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I.A.N.

Consider Writing Regularly

How working hard at writing has made my life a whole lot better

we should write, above all, because we are writers, whether we call ourselves that or not. — Julia Cameron

Although I do a lot of it, the reality is that writing still makes me anxious. Actually, that's not really accurate. The act of writing calms me down. It's the idea of putting writing out in the world that gets me worried. No matter how often I do it, even all these years later, some level of that anxiety is always present when publication approaches.

Writing about writing—as I'm doing right now—only serves to up the ante. It doubles the emotional difficulty. Steven Pressfield, whose book *The War of Art* has been hugely helpful to me over the years, suggests that rather than fleeing from our fears, we should take a deep breath and face them: "Fear is good. Like self-doubt, fear is an indicator. Fear tells us what we have to do." Which means that, much as I would rather keep putting it off, I'd better get to work on this piece!

Seventy-six years ago, in the winter of 1948, the artist Anne Truitt began an essay that later ended up in her book *Always Reaching*. In it, she shared a similar sense of anxiety: "Even before starting to write this, I had to light a cigarette. By such a degree has my reluctance to write grown. And it is because of this that I am beginning." I skip the smokes, but as you can tell from the frequency with which I put work out into the world, I manage to move through the reluctance and write. My life and my world are much better for it. In this era of sixty-second videos and short social media posts, I believe that a regular regimen of long-form writing like this has the power to do the same for many others as well.

The act of writing regularly in this way—for publication in some form or another—is what Seth Godin calls "the practice." His 2020 book is all about it. Entitled *The Practice: Shipping Creative Work*, it is, for me, one of the most insightful works on what it means to write regularly, and why it's worth the added work. *The Practice* was published on my birthday that year, so even though it wasn't intended that way, it is a wonderful gift for me or

anyone who does this sort of work. One of the most important lessons in the book, one of the many prizes inside, is that the driving force behind doing this kind of writing is not that it's a quick way to get rich. It's actually the other way around. Good writing, writing that resonates, almost always starts when the person doing the writing gives freely and deeply of themselves. I agree with Seth when he says, "Generosity is the most direct way to find the practice. Generosity subverts resistance by focusing the work on someone else." In the spirit of which, I'm writing this here, mostly because many of you ask me questions about writing. How I do it, why I do it, what it means to me, and more. The fact that writing about it makes me anxious is my issue. Following Seth's lead, I know that I need to lean in. What follows is the rough start of an answer.

Consider the Essay

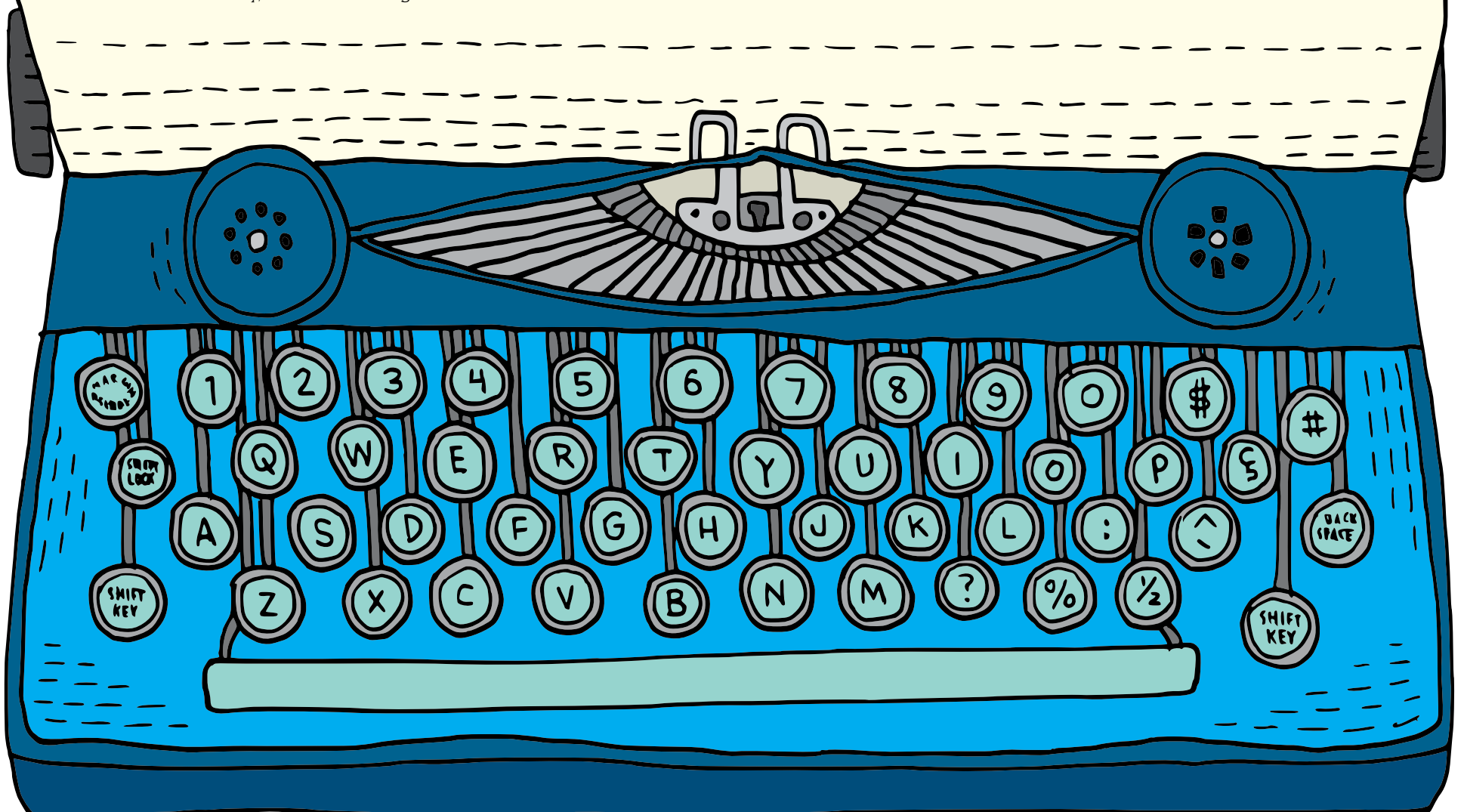
Late in the summer of 1941, M.F.K. Fisher published a beautiful slim book entitled *Consider the Oyster*. Fisher has, many times over, inspired me to think differently about food, cooking, and life—and then to act, joyfully and determinedly, on what I learn in the process. This piece is a twist on Fisher's title. While I absolutely recommend eating some oysters (the Roadhouse has them at Happy Hour, Monday through Thursday afternoons from 2–6, for the remarkably low rate of \$2 each), my request here is that you might "consider the essay." Or short story or science fiction or whatever genre just seems to call to you. If you have even the slightest interest in writing, give some thought to the idea of doing it regularly. Writing, not just for yourself—though I'm also, as you likely know, a big fan of journaling—but rather writing to be shared out in the world (that's the "shipping" part of Seth's subtitle). As I said above, doing it can be scary, but the results might well be significant.

