

HeirloomIQ examples

HeirloomIQ

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Preface

HeirloomIQ: Example Collection Output

This is an example output from **HeirloomIQ**, an platform that transforms personal collection documentation into professionally-ready assets for insurance, estate planning, and family succession.

About HeirloomIQ

HeirloomIQ gets your collection legally and financially ready by automating cataloging while preserving human oversight. The platform combines:

- **AI-powered one-photo cataloging** — from mobile capture to professional-grade structured documentation in minutes
- **Insurance-ready exports** — detailed condition, provenance, and valuation reports accepted by insurers and estate professionals
- **Succession planning tools** — shareable family access and guided workflows for smooth multi-generational transfers

This collection demonstrates how HeirloomIQ reduces the 15-20 hours monthly of documentation work collectors typically spend, while generating outputs that attorneys, insurers, and wealth managers trust for legal and tax purposes.

1 Netsuke of the Treasure Ship (Takarabune) with the Seven Gods of Good Fortune



Figure 1.1: primary



image 2



image 3



image 4



image 5

1.1 Key Details

- **Estimated Value:** \$10,000 - \$20,000 USD as of 2025 (fair market value); \$25,000 - \$35,000 USD (replacement cost for insurance)
- **Dimensions:** 4.8 cm H × 5.1 cm W × 3.2 cm D
- **Current Location:** Metropolitan Museum of Art (Accession Number 10.211.819)

1.2 Overview

This exquisitely carved ivory netsuke by the Japanese artist Masahiro depicts the Takarabune (Treasure Ship) carrying the Seven Gods of Good Fortune. Created around 1800 during Japan's Edo period, it represents the pinnacle of miniature sculptural art. The piece served as

both a functional toggle for securing personal items to a kimono sash and a portable charm for prosperity and good luck.

1.3 Subject Matter & Iconography

The netsuke portrays the mythical Takarabune, a vessel from Japanese folklore that brings fortune and abundance. Crowded aboard the ship are the Shichifukujin—the Seven Gods of Good Fortune—each deity representing different aspects of a blessed life including longevity, wealth, happiness, and prosperity. The ship features a dramatic dragon-headed prow and a sail bearing the character for “treasure” (宝). Below, stylized ocean waves form the base of the composition.

This imagery holds deep cultural significance in Japanese New Year traditions. According to folklore, placing a picture of the Treasure Ship under one’s pillow on the second night of the New Year would ensure auspicious dreams and good fortune for the coming year. The netsuke thus served as a year-round talisman of these same blessings.

1.4 Cultural & Art Historical Context

Created during the late Edo period (1615–1868), this netsuke reflects the flourishing merchant culture of Japan’s urban centers. While the samurai class valued austerity, the rising chōnin (townspeople) embraced

decorative arts that displayed wealth, sophistication, and cultural literacy. Netsuke became essential fashion accessories for men, who used them to suspend tobacco pouches, medicine cases, and other personal items from their kimono sashes.

The attribution to Masahiro places this work within the renowned Osaka School of netsuke carving, known for its technical excellence and refined artistry. The artist's signature "Hiro" (廣) appears in red stain within a gourd-shaped cartouche on the base—a mark of authenticity that confirms its status as a masterwork. The complex three-dimensional composition, designed to be appreciated from every angle, demonstrates the sophisticated aesthetic standards of Japan's golden age of netsuke production.

2 The Starry Night



Figure 2.1: primary

2.1 Key Details

- **Estimated Value:** \$750 million - \$2 billion USD as of 2025 (theoretical; painting is priceless and will



image 2



image 3



image 4

never be sold).

- **Dimensions:** 73.7 cm × 92.1 cm
- **Current Location:** Museum of Modern Art, New York

2.2 Overview

“The Starry Night” is an oil painting on canvas by Dutch Post-Impressionist artist Vincent van Gogh, painted in June 1889. Created during his stay at the Saint-Paul-de-Mausole asylum in Saint-Rémy-de-Provence, France, this masterpiece depicts a swirling night sky over a quiet village. The work combines van Gogh’s view from his asylum window with his vivid imagination, resulting in one of the most recognizable and beloved paintings in art history.

