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**Wellness is timeless beauty**

Mountain roots: history, tradition and culture

  
the wellness mountain

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## **An age-old culture**

Bormio is an ancient village at the foot of the Stelvio Pass with deep roots and a fascinating history; its illustrious past is filled with events still discernible in its historic buildings and monuments.

Known as the 'Magnificent Land', together with its 'Honoured Valleys' attracted the Republic of Venice, the Duke of Milan, the Bishop of Como, the Swiss Three Leagues, the German Emperor, and the French, all of whom tried to take possession of it over the centuries. The town was so coveted as it was an important hub for commercial traffic that flowed from the Po valley via the Stelvio and Gavia Passes, and the Imperial Road at Fraele, to central Europe.

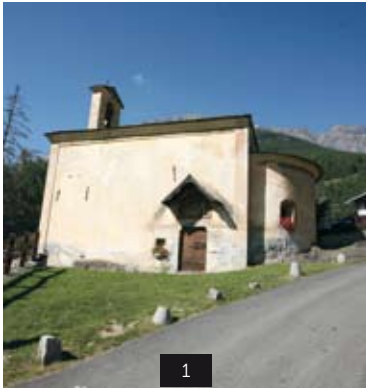
Its original splendour is still evident in its robust medieval towers and churches filled with frescos and ornate wooden decorations, in its grand buildings and hidden corners, often enriched by the scents and flavours of times gone by. The age-old traditions and customs of the town are testament to a rich and glorious past, proudly and scrupulously preserved by the local community.



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### Church of the Madonna of Sassello

Chiesa della Madonna del Sassello

Via Sassello

#### Late XIV century

The church is dedicated to the visitation of Mary to Elizabeth, and for this reason many women turned to the Madonna del Sassello when trying to conceive. Inside, the ex-votos and the 17<sup>th</sup> century altar are particularly special. Also of great interest is the 15<sup>th</sup> century monumental cross today visible on the right-hand wall. From this small church comes a 15<sup>th</sup> century *anconetta*, a small winged altarpiece also known as a *Flügelaltar*, now on display at the civic museum.

### Church of St. Barbara

Chiesa di S. Barbara

Via S. Barbara

#### Late XVI century

The church was built in 1511 to invoke protection from an epidemic. The building has only one nave and the internal paintings, of which now only traces remain, were commissioned in 1522. The church remained active until the early 1800s. In 1821, in accordance with the Napoleonic code, a cemetery was built, subsequently removed in 1921. On the wall of the building there is a serpentine headstone depicting a skull and crossbones and an inscription that reminds the visitor of the necessity of alms for the dead.





### Church of the Holy Cross (or St. Anthony Abbot)

Chiesa del S. Crocefisso (o di S. Antonio Abate)

Piazza del S. Crocefisso

#### XIV century

The exterior is plain and linear, with a gable roof, a simple rose window and a fresco of *Imago Pietatis (Man of Sorrows)*. The Lombard Romanesque-style steeple dates from the 1700s. In contrast the interior is filled with colourful frescos dating back to the 14<sup>th</sup> and 15<sup>th</sup> centuries that depict scenes from the Passion of Christ, the life of St. Anthony, to whom the church is dedicated, and the Coronation of the Virgin Mary by the Holy Trinity. In the chapel to the right, you can find the wooden crucifix which even today is attributed with miraculous powers, while in the chapel on the left there are a number of ex-votos.

### Church of St. Ignatius

Chiesa di S. Ignazio

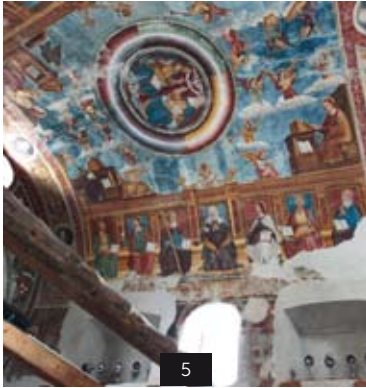
Vicolo del Ginnasio

#### XVII century

Built in 1635 by the Jesuits, this church is the best example of Baroque art in the town. A single-nave church with an onion dome in *trompe l'oeil* completely covered with frescos of scenes from the lives of the Jesuits. The main altar is dedicated to St. Ignatius, with two altar cloths that depict moments from his life. The left-hand chapel is dedicated to St. Francis Xavier, and the right-hand chapel to the Virgin Mary, requested by the women of Bormio. A passage over the alley connects it to the old college. Under the presbytery, closed to the public, are the tombs of the Fathers.







### Church of the Holy Spirit

Chiesa di S. Spirito

Via Roma

#### Pre XIV century

A small deconsecrated church with a simple exterior showing some traces of frescos. The interior is filled with beautiful decorations from the 15<sup>th</sup> and 16<sup>th</sup> centuries with a recurring theme of the Holy Trinity and the Holy Spirit. In the presbytery there are scenes of the Annunciation.

On the side walls there are images of saints with their classic iconography, commissioned by private citizens according to their devotion. The vault was frescoed in the 16<sup>th</sup> century and you can admire the Trinity, the Apostles, the Virgin Mary, the Evangelists, the Fathers of the Church and the Prophets.

### Church of St. Vitalis

Chiesa di S. Vitale

Piazza S. Vitale

#### XII century or earlier

Cited in 1196, the church has a Romanesque structure with an imposing steeple. On the facade, there are some very special frescos including the Sunday Christ (14<sup>th</sup> century), a reminder of the ban on working on holy days. St. Vitalis and St. Valeria also appear as does the Virgin Enthroned with St. Anthony and a holy bishop. On the south side of the church, there is a well-preserved Crucifixion with Byzantine influences and a headstone from 1294. The single nave interior is understated, with a ribbed vault, some frescos and a 16<sup>th</sup> century wooden altar.



## Collegiate Church of St. Gervasius and St. Protasius

Collegiata dei SS. Gervasio e Protasio

Piazza Cavour/Kuerc

### VIII century

Dedicated to the patron saints Gervasius and Protasius, it was remodelled and the current building dates back to the 1600s. The facade, with the main portal in local green stone, also has two smaller 13<sup>th</sup> century portals with frescos. The interior is a single nave with eight chapels filled with altarpieces and wooden altars; the organ is positioned above a beautiful depiction of the Lamentation of Christ. The presbytery is filled with artistic features, including two *teleri* (large oil paintings on canvas). The frescos under the exterior vault (14<sup>th</sup> century) are particularly precious, representing Christ Pantocrator, with symbols of the evangelists and the Nursing Madonna, an Annunciation, and on the side walls, the Prophets and scenes from the life of Mary.





### Amaro Braulio Cellars

Cantine dell'Amaro Braulio  
Via Roma, 27

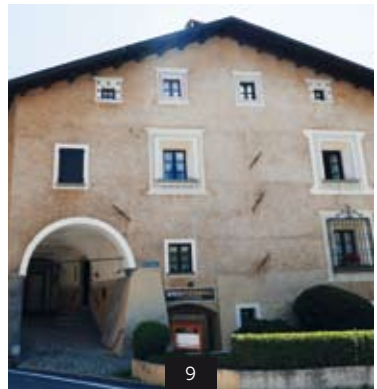
These atmospheric cellars are what remains of a system of tunnels dug in the centre of Bormio in the Middle Ages to allow the inhabitants to escape in case of danger. Nowadays you can find the huge oak barrels used to age Braulio, the local *amaro* (a bitter after dinner drink). Created in 1875 by Dr. Francesco Peloni it is made from a mixture of carefully selected traditional aromatic herbs, berries and roots. The recipe has never been revealed and the secret of its ingredients has been handed down from father to son for three generations.

### Casa Anzi

Corner of Via Trieste & Via Al Forte, 13

#### XVI century

A traditional Bormio residence. On the north-east wall you can still make out the presence of a vaguely trapezoid opening, a distinctive characteristic of hay lofts. Other archaic construction elements are also visible like buttresses, columns and iron grates on the windows. There are beautiful decorative sgraffito borders around the windows, with one covered by an iron grill topped with a cross, a recurring motif in other homes around Bormio. The house is the birthplace of Martino Anzi (1812-1883), professor of theology, priest and botanist.





### Casa Buzzi

Via Roma, 14 & Vicolo Bruni, 4

#### Medieval

An elegant home decorated with portals, balconies and loggias, it has a Baroque-style iron gate and a wooden cross of the Tyrolean school on the facade. In the 19<sup>th</sup> century, it was used for changing the horses of the stage-coaches that went from Bormio up to the Stelvio pass and across the border. On the north/east side of the house, there is a striking carved wooden door embellished with a wrought iron bolt. A trap door led to the underground tunnels that connected various homes with a common escape route to use in times of danger.

### Casa Cantoni - Confortola

Via Buon Consiglio, 2

#### Medieval

A typical farmhouse built from rough-hewn stone bricks. The facade has played windows and a wrought iron grill with floral decorations over the lunette above the door. It is usually open during traditional summer events to allow visits to the cellars and cowsheds, testimony to the area's rural nature. Here you can find the original farm tools used to work the land.



## House-Fort on Combo bridge

Casa-Forte al ponte di Combo

Via Marconi, 1

### Medieval

A typical defensive building distinguished by a trilithon window bearing a floral symbol and the presence of some embrasures (narrow slits in the wall). The renovation of the house over the years has covered over the battlements that, though now incorporated into the attic, are still visible today. The building is located next to the Frodolfo stream in the Combo quarter, the agricultural and productive centre of the town. There was definitely a blacksmith's forge here, perhaps one of those cited, in Combo, in the *Liber Statarum*, a sort of local land registry, from 1304.



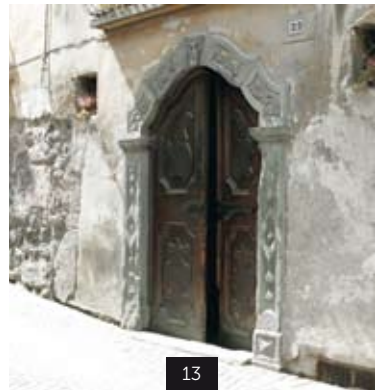
12

## Casa Lamprecht

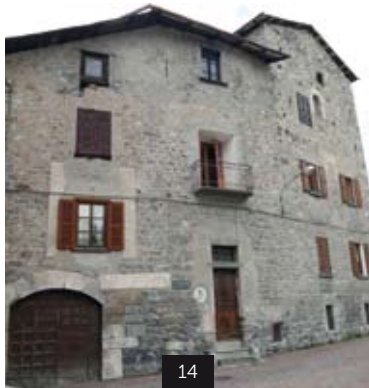
Via della Vittoria, 23

### Medieval

A historic noble residence which has been remodelled over the years. Worthy of note is the entrance portal in local green stone decorated with a diamond pattern (18<sup>th</sup> century). The door is carved with ornamental motifs and has a wrought iron bolt. In the courtyard, part paved, part cobbled, on the rear wall you can admire an exquisite 14<sup>th</sup> century fresco depicting the Nursing Madonna and St. Christopher, the work of a Lombard artist, the same that frescoed the exterior vault of the collegiate church in Piazza Kuerc.



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### Casa Pedranzini and tower

Casa e Torre Pedranzini

Via Pedranzini, 5

#### Medieval

An austere building with a large wooden door for carts and animals, and a smaller door for people. In the entrance hall there are frescos of the Bormio coat of arms, the Three Leagues, and two noble houses. To the side of the door, three steps lead to the doorway of the adjacent tower. The structure is of medieval origin and the battlements, now incorporated into the attic, the stone quoins on the corners and a trilithon window are still visible. A rustic perimeter wall with a stone arch leads to the *córt de li béscia*, where the herds were rounded up before being led to pasture.

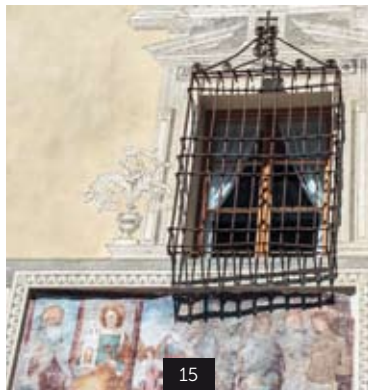
### Casa Peloni - Colturi (Il Baitec')

Via Roma, 82

#### XVII century

A historic noble residence with evident Baroque features like the portal in local stone, ornate sgraffito decorations and iron gratings on the windows.