Writing regularly, as I have for over 30 years now, has without question, changed my life. It's helped

my leadership, it's helped me lead as an introvert in an extroverted world (email me if you'd like a copy of the essay I wrote last fall about introversion), and it's increased my caring, my kindness, and my thoughtfulness. I believe it could very possibly do the same for you. In my case, the first writing I did was, like M.F.K. Fisher, about food, but in the context I'm considering here, it could be about anything you care about. This is a call to speak from the heart, to figure out who we are, and learn how to effectively share—with passion and feeling—what we really believe, writing it down and putting it out into the world in ways that benefit those who are willing to read what we write. As M.F.K. Fisher advised, "A writing cook and a cooking writer must be bold at the desk as well as the stove."

Forty-two years ago this past winter, Paul and I—along with an array of friends and family members—were spending our days in the little oddly-shaped, now-famous, building that Rocco and Catherine Diseride had built 80 years earlier. We were working hard to renovate, repair, and make the Deli ready to open as we'd planned on Monday morning, March 15th. We knew nothing back then about visioning (see "The Story of Visioning at Zingerman's" pamphlet for more on this), but if we had, my personal vision would *never* have included anything about writing regularly. I *never* intended to write a lot. Unlike many of my English major friends, I had no fantasies about being a published author. In honesty, it pretty much just sort of happened.

In his terrific book, *Paper: Paging Through History*, Mark Kurlansky makes clear that paper was developed, at various points in time in history, "because the needs of society demanded it." It's much the same for me with writing. In my case, it wasn't society calling, but rather my spirit; looking back on my life, it could well be that my writing routines developed because the chaotic and unclear state of my mind demanded it as well.



Finding My Way to Writing

For me, the work of writing started more out of frustration than anything else. Back in our first few years in business, we had hired some folks for a few hours here and there to do a bit of writing about the food we were selling and serving. At that time, we had a simple, two-sided, single-sheet newsletter that explained what made our offerings so special, and, at the same time, helped our customers to learn more about an array of unfamiliar foods. While everything the folks wrote was perfectly fine, none of it quite got the message across as I wanted. As the months went by, I found myself getting increasingly frustrated.

One of the best things Paul has taught me is a simple, but super helpful little saying: “When furious, get curious.” Over time, it became apparent to me that the folks we’d hired to do our writing work were not the problem. *I was*. I got caught up in a paradox of my own making. In hindsight, I’m pretty sure that, at one level, what they were writing was perfectly fine. They just weren’t capturing the passion for the products that *I* was feeling, and, of course, what they wrote then could not possibly come across in the way I wanted it to be said. All of which meant that the burden, it was becoming increasingly clear, was on me. Rather than just be mad at them, I realized I’d better get moving. Or, to be more accurate, writing.

I can’t remember exactly what finally pushed me to start sitting down to actually write the newsletter, but I’m pretty sure that the person who was doing it for us had given notice and was leaving town. Regardless, I said out loud (anxiously) that I was going to take on the writing work myself. It sounded good when I said it but it did not exactly go all that great. When I first started writing years ago, I’d sometimes get stuck for hours agonizing over a single stupid sentence. A whole lot of sheets of yellow lined paper got crumbled up and whipped against the wall in frustration before I finally taught myself to ignore my anxiety about imperfection and just write.

In a 2015 essay in *The Atlantic*, author Ta-Nehisi Coates says, “I always ‘felt’ I could write.” I was the opposite. It had never even crossed my mind that I would want to write, let alone that I would/could actually do it. I definitely didn’t feel like I was very good at it, and I can’t say that at the beginning I really even liked it all that much. For whatever reasons—fear of failure, determination to figure things out, risk of embarrassment if I were to stop, etc.—I kept going on anyway. Over time, I began to get kind compliments from readers. Somewhere along the way during the early years at the Deli, I decided to get serious about my relationship with writing. Lucky for me, writing seems to have returned the favor. If you were to ask me now the classic question of the Net Promoter Score, “On a scale of 0-10, how likely are you to recommend writing to a friend?” I’d score writing a “10”—absolutely, in a heartbeat.

My recommendation, to be clear, is not about *being* a writer; it’s about *writing*. Regularly. And then sharing that writing in some sort of public way. I’ve met many, many people who really wanted to be writers, but I was definitely not one of them. Even with all that I’ve published over the years, I honestly never think of myself as a “writer.” Writing is a way for me to do my work more effectively, to live a more coherent and rewarding life, and to share what I’m learning with others who might be helped in the process. If I have done the work moderately well over the years, my hope is that, as per Seth Godin’s point about generosity, others will have benefitted a good bit in the process.

Brenda Ueland’s Book

What shifted for me? I give all the credit to a woman I never met. Her name is Brenda Ueland. Her little 180-page book changed my life.

It’s probably been 30 years now since I first read Ueland’s book *If You Want to Write: A Book about Art, Independence and Spirit*. My friend and wonderful writing mentor Deborah Bayer recommended it, and since her advice has always been spot-on over the years, I bought it. I have reread it about eight or ten times now. If any small thing I’ve put into print has been of help to you, please give an extra round of appreciation today to Brenda Ueland. If I hadn’t read *If You Want to Write*, there would be no Zingerman’s Press, no *Guide to Good Leading* books, no pamphlets, and no weekly e-news, and the Zingerman’s landscape would surely look and feel a whole lot different.

