INNOVATIVE APPROACHES IN ACCESSORY DESIGNS: EXAMPLE OF DIVAL TECHNIQUE (SIM SIRMA)

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Ceranoğlu, Mine, Özsan, Meltem and Güler Feride. "Innovative Approaches in Accessory Designs: Example of Dival Technique (Sım Sırma)". idil, 83 (2021 Temmuz): s. 1017–1032. doi: 10.7816/idil-10-83-03

ABSTRACT

Accessories are parts that are attached or worn on various parts of the body that are completing the dress, and has been used around the world for ages. The accessories, that are created by using a wide variety of materials and techniques has enabled the clothes to be versatile by changing their mood and appearance. Handicrafts have been used in the production and design of accessories from the past to the present and the accessories have been transformed into works of art. One of the handicrafts, the dival technique (sim sırma) is one of the valuable embroideries that spread from the Arabian Peninsula to Anatolia in the 16th century and is still applied intensively in Kahramanmaraş province today. The dival technique, which was previously processed only by hand, is made on the machine with the development of technology and besides home textile products, ıt is applied to bindalli and different surfaces. In the study, it is aimed to increase the usage areas by testing the applicability of the dival technique on different materials and thus transform them into products that can be used by large masses. For this purpose, in the study information about the dival technique was given by using descriptive method. In addition, women accessories such as hats, headbands, collar / jabo (breastplates), necklaces, gloves, wristbands, leggings were designed with the dival technique on different fabric surfaces such as leather, stamp and felt using the applied research method, which includes experimental applications. The products that are selected among the accessory designs were produced as an example. There is a need for new, aesthetic, creative, usable designs not to forget the handicrafts, continue their production, to keep up with the developing and rapidly changing world and branding, in order for the young generation to recognize the cultural values. This study is considered to be important as the accessory designs with the dival technique will provide economic, social, cultural benefits. At the end of the study; the importance of new interpretations and the concept of creativity in transferring the dival technique which is a cultural element to the future was emphasized.

Keywords: Accessory, dival technique, Kahramanmaraş, design, innovation

Makale Bilgisi:
Geliş: 13 Mart 2021 *Düzeltme: 19 Mayıs 2021* *Kabul: 2 Haziran 2021*

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Introduction

Accessories, which are indispensable components of the fashion industry, are the pieces that decorate the human body as well as complementing the clothes. Fashion accessories; hats, bags, shoes, belts, glasses, gloves, ties, scarves, shawls, umbrellas, wallets, canes, sleeves, necklaces, bracelets, watches, socks, piercings, hallal and so on are parts that are worn, attached or carried.

Accessories that have a determining effect on the person's appearance (Yıldıran, 2016: 41) are made of various materials all over the world and used as a language that indicates social status. For religious or traditional reasons; throughout history, people have used impressive accessories to face their fears, gain splendor, show their strength or be beautiful (Gürşahbaz and Güngör, 2014: 9). Accessories are also seen as a symbol used to analyze the reflection of a character, and the understanding of accessories by consumers using the accessory is changing day by day. The idea of making special designs and productions has arisen because the manufacturers try to offer products that compel the imagination of the consumers or to design the products that the consumers dream of (Start, 2007: 20). In order to produce work under the leadership of design that offers high quality products in accessory design and production, it is necessary to acquire competencies through cultural and innovative modules, and to deepen the professional knowledge and skills from design to implementation. Although our country is rich in production, high quality raw materials and hand workmanship; it can be acknowledged that it is still in the development stage in branding and producing innovative designs in the accessory industry.

However, as mass-produced fashion becomes more prevalent, consumers started looking for locally produced, well-designed, design-led accessories with added value.

It can be achieved by preserving, keeping and saving cultural values, or by re-reflecting its existence without losing its essence by providing new interpretations (Filiz, 2016: 51). In this context, the use of the dival technique (sim sirma), which has a very important place among hand embroidery, in accessory designs, which is preferred by people very often, and the increase in production should also be considered.