There is a beautiful fresco on the facade, painted in the early 16<sup>th</sup> century. To the left there are portraits of Saints Anthony, Barbara, Rocco, Nicholas of Tolentino and Sebastian, who were considered very powerful, and mediators with God for the health of people and animals. There is also a scene that is difficult to interpret, which could be the Transportation of the Holy House to Loreto.





**Casa  
Rocca - Canclini (Antica dogana S/E)**

Via Morcelli, 25

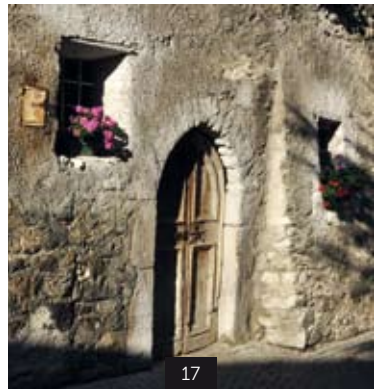
This building was once the custom house of the south-east. There are some unique decorations at the windows and inside there was once a fresco, since removed, that as well as the customary saints depicted locally, displayed the coat of arms of the noble Della Borsa family, documented in Bormio since the 15<sup>th</sup> century. On the facade, the decorations framing some of the windows depicting caryatids (female figures) are well preserved and a Visconti-Sforza coat of arms is still clearly visible.

**Casa  
Secchi - Bonacorsi**

Via Marconi, 4

**Medieval**

A typical Bormio farmhouse. The exterior, though it has been remodelled, shows elements from different periods: medieval plasterwork is interspersed with more recent elements while on the main facade a sgraffito decorated window is further embellished with a date from the 1600s. The rustic portal is a highlight. The animal stalls are still present today, partially visible from the ground-level window. Right next to the house, slightly hidden, is a small fountain.





## Casa Settomini

Via S. Antonio, 5

### XVI century

One of the most beautiful farmhouses in the town. The building, balanced and harmonious, is enhanced with sgraffito decorations and an attic with carved wooden spirals and exposed trusses. On the facade the window grills and original stone steps are the standout features. Legend has it that at dusk you can hear noises coming from the basement. It is the ghost of Gaudenzio who was condemned to break rocks for all eternity to atone for his sins. Every seven years it is necessary to go down to the cellar to change the club so he can continue his work.





### Casa Zavèri

Via Roma, 126

#### XVII century

The house embodies the typical characteristics of traditional local buildings: a stone structure with windows framed by pilaster strips and protected by wrought iron grates. A fragment of decoration is visible along the left-hand side of the house. The most striking feature is without a doubt the open space under the roof (in this case protected by large beams carved into spirals) which, as it was well ventilated, was normally used for storing wood.

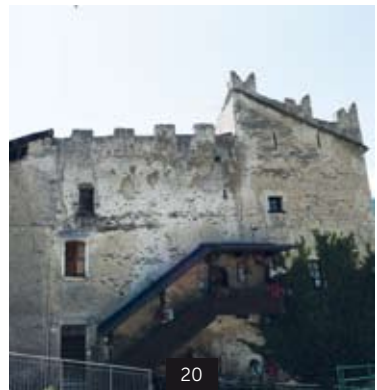
### Alberti Castle and Quadrangle

Castello e Quadrilatero Alberti

Via Alberti, 10

#### XII century

This large building is built in the style of a typical medieval fortress with battlements and embrasures. It belonged, among others, to the house of Venosta, and afterwards to the noble Alberti family. The building is in fact the heart of the so-called Alberti Quadrangle, a fortified complex with medieval foundations formed by four buildings. We are in the neighbourhood of Dossorovina, named after the numerous landslides that have marked it out over the centuries and that on many occasions have even buried the piazza, as you can see from some of the doorways that are lower than the pavement.



## St. Peter's castle and Gesa Rota

Castello di S. Pietro e Gesa Rota

Monte Reit

### XII century

The Gesa Rota ('broken church' in the local dialect) is a very old structure, dedicated to Saints Peter, Paul and Andrew, and was badly damaged by fire in 1817. Today there remain just a few ruins from the apse. Annexed to the church was the 13<sup>th</sup> century castle destroyed in 1376 by the Visconti troops, of which all that remains is the base of the square tower. There was a second, round tower which collapsed in 1900, and of which there remain just a few pieces of the foundations.





### Salacrist Mill

Mulino Salacrist

Via Italo Occhi

#### Medieval

A small mill that dates back to before 1196 when, according to the archives, the miller bequeathed it to the church in exchange for masses for the repose of him and his family. The mill worked with a hydraulic system using the Agualar canal which split off from the Frodolfo stream, crossing the whole town. It remained in use until the mid-20<sup>th</sup> century and housed the original wheel in the basement, from which today the millstone and stack are still preserved. The building was also the family home of the miller. Today it is used for exhibitions.

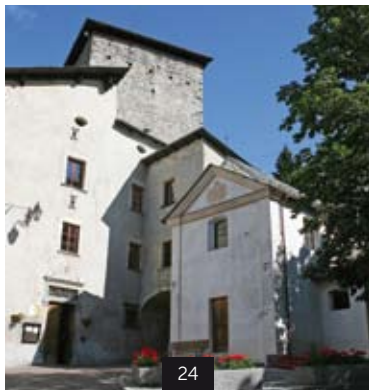
### Palazzo Alberti (Pio Educational Institution)

Vicolo Ginnasio, 3

#### Medieval

From 1632 to 1987 this building was home to the local secondary school. A portal with pointed arch and fragments of frescos is the entryway to the building. The interior, beautifully decorated and frescoed, among other things houses an exquisite 15<sup>th</sup> century fresco depicting the Adoration of the Magi. On the upper floor there is a historic Baroque *sc'tua* (a wood-lined room). On the exterior walls there are a total of three sundials, one of which is from 1656 and bears a motto, loosely translated as: *"This my good lords is your duty, spend the time well that I show thee"*.





### Palazzo De Simoni

Via Buon Consiglio, 25

#### XVII century

The palazzo stands on the remains of a medieval castle, of which the tower is still easily visible, and displays features typical of local aristocratic houses. On the facade there is a beautifully carved wooden door with wrought iron doorknocker and bolt. The gate to the left leads to the walled garden with fruit trees which slopes gently downwards. The interior, home to the civic museum, is characterised by typical wood-lined *sc'tue* (rooms).

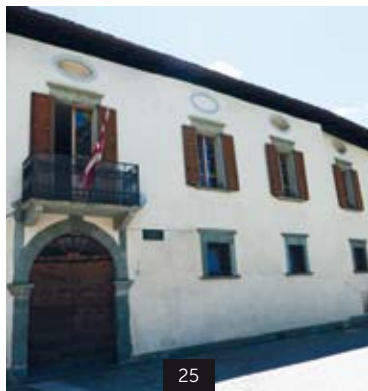
The small Our Lady of Good Counsel chapel is connected to the building (17<sup>th</sup> century).

### Palazzo Murchi

Corner of via Al Forte & Via Nesini, 8

#### XVII century

Erected between 1654 and 1668, when it began life as a *Xenodochius Major*, the main hospital of the period. The elegant building, a Renaissance design, has three arched portals and windows framed by serpentine fixtures with prominent ledges and windowsills. Almond-shaped openings sit above the first-floor windows. As was common in local buildings at the time, the hospital had an adjoining garden and orchard, now a park.







## Piazza Cavour / Kuerc

Location of the main religious and civic buildings. The building opposite the church housed workshops and notary offices; on the facade you can see the coat of arms of the Three Leagues.

**The Kuerc** (the open, roofed structure in the piazza) is a symbol of the town. Constructed in wood in 1387, it was destroyed by fire in 1855 and subsequently rebuilt. Here justice was administered and the town councils were held. It has some unusual gargoyles in the form of dragons.

**The clocktower** (14<sup>th</sup> century)

features coats of arms, a sundial and a painted clock. It was home to the *Bajona*, the large bell which in the past called the inhabitants of the area for meetings and festivals or warned them of dangers. When it was melted down, two smaller bells were made, the smaller known as *Consiglio*, and the larger still known as *Bajona*.

**The Cortivo** (piazza Cavour, 3)

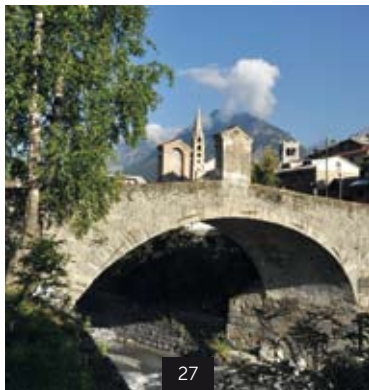
was the seat of the archive, the council, storehouses and cellars. The facade displays historic insignia of the period of domination by the Milanese.

**The Palazzo del Podestà** (via Roma, 1)

was the seat of the tribunal and until the 1960s, the prison cells (including the *Marza*, the hardest of all, accessed by a hatch) as well as the school and the house of the chief magistrate.







### Combo bridge

Ponte di Combo  
Via Morcelli/Via Coltura

#### XVI century

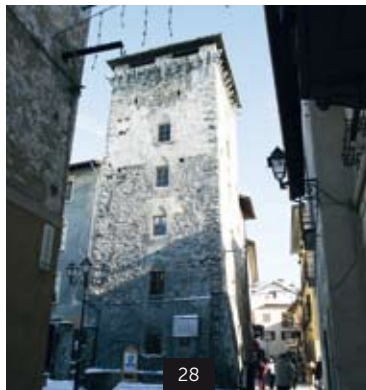
The arched bridge built directly on the rock assumed its current form in 1591. In the 18<sup>th</sup> century the two niches that distinguish it were built: the one to the left is dedicated to St. John of Nepomuk, protector from floods and drowning, painted ex-novo in 1996 on the base of a pre-existing drawing. To the right is a scene depicting the transport of the holy cross to Bellpuig in Catalonia. In the Middle Ages it was the only crossing point in the town over the Frodolfo stream. Nearby there was a customs house for those coming from the Gavia or from the south-east.

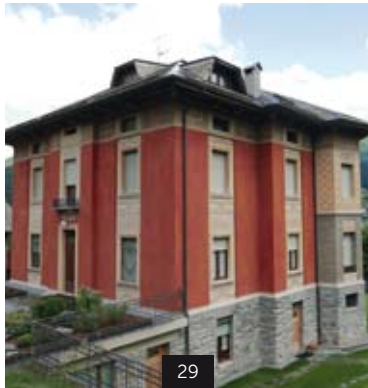
### Alberti tower

Torre Alberti  
Via Roma, 24

#### Medieval

A large 24m tower built from rough-hewn stone blocks, with three-tiered corbels that protrude from the summit. The windows and embrasures (narrow slits in the wall) are distinctive. Inside there were *sc'tue* (wood-lined rooms) that have since been dismantled. The tower belonged to the Alberti family and was ceded to other noble families until the 17<sup>th</sup> century when it passed to the Jesuits. In the 15<sup>th</sup> century it hosted Bianca Maria Sforza, travelling to Innsbruck to meet Emperor Maximilian I, her future husband, and Ludovico il Moro, who was quite likely accompanied by the great Leonardo da Vinci.





### Villa Emilio

Via Monte Braulio, 23

#### XX century

Located in the area of the town characterised by its Liberty-style buildings, the house was designed in the 1930s and is covered in decorative features on all sides, including a unique fresco of pomegranate trees and fruits in the bow-window on the first floor of the facade. A large imitation granite staircase inside has an exquisitely made wrought iron handrail, made by the same craftsman who made the window grates and the gate. On the east side there is a very accurate sundial with the motto *Mihi Amisique Jocundae*.

### Villa Santa Cecilia

via Bersaglio, 2

#### XX century

Built in 1923 by engineer Nobili of Florence, who married a local woman and adopted a daughter, Mira, an opera singer in whose honour the house was named after St. Cecilia, patron saint of music. The building is designed in the Tuscan style. In the villa there was a large staircase that led to the upper floors and the music room. The building was renovated in 1964 with consequent modifications of the interior. On the facade there are paintings and a sundial, from 1925, displaying the latitude of Bormio.



**Fresco - medieval workshop**

Affresco di bottega medievale  
Via Moltrasio - Via Pedranzini

**XV century**

On the crumbling corner of what was once a medieval workshop, facing the small square known as Piazzetta dell'Allegria ('Happiness Square'), you can admire a fresco depicting Christ Blessing with the Holy Dove. It is significant for its unusual location, but also for the colours and intense evocativeness. On the facade you can also make out what would have been arched windows and a small doorway. In days gone by, from the window that opens next to the impost of the door, grappa was served.

