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- 1 Kofferetikette, St. Moritz, 1930, Gestaltung: Alex Walter Diggelmann, Donation: Graphis Verlag, Zürich, CH. Abbildung: Museum für Gestaltung Zürich / ZHdK.
- 2 Signet, Die Sonne von St. Moritz, 1932, Gestaltung: Walter Herdeg, Donation: Graphis Verlag, Zürich, CH. Abbildung: Museum für Gestaltung Zürich / ZHdK.

In 1937, St. Moritz made history when the spa and tourism director Walter Amstutz patented four variations of the sun symbol as its trademark. Far ahead of his time, Amstutz recognized the significance of a consistent visual identity. The design was created around 1930 by the graphic artist Walter Herdeg (1908–1995), whose combination of the sun emblem and slanted script became the world's first visual symbol of a tourist destination.

For generations, St. Moritz, in the Upper Engadine, has been a trendsetter in destination marketing. Even today, the fashionable mountain resort continues to display originality and innovation with its tourist offerings and marketing. As a result of the Great Depression in the early 1930s, the international clientele stayed away. At the same time, established vacation spots like St. Moritz were also coming under increasing pressure from local competition. Spa director Amstutz responded by initiating a systematic repositioning of the brand: he replaced the snow hare designed by Alex Walter Diggelmann with Walter Herdeg's sphinxlike sun, thereby advertising both summer and winter tourism. The new emblem efficiently

communicated universally understood values like good weather, warmth, light, and health. With the participation of one of the most progressive graphic artists of the period, Walter Herdeg from Zurich, new standards were set for advertising media and graphic presentation through the combination of photomontage and humorous illustration. Images of self-confident, active, and stylish women or comical motifs like the British "bobby" policeman addressed a progressive, cosmopolitan, and in many cases foreign clientele. With sometimes rather fantastical invented phrases like "Heidiland" or "Top of the World," St. Moritz succeeds to this day in setting itself apart from the countless other mountain destinations. (Christian Brändle)

Kofferetikette, St. Moritz, um 1930
Gestaltung: Walter Herdeg
Auftrag: Kur- und Verkehrsverein St. Moritz
4.5 × 13.5 cm
Donation: Graphis Verlag, Zürich, CH
Eigentum: Museum für Gestaltung Zürich / ZHdK

<https://www.eguide.ch/en/objekt/st-moritz-2/>