Verostko writes, “Born in 1929, at the beginning of the great depression, my parents named me ‘Joseph’. For family and friends, I became known as ‘Joe’ and I assumed the name ‘Roman’ many years later as a monk. My childhood was colored with the experience of the great depression and the hardships in life for my parents.  We grew up in a coal mining town where rows of company houses were clustered in ‘patches’ within walking distance of the mines and the ‘Company Store’.   Our ‘patch’, called ‘Rocktown’ consisted of two rows of houses and a dirt road that led to the Company Store and to the ‘Central Mine’. The mining complex included rows of beehive coke-ovens for converting the coal into coke for the steel mills. The Central ovens were active up to the end of World War II.” Below are paintings of what Verostko saw and experienced with these ovens.

He continues, “In 1947, after graduating from the East Huntington Township high school, I moved to Pittsburgh where I found an evening job and attended the Art Institute of Pittsburgh during the day.  The Art Institute provided a rich studio program including color, life drawing, portraiture, still life and landscape. The program for illustrators introduced me to the fundamentals of typography, calligraphy, and printing technology. Planning to be both an illustrator and a writer I continued my night job after graduation and worked on my drawing and writing during the day.  Within a year my drawing, writing and reading turned to an interest in higher education and a search for greater understanding of my ‘Being Here’.” Here are paintings and drawings while he attended the Art Institute of Pittsburgh (AIA).

[Being named Roman: It was customary when entering the monastic life to assume a new name symbolizing rebirth wherein one gives up all worldly possessions and associations in pursuit of one's spiritual journey. I chose the name "Romanus" who was, according to the "Dialogues of Gregory", a 6th Century hermit who introduced Benedict to the heremetical life and cared for him for 3 years of isolation in a cave. During this period Benedict underwent spiritual transformation, a prelude to his role as the Abbot of a community of monks at Subiaco.  As their spiritual leader Benedict outlined a 72 chapter "Holy Rule" (Sacra Regula), that became the foundation of Benedictine monastic life that spread throughout Europe in the Middle Ages.]

During my first year after art school a growing interest in spirituality and philosophy led me  to Saint Vincent Archabbey located in Latrobe, Pennsylvania.  On my 21st birthday, in 1950, I entered a scholastic program in preparation for a full commitment to monastic life. As a monk I pursued philosophical and theological studies that led to ordination as a priest in 1959.

Following ordination monastic assignments took me, for periods of time, to New York, Paris and Washington. During these periods I remained faithful to monastic life with this monastery as my home.

By 1968 Roman's spiritual journey led him to  life outside the cloister.   No longer able to fully embrace the beliefs that bound him to the cloister he departed St Vincent n the summer of 1968 and joined  the humanities faculty at the Minneapolis College of Art and Design. He taught world art history, maintained an active studio, and did research on the role of  the artist in relation to changing social values and new technologies.   A Bush Fellowship Grant provided an opportunity to work with Gyorgy Kepes at the Center for Advanced Visual Studies at MIT (1970). At that time the new information technologies were undergoing enormous growth. Roman was keenly interested in the artist's role in the humanization of these technologies. This interest drew him deeply into the information revolution that wrought immense change in world culture in the last quarter of the 20th Century. While still active with his algorithmic art well into the 20th Century he continued to experience himself as a 20th Century person continuing to wrestle with the spiritual interests that drew him into monastic life 50 years before the turn of the Century. Those interests also informed his painting and drawings of the 1970's.

One of Roman’s well-known art projects is WIM: The Upsidedown Book. This was released on August 2nd, 2008. This book reproduces drawings that were created in the early 1970’s that were set aside to be published later. Many of these drawings belong to the transitional period of Roman’s life following his withdrawal from the monastic life to Minneapolis. During this period of time, Verostko was experimenting with computer programming, working as a humanist consultant to the Tetra Corporation, and exploring the new forms of drawings, paintings, and media. The drawings in this book was dedicated to Fred Rogers who said that “the child is in me still, but sometimes not so still. . .” these drawings were made to appeal to all ages.

The techniques behind these drawings is that Roman was drawing with borders of consciousness, which is a like doodling semi-conscious.