Steven King, who clearly can teach us all a lot about writing, says, “Writing is a lonely job. Having someone who believes in you makes a lot of difference. They don’t have to make speeches. Just believing is usually enough.” For me, that person was Brenda Ueland. Though she had already passed away by the time I read her book, Brenda Ueland, it seemed, believed in me. And you. And anyone who is even remotely interested in starting to write regularly for publication. Her message hit home when she wrote, “You have talent, are original, and have something important to say.” For whatever reason, Ueland’s words resonated. She believed in me, and I believed her.

Ueland’s advice helped me get grounded in a wonderfully effective way that radically reduced my worry and allowed me to write. Her words taught me to tell the critical voices in my head to STFU and let my real self say its piece. To type without constantly tripping over self-doubt and perfectionism, but rather with the “joyful, imaginative, impassioned energy” that Ueland says is naturally present in everyone. The spirit of her work is very anarchistic, uplifting, and inspiring. I didn’t need a degree, I could just do it. As Ueland writes, “Everybody is original, if he tells the truth, if he speaks from himself. But it must be from his *true* self and not from the self he thinks he *should* be.” (Forgive the early 20th-century pronoun biases—Ueland was actually an ardent feminist and her mother had been a suffragist since the late 19th century.) Ueland’s encouragement helped me to get over myself, stop waiting to “know what I was doing,” and instead get going:

If you are going to write, you must become aware of this richness in you and come to believe in it and know it is there so that you can write opulently with self-trust. Once you become aware of it, have faith in it, you will be all right. But it is like this: if you have a million dollars in the bank and don’t know, it doesn’t do you any good.

Talking on Paper

Perhaps most importantly, Ueland taught me to stop worrying about writing well, and just write. The faster and more freely the better. As she reminded me,

When you write, if it is to be any good at all, you must feel free—free and not anxious. The only way to become a better writer is to become a better person. My little brother wrote a composition when he was twelve and almost every third sentence was: “But alas, to no avail!” That is the sort of thing that everybody does for

many years. That is because they have been taught that writing is something special and not just talking on paper.

That last bit blew my mind. One sentence shifted my entire approach to what I was doing. While “writing” made me worried, I certainly knew how to talk. If writing was just talking on paper, I could stop stressing, opt out of overthinking, and just say whatever (insert four-letter word) I wanted to say the way I wanted to say it. I didn’t have to be a “writer.” I just had to be *me*. (*Me* happens, it’s probably no coincidence, to be the title of Brenda Ueland’s autobiography.)

Backing up a bit, Brenda Ueland was born in Minneapolis in the fall of 1891. She was one of four kids. Her father had immigrated from Norway, worked during the day while attending law school in the evening, and eventually became an attorney and a judge. Her mother was active in the League of Women Voters. Ueland headed east to attend Barnard College, where, in the spring of 1912, she made the *New York Times* after being awarded recognition for the “Best Essay in the English Department” at her college. After getting her degree, Ueland moved back home to Minneapolis, where she paid her rent by writing freelance pieces for the local newspapers. In 1915, when she was 24, Ueland took the train back to New York where she found herself an apartment in Greenwich Village. In the city, she continued to write, cut her hair short (an uncommon and controversial move for early 20th-century American women), and hung out with a host of radical and anarchist thinkers like Emma Goldman, John Reed, and Louise Bryant. When her mother died in 1930 at the start of the Great Depression, Ueland moved back to Minneapolis and there she stayed until she passed away at the age of 93 in 1985.

During the course of her career, Ueland taught writing, wrote a regular column for the *Minneapolis Times*, and freelanced for magazines like *Saturday Evening Post*. Throughout her life, she was very active in animal rights and rescue. She was a big believer in the value of long walks—a nine-mile trek around the small lake she lived on was her standard. Like writing, the walking, as she saw it, required rigor and repetition. As Ueland said, “One must go alone and every day.” Ueland happened to be a lifelong fan of both handstands and swimming. She was also a proponent of slowing down to let big decisions and creative ideas come into themselves. She even had her own word for it: “moodling.” As she saw it, “The imagination needs moodling—long, inefficient happy idling, dawdling and puttering.”

If You Want to Write was first published back in 1938. At the time, it met with mixed reviews. The more orthodox perspective of the publishing world was summed up by *The Saturday Review of Literature* who laid into Ueland for encouraging “everyone” to write without first having obtained formal training. She was, the magazine complained, “holding out false hopes to the untalented.” Poet Carl Sandburg, on the other hand, said it was “the best book ever written on how to write.” Ueland and Sandburg became friends, each encouraging the other in their work. In a postcard, Sandburg offered her the kind of encouragement I felt so many years later, when he wrote, “[Your] columns are better than ever. I believe you are more brightly alive than ever before—and having the words to go with it.”

Despite Sandburg’s support, Ueland’s book sold ever so slowly for something like 45 years. That changed when it was republished in 1983 (a year after we opened the Deli), and it’s been a big seller ever since. I have pretty surely recommended it more than any other single

book over the years. As Ueland wrote in a letter to her lover, the Norwegian explorer Fridtjof Nansen, "I believe ... that in this life we are supposed to learn something, to advance, to become better." *If You Want to Write* helped me to do all of those in a very wonderful way.

Learning from Writing

In September of 1980, in the final entry in *Daybook: The Journal of an Artist*, Anne Truitt talks about working as a young woman on her aunt's dairy farm in Virginia. In the context of the incredible Vermont Creamery Cultured butter we've become so enamored of here in the ZCoB of late, it turns out that part of the teenaged Truitt's responsibility was to run the cream separator. Cream, of course, is what one needs to start the butter-making process. In the kind of cross-genre weaving together of two seemingly disparate things that make me smile, she finds a way to connect the workings of the cream separator with writing:

I never understood how the mechanism worked; nor do I understand why the simple act of writing has so apparently effortlessly revealed to me the secret logic of my life. And, in that logic, a faith to illuminate my days.

Both things Truitt says are true for me, too. I don't really understand how either cream separators or writing work as they do, but I do know that both butter and books bring enormous beauty to my life.

