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Zingerman's® news

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THE ART OF BRINGING OUR FOOD TO LIFE

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BRINGING THE FOOD TO LIFE

illustrator ian nagy and the art of zingerman's



Dancing bread, complete with hat and cane. A pickle rocking out on an electric guitar. A bottle of olive oil turned shark swimming in the sea. If you know Zingerman's at all, you know its iconic imagery.

From personified food to freewheeling comic scenes, our art is unabashedly fun, winningly whimsical, and endlessly imaginative. And whether you encounter it in a Mail Order catalog or find yourself immersed in it at the Deli, it's an essential ingredient of the Zingerman's experience.

Much of our visual world today flows from the fertile mind and pen of illustrator Ian Nagy, who was originally hired as an assistant sign maker at the Deli back in 1991. A lifelong Ann Arborite, Ian had taken a valuable design class in his senior year at Huron High School, plus some art courses at Washtenaw Community College and Eastern Michigan University, but beyond that, "I really didn't know what I was doing," he says in typically humble fashion. "I learned so much from my co-workers"—among them Zingerman's co-founder Ari Weinzweig, early illustrator Kate Uleman, and Steve Wallag-Muno, creator of our distinctive "Muno" font.

Ian honed his chops through the '90s, gaining deeper knowledge about food that enabled him to depict it with greater detail and specificity. He helped develop the brand identity for the newly formed Bakehouse, whose bread bag won national design recognition from *Print* magazine in 1997. And by that point, he most certainly *did* know what he was doing—enough to be named Zingerman's first-ever full-time illustrator.

Though he was largely given free rein to dream up his own concepts and characters ("We definitely didn't have a style guide"), there was a playful aesthetic firmly in place and a North Star to follow: "Ari's whole thing was, we want to make the food more approachable, so people can learn about it and appreciate it," Ian explains. "We're countering the idea that specialty food is for the elite."

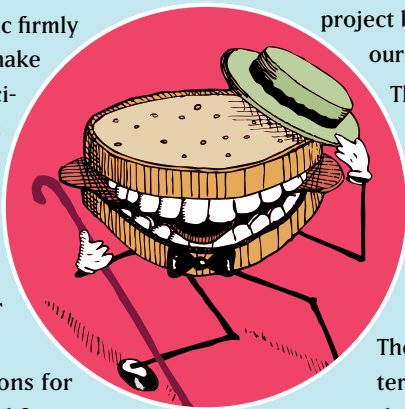
He took this democratizing mission to heart, building out a singular universe of "cartoony, chaotic, and humorous" images—in his well-chosen words—that have now become as instantly identifiable as a Zingerman's Reuben. ("Bread Astaire," the tap-dancing anthropomorphized ancestor of them all, had already been birthed prior to his arrival.)

Some of Ian's own favorite projects include his elaborate illustrations for Mail Order gift boxes—which tell compact stories in crowded, colorful frames that seem to burst into three dimensions—and a holiday-themed collectible card for our signature Zzang!® bar. "I tend to like the super complicated stuff," he says with a modest shrug.

Others, it turned out, liked it as well: *Print* honored Zingerman's artwork six years in a row in the late '90s and early 2000s, even devoting a lengthy feature to the art department—then run by Lakshmi Shetty—in a 1998 issue. "Design-conscious Zingerman's Deli has an extensive graphics program," reads the article's subhead. "And their pastrami is good, too." The story later led design students from an out-of-state college to travel all the way to Ann Arbor for the sole purpose of touring the Deli, "which was pretty wild," Ian remembers.

As quick as he is to credit former Zingerman's illustrators like Ryan Stiner (a 15-year veteran) and Philip Stead (now an acclaimed children's book author) for their lasting contributions, folks here are equally eager to give Ian his due.

"I feel like our look and feel really solidified with Ian's take on it," says Nick Jaroch, a sign painter and merchandiser at the Deli for nearly two decades. "His work has this consistency about it, where it's recognizable and distinct but doesn't ever feel worn out or repetitive.



I've seen so many illustrations of sandwiches and pickles and cheese, but he brings a fresh perspective to all his stuff."

Keeping it fresh is vital for Ian, who, by his count, has crafted about 6,500 unique images for Zingerman's. (When asked how he tallied this, he replies matter-of-factly: "I have a ridiculous archive on my phone.") Still, even when the edible subject is the same, he "[tries] to do something different every time."

Fortunately, Ian has a wide array of personal sources of inspiration to tap into—from classic comic strips, like *Peanuts* and *Calvin and Hobbes*, to the social realist drawings of Ben Shahn ("I steal from his line quality because it has so much character"), to the so-called "outsider" and "lowbrow" underground art movements. And, he adds, "kids' artwork is amazing," before the limits of adult self-consciousness set in.

