

Art at the Service of Tourism Marketing: From the Mountain Hare to the ‘Ski Girl’ Basking in the St. Moritz sun

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This essay explores the combination of art, marketing and visionary ideas in Swiss tourism posters of the 1930s, with a particular focus on the development of a recognizable symbol for the famous Swiss ski resort of St. Moritz.



The St. Moritz trademark depicted above was officially registered in 1986 but it is based on an innovative design – combining a stylized sun with the St. Moritz logotype – that was originally developed in the 1930s by the Swiss graphic designer Walter Herdeg. In 1986 the claim “TOP OF THE WORLD” was developed by the American agency International Management Group (Lüchinger, 2003, p. 65). A horizontal line in the heraldic St. Moritz colors yellow and blue was also added to Herdeg’s design at this time. According to the management of the Kur- und Verkehrsverein St. Moritz (St. Moritz Tourist Board), this version of the trademark was used consistently from 1987 until summer 2010.



As part of a new marketing strategy, the St. Moritz trademark was further refined in June 2010. The face of the famous sun now features more prominently, both in relation to its rays and to the other elements of the logo. The dividing line has been removed in order to reinforce the unity of the sun, name and claim, and the new dark blue lettering makes a strong and cohesive visual statement.

After briefly outlining the background to my research, I will look at the biographies of the two men responsible for the creation of the St. Moritz trademark and the sociocultural background against which it was developed. This will be followed by an examination of the key motifs and symbols used in poster designs for the resort – the mountain hare, the sun and the ‘ski girl’.

In May 1938, the internationally acclaimed publication *Gebrauchsgraphik. International Advertising Art* [1] – a bilingual (German/English) journal of graphic design – devoted particular attention to the St. Moritz trademark. The magazine’s founding editor, Professor H. K. Frenzel, expressed his appreciation of Walter Herdeg’s design as follows: “The slogan adopted by the advertisers of this famous winter sports centre ‘The Sun of St. Moritz’ has something arresting about it, something illuminating and convincing that brooks of no doubt. Let no one imagine that Nature alone or beauties of landscape in themselves are sufficient to establish absolute confidence. Rather is this [sic] the culmination of decades of consummate skill in the art of advertising.” (*Gebrauchsgraphik. International Advertising Art*, May 1938, pp. 2–18, here p. 4.)

From my perspective as an art historian, there are a number of reasons to explore the evolution of the St. Moritz trademark within the framework of this conference. A key moment in the development of the town’s image came in the late 19th century, when the local authority decided not to promote St. Moritz as a spa or ‘open-air sanatorium’ for people suffering from lung disease, as other Swiss

mountain villages such as Davos had done. Instead, St. Moritz developed a tourist infrastructure for sports enthusiasts and healthy visitors seeking a relaxing place to stay and enjoy outdoor activities (Barton, 2008, p. 45), and went on to promote this image of the resort. This innovative and highly successful approach highlights the importance of strategic brand positioning in tourism marketing. Another key aspect is the fact that a trademark was created for St. Moritz in the early 1930s – at a time when this was quite unheard-of – and that this logo is still in use today in a modified form, protected by the Swiss Federal Institute of Intellectual Property in Bern.

The Kurverein St. Moritz (St. Moritz Tourist Board, which now operates as the Kur- und Verkehrsverein St. Moritz) has a history stretching back to the 19th century, and from the very beginning it commissioned and distributed advertising materials in the form of posters and brochures. This raises the question of whether the creation of the St. Moritz trademark in the 1930s was part of an overall marketing concept developed by the Tourist Board, or whether it was in fact the result of “burgeoning ideas” (Lüchinger, 2003, introduction) that cannot be laid out on the drawing board.

What were the social and cultural conditions that contributed to the creation of the trademark? One key factor was the early development of tourism in the Engadin region of Switzerland, initiated above all by the arrival of wealthy British guests along with their specific cultural and sporting preferences. Winter sports such as ice-skating, curling, tobogganing and skiing soon became an increasingly significant economic factor as tourist attractions (Barton, 2008, pp. 49) and the local authorities wisely invested in facilities for these activities.

