

United States Department of the Interior  
National Park Service

For NPS use only

National Register of Historic Places  
Inventory—Nomination Form

received JUL 10 1986  
date entered 8-13-86

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Belleville Avenue Congregational Church  
and or common Clinton Memorial African Methodist Episcopal (A.M.E.) Zion Church

2. Location

street & number 151 Broadway NA not for publication  
city, town Newark \_\_\_\_\_ vicinity of \_\_\_\_\_  
state New Jersey code 034 county Essex code 013

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	NA	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input checked="" type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Clinton Memorial A.M.E. Zion Church  
street & number 151 Broadway  
city, town Newark \_\_\_\_\_ vicinity of \_\_\_\_\_ state New Jersey

5. Location of Legal Description

courthouse, registry of deeds, etc. Essex County Hall of Records  
street & number Martin Luther King Blvd. (High Street)  
city, town Newark \_\_\_\_\_ state New Jersey

6. Representation in Existing Surveys

title NJ Historic Sites Inventory has this property been determined eligible?  yes  no  
date 1986  federal  state  county  local  
depository for survey records Office of NJ Heritage, CN 404,  
city, town Trenton \_\_\_\_\_ state New Jersey 08625

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## 7. Description

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<b>Condition</b>		<b>Check one</b>	<b>Check one</b>
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

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**Describe the present and original (if known) physical appearance**

### DESCRIPTION

The Clinton Memorial African Methodist Episcopal (A.M.E.) Zion Church, located at 151-157 Broadway, Newark, is a two story irregular plan brownstone High Victorian Gothic influenced church. Located in the Mount Pleasant area, north of the Central Business District, the building was originally constructed for the Belleville Avenue Congregational Church in 1874, as designed by noted architect, William Appleton Potter. Characteristic of Potter's work in the 1870s, the church reflects his use of fine proportions and handsome polychromy with its rock-faced brownstone walls with light-colored stone trim, and ornamental detailing such as the chamfered lintel over the main door supported by polished granite columns, the cusped banded arches over the windows, and the stone carvings throughout (Landau 1978:185).

The plan of the church is an irregular cruciform with a double transept. The symmetrically composed entrance (west) facade is flanked by the arms of the first transept followed by the larger eastern end transept containing the auditorium. This follows a plan for a model Congregational church by Austin and Brown of New Haven, first published in 1853 in which a lecture room or chapel is located in the front of the church allowing for the construction of the auditorium at a later time (Landau 1978:184). In the case of this church, a vestibule leads into a center hall flanked by Sunday school rooms, a ladies' parlor and other smaller rooms. On the second floor above, there is a chapel, designed to serve the congregation until a proper auditorium could be added on at some future time. Eventually the auditorium was added in 1884, by James H. Pierson of Newark, who had been the carpenter for the original portion (NJHS Building Contract #1037). The plan used was Pierson's own but the octagonal shape of the auditorium and the lack of interior columns indicate that he may have retained a drawing by Potter to work from (Landau 1978:185). The original drawing of the church elevation, as published in the New York Sketch Book of Architecture, shows a tower attached to the southern facade where the side entrance is located; this tower was never built (New York Sketch Book of Architecture, October 1874: Plate XL).

The entrance facade is composed of a large gable set on a stepped-in and corner buttressed wall constructed of rock-faced ashlar brownstone interrupted by contrasting string courses of light-colored dressed stone. The focus of the facade is the central vertical bay: a double entrance door in a deeply recessed ogee arched surround surmounted by a rose window set in a circle of alternating dark and light colored stone blocks. The door surround is flanked by a pair of ogee arched lancet windows with alternating colored voussoirs matching those of the door surround. Immediately above each pair of windows and in line with the apex of the door surround is a trefoil window also with alternating voussoirs. A small lancet window located above the rose window and immediately below the stone cross surmounting the gable delineates the apex. Dressed brownstone is used for the gable ridges and the coping, and ornately relieved brownstone blocks serve as the visual supports for the slightly upturned gable eaves, a characteristic of

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W.A. Potter's style. Smaller carved floral motif blocks break the smoothness of the dressed gable ridges and coping. Dressed light-colored stone is used for the slanted coping over the protruding brownstone water table separating the basement from the rest of the structure.