His creativity doesn't stop at visual art, however: Ian is also, as he puts it, "obsessed with music." A guitarist and songwriter who additionally plays the bass and drums, he's been a member of seven bands and enjoys an eclectic mix of genres: rock, R & B, hip-hop, jazz, classical, ska, reggae. And what does he see as the common thread between his musical life and his practice as an artist? The joy of "collaborating with people," be they bandmates or colleagues.



Reflecting on his 35-year career—from novice sign maker to key shaper of Zingerman's pictorial vocabulary—Ian sums up the journey with characteristic pithiness: "It's worked out." He expresses gratitude for his role as staff illustrator and for the unique opportunity each project brings. There's always a new catalog to tackle, or a *Zingerman's News*, or our monthly full-page ad in the *Ann Arbor Observer*.

The stunning variety of Ian's work has now been celebrated with two linked exhibits at the Ann Arbor District Library—titled, appropriately, *A Feast for the Eyes*—in 2024 and 2026.

"With everything, I try to challenge myself," he says. "I'll switch things up real subtly that most people wouldn't even notice, like change the line quality slightly or use a different coloring technique. That's what makes it fun."

There's that word again: *fun*. At the end of the day, there probably is no better way to describe the high-stepping sandwiches, cheerful cheese wedges, and myriad other foods and creatures Ian Nagy has inked into existence at his drafting table.

And for those of us lucky enough to share an office with this unassuming wizard at Zingerman's Creative Services, we can't help but glance over from time to time to spy him sketching away, and wonder what kind of magic he'll conjure up next.