Dival technique is a highly complicated and mastership embroidery. The word means difficult, from the Persian root "div". The dival technique, which consists of many processes from the preparation stage to the end (Özcan, 2008: 186), is also a financially expensive process because it is very laborious. Nowadays, the concepts of locality and universality, which come to the fore as a result of the correct orientation towards intercultural interaction, lead to the creation of a unique language consisting of the synthesis of cultural accumulations for designers. In the world, there are examples of cultural values brought to the industry and fashion world with brand value with the understanding of redesign. With its renewed looks, it serves the formation of new styles with an identity in the line of popularity and locality in the collections of designers. At the same time, they have created a source for today's branded products developed with the understanding of industrial production (Çelik, 2010: 102).

Innovation is the main success factor of today's competition and creativity that feeds innovation (Kılıç and Atalay Oral, 2018: 171). Naktiyok (2004: 165) also argues that it is not possible to create value and gain competitive advantage by thinking traditionally. Based on these thoughts, in order to increase creativity in today's rapidly changing competitive environment, cultural and commercial mastery should be combined and products should be designed with innovative approaches.

Material and Method

This study presents information on the dival technique made in Kahramanmaraş province using the descriptive method and the practice stages visualize with photographs. Accessory designs were made using the Dival technique and the designs were colored with watercolor and gouache paint. Among the designs made, stamp hat, felt collar, artificial leather bracelet and necklace, velvet headband were sewn as sample products.

The purpose of this study; was to use the dival technique, which is generally applied to home textiles and stereotyped products, in accessory designs, which has an important place in fashion, and thus, to bring cultural values to the accessory industry and fashion world with brand value with the understanding of redesign. Combining traditional production techniques and innovative approaches to increase conceptual creativity and commercial awareness will contribute to the cultural and economic development of a country. For this reason, in order for the dival technique to be introduced, branding and competing with fashion centers more effectively, it is necessary to make high quality and extremely high standard accessory designs, adhering to the general features of the technique, combining new modern designs with innovative materials.

Dival Technique (Sim-Sırma)

The Dival technique is made by carving the pattern from artificial leather with a special knife and cutting it neatly with a special knife, which is different when processed, and supported by thick cardboard from the bottom, on a special loom called cülde, 3 or 6 layers embroidered with glazing or glitter from the top and bonded with the fabric color thread waxed from the bottom is a very labor-intensive processing. It has a style of wrapping like a Turkish work from the face of it, and a style of embroidering like a crochet in reverse. The most important feature is that the lower thread from the top; the upper thread is not visible from the bottom (Yakar and Yakar, 2011: 21-22). The Dival technique is included in the needles made by closing the weaving threads. The Dival technique is called "Maraş work", "dival work", "cardboard work", "pressing", "nail" or "sim-sırma work" or "bindallı work". In addition, it is stated that the dival work was named as Maraş work due to its excessive application in Kahramanmaraş and in some sources it was named as "Bursa work", "zerduz work" (Sürür, 1976: 41).

Dulkadiroğluları Principality, established during the period of principalities that started with the dissolution of the Anatolian Seljuks; It existed between Egypt, the Ottoman Empire and Iran for 200 years. It has been observed that, as a result of a rich economic life, great progress has been made in all kinds of art branches in Kahramanmaraş Province, which is connected to the Dulkadiroğluları and is located on the great caravan routes and has a superior position than neighboring settlements in terms of population and economy. It is stated that the dival technique, which is called sim-sırma work, was made by male masters in the saddlery in the city of Kahramanmaraş in the past, as shown in Figure 1 (Maraş İl Yıllığı, 1967: 171).



Figure 1. Masters doing sim-glazing work in Kahramanmaraş, 2010 (authors' photograph, 2019).

In the sources examined, it is stated that the dival (simsırma) work among the dowry of Emine Hatun, who married with Çelebi Mehmet Han, entered the Ottoman palace for the first time, attracted great attention and was admired in the palace and its surroundings. It is estimated that the sim-sırma work, which was among the dowries of Sitti Hatun, one of the sultans of the Dulkadirli Principality, who married with Fatih Sultan Mehmet, caused this fine art to settle in the Ottoman palace (Meriç, 1991: 24).

