**Cover letter**

According to the recommendations of the TC Board of "2019 IMEKO TC-4 International Conference on Metrology for Archaeology and Cultural Heritage", the authors of the manuscript "Middle-wave infrared imaging analysis of the XVII century canvas paintings of the Ariccia" have done the following modifications in order to make the paper suitable to for the submission to the Special Issue of ACTA IMEKO:

1. *Title*: the title of the paper has been changed to “Thermographic and reflectographic imaging investigations on Baroque paintings preserved at the Chigi Palace in Ariccia”;
2. *Section 2, pp. 2-3:* The investigated artworks has been described in more detail from the historic-artistic point of view and the presentation order has been changed: the first painting is “Il ritratto di Mario Nuzzi”, the second is “La Primavera” and the last one is “L’ebbrezza di Noè”. The introduction to the paintings (lines 1-14 of the Section 2) has been improved with the aim to provide a more complete overview of the canvas and their current arrangement. The subsections 2.1, 2.2 and 2.3 have been modified and increased (lines 2-11, 15-18 of the subsection 2.1, lines 11-16 of the subsection 2.2, lines 6-17 of the subsection 2.3)
3. *Section 3, pp. 3:* Further details on the experimental set-up have been added to the dedicated section 3 (lines 50-53);
4. *Section 4, pp. 3-5:* the order of the presented results has been updated according to the new version of Section 2. Further discussion and comments on each figure have been added to the paper (lines 9-20 of the subsection 4.1; lines 12-41 of the subsection 4.2; lines 21-36 of the subsection 4.3);
5. *Figures* *of Section 4:* modifications and improvements have been carried out as follows:

4.1) Figures 4 and 6 have been removed from the original version of the paper;

4.2) In the discussion of results of the painting “Il ritratto di Mario Nuzzi”, Figure 5 has been added;

4.3) In the discussion of results of the painting “La Primavera”, Figures 7 and 8 have been added and 9 has been modified with respect to the original Figure 4;

4.4) In the discussion of results concerning the painting “L’ebbrezza di Noè ”, Figure 12 has been added;

1. *Section 5, pp. 5-6:* The conclusions have been improved by adding a more detailed description of the outcomes obtained from the presented work (Par.5 pp.5-6, lines 10-42);
2. The number of references has been increased from 25 to 41.