**Fresco - Casa Castellazzi**

Affresco Casa Castellazzi  
Vicolo Galliei, 1

**XVI century**

The iconography of this fresco above the portal is fascinating, attributable to Gianandrea De Magistris. The image depicts at its centre an Annunciation where the Virgin Mary and the Angel are separated by the figure of God the Father Blessing. On the left is St. Christopher and on the right St. Barbara with the tower, who was considered a mediator with God in case of pestilence and invoked against damage and accidents caused by fire. The top right corner of the Fresco when looking at it, shows the coat of arms of Bormio.



## Fresco - Casa Cola

Affresco Casa Cola

Via Morcelli, 9

### Late XV – early XVI century

The scene, of great interest due to its intricate detail, is framed by a floral and geometric motif and depicts the Annunciation. The Virgin Mary, in a sumptuous dress, is in a small study, with the Eternal Father in a semicircle and Baby Jesus carrying the cross. The angels with St. Anthony Abbot and St. John the Baptist are also present. The inscription at the top, perhaps the name of the person who commissioned it, is not clear, while below a quote invites the passer-by to stop and pray: *Virginis intacte cum veneris ante figuram praeterundo cave ne sileatur ave.*





**Fresco and Portal - Casa Foliani**

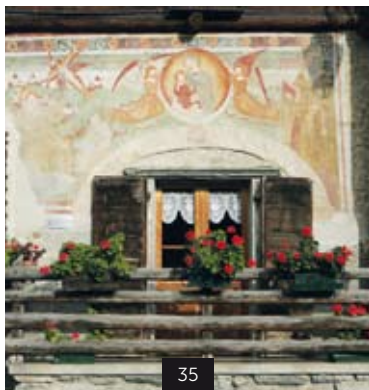
Affresco e portale Casa Foliani

Via de Simoni, 36

**XVI century**

The portal displays, in a circle held up by two dolphins, the coat of arms of the Foliani family, in part eroded. On either side of the portal, there are beautiful, recently restored frescos depicting two large characters who seem to be watching over the entrance. They are Castore and Pollux, and even if it is usually considered the only pagan artwork in Bormio, in reality the twins depicted here represent saints Gervasius and Protasius. The decoration of the armour is beautifully detailed.





### Fresco - Casa Magatelli

Affresco Casa Magatelli  
Via S. Crocefisso, 5

#### XVI century

The fresco occupies the upper part of what must have been a portal, now transformed into a small wooden terrace. It depicts St. Francis receiving his stigmata. In the centre, in a tondo (round painting) supported by angels, the Madonna with Child, while to the right is St. Anthony Abbot, protector of animals, leaning on a stick from which hangs a small bell. The background of the scene is highly unusual as it looks nothing like Valtellina. There is also a beautiful iron grill on the window next to the work.

### Fresco – Casa Zuccola

Affresco Casa Zuccola  
Via Zuccola, 5

#### XV century

A work of great artistic value, it depicts St. John the Baptist on the left, and St. Anthony Abbot and St. Apollonia on the right. In the centre are the Madonna with Child and two angels with their arms around two buildings in a maritime location, a scene that could be identified as the Transportation of the Holy House of Loreto or perhaps a miracle. In the bottom half the Annunciation is depicted, with angels following the figure of God the Father and Baby Jesus. The entire fresco is framed by a Greek fret border with geometric, spiral and floral motifs.





**Portal – Casa Bormetti**

Portale Casa Bormetti  
Piazzetta Martino Anzi, 1

**XVII century**

This beautiful portal in local green stone can be dated to the late 17<sup>th</sup> century from the cymatium molding with lattice motif. The larch wood door has panels with an elegant carved leaf pattern.

The building itself, of medieval origin, was probably the seat of a tower, as the slight buttress at the base suggests. The small square that it faces, in the past known as *plazium bestiarium*, was connected to the main square of the town and people could leave their horses there.

**Portal - Ospedale della Misericordia**

Portale Ospedale della Misericordia  
Via Roma, 33

**XVII century**

This building was probably the old almshouse, providing assistance to the poor. Of the historic structure an interesting portal in local white marble has been preserved, decorated with geometric motifs and still conserving the symbol of Bernadino of Siena JHS (Christogram). The hinged wooden door is distinguished by a wrought iron door knocker.



## Buglio Fountain

Fontana Buglio

Via Mosconi

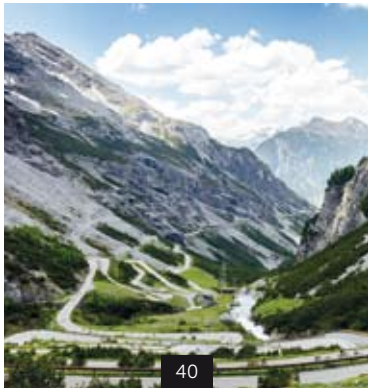
### XX century

The fountain is located in the Buglio quarter, where for centuries the people would go daily to collect water for various domestic uses, and twice a day to let the animals drink. There are still lots of fountains around the town and many are still in use. The old Bormio charter regulated the use of public water sources with strict laws and respect for the rules was strongly felt by the people. Water has always been managed by the people of Bormio with a strong collective civic sense.





Bormio, the wellness mountain



## Stelvio Pass Road

Strada dello Stelvio

### XIX century

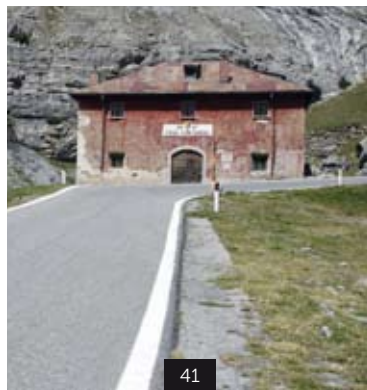
Begun in 1820, designed by Carlo Donegani, the Stelvio Pass road was built to make trade with the Tyrol easier, as established by the trade agreement of 1808 between Italy and Bavaria. Its construction took five years, constantly requiring 2,000 workmen and five barrels of gunpowder per day. In 1830 the road, on the Italian side, was improved with the placement of wooden avalanche barriers. There are 88 bends in total, 40 on the Valtellina side and 48 on the Alto Adige side.

## Roadman's houses (Stelvio Pass)

Case cantoniere dello Stelvio  
Strada dello Stelvio

### XIX century

Built at the same time as the road, these buildings housed travellers and the men who cleared the snow off the road in the winter. They were run by the workers who lived there all year, whose job it was to ring the bell to help travellers find their way in bad weather. Where the Quarta Cantoniera (the fourth roadman's house along the road) now stands was probably the site of the osteria dell'Umbrail, an inn documented since 1496, offered shelter to those travelling along the pass to St. Maria Monastero in Switzerland.





### Oratory of St. Ranieri

Oratorio di S. Ranieri

Terza cantoniera - Strada dello Stelvio

#### XIX century

A chapel with a royal name, built in 1830 in honour of Archduke Ranieri, Viceroy of Lombardy-Venetia, after the construction of the Stelvio pass road was completed. Small in size, it housed a beautiful canvas by Francesco Hayez, one of the most celebrated Romantic painters. The painting, today on display at the Bormio civic museum, depicts the eponymous saint in prayer. During the First World War the small adjacent cemetery took the bodies of those fallen on the Ortles-Cevedale front.

### Trenches, placements and military roads of the First World War

Trincee, postazioni e strade militari  
della Prima Guerra Mondiale

#### XX century

Characterised by dry stone walls, the trenches were supposed to completely protect standing men from enemy fire. The most stable trenches were covered by wooden planks that would protect from shell fragments and the elements. Today there are still examples of 'armoured trenches', walled dug-outs with reinforced concrete coverings. The trenches, along with the military roads built to move materials and reinforcements to high altitudes, artillery lookouts and the caves used by sheltering soldiers, all bear witness to the Great War.







Bormio, the wellness mountain



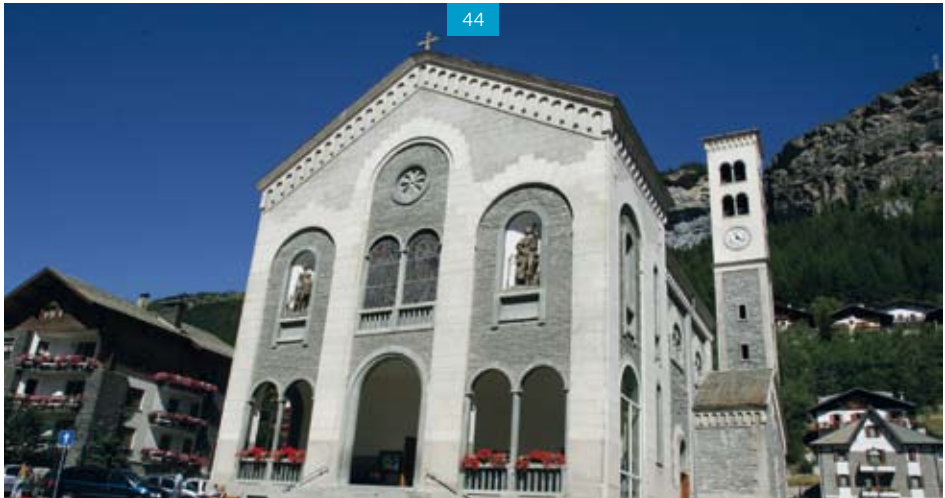
## Church of The Nativity of the Blessed Virgin Mary

Chiesa di S. Maria Nascente

Piazza di Isolaccia

### XX century

The current church was built in 1935 to replace its 16<sup>th</sup> century predecessor built after the plague. The exquisite paintings in the presbytery (1954) were produced using the encaustic (hot wax) technique. In the apse you can see the Assumption of the Virgin Mary to heaven, scenes from the Nativity and the Descent of the Holy Spirit. In the second chapel to the right there is another wooden altar, the work of engraver Cesare Rini. The second altar to the left houses 16<sup>th</sup> century statues of the Virgin Mary, of Nordic origin, and saints Roch and Sebastian.





### Church of St. Gall

Chiesa di S. Gallo

Via per Premadio, Premadio

#### Medieval

Cited in 1243, the church was extended in the 15<sup>th</sup> century when the side walls were frescoed with portraits of the saints, including Francis, Anthony Abbot and Simon of Trent. Recent excavations have unearthed skeletons from the ancient cemetery, one of which from the 15<sup>th</sup> century, is still visible. Not far away is the military cemetery, where the remains of fallen soldiers in the First World War were laid to rest, and the *Prato della giustizia* a field where capital punishment was carried out. During the years of the witch hunts at least 120 people were executed here.

### Church of St. Christopher and St. Gall

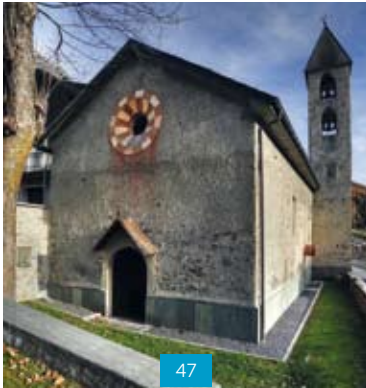
Chiesa dei SS. Cristoforo e Gallo

Premadio

#### Medieval

Cited as early as 1397, the original Medieval structure has been lost. On the facade there was once a portrait of St. Christopher, invoked by travellers against sudden death. Inside of note are the two altars, one to the left, known as the Rosary, with a carved wooden altarpiece, and one to the right dating back to the 18<sup>th</sup> century. In the adjacent new church, there is a wooden altar with panels of Tyrolean craftsmanship (16<sup>th</sup> century) and a fresco dating back to 1592 depicting the Transfiguration of Jesus.





### Church of St. John the Baptist

Chiesa di S. Giovanni Battista

Molina

#### XIV century

The building was restructured in 1533 when the vault of the nave was raised and the bell tower was built. The works compromised the 15<sup>th</sup> century exterior fresco depicting St. Christopher, protector of pilgrims who from here followed the Umbrail road towards Tyrol and Bavaria. Of note inside the church is the late 16<sup>th</sup> century altarpiece that houses the statue of Madonna with child between St. John the Baptist, dressed in animal hides, and St. John the Evangelist holding a chalice containing a viper.