Magical though it may seem, I challenged myself to look more deeply at what writing regularly does for me. I share this list a bit anxiously, and uncertainly, but still, these 10 things that I've gotten from writing come to mind:

- Attention
- Reflection
- Retention
- Repetition
- Connection
- Creative tension
- Communication
- Caring application and a call to action
- Appreciation
- Maybe even a Revolution

Because of my regular writing routine, I pay far more attention. Writing gets me to engage in thoughtful reflection far more regularly than I otherwise would. It helps me enormously to remember what's what—once I've written it down, it's well ensconced in the ecosystem of my mind. Writing regularly pushes me to connect seemingly disparate ideas and to "meet" all kinds of people—many of whom you read about here—with whom I would never have otherwise connected. Creative tension is a big part of the process—working through the anxiety that is embedded in the act of doing the writing, and getting ready, with anything, to go to print. And writing, clearly, is a wonderful way (especially for an introvert) to communicate!

Caring application? Absolutely! Writing for me is not an exercise in aesthetics—it's always about figuring out more effective ways to work, more positive ways to show up in the world, learning how to lead more effectively, learn more meaningfully, or help others around me to do the same. Appreciation is embedded in the process—this piece would not come out as it does without a great deal of wonderful work by Jenny Tubbs and Lindsay-Jean Hard to edit and shape and question and correct what I've drafted; nor would it work if I wasn't surrounded, both in books and in real life, by such an amazing array of caring and creative individuals. And revolution ... as I've already said, my life, my work, my leadership, my sense of myself and the world are wholly different and radically better because of the work I've done with writing.

Only time and a lot of typing will tell if writing regularly will work for you as it has for me. Like working out, doing it two or three times won't tell you much. To really have an impact, it will require months and years of practice, long past, as Paul Saginaw says, "when the initial glamor is gone." The risk of writing, in the scheme of life's risks, is relatively low. Like so many things I've found myself deeply afraid of, the anxiety about doing it is far deeper than the stress of what actually happens. Like anything I care about and work hard at, I can't imagine that writing will ever be easy in the sense of sitting back and watching a movie that someone else made. But as Stephen King says so wisely: "The scariest moment is always just before you start."

Mark Kurlansky, in *Paper*, says, "There is only one truly unique human trait: people *record*." Which,

upon further reflection, reminds me that maybe writing (which is of course hardly the only way to record—there's painting, sculpture, photography, music, and more!) helps me live out the first element of dignity—it enhances my own humanity. And as Julia Cameron says in *The Artist's Way*, "We should write because it is human nature to write. Writing claims our world."

Seth Godin has been practicing "the practice" for years now. His daily blog piece has been posted for over 9000 days straight. (To be clear, it's not just the continuity that makes it good—one also needs, as Seth offers, thoughtful and insightful content, communicated clearly.) Godin doesn't, though, give commencement speeches. Asked what he would say if he was to do one though, he offered that his main message would be, "You are more powerful than you think you are." Regular writing for publication is one way to productively and positively take that power and put it to work. If you write regularly, and share what you write freely over an extended period of time, I will guarantee that your voice will be stronger, the way you show up in the world will have been altered, you will be more in touch with yourself, and your leadership presence will be more impactful. And that's just the start. I'll let Brenda Ueland add to that list:

Writing, the creative effort, the use of the imagination ... will become a wonderful blessing if you use it. You will become happier, more enlightened, alive, impassioned, lighthearted and generous to everybody else.

Even if you don't really *want* to write, maybe, for a few minutes, consider it. I'm betting a copy of Brenda Ueland's book that a whole lot of good things will come from it. And, as she writes at the end of the book, if all this "has given you the impulse to write one small story, then I am pleased."

Ari

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Catching up with the soul of the Seoul food

Sitting at a sunny summer patio table in Ann Arbor's Kerrytown I caught up with Ji Hye Kim, chef and managing partner of Miss Kim, Zingerman's Korean restaurant. We talked about her food philosophy, approach to running a business, what's new, and what's not going to change. If you've never had the pleasure of dining at Miss Kim, read on for a primer on where to point your chopsticks first. If you're already a big fan, read on for more of the story behind those swinging kitchen doors.

Sara: How would you describe the experience at Miss Kim to someone who has never been before?

Ji Hye: The ambiance is nice. I think it's comfortable and casual, without being like a quick service place. We have proper dining service that is friendly and not super formal. Our servers are very good at getting you delicious food regardless of your dietary restrictions or preferences. You came into our house—we want to make sure you have really good food and a really good time.

Sara: What sets Miss Kim apart from other Korean restaurants?

Ji Hye: I think the experience you have with the food is different from other Korean restaurants in Michigan, or the Midwest in general, because we pay a lot of attention to the tradition and culinary history. What I try to do is see the essence and story of the dish. I want to see how that translates here because Korean food has distinctive regional cuisines. Korea is smaller than most single states in the United States, but it's regionally varied. Food travels with the people, so food in South Korea may look different than in North Korea, on the China-North Korea border, and where Korean Russians were exiled into Central Asia. So, I think it's a continuation of the story of where Korean food lands in Michigan and our take on things. Our menu has one foot in culinary history and another foot firmly planted in the soil of Michigan. I feel each dish has a long story in Korea and I'm adding one sentence at the end because this dish landed in Michigan.

Sara: Does Miss Kim's food focus on any one of those many Korean regional cuisines?

Ji Hye: It's not part of our vision to specifically focus on the food of one region, but because my mother is from Gyeonggi Province (the central part of Korea where Seoul is located) and that's the food that I grew up eating, there is an influence. When I started researching Korean food, I realized some of the dishes she was making for me were specific to that region. My friends whose moms came from a different region didn't know what they were.

Korea is similar to Italy in that way. Southern Italian food is a little saltier; Calabrese cuisine is a little spicier; in Liguria, in the north, they use more butter. Southern Korean food is saltier, spicier, and the seasoning is heavier. They use more fish sauce because they're on the seaboard. North Korean food, out in the mountains, tends to be milder. They don't use as much salt and the dishes tend to be simpler and more humble. Seoul is right in the middle so they go for balance, and maybe a touch sweeter. Also, Seoul, the capital of Korea for 600 years or so, is where all the ingredients in the supply chain ended; so Seoul food tends to be more varied in the ingredients, rather than focusing on seafood on the coast or foraged mushrooms and greens in the mountains. So I think some of our dishes reflect Seoul cuisine and the Gyeonggi region.