The dival technique, one of the handicrafts, has a history of thousands of years and has been identified with Kahramanmaraş Province. The dival technique, which is still cared about in the Province of Kahramanmaraş, is processed like a fine jeweler and created with intense labor and eye care. The dival technique, which was handcrafted in the past, is now produced on machines with the advancement of technology. The dival technique made by hand is more expensive than the machined one and the prices increase according to the size and processing technique of the pattern.

Dival technique; it is embroidered on fabrics such as velvet, satin, leather, silk, taffeta, and atlas (Mumcu, 2007: 10). Especially rich examples of embroidery are found in the decoration of leather products belonging to the Ottoman period (Özdemir, 2007: 67). Dival technique; in the past, throne covers, throne pillows, caftan, turban, barber apron, mehter band sets, fez, saddle, armament, starboard, flag were applied to the surfaces of products as decoration elements, as shown in figures 2,3,4,5,6. Today, the dival technique applied to prayer rugs, bedspreads, chests, towels, bedspreads, bundles, tablecloths, tray covers, panels and room sets, which are generally used in home decoration; Bindallı is also embroidered on clothes and accessories such as dressing gowns, slippers, shoes, fez etc. (Figure 2-3.).



Figure 2. A fez(tarboosh) sample processed with the Dival technique (Zayıf 2013: 119).

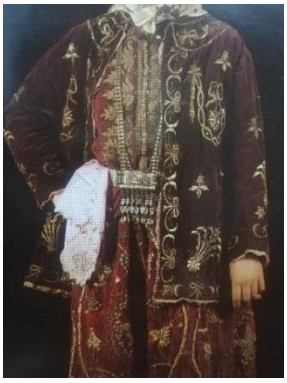


Figure 3. Bindallı sample processed with Dival technique (Umay 1986: 119).





Figure 4. A prayer rug sample embroidered with Dival technique (authors' photograph, 2019).
5. An example of a room set decorated with the Dival technique (İ. Altunoğlu Photography Collection, 2019).



Figure 6. An example of a bedspread embroidered with the Dival technique (authors' photograph, 2019).

In a face to face conversation with the author on December 28, 2019, Sümeyye Kuyukazan revealed that in Dival technique, it takes names such as cülde (Figure 7)(smooth stick with needle attached to the thread)

(processing loom or tenter), cağ(reel holder) (Figure 8), möhlüke(cutter) (Figure 9), leather (Figure 10) (leather cardboard, corrugated cardboard, pressband, rubber pattern cardboard, processing cardboard or embossing cardboard), biz(bodkin) (Figure 11), wax, glue, fabric, sim or silvery thread (upper thread used in embroidery), polyester thread (bottom thread used in embroidery), basting thread, gray cardboard (thin cardboard), scissors, decoration materials (stamp, bead, cord, etc.) (Figure 19) (S. Kuyukazan, pers. comm.).



Figure 7. Cülde (Processing loom or tenter) (authors' photograph, 2019).



Figure 8. Cağ (Makaralık/Reeler) (authors' photograph, 2019).



Figure 9. Möhlüke (Pattern cutter) (authors' photograph, 2019).



Figure 10. Leather (Processing cardboard) (authors' photograph, 2019).



Figure 11. Biz (bodkin, punch or awl).

Dival technique process steps used in embroidery are as follows:

a. Deciding on the pattern model to be processed, preparing the pattern model (Note: In Dival technique, material selection should be made according to the pattern feature, the ground to be applied and the product to be made),

b. Sticking the pattern model to be embroidered on the leather (Figure 12),

c. Cutting the pattern model with cutter(stylet) (Figure 13),

d. Sticking the cut leather (pattern model) on the fabric to be processed with adhesive (Figure 14),

e. To baste the pattern by placing a gray cardboard behind the fabric on which the pattern is affixed (Figure 15),

f. Loosening the screws in the cülde(Smooth stick with needle attached to the thread) and placing the fabric ready for processing into the mouth of the pocket and tightening the screws (Figure 16),