### Church of Our Lady of Mercy

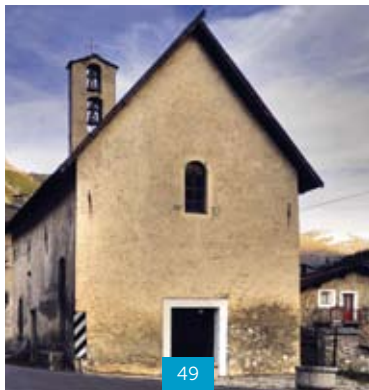
Chiesa della Madonna della Pietà

Fior d'Alpe

#### XVII century

The Baroque building is located in a place once known as the Croce di Turripiano, a meeting point between the royal Fraele road to Cancano and central Europe, and the one to Semogo. Its construction, supported by the Jesuit priest Paolo Sfrondati, began in 1674, but, according to oral tradition, it was built as an offering following the plague of 1636. Inside the Sorrowful Mother is evoked in the altarpiece of the main altar, the altar cloth depicting The Mourning of Christ. The wooden statues that decorate it represent the Seven Sorrows of Mary.





### Church of the Holy Trinity

Chiesa della SS. Trinità

Turripiano

#### XVI century

Built between 1589 and 1593, it is the most striking evidence of the counter-reformation in Bormio. The name ('Holy Trinity') confirms this as it is a dogma not recognised by protestants, as do the cycle of frescos centred on the divinity of Christ and the figure of the Virgin Mary. The image of the Coronation of the Virgin by the Trinity is featured again in an external niche. After the pestilence that struck the cattle in 1743, the community of Turripiano associated the veneration of St. Anthony Abbot.

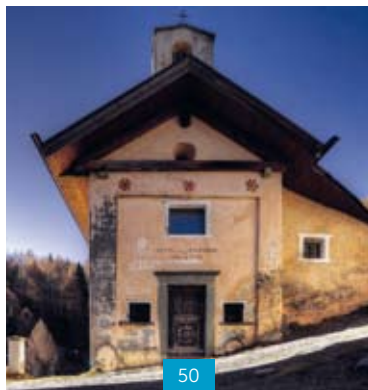
### Church of St. Anthony

Chiesa di S. Antonio

Pedenosso Scianno

#### XVIII century

This little church was built in 1704 to exorcise the diabolical power of the place that was believed to be a meeting point between witches and the devil, known as *Sc'clapa de li sc'tria* (the witches' ravine). The building is typically Alpine, with a sloping roof and carved entryway. Originally single-nave, a side wing was later added. The vault of the apse is decorated with frescos of the four evangelists and some angels, while in the 18<sup>th</sup> century altarpiece over the central altar sits a statue of St. Anthony Abbot.



## Church of St. Martin and St. Urban

Chiesa dei SS. Martino e Urbano

Pedenosso

### Carolingian era

Its location, colonnade and embrasures suggest that this was originally a fortress church. Cited for the first time in 1316 during the religious wars of the 17<sup>th</sup> century, it was used to shelter horses and soldiers. In 1685 the tower became a bell tower and the portico, frescoed with a Stations of the Cross, became a cemetery. The side altars of the Holy Rosary and the Sacred Heart were also opened. The frescos in the presbytery, by the Tyrolean Telser, tell of the lives of the saints the church is named after. The coffered ceiling, typical of many local churches, is one of the few remaining examples in the area.





### Church of St. Abundius

Chiesa di S. Abbondio

Semogo

#### XIV century

The first documentation of this church dates back to 1328. The building was subsequently restored many times over the years, and was completed and consecrated in 1932. In the 18<sup>th</sup> century Fra Giorgio di S. Bernardo of the Order of the Discalced Carmelites gave the parish the relics of the martyred saints Celestine, Patiens, Modestus and Urbana, known as the sun saints, which were venerated and taken on procession to bring about good weather. In 2008, after the latest restoration, an organ from the Evangelical Lutheran Church of St. Michael in Weiden was installed.

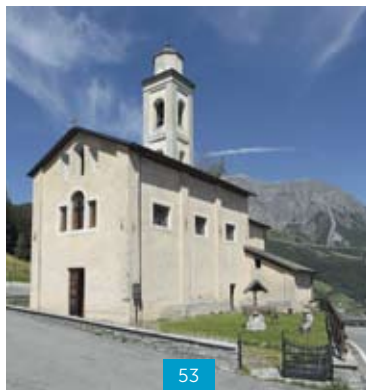
### Church of St. Charles

Chiesa di S. Carlo

S. Carlo

#### XVII century

The church, named for Saints Charles, Sebastian and Roch who were often invoked against the plague, was built from 1636 as an offering by the local population to contain the terrible epidemic that was sweeping through the Bormio area. The single nave is delineated, under the large windows, by an indented plaster cornice. Its most striking feature is the large wooden altarpiece that dominates the main altar, made by the Tyrolean engraver Giovanni Battista Scher (18<sup>th</sup> century).







## Fraele power plant

Centrale di Fraele  
Loc. Rasin, Isolaccia

### XX century

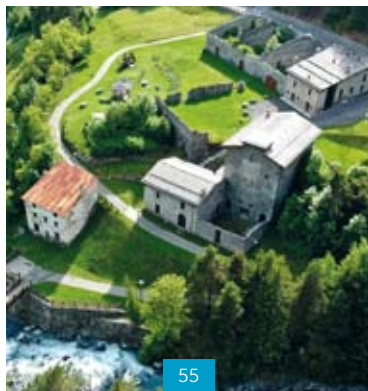
One of the most important examples of the industrial history of Valtellina. Active from 1928 until 2004, the station was built to support the works at the dams at Cancano. Today it is still home to the machine room with three perfectly preserved Pelton turbines. The structure of the building is simple, with just a few flourishes like the rusticated ashlar blocks, long, thin windows on the shorter facades and the huge arched windows with art deco style glass panes.

## Corneliani ironworks

Ferriera Corneliani  
Premadio

### XIX century

Iron was melted and processed here. Inaugurated in 1853 by Luigi Corneliani, it was active for just over twenty years before being abandoned due to strong foreign competition and the scarcity of woodland to produce coal. In 1895 the Bernina company, owner of the Bagni Nuovi and Bagni Vecchi, installed the first hydroelectric power station in the area. The plant is still well preserved, although some equipment has been removed, and it is now a lively cultural centre.



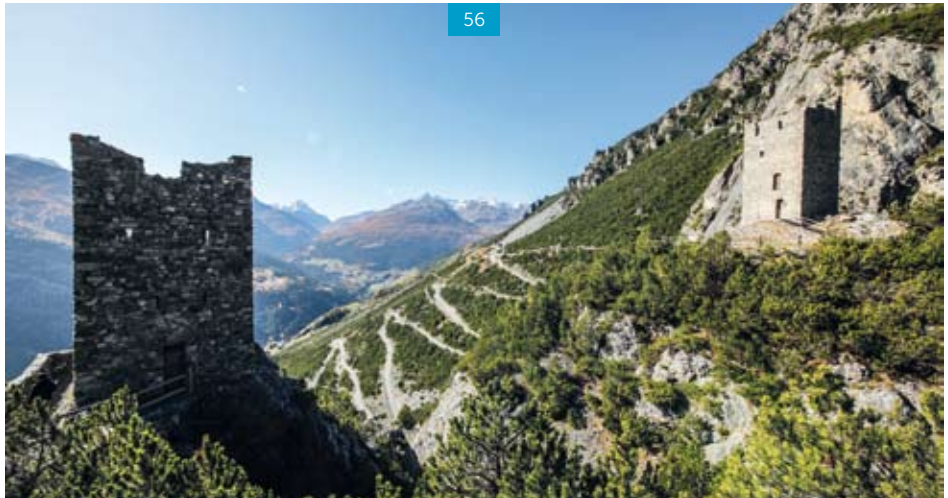
## Fraele Towers

Torri di Fraele

Cancano

### XV century

The ruins of the towers are all that remains of the most advanced military outpost of the defence system around Bormio. Dating from the Middle Ages, there are also a few remains of a wall that blocked the pass, meaning the only access points were at the Fraele steps (made from removable wooden steps) and part of the *Via Imperiale d'Alemagna* trade route of which some steps carved into the rock are still visible. The old place name reflected the dangerous nature of the route: The Ravine of the Dead.





## Mount Scale Barracks

Caserma Monte Scale  
Monte Scale - Cancano

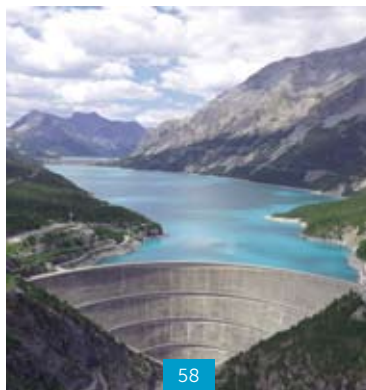
The austere reinforced building was built during World War One under the crest of Mount Scale, well protected from enemy fire. Inside, a tunnel with two armoury sheds leads from one side of the mountain to the other, emerging north of the ridge on the large plateau at 2,420m altitude. Here there are eight easily-visible gun emplacements, four of which are cordoned off by dry stone walls. A decoy for the Austrian troops, posts like this were never armed.

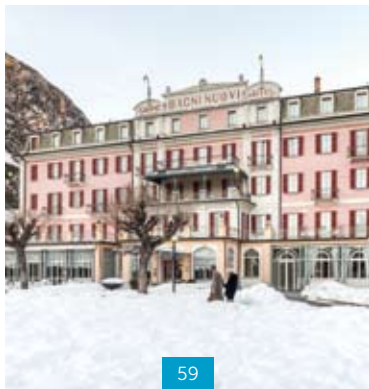
## Cancano dams and submerged ruins

Dighe di Cancano e i resti sommersi  
Cancano

### XX century

At Cancano there are two dams, St. Giacomo, on which construction began in 1940 and was completed in 1950, and Cancano, completed in 1956, which incorporated the first dam, Cancano I, from 1928. In order to transport cement to the site, an innovative electric trolleybus was built from Tirano, which has now unfortunately been dismantled. In dry periods, some of the submerged buildings can be seen on the surface of the reservoirs, like the church of St. Giacomo, the xenodochium (a type of hostel) and the village of Digapoli ('Damopolis'), which housed over 2,000 workers employed on the site.





## Bagni Nuovi ('new baths') and Plinian Spring

Bagni Nuovi e Fonte Pliniana  
Molina

### XIX century

The construction of the Liberty style building began in 1832 to promote the thermal springs; it went on to become a destination for the upper classes. During World War One it was a seat of military command and in 1915, King Victor Emanuele III stayed there. Inside, the ballroom is exquisite. In the adjoining park you can find the Fonte Pliniana (Plinian spring), the monument to the German alpinists who died in 1878, the Garibaldi rock, named for the 'hero of two worlds' who stopped there, and the S-shaped basin that used water to power the hotel's lifts.

## Bagni Vecchi ('old baths') and Church of St. Martin

Bagni Vecchi e Chiesa di S. Martino  
Bagni Vecchi

### Medieval

Already in use in the 12<sup>th</sup> century, they retain their original medieval structure. Located on the ancient Umbrail road, an important communication artery for northern Europe, the baths saw illustrious guests like Duke Francesco Sforza. The Church of St Martin is annexed to the complex, part of the ancient system of fortifications, recorded since 1092 and documented with certainty since 1201. The church, with a rectangular footprint, is of simple design, along the side walls there are frescos from the late 15<sup>th</sup> century, and in the apse there is a depiction of St. Martin sharing his cloak with a beggar.









Bormio, the wellness mountain



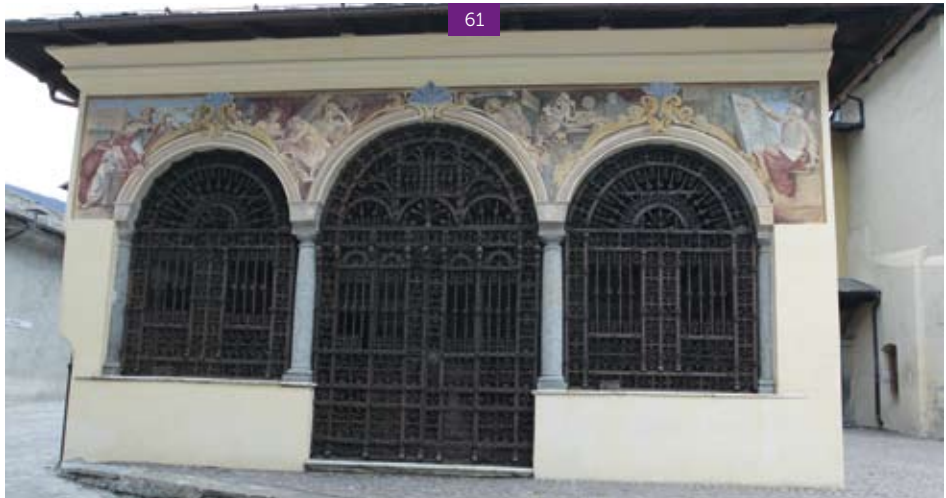
## Cepina Ossuary

Ossario di Cepina

Cepina

### XVIII century

Built between 1719 and 1743, the eye is immediately drawn to the ornate iron railings surrounding the three arches supported by slim columns of local granite. The frescos are a moving collection of biblical scenes and vanitas representing the transience of life and hope in the resurrection. Also of note are the mythical creatures/dragons at the corners of the roof. In 1933 the ossuary became a baptistery. Inside, there is a beautiful 16<sup>th</sup> century tabernacle and an altar framing the fresco of the death of St. Joseph.





