

BLACK BOOTS MAGAZINE

CELEBRATING BLACK EQUESTRIAN EXCELLENCE

**EIGHT SECONDS. A
LASTING LEGACY.**

**Charlie "Pee
Wee" Sampson**

*Bull Riding's First Black
World Champion*

BEYOND THE BUCKLE

Champions, Pioneers & Mentors

ISSUE 22 | AUGUST 2026

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Editor's Note

August finds us in that powerful space between high summer and the first hints of fall, a season of long rides, bold ideas, and quiet reflection in the barn aisle. In this issue of Black Boots Magazine, we celebrate the riders, trainers, historians, and healers who are reshaping the equestrian world and expanding whom it serves.

This month, we highlight the stories of Black and Brown horsemen and horsewomen whose work reaches from urban riding programs to rural arenas and historic trails. Their journeys remind us that equestrian culture has always been about more than sport or status. Horses have been central to transportation, labor, survival, artistry, community, and mental and spiritual well-being.

The legacies we honor are not relics of the past. They are living traditions, carried forward through every lesson, clinic, show ring, pasture, and trail.

Within these pages, you will find reflections on heritage and horsemanship, voices from the arena and therapy pasture, and images that capture the quiet power of the bond between horses and humans. Our goal is to create a space where excellence and inclusion ride side by side, where young riders can see themselves in the saddle, and where seasoned horse people can recognize their own strength and courage in these stories.

As you turn each page, we invite you to pause and consider: Who taught you to ride? Who opened a gate for you, literally or figuratively? And how are you, in your own boots, making room for the next generation to mount up?

Thank you for riding with us into another season. May this August bring you renewed purpose, meaningful connections, and plenty of time in the saddle.

Pat Kelly



LIFE AS A BLACK EQUESTRIAN

JAMARCUS MOORE



Charlotte native Jamarcus Moore is a horseman, entrepreneur, and digital creator who has turned his passion for horses into a way of connecting others with equestrian life.

Moore first rode a horse at age 14 and quickly fell in love with the experience. What began as a personal interest eventually grew into 704 Horsemen, a family-operated equine business he created alongside Bingo and Poochie. Through the business, they have shared their love of horses by offering experiences such as riding lessons, trail and stable rides, birthday parties, and photoshoots.



Moore also uses social media to offer audiences a look at horse ownership, care, and life in the saddle. Through 704 Horsemen's Instagram page and his own TikTok presence, he helps bring contemporary Black cowboy culture to audiences beyond the stable.



His work is a reminder that Black cowboy culture is not simply a chapter in the history of the American West. It is a living tradition carried forward by horsemen like Moore, who are preserving its roots, building businesses, and creating opportunities for others to experience the joy of horses firsthand.

Follow his journey on [TikTok](#), [Facebook](#) and [Instagram](#).

Charlie

"PEE WEE"

Sampson



FROM WATTS TO WORLD
CHAMPION

Charlie “Pee Wee” Sampson was born in 1957 and raised in Watts, Los Angeles. At 12, a Cub Scout outing introduced him to horses; by 14, he had ridden his first bull. A rodeo scholarship later took him to Central Arizona College and toward the professional circuit.

In 1982, Sampson became the first Black cowboy to win the PRCA bull riding world championship, breaking a barrier in one of rodeo’s most dangerous events.

At 5 feet 4 inches, Sampson earned his nickname, but nothing about his riding was small. His balance, determination, and electric performances made him a presence in the arena.

That success came at a punishing cost. Bulls crushed his sternum, punctured a lung, shattered nearly every bone in his face, and caused numerous other injuries. He also encountered racism from spectators while traveling, even as fellow cowboys supported him.

Sampson retired in 1994 and entered the ProRodeo Hall of Fame two years later. Today, he mentors aspiring riders through One Jump at a Time. Every rider he guides toward the chute becomes part of his unfinished legacy.





Today, Sampson's story offers both inspiration and instruction, showing what can happen when talent, discipline, and determination refuse to be dismissed. Beyond his championship record, his legacy lives in the young riders who recognize themselves in his journey and approach the chute believing they belong there, too.

