

# Saulkrasti – Neibāde, Pēterupe and Katrīnbāde

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**Abstract.** The architectural heritage of every site is of value, whether it is a well-known tourist destination or a less known site. But an in-depth study often draws attention to sites that have not previously been well-known and, thus, over time they are brought to light as long forgotten pearls.

**Keywords:** architectural heritage, monument protection and preservation, landscape architecture.

## Chapels and the Churches

Pēterupe Church dates back to the beginnings of the 30s and 40s of the 13<sup>th</sup> century, when the river was called the river Tarve and the congregation - the Tarve congregation [1]. More specific details of the congregation have survived from the middle of the 17<sup>th</sup> century, when in 1641 a new wooden chapel was built and named after St. Peter. Supposedly, the place name is also derived from it. This place of worship was surveyed by the Swedish land surveyor Olof Bergman in 1692 [2]. The facade and the plan were depicted there, as well as information was provided about the items in the building. It was quite small, with an almost square area of the congregation room, lit on each side by only one window opening. The altar apse with a polygonal closure was adjacent to the the congregation room. It was also lit by a window opening on each side. The facade drawing also provides information about lighting of the building. The congregation room has a steep pitched roofing, the altar apse has the same roof, only with a tapered end. Above the the roof of the congregation room at the end of the main entrance, a very small polygonal turret with a pyramidal spire rises. It should be mentioned that the window openings, consisting of two parts with a semi-circular lintel – a kind of memory of the Romanesque times.

For a long time, Pēterupe was a branch of different congregations. The church was left without a pastor in 1710, and in 1718 the Krimulda Pastor - Dean Johann Heinrich Hilde began to work there. In this small fishermen's congregation, the church services were held only every sixth Sunday. For a short time, another Krimulda pastor worked in Pēterupe – Johann Justus Grüner, for whom the way to church seemed too far away from his home. In the visitation documents of 1726 and 1727, it is mentioned that the church can be used only in

good weather conditions, but on rainy days the church services take place in the pub. In 1735, a new church, also wooden, is consecrated. Johann Christoph Brotze [3] has placed its pictures in his collection of drawings. In the first drawing, the church is visible in the view from Pēterupe. It is slightly larger than the previous one, the congregation room is lit by broader multi-paned windows, a small Baroque turret rises above the ridge. Opposite the main entrance, a small fence with a gate can be seen. The second picture is drawn by Johann Wilhelm Krauze, later a professor at the University of Terbata. He has also left notes on residents of the Pēterupe congregation, among other stories - on fishing with them. *Accuracy and dexterity with which they executed their leader's orders, deploying nets, maintaining the distances, directions and rowing the same way, opposed the defamation of the Latvians for not being helpful. The job was not repaying, but the brave folks did not complain; here they are more happy of the opportunity to show their strength, talent and agility ... They are really honest people, dressed in the mariners' fashion, well-off, with a strong, stubborn glance and the presence of their lord who has also participated in watching of fishing, not at all confused, as it is usually with peasants. Almost all have short, narrow, blue coats with silver buttons and a subtle red, black or yellow scarf round the neck after the mariners' fashion ...* [3]. It seems that a theatrical performance is organized for the artist, especially in respect of clothing. The church drawing of J. V. Krauze is more romantic than that drawn by J. K. Broce. The main attention is focused on the natural environment and landscape. The foreground depicts a bridge over the river Pēterupe, but the volume of the church is visible only in one corner,

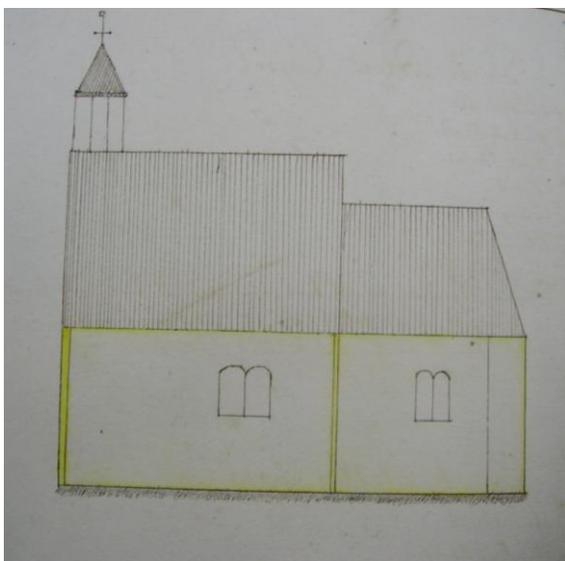


Fig. 1. Pēterupe Lutheran Church [Source: Latvia State Historical Archive, 7404, f., descr. 1. p. 2063]