The St. Moritz trademark and its creators

Two men were responsible for the creation of the original St. Moritz trademark based on a stylized sun with a logotype derived from handwriting: Dr Walter Amstutz, the director of the St. Moritz Tourist Board and a skilled mountaineer and skier, and Walter Herdeg, a graphic designer and likewise a keen alpinist and ski enthusiast. Herdeg not only designed the legendary emblem that will always be associated with the resort, he also went on to craft persuasive advertising messages using the motif of a ‘ski girl’ basking in the St. Moritz sun. The pivotal role of these visionary figures in the development of St. Moritz’s ‘corporate design’ – and indirectly of tourism in the whole of the Engadin region – cannot be overstated. The two men, who quickly became friends, cleverly combined marketing and artistic devices to create a unique profile for the ski resort, and a brief look at their biographies shows why they were ideally qualified for this task.

Walter Amstutz as an advertising pioneer – the Kurverein as a promoter for the tourist industry

Walter Amstutz (1902–1997) was born in Brienzwiler and raised in the nearby mountain village of Mürren (Bernese Oberland). His father, Max Joseph Amstutz, owned the Chalet Alpina hotel in the village, which also served as a sporting goods and souvenir shop. During his youth, therefore, Walter came into direct contact with tourists, above all when his father gave him the job of organizing programs of recreational events, including ice-skating, curling, tobogganing and skiing. During the First World War, when the development of tourism had come to a standstill throughout Switzerland, Max Amstutz and his fellow inhabitants in Mürren were fortunate in that the Red Cross decided to accommodate several hundred interned British soldiers in the village hotels, including the Chalet Alpina (Amstutz, 2010, p. 56). Walter Amstutz, who had been skiing since the age of 11, took the opportunity to compete with the soldiers at skiing. In winter 1918/19 he met Arnold Lunn (1888–1974), a British pioneer of ski tourism and international ski competitions whose father also owned a hotel in the village. Together with Lunn, Amstutz was one of the leading promoters of alpine skiing in Mürren after the First World War (Amstutz, 2010, p. 65). Having returned home, the British soldiers became unofficial ‘brand ambassadors’ for St. Moritz, as their descriptions and anecdotes served to enhance the town’s reputation as an alpine skiing destination. St. Moritz could not have wished for a more effective advertising campaign.

In 1924 the two ski enthusiasts founded university skiing associations in their home countries [2]: the Kandahar Ski Club in Great Britain (Lunn) and the Schweizerischer Akademischer Ski-Club SAS in Switzerland (Amstutz). From then on, the members of these associations regularly competed against one another in the Anglo-Swiss University Race, the Arlberg Kandahar Challenge Cup and the Inferno Ski Race in Mürren. By establishing these official competitions, Amstutz and Lunn set a precedent that contributed to the success of their common goal – for alpine skiing to be accepted by the FIS (International Ski Federation) and the International Olympic Committee (Amstutz, 2010, pp. 97 and

117). The events were of course advertised with the aid of posters and brochures that helped to promote the image of the region as a skiing destination.

In addition to his skiing and mountaineering successes, Walter Amstutz co-founded the SAS publication *Der Schneehase*. While space does not allow me to delve further into the history of modern skiing in Switzerland, it is interesting to note that promotional materials devised by notable visual artists and graphic designers played a crucial role in this development from the outset (Rase, 2005; Rase, 2009). The key aspect in this context is that Amstutz's personal experience of tourist services as a young boy in his parents' hotel, his passion for skiing, and above all his remarkable business sense, are reflected in the importance he placed on effective advertising. Having studied political science and economics in Bern, he was able to put his combined skills to good use as the director of the St. Moritz Tourist Board from 1928 to 1938.