The north and south facades of the church are identical except where they meet with the brick auditorium. Both are composed of an arm of the transept, rectangular on the first story and polygonal on the second. This change in plan is achieved by the cutting in and roofing of the transept corners, allowing the second story above these corners to rise at a 45 degree angle to the remaining walls of the transept. The furthest wall of these half-octagonal transept arms rises above the shingled roof to become a two story gabled wall dormer with an attached chimney. The detailing of the dormer gables is similar to the entrance facade gable; dressed brownstone is used for the ridges and coping and a crocket surmounts the apex. The second story dormer window consists of a multi-paned pair of tri-cusped lancet windows topped by a small rose window. The first floor window is identical to the other first floor windows in the church, consisting of a multi-paned casement window with an ogee arched transom set in a masonry arch of alternating colored voussoirs. The second floor windows of both facades consist of small multi-colored ogee arches with stained glass windows. The sides of the entrance gable from which the arms of the transept spring are ornamented with a single tiny trefoil window above a single narrow lancet window.

The transition from the church to the auditorium is slightly awkward due to the fact that the planned tower was never built and because the auditorium was built of brick rather than polychromed masonry. On the north facade an open wooden porch connects the corner of the transept with an exterior auditorium entrance. On the south facade, where the one-story southeast corner of the transept should be, a hipped roof two story section with an entrance door takes its place. This is where the tower should have been built. Behind it is an exterior entrance to the auditorium.

The brick auditorium, which forms the second transept of the church, echoes the plan of the first transept with its polygonal arms. The wall dormer is present in both arms, however, it is distinguished from the facade by slightly protruding from it. There are two rear entrances to the church on either sides of the building. The exterior ornamentation for the auditorium is limited to stained glass windows, dressed and boasted brownstone water table and basement, brick corbelling under the eaves and corner buttressing on the wall dormers.

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The entire structure is covered with an asphalt shingle roof, a replacement for the original patterned and polychromed slate roof with decorative wrought iron ridge trellises. Small triangular dormers of perforated copper pressed into a trefoil pattern pierce the church roof, two on either side of the entrance gable and one on each arm of the street facing transept. These serve as vents for the attic space above the chapel.

It is not known why the tower was never built or why the auditorium was built 10 years later; perhaps, the congregation ran out of funds to complete the building. This is entirely possible as the High Victorian Gothic style was one of the most expensive styles to build in, requiring several colors of stone or brick, polished granite column shafts, and quantities of carved wood and stone decoration.

#### Interior

The basement level, which contains the offices of the Pastor and his secretary, the rest rooms and storage areas, is finished in wood paneling, linoleum and/or carpeted floors and other modern finishes. The rooms are placed on either side of a central hall running east-west and are reached by a staircase placed perpendicular to the center hall in the north section of the building.

The first floor vestibule, which is entered through the double entrance doors of the main facade, contains a staircase on either end leading to the second floor chapel. Between the stairs is the entrance to the first floor center hall, which is finished in shellacked butternut wood paneling. On the opposite end of the center hall is the entrance to the auditorium. On either side of the hall are various rooms used by the congregation for meetings, luncheons, Sunday school classes, etc. On the south side of the hall is a large meeting room finished in plaster with wood wainscot and stained glass windows. The ceiling is supported by cast iron columns with papyrus-leaved capitals. The room on the north side of the hall has been divided into a dining room and connecting kitchen, however, a good percentage of the original finishes has been retained.

The auditorium is octagonal in form, covering an area of 75' x 85' with a ceiling height of 42', and a floor incline of 28". There are no columns supporting the ceiling, rather four double iron trusses are used. The interior ceiling paneling consists of ash, birch and oak, rubbed with hard oil. Originally the five rows of pews, narrowing to three in the front of the church, were arranged in a semi-circle. The organ was built by George Jardine and

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Company of New York at a cost of \$2,500. Still in use today, the organ contains two banks of keys and thirty stops (Newark Daily Advertiser, March 27, 1884, 2:3).

The altar and pulpit are placed at the western end of the church within the central of three tri-lobed arched niches cut into the plain plaster walls. The northern niche contains the organ, the southern niche is empty. The leaded glass windows, set in ogee-arched surrounds, contain panels of stylized floral motifs executed in brightly colored glass. These windows were designed and built by the studio of S.P. Belcher, address unknown (Newark Daily Advertiser, March 27, 1884, 2:3). Other ornamentation consists of large pierced decorative brackets which appear to support the wood paneled ceiling and a stylized entablature of tri-lobed dentils. Alterations consist of a suspended ceiling over the central panel of the ceiling, carpeting on the floor and replacement pews.