Sometimes even Korean people will come in and comment that our kimchi is too mild, but that is by design. (Though sometimes they assume it's because I don't know how to make it.) Kimchi from the southern part of Korea is saltier, spicier, and bolder in flavor, but kimchi from the Gyeonggi area in the middle of the country tends to be milder and crunchier—they want you to taste the vegetable. So that's why our kimchi is on the milder side.

Sara: What does your mom think about Miss Kim?

Ji Hye: [Laughing] She doesn't think much of it. She wants to know if I'm making enough money to be comfortable and that it's not too hard on my body. Other than that she is not relinquishing her title of the best cook in the family.

She's not super fond of the fact that I use some American vegetables like beets or asparagus. She's just kind of like "eh" [waving hand up] "It's not a Korean vegetable." She can make a lot of food that we make very easily so she doesn't think it should be as priced as it is. If you know how to make really good spaghetti bolognese you may not want to pay \$35 for a bowl of spaghetti bolognese. It's sort of a similar idea. She thinks I can make mushroom japchae at home. Really cheap and it's just as delicious. Why should I pay this much money, but she's also not paying for rent, living wages and benefits for staff, local mushrooms, and all of that stuff. So basically she's not impressed [still laughing].

Sara: What was your inspiration for learning to cook?

Ji Hye: Sometimes you read interviews with chefs and they're like "I knew that I wanted to be a chef when I was three and making raviolis in my Nonna's kitchen," or, "I've been working in the kitchen since I was 14 and I used to sleep on a potato sack in my mom's restaurant." That is not my story. My mom is the firstborn in the family and so is my father, so that meant that every holiday was spent at our house, but she didn't really let kids cook. She had a lot of cooking to do and teaching kids to cook is a whole different job and she didn't want to be bothered. I wasn't gonna be that helpful. She was like, "Out of my kitchen!" One time I asked if she could show me how to make this and that and she's like, "No, you were born a girl! You're going to end up in the kitchen anyway cooking for a husband or a child. You don't need to start now." She herself didn't learn to cook until she got married. So I didn't learn from her.

I learned much later from working and being self-taught. But I knew my mom was a really good cook. She made a lot of things from scratch, like gochujang fermented chili paste. When I was really young she had these crocks of what I thought were really stinky magic potions—fermented sauces—out on the balcony of our apartment complex. She would get fresh pressed sesame oil delivered from her mother who lived in the countryside. She really cared about ingredients. And I would watch her cook. I think that helped a lot when I started cooking. As I was learning Korean recipes, I just knew how to go about it a lot faster than when I was learning to make Italian or American food. I would remember how my mom did it. I had these peripheral memories, this knowledge bank I didn't know I had, from watching her. She's my accidental inspiration in that way.

I continued to learn about paying attention to ingredients by working at Zingerman's. My appreciation for traditional cuisine and knowing the story behind it, that came from Zingerman's.

Sara: If you were having someone build a Korean recipe-ready pantry what would you recommend?

Ji Hye: I would make sure that they have sesame seeds, sesame oil, soy sauce, doenjang (fermented soy paste), gochujang (fermented chile paste), and fish sauce. The flavors are a balance between salty, sweet, and spicy.



Sara: What do you think is the biggest misconception about Korean cuisine?

Ji Hye: People tend to think that Korean food is a set of this or tastes like that. It's not a monolith. Take kimchi for example. There are over 200 documented versions of kimchi. Every region has a different take on it and every season provides a different kind of kimchi. Somebody said there are as many types of kimchi as there are moms in Korea. I mean it sort of allows for that diversity to flourish.

I think that's one of the biggest misconceptions of food when people think of "ethnic food." That is only one way. Your one trip to Thailand, or India, or Korea, and then that is your definition of that food. Or if you're Korean American and you grew up with the food your mom made and you understand that to be the only version of Korean food. There are so many types. It expands in many ways, regionally, seasonally, by price point. It evolves. No one person's experience represents an entire cuisine.

Sara: If you were to make a brand new customer three Miss Kim dishes, which would you pick and why?

Ji Hye: 1. Fried Tofu. I actually kind of dislike tofu, but I know that when I eat something and I don't like it, I always leave room that maybe I just never had a good version of it. So, I leave my mind open to be changed. This dish is a converter. That's why I picked it. I think our tofu plays a lot with texture and flavor. Externally it's shatteringly crispy. Inside the soft tofu is custardy. I think it's a fun dish to eat. This is what I call a mind changer. If you don't like tofu try this dish.

Sara: I can confirm. It's one of my favorites for the same reasons. I was once at a ZingTrain seminar and Miss Kim food was served for lunch. The first thing to run out on the buffet was the fried tofu. People were telling others to try it.

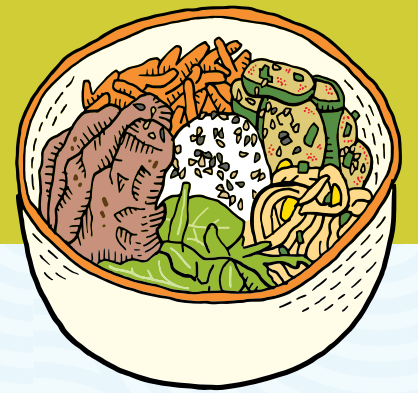
Ji Hye: 2. Tteokbokki. (For those unfamiliar, it's a small baton-shaped, stir-fried, soft and chewy rice cake.) Our menu changes from time to time, but we always have a few different kinds of tteokbokki on the menu such as classic street style with gochujang, scallions, pork belly lardons, and poached egg. I think this dish can tell the story of Korea. It started out as sort of a luxurious dish because you take this much cooked rice [holding up both hands] and turn it into these little rice cakes [holding up the thumb and forefinger]. It used to be just street food and now there are so many iterations. Some chefs are using it like rice pasta and serving it with butter sauce, gorgonzola cream, or mozzarella cheese. It's a fun evolution to watch and we're looking to add more versions to our menu, like with a tomato vodka sauce. Growing up, tteokbokki was a dish I ate on the streets, sneaking it behind my mom's back because she didn't really approve of it, so I feel a personal connection to it.