Although nobody had served in this official capacity before Walter Amstutz, a number of people did a great deal for tourism in St. Moritz in the early days and can rightly be called visionaries. One of these was Johannes Badrutt (1819–1899). In 1855 Badrutt obtained the lease for the Pension Faller guesthouse and ran it under the name Engadiner Kulm. In 1858 he was able to buy the property and began to develop it in a highly enterprising manner (St. Moritz, 2002, p. 151), making every effort to ensure that his guests were happy to visit his hotel and the Engadin region. He also found intriguing ways to expand his business: one of the many legends associated with St. Moritz's development into a top winter sports destination is that in 1864 Badrutt made a wager with some of his British summer guests, in the hope of persuading them to return during the winter. He claimed that the winter weather was more pleasant in St. Moritz than in London, and promised that if they agreed to try it out and came to the same conclusion, he would give them free board and lodging (Lüchinger, 2003, p. 61; Barton, 2008, p. 39).

On 10 November 1864, the St. Moritz town council decided to set up a committee in order to gather suggestions on extending the cemetery and improving the town's overall appearance. In 1872 the Oberengadiner Verkehrsverein was founded in Samedan. On 3 March 1874 the committee changed its name to the St. Moritzer Curverein with the purpose of "increasing tourism", creating footpaths and installing benches. In 1881 the Kurverein St. Moritz Bad was founded, which a year later amalgamated with the Verschönerungsverein St. Moritz Dorf to form the Kurverein St. Moritz (St. Moritz Tourist Board), whose tasks from 1888 onwards included the promotion of the town. An information office was set up and provided an official complaints book (Margadant *et al.*, 1993, pp. 158 and 241) [3].

Walter Amstutz's main achievement as the director of the St. Moritz Tourist Board was that he focused his promotional, communication and public relations efforts on creating an independent and recognizable image for the town. The year he took up his post – 1929 – went down in history as the year of the stock market crash. Just as the First World War had interrupted the development of tourism in the ski resort and across the whole of Switzerland, this global economic crisis also had a serious impact on tourist numbers in St. Moritz (St. Moritz, 2002, pp. 81). The previous year, the town had been given the opportunity to promote itself and attract new visitors as the host of the 1928 Winter Olympics, but the number of spectators and thus tourism revenue fell well below expectations. Nevertheless, this major event helped St. Moritz to establish its position as a winter sports destination, a trend that was to continue during Amstutz's time of office with the aid of further major sporting events. Against this background, Amstutz came up with the idea of creating a memorable symbol for St. Moritz that would immediately be associated with the town. Today one would say that his aim was to develop a unified, clearly defined and recognizable corporate design.

There are many different stories surrounding the origin of the sun emblem. Due to a lack of original historical documents, much of the available information comes from secondary sources. One legend has it that Amstutz saw a Hotel Sonne while travelling over the Reschen Pass, and this inspired him to develop a sun emblem for St. Moritz (Lüchinger, 2003, p. 63). As he was a trained economist rather than a graphic designer, he commissioned Walter Herdeg, whom he had met in the early 1930s, to develop a sun-based logo.

Walter Herdeg – the man who designed the St. Moritz trademark

Walter Herdeg (1908–1995), born in Zurich as the son of a merchant, studied graphic design from 1926–28 at the Kunstgewerbeschule (School of Applied Arts) in Zurich under Ernst Keller, a pioneer of Swiss poster art in the 1920s. Herdeg continued his studies from 1928 to 1930 at the Hochschule für die bildenden Künste (Academy of Visual Arts) in Berlin under Oskar Hermann Hadank, an expert in the development of packaging and design concepts for cigarette brands, among others. During his time

in Berlin, Herdeg was a keen reader of the design journal *Gebrauchsgraphik. International Advertising Art*, which was later to devote a total of 18 pages to his design for St. Moritz.

In 1930 Walter Herdeg returned to Zurich and set up his own commercial graphic design studio, specializing in trademarks and typography. It was during this period that he met Walter Amstutz, a man not much older than himself who had identified the need for creative and effective advertising for St. Moritz. Herdeg went on to work for the St. Moritz Tourist Board from 1932 to 1938 (Heller, 1987, p. 3), marking the beginning of a productive collaboration and friendship between the two men that continued into the 1960s [4].