### Church of St. Mary of the Assumption

Chiesa di S. Maria Assunta

Cepina

#### XIV century

Begun in 1356, it reached its current size around the end of the 15<sup>th</sup> century when the painter Anesi, known as Giovannino of Sondalo, painted the fresco of the Holy Trinity and Saints Gervasius and Protasius above the main portal. The central altar is embellished with a plaster statue of the Assumption of Mary, while the altar on the right, in the Baroque style, houses a beautiful wooden altarpiece with a canvas of the Virgin Mary, Baby Jesus and the saints. The one on the left, rather more modest, is dedicated to St. Joseph. Of particular interest is the wooden triptych (16<sup>th</sup> century) displayed on the left-hand wall.

### Church of St. Roch

Chiesa di S. Rocco

Cepina

#### XIX century

Built as an offering by the community of Cepina in 1836 after the spread of a cholera epidemic throughout Valtellina. After the '3-day fever' (also known as the Spanish flu) hit in 1918, a pandemic that struck the population weakened by four years of war causing 20 million deaths worldwide, the marble altar was erected as an offering by the heads of the families of Cepina. It features a painting by Luigi Campini depicting the Virgin Mary with saints Roch and Sebastian.





### Church of St. Lucy

Chiesa di S. Lucia

S. Lucia

#### XII century

Dating back to the 12<sup>th</sup> century, the church has a small, low nave, what remains of the primitive Romanesque church on the royal Val Fin road, and a second nave, added in the 16<sup>th</sup> century. The principle pictorial cycle, attributed to Vincenzo De Barberis, is located in the apse of the minor nave. To the original dedication to St. Lucy was added one to Pope Martin, defender of orthodoxy, and in 1600, one to St. Charles, when the church became a destination for processions to ward off the plague.

### Church of Our Lady of Caravaggio

Chiesa della Madonna di Caravaggio

Oga

#### XVIII century

Built in 1726, the church is located on the spot where a chapel was once erected in thanks for being saved from attack by weasels, an animal thought to have demonic powers. The building, simple and sober, is in the shape of a Greek cross with two lateral arms and a deep presbytery with a small sacristy and an onion dome. Of particular interest is the beautiful sculptural group on the main altar, representing the Apparition of the Virgin Mary at Caravaggio in 1432, and the cloth on the left-hand altar, dedicated to the Guardian Angel with Tobias, Our Lady of Mount Carmel and the saints.





### Church of St. Lawrence and St. Colomanus

Chiesa dei SS. Lorenzo e Colombano

Oga

#### XX century

Built in the neo-gothic style in 1924, after a fire destroyed the medieval church that had been documented since 1347. With its coffered ceiling, the work of local engravers, made in the same style as the three altars, it is home to two historic altarpieces made in the German style. The saint's day is celebrated on 9<sup>th</sup> August with the traditional *Flama de San Lorenz*, large bonfires that recall the martyrdom of the saint, that probably originated as a pagan ritual for the renewal of nature.

### Church of St. Colomanus

Chiesa di S. Colombano

S. Colombano

#### XVII century

Founded in 1616, but probably much older, at 2,484 m altitude, it was a place of pilgrimage for wives who could not bear children. This devotion to the Irish saint is most unusual, no other locality was attributed powers against sterility. One possible explanation could be the church's surroundings, specifically a spring believed to be miraculous named after St. Charles. It is probable that the powers of these waters, an echo of an ancient pagan belief, were attributed to the Irish saint after the advent of Christianity.





### Church of St. Anne

Chiesa di S. Anna

Piatta

#### XX century

Completely rebuilt between the late 1920s and the early 1930s, it replaced the old medieval church that was initially dedicated to the Holy Mary of Grace. At the end of the 17<sup>th</sup> century it was named for St. Anne, whose veneration was already widespread as confirmed by the canvas in the altarpiece in the apse from 1692 that depicts her with St. Joaquin and the Virgin Mary. The rectory was built in 1675 next to the church. It subsequently became a dairy and was unfortunately destroyed.

### Church of St. Peter, St. Marcellinus and St. Erasmus

Chiesa dei SS. Pietro, Marcellino ed Erasmo

S. Pietro

#### Medieval

Located in a panoramic position, the origin of the building is medieval, indicated by its naming after three martyred saints, Peter, Marcellinus and Erasmus, and also by some architectural features, like the small nave with a single apse and the lack of entry point on the main facade. Inside it is a treasure trove of 16<sup>th</sup> century painting by the Brescian Vincenzo De Barberis. Also worthy of note is the fresco of the Nursing Madonna, a common image between the 15<sup>th</sup> and 16<sup>th</sup> centuries.





### Church of St. Bartholomew

Chiesa di S. Bartolomeo de Castelàz  
S. Bartolomeo

#### Medieval

This church was left miraculously untouched by the devastating Val Pola landslide in 1987. Built before 1393, the place name, Castelàz, would suggest that it was probably next to a castle. It may seem like a relatively plain building architecturally speaking, with its single nave and east-facing apse, but inside it is home to some exquisite pictorial cycles (14<sup>th</sup> – 16<sup>th</sup> centuries) attributable to some of the most important painters in the area like Anesi, known as Giovannino of Sondalo, and Cipriano Valorsa. The bell tower is from the 17<sup>th</sup> century and the ossuary from the 18<sup>th</sup> century, one of the few remaining in Valtellina.

### Church of St. John the Evangelist

Chiesa di S. Giovanni Evangelista  
Piazza di Dentro

#### XV century

The 15<sup>th</sup> century church of St. John the Evangelist was the subject of extensive renovations in 1826, when it was enhanced with two altarpieces. One, from Pedenosso, is a beautifully carved, gilded work traced back to the 17<sup>th</sup> century. The second is originally from the church of S. Pietro al Castello which had been devastated by a terrible fire in 1817. Donated to the church by a scion of the wealthy Alberti family (17<sup>th</sup> century), on the base it shows the family tree.







### Church of St. Mary Magdalene

Chiesa di S. Maria Maddalena

S. Maria Maddalena

#### XX century

Built around 1930, it replaced the old building that dated back to 1372. The main altar displays a valuable triptych with a canvas by Cipriano Valorsa that depicts Jesus on the cross with two angels collecting his blood in chalices. In a side altar, an altarpiece by Giovanni Battista Del Piazz frames a canvas attributed to Pietro Ligari, depicting Our Lady of Mount Carmel. The second side altar, the work of Giovanni Battista Scher (1701), houses a statue of Saint Mary with the Child Jesus.

### Church of St. Francis of Paola

Chiesa di S. Francesco da Paola

Tola

#### XVIII century

Built in 1735 as an offering by the Casari brothers, who had emigrated to Venice. Dedicated to Saints Francis of Paola, Anthony of Padua and the Holy Virgin Mary, it is an example of the strong connection between the people of Valtellina and their homeland. After its consecration in 1737, the church altar was embellished with marble and an altar cloth depicting the Madonna with Child between St. Francis of Paola and St. Anthony of Padua, almost certainly from a Venetian workshop.



## Memorial to the victims of the Val Pola landslide

Memoriale Vittime Frana Val Pola - 1987

Aquilone

### XXI century

The 'place of memory'. In the chapel there is a fresco made up of two semicircles, the first with *Al pònt del Diàul* (the devil's bridge), which was lost in the landslide, and St. Martin of Tours, depicted as a soldier. The second with St. Anthony of Padua in conversation with Baby Jesus to remember the children of the village of Aquilone buried under the landslide. In memory of the victims there is a log with their names and the fence with a bunch of 29 roses. In the small square outside the chapel there is a poem written by Don Remo Bracchi and a fountain that was salvaged after the tragedy.



## The Coppelle path

Sentiero delle coppelle del Vallecetta

S. Pietro, Palueta curve, 3rd bend on the road to Bormio 2000

### Neolithic – Copper age (IV-III millenium A.C.) until recent times

The cup marks are spherical engravings of diverse diameters and depth on the mica schist-phyllite rock (grey-brown in colour, soft and malleable), using harder stones like quartz, marble or granite. Some are connected by small channels, crosses, or simple shapes. The interpretation of these shapes is uncertain, they were perhaps created for ritual or functional purposes: some believe it was a kind of topographic map or a map of the constellations. The path, on Mount Vallecetta, is around 7 km long.





Bormio, the wellness mountain

## Church of St. Nicholas and St. George

Chiesa dei SS. Nicolò e Giorgio

S. Nicolò

### XIII century

Built before 1223, the building has undergone various renovations and was the first church to become autonomous in the Bormio area, giving rise to the fragmentation of the parish. Of note are the entrance portal in green stone from Campello, the 18<sup>th</sup> century Baroque altarpiece with statue of St. Nicholas at its centre and numerous wooden furnishings, including a carved and engraved cupboard in the sacristy. The facade of the nearby rectory has a fresco from the 16<sup>th</sup> century depicting the Madonna with Child.





### Church of Our Lady of Mercy

Chiesa della Madonna della Misericordia  
Uzza

#### XVIII century

Unusual due to its octagonal shape and roof lantern, it was built between 1705 and 1717 to house and display the fresco of the Virgin Mary painted on a ruined house. The sacred image, salvaged and conserved in the church, is attributed to the painter Cipriano Valorsa and depicts the Virgin Mary breastfeeding the Baby Jesus. The decoration of the Marian scenes, by Giovanni Giorgio Telser, was undertaken thanks to the financial support of the Caligari, cobblers from Valfurva who had emigrated to Brescia.

### Church of St. Roch

Chiesa di S. Rocco  
Uzza

#### XV century

Built in 1491, the church was named after St. Roch in 1495 after the plague had swept through the area. The frescos painted on the facade were of great artistic value. Legible until around 30 years ago, they depicted a gigantic St. Christopher with other saints and, in the lunette above the main door, the Madonna with Child. The bell tower houses an antique bell. Inside there is a wooden altarpiece, the work of Tyrolean engravers, which dates back to the 16<sup>th</sup> century.





### Church of the Holy Trinity

Chiesa della SS. Trinità

Teregua

#### XIV century

Built in the early 1500s on the remains of an older chapel, it has a simple structure. The gabled facade is embellished with an oculus and a plain portal. The bell gable is unusual, a rare feature that characterised small country churches. The ornate cycle of frescos in the presbytery and apse painted by Vincenzo De Barberis in 1546 are worthy of note. The reference to the Holy Trinity is repeated many times over: in the lunette on the facade, in the 16<sup>th</sup> century polyptych painting over the altar and on the ceiling in the form of an effigy of the Holy Spirit.



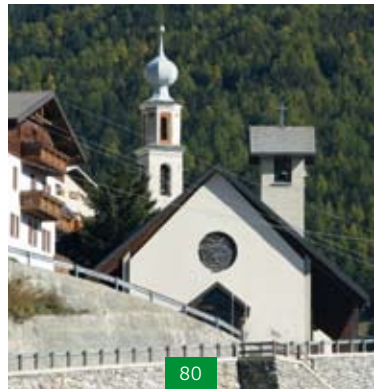
### Church of Our Lady of Mount Carmel

Chiesa della Madonna del Carmine

Madonna dei Monti

#### XX century

The construction of the older church began in 1605. In the mid twentieth century construction on the new church began, where the 17<sup>th</sup> century altarpiece attributed to Gian Pietro Rocca is housed. A few metres from the church there is a votive niche dedicated to Our Lady of Mount Carmel. Known as *Santela da la Rana* it was built in 1891 to commemorate the reappearance of water from the spring below, thanks to an intercession by the Virgin Mary. According to legend, the drought was caused by a witch from the village who had transformed into a frog.