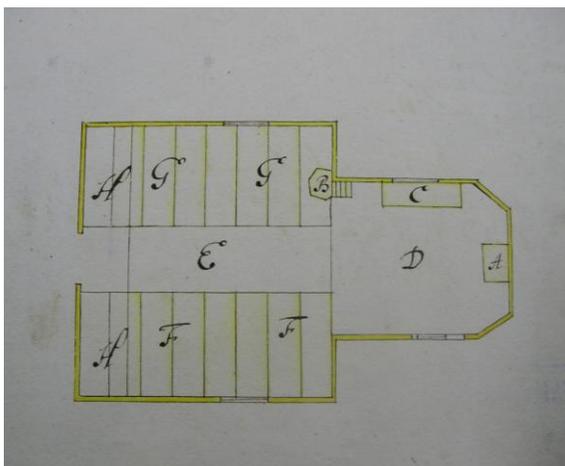


Fig. 2. The plan of Pēterupe Lutheran Church [Source: Latvia State Historical Archive, 7404, f., descr. 1. p. 2063]

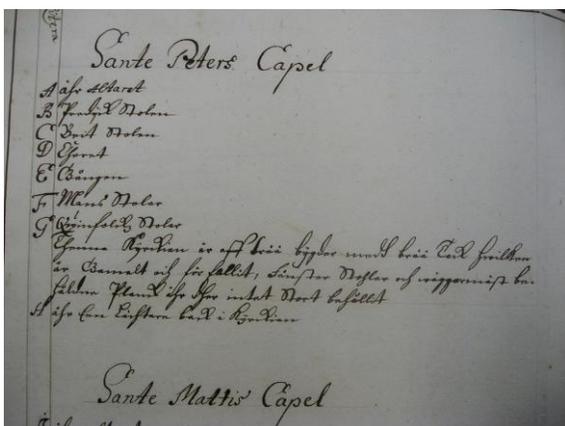


Fig. 3. The key to the plan of Pēterupe Lutheran Church [Source: Latvia State Historical Archive, 7404, f., descr. 1. p. 2063]

partially hidden behind the foliage of the trees. In this drawing, the spire of the church tower is Baroqually graceful, but in the drawing of Broce it is simpler.

From 1737, the Lēdurga pastor Hase undertakes to serve in Pēterupe, but in two years he dies. Later his job is taken over by the Liepupe pastor Johann Christoph Gericke.

The visitation protocols of 1739 provide information about patrons and equipment items [4]. They mention that the patroness was baroness von Mengden, born Taube. There was a copper baptismal font, zinc cup with a wafer platter, altar cloth, red altar cloth, and one white altar cloth, two zinc lamps, a purse with bells and one bell.

In the course of time, the old wooden church was in a poor technical condition, so instead it was proposed to build a new church. From today's point of view, what would the benefits of our cultural history be if this old church of the 18<sup>th</sup> century were repaired as elsewhere? But the time and fate have destined otherwise for many buildings, including these in Pēterupe to make room for a new construction.

The new church, as tells the memorial plaque bricked into the wall of the parish room, was built in 1856 by the owner of the Bīriņi manor - Lieutenant Colonel August von Pistohlkor. In fact, the construction of the tower of the church was completed in this year, but the congregation room was built in 1864 and in the same year the church was consecrated, able to hold 250 seats. The new church had a wide congregation room lit by paired window openings with semi-circular lintels. The bell tower was raised in the part from the main (final) facade and surmounted by a pyramidal spire. In the plan, the altar apse is square and on both sides vestries are additionally built. Stylistically, the building roots in the Romanesque style, but the common spirit in this sense is very reticent. The profiled roof eave is very simple, the tower facade is decorated, using a demure arcature theme and that's it! However, greater attention is focused on the outside of the main entrance. Here, a wide staircase with support walls is installed, in which balusters are visible (1938, arch. V. Ozoliņš).

The church appears in several historic photos. Compared with the situation today, much has changed. The former romance, looking to the church across the river Pēterupe, is lost. The view from the altar end was also different, the adjacent buildings added the scale effect to the church.