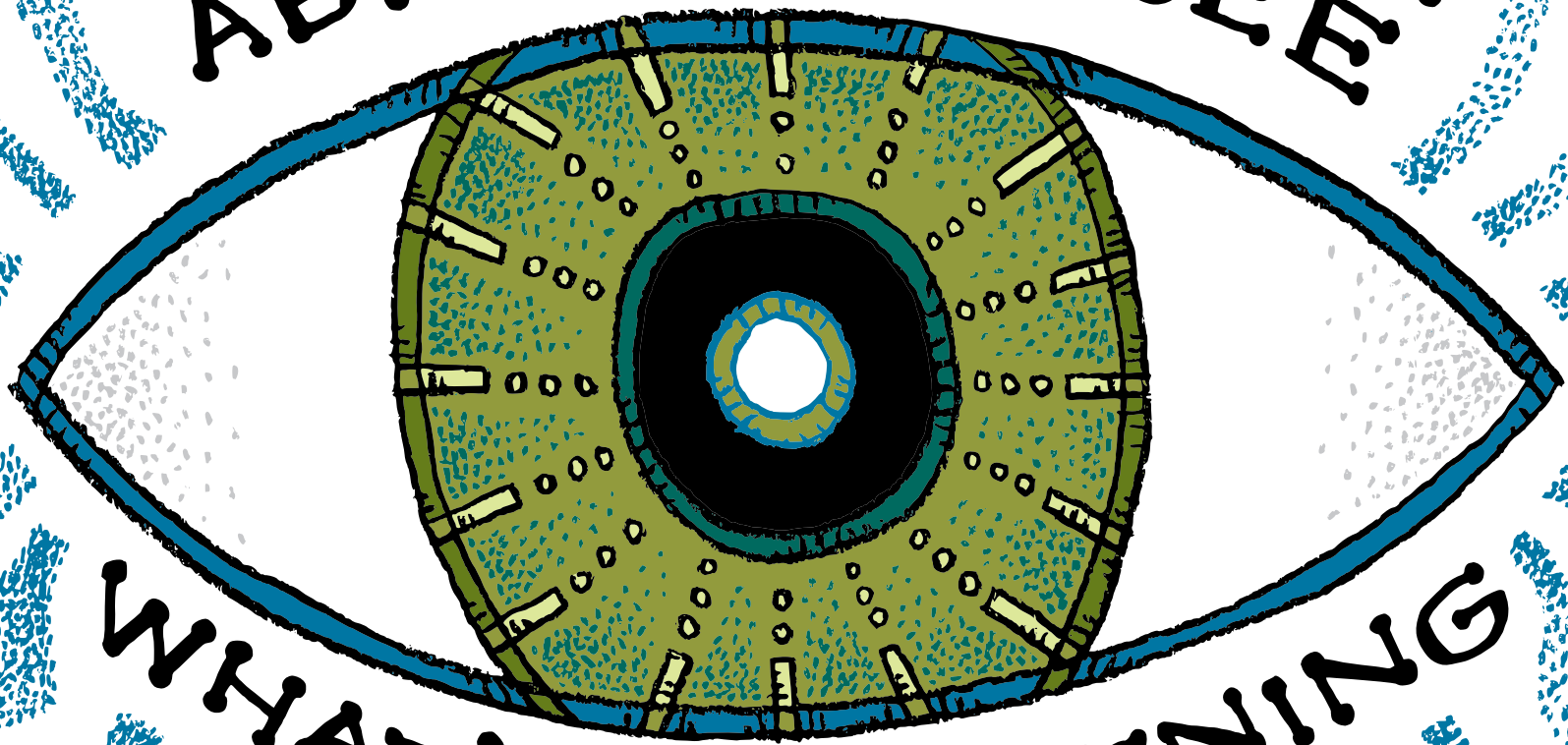
Cary

Cary Gitter
Zingerman's Special Beat Reporter

You can purchase ian's original art at zingermansart.myshopify.com, or visit the deli and roadhouse websites to find ian-designed merch!

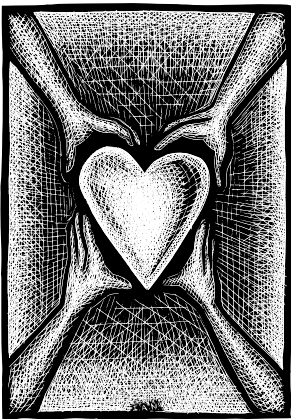


IMPROVING OUR ABILITY TO SEE



WHAT'S HAPPENING AROUND US

“seeing” makes us better leaders and increases joy and beauty to boot!



Here's some food for thought on leadership: the blog of NBC Camps, an organization that trains up-and-coming athletes “to succeed inside and outside of sports,” writes, “One study shows at least 75% of all errors in sports are related to visual inaccuracy.”

This failure to see things well is a common topic of discussion during game broadcasts—when quarterbacks don't see the field well, the number of mistakes they

make goes up remarkably quickly. It's the same in basketball—when point guards aren't seeing the court well, their teams tend to come apart rapidly. The situation seems endemic in 21st-century society as well. As foreign policy analyst Yonatan Touval wrote in *The New York Times* in March about the war in Iran:

Our leaders preside over an extraordinary machinery of destruction, but they remain strikingly obtuse about human beings—about their pride, shame, convictions and historical memory. ... [N]ever has so much been seen, so precisely, by so many people who understand so little of what they are seeing.

I'll suggest here that the situation is pretty much the same in leadership in every walk of life. Failure to really see things as they are leads to a high percentage of unnecessary errors; to call the NBC Camps statistic into play, a 75% failure rate doesn't seem far-fetched in the business world either. As British writer J. A. Baker, author of *The Peregrine*, observes: “The hardest thing of all to see is what is really there.” By contrast, the better we truly see and take in what's going on, the better we will do. Seeing, it seems clear, is a skill we would all be wise to work on.

In an interview with *The Paris Review* in the autumn of 2008, renowned American author Marilynne Robinson spoke at length with Sarah Fay. This snippet of their conversation caught my attention:

ROBINSON: ... Ordinary things have always seemed numinous to me. ... You can draw from perception the same way a mystic would draw from a vision.

INTERVIEWER: How would one learn to see ordinary things this way?

ROBINSON: It's not an acquired skill. It's a skill that we're born with that we lose. We learn not to do it.

The good news is that the loss of that skill is not irreparable. Like creativity, love, and kindness, we can *relearn* that same ability later in life. Learning to see at an exceptionally high level—as Marilynne Robinson has demonstrated—is something we can work at. And the more we work at it, the better we are likely to get. Training our eyes to take note of the nuance, the depth, and that special, spiritual quality that Robinson is talking about can take us to the next level in everything we do. This ability to really see what's around us is critical to the kind of creativity featured throughout this issue of *Zingerman's News*, and that has been so integral to the “look and feel” that's helped make us what we are over the last 44.4 years!

the art spirit

This is, of course, not really a new revelation. In his amazing 1923 book *The Art Spirit*, painter and teacher Robert Henri writes,

There are moments in our lives, there are moments in a day, when we seem to see beyond the usual—become clairvoyant. We reach then into reality. Such are the moments of our greatest happiness. Such are the moments of our greatest wisdom.

The work of learning to see more effectively was a constant theme in Henri's classes. In the same way that reading a lot is a prerequisite for anyone who wants to write well, training the eye to see ever more effectively seems essential for anyone who is going to paint, or, for that matter, engage in any form of the creative arts. Henri is clear that it's something one has to work at:

It is harder to see than it is to express. ... A genius is one who can see.