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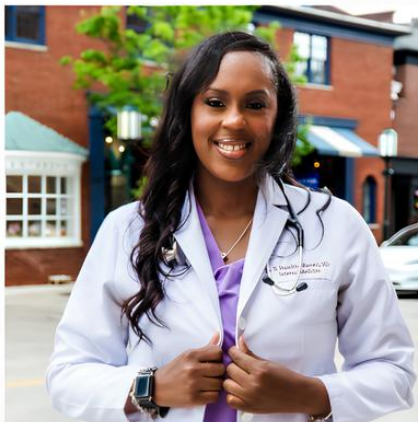
SHOP HER FAVORITES >

AS SEEN ON
TV

A promotional banner featuring Malinda Williams, a Black woman with short dark hair, wearing a red off-the-shoulder dress. She is smiling and holding two bottles of Black Girl Vitamins. The background is a warm, textured gold color. A red starburst graphic in the top right corner says "AS SEEN ON TV".

				
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EBONY HORSE CLUB

SHAPING LIVES IN SOUTH LONDON



Between tower blocks and rail lines in Brixton, South London, Ebony Horse Club offers something few inner-city neighborhoods can: a working stable where horses become teachers, teammates, and pathways to possibility.

Founded in 1996 by local resident Ros Spearing, the club initially transported young riders by minibus to riding schools across London. In 2011, it opened its own community riding center in Wyck Gardens, placing horses within walking distance of many families it serves.

Today, Ebony Horse Club works primarily with young people ages 8 to 18 from Brixton and across Lambeth, prioritizing those facing economic hardship or other barriers. Riding lessons are only part of the experience. Youth work, school partnerships, volunteering, stable care, educational trips, and mentoring create a structure of support.



As participants learn to groom, muck stalls, and ride, they also practice patience, teamwork, empathy, responsibility, and communication. The stable gives them room to test their abilities, develop trust, and imagine futures that may once have felt distant.

One former member is Khadijah Mellah, who learned to ride at Ebony and in 2019 became the first hijab-wearing jockey to win a competitive race in Britain when she captured the Magnolia Cup at Goodwood.



Ebony Horse Club does more than bring horses into the city. It places knowledge, care, and opportunity directly within reach, then gives young people the responsibility to decide for themselves where those reins can take them next.

To learn more about Ebony Horse Club, visit www.ebonyhorseclub.org.uk and keep up with the organization on [Instagram](#) and [Facebook](#).



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ANTHONY CROSSMAN ON COWBOYHOOD

At 21, Connecticut photographer Anthony Crossman is using documentary photography to examine Black identity, freedom, and belonging within contemporary American cowboy culture. For COWBOYHOOD, he traveled through Oklahoma, Texas, and Connecticut, photographing Black cowboys, cowgirls, and young riders in the places and communities that sustain equestrian life.

The project brought Crossman to Ebony Horsemanship Equestrian and Therapeutic Center in Hartford. There, he focused on the relationships among riders, horses, culture, and community within an organization built around healing, youth development, and horsemanship.



Crossman graduated from Wesleyan University in 2026 after studying Economics and Studio Art. COWBOYHOOD, his senior photography thesis, earned High Honors and was exhibited at the Ezra and Cecile Zilkha Gallery. The Harvard Undergraduate Art History Journal also published selections. Crossman's photographs resist the idea that Black cowboys belong only to history.



His subjects are not presented as echoes of a vanished West, but as people riding, working, teaching, and carrying equestrian traditions into the present.