3. Vegetable Twigim. Seasonal vegetables are quick pickled and fried in the same type of crispy rice flour batter (gluten-free) we use for our Korean fried chicken, then served with spicy mayo. Seasonality is really important in Korean cuisine (the Korean Farmers Almanac has 24 seasons!) and on our menu. We reflect the seasonality of Michigan produce in our dishes. For these fried vegetables, you might find us using cauliflower, green beans, or green tomatoes.



CHEF JI HYE KIM

served at miss kim



Sara: And a drink to go with it? What's special about the bar at Miss Kim?

Ji Hye: We focus on traditional Korean drinks. We have plum syrup-flavored soda, cinnamon drink, banana milk, rice wine, and soju. Soju is a sweet grain-based distilled alcohol. I'd say it's half as strong as vodka. We infuse soju with different Épice de Cru spices and Rishi teas. There's soju infused with black tea that emulates a light whisky, it has a lot of smoky notes. We also have rose, hibiscus, black sesame, and yuzu—you can order a soju sampler. We're hoping to bring in an artisanally made rice wine from Brooklyn this summer.

Sara: How does being located at the Kerrytown Shops benefit the restaurant?

Ji Hye: I think our proximity to the Ann Arbor Farmers Market sets the tone of the menu. I have really good relationships with the farmers I've been working with for 10 years, since our pop-up days. I wish we were bigger so we could buy from even more local farmers, but there are a few we are really committed to. I like that Kerrytown is a little more neighborhood-like as opposed to being located on Main Street or South University. It's a nice place to park and walk around for things to do and then have a cocktail and dinner.

Sara: How often do you go to the Ann Arbor Farmers Market?

Ji Hye: I try to go every farmers market day (right now that's Wednesdays and Saturdays). The farmers know me and generally know what I am buying, so sometimes they'll put it aside or deliver it to the restaurant. I still go to the market even if I don't have a lot of things to buy because it's a big inspiration to me.

Sara: What are you most looking forward to coming back in season at the market this summer?

Ji Hye: Corn and tomatoes [said with zero hesitation]. We'll bring back dishes like miso corn with scallops; tomato salad with soft tofu and wasabi dressing; tomato salad with peaches, hot peppers, and mustard dressing; or pickled and fried green tomatoes.

Personally, I buy nettles. I can never find enough nettles for me to put them on the menu for the restaurant. But every time I see nettles, I buy them. I blanch them, squeeze out the water, and keep them in the freezer. Sometimes I dress them in sesame oil, garlic, soy sauce, and sesame seeds and eat them as a side dish. Or I might use it as a topping on bibimbab. Or I zip them with a little water and maple syrup and drink it as green juice.

Sara: What is different about Miss Kim today than when it opened eight years ago?

Ji Hye: I think the biggest difference is that we have way more vegetables and vegetarian dishes on the menu. I knew before opening I wanted to have more than ribs and fried chicken. We didn't start with many vegetarian items, but it was always a goal. Now we're getting to a good balance. I actually just crunched the numbers and 56% of the dishes on the menu are vegetable-focused. It may not be vegetarian, like the roasted broccolini with fish sauce caramel, but it is really the broccoli we are showcasing.

Sara: What is different about you eight years after opening a restaurant?

Ji Hye: I sweat the small stuff a little less. Everything felt important and urgent then, but when you work that way it doesn't give you room to breathe and doesn't make you the best manager. I am better about prioritizing and I am a better leader now.

Sara: What's been the most surprising thing for you about owning a business?

Ji Hye: How much work I would do telling our story—the story of the food, the restaurant, how we pay people, and how we do things. I didn't realize how much telling of the story was involved in running a small business.

Sara: Who are you telling the story to?

Ji Hye: Customers dining with us, our staff, media interviews, community non-profits, and local students. I speak to students at Huron High School in the culinary program, at Ross School of Business in marketing, at the University of Michigan in nutrition, and others. I am very open with them about all of our information so they invite me back.

Sara: What's most rewarding for you about owning a business?

Ji Hye: When the team does well. One thing I think nobody tells you when you start a business is how long it takes to build a culture. When I worked at Zingerman's Deli, the culture was already established, so onboarding a new employee and having them buy-in is a little easier. But when you're starting from scratch, there's no culture established yet, and you have to create it as you go with every single person including yourself, I think that takes three to four years. But by our third year in business, we were dealing with the pandemic. That time forced us to pay more attention to building our team and culture. We are definitely a Zingerman's business, but I think we have our own distinctive personality. We work as one team because we are a tip-share restaurant. We talk about money a lot precisely because it has a monetary consequence. We have to work as a team because we are paid as a team.

Sara: Why did you decide to open your restaurant as a Zingerman's business?

Ji Hye: I took five years on the path to partnership to really suss out if this is what I wanted to do. People ask me why I don't have Zingerman's name on my awning, assuming I am not getting the benefit of Zingerman's if I don't. I actually think that's not true. To me, the biggest benefit of being a Zingerman's business is the community. So when big things like the pandemic happen, or even if you're just having a frustrating day, you always have someone who can be your sounding board. I think that's incredibly important if you're running a small business. Because it can feel like you're working in a vacuum. Somedays I do feel that way, but then I remember I have a community to go to.

I think in practical terms, Zingerman's Service Network is really important. Having that support system allows me to not worry about those things, the specialties that are not in my wheelhouse. I don't want to be dealing with payroll for example. I know many restaurateurs who spend hours and days doing these things or they have HR issues and no one to go to. Then you have a trained fine dining chef ending up as the house accountant and they're not looking at the food. I don't want to create my own marketing posters. I'm not going to do a good job and it's going to take me longer. Having our Service Network experts to do that frees me up to do other stuff. They take those things off my plate so I can do the things only I can do—researching recipes because I read the Korean language, or telling the story of our food, or being in the front as the chef representing the restaurant. Being part of Zingerman's and having the support allows me to do those things better.

Sara: You work shifts at Miss Kim in a variety of jobs. What's your favorite thing to do?