Herdeg created several different versions of the St. Moritz sun emblem, which differed above all in the design of the rays and the combination with lettering or scrolls (Lüchinger, 2003, p. 60, p. 63). One often reads that Walter Amstutz had Herdeg's sun emblem registered as a trademark with the Eidgenössisches Amt für Geistiges Eigentum (Swiss Federal Office of Intellectual Property) in Bern as early as 1937. Based on my research, which included a careful study of documents at what is now the Eidgenössisches Institut für Geistiges Eigentum (Swiss Federal Institute of Intellectual Property), this assertion cannot be definitively confirmed. This is significant inasmuch as it suggests that the understanding of the concept of corporate design was perhaps less developed at that time than one might assume from today's perspective – and this also applies to the young director of the Tourist Board, Walter Amstutz, who commissioned the trademark.

The idea of creating a logo that could be clearly identified with St. Moritz certainly came from Amstutz, however, and with the aid of his graphic designer Walter Herdeg he was able to turn this into reality with a high-quality design. Only two variants of the St. Moritz sun are to be found in the Swiss Federal Institute of Intellectual Property's Trade Mark Register, which records an 'application for trademark registration' (*Markeneintragungsgesuch*) in 1977. This indicates – contrary to popular belief – that the St. Moritz sun was not in fact registered as a trademark until some forty years after its creation. Hans Peter Danuser, who was the director of the St. Moritz Tourist Board from 1978–2008 and has subsequently served as a brand ambassador for the town, confirmed that during his term of office he had Herdeg's design extended with the addition of the horizontal line and the slogan "TOP OF THE WORLD", and that the St. Moritz logotype was then also registered as a trademark (Lüchinger, 2003, p. 65; St. Moritz, 2002, p. 41).

The mountain hare motif

Commissioned by the St. Moritz Tourist Board in 1930, the Swiss artist Alex Walter Diggelmann (DIGG, 1902–1987) designed a classic poster with a mountain hare as its impressive main subject [5]. With the addition of the words "St. Moritz" in red, Diggelmann creates a strong link between the town and the image of this hare sitting on a snowy mound like a figurehead. Presented in isolation against a deep blue background, it does indeed appear to represent St. Moritz, which is possibly why the mountain hare has been described as the "long-standing symbol of St. Moritz" (Wobmann, 2004, n. p.). The traditional symbol for St. Moritz, however, is Saint Maurice, who is depicted on the town's coat of arms. As an alpine creature, the mountain hare is first and foremost a natural or landscape-based motif, and as such also found its way into poster art – as can be seen from a poster designed by the Austrian landscape painter Hans Bertle (1880–1943) to promote "Gaschurn-Partenen" in 1909 (Rase, 2006, p. 11), in which the mountain hare looks out from a snow-covered ledge across a lively winter scene [6]. The revival of the mountain hare motif in Diggelmann's posters would therefore appear to follow in this tradition, paying tribute to the unique natural features of the Engadin region.

In principle, the motif of the mountain hare thus belongs to the thematic realm of the alpine landscape. Around the turn of the 20th century, poster designers discovered that panoramic views and solitary images of mountains provided an ideal backdrop not only for the promotion of specific countries, regions and towns, but also for the purposes of advertising new railway lines, sporting goods, sports events, hotels, and much more besides. In the early days of mass tourism, posters were aimed at awakening the desire to travel: distant destinations became the object of unfulfilled longings, a role they continue to play today. My study of "Mountains as an advertising backdrop" explored the evolution of the mountain landscape from a subject of 19th-century landscape painting to a modern poster motif that was skillfully combined with images of attractive female figures such as the 'ski girl' [7].

As the Swiss Alps developed into a popular playground for travelers seeking to relax and take part in social activities and winter sports, the image of the mountain hare awakened a desire among city dwellers to experience nature at first hand and breathe fresh country air. Of the many people who

travelled to colder climes in those days, the majority wanted to enjoy unspoiled nature, and this idealistic notion was communicated and reinforced by contemporary poster designers.

To this day, *Der Schneehase* (The Mountain Hare) is familiar to skiing enthusiasts as the title of a unique and very traditional series of publications by the Schweizerischer Akademischer Skiclub SAS, which was founded by Walter Amstutz in 1924 and has documented the development of skiing and ski mountaineering ever since. The cover of the SAS's 37th yearbook not only bears the title "Der Schneehase", it also features a picture of a mountain hare in the wild [8].