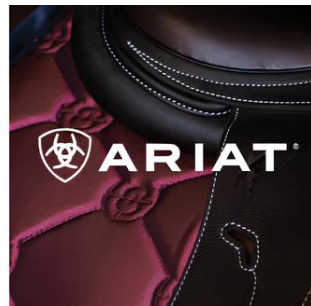
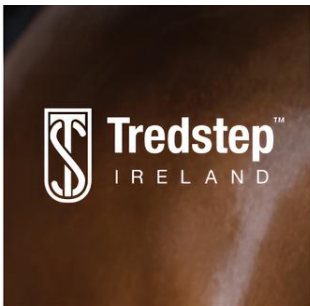
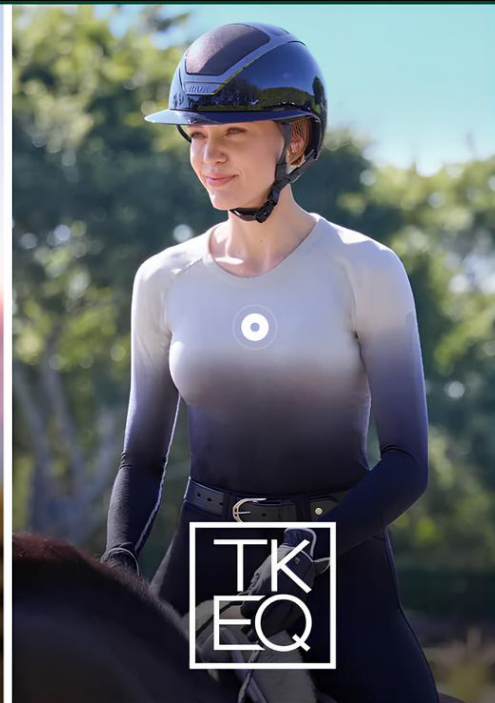
At Ebony Horsewomen, that perspective reveals more than horsemanship. It shows how care, discipline, leadership, and belonging take shape around horses.

COWBOYHOOD does not simply correct an incomplete historical picture. Instead, it records Black equestrian life on its own terms.

Learn more about Crossman's work at www.anthonycrossman.com



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47 YEARS ON THE BACKSTRETCH

Since 1979, Patstell Patterson has built her life around Thoroughbreds and the quiet, exacting work that goes into every race.

For 47 years, she has worked on the backstretch as a hotwalker and groom, arriving before sunrise to help horses recover, stay comfortable, and remain ready for the demands of training and competition. Her work calls for patience, close observation, physical stamina, and trust earned one horse at a time.

Patterson represents the backstretch workers whose names may never appear in a racing program, though their care is present in every horse that reaches the starting gate.

Her record is written not in trophies, but in decades of horses safely walked, carefully groomed, and faithfully tended.



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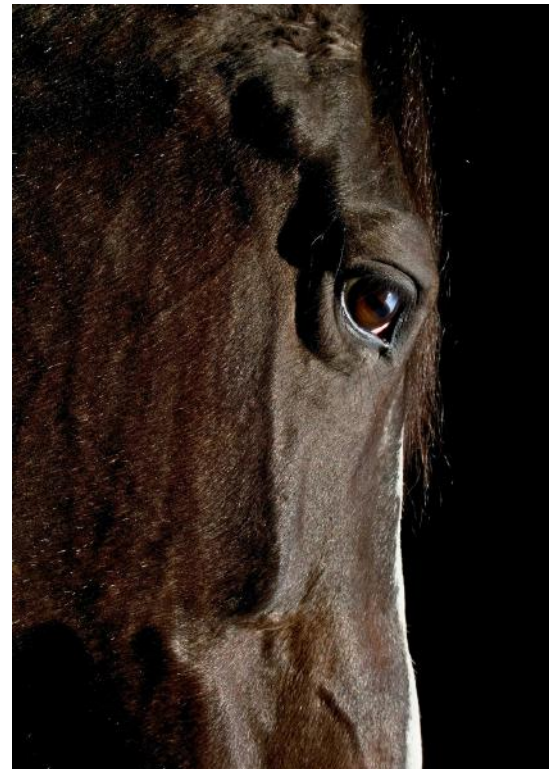


Horses communicate without words. As prey animals, they are highly attentive to movement, posture, breathing, and changes in their surroundings. A person may say they feel calm while holding tension in their shoulders or restricting their breath. A horse may respond by becoming alert, stepping away, or waiting for that tension to ease.

Within equine-assisted services, these responses can give participants and trained professionals something immediate to notice and explore. The horse is not diagnosing an emotion. It is responding to what is happening in the moment.

Standing beside such a powerful animal also requires presence. Grooming, leading, and riding ask people to communicate clearly, regulate their breathing, adjust their approach, and build trust over time. For some participants, these experiences can strengthen confidence, patience, empathy, and self-awareness.

