

I found paintings using a complementary color scheme all the way to 1400-1500, which to me was really surprising given that the traditional color wheel and the color pairing were first studied until the seventeenth century. The first two examples I found were from Lorenzo Monaco (Piero di Giovanni) in the early 1400's.



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<sup>1</sup> Last Judgment in an Initial C, ca. 1406–7. Lorenzo Monaco (Piero di Giovanni)



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I also found a painting from an unknown author in 1500's from the Netherlands, who mostly used orange and blue hues.



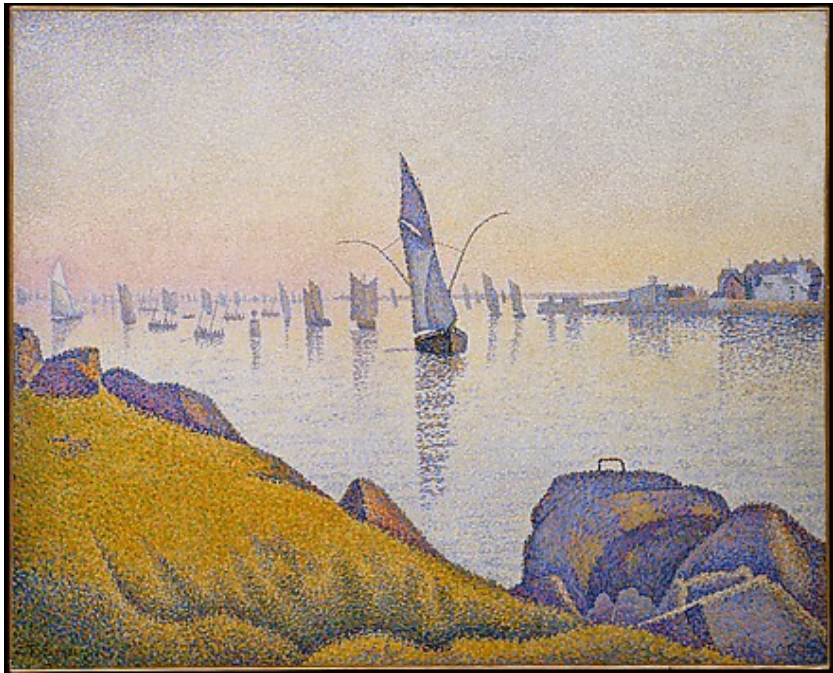
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<sup>2</sup> The Nativity, ca. 1406–10. Lorenzo Monaco (Piero di Giovanni)

<sup>3</sup> The Triumph of Fame, circa 1502–4. Netherlandish, probably Brussels

Paul Signac also worked with a complementary scheme in a few of his paintings from 1889, like the ones shown below:



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<sup>4</sup> Evening Calm, Concarneau, Opus 220 (Allegro Maestoso), 1889. Paul Signac

<sup>5</sup> The Jetty at Cassis, Opus 198, 1889. Paul Signac

And lastly, I found these examples by Henri Matisse while visiting the MET this past Friday:



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<sup>6</sup> Laurette in a Green Robe, 1916. Henri Matisse



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<sup>7</sup> Lilacs. Henri Matisse. 1914

<sup>8</sup> Marguerite with Black Velvet Ribbon. 1916