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## Paper tuning a compound bow chart

Back to Bowhunting I hear this often at this time of year, I need to have my bow tuned or I'm having trouble getting my bow to the tune. Generally speaking, setting up a bow may seem mysterious or at least something that can only be done at your local pro store. While your local professional shop is a great resource to get the bow tuned, setting the bow is something that every bowhunter should at least understand and, in many cases, do themselves. So let's talk about what setting really means. How do you define a well-tuned bow? For me, my ultimate goal is to deliver the wide-water tip arrow to the exact place I intend to hit it. Specifically, I want him to hit 20 yards all the way up to 80 yards. I want the arrow to come in as straight as possible, cutting efficiently and carrying as much kinetic energy through as it can. I also want the bow to be a little forgiving of the small setting in my form in a less perfect situation. I want to keep well and be accurate. I also want to be able to spend the pre-season months practicing both with the field and the wide tip of the arrow. I want them to hit together and I want my practice to build my confidence and confirm that my shape and bow and arrow setup are as lethal as I can get them. This is what I consider a well-tuned bow. With this, let's jump in on how to adjust the bow compound. Some suggest that the bow should be a paper melody, which is a visual sign that the arrow does very quickly after it leaves the bow. Others discard the paper setting altogether and assume that bare shaft customization is the only way to properly adjust. A few other types of customization techniques that are tossed around are group setting, wide tuning, walk-back settings and perhaps even torque settings, although this is a solution to a more specific problem. Each method has its fans and its critics. Personally, I like to use several methods. By doing this, I gain more confidence in my installation. Nocking the dots, resting place and camera timing whether you pull a new bow out of the box or you start again and tweak the bow again from scratch, the first thing I wanted to do is bottom up both the upper and lower limbs. Next, I visually check on the time camera. By camera time, I mean, both cameras are in sync and both roll over at the same time. Well-dressed cameras allow you to draw stops on each camera to connect with cables or limbs at exactly the same time. Many of the new bow joints have signs or holes on the cams that you can look to see if the cameras are timed. Checking the cam timing of the hole on the Matthews VXR 31.5. For example, my Matthews VXR has a hole on every that you can look to see where the cable is relative to the camera. Each cable centered visually through these holes tells me that the bow is most likely in time. Cam time is important. If one camera achieves a full rotation in front of the other, it will result in an arrow that, if you get more rotation from one camera, results in an arrow that will show either high or low paper paper that you probably won't be able to work by moving your vacation or nocking point. In short: do a quick visual check for camera time before you even get started. What if my cameras are not on time? Upper and lower cameras in time. Camera rotation can be manipulated by adding or even removing turns from cables to get the draw to stop hitting at the same time. If you twist the cable, you effectively reduce it, thereby increasing the distance that should turn the stop to stop. Untwisting does the opposite - it extends the cable and reduces the rotation distance for the draw stop to hit. I always try to use twisting cables or strings rather than untwisting. Also, keep in mind that twisting and unwinding can have other effects on the length of a draw and attract weight. Also, for now, I would like to make a quick measure of the axis on the length of the axis and the height of the bracket to see if these measurements meet the manufacturer's recommendations. The axis to the axis is measured from the center of the upper axis to the center of the lower axis on the shelf of the bow side. The height of the brace is measured from the deepest part of the clutch to the nasal string. If your bow seems to have a good camera timing and curly height and axis shapes to the axis close to the plant specification, then my next step is to set the point of the nok. To set the nok point, my method is to measure the distance between the two ashkas and set my nok point so that the arrow is concentrated between them. I then knit at my point nocking. After that, I set my rest and lock it with my arrow at a 90-degree angle to the string. Another method is to attach your rest to put the onion in the izavi. Use level and thing to put the bow in a position that your string is perfectly vertical (i.e. level). Next, use the arrow on the string and adjust the height of the rest so that the arrow runs through the center of the berger hole (the hole for fixing the rest), and it passes 90 degrees from the leveled line. At this point, tie at your point nocking (s) and ensure your rest is upright. After I'm nocking the dots tied, my rest attached and arrow in the square, I've set the horizontal arrangement of my rest. I start with a break at 13/16 from the edge of the risers. I may end up moving that if necessary, but that's a good starting point. For my Matthews bows, this is a magical place for my holiday. With a point of nok and a set of rest, I knit in my D-loop. After that, I