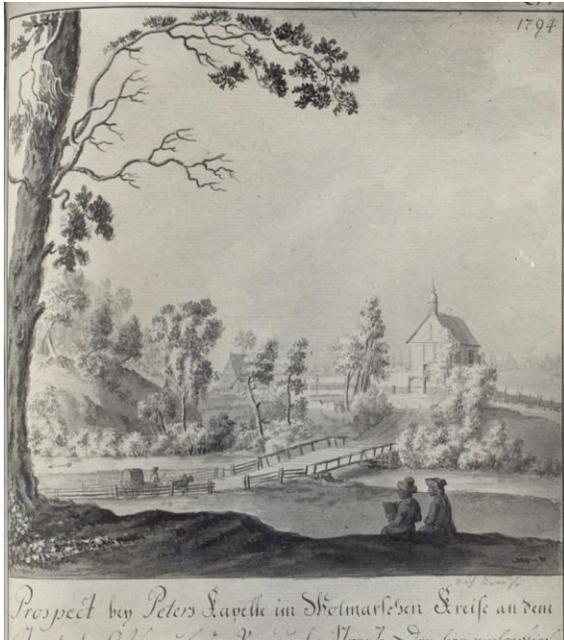


Fig. 4. Pēterupe Lutheran Church  
[Source: Johann Christoph Brotze. Drawings and descriptions. Riga, 2002. - Vol. 3, p. 180]



Fig. 5. Pēterupe Lutheran Church  
[Source: Johann Christoph Brotze. Drawings and descriptions. Riga, 2002. - Vol. 3, p. 182]



Fig. 6. Pēterupe Lutheran Church  
[Source: Letonika.lv, 1920s]



Fig. 7. The pulpit of Pēterupe Lutheran Church  
[Source: photo by author, 2012]



Fig. 8. The altarpiece of the church  
[Source: photo by author, 2012]

It is now lost, although the common spirit is preserved.

One of the church's most valuable items of the equipment is the pulpit. The panel paintings of its casing are either lost or painted over (the first half of the 18<sup>th</sup> century). The pulpit door panel is retained as a memento of the old Pēterupe Church, which depicts St. Peter. He is barefooted and holding a key. He is painted in full height, dressed in a long reddish-brown gown, supplemented by a cloak. In dark brown tones, on the pulpit caret ceiling, the symbol of the Holy Spirit – a dove is painted.

At the south wall of the church, the molding of the coat-of-arms of the church's patron and builder A. Von Pistohlkors in an ornate frame of acanthus leaves can be viewed. The memorial plaque placed at the south wall also gives evidence of this time. It bears an inscription: *in memory of the soldiers of the Pēterupe congregation fallen in battles for Latvia's freedom and independence. We loved you, my dear homeland! We guarded you in the severe hour! For you we went through torments and died... Homeland, homeland, are you still here? November 18, 1933, Pēterupe Congregation.*

The retable of the altar of the church is decorated with the altar painting *Golgotha*, which is painted with oil paints on canvas. The author of the painting is Josef Müller, who painted it in 1856, using the altar painting of Ludwigskirche in Munich as a source of inspiration, the author of which is the painter Peter von Cornelius. In the center of the painting, the crucified Jesus is depicted, at both sides of whom two convicted thieves can be seen.

On either side of the altar, stained glass can be seen in the window openings of the Soviet time photos [5]. Now it is no longer here. The church interior is complemented by an organ built by the organ master August Martin from Erfurt in Germany, which was started to be used in 1865. In 1917, the Russian soldiers completely devastated it. Later, the organ was restored with the care of Ivars Strautiņš, the President of the Latvian Central Cooperative Union *Turība*. And with the assistance of the international cooperation from England, the Saulkrasti church has in its possession an approximately 100-years-old organ. The local pastor Vaira Bitēna, the archbishop emeritus Ēriks Mesters and the Valmiera district priest Andrejs Kavacis participated at the solemn ceremony of the inauguration. At the solemn worship, the organ was played by Tāivaldis Deksnis,



Fig. 9. The epitaph of A. A. von Pistohlkors  
[Source: photo by author, 2012]



Fig. 10. The congregation room of the church  
[Source: photo by author, 2012]

but Juris Karlsons, the rector of Jāzeps Vītols Latvian Academy of Music had the opportunity to listen to his own compositions [6].