In later years, the mountain hare made very few appearances as an advertising motif in Swiss poster art: in one poster by Diggelmann from 1955 [9], it has taken on human qualities and is depicted as a speedy ski racer, wearing Herdeg's sun emblem on his chest rather than a race number. Viewed against this background, therefore, the claim that "Amstutz replaced the long-standing symbol of St. Moritz, the 'mountain hare', with a sun and the St. Moritz logotype" (Wobmann, 2004, n. p.) cannot be upheld. It is likely, however, that the Tourist Board used Diggelmann's mountain hare motif in this form in promotional materials for St. Moritz until 1932. One example can be found in the Museum für Gestaltung in Zurich, whose graphic art collection includes luggage labels he designed in 1930 [10]. At that time it was quite common for poster designs to be used over a long period, and they could also be deployed repeatedly for different purposes. One commonly applied method was to overprint the posters, often using the signal color of red. Up to now, however, no such variants of Diggelmann's classic mountain hare poster from 1930 have been found.

During Amstutz's term of office, Walter Herdeg devised "a whole universe of advertising messages" (Lüchinger, 2003, p. 64), also including a luggage label – as mentioned in the article "Ein Weltkurort wirbt/THE APPEAL OF AN INTERNATIONAL HEALTH RESORT" (*Gebrauchsgraphik. International Advertising Art*, May 1938, pp. 2–18, here p. 18). Herdeg's design is a horizontal blue band with a white arrow bearing the distinctive St. Moritz logotype in red and pointing directly at the sun emblem.

The St. Moritz sun

"I was heading up a corporate design program without knowing that such a thing existed. (...) My job was to bring people to St. Moritz. I knew that if I did abstract designs most people would not understand and so would not be motivated. I had to create an atmosphere that gives one the desire to breathe fresh air, soak up warm sun and ski. So I knew I must have color. Today I would use color photography, but in those days it did not exist." (Walter Herdeg, cited in Heller, 1987, p. 3)

This statement by Herdeg is crucial because on the one hand it explains why the St. Moritz sun should not be regarded as a corporate design in the modern sense, but rather as a brilliant and original design concept, and on the other it shows that Herdeg's use of the sun symbol in his poster designs was nevertheless based on careful consideration of the specific message to be conveyed.

Having opted for a persuasive, concrete image rather than an abstract design, Herdeg combined this in his poster designs with photomontage, which in the early 1930s was still a relatively new artistic medium. Innovative photographic concepts had been emerging since the mid-1920s, as featured in the travelling exhibition "Film und Foto", which was organized by the Deutscher Werkbund in 1929 [11]. Herdeg's state-of-the-art photomontages were generally produced in collaboration with Albert Steiner (1877–1965), one of the outstanding Swiss photographers of the 20th century [12]. Photomontage also meant that other artistic interventions such as retouching could be employed to subvert the objectivity and veracity of the photographic images, giving them an almost surreal aspect. The painterly treatment of the pictorial surface – from highly glazed through to opaque – and resulting color effects enabled Herdeg to create supernatural winter wonderlands, as illustrated by his striking poster from 1935 (six skiers racing downhill) [13].

Herdeg used his own handwritten lettering as a characteristic feature of his design for St. Moritz, a remarkable feature in that he thereby strayed from the path of typographic modernism [14]. The same can be said about his simplified sun, which recalls a child's drawing with its friendly face. This is not an abstract design à la Bauhaus – quite the opposite: the addition of the face means that the image addresses people on an unconscious level. It increases the sun's positive, warm radiance, which is underlined by Herdeg's dynamic script.