All of which has me wondering: if the ability to see well leads to happiness, wisdom, and genius, it sure seems like something we would all want to improve. The better we learn to truly see, the more information we gather—and the better our chances of making sound decisions. Practicing how we perceive situations may not lead to perfection, but it can, likely through neuroplasticity, create lasting change. As Henri writes, “Develop your power of seeing through the effort and pleasure of seeing.”

To be clear, I'm not talking about the details of our everyday eyesight—wearing glasses or that sort of thing. Rather, I'm referring to perception: the ability to notice more, to see connections or patterns that others overlook, to understand what's really happening when others remain deluded or misled. The better we get at it, the better our leadership is likely to be, and the more effectively we can bring our natural creativity to the fore. Our decisions improve. We begin to anticipate shifts in the marketplace, sense momentum

as it builds, and recognize trends before they fully emerge. Cool connections are made. Creativity ensues.



looking matters, but seeing matters more

I'm also talking about the kind of seeing that shows up in small, meaningful ways—the ability to notice that a guest isn't happy before they say anything, or to assess the quality of bread or the doneness of a piece of fish at a glance. When we truly learn how to look, it's remarkable how much reveals itself. As Belgian artist Erik Peevernagie explains,

The artist wants to give evidence on many levels. Reality is not what it seems to be. Looking is important. But more important is “seeing” what is hidden behind the appearances. With this statement of evidence the artist takes part in this operation of opening eyes and unlocking hearts.

This opening of eyes and unlocking of hearts is, I suppose, also what I hope to do here: to help anyone interested (myself included) understand why the ability to see well is so critically important, and to explore ways we can all learn to do it more successfully. Deepening our capacity to see can bring greater happiness to our lives. The more we can learn to effectively assess situations, the more joy and beauty we notice.

The Irish philosopher John O'Donohue was a master of seeing the subtle forms of beauty in the world that so many others failed to notice. He reminds us,

Take time to see the quiet miracles that seek no attention. ... Every experience is open to countless readings and interpretations. We never see a thing completely. In sure anticipation, our eyes have always already altered what awaits our gaze. The search for truth is difficult and uncomfortable. Because the mystery is too much for us, we opt to settle for the surface of things.

how do we get better at seeing?

I'm still learning, but here's my working list:

- **Keep track of what we see.** Keep an "I spy" journal. "I spy" entertains kids, so why can't it help us learn to notice at a higher level? Reflect on what you've noticed and why it mattered. As John O'Donohue says, "An interesting question to ask yourself at night is, What did I really see this day?"
- **Look deeper.** Observe something for a minute or so and record what you see. Then look again, taking note of things you might have missed the first time. Repeat two or three more times, taking notes as you go. You'll see new details with each look.
- **Practice seeing the best in others.** Great leadership is always about elevating those around us. In a healthy ecosystem, when we watch closely, we can often see newer staff—whose previous experience has been in unhealthy organizations—as they start to relax and open up.
- **Communicate what you see in others.** Let co-workers and customers know they matter—that we see the small ways their efforts help all involved to feel better. John O'Donohue says, "One of the greatest desires of every human being is the longing to be seen."
- **Take responsibility for what you see.** In our Training Compact, the trainee and trainer each take 100% responsibility for the effectiveness of the training. The same could work here—the seer needs to take responsibility for seeing well. O'Donohue offers insight: "Each person is the sole inhabitant of their own inner world; no one else can get in there to configure how things are seen. Each of us is responsible for how we see, and how we see determines *what* we see."
- **Get into the right mental space.** Our mindset and energy influence perception. Our own presence—even when we believe we're "neutral observers"—is already altering the ecosystem. The poet Kathleen Raine says, "Unless you see a thing in the light of love, you don't see it at all."
- **Look deeply at your own life.** As writer Sadie Stein noted a decade ago, "When you can't see the world well, it is nearly impossible to believe that the world can see you."
- **Train your eye to find beauty, joy, and love.** Here, again, I look to O'Donohue for wisdom:

If your style of looking becomes beautiful, then beauty will become visible and shine forth for us. We will be surprised to discover beauty in unexpected places where the ungraceful eye would never linger. The graced eye can glimpse beauty anywhere, for beauty does not reserve itself for special elite moments or instances; it does not wait for perfection but is present already secretly in everything. When we beautify our gaze, the grace of hidden beauty becomes our joy and our sanctuary.

- **Notice the nuance.** The other day, I had the pleasure of watching two longtime Zingerman's leaders take the quality of their work to the next level. It was a beautiful thing to see. In a difficult conversation, I noticed how neither of them bit on the bait being laid out in front of them. Both asked great questions. They altered the conversation, moving it in the direction of compassion and care. What could have gone really badly did not. I like what record producer and writer Rick Rubin suggests: "Train yourself to see the awe behind the obvious."
- **Be aware of your beliefs.** It's important, I know too, to be aware of what our beliefs are. I learned from all the work on *The Power of Beliefs in Business* that the oft-spoken statement, "I'll believe it when I see it," is actually inaccurate. It should be the opposite: *I'll see it when I believe it.* We know that what we believe alters what we see. Which means that

being mindful of what our beliefs are going into any situation becomes an important part of this work!