In particular I would like to mention the epitaph of limestone with a dark colored silhouette of a woman. It depicts the premature death of Auguste Amalie Pistohlkors in 1854. She was born in 1839 in Riga. The following lines are devoted to the gone girl: *let the angel who went to the sky home stay there for a while, for young souls who walk as if in front of the Lord's cheek*. It is found that in fact the person was born in 1809 [7]. It is not known where this information comes from.



Fig. 11. Pēterupe Lutheran Church [Source: photo by author, 2010]



Fig. 12. The panel of the pulpit door of the church  
[Source: photo by author, 2010]



Fig. 13. The congregation room of the church  
[Source: State Inspection for Heritage Protection  
of the Republic of Latvia,  
Monument Documentation Centre, 1970s]

The church also has a number of movable monuments of art. The Soviet-time photos show two chandeliers – one with candles closer to the altar, the other with six domes located closer to the middle of the congregation room. The last one would be the subject of the 1930s. The brass ceiling lamp was stolen during the Soviet time. Are the panel paintings of the pulpit also lost? Today, the congregation room is lit by a chandelier with 12 domes.

### Rectory

The rectory of Pēterupe is located some distance away from the church - in the bent of the river Pēterupe on the other side of the railway. If the church itself is a fairly modest building, then it cannot be said about the manse. It is a rather large two-storey building with a steep pitched roofing. It appears in several of the 1930s photos. At the main entrance, a wide two-storey loggia, glassed from the sides, is additionally built. The railing has silhouette carvings, the windows have a six-pane division. The manse stands in its original place even today. Unfortunately, it is lined with plastic finishing boards, and *Rannila* tin roofing is installed. The porch and the external image of the building are gone, compared to the historical evidence, weakly saying, it is destroyed. The windows are new, and, perhaps, the ancient building has been extended over time, creating a new entrance at one end. It is evidenced by the comparison of the ratio with the historical pictures and the situation today.

The former patron of the church assessor Samson turned the manse into a pub and in this time the pastor Hilde rented the land - ½ to the pub keeper, ½ to teachers. In 1730, the landrat and the superior of the church G. von Budberg ordered to build a new rectory to the new parish patron, the landrat and the general lieutenant K. F. Mengden. This work, however, was not started.

The Neilanda alley, planted by the pastor and the literary figure Jānis Neilands (1840-1915) in 1879, tells about the history of the rectory. He was an active translator of spiritual songs, a piler of the ancient Latvian spiritual literature, the director of the Latvian Association of Friends in the Vidzeme district. He described his household and his arrival in Pēterupe in the autobiographical novel *My Youth Time* [8]. The Knirim oak, planted by the pastor and the linguist Johann Wilhelm Knirim (1805-1869), also tells about the history of the parsonage.