g. To harden the lower thread with wax, thread the lower thread into the needle and knot the end of the needle (Figure 17),

h. To process the upper thread (silver thread), pierce the fabric from the top with cutter (stylet), and ensure that the lower thread comes out from the pierced point (Figure 18),

i. Submerging the lower thread again at the exit point and ensuring that the upper thread (silvery thread) remains between the lower thread,

j. Passing the upper thread over the pattern cardboard to the opposite side, at the same time passing the lower thread to the opposite side, enabling the lower thread to come out from the pierced point with us, and ensuring that the upper thread (silvery thread) remains between the lower thread by sinking the lower thread back to the exit point (This process is to be continued until it is finished and the upper thread (silvery thread) left long is taken between the embroidery. While processing, the upper thread (silvery thread) is brushed with the finger nail and the thumb. The plastering process is done to ensure that the upper thread remains clear,

k. When the pattern is finished in the Dival technique, the upper thread (silvery thread) is cut a little longer and taken underneath. The upper thread (silver thread) taken underneath is tied tightly at the bottom.

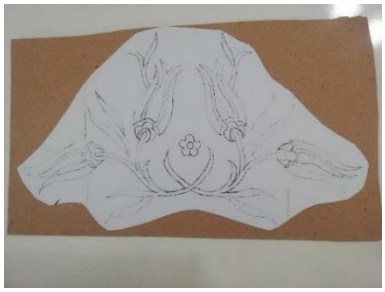


Figure 12. Sticking the pattern model to be embroidered on the leather (authors' photograph, 2019).



Figure 13. Cutting the pattern model with möhlüke (cutter or sylet) (authors' photograph, 2019).



Figure 14. Sticking the cut leather (pattern model) on the fabric to be processed with adhesive (authors' photograph, 2019).



Figure 15. Placing gray cardboard on the back of the fabric and basting it (authors' photograph, 2019).



Figure 16. Loosening the screws in the volume and placing the fabric prepared for processing into the mouth of the pocket and tightening the screws (authors' photograph, 2019).



Figure 17. To harden the lower thread with wax (authors' photograph, 2019).

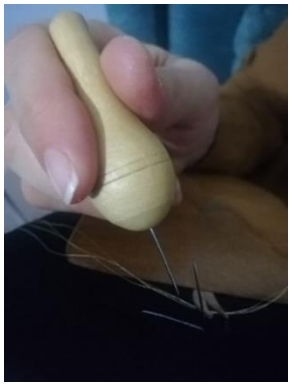


Figure 18. Punching the fabric from the top with us to embroider the upper thread (silvery), ensuring that the lower thread comes out from the pierced point (authors' photograph, 2019).

The Dival technique is mostly processed with the wrapping technique. In addition, oblique split wrapping, embossed wrapping, herringbone, straw needle, flat pesent, bias pesent, a pesent, zigzag pesent, applique, crown (edge) work and so on. Different light reflections are obtained by applying needle techniques. Sequence-bead sewing in Dival technique, knurl (mat-shiny) sewing, cord attachment, cage (metal threads fastening) work and so on. auxiliary and ornamental needle techniques are also applied during processing (Ülker, 2009: 133). In addition, applique, seed needle, Bologna needle are among the commonly used auxiliary techniques (Yakar and Yakar, 2011: 25-26).



Figure 19. Decoration materials (stamp, bead, wolf caterpillar, cord) (authors' photograph, 2019).