Mounted services may offer additional physical benefits. The horse's rhythmic movement can support balance, posture, coordination, and sensory processing when incorporated into treatment by qualified professionals.



For people who have experienced trauma or lived in a state of hypervigilance, a horse's sensitivity may feel familiar. Learning to connect with that animal in a safe, structured setting can create opportunities to practice trust without pressure or judgment.



Research into equine-assisted services is still developing, but studies suggest potential benefits for stress, trauma symptoms, emotional regulation, and social connection.

Those findings reinforce what many horse communities have observed for generations: connection does not always begin with conversation.

Sometimes the first honest response comes before a single word is spoken.



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THE INKWELL

OAK BLUFFS: A LEGACY OF BLACK EXCELLENCE ON
MARTHA'S VINEYARD



Rich History

For over a century, Oak Bluffs on Martha's Vineyard has been one of the nation's most cherished destinations for Black families. Although people of African descent have lived on the island since the eighteenth century, Oak Bluffs gained significance during the late nineteenth and early twentieth centuries, when segregation restricted where Black Americans could vacation, gather, and purchase property.

Just south of Cape Cod, Martha's Vineyard is the ancestral homeland of the Wampanoag people, who know it as Noepe and have lived there for at least 10,000 years.

Beginning in the colonial era, enslaved Africans were brought to the island by European settlers. Others arrived while seeking freedom. Over time, African and Wampanoag family histories became intertwined, forming an important part of the Vineyard's cultural story.

In 1783, court rulings based on the Massachusetts Constitution effectively ended legal slavery in the Commonwealth. Records of Black residents on Martha's Vineyard date to at least 1703, and by 1787, Black families had established communities in Eastville and Farm Neck. As the island's maritime economy expanded, Black mariners, including some formerly enslaved men, worked aboard fishing and whaling vessels as deckhands, cooks, sailmakers, and whalers.





Today, Oak Bluffs remains a vibrant center of Black culture and community.

Families return annually, often across generations, sustaining traditions of homeownership, fellowship, and shared experience. The town hosts cultural gatherings, reunions, and the [Martha's Vineyard African American Film Festival](#).

Inkwell Beach, a historic Black gathering place since the late nineteenth century, remains an enduring symbol of community and belonging.

Even as the island changes and property values rise, Oak Bluffs remains a place where history, culture, and Black excellence come together. It is more than a vacation destination. It is a community shaped, sustained, and carried forward by generations who made room for themselves and those who followed.



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Raised or Cultivated?

What consumers should know about lab-grown meat, its limited U.S. availability, and the language used on retail labels.



Today's food landscape can feel confusing, but reliable information can help consumers make safer, more informed choices.

Conventional and cultivated meat

Most meat in U.S. supermarkets still comes from animals raised and slaughtered for food. Cultivated meat, sometimes called lab-grown meat, is animal tissue grown from cells in controlled bioreactors. Although a small number of products have received federal clearance, cultivated meat is not yet common on grocery shelves. Products entering the U.S. market must satisfy applicable FDA and USDA requirements, including inspection and truthful, preapproved labeling.