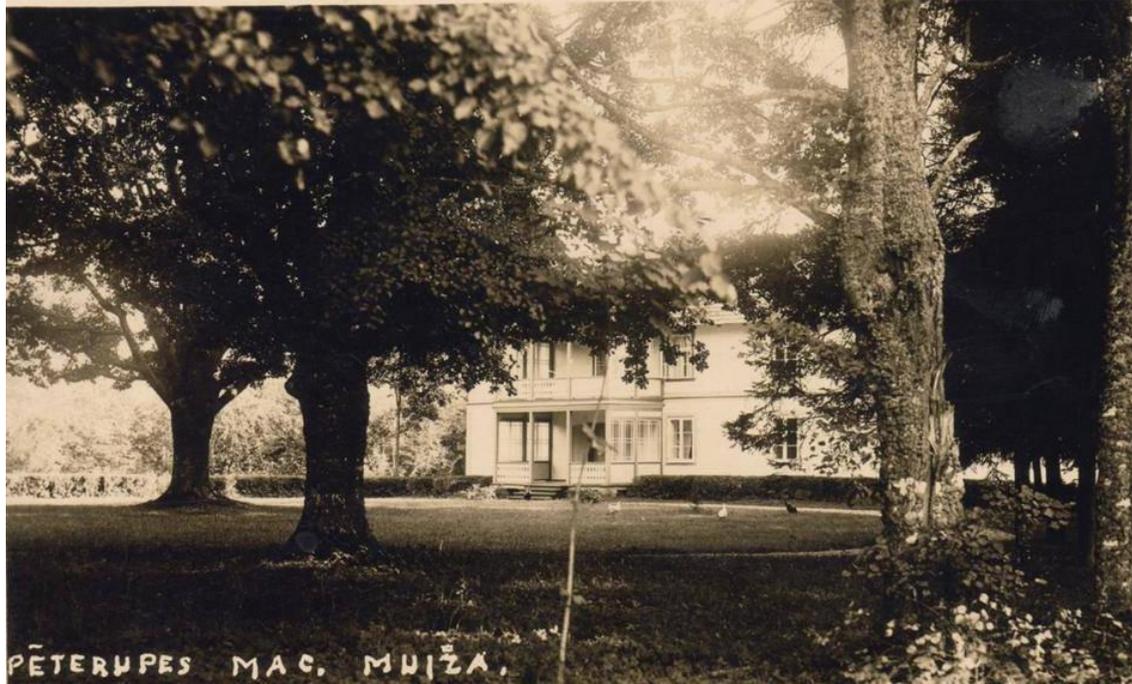


Fig. 14. The rectory in Pēterupe [Source: Letonika.lv, 1930s]



Fig. 15. A peculiar stone, which was found in the foundation  
of the cattle shed of the rectory  
[Source: photo by author, the end of the 1980s]

From 1895 until 1931, the pastor Jānis Stāmers (1859-1940) served as a priest in the congregations of Pēterupe, Skulte and Carnikava. He owned a villa Meeresruh in Pēterupe, built around 1890. This building was visited by many notable people, such as the composer Jāzeps Vītols. In his memoirs, it is mentioned that together with the pastor they played the piano and walked along the coast. In Pabaži, Stāmers owned a boarding house *Katrinbad*, consisting of two summer cottages. He managed them in summers and rented them to holidaymakers [9].

In 1980, the cattle shed of the rectory was demolished. It was a log house with a high stone-wall ground floor, as such structures come to be. During the demolition, in which the author of this article also had the opportunity to participate, all the historical evidence was fixed. Among them, there was a log house of impressive dimensions. In the foundation of the building, a strange small boulder was found, maybe an earlier testimony from the primitive deity times, which found its place there in order to eliminate *false beliefs*. And another moment – through the demolition of the building, a blue stained glass cast in sand was found in the foundation. It is not known who had packaged these fragments so carefully. These fragments are now incorporated into the new stained glass in the house of the author of this article at Katrīnbāde.



Fig. 16. The manse of Pēterupe  
[Source: photo by author, 2002]



Fig. 17. A monument to the founder  
of the Neibāde resort K. Von Reitem  
[Source: photo by author, 2012]

### The resort's history and the historic buildings

Neibāde – one of the most prominent and oldest bathing areas in Latvia, in 1823 was founded by the owner of the Lēdurga manor Karl von Reitem. In 1877, due to this event, in his remembrance, the owner of the Bīriņi manor August von Pistohlkors placed a vase on a high podium in his respect and gratitude. It also appears on the podium and its inscription: *Gedächtnis Stätte dem Gründer von Neubad Karl von Reutern zu*

*Loddiger in verehrung u. dankbarer Erinnerung errichtet von August von Pistohlkors zu Koltzen 1877.* This monument is situated in the present Saulkrasti park not far from the stage. In the times gone by, there were spa houses, restaurants, boarding houses, orchestras arrived from Riga, balls, theatre performances and amusements were organized. For example, in 1836 the German newspaper *Das Inland* reports of *Sontag Bälle in Neubad Statt.*

During World War I, most of the cottages and boarding houses were devastated. The resort building was generally equivalent to the historical building of the city of Jūrmala. Little has survived and it is especially collectible to preserve information about the former times.

At Kalniņa iela 10, the house *Forstei* of the owner of the Bīriņi manor von Pistohlkors can be seen. Probably, it is one of the first summer cottages in Neibāde, also called *Mežmuiža*, because the forester lived in this house. In 1937, the composer Alfrēds Kalniņš spent the summer there. The building is a local architectural monument. In turn, at Raiņa ielā 6, the doctorate of Pārlielupe is located (1888). Later it was also a pharmacy and then – a private German school from 1897 until 1908. From 1933, a primary school was housed in this building, but since 1950 – Saulkrasti Secondary School. In the course of time, the ancient building has partly changed its historic appearance – the second floor is built in the central part, though, in a similar stylistics. Near the main entrance, there was a porch in former times, which is now lost. The architectural solution of the central part of the building has lost its character, because the steep pitched roof with the traditional roof construction is lost. This building is referred to the so-called “Brick style”.