81

### Church of St. Anthony Abbot

Chiesa di S. Antonio Abate

S. Antonio

#### XX century

Cited back in the year 1000, in 1899 it was completely destroyed by a terrible fire that devastated the town in just two hours, built as it was entirely from wood. In memory of the tragedy there remains the crucifix that was miraculously saved from the flames, still on display in the church. Immediately rebuilt, it was consecrated in 1908. The reconstruction of the Grotto of Lourdes inside is unique. On 17<sup>th</sup> January, the feast day of St. Anthony Abbot, after the solemn mass, there is the traditional blessing of the animals, which the entire town participates in.

### Church of St. Gotthard

Chiesa di S. Gottardo

S. Gottardo

#### XIII century

The building is named after St. Gotthard, a saint particularly venerated for his ability to cure gout. The bell tower was built in 1747, at the same time as work to enlarge the presbytery. Of the original church some 15<sup>th</sup> century frescos remain, unfortunately covered by a layer of lime which was necessary for the disinfection of the building, used during the First World War as lodging for soldiers.



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### Traditional mountain homes

Le bàite permanenti tradizionali  
Madonna dei Monti - Niblogo & Plàzzola

Typical examples of the traditional type of home found in and around Bormio. The basement was made from stone, while the rest of the construction was in larch or pine logs piled horizontally and double interlocked at the corners. The roof was covered by *scàndule* (wooden shingles). The animal stalls and the cellar were on the ground floor. On the first floor were the kitchen and the *sc'tua* (a wood-lined room) with a *pigna* (traditional wood burning stove). The bread oven protrudes from the external wall. The loft, or *spazacà* was used for storage. The house had a separate *taulà* (hay barn).

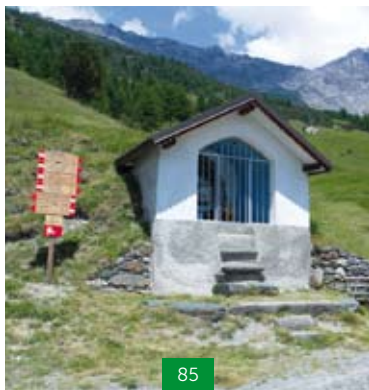
### Monument to the fallen and Alpine church

Monumento ai Caduti e Chiesetta alpina  
Gavia Pass c/o Rifugio Berni

#### XX century

Inaugurated in 1927, the monument is dedicated to the fallen of the First World War. Its creation was requested by the father of Arnaldo Berni, who for a long time searched the area for the remains of his son. In the shape of a pyramid, made from granite, it is topped by a large bronze eagle. The supports at the corners of the fence are four large shells used during the bombardments, linked to each other by a chain. A few metres away there is a small, quaint stone church with exterior arches and a small bell tower.



**Shrine of the Birds**

Santèla di Ucègl  
Fantelle - Val Zebrù

**XVIII - XIX century**

The name (roughly translated as 'the shrine of the birds') relates to the two birds decorating the old wooden fence (since replaced). The chapel has a very old-fashioned structure and houses a dressed statue, carved from wood and painted, of Our Lady of Mount Carmel. The statue has been traced back to an engraver not specialised in sacred statues, and has been dated to between the late 18<sup>th</sup> century and early nineteenth century, the period to which it is possible to date the shrine that houses her.

**Spring water**

Acqua ferruginosa  
S. Caterina Valfurva

**XVII century**

A cupola in the centre of Santa Caterina is a reminder of the pavilions for thermal treatments built in 1907. There used to be a spring of acidic-ferruginous water here, believed to be very effective against anaemia. As early as the 17<sup>th</sup> century it was recognised as a possible source of wealth, but only became a tourist attraction two centuries later. In the early 1900s the water was bottled and sold. Unfortunately, the waters dispersed in 1985 after some digging work was carried out near the spring.





### Three cannons of Cevedale

Tre Cannoni del Cevedale  
Val Cedec - Rifugio Casati

#### XX century

In Val Cedec three cannons dating back to the First World War were salvaged and restored. Placed at an altitude of 3,275 m, they represent a significant period in history: the White War (1915-1917), a tortured conflict that decimated troops from both sides, Italian and Austrian, partly due to the privations endured by the soldiers. The cannons are 2 km from the Casati Refuge. As they are on the glacier, those who wish to see them should go equipped with hiking boots, rope and poles.

### Madonna of the peaks, protector of cyclists

Madonna della Vette, protettrice dei ciclisti  
Passo Gavia c/o Rifugio Bonetta

#### 2009

Guglielmo Bertarelli, also known as 'El Duca', is the creator of this imposing 6 metre statue in chestnut wood supported and surrounded by an iron spiral. Next to the statue is a sacred area with an iron altar, supported by a stylised bicycle, a small structure with a bell and busts of Vincenzo Torriani (patron of the Giro d'Italia) and Fausto Coppi (a legend of Italian cycling). This sculpture celebrates cycling on the Gavia Pass, an arduous, legendary climb and the dream of every cyclist.





Bormio, the wellness mountain





### Church of St. Agnes

Chiesa di S. Agnese

Via XX settembre

#### XIII century

Documented since 1215, it may have been annexed to a *xenodochium*, a type of hostel for travellers. The building visible today is likely the result of work after 1614, when the valley-side wall of the pre-existing church was demolished and rebuilt with the current arches. Next to the door of the loggia the building conserves a fresco, attributed to the painter Anesi, known as Giovannino of Sondalo, depicting the Crucifixion with the Virgin Mary and St. John. To the side, the painting of a tree may represent the coat of arms of the first benefactor of the church.

### Church of the Blessed Virgin Mary

Chiesa di S. Maria Maggiore

Via Zubiani

#### XI century

Documented since 1025, it became the parish church in 1437. Over the centuries it underwent repeated renovations, undone by a fire in 1564. More work in 1895 gave it its current form, during which fragments of the cycles of frescos attributed to Fermo Stella (1527) were salvaged. The ciborium (container of the hosts) from 1696, the work of Michele Cogoli, depicts the Mysteries of the Faith. Next to the church are the Oratories of the Disciples of St. Anthony (1670) and the *Confraternita del Suffragio* (Fraternity of those who aid the suffering) or St. Dorothy (1714).





### Church of St. Martha

Chiesa di S. Marta  
Via S. Marta

#### XIV century

The original church, constructed around 1340, was rebuilt around the end of the 15<sup>th</sup> century. Around the same time the frescos in the apse of the life of St. Martha were painted by Anesi, known as Giovannino of Sondalo. The paintings under the loggia are probably ex-voto. Set on fire in 1620 by the Swiss, the church was radically restored between 1784 and 1787, when the truss was replaced by a vault. Over the course of the 19<sup>th</sup> century, it was used as a refuge for Italian and foreign militias. It has been a national monument since 1869.

### Ex church of St. Roch

Ex chiesa di S. Rocco  
Via I Maggio

#### XVI century

Deconsecrated for many years and named after the Virgin Mary, St. Roch and St. Sebastian, it was built in 1578 in the place of an older chapel destroyed by a devastating flood of the River Adda. To avoid flood damage the community built the new structure in a safer location, in the Ponte district. The building stands out for its unusual architecture, the bell tower is separate from the nave and placed above a vaulted archway that leads to the house next door.



## Church of the Holy Trinity and St. Bernardino of Siena

Chiesa della SS. Trinità e S. Bernardino da Siena

Migiondo

### XVI century

The first records of the original building date back to 1506. Of note in the present church, consecrated in 1664 by Cardinal Federico Borromeo, is the main altar that frames an altarpiece (1679) depicting the *Virgin Mary crowned by the Holy Trinity, St. Andrew Avellino, St. Anthony of Padua, St. Agatha and St. Lucy*. The altar of the original church was subsequently found to be incorporated as part of the Baroque altar, with frescos by Anesi, known as Giovannino of Sondalo depicting the Holy Trinity and St. Bernardino.





### Church of the Presentation of the Blessed Virgin Mary

Chiesa della Presentazione di Maria SS.

Bolladore

#### XVII century

Built in 1673 it numbers among its benefactors Agostino Gada, who commissioned an ex-voto in thanks for the grace received from Our Lady of Loreto. The painting, still conserved today, depicts the *Virgin Mary between St. Augustine and Mary Magdalene, and two pilgrims*. The canvas of the Presentation, placed on the main altar, the work of Francesco Piatti, was substituted with that of the Presentation of the *Blessed Virgin Mary* by the painter Giovanni Gavazzeni (1907). The wrought iron railings that cordon off the presbytery date back to 1681.

### Church of St. John the Baptist

Chiesa di S. Giovanni Battista

Mondadizza

#### XV century

The old church, documented since 1478 and rebuilt in 1673, boasted frescos by Cipriano Valorsa, as evidenced by fragments on the presbytery. On the main altar, an altarpiece by Michele Cogoli frames the *Birth of the Baptist* by Francesco Paglia. The altarpieces of the side altars, attributed to Giovanni Battista Del Piazz and Francesco Lambertenghi of Sondalo, contain a statue of *the Assumption* and a canvas of *Mary Immaculate* by Francesco Piatti. The church was frescoed by Luigi Tagliaferri (1901).





### Church of St. John of Nepomuk

Chiesa di S. Giovanni Nepomuceno  
Mondadizza

#### XVIII century

Built in 1732 on the site of a chapel named after St. John of Nepomuk to stop the Adda from flooding. The frescos on the altars, one dedicated to *Crucified Jesus, Our Lady of Sorrows and the souls in Purgatory*, and the other to *St. Clement and St. Anthony of Padua*, are works by Carlo Meleta di Soco (1856). In 1912 the lunette above the main door was painted. Attributed to Luigi Tagliaferri, it depicts the *Martyrdom of the Titular Saint*. The wooden altarpiece on the main altar is from 1916.

### Church of Madonna della Biorca

Chiesa della Madonna della Biorca  
Grailè

#### XVII century

Named after the Blessed Virgin Mary and St. Michael, it was consecrated in 1624. On the facade a fresco depicts the Madonna with Child (18<sup>th</sup> century). The altarpiece on the main altar, by Pietro Antonio Ramus and Nicolò Bracchi, houses the canvas by Carlo Marni of the *Coronation of the Virgin Mary by the Holy Trinity and St. Michael crushing Lucifer*. The altarpieces in the side chapels (circa 1740) are by Giovanni Battista Del Piaz. The church houses a panel by Valorsa of the *Enthroned Virgin, the Baby Jesus and saints*.





### Church of St. Gotthard

Chiesa di S. Gottardo

Le Prese

#### XX century

Consecrated in 1907, it replaced the older church which had been documented since 1506 and was located on the opposite bank of the Adda. The new location, in a higher position, was chosen to avoid damage by the river bursting its banks. Displayed on the walls of the presbytery and moved there from the original building, are an altarpiece with a canvas depicting *St. Gotthard* and a painting of the *Madonna and Dominican Saints*. Of note, on the external facade, are two frescos depicting *Mary Immaculate* and *St. Joseph*.

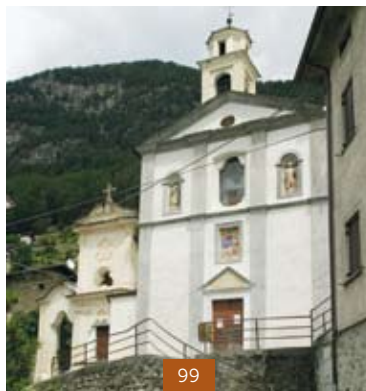
### Church of St. Lawrence

Chiesa di S. Lorenzo

Frontale

#### XV century

The original church, recorded in 1455, was partially demolished and rebuilt around 1620. The building houses a magnificent wooden altarpiece, the work of Michele Cogoli. Another high-quality work is the altarpiece in the chapel of the *Our Lady of the Rosary* attributed to Pietro Vecchia and probably brought here by locals who had emigrated to Venice. On the panel above the main door, on the retro facade (the back of the facade) there is an effigy of the *Burial of Jesus*, attributed to the painter Battista Costa from Grosio.







### Church of St. Anthony and the Holy Cross

Chiesa di S. Antonio e S. Croce

Fumero

#### XVI century

Consecrated in 1506, it is dedicated to St. Anthony Abbot and the Invention of the Holy Cross, a title that refers to the Medieval legend on the origin of the wood used for the crucifixion of Jesus, as handed down by the blessed Jacobus de Varagine in the *Leggenda aurea*. The cost of the work between 1625 and 1630 was largely sustained by the emigrants from Fumero and Frontale to Venice. The altarpiece that adorns the altar, finished in 1753, frames a canvas attributable to Cesare or Vittoria Ligari.