2.3 Subject Matter & Iconography

The painting presents a dramatic nocturnal landscape dominated by a turbulent, star-filled sky. A large dark

cypress tree rises in the foreground on the left, its flame-like form reaching toward the heavens. Below, a peaceful village nestles in a valley, centered by a church steeple that pierces the night. A crescent moon blazes in the upper right corner, surrounded by radiating stars and nebula-like swirls.

The cypress tree serves as a powerful symbolic element, traditionally representing a bridge between earth and heaven, death and eternal life. The swirling cosmos above reflects van Gogh's intense emotional and spiritual state, while the serene village below may represent his longing for peace and community. The composition masterfully balances the cosmic drama above with earthly tranquility below, creating a meditation on humanity's place within the universe.

2.4 Cultural & Art Historical Context

“The Starry Night” stands as a pinnacle achievement of the Post-Impressionist movement, painted during van Gogh's most productive and emotionally turbulent period. The work represents the culmination of his experiments with night scenes, following earlier works like “Café Terrace at Night” (1888) and “Starry Night Over the Rhône” (1888).

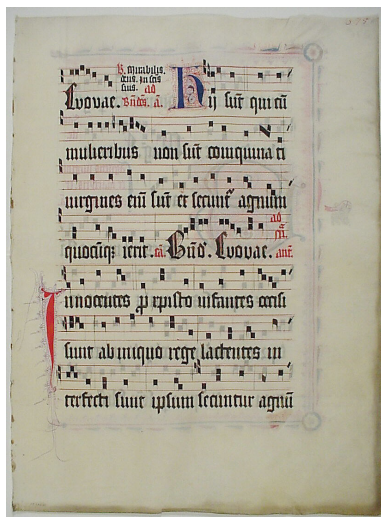
Van Gogh's technique of thick impasto and dynamic, visible brushstrokes broke new ground in expressing emotion through paint application itself. The work shows influences from Japanese ukiyo-e woodblock prints in its bold composition and flattened perspective, as well as Romantic landscape traditions in its emphasis

on sublime natural forces. Created during his Saint-Rémy period, the painting demonstrates how van Gogh transformed personal anguish into universal artistic vision, establishing him as a key figure bridging 19th-century art with the emerging modern movement.

3 Manuscript Leaf with Initial B, from an Antiphonary



front



detail

3.1 Key Details

- **Estimated Value:** \$3,000 - \$8,000 USD (fair market value as of 2025)

- **Dimensions:** 51.7 cm H × 38.2 cm W
- **Current Location:** The Metropolitan Museum of Art, New York

3.2 Overview

This illuminated manuscript leaf features a decorated initial “B” from a 15th-century German Antiphonary. Created between 1425-1550 by an unknown artist from the Mainz School, the leaf is executed in tempera, ink, and metal leaf on parchment. It represents a single folio from what was once a large choir book used for liturgical singing in a church or monastery.

3.3 Subject Matter & Iconography

The recto displays a magnificent initial “B” beginning “Benedicta tu,” the Magnificat antiphon for the Feast of St. Agnes. The letter is rendered in brilliant blue and red with intricate penwork and burnished metal leaf ground, surrounded by delicate foliate border decorations and gold bezants. The verso contains chants for the Feast of the Holy Innocents, featuring a smaller decorated initial “H.”

Both sides contain musical notation written in square neumes on four-line staves, with Latin text in formal Gothic Textualis script. Red rubrics provide liturgical directions, such as “ad Magnificat” on the recto. The

folios are numbered 375 (verso) and 376 (recto) in period manuscript ink.

3.4 Cultural & Art Historical Context

This leaf emerged from Mainz during a pivotal moment in European history—the decades immediately preceding Johannes Gutenberg’s invention of movable type printing in the same city around 1450. It represents the final flowering of a millennium-old scribal tradition, embodying the sophisticated manuscript production that would soon be transformed by printing technology.

The illumination exemplifies the German Gothic style associated with the Mainz School, characterized by vibrant primary colors, delicate thread-like penwork flourishing, and the integration of text, music, and decoration. As part of an Antiphonary, this large-format leaf was designed for communal use, allowing multiple choir members to read from it simultaneously when placed on a lectern during the Divine Office.

The leaf’s substantial size and precious materials—including metal leaf and rich tempera pigments—reflect both the practical needs of liturgical performance and the medieval belief that beautiful objects glorified God and honored sacred texts.