The sun emblem in combination with the characteristic St. Moritz logotype made its first appearance on a winter poster designed by Herdeg in 1932 [15]. The photomontage centers on a little girl standing in the snow, who appears to be playing ball with the sun. Herdeg has given the sun an

impish expression with a wide smile and puffed-out cheeks. The little girl seems to be perched on top of a mountain; the white snow forms a striking contrast to the light-blue sky, across which the words “St. Moritz” are written in white letters. Two photomontage posters by Herdeg from 1933 (a small child on a meadow reaching for the sun)[16] and 1934 (a woman in a swimsuit on a diving board) [17] show that the St. Moritz trademark was also ideally suited to summer advertising. As with his sun motif, Herdeg used the lettering in his designs as a vitalizing element and compositional device.

From downhill racing to the ‘ski girl’ basking in the St. Moritz sun

Another important poster that was designed by Walter Herdeg for St. Moritz in 1933 focuses on the FIS ski races that were to be held in the town the following year [18]. Beneath the slanted St. Moritz logotype, Herdeg has depicted a skier making a rapid turn, with snow spraying up from his skis. This image effectively conveys the dynamic appeal of downhill racing. The skier’s attire is typical of the time and of course also includes the FIS race bib. While the sun emblem is not used in this poster, it does appear on an enamel badge that was issued to mark the FIS races (cf. Rase, 2009, p. 44). The combination of the sun and the St. Moritz logotype was used consistently in all of Herdeg’s posters, with the exception of this one for the FIS races. Other notable designers who also created classic posters for the St. Moritz Tourist Board – such as the image of a sporty young woman holding a snowball, created by Alois Carigiet (1902–1985) in 1934 [19] – did not always include the full trademark, and clearly the Kurverein did not insist upon its use. In this case, Herdeg may have omitted the sun emblem because, however small, it would have significantly changed the visual impact.

In 1934 and 1935 Walter Herdeg designed other winter-themed posters for the St. Moritz Tourist Board that were intended to highlight the fun of downhill skiing. One shows a policeman gesturing with a smile towards a slope with two people skiing and the smiling St. Moritz sun above them, which in turn casts its rays (in the form of yellow lines) upon the slope and back at the policeman [20]. In another poster from 1935, a group of six skiers are making a smooth descent down the side of a mountain. The viewer looks up at this slope, shimmering with iridescent colors beneath the St. Moritz sun and enlivened by the shadows of the trees and the skiers. Herdeg’s sun stands out clearly against the bright blue sky at the top the picture, while the red lettering of the St. Moritz logotype at bottom right resembles the finish line of a race (see [13]).

The winter posters Herdeg designed for the Tourist Board in 1936 and 1937 feature sporty young women posing with their skis beneath the St. Moritz sun. His photomontage from 1936 is dominated by a fashionably dressed skier who recalls a stage actress standing in the spotlight or a fashion model posing in front of a photo mural [21]. The St. Moritz logotype is placed along the upper edge of the picture. Set against a painterly sky dotted with fluffy clouds, the woman appears to be standing on a mountaintop, which is merely suggested by a narrow white ledge. Herdeg’s sun emits a magical light that shines out in concentric circles beyond the edges of the picture: framing the female subject, who smiles confidently at the viewer as she waxes her skis, they recall the rings of Saturn and give the depiction an almost supernatural feel. While the background of the scene recalls an image from outer space, the skier in the foreground seems almost hyperreal in her red sweater and white knickerbockers.

Herdeg’s 1937 photomontage features a close-up image of a radiant young woman with ski poles in hand, basking in the warmth of the St. Moritz sun [22]. The dazzling blue sky, with painted snowflakes dropping from flimsy clouds, forms a stark contrast to the white mountain slopes below. Herdeg has pulled the impressive panorama of the famous resort right down to the bottom of the picture frame. The focus is clearly on the smiling ‘ski girl’, conveying the message that the modern woman naturally comes to St. Moritz to enjoy winter sports.

By the 1920s at the latest, skiing as a recreational and spectator sport had become an accepted part of modern life for many people in the western world. The image of a woman on skis was first employed by commercial artists as an effective advertising motif in the early 20th century, when it entered the realm of print media and began to appear on advertising pillars. Artists not only shaped the aesthetic of winter but also illustrated the phenomenon of the female skier as a manifestation of what was called the ‘new woman’. Between 1924 and 1929, the skirt-wearing woman with her body squeezed into a corset was transformed into the ‘new woman’ or sporty ‘ski girl’. Female skiers became a popular subject in commercial and advertising art, and were commonly regarded as a manifestation of modernity. The use of the ‘ski girl’ motif as an advertising device reached a high point in the travel posters of the 1930s, where it remained dominant until the 1960s [23].