- **Remember that we all see things differently.** No one else experiences the world exactly as you do.
- **Develop peripheral vision.** What's happening on the edges of an organization or on the periphery in a restaurant dining room is easy to miss, but matters enormously.
- **Honor the creativity that comes from seeing more effectively.** Tess Guinery is the Australian artist, writer, and poet whose book *The Apricot Memoirs* I reference in "Why Democracy Matters." In her artist statement, she shares,

... Creativity, for me, isn't an extension but a fundamental part of life itself. It's about seeking and celebrating beauty, staying awake to the wonder around me.

In the kingdom of my childhood nurtured an innate process, where creativity as a practice is woven into the fabric of life, rather than an extension of it.

This is my daily practice—an art of observation, a pursuit of seeing beauty.

To be awake to it is the undercurrent guiding how my art materializes from mind to actualization, even amidst the fullness of life as a mother of three. My phone notes are filled with observations, fragments of sentences, screenshots of captivating moments, and voice memos capturing wisdom from conversations—little treasures stored for exploration in the quiet moments.

In part, the sort of seeing I'm imagining here is also the ability to recognize major things unfolding around us—and, if we're willing, to act on them while others hesitate or look away. I believe this is especially true right now in the context of the rise of autocracy. It can be easy to minimize what's happening, to assume events aren't as significant as they seem, or that things will somehow return to the "status quo" on their own. Nadya Tolokonnikova—founder of Pussy Riot—who now lives, writes, and makes art here in the U.S., has a lifetime of experience seeing the patterns that play out when autocracy is on the rise. And she's willing to say something about it. When she was in Russia, she was already demonstrating against autocracy as a teenager!

In a Substack from June 2023, creative business thinker Carol Sanford says that when one can truly "see," the most important part of that seeing is to tune into the essence of an organization. It requires thinking big—an ecosystem approach. By contrast, she explains, the mainstream focus on problem-solving reduces our ability to see effectively beyond a narrow area:

Problem-solving diminishes the ableness to see potential because it looks for categories and not essence. It wants to reduce the disorder that comes from having things that do not fit in boxes and cannot be organized by type, which nothing alive can.

One more point to add to the list:

- **Practice patience.** While I often want big changes to happen quickly, the reality is that they hardly ever do. As author Rebecca Solnit says,

... [W]e are impatient creatures, impatient for the future to arrive and prone to forgetting the past in our urgency to have it all now, and sometimes too impatient to learn the stories of how what is best in our era was made by long, slow campaigns of change. Martin Luther King Jr. famously said that "the arc of history is long, but it bends toward justice," but whichever way it bends you have to be able to see the arc (and I'm pretty sure by arc he meant a gradual curve, not an

acute angle as if history suddenly took a sharp left). Sometimes seeing it is sudden, because change has been going on all along but you finally recognize it.

As I reflect on all this, it seems to me that the skills of "seeing" would also include the clarity that comes with creating a vision and sharing that future you are excited about with others. This can make a remarkable difference. Writing about Peter Drucker—probably the preeminent business thinker of the 20th century—Professor M. S. Rao says that "Drucker could see what could not be seen by others."

At the same time, it's important to have clarity of "vision back"—the ability to see the past clearly. To have a coherent sense of our history and where we're coming from, so that we can effectively build on it going forward. To really see what has happened, understand why it happened, and know how we might handle things differently going forward can be a huge help, too.

Even just writing this essay, I see that I have much more to learn about seeing—and that the quality of my life, my leadership, and my ability to positively impact the future all essentially depend on the skill with which I learn.

I'll close out with this story from James Baldwin that I came across a few years ago in his 1985 essay "The Price of the Ticket":

I remember standing on a street corner with the black painter Beauford Delaney down in the Village waiting for the light to change, and he pointed down and said, "Look." I looked and all I saw was the water. And he said, "Look again," which I did, and I saw oil on the water and the city reflected in the puddle. It was a great revelation to me. I can't explain it. He taught me how to see, and how to trust what I saw. Painters have often taught writers how to see. And once you've had that experience, you see differently.

Baldwin's story has stuck in my head ever since I first read it when working on the "Art of Business" pamphlet. Which means that not only did Beauford Delaney teach James Baldwin how to see, but through Baldwin's storytelling skills, he also taught me and many others.


Every time I start to skip past something unthinkingly, I try to turn my mind back to look—or listen, or taste—again, to see what I missed the first time around. It's amazing how much more interesting the world gets when we take the time to pay careful attention.