Women's Accessories Designed and Produced with Dival Technique

Sketches of unique models that can be used for the purpose of designing women's accessories such as hats, headbands, collar / jabo (breastplate), gloves, wristbands, leggings, where dival technique is applied, were made and the accessory designs designed were colored with watery and gouache paints (Figures 20-27). For the accessory designs to be sewn with fabrics such as leather, stamp, felt, the patterns on which the dival technique will be embroidered have been investigated (Figure 28). After the molds for accessory designs were removed, they were drawn on the fabrics (Figures 29-30). The dival technique to be applied to the accessories was handled by Sümeyye Kuyukazan, one of the masters who made this embroidery in Kahramanmaraş (Figures 31-33). The headband, bracelet, collar and necklace selected among the designed women's accessories were sewn by researchers Ceranoğlu and Özsan and; The hat was sewn by one of the Kahramanmaraş hat masters, Şükrü Erşan (Figures 34-35). The reason why the dival technique, which is used as a decoration element in accessories, was applied to Sümeyye Kuyukazan; It is the thought that this embroidery technique, which is unique to the province of Kahramanmaraş, can be processed in the most clear and correct way by the craftsmen of Maraş. Sümeyye Kuyukazan also takes training and courses on the dival technique and applies this technique to products from different areas of use, and earns her living in this way. Şükrü Erşan, one of the masters who took the culture and handicrafts of the country where he was born and raised like Sümeyye Kuyukazan and trained apprentices in this field, realized the production of hats. The reason why the hats were sewn for Şükrü Erşan, who continues his father's profession, is that special tools and equipment are used in the sewing of the caps specific to Maraş and the necessary heat treatment is

required to give the shape of the hat clearly. At the same time, it was worked with Şükrü Usta (Master Şükrü) during the sewing process with the idea that those who have devoted their life to this profession since childhood, can give the clear appearance of the hat and maintain the classic cap appearance no matter what ornament is on it.

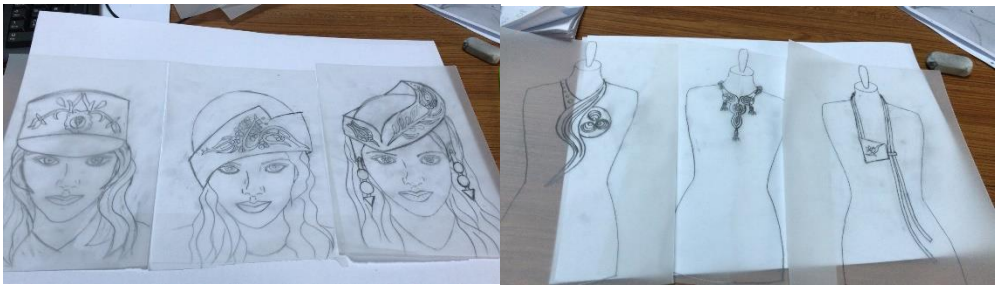


Figure 20. Sketch drawings for hat and necklace design (authors' photograph, 2019).



Figure 21. Hair band design examples (authors' photograph, 2019).



Figure 22. Hat design examples (authors' photograph, 2019).

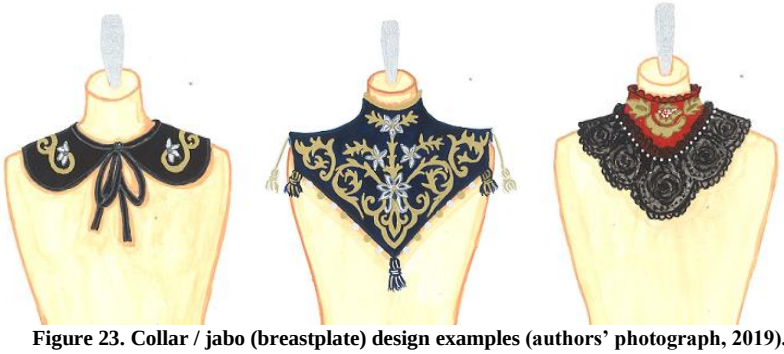


Figure 23. Collar / jabo (breastplate) design examples (authors' photograph, 2019).



Figure 24. Necklace design examples (authors' photograph, 2019).



Figure 25. Bracelet design examples (authors' photograph, 2019).



Figure 26. Glove design examples (authors' photograph, 2019).



Figure 27. Leggings design examples (authors' photograph, 2019).