Ji Hye: My favorite thing to do is either hosting or expediting. To me, those two positions are similar and really important for the same reason. They both set the tone and the pace for the service of the food. The host is the first person you see when you walk into the restaurant. They set the tone for the guests and the pacing for the servers. Their communication is important and they can start the experience off on a good foot. The expeditor decides who gets the appetizer first and which entrée is going out when. When I do it, I know things like we aren't late with these tickets now but we will be in 10 minutes so we can go and take care of the guest. I can do a lot from that spot. I sometimes pour water like Ari does when I am a food runner, so that way I can see every dish and touch every single table.

Sara: What's next on the calendar for you and Miss Kim?

Ji Hye: We have a collaboration dinner with guest food writer and new cookbook author Khushbu Shah at Miss Kim in July. While it's a different cuisine, Indian food, her approach is similar to what we do in that she makes traditional Indian food with her own Michigan spin. I'm also doing a pop-up at Seoul Salon in Manhattan in August. I'm excited to compare the Korean food they have created for a New York audience with what we make at Miss Kim.

If you're like me, you might find yourself appreciating the nuances of Korean cuisine, feeling inspired to try new things with an open mind, and very (very) hungry right about now. Say hello to Chef Ji Hye for me when you get to Miss Kim!

Sara

Sara Hudson

Zingerman's Creative Services Director



VISIT MISSKIMANNARBOR.COM

- Browse the menu
- Make a reservation
- View upcoming events
- Order takeout
- Book a private party

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you really can taste the difference!

ZINGERMAN'S MAIL ORDER SUMMER SALE

Find deep discounts at Mail Order and the Deli

Every July, dozens of products (nearly one for every day of summer) get drastically discounted and savvy shoppers gather their go-tos like preserves and olive oil. It's an annual tradition at Mail Order and the Delicatessen that folks look forward to all year, for stockpiling staples (like Ortiz tuna from Spain, the perennial best-seller) to be sure, but also to plan ahead for future gift-giving. (Did you know? When shopping online at Zingermans.com, items can be purchased during the sale and scheduled to ship at a later date!)

With so many items on sale, it can be hard to know where to begin. Here are 10 highlights to get you started:



Lemon Olive Oil – Look for Colona Lemon Oil at the Deli or Agrumato Lemon Olive Oil at Mail Order. In both cases, they aren't citrus-flavored or infused oil, but rather the traditional pressing of olives and citrus together. It's fantastic brushed on top of almost any just-broiled fresh fish. Wonderful in vinaigrettes, marinades, or drizzled over simple pasta or good bread. Lynn O. shared, "The lemon oil elevates everything I put it on from salad to popcorn."

Zingerman's Peranzana Olive Oil – Made by Marina Colonna on her ancient estate a little over 100 miles due east of Rome in Italy's Molise region from hand-picked Peranzana olives pressed the same day they're taken from the tree.

Col. Pabst Worcestershire Sauce – This sauce recipe was created by Colonel Gustave Pabst, son of Pabst brewery founder Captain Fredrick Pabst. Kate Quartaro, Gustave's great-granddaughter, has used the recipe to create a small batch Worcestershire sauce with more than 20 ingredients, including malt amber lager from Milwaukee's own Lakefront Brewery. Guest Jean T. dubbed it "delicious" and admitted to enjoying it "just by the spoonful standing at my kitchen counter."



Moon Shine Trading Co. Tupelo Honey – This honey comes from north Florida, along the Apalachicola River basin, where bees feed on the pale green flowers of the Ogeechee tupelo, a shrubby tree that grows in the swamps. The hives are mounted on 14-foot platforms, and the honey is harvested in spring by beekeepers on barges! The resulting honey is fruity and floral, smooth and pourable—a real treat on pancakes!



Brooklyn Delhi Achaars

These plant-based, small-batch sauces are rooted in time-honored Indian culinary traditions and layered with a modern spin, like using less salt, so the flavor of the produce is really able to shine through.



Koeze Peanut Butter – Made on the other side of the state in Grand Rapids, Jeff Koeze sources great Virginia peanuts, blanches and roasts them, adds a touch of sea salt, and then grinds them. The result is an intensely flavorful traditional peanut butter with far more personality than the commercial stuff. Guest Robert D. declared, "The Koeze Peanut Butter is the best out there. It is the platonic ideal of peanut butter."



Pistacchiosa – Sicilian pistachios are blended with extra virgin olive oil to give this sweet spread an exceptionally smooth texture. Spoon it over cheesecake, drizzle over fresh goat cheese, or spread on warmed bread (...or go for a spoonful straight from the jar!). At a Deli tasting event, the Bakehouse's Corynn Coscia's then-6-year-old rated it a 100 on a scale of 1 to 10.



Marcona Almonds – The king of the almonds, these rich, meaty Marconas from Spain are skinned, oil-roasted, and then kissed with sea salt. Not only is Mail Order's Brad Hedeman never without a couple of bags in his pantry, he admits to storing them at the top of the pantry so his kids don't spot them! (Lest you think this is harsh, guest Sara S. lamented, "I should have ordered more bags of the Marcona almonds. My ten-year-old ate them all in about 15 minutes!")



Organic Portuguese Sea Salt – This delicate salt comes from the southern tip of Portugal, where sea salt has been collected and exported since the 11th century, though was waning in popularity. The folks at Belamondil have revived the traditional methods—refashioning salt pools and harvesting with centenary salt pans. This has restored the local ecosystem in the process, helping to bring birds like egrets and herons back to the area.



Wild Fennel Pollen – Fennel pollen is exactly what it sounds like—pollen from the flowers of a fennel plant! Sweet, pungent, and everything best about fennel. Delightful with fresh cheeses, ripe tomatoes, and pork. Guest Alicia C. raved, "Used a little of the Wild Fennel Pollen to season my whole roast chicken and it took the flavor and aromatics to a whole new level! This truly is a magic spice that makes anything you put it on so much more wonderful! Where has this been all my life?!"

The annual Summer Sale goes through July 31 (If you like last-minute shopping, you have until midnight Eastern time.) So load up on all of these items and loads more full-flavored, deeply discounted foods and gifts. Fill the freezer. Cram the cabinet. Get ahead on gifting.