### Church of St. Bernard of Clairvaux

Chiesa di S. Bernardo di Chiaravalle

Val di Rezzalo

#### XVII century

Built between 1670 and 1672 for those who would spend the entire summer in the cottages of Val di Rezzalo to graze animals. The building is home to a canvas by Francesco Piatti, depicting the *Madonna with Child, St. Bernard and St. Bonaventure*, and a statue of *Our Lady of Mount Carmel*, blessed in 1773 and originally from the Church of St. Lawrence. Of note is the nearby freshwater spring; known as the *al bui del prèvet* (the priest's fountain), according to tradition it is uniquely pure.



## Church of Our Lady of the Snows

Chiesa della Madonna della Neve

Monte Feleito

### XV century

Erected around the end of the 15<sup>th</sup> century and named for the Virgin Mary, St. George and Blessed Simon, it was extended in 1596. On the south-facing facade there is a visible fresco by Anesi, known as Giovannino da Sondalo, depicting *Crucified Christ between the Virgin Mary and St. John the Baptist*. The main altar houses an altarpiece by a Tyrolean engraver from 1608 embedded in one from the 18<sup>th</sup> century, both shorn of their statues. A side altar displays a painting of St. George attributable to Francesco Piatti or Carlo Marni.



## Church of St. Abundius and St. Catherine

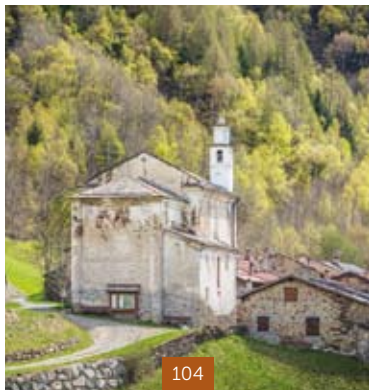
Chiesa dei SS. Abbondio e Caterina

Sommacologna

### XV century

Consecrated in 1445, it has undergone numerous restorations. In 1677 the facade was rebuilt, and other restorations took place in 1743 and 1758, when the community of Sommacologna approved the construction of the vault and the bell tower (which was rebuilt in the early 20<sup>th</sup> century), entrusting the work to maestro Giovanni Carlo Maggini. The altarpiece in the main altar (1798) houses a smaller, older one, attributable to Michele Cogoli. The canvas depicting the *Madonna crushing the dragon* dates back to the late 18<sup>th</sup> century.





### Church of St. James and St. Phillip

Chiesa dei SS. Giacomo e Filippo  
Taronno

#### XVII century

Inaugurated in 1684, the new church replaced the one dating back to at least 1447, which had been demolished in 1668. From the old church remains the antependium on the altar of St. Peter of *the Holy Trinity, Saint James and St. Phillip* painted by Cipriano Valorsa in 1587. The altarpiece on the same altar (18<sup>th</sup> century) is a masterpiece, the work of Domenico Careti. The left-hand altar is adorned with a canvas of *St. Anthony of Padua, opposite whom kneels Francesco Facassi*, who commissioned the work.

### Church of St. Roch and St. Lucy

Chiesa dei SS. Rocco e Lucia  
Somtolo

#### XVI century

Building began on this church in 1516, named for St. John the Baptist, St. Anthony Abbot and St. Roch after a devastating plague epidemic. The paintings on the altarpiece of the main altar and the frescos are attributed to Cipriano Valorsa. The side altar houses a wooden statue of St. Lucy by Michele Cogoli. The veneration of the saint was probably introduced around the end of the 17<sup>th</sup> century by emigrants to Venice or by stonecutters from the nearby granite caves, whose eyes were constantly at risk of shards.





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## Boffalora Castle

Castello di Boffalora

Via XX settembre

### Medieval

Belonging to the Venosta family, over the course of the 13<sup>th</sup> century it was the scene of battles between the Guelfs of Torriani and the Ghibellines of Venosta. After Corrado Venosta imprisoned the Bishop of Como Raimondo Torriani in 1270, the castle was destroyed (1273). Rebuilt in 1335 to defend the Valtellinese troops of the Visconti family, it was documented up to 1350. Of the old fortifications, only the perimeter of the tower and some tracts of wall remain today, excavated in the late 19<sup>th</sup> century.

## Piazza della Repubblica

Heart of the *Magnifica comunità di Sondalo* (the *Magnificent Community of Sondalo*), it was once the location of the most important public buildings in the town. In the 14<sup>th</sup> century building that is now home to the Carabinieri barracks, where there is a fresco by the painter Anesi (known as Giovannino of Sondalo), you can still make out the Ghibelline crenellations. Facing on to the piazza were the council building with its *loggiate* (a kind of exterior gallery), and the *Coperto*, similar to Kuerc in Bormio, where the assembly of the heads of the families met. There was also the *Canepa*, a communal granary.



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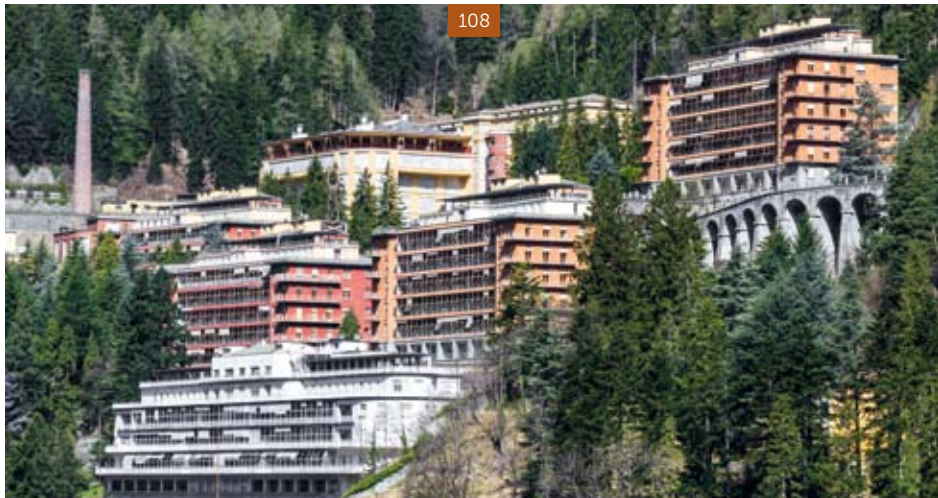
### **Morelli Village, former sanatoriums**

Villaggio Morelli, Ex Sanatori Pineta di Sortenna, Abetina, Vallesana

Via Zubiani

#### **XX century**

The sanatorium complex was the brainchild of Ausonio Zubiani, founder of the Abetina. He saw clean air and rest as two essential elements in recovering from TB. Next to the existing sanatoriums Pineta di Sortenna (1901, the first Italian Sanatorium), Abetina (1921) and Vallesana (1929), in 1932 the fascist regime built the Morelli Village. An example of modernist architecture, it was an autonomous citadel with its own energy and water supply.







### Migiondo Mill

Mulino di Migiondo  
Migiondo

The only remaining mill in the Sondalo area. The building was once rather isolated compared to the other mills and fulling mills of the town, which were all concentrated around Bolladore where the River Adda provided a more reliable water supply and facilitated the movement of the paddles. The complex is made up of two buildings, one was a proper mill, with a wheel, millstone and donkey; the second was used to polish the grain. The mill fell into disuse in the 1970s.

### Alundo Castle

Castel Alundo  
Nalont

#### Medieval

*Castrum Alundi* stood in a panoramic position overlooking the Sondalo plane. From records it seems that in 1191 the structure was abandoned and had lost its strategic function to the point that it was entrusted by the Bishop of Como to the Monastery of St. Abundius. In documents no mention is made of any private constructions within the walls. Perhaps then, it was just a signal tower protected by a defensive wall. The perimeter walls are still visible today.





### Al Romit Crucifix

Al Romit

Via Vanoni c/o Church of St. Francis

### XII century

The crucifix, dating back to the first half of the 12<sup>th</sup> century, is the oldest remaining wooden sculpture in the province. A wonderful example of Romanesque art, it comes from the historic Church of St. Agnes and is known as *Al Romit* after the hermit that lived in the church at the end of the 17<sup>th</sup> century. The Christ stands out for his intense expressiveness and composure. There is also an unusual representation of a pained Mary Magdalene, in a semi-reclined position, carved in a tight space at the feet of Christ.

### St. Clement's Fountain

Fontana Bui di S. Clemente

Via S. Clemente

### XVI century

Legend has it that it was St. Clement to miraculously set its waters flowing. Documented since 1583, it guaranteed drinking water and permitted the construction of a tank to put out any fires in the village. To thank God for the gift, the community commissioned the painter Cipriano Valorsa of Grosio to paint the miraculous event on the exterior wall of a house opposite. The Virgin Mary, a kneeling St. Clement and John the evangelist under the cross are all depicted.



## Redond Fountain

Fontana Bui Redond

Via Rodorio, 23

This historic octagonal fountain made from stone slabs, fed by the nearby St. Clement stream, was used both as a watering trough for animals, and to draw water for domestic use by the Terra Maggiore district. Next to it is the old wash trough, now partly covered by a modern construction. Near to the fountain there are an old noble residence, with a beautiful portal in green stone, and other historic buildings that housed the main commercial and artisanal activities in the town.



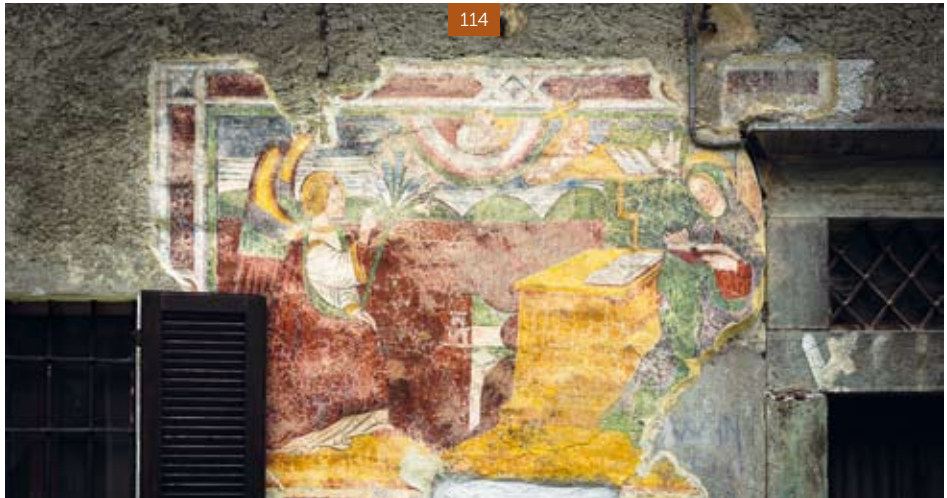
### **Fresco of the Annunciation**

Affresco: Annunciazione

Via 2 giugno

#### **XVI century - Anesi, known as Giovannino of Sondalo**

The composition shows the Archangel Gabriel on the left and the Virgin Mary on the right. In the centre, in an iridescent semicircle, is God; nearby the Baby Jesus, with a cross on his shoulder, reaches towards Mary. Next to the head of the Virgin Mary is a dove symbolising the Holy Spirit.





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### Fresco of the Crucifixion

Affresco: Crocifissione

Via Rodorio

### 1511 - Anesi, known as Giovannino of Sondalo

Jesus on the cross with his mother and St. John on either side. At his feet there is the kneeling figure of Mary Magdalene. Three angels collect the blood from the wounds of Christ while one tears his robes in anguish.

### Fresco of the Enthroned Madonna and St. Peter

Affresco: Madonna in trono e S. Pietro

Via Dosso c/o Carabinieri barracks

XV-XVI century

Anesi, known as Giovannino of Sondalo

Located by the internal staircase in what is now the Carabinieri barracks, it depicts an enthroned Virgin Mary breastfeeding Baby Jesus with St. Peter at her side.



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**Fresco of St. Roch and St. Anthony Abbot**

Affresco: S. Rocco e S. Antonio Abate

Via Monte Grappa

**XV-XVI century****Anesi, known as Giovannino of Sondalo**

The fresco depicts the two most recurring saints in devotional and ex-voto works in Valtellina. St. Anthony, his face framed by a white beard, holds a long stick with two small bells hanging from it (no longer visible). St. Roch, depicted as a young man dressed as a pilgrim, displays a plague sore on his leg.