Beauty begins to appear in the most unexpected places.

Ari

Ari Weinzweig
Co-founding Partner
Zingerman's Community of Businesses





"Creating Creativity"

Excerpted from *Zingerman's Guide to Good Leading, Part 3*
By Zingerman's Co-founder Ari Weinzweig

Creativity is a nearly universally sought-after attribute. The funny thing is that, unlike baking a cake or building a cathedral, you can't really design and create creativity—it kind of just happens. What you can do, though, is actively build an environment in which creativity, encouraged rather than encumbered, is much more likely to occur.

This pamphlet is your guide to helping make that happen. Pick up your copy at Zingerman's locations, zingtrain.com, or zingermanspress.com.

JOIN US AT ANN ARBOR PRIDE

SATURDAY, AUGUST 1 | 12-9 P.M.

MAIN STREET & LIBERTY STREET



We're celebrating the empowerment of diverse identities, embracing community, and supporting Ann Arbor as an increasingly inclusive space for all. Visit our booth to play games with excellent Zingerman's prizes, send someone a love note, have a cute photo op, and learn more about why we love Pride!

Get more information at annarborpride.com.

SEE YOU AT THE ART FAIR

We're part of the Original Culinary Arts Gallery, with four Zingerman's businesses under one roof or tent! Visit us at the Burton Tower food court across from the Fountain Stage for a meal, snack, treat, or refreshing beverage. (Look for the orange umbrella tables!) With vegetarian and gluten-free options, there's something for everyone. Plus, visit the informational table for a chance to win prizes, grab free stickers, and learn more about the Zingerman's Community of Businesses.

new in 2026! tastings & Presentations

Join the friendly, food-loving folks of Zingerman's for daily delicious demos.


Where: Fountain Stage on Ingalls Mall
When: Every day of the art fair at 11 a.m., 2 p.m., and 5 p.m.
What: Learn about bread, kimchi, olive oil, and more! Each presentation will last 10 minutes, between musical acts in the performance stage tent.

Full menu and presentation schedule available at zingermanscommunity.com.

this year's poster

Every year, each of the three art fairs has a special commemorative poster, and we're pretty honored that the 2026 Ann Arbor Street Art Fair, The Original poster features Zingerman's Delicatessen! Artist Matthew Cornell shares a little bit about his inspiration:

I chose Zingerman's because it embodies everything my work is about: a place with a name, a history, and genuine character. The old brick building, the cobblestone street, the worn charm of a place that has been a gathering spot for generations—it's exactly the kind of subject I travel the country searching for. If you love Ann Arbor, you know Zingerman's.

67TH ANNUAL  ANN ARBOR STREET ART FAIR **The Original** JULY 18-19, 2026

NONPROFIT



SPOTLIGHT

Featuring these two organizations side by side is a perfect pairing. Both focus on reducing recidivism rates by providing dignity, hope, and a path forward for people who have previously been incarcerated. These two nonprofits are changing lives daily by creating supportive communities for positive growth.

You can always learn about our Nonprofit Spotlight of the month at zcob.me/nonprofitspotlight.

M. Bukowski

Melaina Bukowski
Zingerman's Community Giving Coordinator

LINKAGE COMMUNITY

Linkage Community is a member-driven network of artists across Michigan who share lived experience of incarceration. Members lead the work—showing and selling their art, teaching and taking workshops, mentoring one another, and earning income from their creative work. Lived experience of incarceration is part of who they are, not a problem to be fixed; these are artists recognized for their work, not defined by their pasts.

That work shows up in the world: exhibitions, performances, showcases, and murals across the state—and members whose art you can commission, hire, or collect. Linkage is also building new ways for the public to take part—community workshops, events, and collaborations with partners who share our values.

Linkage became independent in August 2025, after more than two decades within the University of Michigan's Prison Creative Arts Project. Today, it's 200-plus members strong across 25 counties.



We The People Opportunity Farm was founded on the belief that everyone deserves a second chance. Our mission is to reduce recidivism by providing formerly incarcerated individuals with meaningful work, mentorship, and a supportive community. Through farming, we create opportunities for personal growth, skill building, and a fresh start, empowering participants to rebuild their lives while giving back to their communities.

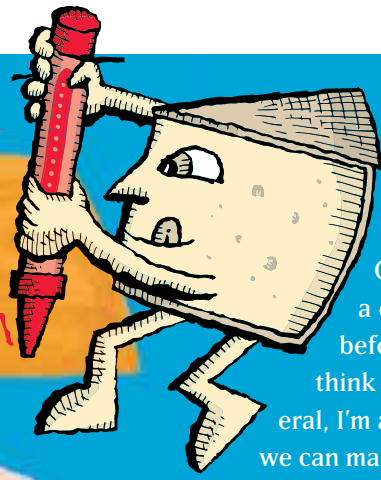
On the farm, participants cultivate more than crops—they grow confidence and hope for the future. The produce they grow is shared with local families, creating a ripple effect of positivity and support. By connecting individuals with the land and with each other, we foster a cycle of healing and community impact that benefits everyone involved.