At Ainažu ielā 38, the former cottage of baron Kampenhauzen has survived (the first half of the 19<sup>th</sup> century). It is a very unusual log house with cross corners, at the main entrance - a wide porch with a loggia on the second floor. Time-specific silhouette carvings in the railing of the loggia, at the bottom of the ledge and elsewhere are used.

The boarding house *Strand* at Ainažu ielā 17 is something like an ancient resort icon, built in the time of establishing the Neibāde resort, where an ambulance was housed in the Soviet times, which the author of this article, the holidaymaker at Saulkrasti at the beginning of the 1960s, visited more than once. Certainly, the ambulance is no longer here, for a long time the building has not been used, but now it is reborn. A vast two-storey



Fig. 18. The doctorate of Pēterupe, later a school  
[Source: Letonika.lv, 1920s]



Fig. 21. The railway station in Saulkrasti  
[Source: photo by author, 2012]

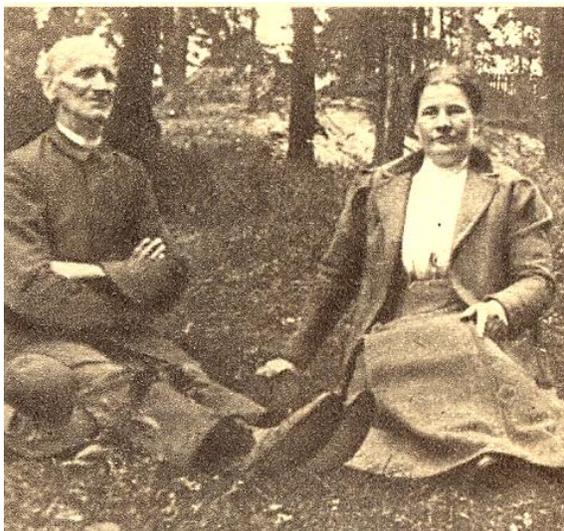


Fig. 19. R. Kaudzīte and K. Krauklis - Damroze in Pēterupe  
[Source: Atpūta, 1930s, photo 1913]



Fig. 20. Ainažu iela 38, the former summer cottage  
of baron Kampenhauzen, one of the oldest resort buildings  
[Source: photo by author, 2012]

loggia has survived in the central part of the two-storey building, where the guests of the boarding house could enjoy the summer evening moods nearby the sea.

At the beginning of the 20th century, Reinis Kaudzīte purchased a property in Pēterupe and together with Karlīne Krauklis-Damroze spent the last years of their life there. This house has survived and it is located at Skolas ielā 17. The writer spent the summers from 1913 until 1920 there. Now it houses the local history museum of Saulkrasti.

The water tower near the railway station of Saulkrasti gives evidence of the construction activities of the 1930s [10]. The five-storey tower floor is of brick masonry, exposed in the facade. The tower has a tent-like roofing, at the bottom the roof ledge is adorned with arcatures. This period is also characterized by stations. In Saulkrasti, they are two – Saulkrasti and Pabaži. The major of them is the Saulkrasti station – a one-storey building with the waiting room of a recessed volume. The building has more or less maintained its original shape. The other station – in Pabaži is inexpertly changed by cutting off the lower part of the supports of the covered area, just for opening a shop here.

Katrīnbāde also has its own history. On the beach belonging to the Pabaži manor, the construction of summer cottages began at the end of the 19th century, however, the origin of the site dates back to older times. The name Katrīnbāde is related to the Russian Empress Catherine II and her journey from St. Petersburg to Riga in 1764, on the way having a swim at the Pabaži seaside, as this place was called. In the vicinity of the river Inčupe, near the White Dune linden trees are still growing, planted to mark the occasion. The White Dune



Fig. 22. The White Dune – the estuary of the river Inčupe, where it flows into the sea, the most favorite place for tourists to visit in Katrīnbāde [Source: photo by author, 2010]

is a visited place by lots of tourists and vacationers, the picturesque of which is created by the estuary of the river Inčupe, where it flows into the sea. Only a handful of historic buildings have survived in Katrīnbāde. Most of the fishermen's houses are transformed over time - lined with silicate bricks, part of the farm buildings - log houses are destroyed. One of the most interesting sites in Katrīnbāde is the summer cottage of the traders Pfabs at Rīgas iela. Their property was a house in Riga, Kr. Barons ielā 12 (1876, arch. H. Ende and V. Beckmann), but the extensive family spent the summer months exactly in Katrīnbāde. Unfortunately, the residential building has not survived until our days. Only the servants' house,

also called - the stable, and a peculiar well have survived, which are included in the list of the cultural heritage. Above the well, there was an arch, from which by a special winch the water was bailed out with a bucket.