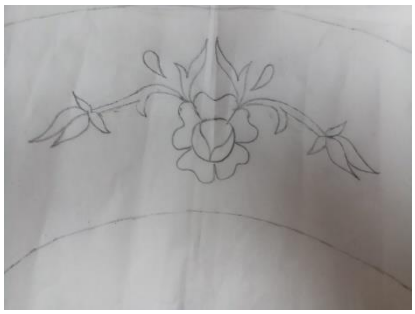


Figure 28. Pattern drawing process for hat (S. Kuyukazan Photo Collection, 2019).

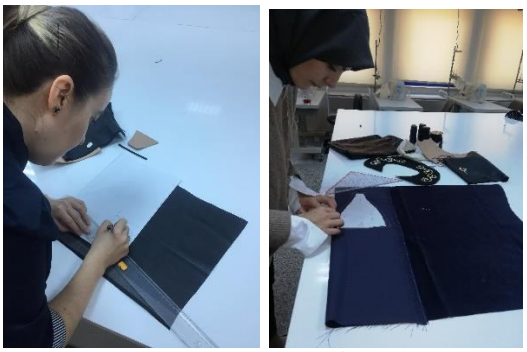


Figure 29-30. Stencil (making a dress pattern) and drawing on fabric by researchers (authors' photograph, 2019).



Figure 31. Transferring the pattern to be embroidered on the collar to the leather (S. Kuyukazan Photo Collection, 2019).



Figure 32-33. Process of dival technique on collar and headband (S. Kuyukazan Photo Collection, 2019).



Figure 34. Cutting process of hat pieces (Abdullah Erşan Photography Collection, 2019).
Figure 35. Ironing the hat with wooden molds in a steam iron (authors' photograph, 2019).

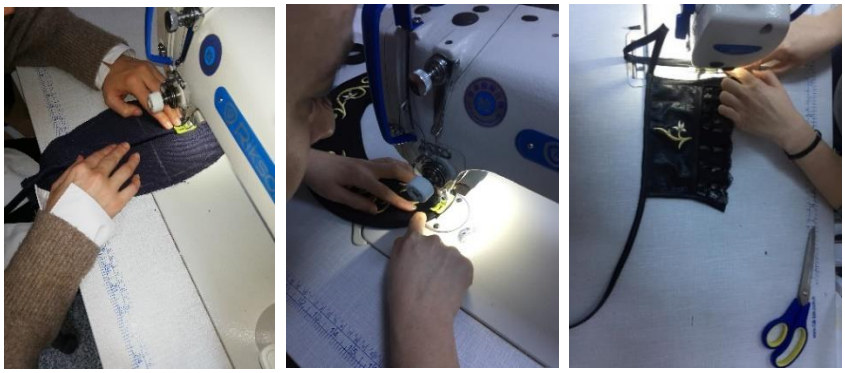


Figure 36. Sewing process of accessories by researchers (authors' photograph, 2019).



Figure 37. Front view of the sewn hat (authors' photograph, 2019).



Figure 38. Front and size view of the sewn headband (authors' photograph, 2019).



Figure 39. Front view of the sewn bracelet (authors' photograph, 2019).



Figure 40. Front view of the sewn necklace (authors' photograph, 2019).



Figure 41. Front view of the collar (authors' photograph, 2019).

Conclusions and Recommendations

Accessories that provide integrity with people's clothes and complement each other, while separating people from each other, differentiate them at some point, and give them alternative views. People (especially female consumers) want to differentiate from each other by using creative, unique, original and different accessories.

Our handicrafts, which have a strong historical and cultural potential to inspire designers, can continue to exist as long as it is used.

Called by many different names; however, the dival technique, which is identified with the province of Kahramanmaraş, is processed at both hand and machine. Using the Dival technique in original designs with innovative approaches and delivering the products produced using the dival technique from national to universal, It is important for the branding of the accessory industry in our country. Mumcu (2007: 8) also states that a society can be kept alive by evaluating the values of the past and the items to be proud of.

In this study including of practice implementation; the dival technique is practiced in women's accessories designed and produced with innovative approaches.The dival technique, which is generally processed into home decoration products and stereotypes; it is engraved on wearable, usable and portable women's accessories. In this context, it is thought that women's accessories designed with an innovative approach will provide economic, social and cultural benefits because the dival technique, which is processed with intensive labor, is a resource that can be effective on international platforms.