draw the onion several times to feel for the camera time. A draw board is the best way to check deadlines, but if you don't have one you can have someone watching your camera as you draw. You can also get a good feeling for it yourself by slowing down and drawing onions repeatedly. Never draw a bow without an arrow nocked. Choice And other accessories Before moving on to the next step of actually shooting a bow you should think about choosing arrows and other accessories that you are going to put on the bow. You will need to shoot an arrow that has spine for your installation. By the spine, I mean the stiffness of the arrow. If the arrow rotates too loosely or rotates too hard for your bow, it will be very stiff and probably impossible to adjust. Most shooter manufacturers have diagrams that they provide where you can find your draw length and draw weight. The diagram will point to the proper spine for you to shoot. Another method, which is what I would recommend, is to use shaft selector software that is available online through a company called Archers Advantage. The cost is about \$10, and with it, you can build an installation and generate arrows that are perfect for you. For example, I can enter a model of the bow, my draw length and weight draw, I can then play with arrow spikes, lengths, components, and I can create the perfect arrow for my bow. This is a great product and I highly recommend it. Once you have chosen the arrow, I suggest you work on getting the stabilizer (s) and vision attached. Everything on your bow, including accessories - even your look look - is going to affect the melody. I saw guys shoot a bare bow that tuned perfectly and then added a stabilizer setup and they suddenly had bad paper tears or poor bare shaft results. Finally, you have a bow set up and ready to shoot a few arrows and start tuning in. Paper tuning I like to start with paper tuning. For one thing, it's relatively easy to do in a small space and I can do it at home in my equipment room. To adjust the bow on paper, you will need a bow, arrow, frame that can hold a sheet of paper that you can shoot through and a target placed behind it. The purpose of the paper setting is to stand about 6' to 8' of the paper and shoot the arrow through the paper at the target. The resulting tears through the paper are a perfectly centered hole. A perfect tear would mean that the arrow leaves the bow with a true flight. In order to get the perfect paper tear, your arrow rest, nocking points, cam timing, grip and arrow spine all need to be correct. Fixing Paper Tears Rest Cam (s) Arrow Cable Guard Move rest right Move cam (s) left or short left foot Use stiff arrows or reduce the weight point Move Nock Point Up Twist Cable for Lower Camera Take 1/4 Turn, from the lower limb bolt combo tears can be corrected by combining techniques. For example, a high left tear can be fixed by moving the rest to the right and up. Normally, I would recommend you start with a simple adjustment and retest before you go to steps like hard or weak arrows, cam shimming, etc. for more information on how to adjust Matthews' bow with the top of the hat can be found here. Naked Shaft Setting After Paper Paper Naked shaft setting up is my second step in the process. The bare setting of the shaft is pretty simple, but you have to have a relatively good, repetitive shooting form. Start with two or three bare shafts (no fletchings) and two or three regular fletched arrows and shoot them starting from about 15 to 20 yards. The goal is to have a bare shaft and fletched arrows hit the same point. The bare shaft should enter the target at the same vertical and horizontal plane/angle as the fletched arrows. A well-tuned bow will group these arrows together, and they will enter the target in exactly the same way. But what if they don't hit together? Similar to the paper customization method, your options for getting a good bare shaft flight to move the rest, point nok, cam (s) left or right, adjust the left or right, adjust the camera time or make changes to the arrow setting. Naked shaft left Naked shaft right Naked shaft High Naked shaft Low Naked shaft Moving Rest left Move rest right Lower Rest Lift Rest Knock Point - - Raise the point of pounding Bottom Point Knock Cam (s) Move the camera right Move the camera to the left - - Yokes Twist right go Twist left and go - Cam (Cam (s) s) Too tight Maybe too weak - - Other reasons Draw length may be too short a length draw, maybe too long - - As you start to tune in, make changes in small steps. It also helps you record the changes you make and monitor the results. It may take a few days to develop a melody, make sure you shoot with good shape and perform good shots. Walking back setting Walk Back is another method to help you ensure that your bow in the centershot is true, meaning your holiday is in the right left-to-right position. The process is simple: you shoot at the same place on the target, using the same pin at different distances and watch the results. First, apply a piece of tape vertically straight up and down (plumb) through the middle of your goal. Make sure you have a sighting point that the tape runs through. Then glance into your twenty yard pin to this point of sight. Now, moving back to 30, 40, 50 and 60 yards, aiming and shooting at the same point of sight and using the same 20 yards of contact at each distance. If you remove one contact slider, do not move your vision. Use the same 20-yard pin at each distance. A well-tuned center rest shot will give in a straight vertical line. Each arrow must be vertically