### Conclusions

Each location has its own significance in the history of Latvia, providing information about old buildings, monuments, outstanding personalities who have worked for the district. Saulkrasti is also one of these sites. Do we know anything of the first chapel built here, the destiny of the parsonage, etc.? It must be concluded that the results of the research of this site will be interesting for everyone.

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INFORMATION ABOUT THE AUTHOR:

In 1979 **Jānis Zilgalvis** graduated from the Faculty of Architecture of the Riga Technical University. In 1990, he defended his doctoral thesis on the subject of the manor architecture of the second half of the 19<sup>th</sup> century – the start of the 20<sup>th</sup> century. Since 1995, he is the Head of the Architecture Department of the State Inspection for Cultural Monument Protection and since 2001 – an associate professor of the Faculty of Architecture and Urban Planning at the Riga Technical University. Since 2012 – a full member of the Latvian Academy of Sciences. Over 170 scientific and popular scientific publications and 17 books (some co-authored). The main lines of research – the manor architecture and cultural history, sacral architecture, cultural heritage protection.

**Kopsavilkums.** Pēterupes draudzes pirmsākumi meklējami jau 13. gs. 30., 40. gados, kad upe saukta par Tarvi un draudze par Tarves draudzi. Konkrētākas ziņas par draudzi saglabājušās no 17. gs. vidus, kad 1641. gadā celta jauna koka kapela, nosaukta Sv. Pētera vārdā. Domājams, ka no tā cēlies arī vietas nosaukums. Šo dievnamu 1692. gadā uzmērījis O. Bergmans. Ilgu laiku Pēterupe bija dažādu draudžu filiāle. No 1710. gada bez mācītāja palikušo dievnamu 1718. gadā sāka apkopt Krimuldas mācītājs prāvests J. H. Hilde 1735. gadā iesvētīta jauna, arī koka baznīca. Tās attēlus savā zīmējumu krājumā ievietojis J. K.. Broce. Vecā koka baznīca laika gaitā bija nonākusi sliktā tehniskā stāvoklī, tāpēc tās vietā iecerēta jauna dievnama būvniecībā. Jauno dievnamu, kā vēsta draudzes telpas sienā iemūrētā piemiņas plāksne cēlis Bīriņu muižas īpašnieks A. fon Pistolkors 1856. gadā. Patiesībā šajā gadā pabeigta baznīcas torņa būve, bet draudzes telpa uzcelta 1864. gadā un šajā pašā gadā dievnams iesvētīts, tajā atradās 250 sēdvietas.

Viens no baznīcas iekārtas vērtīgākajiem priekšmetiem ir kancele. Kā piemiņa no vecās Pēterupes baznīcas saglabāts ir kanceles uzejas durvju pildīnš, kurā attēlots Sv. Pēteris. Kanceles jumtiņa griestos, tumši brūnos toņos gleznots Sv. Gara simbols – balodis. Dievnama altāra retablu rotā altārglezna *Golgāta*, tās autors ir J. Millers kurš savu darbu veicis 1856. gadā izmantojot par iedvesmas avotu Minhenes Sv. Ludviga baznīcas altārgleznu, kuras autors ir mākslinieks P. fon Korneliuss. Pēterupes mācītājmuiža atrodas krietnu gabalu no baznīcas. 1930. gadu fotoattēlo redzams, ka pie galvenās ieejas piebūvēta plaša divstāvu lodžija. Tās margās redzami siluetezīmējumi, logiem ir sešrūšu dalījums. Mācītājmāja stāv savā vietā vēl šodien. Diemžēl, apšūta ar plastmasas apdares dēļiem un arī jumtu sedz neiederīgais *Rannila* skārda iesegums. Neibādi – vienu no ievērojamākajām un vecākajām peldvietām Latvijā 1823. gadā dibinājis Lēdurgas muižas īpašnieks K. fon Reiterns. Viņa piemiņai šī notikuma sakarā vāzi uz augsta postamenta 1877. gadā novietoja Bīriņu muižas īpašnieks A. fon Pistolkors.