The second floor chapel, located directly over the central hall and meeting rooms of the church, is octagonal in plan, 76' long by 37' wide. A gallery is located at the western end of the church and is approached from the exterior stair landing. The eastern end of the room once contained a pulpit. The shellacked butternut wood wainscot, gallery and trim have been painted over as has been the frescoed ceiling (Newark Daily Advertiser, March 30, 1875, 2:2). The congregation now uses this room as a children's gymnasium.

**Site**

The site on which the church is located is on the easterly side of Broadway, between Gouverneur Street and Fourth Avenue, East, Block 441, Lot 45. The property dimensions are 100.0' x 127.33'. Total area is approximately 12,733 square feet.

## 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input checked="" type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input checked="" type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input checked="" type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1874, 1884/1822, 1930 **Builder/Architect** William Appleton Potter

### Statement of Significance (in one paragraph)

#### SIGNIFICANCE

The Clinton Memorial A.M.E. Zion Church is significant architecturally as one of the best examples of the High Victorian Gothic architectural influence in Newark and possibly in all of the state of New Jersey, and as the work of nationally known architect, William Appleton Potter (1842 - 2/19/1909). The church is also significant for religious and social/humanitarian reasons as the home of the oldest incorporated black denomination in New Jersey.

In both design and workmanship, the Clinton Memorial A.M.E. Zion Church, is indicative of the high quality of 19th century church architecture in Newark, and is characteristic of William A. Potter's mature style. The polychromatic High Victorian Gothic was in style only from 1865 to about 1876, resulting in very few notable architectural monuments. According to scholars of this architectural influence, the two most important American practitioners of the High Victorian Gothic were the brothers Edward Tuckerman Potter and William Appleton Potter: "Home-trained and office-trained, the Potter brothers were consistently true to the High Victorian Gothic from the early years of the Civil War through the Mid 1870s. E.T. Potter was quick to adopt the style, and W.A. Potter produced many of its American monuments. The National Academy of Design by Peter B. Wight and the Memorial Hall at Harvard by Ware and Van Brunt were in their day, and have become again, the best known examples. However, neither Wight nor Ware and Ban Brunt designed as many High Victorian Gothic buildings nor is their work comparable in quality to that of the Potters" (Landau 1978:5).

The son of Bishop Alonzo Potter and the half-brother of Edward T. Potter, William was born in Schenectady, New York and was educated at Union College, graduating with the class of 1864. Interested in chemistry, he spent a brief time as a laboratory instructor in analytical chemistry at Columbia University before touring Europe in 1865. In 1867, having decided to become an architect, he joined his older brother Edward's New York office. The commission for the Chancellor Green Library at Princeton University established his reputation, and he designed seven buildings there. The South Congregational Church in Springfield, Massachusetts is considered the architect's finest work. The 1870's, prior to his becoming Supervising Architect of the United States Treasury in 1875, are considered the peak years for Potter's stylist maturation. In 1875, Robert H. Robertson, a junior architect, joined Potter in his practice. Together they designed many houses combining Old English half-timbering and shingled gables with partially open plans anchored by Colonial influenced center hallways. After 1880, Potter's work was less innovative but continued to demonstrate a marked ability to adapt buildings to conditions of site and function. His Union

# 9. Major Bibliographical References

See continuation sheets.

# 10. Geographical Data

Acreage of nominated property less than 1

Quadrangle name Orange

Quadrangle scale 1:24000

UTM References

A 

1	8	5	7	0	0	6	0	4	5	1	1	7	0	0
Zone		Easting						Northing						

B 

Zone		Easting						Northing						

C 

Zone		Easting						Northing						

D 

Zone		Easting						Northing						

E 

Zone		Easting						Northing						

F 

Zone		Easting						Northing						

G 

Zone		Easting						Northing						

H 

Zone		Easting						Northing						

### Verbal boundary description and justification

Site is located on the easterly side of Broadway, between Gouverneur Street and Fourth Avenue, East, Block 441, Lot 45.