in the line in the tape. 20 all the way up to 60 yards (!). If the arrow runs to the left (!), you will need to move the rest to the right. If your arrows run away to the right (!), you will need to move your rest to the left. Make small changes and as you go. Remember that once you make adjustments to your rest you will most likely have to move your vision and anticipate again for 20 yards before you start walking back the process again. Recording your adjustments and results can help you keep things moving in a positive way. Once Once It can take a few days to make sure you get good shots and results. Torque Settings For those that have even more time to test and tinker, torque settings may be worth considering. The torque setting essentially adjusts your rest to position (forward or far back), so that when your grip is less perfect (as it is regularly in a hunting situation) your arrow will still fly true. For a start, the sight of the bow is 20 yards away. Then draw a bow and lightly torque your grip so that the riser has more pressure in one direction or another (use common sense, don't rip off the bow) As you do, take note of which direction your stabilizer points in, and then put the pin on the target and fire the arrow. If the arrow affects the direction that your stabilizer pointed at torque, move the rest further back and repeat. If the arrow hits the opposite direction of the path your stabilizer has pointed, move your rest further forward and repeat. Overall, you're trying to find a sweet spot where if you have less than the perfect grip and torquing bow, the arrow will still impact the desired location. Once you find a place, check your results, torquing the bow both left and right and shooting to confirm your results. You can also step your yard back to 30 or even 40 yards and repeat to fine-tune your resting place for maximum forgiveness. Broadhead setting Finally, a good flight of a wide head is the reason we all started tweaking in the first place, and if you've done the job with other methods like setting up paper and bare shaft settings, it should be very close already. The wide blade will have more surface area than your field tips and because of this will exaggerate the error in flight. Before I start shooting broadheads, there are a few steps I would like to take to ensure that any issues I might see are not issues with the arrow/broad head and, in fact, issues with the melody. The first step is to install a wide head and check the alignment by rotating each arrow. Any incorrect sticking will cause fluctuations in the arrow and poor flight. To check each arrow, use an arrow spinner as a Pine Ridge Arrow Inspector. Rotate each arrow, taking note of the tip of the wide head, watching any wobble in the tip. Another method that I prefer is to put the tip of a wide head against the cardboard box and as you spin the arrows you will see the point start doing a circle in cardboard if there is any counting. The perfect alignment will result in a pin-hole in the cardboard and perfect alignment. If the arrow tip makes a circle in the field, rotate the arrow tip while it is in the top highest position, then use the sharpie to mark the arrow tip in this Turn this arrow 180 degrees from this mark, and then apply pressure on the head point on a hard surface. What you want to do is bend or push the insert into alignment with the wide head. Double-check the alignment, again rotating the arrow and wide head. After the arrowwide head head get together, it's time to shoot them. For a detailed look at the broad setting, you can check out the articles and videos I did on this here. Hopefully, your broadheads fly perfectly and hit along with your field tips out to 30 yards, but sometimes that's not the case. One of the most common questions I get about broad-headed flying is how can I get my broadheads flying with my box tips? Besides, what does your wide-ranging flight tell you about your tunes? The first thing I would suggest is that you don't have to automatically just move your eyesight so that your broadheads are having an impact wherever you want. It's a Band-Aid and you won't be able to practice with field tips and their impact wherever you want. Below, I've included a table to help you get your broadheads and box tips hitting together. Release Recreation Fix Cam Fix Broadheads Impact Left Move Rest Left Move cam right Broadheads impact right Move move camera left Broadheads hitting high Move rest down or move nock point up Twist cable for bottom camera Broadheads hitting low move rest up or move nock point down Twist Cable for top camera After As you make adjustments to your vacation to get your field tips and broadheads hitting together, then move your look this method will ensure your bow is well tuned (good paper/naked shaft melody) and your broadheads and box tips hit exactly where you want them! Finally, I'll provide another table below that can help in setting up the effort and tweaking the bow specifications. Twisting the string Untwisting string Twisting cable Axle to axis reduces reduces reduces the reduced height of the brace reduces the decreases Weight Reduction keeps reduces the decreases increase in the length of draw decreases in the conclusion of hope the COVID-19 pandemic will pass quickly and we can all return to normal life and prepare for the autumn hunting seasons. While we have some time at home, stay safe, enjoy time with family and put some real effort into being the most well-tuned bow you've ever entered the season with. Best

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