Shop in person at the Deli or online at shop.zingermansdeli.com for pick up or local delivery. Shop from Mail Order online at zingermans.com to ship an order anywhere in the country.

Should you be reading this in August, well, mark your calendar for next year!

ARTISANAL SYRUP-MAKING AT THE ROADSHOW

GREAT COFFEE + HANDMADE SYRUPS = AMAZING DRINKS

While the vast majority of coffee houses still serve pre-made bottled syrups from large manufacturers, the crew at the Roadshow has been carefully crafting their own for many years now! Really great ingredients and a whole lot of hours standing in front of the stove stirring over very gentle heat yields some exceptionally flavorful house-made syrups! As longtime syrup maker Sammy Melton says,

Our house-made syrups are curated with the guest in mind, each batch handcrafted with time and care, using quality ingredients setting us apart from most coffee shops in the state.

Add those great syrups to the exceptionally good espresso and brewed coffee from Zingerman's Coffee Company and you've got a whole bunch of really tasty drinks! Ava Vincent, who's been central to the syrup-making project over the years offers,

I care a lot about keeping things as close to home as possible. That's why I love that we make our own homemade syrups for our espresso drinks. It enhances the flavor of the coffee so well. Natural ingredients and real sugar paired with really good coffee make something so special.

I love coming up with ideas and fun flavors to pair together. I like coming up with concepts for drinks and figuring out which flavors make sense for them. And then the whole process in the kitchen is just super fun too, hanging out with everyone back there.

I like that we are a place that cares about the process of making things from scratch. From start to finish we get to say that this is ours and that we created it, and that feels really good!

TRY THE WHOLE LINE-UP OF HOUSE-MADE SYRUP FLAVORS:

- | | | |
|------------------------------|---------------------|---|
| Askinosie Tanzania Chocolate | Piemontese Hazelnut | Vanilla-Green Cardamom |
| Vanilla Bean | Caramel | Lavender |
| Sugar-Free Vanilla Bean | Butterscotch | Masala Chai
(Cinnamon, Cardamom, Ginger, and Black Pepper) |

Swing by the Roadshow soon and say hi to your local syrup makers!
Mochas, lattes, and other amazing delights abound.

Take your drink out into Roadshow Park and enjoy the summer weather, a bit of urban greenspace, and an abundance of free WIFI!

*Zingerman's
roadshow*

SUN - THU:

FRI - SAT:

DRIVE-THRU HOURS

7 AM - 9 PM

7 AM - 10 PM



The easiest way to become everyone's favorite guest at all the summer soirées?
Bring along a Zingerman's Bakehouse pie.

With five flavorful options, there's something to please everyone.
Plus, another perk of pies—they don't melt! No drippy desserts at your shindig!

Perky Pecan – A bountiful pile of toasted Southern pecans enrobed in a rich, brown sugar custard made from unrefined muscovado sugar from Mauritius, sweet butter, and real vanilla.

Key Lime – A velvety filling made with lots of Florida Key lime juice and a bit of sour cream.

Cheery Cherry – Filled with tons of Michigan sour cherries for a pie loaded with bright, cheery flavor that's not too sweet.

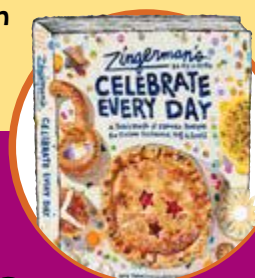
Go Blue!-berry – Filled with juicy, wild Maine blueberries for a berry flavorful pie.

Simply Rhubarb – Filled with fresh, seasonal Michigan rhubarb and just a touch of sugar so the tart-sweet flavor of the rhubarb really sings. Available until the local rhubarb crop runs out (generally in mid-July).

Country Peach – Filled to the brim with fresh, ripe summer peaches, a little sugar, and a touch of vanilla bean. All that goodness is crowned with a brown butter oat streusel topping. Country Peach replaces Simply Rhubarb when peaches are available (generally in mid-July).

Most of these flavorful fillings are tucked into tender, flaky, all-butter crusts made with freshly milled high-extraction soft white winter wheat flour from Janie's Mill in Ashkum, Illinois. (The exception? Key Lime pie's golden graham cracker crust!)

Prefer to make your own? The recent cookbook release from Zingerman's Bakehouse, *Celebrate Every Day* includes six Bakehouse pie recipes, including Key Lime and Cheery Cherry!



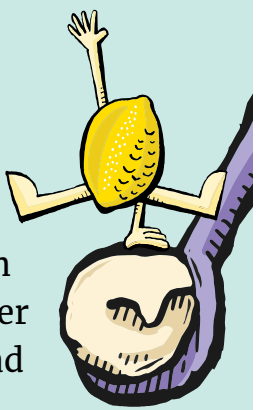


SHAKE UP YOUR SCOOP!

amazing handmade gelato from zingerman's creamery

Zingerman's Creamery crafts handmade full-flavored gelati using traditional methods. We source the highest quality milk from small-scale regional farmers, add in the best ingredients we can find, and churn small batches daily. The result is gelato with a rich texture and delicious, intense flavor.

You can pick up a pint or a quart to enjoy at home or savor a scoop on the spot. That's not the only way to savor the smooth taste of summer though, the Creamery crew is mixing up gelato and sorbet in a myriad of ways, one of which is sure to satisfy your sweet tooth:



cold brew shake

Vanilla gelato blended with Zingerman's Coffee Company Cold Brew.

float

Choose any soda to top off your favorite gelato. Keep it traditional with root beer, or mix it up with Redpop!

gelato cakes

Layers of our gelato with Zingerman's Bakehouse cake, whole or by the slice—and now available to order online for pickup! Choose from Milk & Cookies, Triple Chocolate, or Zzang!® Bar.

frozen half & half

Lemon sorbet blended with freshly brewed iced tea.

shake or malt

Any flavor in the case, hand-spun with milk. Can't decide? Dark Chocolate is the runaway guest favorite!

frozen cooler

Any flavor in the case, blended with any soda. Try our spin on a Detroit classic float, the Boston Cooler, and blend Vanilla gelato with ginger ale.

the creamery's retail store, the cream top shop, is located on Plaza drive on ann arbor's southside, tucked in between zingerman's bakehouse and zingerman's coffee company.



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