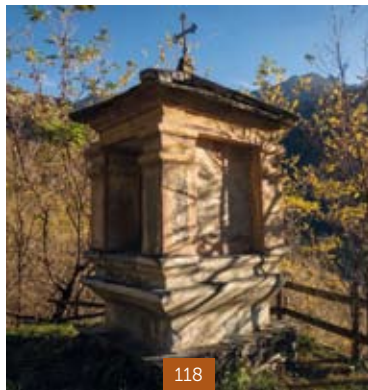
**Biolo Shrine**

Santella di Biolo (Sènt o Santèl de Biöl)

Via XX settembre

**XVII century**

This historic shrine looks like a lantern-shaped reliquary. It depicts the Passion of Christ and is attributed to Giovanni Angelo Valorsa. In the various niches you can admire a splendid Ecce Homo next to a figure of a Pope and a Bishop, the Procession to Calvary, the Crucifixion of Christ held up by God the Father and Golgotha in the background. To complete the scene: the Holy Dove, the Virgin Mary and St. John.





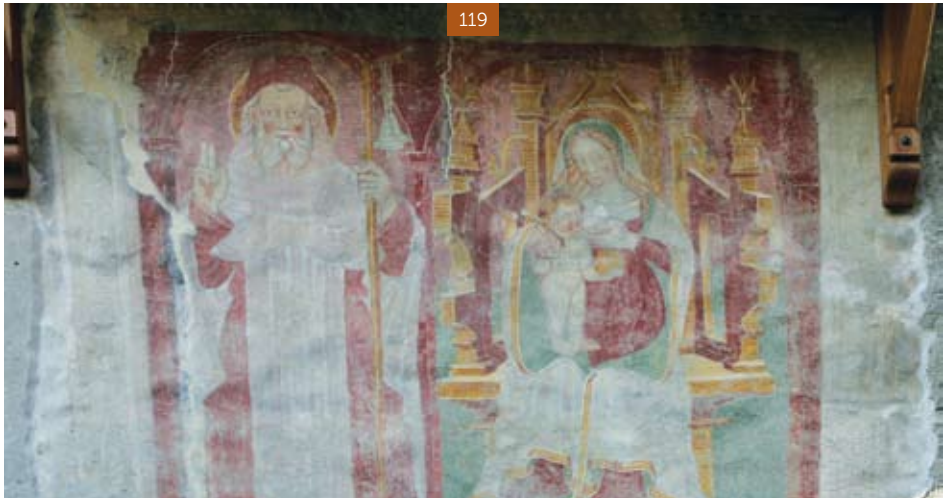
### **Fresco of Enthroned Madonna and St. Anthony**

Affresco: Madonna in Trono e S. Antonio

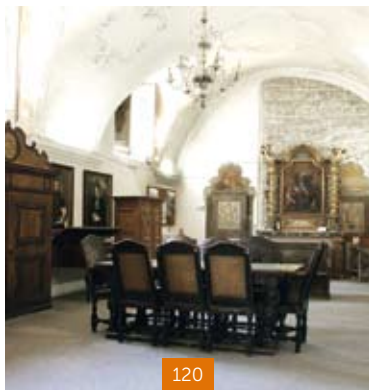
Migiondo

#### **XV-XVI century - Anesi, known as Giovannino of Sondalo**

The fresco depicts an enthroned Madonna breastfeeding Baby Jesus, with St. Anthony at her side. The necklace and coral bracelet that Jesus is wearing are a sign of divine protection. In the Middle Ages, coral was thought to have curative properties.



# Museums



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## Bormio Civic Museum

Museo Civico di Bormio

Via Buon Consiglio, 25

c/o Palazzo De Simoni - Bormio - Tel. +39 0342 912216

Founded in 1962 it offers historic, artistic and ethnographic collections. The vast collection is displayed in twenty-seven rooms, and brings together objects from culture, craftsmanship, work, sport, war, art and local religious life. Beautiful paintings and altarpieces share the space with farming and craft tools. The rooms dedicated to modes of transport like sledges and carriages are fascinating, as is the room dedicated to the history of skiing. Exhibitions and cultural events are organised throughout the year.

## Venini Fort, Oga

Forte Venini di Oga

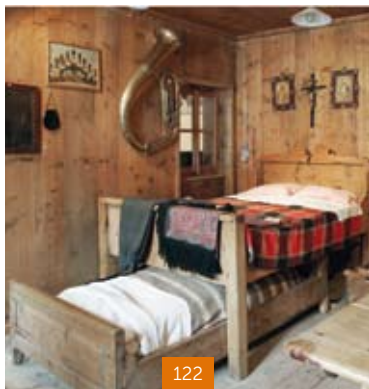
Loc. Al Forte - Oga Valdisotto

Tel. +39 0342 950166 / +39 334 8008606

The Fort, built in the early 20<sup>th</sup> century, is dedicated to the Great War. It is four floors high and preserves the living quarters of the soldiers as well as rooms used for combat purposes. Underground there are tunnels and secret passageways that lead to the coal-fired furnace. A large panoramic terrace has been created on the roof offering breathtaking views. Outside along the sentry path that follows the same route that the soldiers covered on their rounds, you can spot wire fencing and original trenches.



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### "Mario Testorelli" Valfurva Museum

Museo Vallivo Valfurva "Mario Testorelli"

Piazza Forba 1 - S. Antonio Valfurva

Tel. +39 348 3941831

Founded in 1979, the museum documents the history, culture and tradition of the farm workers and craftsmen of Valfurva, in a journey from domestic settings to the workshops of craftsmen, carpenters, cobblers and blacksmiths. The mill for the grinding of rye flour and the wood-fired oven for the baking of bread are some of the highlights. The goings-on of the valley and its inhabitants are brought to life by the objects collected in the sections dedicated to traditions, school, sacred art, the mountains and mountaineering and the Great War.

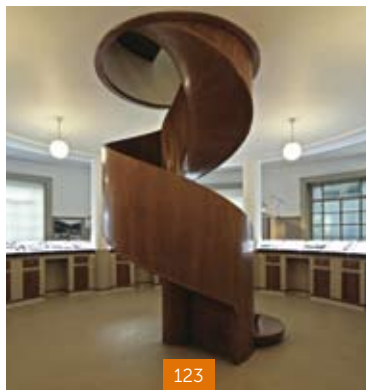
### Sanatorium Museum

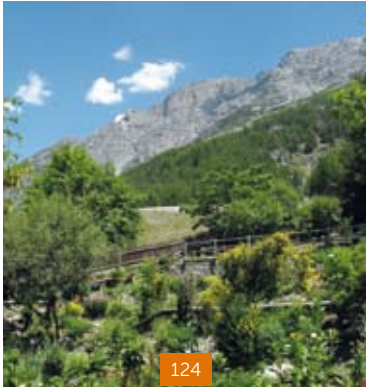
Museo dei Sanatori

Via Zubiani, 33 - Sondalo

Tel. +39 0342 801816

The museum tells the story of the sanatoriums built in Sondalo in the first half of the 20<sup>th</sup>, to cure TB thanks to clean air and sun. The collection, full of interesting objects and images of the period, demonstrates the origins and the activity of what was once the largest sanatorium in Europe, the Sanatorial Village in Sondalo, as well as other historic sanatoriums (Pineta di Sortenna, Abetina, Vallesana). The collection is on display in the rooms of the elegant central reception building, where once patients from all over Italy were admitted.





### Rezia Alpine Botanical Garden

Giardino Botanico Alpino Rezia

Via Sertorelli - Bormio

Tel. +39 0342 900855

The Garden houses, in 14,400 m<sup>2</sup>, a large part of the rich and varied flora of the Stelvio National Park (over 1,400 essences), as well as species from the Apennines and other mountain groups, European and non, for a total of 2,500 plant species. It is divided into four sections: the flora of the Stelvio National Park, phytogeography of the Alpine, European, non-European, Arctic and Antarctic zones, systematic collections and an arboretum. It has long been a point of reference on the reproduction of rare species and a source of scientific knowledge.

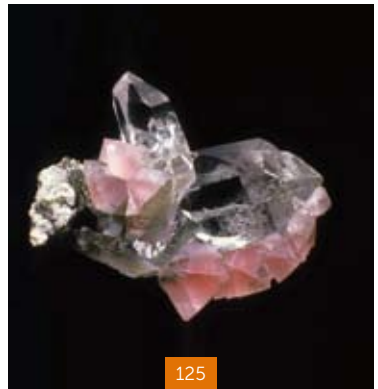
### Mineralogical and Naturalistic Museum

Museo Mineralogico e Naturalistico

Via Monte Ortigara 2 - Bormio

Tel. +39 0342 927285

In 1972 the museum was founded on the initiative of Edy Romani, who collected and catalogued over 14,000 crystals and minerals, some completely unique, from the valleys and mountains of Bormio. As well as stones there is a large naturalistic area where the mountain environment has been reproduced with the flora and fauna typical of the area. The bright, glittering crystal room captivates the visitor.





### “Carlo Donegani” Stelvio Museum

Museo Storico “Carlo Donegani”

Passo Stelvio c/o Filiale Banca Popolare di Sondrio

Tel. +39 0342 210040 / +39 0342 904421

The museum, dedicated to Engineer Donegani, who designed the road in the 1800s, aims to tell the story of the Stelvio in its entirety. It is divided into three sections: the first dedicated to the First World War, with numerous historic findings and panels, as well as a reproduction of a trench together with a number of objects found locally. The second is dedicated to the events that have made the Pass famous (summer skiing, the Giro d'Italia, the glacier, the Stelvio National Park etc). The third is dedicated to the road itself (idea, design, construction). The museum is open from late May to early November.

### Tessera Historic House Museum

Casa Museo Tessera

Via Livigno, 64 - Isolaccia - Valdidentro

Tel. +39 0342 985331

The museum was created in the 1970s by Gianni Tessera and Laura Bormetti, two pharmacists passionate about history, in the hay barn of their summer home. The collection, divided between two floors, is made up of ethnographic material and objects that recall the agricultural life of the valley as well as a number of objects once used in everyday life. There is even a section dedicated to the original and unique collection of hats and head coverings from different places and times.





## Stelvio National Park Visitor's Centre

Centro Visitatori del Parco Nazionale dello Stelvio

Piazza Forba, 4 - S. Antonio Valfurva

Tel. +39 0342 945074

The centre offers a holistic vision of the natural and man-made aspects of the Stelvio National Park. The display focuses on the large navigation wall visible from all three floors. On this there are images of some of the most important aspects of the park, divided into three themes – fauna, landscape and flora, man-made structures – and developed through the display of informative panels, objects and a series of multimedia stations. A dedicated space is given to Gipeto, the large bearded vulture that has been reintroduced to the Alps.



# Tourist offices

bormio.eu  
+39 0342 903300  
info@bormio.eu

## **Bormio**

Via Roma 131/b - 23032 - Bormio (So)  
info.bormio@bormio.eu

## **Valdidentro**

Piazza IV Novembre 1 - 23038 - Isolaccia Valdidentro (So)  
info.valdidentro@bormio.eu

## **Valdisotto**

Via Roma 55 - 23030 - Cepina Valdisotto (So)  
info.valdisotto@bormio.eu

## **Valfurva**

Piazza Magliavaca 4 - 23030 - S. Caterina Valfurva (So)  
info.valfurva@bormio.eu

## **Sondalo**

Via Verdi 2/a - 23035 - Sondalo (So)  
info.sondalo@bormio.eu

## Useful numbers

### **NUE (Unique Emergency Number in Europe)**

112

### **Alpine Rescue**

+39 335 204997

### **Police station (national)**

+39 0342 903700

### **Finance Ministry's Police**

+39 0342 904686

### **Fire Department**

+39 0342 951181

### **Info Point Stelvio National Park**

+39 0342 901654

### **Medical assistance**

116 117

### **Hospital in Sondalo**

+39 0342 808111

## Taxi and transportation

### **Bus station**

+39 0342 905090  
+39 0342 701200

### **Train station**

+39 02 72494949

### **Bernina line train station**

+41 81 288 54 41

### **Taxi information**

+39 0342 903300

## Weather

### **Weather and Avalanche Center**

+39 0342 914400

### **Weather and Avalanche Bulletin**

[www.meteomont.org](http://www.meteomont.org)





## **Going back to the past**

A journey through time



**VALFURVA | VALDIDENTRO | VALDISOTTO | SONDALO**  
**bormio.eu**