The fact that the Kurverein St. Moritz – then under the presidency of Camill Hoffmann, a Protestant pastor – reportedly stated its objective to “promote the town of St. Moritz” and “run an information office (with complaints book)” as early as 1888 (Margadant *et al.*, 1993, pp. 158 and 241), is indicative of a pioneering approach that was unique for its time and marks an essential step towards combining art, marketing strategies and visionary ideas for the purposes of tourism promotion.

The St. Moritz Tourist Board went on to commission a wide range of advertising materials, from posters and brochures through to luggage labels, above all featuring Walter Herdeg’s highly influential sun emblem and St. Moritz logotype. In the early 1930s, Alex Walter Diggelmann’s mountain hare motif made a striking yet marginal appearance in posters intended to promote St. Moritz as a winter paradise. Up till then, the impressive scenery of the Engadin region had been the main subject of advertising campaigns. Images of female skiers also became increasingly important in poster advertising from the 1920s onwards: ‘ski girls’ basking in the St. Moritz sun added to the town’s appeal as a cosmopolitan winter sports and holiday destination.

My research into this subject has again shown the importance of an interdisciplinary approach – combining art history, sociology, tourism management and marketing – in order to appreciate the significance of the development and use of a trademark such as that designed by Herdeg for St. Moritz. Conferences such as this one provide a useful and congenial framework for an exchange of views, and I am grateful to the organizers for giving me the opportunity to participate. Last but not least, I would like to thank Corina Huber (Dokumentationsbibliothek St. Moritz), René Lüchinger (Lüchinger Publishing GmbH, Zurich) and Marcel Herdeg (Walter Herdeg’s son, Zurich), for the very informative and enjoyable discussions I had with them on this subject.

Translated by Jacqueline Todd

Notes

[1] *Gebrauchsgraphik: Monatszeitschrift für visuelle Communication und künstlerische Werbung* = International Advertising Art = Graphisme publicitaire, Mai/May, 1938, 15. Jg., Heft 5, S. 4. [Auf dem Titelblatt Jg. 15, Heft 4 benannt als *Gebrauchsgraphik: Monatsschrift zur Förderung künstlerischer Reklame*, gegründet von H. K. Frenzel. Offizielles Organ der Fachgruppe Gebrauchsgraphiker in der Reichskammer der bildenden Künste. = International Advertising Art. Monthly Magazine for Promoting Art in Advertising, founded by H. K. Frenzel. Frenzel & Engelbrecher Gebrauchsgraphik Verlag, Berlin SW 68]

[2] 1924 was a key year for winter sports, above all for skiing. The first International Winter Sports Week was held in Chamonix (France), and this event was subsequently recognized as the first Winter Olympic Games.

[3] The statements relating to the tasks of the Kurverein are not included in the updated list of historical facts about St. Moritz (St. Moritz, 2002, p. 251).

[4] When Walter Amstutz left his post as director of the St. Moritz Tourist Board in 1938, he and Walter Herdeg founded the publishing and advertising studio “Amstutz & Herdeg” [“Amstutz & Herdeg Advertising Editions”]. In 1944 they launched *Graphis, The International Journal of Visual Communication*, which became an internationally recognized graphic design journal. In 1964 their collaboration came to an end and Walter Herdeg continued as the sole publisher of *Graphis* until 1986.

[5] http://www.stmoritz.ch/fileadmin/user_upload/Dokumente/PDF/designgallery_1_75_marke.pdf (accessed 2 April, 2013)

[6] <http://vbg.mo09.museumonline.at/seite/en/46/bertle.html> (accessed 2 April, 2013)

[7] A contribution to “Thinking Mountains 2012”, Interdisciplinary Mountain Studies Conference. CANADIAN MOUNTAIN STUDIES INITIATIVE, University of Alberta, Canada, 11–14 December 2012.