List all states and counties for properties overlapping state or county boundaries NA

state code county code

state code county code

# 11. Form Prepared By

name/title Ulana D. Zakalak

organization Newark Preservation & Landmarks Committee date 02/21/86

street & number 868 Broad Street, 2nd floor telephone (201) 622-4910

city or town Newark state New Jersey

# 12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

Deputy State Historic Preservation Officer signature *Allen C. Scarabe*

title Assistant Commissioner for Natural Resources date 6/25/86

For NPS use only

I hereby certify that this property is included in the National Register

Entered in the National Register

date 8-13-86

*for Allison Byers*  
Keeper of the National Register

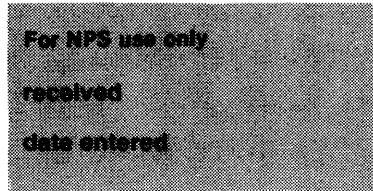
Attest:

date

Chief of Registration

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Theological Seminary (1881-1884) and Teachers College Buildings for Columbia University (1892-1897) are conservatively Gothic complexes designed to accommodate disparate institutional activities within the confines of New York City sites (Landau in Placzek 1982: 468). In the early 1890's Potter retired to Rome, Italy, where he died in 1909 (Withey 1956:485).

Potter's most notable works include: Chancellor Green Library, Princeton, 1871-1873; South Congregational Church, Springfield, Mass., 1872, 1873-1875; Berkshire Athenaeum, Pittsfield, Mass., 1874-1876; Customhouse and Post Office, Evansville, Ind., 1875-1897; Customhouse and Post Office, Fall River, Mass., 1875-1881; Courthouse and Post Office, Grand Rapids, Mich., 1875, 1876-1879; Courthouse and Post Office, Atlanta, Georgia, 1875, 1876-1882; Bryce Gray House (with Robertson), Long Branch, N.J., c. 1877; C. H. Baldwin House (with Robertson), Newport, R.I., 1877-1878; Powers-Washburn Hall, Union College, Schenectady, N.Y., 1881-1883; Union Theological Seminary (with James Brown Lord), New York City, 1887-1889; Christ Church, Poughkeepsie, N.Y., 1887-1889; Alexander Hall, Princeton University, N.J., 1891-1894; Teachers College, New York City, 1892, 1893-1894, 1896-1897; First Reformed Dutch Church, Somerville, N.J. 1895, 1896-1897; Pyne Library (now East Pyne building) Princeton University, N.J., 1896-1897 (Landau in Placzek 1982: 468).

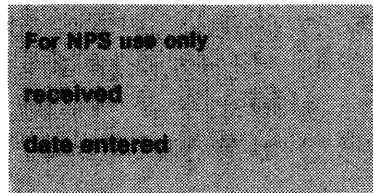
The Clinton Memorial A.M.E.Zion Church is also significant for religious and social/humanitarian reasons as the home of two prominent Newark religious congregations, and especially as the home of the oldest black denomination in New Jersey.

The Clinton Memorial A.M.E. Zion Church was originally built as the Belleville Avenue Congregational Church, a mission church of the First Congregational Church (Clinton Avenue and Wright Street, Newark, organized June 24, 1851, a reorganization of the First Free Presbyterian Church) (Urquhart 1913:1012). In the spring of 1867, a number of members of the first Congregational Church decided to establish a mission church in the growing Mount Pleasant area of Newark. A few months later a plot of ground was purchased and a chapel erected on Belleville Avenue opposite Clark Street. The Belleville Avenue Congregational Church was formally organized on March 15th, 1868 (Manual of the Belleville Avenue Congregational Church, 1907?: 3). Through social entertainments and concerts, the members of the congregation were able to raise the \$37,000 necessary for the construction of a church (untitled newspaper clipping, NJHS collection, February 17, 1876). The new church was dedicated on March 31st, 1875 (Belleville Avenue Congregational Church Dedicatory Services,



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Wednesday, March 31st, 1875 at 7 3/4 PM). The auditorium was dedicated on April 25, 1884 (Newark Daily Advertiser, April 26, 1884, 2:3).

The establishment of this church followed the general religious trend prevalent in Newark at this time. Churches sprang up on an average of one for each new 1,000 residents until the eve of the Civil War. Churches followed the spreading populace into the "Down Neck" area, westward to the hill country, and northward to the Mount Pleasant area. Established churches first sent out missions or encouraged local congregations to meet anywhere. Nearly all the denominations present in Newark were involved and most followed the same pattern of building a frame mission house before building a church of stone or brick (Cunningham 1966: 132).