A. Kalniņa iela 10 redzama Bīriņu muižas īpašnieka fon Pistolkorsa māja *Forstei*. Iespējams, viena no pirmajām vasarnīcām Neibādē, saukta arī par Mežmuižu, jo mājā dzīvojis mežsargs. 1937. gadā vasaru šeit pavadījis komponists Alfrēds Kalniņš. Ēka ir vietējās nozīmes arhitektūras piemineklis. Savukārt Raiņa ielā 6 atrodas Pēterupes doktorāts (1888). Tajā vēlāk atradās arī aptieka un vēl pēc tam – privāta vācu skola no 1897. gada līdz 1908. gadam. Šajā ēkā no 1933. gada iekārtota pamatskola, bet kopš 1950. gada – Saulkrastu vidusskola. Senā ēka laika gaitā ir daļēji mainījusi savu vēsturisko izskatu – centrālā daļā uzbūvēts otrais stāvs, tiesa gan, ka līdzīgā stilistikā. Pie galvenās ieejas kādreiz atradās lievenis, kas tagad ir zudis. Ēkas centrālās daļas arhitektoniskais risinājums ir zaudējis savu raksturu, jo nav vairs stāvais divslīpju jumts ar tradicionālajām jumta izbūvēm. Šī ēka attiecināma t. s. ķieģeļu stilam. 20. gs. sākumā Pēterupē īpašumu ieguva Reinis Kaudzīte un tajā kopā ar Karlīni Krauklis – Damrozi pavadīja savus mūža pēdējos gadus.

Par 1930. gadu celtniecības aktivitātēm liecina ūdenstornis netālu no Saulkrastu dzelzceļa stacijas. Piecstāvu torņa stāvs mūrēts no ķieģeļiem, kas eksponēti fasādē. Tornis segts ar teltsveida jumtu, jumta dzega lejasdaļa rotāta ar arkatūru. Minētā laika posmā raksturo arī stacijas. Saulkrastos tās ir divas – Saulkrastu un Pabažu. Vērienīgās no tām ir Saulkrastu stacija – vienkārtīga ēka ar apjomā iedziļinātu uzgaidāmo telpu. Ēka daudz maz saglabājusi savu sākotnējo veidolu. Otra stacija – Pabažos ir nemākulīgi pārveidota nokaļot nojumes balstu apakšējo daļu, tāpat ierīkojot tajā veikalus.

Sava vēsture ir arī Katrīnbādei. Šajā Pabažu muižai piederošā pludmalē vasarnīcu celtniecība sākās 19. gs. beigās, taču vietas izcelsme ir daudz senāka. Katrīnbādes nosaukums saistīts ar Krievijas ķeizarienes Katrīnas II braucieni no Pēterburgas uz Rīgu 1764. gadā, pa ceļam izpeldoties Pabažos, kā šo vietu sauca, jūrmalā. Inčupes krastu tuvumā pie Baltās kāpas vēl tagad aug liepas, kas stādītas par godu šim notikumam. Baltā kāpa ir daudzu tūristu un atpūtnieku apmeklēta vieta, kuras gleznieciskumu rada Inčupes ieteka jūrā. Katrīnbādē saglabājušā tikai nedaudzas vēsturiskas ēkas. Lielākā daļa no tām, zvejnieku mājām ir laika gaitā pārveidotas – apšūtas ar silikātķieģeļiem, daļa saimniecības ēkas – guļbūves gājušas bojā. Viena no interesantākām vietām Katrīnbādē jāmin tirgotāju Pfābu vasarnīca Rīgas ielā. Viņu īpašums bija nams Rīgā, Kr. Barona ielā 12 (1876., arh. H. Ende un V. Bekmanis) Taču vasaras mēnešus plašā ģimene pavadīja tieši Katrīnbādē. Diemžēl dzīvojamā ēka līdz mūsu dienām nav saglabājusies. Palikusi vien kalpu māja, kas dēvēta arī par stalli un savdabīgā aka, kura iekļauta valsts aizsargājamo kultūras pieminekļu sarakstā. Virs akas veidota arka, no kuras ar īpašu vinču tika smelts ūdens.