig. 6. 18 FOOTER FOR HOME PAGE

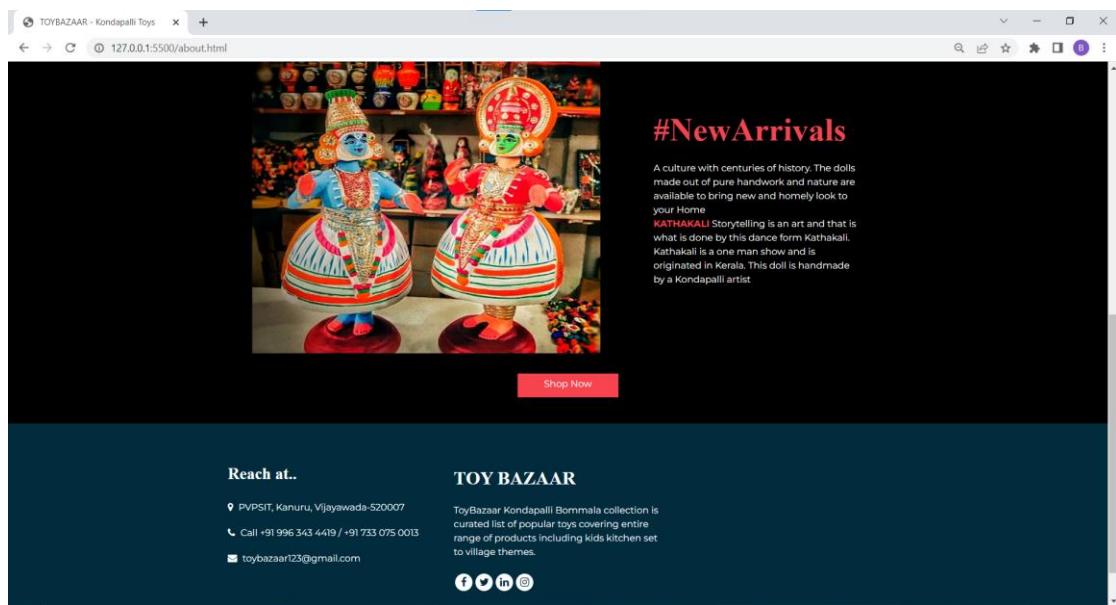


Fig. 6. 19 FOOTER FOR OTHER PAGES

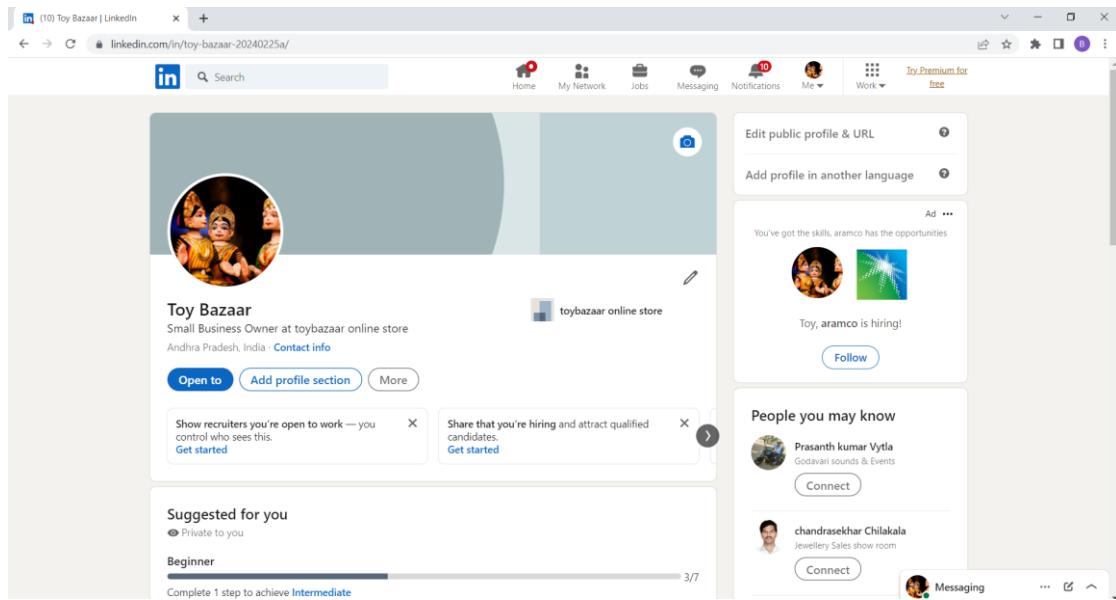


Fig. 6. 20 TOYBAZAAR- LINKEDIN PROFILE