Ensuring that the accessory designs made are widely used, the following suggestions can be made to increase the awareness of present and future generations about the dival technique:

- Artists, politicians, scientists representing our country at home and abroad; It should use accessories designed and produced with the dival technique and thus cultural contribution should be provided by introducing the dival technique,
- Companies specialized and branded in the field of fashion accessories in our country should work together with masters who handle dival technique, and use dival technique in accessory designs,
- In order to increase the recognition of the Dival technique, it should be ensured that they are embroidered on wearable, wearable and portable accessory surfaces as well as products used in home decoration,
- Projects related to innovative designs in which the Dival technique is applied should be made and trainings should be given.

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İDİL
Sanat ve Dil Dergisi

AKSESUAR TASARIMINDA YENİLİKÇİ YAKLAŞIMLAR: "DİVAL TEKNİĞİ (SİM SIRMA)" ÖRNEĞİ

Mine CERANOĞLU
Meltem ÖZSAN
Feride GÜLER

ÖZ

Aksesuarlar; giysiyi tamamlayan, vücudun çeşitli bölümlerine takılan ya da giyilen parçalardır ve çağlar boyunca dünyanın dört bir yanında kullanılmıştır. Çok çeşitli malzemeler ve teknikler kullanılarak oluşturulan aksesuarlar, giysilerin havasını ve görüntüsünü değiştirerek çok yönlü olmasını sağlamıştır. Geçmişten günümüze aksesuar üretiminde ve tasarımında el sanatlarından yararlanılmış ve aksesuarlar, el emeği ile oluşturulan sanat eserlerine dönüştürülmüştür. El sanatlarından dival tekniği (sim sırma), 16. yüzyılda Arap yarımadasından Anadolu'ya gelerek yaygınlaşan ve günümüzde hala Kahramanmaraş ilinde yoğun bir şekilde uygulanan değerli işlemelerden biridir. Önceleri sadece el ile işlenen dival tekniği, teknolojinin gelişmesi ile makinede yapılmakta ve ev tekstil ürünlerinin yanında, bindallılara ve farklı yüzeylere uygulanmaktadır. Çalışmada farklı materyaller üzerine dival tekniğinin uygulanabilirliği denenerek kullanım alanlarının çoğaltılması ve böylelikle geniş kitlelerin kullanabileceği ürünlere dönüştürülmesi amaçlanmıştır. Bu amaçla çalışmada betimsel yöntem kullanılarak dival tekniği hakkında bilgi verilmiştir. Ayrıca denemeli uygulamaları kapsayan uygulamalı araştırma yöntemi kullanılarak deri, kaşe ve keçe gibi farklı kumaş yüzeylerine dival tekniği ile şapka, saç bandı, yaka / jabo (göğüslük), kolye, eldiven, bileklik, tozluk gibi kadın aksesuar tasarımları yapılmıştır. Yapılan aksesuar tasarımları arasından belirlenen ürünler örnek olarak üretilmiştir. El sanatlarının unutulmaması, üretimlerine devam edilmesi, gelişen ve hızla değişen dünyaya ayak uydurabilmesi, uluslararası platformlarda tanıtılabilmesi, markalaşabilmesi, genç neslin kültürel değerleri tanıyabilmesi için yeni, farklı, estetik, yaratıcı ve kullanılabilir tasarımlara ihtiyaç vardır. Dival tekniği uygulanmış aksesuar tasarımları ile ekonomik, toplumsal ve kültürel yarar sağlanacağı için bu çalışmanın önemli olduğu düşünülmektedir. Çalışma sonunda; kültürel bir öğe olan dival tekniğinin geleceğe aktarılmasında yeni yorumların ve yaratıcılık kavramının önemine dikkat çekilmiştir.

Anahtar Sözcükler: Aksesuar, dival tekniği, Kahramanmaraş, tasarım, yenilik