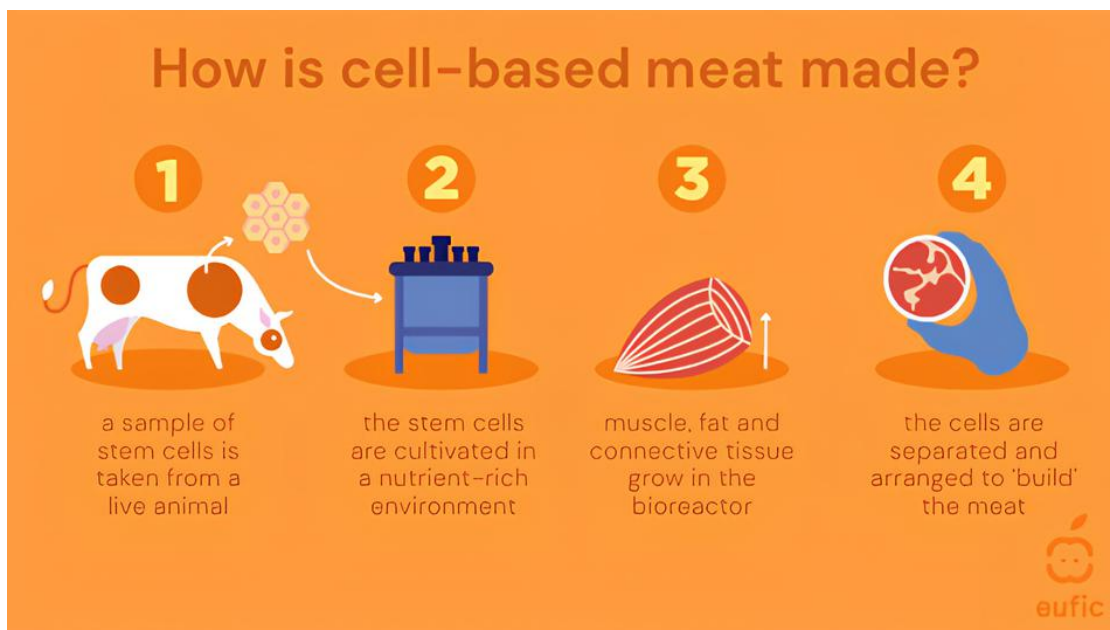
How to Read the Label

Retail meat and poultry packages containing cultivated cells must carry federally preapproved labels. These may use terms such as “cell-cultivated,” “cell-cultured,” or “cultivated” beside the species name. “Lab-grown” is informal and may not appear. Because labels are reviewed individually, exact wording can vary.



On blended products, examine both the product name and ingredient list. An accurate, regulator-approved name should identify cultivated components.

Do not rely on a single word. A package labeled simply “chicken,” “beef,” or “pork” generally indicates conventional meat, but read the full label carefully, especially when buying unfamiliar or blended products.





Nestlé USA has removed all certified FD&C colors from its U.S. food and beverage portfolio. The company has also announced plans to eliminate artificial colors worldwide by the end of 2026.

General Mills, Kraft Heinz, Conagra Brands, and J.M. Smucker plan broad U.S. phaseouts by the end of 2027, while Tyson Foods reports its removal is complete. PepsiCo's commitments apply to selected Gatorade, Cheetos, and Doritos products.

Why companies are making the change

Public concern and federal pressure are driving reformulation. Research has not established population-wide causal links between approved food dyes and ADHD, obesity, or metabolic disease. Yet evidence suggests certain children may be sensitive to some dyes and experience behavioral effects. In 2025, FDA and HHS called on manufacturers to replace petroleum-based synthetic dyes while continuing to study their health effects.

Consumer preferences also matter. Many shoppers favor shorter, more familiar ingredient lists and products without synthetic colors. For manufacturers, reformulation responds to changing expectations and helps preserve consumer trust.