The congregation of Belleville Avenue remained in Newark until c. 1927 when they sold their church building to the Mount Pleasant Baptist Church. Around 1929 the church became the Second Avenue Congregational Church and in 1930, it was sold to the Clinton Memorial A.M.E. Zion Church, the oldest black denomination in New Jersey (Newark City Directories 1926-1940). (The Congregational Church has since become the United Church of Christ).

The African Methodist Episcopal Zion Church in Newark was founded in 1822 when Superintendent James Varick, at the New York Annual Conference convening in July of that year, appointed the Reverend Christopher Rush to proceed to Newark, New Jersey and establish a church. Sometime during the fall and winter of 1822, Rush began to enlist members into the new venture, and finally on April 7, 1823, the Newark Society was incorporated. In July 1824, Newark received its second Pastor, Rev. Leven Smith and in 1825, the Rev. Abraham Thompson, who together with James Varick were the first elders of the A.M.E. Zion Church, became Paster (Ploski n.d.: 960). Thus it was that first and third Pastors of the Newark Society were men who formed the small group who were involved in the very earliest beginnings of the African Methodist Episcopal Zion Church.

The early history of the Newark church was marked by turmoil, and much movement from one location to another, but by 1843, Bishop Christopher Rush listed it as being one of the thriving Zion organizations then in existence.

Shortly after the Civil War, while the society was housed on Academy Street, the congregation was split, one branch becoming Methodist Episcopal, and the Zionites moving on to Prince Street. The church continually moved from location to location until in the fall of 1930, Dr. J.M. Hoggard led the society in the purchase of Belleville Avenue Congregational Church. The church was named after

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Bishop J.J. Clinton by the Rev. John Brown Kirby, the Pastor prior to Dr. J.M. Hoggard. In 1931, Hoggard was succeeded by Rev. James Canty Nelson, who remained with the congregation for 33 years. Dr. Nelson succeeded in liquidating the debt and under his pastorate the congregation grew and flourished. One of his most notable achievements was the breaking up of the century-old pattern of wandering from location to location. Dr. Nelson died in June 1963 and was succeeded by Dr. Charles E. Bourne, who spent 17 years as Pastor. In September 1981, Rev. William E. Kelly, the current Pastor was appointed ("History of the Church", n.d., n.p.).

The congregation is noted for its social/humanitarian work within the community, in running a community food pantry and raising funds for work in Africa. Other notable events and persons involved with the Clinton Memorial A.M.E. Zion Church are: Florence Randolph, the founder of the National Federation of Colored Women's Clubs was a Pastor of the church; Paul Robeson, son of A.M.E. Zion Paster Benjamin Robeson of Somerville and Westfield, performed at the church, and the hymn "My Faith Looks Up to Thee" was written in the Pastor's study by Reverend Roy Palmer (1808-1887) while the church was still Belleville Avenue Congregational Church.

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Landau, Sarah Bradford. "William Appleton Potter" in Macmillan Encyclopedia of Architects. Adolf K. Placzek, editor in chief. Volume 3. New York: The Free Press, 1982.

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Urquhart, F.J. History of the City of Newark, New Jersey, 1666-1913. 3 Volumes. New York: Lewis Historical Publishing Co., 1913.

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Pamphlets

"Belleville Avenue Congregational Church, Dedicatory Services, Wednesday, March 31st, 1875, at 7 3/4 PM": in the possession of the New Jersey Historical Society, Newark.

Manual of the Belleville Avenue Congregational Church, Newark, New Jersey, 1907(?). In the possession of the New Jersey Historical Society, Newark.

Newspapers

Newark Daily Advertiser:

March 30, 1875

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February 17, 1876  
March 26, 1884  
March 27, 1884  
April 26, 1884

Periodicals

"Belleville Avenue Congregational Church now in the process of erection". The New York Sketch Book of Architecture. Vol. 1, no. 10, October 1874, Plate XL.

Schuyler, Montgomery. "The Work of William Appleton Potter". The Architectural Record. Vol. XXVI, no. 3, September 1909, 176-196.

Tunnard, Christopher. "A Deviation of the Brothers Potter". Architectural Review. Vol. 103, February 1948.

Wodehouse, Lawrence. "William A. Potter, Principal 'Pasticheur' of Henry Hobson Richardson". Journal of the Society for Architectural Historians. Vol. 32, no. 2, May 1973, 175-192.

Miscellaneous Documents:

Building contracts, 1874: 1036 and 1037 in the possession of the New Jersey Historical Society, Newark.