[8] <http://www.sas-ski.ch/index.php?id=180&L=6> (accessed 2 April, 2013)

[9] <http://www.artnet.de/k%C3%BCnstler/alex+w.-diggelmann/st-moritz-M3M7Qjhhk6VJpOSykkqaHdA2> (accessed 2 April, 2013)

[10] [http://sammlungen-archiv.zhdk.ch/view/people/asitem/search\\$0040/0/displayName-asc?criteria=diggelmann&rg=People..0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule](http://sammlungen-archiv.zhdk.ch/view/people/asitem/search$0040/0/displayName-asc?criteria=diggelmann&rg=People..0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule) (accessed 2 April, 2013)

[11] *Film und Foto der zwanziger Jahre. Eine Betrachtung der Internationalen Werkbundaussstellung „Film und Foto“ 1929*. Publication to accompany an exhibition at the Württembergischer Kunstverein Stuttgart, 17 May – 8 July 1979. Edited by Ute Eskildsen and Jan-Christopher Horak, Hatje Verlag, Stuttgart, Germany, 1979.

[12] *Albert Steiner. Das fotografische Werk*. Publication to accompany the exhibition “Über Täler und Menschen – Albert Steiner: Das Fotografische Werk”, Bündner Kunstmuseum, Chur, 3 June – 18 September 2005; Fotostiftung Schweiz, Winterthur, 3 December 2005 – 19 February 2006; Galleria Gottardo, Lugano, spring 2007. Edited by Peter Pfrunder and Beat Stutzer, with contributions by Anne Hammond, René Perret, Peter Pfrunder, Beat Stutzer and Hans Peter Treichler, Benteli Verlag, Bern, Switzerland, 2005.

[13] [http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects\\$004081712/29?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects$004081712/29?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

(accessed 2 April, 2013)

[14] Between 1929 and 1943 *die neue linie* was the outstanding lifestyle journal of its day, published by the Leipzig-based Beyer-Verlag. No other magazine implemented the design concepts of typographic modernism as thoroughly as *die neue linie*: leading graphic designers from the Bauhaus such as László Moholy-Nagy and Herbert Bayer used new typography, distinct forms, bold fonts, dynamic diagonals and dramatic photomontages to create its striking visual identity.

[15] [http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects\\$004098817/12?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects$004098817/12?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

(accessed 2 April, 2013)

[16] [http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects\\$004098817/13?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects$004098817/13?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

(accessed 2 April, 2013)

[17] [http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects\\$004014608/9?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects$004014608/9?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

(accessed 2 April, 2013)

[18] [http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects\\$004013104/27?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://sammlungen-archiv.zhdk.ch/view/objects/asitem/Objects$004013104/27?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

(accessed 2 April, 2013)

[19] <http://www.christies.com/features/auctions/0109/5958/>

(accessed 2 April, 2013)

[20] [http://www.emuseum.ch/view/objects/asitem/search\\$0040/7/title-asc?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://www.emuseum.ch/view/objects/asitem/search$0040/7/title-asc?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

(accessed 2 April, 2013)

[21] [http://www.emuseum.ch/view/objects/asitem/Objects\\$004014607/21?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://www.emuseum.ch/view/objects/asitem/Objects$004014607/21?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

(accessed 2 April, 2013)

[22] [http://www.emuseum.ch/view/objects/asitem/Objects\\$004080751/17?criteria=Walter\\$0020Herdeg\\$002c\\$0020St.\\$0020Moritz&rg=Objects.,0&sm=\[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule\]](http://www.emuseum.ch/view/objects/asitem/Objects$004080751/17?criteria=Walter$0020Herdeg$002c$0020St.$0020Moritz&rg=Objects.,0&sm=[Objects.%20Exhibitions.%20Sites.%20People.%20MediaModule])

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[23] Rase, K. (2011), “The depiction of female skiers in the context of art and design,” in Kleppen, H., *Winter Sport and Outdoor Life*, Norsk Skieventyr Morgedal, Morgedal, Norway, pp. 131–145.

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