What started as a vision has grown into a thriving movement of empowerment and change. We The People Opportunity Farm is more than a place to work—it's a place to grow, heal, and thrive. Together, we're building stronger communities and brighter futures, one seed at a time.

"I am honored to carry on the mission of We The People Opportunity Farm that Melvin [Parson] began. I was an intern, and this organization is the reason I'm standing here today, ready to take on this important role in ensuring the survival of this land, this mission, these people, and the spirit of Melvin."

—LaWanda Hollister,
Executive Director





Around the turn of the 21st century, the amazing Irish poet, author, and philosopher John O'Donohue said the world was suffering from a crisis of ugliness. Remember, he said this long before the struggles of our current moment. But I think O'Donohue was correct. And although, in general, I'm a big believer in an abundance mentality—that we can make enough to go around for everyone—when it comes to ugliness and beauty, I have a different take. I feel it's a zero-sum game: the more ugliness, the less beauty; the more beauty, the less ugliness.

Which is why I truly believe that one of our greatest contributions at Zingerman's over the decades has been how much beauty we have brought to the world. Certainly culinary beauty, through our food and drink. Human beauty, by treating people with dignity and helping them be more fully themselves. Organizational-design beauty, by figuring out how to work more and more democratically. And, of course, the beauty of all the incredible art that we both make and surround ourselves in. I feel deeply fortunate on all counts.

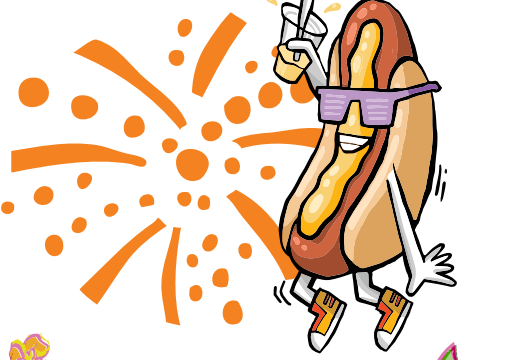
Not long ago, I went to pick up a rental car. With all respect to the staff working the counter, the space was pretty darned ugly. My heart went out to them; it's hard to work in an inspired way when one is surrounded by ugliness. Here we have the opposite—it's infinitely easier to do great work when we're immersed in so much beauty every day!

So, next time you're at one of our businesses, take a minute or two to appreciate the signs, the labels, the books, the posters ... and enjoy and absorb the beauty they bring. The world is better for it!



ARI'S REFLECTIONS ON OUR ART

AROUND AZ



independence day
7/4

rolling sculpture car show - 7/10

paint the town
7/15

ann arbor art fair
7/16
7/18

ann arbor pride
8/1

az gallery nights
8/27

Local food festival
8/27



PEOPLE OF ZINGERMAN'S

a few of the artists of zingerman's reveal what makes them excited to come to work:



nick's been with the deli for almost 20 years!

"I enjoy designing and painting images and letters, building things, surprising people with our creations, and trying to improve the ever-changing Delicatessen and Next Door Café. There is a fair amount of problem-solving and trying my hand at various endeavors with varying degrees of success."

—nick Jaroch, delicatessen Sign Painter & merchandiser

"Making stuff! No matter how I'm feeling, I try to embrace the opportunity to improve my craft a little bit every day. I really appreciate how supportive my co-workers are in the office and Deli-wide. Someone always has something encouraging to say. I enjoy feeling like I get to learn new skills and challenge myself, and I appreciate what an encouraging teacher Nick is."

—Lulu maturo, delicatessen Sign Painter & merchandiser



lulu's been with the deli for almost 5 years!



corynn's been with the bakehouse for 8 years!

"I love working with so many talented, passionate people. Whether photographing the beautiful food we make, filming behind the scenes, or collaborating on larger projects, I couldn't do any of my work without my teammates. Nothing is more rewarding than working together and creating something we're proud of."

—corynn coscia, bakehouse marketing manager & Photographer

"Drawing food with arms and legs is an honor and a privilege."
—ian Nagy, zingerman's iLLustrator



ian's been with zingerman's for 35 years!

"I get to learn about new food finds and new producers, and share that knowledge and excitement through photography."

—Sean Carter, delicatessen Photographer and web marketer



Sean's been with the deli for almost 15 years!