"History of Church", no author, n.d., n.p. Xerox copy in the possession of the Clinton Memorial A.M.E. Zion Church, Newark.

"Newark Churches" clippings file, New Jersey Historical Society, Newark.

Newark City Directories: 1926-1940.

N.B.: The cooperation of the New Jersey Reference Department staff and the Art and Music Department staff of the Newark Public Library is gratefully acknowledged.

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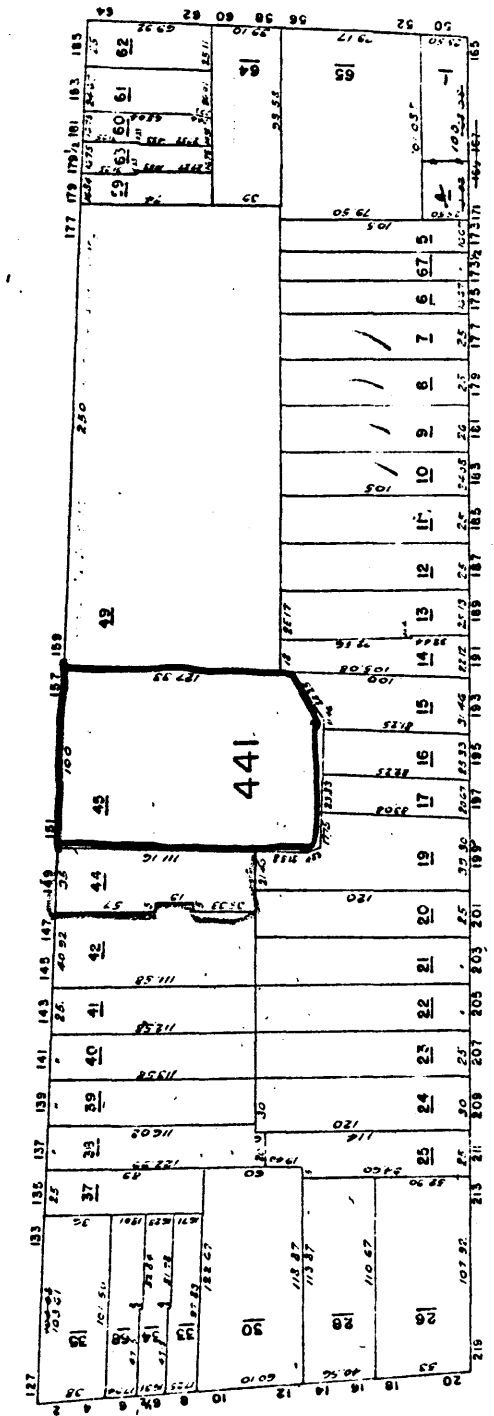
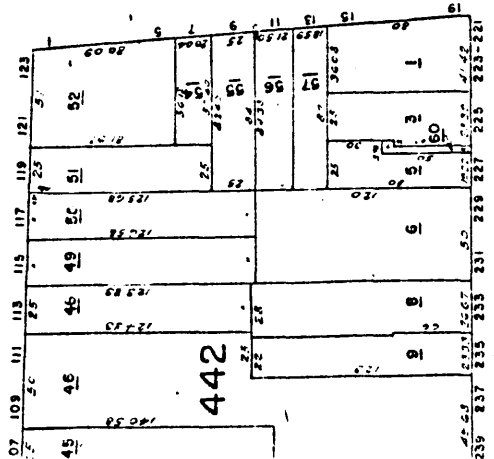
SCALE 1" = 50'

12

CRITTENDEN

BROADWAY

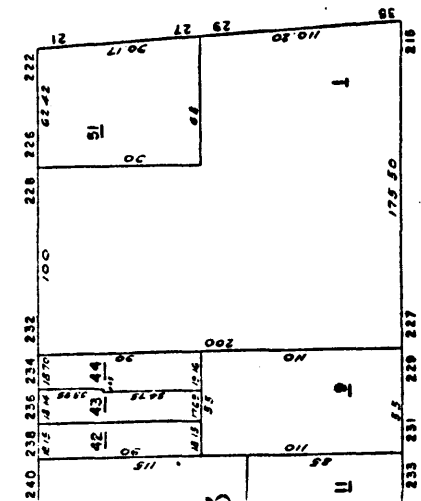
STREET



AVENUE EAST

STREET

GOVERNEUR



FOURTH

AVENUE

SANT

11