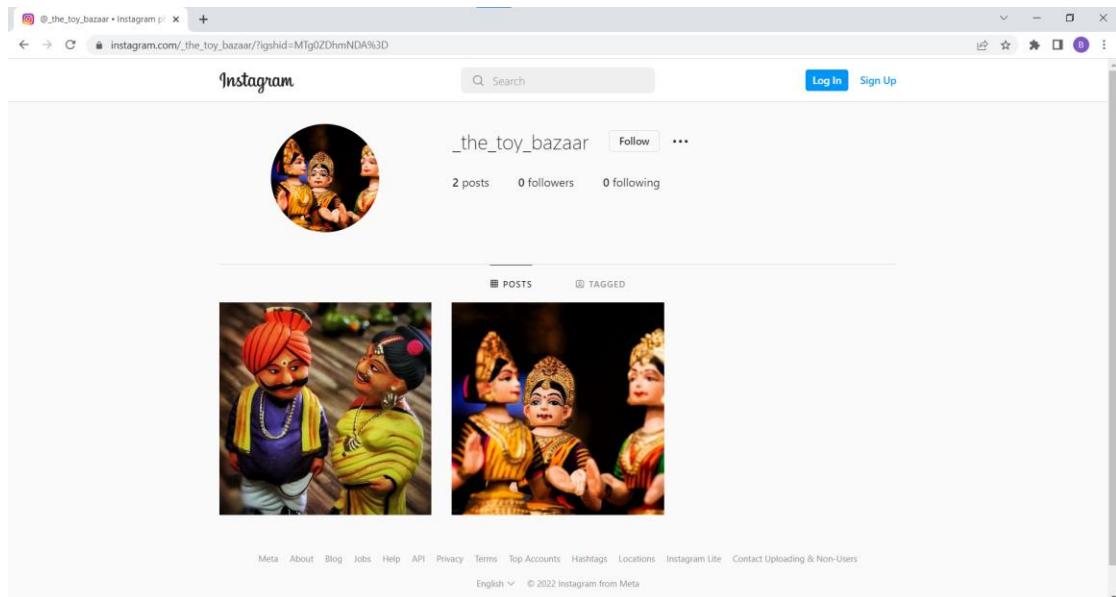


Fig. 6. 21 TOYBAZAAR- INSTAGRAM PROFILE

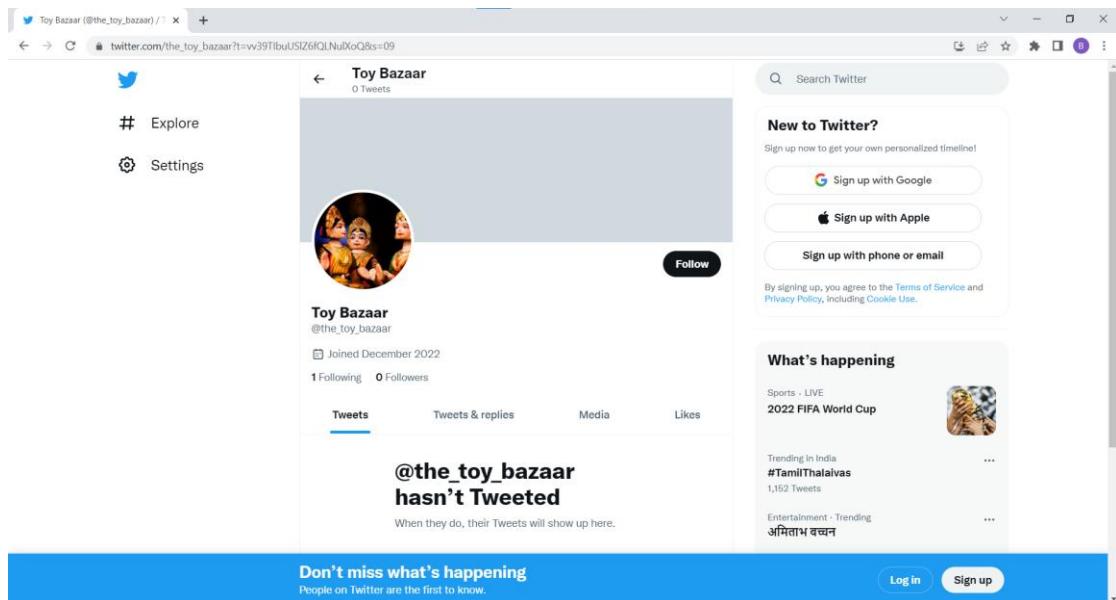


Fig. 6. 22 TOYBAZAAR- TWITTER PROFILE