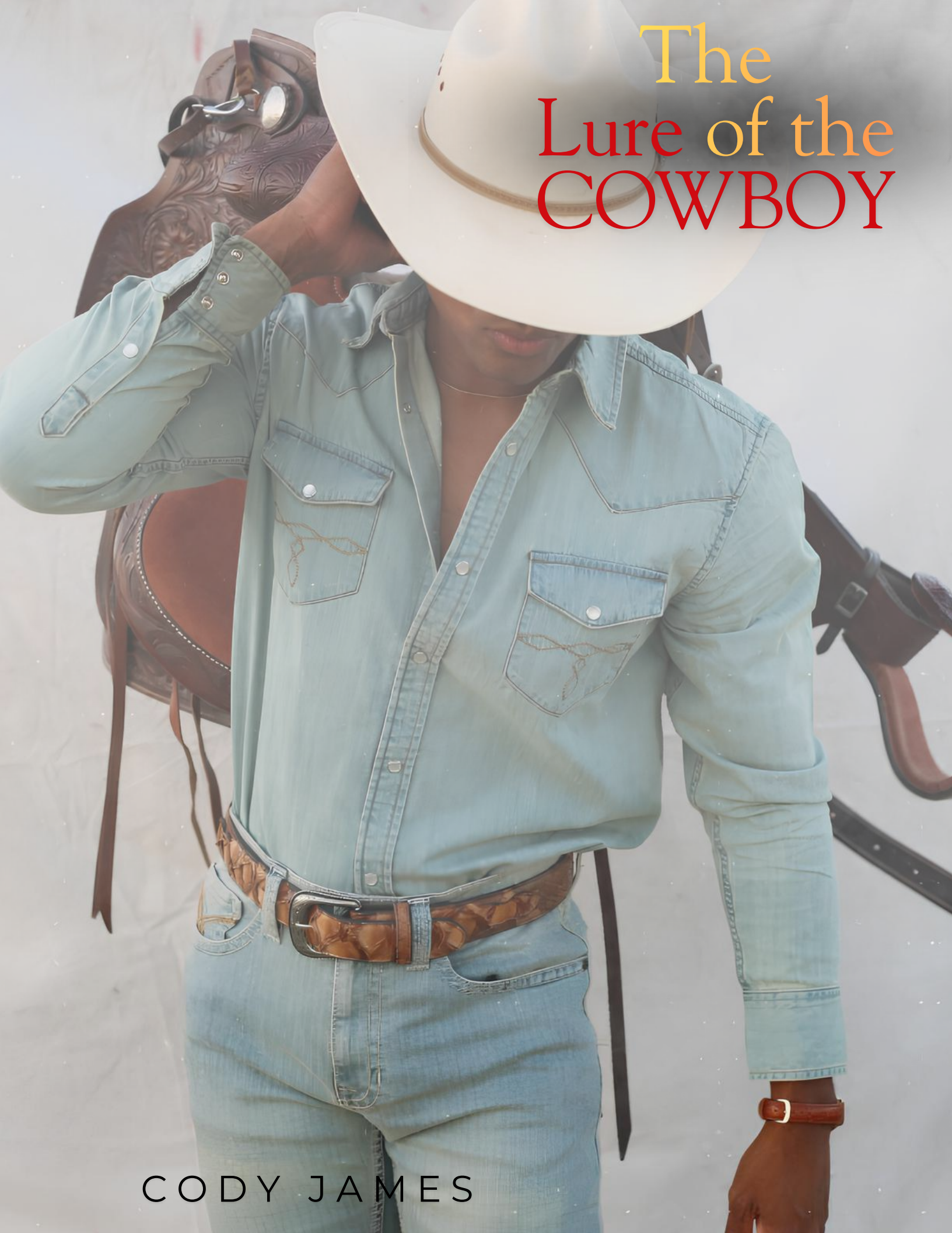
Making informed food choices

A balanced diet begins with a variety of nutrient-dense foods, including vegetables, fruits, whole grains, legumes, nuts, and appropriate sources of protein. Farmers' markets, community-supported agriculture programs, and regional grocers may provide opportunities to learn where food comes from and how it was produced, although local or organic does not automatically mean safer or more nutritious.

Reading ingredient labels, preparing more meals at home, and choosing foods that suit your health needs, budget, and values can make a complicated food landscape easier to navigate.



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A man wearing a white cowboy hat, a light blue denim shirt with chest pockets, and a brown patterned belt. He is holding a brown leather saddle over his shoulder. The background is a plain, light-colored wall.

The Lure of the COWBOY

CODY JAMES

The cowboy has long been romanticized in the American imagination, symbolizing freedom, strength, and resilience.

Popular culture presents him as rugged, masculine, and self-assured, riding confidently across open country.



Shaped by dime novels and Hollywood films, this mythic figure promises adventure on an untamed frontier.



History offers a more complicated picture. Cowboys were skilled laborers, often underpaid, working long hours in dangerous conditions. Their lives depended less on individual freedom than on discipline, cooperation, endurance, and survival.

That reality includes the overlooked history of the Black cowboy. Some historians estimate that Black men made up as many as one-quarter of the cowboys who worked the cattle trails after the Civil War. Many were formerly enslaved or descended from enslaved people and pursued paid work and greater autonomy in the West. Although they faced racism, their labor, horsemanship, and knowledge helped shape the cattle industry. Recovering their stories challenges the whitewashed Western myth and restores Black influence to a history they helped create.





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