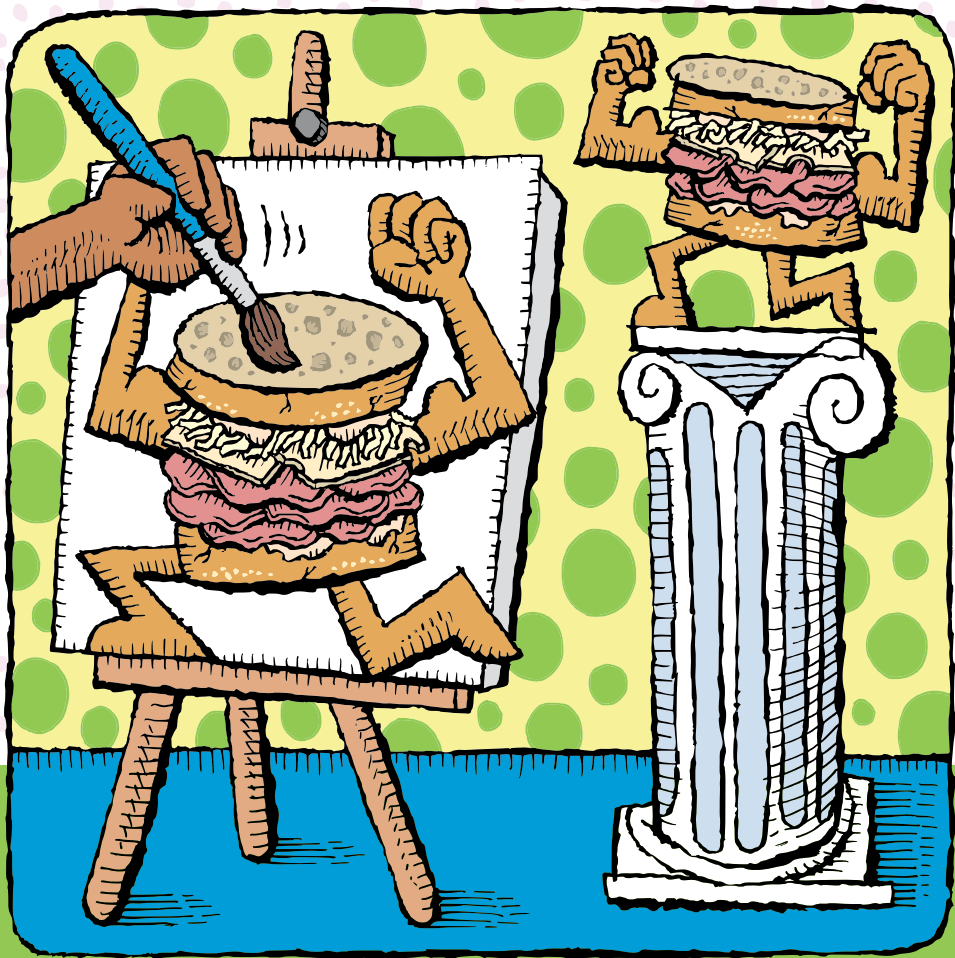
interested in having more fun at work? head to zingermanscommunity.com/jobs to browse our open positions.

HOW DO YOU HORCHATA?

We make our take on this Mexican classic with Anson Mills heirloom Carolina Gold rice, sweetened condensed milk, real vanilla, and cinnamon. Enjoy it straight up, mixed with our housemade chai, or “dirtied” with a splash of Zingerman’s Coffee Cold Brew.

Browse our bevy of beverages at zingermansroadhouse.com.

Zingerman's
roadhouse



hang a piece of zingerman's history in your home!

Over the years, several illustrators and painters have contributed to our catalog of one-of-a-kind artwork. (Look at page 7 to meet a few of them!)

At the Delicatessen, our artists design and hand-paint posters to promote our cornucopia of full-flavored, traditional foods. After their moments of glory on the Deli floor, these gorgeous posters become available for purchase. Or, if you prefer your decor at a smaller scale, our illustrators have also created a catalog of handmade art and prints that capture the Zingerman's spirit of fun, food, and community.

Procure your poster: zcob.me/zingart

Pick a more petite piece: zingermansart.myshopify.com



734.761.7255 | bakewithzing.com



734.761.2095 | zingermansbakehouse.com



734.663.3400 | zingermanscatering.com



734.619.6666 | zingermanscandy.com



734.929.6060 | zingermanscoffee.com



734-619-8100 | cornmanfarms.com



734.239.7979 | littlekimannarbor.com



734.663.3354 | zingermansdeli.com



888.316.2736 | zingermansfoodtours.com



734.230.2300 | zingermansgreyline.com



888.636.8162 | zingermans.com



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